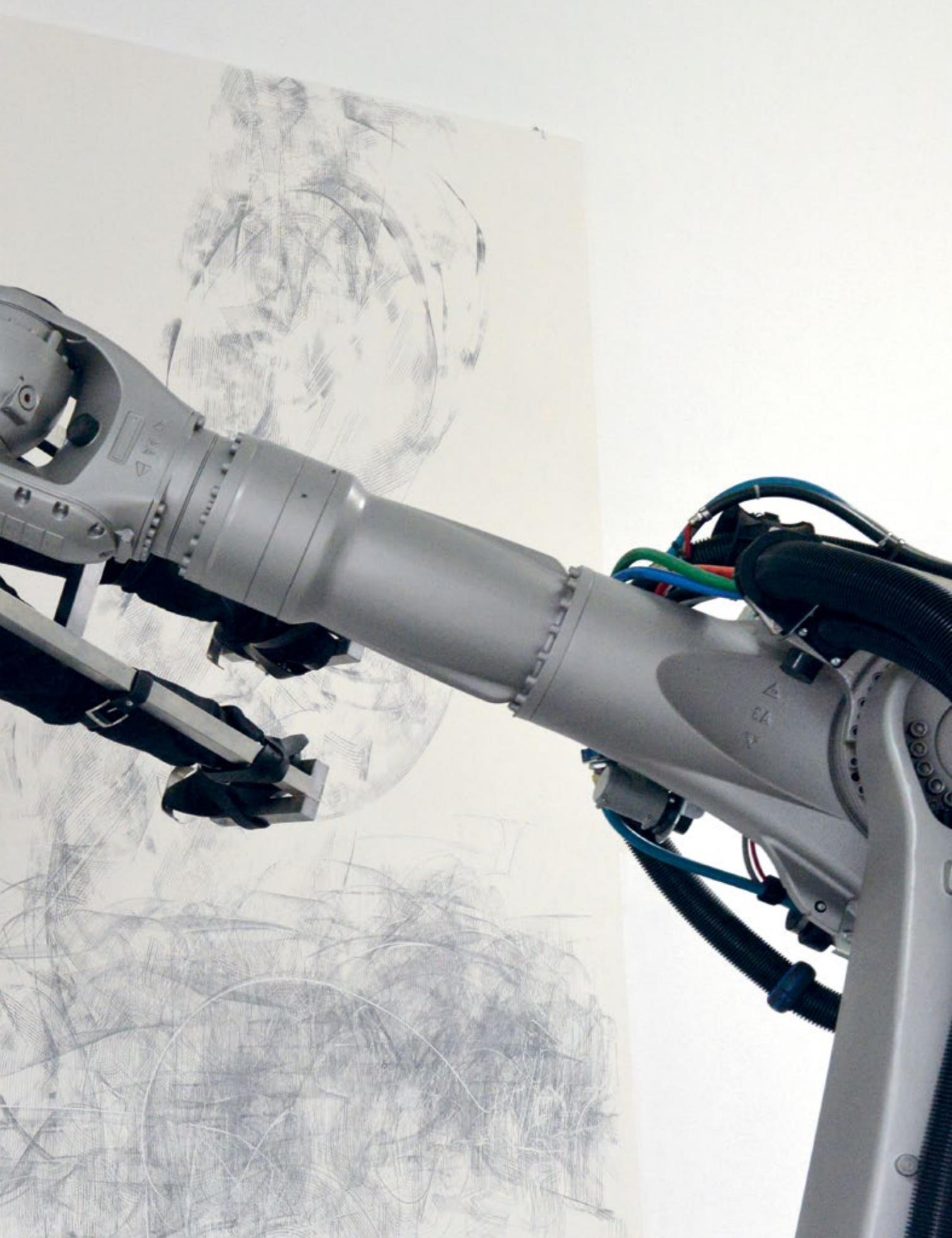


Dragan ilić

(Re)evolucija / (Re)Evolution







Dragan Ilić

—

(Re)evolucija / (Re)Evolution



**MUZEJ SAVREMENE UMETNOSTI • BEOGRAD /
MUSEUM OF CONTEMPORARY ART • BELGRADE**
15/05 – 08/07/2019

**KUSTOS / CURATOR:
ZORAN ERIĆ (MSUB/MOCAB)**

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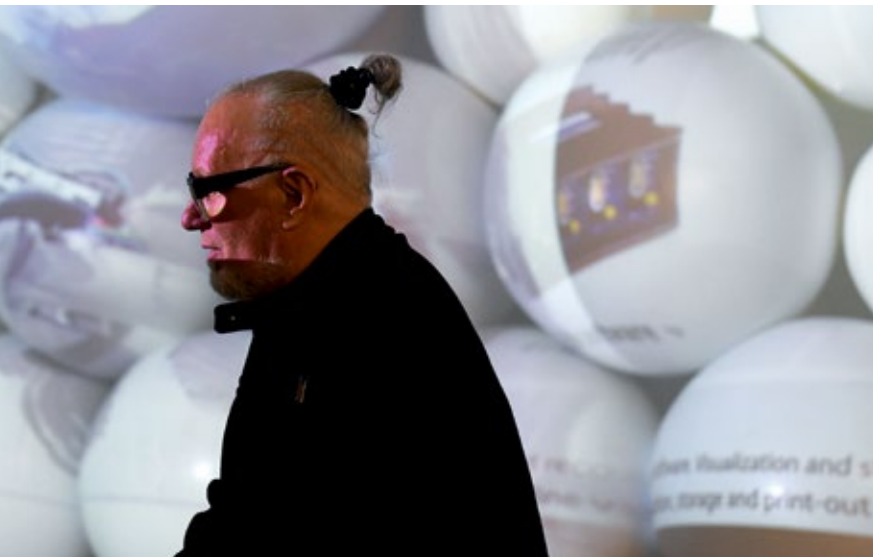
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U prvoj polovini sedamdesetih godina, podstaknut učestalim sukobima sa umetničkim, društvenim i političkim poretkom i pokušajima nalaženja novih načina izražavanja, intuitivno sam se dočepao gomile drvenih olovaka i počeo da crtam. Promena koja se može pratiti u mom radu upravo u toj tački desila se kao rezultat otkrića novih mogućnosti u klasičnim umetničkim disciplinama kao što je crtež. Moja umetnička sudbina, a istovremeno i moje stanovište kao građanina, takođe je bila određena odlukom da se javno suprotstavim svrgavanju prilično napredne australijske vlade koje je paradoksalno i simbolično bilo inicirano usled navodno pogrešnog ulaganja u buduću državnu zbirku moderne umetnosti. Kao svedok zloupotrebe međunarodne umetničke baštine moderne civilizacije u ime lokalnih dnevno-političkih manipulacija, odlučio sam da napustim ne samo fizički i životni prostor i okruženje u kojem sam po prvi put dotada aktivno učestvovao u umetničkom i javnom životu već i da postanem umetnik-aktivista.





**Moja pobuna protiv
upotrebe kulture u
ime kratkoročnih
političkih ciljeva
našla je svoje
„svetilište”
u tehnologiji,
funkcionišući
do danas kao**

**permanentno kreativno proširenje i kao komunikacioni
interfejs u radovima koji se bave kako izazovima
budućnosti tako i rizicima istraživanja i forme, medija i
žanra hiljadugodišnje tradicije „civilizacijske slike”.**

**U isto vreme, ostvarenje i uzbuđenje koje osećamo
kao rezultat uključivanja različitih pomoćnih alatki
u procesu rada, svejedno da li je reč o olovkama
kao osnovnim „umetničkim alatom” ili raznim
višefunkcionalnim tehnološkim napravama koje su
postale sastavni deo mog rada — potvrdili su moju**

odluku da izgradim sopstveni umetnički izraz kroz interakciju tela i mašine, prirodnog i konstruisanog, intimnog i strukturnog i fizičkog, simboličkog i imaginarnog prostora.

Vraćajući se svojoj davnašnjoj zaokupljenosti pitanjima iz oblasti fizike i matematike, na taj način nastavljam istraživanje fenomena interakcije između kreativnog uma i tehnološki posredovanih aktivnosti. Da bih to postigao, koristim različite medije: crteže, slike, skulpture, instalacije, performanse, akcije, hepeninge. Jedan od osnovnih ciljeva mog rada je (re)konstruisanje konteksta za kreativni dijalog između umetnika i publike putem tehnologije, konteksta za koji verujem da je tipična odlika 21. veka.

Ono što je počelo kao set od 15 olovaka koje kontrolišu moja ruka sada je 900 olovaka koje kontrolišu različiti obrasci i algoritmi kompjuterskih tehnologija i automatizovanih umetnikovih „pomoćnika”. Ti procesi omogućili su mi da budem kreativan van granica mog fizičkog bića i da istovremeno budem prisutan u međuprostorima koji opstaju van tradicionalnih hijerarhijski determinisanih pozicija umetnika i publike... Upravo u tom prostoru, kroz interakciju umetnika i publike, rađa se nova „vrsta” umetnosti, gde su autori u podjednako meri svi oni koji učestvuju u društvu „vizuelne demokratije” zasnovane na novim savremenim tehnologijama.

— Dragan Ilić

In the first half of the 1970s prompted by frequent conflicts with artistic, social and political establishment and attempts to find new ways of expression, I intuitively grabbed an entire handful of wooden pencils and began to draw. The change that can be traced in my work at precisely that point has occurred as a result of discovering new possibilities in classical



artistic disciplines such as drawing. My artistic destiny and at the same time my position as a citizen have also been determined by the decision to publicly oppose the overthrowing of the rather progressive Australian government which paradoxically and symbolically had been initiated due to allegedly

bad investment in a future state-owned collection of modern art. As a witness of the abuse of international artistic legacy of modern civilization in the name of local daily-political manipulation, I have decided to leave not just the physical and living space and environment in which I have for the first time actively participated in artistic and public life and to become an artist-activist. My rebellion against the use of culture in the name of short-term political goals has found its “sanctuary” in technology, functioning to this day as a permanent creative extension and as a communication interface in works which address both challenges of the future and risks of research and the form, the media and the genre of thousand-year-long tradition of “civilizational image”.

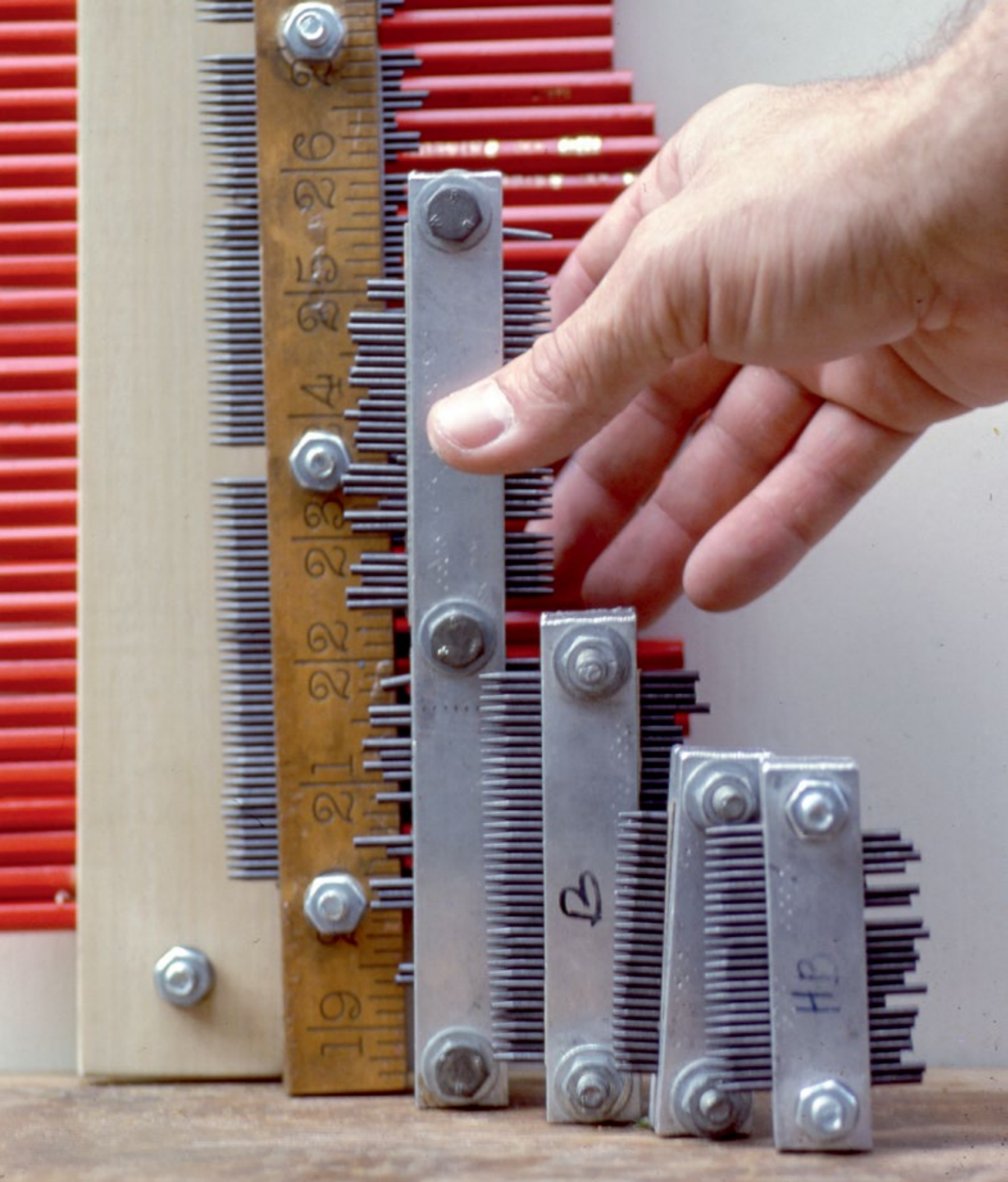
At the same time, realization and excitement felt as a result of inclusion of various auxiliary tools into the process of work, whether pencils as basic “artistic tools” or various multifunctional technological pieces of equipment which have become an integral part of my

work — have confirmed the decision to build my own artistic expression at an interaction between the body and the machine, the natural and the constructed, the intimate and the structural and the physical, symbolical and imaginary space.

Continuing the long-standing interest in physics and mathematics, I thus continue my research of the phenomena of interaction between creative mind and technology-mediated activities. To achieve this, I use various media: drawing, painting, sculpture, video, installations, performances, actions, happenings. One of basic goals of my work is to (re)construct the context for a creative dialogue between the artist and the audience by way of technology, the context I believe would be typical of the 21st century.

What started as a group/bundle of fifteen pencils controlled by my hand is presently nine hundred pencils controlled by various patterns and algorithms of computer technologies and automated artist's "apprentices". These processes have enabled me to be creative outside the boundaries of my physical being and to be simultaneously present in the in-between space surviving outside traditional hierarchically determined positions of the artist and the audience... It is precisely in that space, through the interaction between the artist and the audience, that a new "kind" of art is born, the equal authors of which are all those who participate in the society of "visual democracy" supported and based on new contemporary technologies.

— Dragan Ilić



DI / BCI / AI naprave za crtanje

Zoran Erić

Budućnost pripada onima koji se najdalje i najduže sećaju prošlosti.

— Fridrih Niče

Naprave za crtanje

U svojoj formativnoj fazi, sredinom sedamdesetih godina prošlog veka u Australiji,¹ Dragan Ilić je spontano, impulsivno, zahvatio gomilu olovaka i počeo da njima pravi crteže. Ta odluka bila je presudna za njegov budući umetnički razvoj jer *olovka* postaje osnovni alat, oruđe u njegovom radu, ali i moćno oružje za izražavanje kritičkih i politički osvešćenih stavova. U konceptualnoj celini i čitavom korpusu radova koji nastaje od druge polovine sedamdesetih, Ilić upotrebljava termin „drawing devices — naprave za crtanje”, čime naglašava svoj odnos prema alatima za proizvodnju umetnosti te futurističku fascinaciju procesom stvaranja koji se odvija kroz interakciju čoveka s tehnološkim spravama, odnosno mašinama. Jedna od ključnih linija u Ilićevom umetničkom delovanju od tada postaje upotreba naprava za crtanje koje umetnik sam osmišljava i pravi, tako što u paralelnim linijama povezuje i u kalupe pričvršćuje veliki broj grafitnih olovaka, olovaka u boji, pastela ili četkica. Te naprave i patente umetnik potom koristi u najraznovrsnijim umetničkim akcijama, u performansima, ali i statičnim objektima, skulpturama i instalacijama. Takvim umetničkim pristupom i strategijom, Ilić referiše na princip inherentan idejama



— **Naprave s olovkama / Pencil Devices, 1975**
performans i instalacija / performance and installation
Captains Flat, Novi Južni Vels, Australija / N.S.W. Australia

istorijskih avangadi, koje su zagovarale integraciju tehnologije i industrije u umetnost.

Problematizovanje nove uloge samog crteža, primordijalnog stvaralačkog čina čoveka, postaje tako čvorište Ilićevog promišljanja umetnosti. Pri tome, njegov rad podrazumeva i konceptualnu analizu dekonstrukcije, ali i rekonstrukcije samog procesa crtanja kao upisivanja telesnih aktivnosti na papir.² U performansima i akcijama, umetnik precizno i promišljeno proizvodi i prati pokretom tela „kinematiku linije”³ crteža koji nastaje. Ilić takvim procesom otvara prostor za komunikaciju različitih umetničkih aktivnosti koje kao finalni proizvod imaju crtež. Sučeljavanje najstarije i najintimnije

stvaralačke delatnosti crtanja sa mogućnostima koje pruža tehnološki razvoj i nauka nadalje postaje središte Iličevih umetničkih istraživanja. Vizuelni efekat crteža koji umetnik postiže korišćenjem naprava za crtanje ogleđa se u formama paterna sastavljenih od višestrukih spiralnih linija koji deluju kao da su kompjuterski generisani, a ne manualno izvedeni. Ilič takvim pristupom preispituje odnose između kreativnosti i imaginacije s jedne, i tehnologije s druge strane, dovodeći u koliziju „autonomiju umetničkog izraza i autonomizam mehaničke radnje”⁴ u procesu crtanja. Ograničenja koja nameću limiti zamaha, pokreta i hvata ruke, i uopšte pokretljivosti ljudskog tela, Ilič nadomešćuje korišćenjem tehničkih naprava i mašina koje mu pomažu da proizvodi crteže unoseći svoje telo u samo tkivo crteža, na način na koji je Džekson Polok fizički „ušao” u sliku tehnikom drippinga. Jedan od prvih primera takvih akcija je *Ubrzanje umetnosti II* iz 1977. godine, performans koji je trajao dvanaest sati: umetnik je, uz pomoć viljuškara s vozačem koji je pokretao njegovo telo, proizvodio crtež na papiru dugačkom pedeset metara postavljenom u javnom



— **Ubrzanje umetnosti II / Speeding Art II, 1977**
performans 12 sati i instalacija / performance 12 hours and installation • Commonwealth Gardens, Canberra / Kanbera

prostoru Commonwealth Gardens u Kanberi. Već u toj seriji ranih radova, Ilič pokazuje beskompromisan, radikalan stav i odnos prema sopstvenom telu, čiju motoriku dovodi do granica izdržljivosti. Sledeći korak je da telo umetnika od subjekta za proizvodnju umetnosti kroz akciju i pokret postane pasivni objekt ponuđen posmatračima da na njemu izvode crtež. Seminalni performans takve provenijencije koji uključuje interaktivnost kao jednu od potonjih ključnih odlika radikalne umetničke prakse Dragana Ilića predstavlja rad *Ljudsko platno*, izveden 1979. godine, u trajanju od jednog časa u Seven Hills College for Advanced Education u Brizbejnu. Na poziv profesora Instituta za modernu umetnost pomenutog koledža da izvede performans, Ilič je ponudio grupi od oko tri stotine studenata svoje nago telo i pet električnih bušilica „naoružanih” flomasterima, kredama, olovkama u boji i grafitnim olovkama da po njemu crtaju i „tetoviraju” ga. Tokom trajanja performansa u vremenskim intervalima od po jedan minut, studenti su oslikali telo umetnika i tako proizveli „ljudsko platno”. Taj radikalni umetnički gest izazvao je skandal i pokretanje sudskog postupka „zbog uvredljivog i opscenog ponašanja”, jer je po tadašnjim zakonima u umetničkim školama u Australiji bilo dozvoljeno crtanje i slikanje samo nagog ženskog modela, ali ne i muškarca zbog mogućnosti erekcije tokom poziranja. Tokom trajanja samog performansa, kako tvrdi Ilič, studenti su se prvobitno ustručavali da crtaju jedino po njegovom polnom organu. Profesorka Nora Enson, koja se to usudila da uradi, bila je nakon prijave roditelja jednog od studenata privedena u policiju i optužena, a detektivi odeljenja za poroke su podigli optužnicu i protiv Ilića zbog „podsticanja” i dopuštanja Ensonovoj da to učini, i zaplenili sve video zapise performansa iz umetnikovog stana u Sidneju. Posledica te akcije i performansa bila je da su dekan i tri profesora koledža bili prinuđeni da podnesu ostavke, dok je umetnik posle sudskog procesa oslobođen optužbi.⁵ Ilič tada po prvi put eksplicitno i krajnje

- **Ljudsko platno / Human Canvas, 1979**
performans/performance, ca. 1 h • Seven Hills College for
Advanced Education, Brisbane/Brizbejn

radikalno dovodi u pitanje tabu teme tadašnjeg konzervativnog australskog društva i umetničke scene, što ga je i podstaklo da se trajno nastani u Njujorku, gradu u kome boravi od 1977, i ne vraća više u Australiju, gde je kao gostujući predavač i izlagač dolazio do „incidenta” te 1979. godine.

Elektronske olovke

Uporedo sa konceptualnom celinom koja za finalni proizvod ima crtež, Ilić radi i na drugoj celini i seriji radova pod zajedničkim nazivom *Electronic Pencils* — *Elektronske olovke*, u kojima su olovke deo „scenografije” za često destruktivne ili autodestruktivne performanse, kao i za izražavanje političkih stavova. Eklatantan primer iz te serije radova predstavlja performans *Elektronske olovke XII* održan u Adelejdu 1979. godine. Kao seting za performans, umetnik je aranžirao samostojeće strukture visine dva metra sastavljene od olovaka i na zidove postavio fotografije tadašnjeg premijera Australije Malkolma Frejzera, lidera opozicije Bila Hajdena i predsednika sindikata ACTU Boba Hoka. Početak performansa obeležava izranjanje umetnika iz više hiljada olovaka kojima je prekriveno njegovo telo u ležećem stavu, simbolički predstavljajući ponovno rođenje.⁶ Ilić potom u „šamanističkom”, ritualnom plesu izvodi akciju uništavanja izgrađenih struktura od olovaka, koristi olovke za gađanje postavljenih fotografija političarâ i električne bušilice za njihovo sečenje i cepanje. Kao epilog performansa, usledio je otvoreni razgovor umetnika s publikom. Za razliku od performansa *Ljudsko platno* održanog iste godine, političke ili pravne konsekvence takvog čina su izostale, a performans nije proizveo konfliktnu situaciju. Ilić u izjavi za medije eksplicitno navodi da je umetnički iskaz tog performansa direktno usmeren prema političarima čije fotografije uništava i da ih tim činom poziva da „izađu na ulice i u fabrike, i sagledaju probleme stvarnih ljudi”,⁷



uključujući i umetnike. Paradoksalno, demokratska prava javnog kritičkog govora u političkoj sferi u Australiji bila su zagantovana, za razliku od — zakonima tabuiziranog — odnosa prema nagom muškom telu u procesu umetničke edukacije.

Tokom perioda rada i etabliranja na umetničkoj sceni Australije, Dragan Ilić se politički subjektivirao javnim suprotstavljanjem smeni progresivne australske vlade zbog skandala izazvanog navodno pogrešnom odlukom o ulaganju u buduću državnu kolekciju moderne umetnosti. Kako sam umetnik navodi: „moja pobuna protiv upotrebe kulture u ime kratkoročnih političkih ciljeva našla



je svoje 'svetilište' u tehnologiji".⁸ I pored oaze i niše koje je pronašao u umetničkoj strategiji koja se bavi „kako izazovima budućnosti tako i rizicima istraživanja i forme, medija i žanra hiljadugodišnje tradicije civilizacijske slike”,⁹ Ilić je kao bitnu odliku u nizu radova zadržao poziciju umetnika-aktiviste, društveno osvešćenog građanina koji svojim delovanjem izražava i jasno artikulisane političke statove. Jedan od ključnih radova takve provenijencije pod nazivom *Elektronske olovke XVII*, ujedno i zaključni rad istoimene serije, izveden je u galeriji *De Appel* u Amsterdamu 1980. godine. Ilić je tom prilikom čekićem zakucavao svežnjeve naoštrenih olovaka u članke iz međunarodne štampe s temom trošenja novca na naoružanje, postavljene u pravilnom nizu na pod galerije. Tim gestom je na simboličan način započeo „zabijanje glogovog kolca” u srce globalnog kapitalizma i njegovih protagonista. Isti princip nastavio je kasnije u seriji performansa *Odmazda*, od kojih je prvi održao na Trgu Republike u Beogradu 2011. godine, da bi potom nastavio sa sličnim akcijama na brojim mestima širom sveta, zaključno sa različitim lokacijama širom SAD (Vašington, Njujork, Nijagara, Los Anđeles, itd). Mete Ilićevog „napada” olovkama bile su odštampane fotografije s likovima i delima globalnih diktatora, autoritarnih političara, ekonomskih magnata i špekulanata, kao i medijskih mogula, koji svi simbolišu strukture moći što sprečavaju bilo kakvu mogućnost promene društvenog, političkog,

— **Elektronske olovke XII / Electronic Pencils XII, 1979**
performans/performance, 12' • Adelaide Festival Centre,
Trust Gallery, Adelaide/Adelejd

ekonomskog, religijskog, ali i epistemološkog stanja krize koja ugrožava čitavu planetu.¹⁰ Zbog toga Ilić svojim performansima zagovara „retributivnu pravdu” i poziva na odgovornost sve počiniocne dela koja doprinose tom i takvom globalnom stanju.

Ukrštanje i preplitanje te dve naznačene konceptualne celine, linije razmišljanja i umetničke strategije Dragana Ilića kulminiraju najradikalnijim, autodestruktivnim performansom pod nazivom *Ljudi koje ne volim 2*, koji je 2008. godine izveo u Beogradu, u prostoru Centra za kulturnu dekontaminaciju. Ilić nudi svoje telo posmatračima kao metu za gađanje pomoću više hiljada narezanih olovaka postavljenih na podu galerije. Publika sastavljena od protagonista beogradske umetničke scene prihvata izazov i u periodu od 11 minuta neprekidno olovkama gađa umetnika, koji tokom trajanja performansa raskravljenog lica uzvikuje imena svetskih lidera koji poseduju moć olovke kao simboličkog oružja. Takva akcija proizvodi neobičnu dinamiku i interakciju, libidinalnu ekonomiju i simbolički transfer uloga, gde pripadnici beogradske umetničke scene preuzimaju „moć olovke” u svoje ruke i uživljavajući se u interaktivni potencijal performansa ispoljavaju „čin agresije” prema umetniku, istovremeno subjektu i objektu u performansu, koji izgovarajući imena predstavnika globalne političke i ekonomske elite, u očima publike preuzima i njihove identitete i odgovornost za zloupotrebu pozicija moći.

Fashion Moda

Nakon dolaska u Njujork, Ilić se postepeno uključuje u aktivnosti alternativnih umetničkih prostora i postaje deo tadašnje scene u Ist Vildžiu i Južnom Bronksu. Jedan od takvih radnih prostora umetnika gde je realizovao više performansa, instalacija i drugih akcija bio je Fashion Moda, otvoren 1978. u napuštenoj radnji u Južnom Bronksu. Osnovao

ga je Štefan Ajns, umetnik rođen u Austriji, koji ga je opisao kao „zbirku iz oblasti nauke, otkrića, tehnologije, umetnosti i fantazije”.¹¹ Fashion Moda je bila mesto izložbi, performansa, prikazivanja filmova i kreativne saradnje sve do zatvaranja 1993. godine. Taj objekat je funkcionisao kao umetnički centar za nekonvencionalnu zajednicu i kao platforma za razmenu između umetnika koji žive i rade na Menhetnu, grafiti umetnika, hiphop scene u razvoju, i žitelja Bronksa. Konačno, bio je to prevažno mesto za hepeninge i performanse u duhu anarhičnih događanja iz ranih šezdesetih.¹² Dragan Ilić se svojim radom uklopio u klimu takvog prostora i šire njujorške alternativne scene, gde početkom osamdesetih godina realizuje seriju medijski diversifikovanih umetničkih akcija. U prostoru

Fashion Moda on 1983. godine po prvi put izvodi radikalni performans *Estetska akupunktura*, u kome su posetioci pozvani da umetnika gađaju s 50.000 naoštrenih grafitnih olovaka, ali i izlaže crteže, instalacije, naprave za crtanje i upušta se u kolaborativne projekte poput saradnje s umetnicom Cvijom Štajn, koja multipne linije njegovih crteža prevodi u zvučne scenarije.

Kao jedan od najživljih alternativnih umetničkih prostora u Njujorku, Fashion Moda je 1982. godine dobila pozivnicu da učestvuje na izložbi *documenta 7* u Kaselu.¹³ Organizatori događaja Dženi Holcer i Štefan Ajns su u Kaselu zapravo otvorili radnju sa vizuelnim izgledom Fashion Moda u kojoj su prodavali majice i druge predmete koje su dizajnirali i pravili umetnici,



— U ateljeu u Njujorku / In his studio in New York

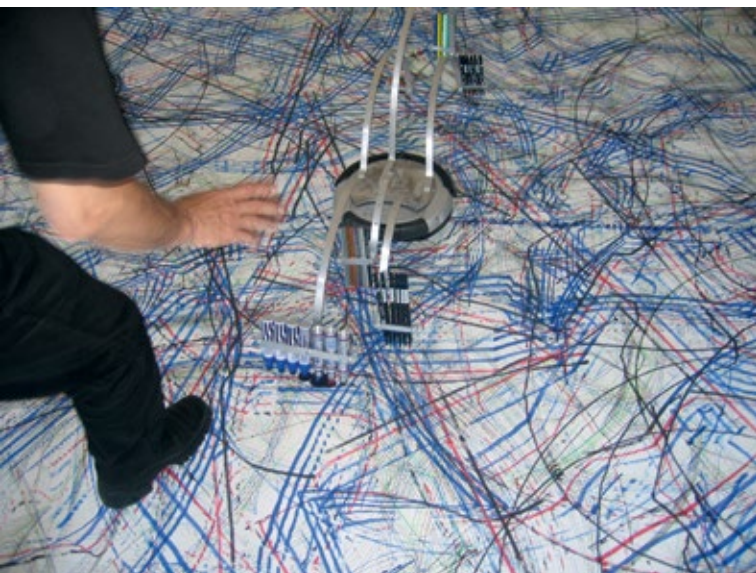
ali su takođe uključili i posebnu prostoriju u kojoj su se mogli pogledati i otkupiti video radovi umetnika. Na taj način, želeli su da otvoreno ukažu na komodifikaciju umetnosti, ali i na njen veliki potencijal kao medija za slanje društvenih poruka.¹⁴ Početak osamdesetih godina prošlog veka predstavljao je prekretnicu za mlade umetnike njujorške scene koji su se borili za demokratizaciju umetnosti, protiv elitističkog sistema u umetnosti (jer umetnost ne poznaje klase), za multikulturalnost i nehijerarhijski poredak stvaran kroz kolaborativne radove i *DIY* (*do it yourself* — uradi sam) izlagačke projekte. Sve te ideje na tragu post i neo-avangardnog delovanja u sistemu umetnosti zagovarali su akteri okupljeni oko inicijativa poput Fashion Moda, Collaborative Projects,



— Izložba u Fashion Moda, Njujork 1983. /
Exhibition in Fashion Moda, New York 1983

Inc. itd. u osvit potpune transformacije Njujorka u „turističku meku”, ali i velikog buma umetničkog tržišta koji se simultano odvijao. Retrospektivno postmatrano, iz čitavog tog ambijenta i klime, istorija umetnosti najviše „pamti” Fashion Modu po zvučnim imenima poput Dženi Holcer ili grafiti umetnika Žan-Mišel Baskijata i Kita Heringa, koji su bili aktivni u tim prostorima.

Iličevo delovanje na umetničkoj sceni Njujorka obeležile su brojne akcije, performansi i projekti inicirani društvenim kontekstom u kome se obreo, kao i živom aktivističkom scenom kojoj je pripadao. Njegova izjava da je u Njujorku zato da bi „se borio protiv političara i klasične konzervativne koncepcije umetnosti”, kao i izjava „da nije umetnik, bio bi profesionalni terorista na strani umetnika”¹⁵ oslikava radikalnost stavova izraženih povodom izložbe i serije performansa u prostoru Fashion Moda 1983. godine ali i planiranih grafiti akcija po ulicama Njujorka takozvanim „napravama za prskanje bojom”. Akciju takvog tipa pod nazivom *Ne blokiraj Boga* Ilič izvodi 1985. godine, kada je sprejom nacrtao sedamnaest srebrnih linija oko hidranta na 14. ulici u Njujorku. Jedan od ključnih projekata s jasnim aktivističkim predznakom predstavlja dokumentarni video *Peta, Park i Medison* iz 1987, koji je Ilič snimio nakon rešenja gradonačelnika Njujorka Edvarda Koha da zabrani vožnju bicikala avenijama iz naziva rada radnim danima od 10 do 16 časova. Takva odluka je direktno uticala na kurire-bicikliste i izazvala njihov revolt i proteste na ulicama Njujorka uz podršku mnogobrojnih građana. Neposredna akcija građana na ulicama, uz oštru kritiku te odluke u medijima, pokazala je snagu zajednice da se izbori za prostornu pravdu supkulturnih grupa i nakon dva meseca dovela do povlačenja dekreta gradonačelnika. Iličev dokumentarni film na sažet i precizan način prati te događaje i šalje jasnu poruku o neophodnosti delovanja u javnom prostoru.



- **Roboakcija II / RoboAction II, 2004**
interaktivni crtež i instalacija / interactive drawing and installation • Galerija Studentskog kulturnog Centra, Beograd / Gallery of the Students' Cultural Centre, Belgrade • fotografija / photography Stevan Vuković



- **Sa Dušanom Makavejevom prilikom performansa Roboakcija II / With Dušan Makavejev during the performance RoboAction II, 2004**
fotografija / photography Stevan Vuković

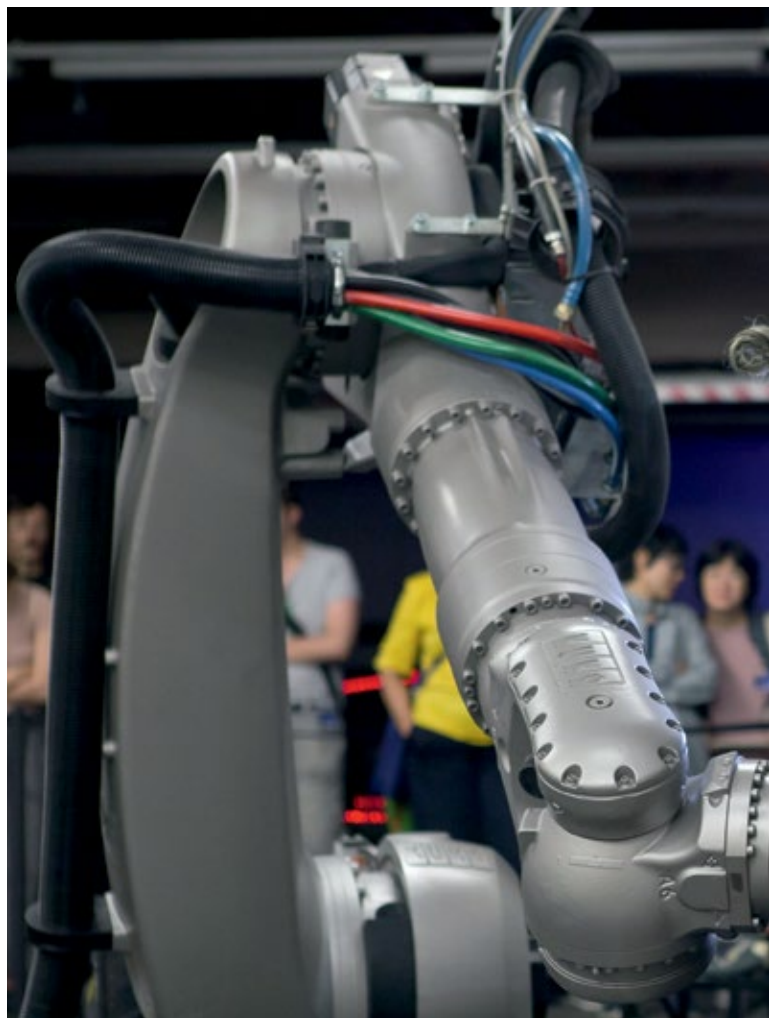
Roboakcije

Tokom boravka u Njujorku, Ilić performanse s pravama za crtanje sve više uvodi u kontekst „psihogeneratora” ili „psiko arta”, kako ga tada naziva, kombinovanog s kompjuterima i robotima. Ključnu akciju s takvim premisama izveo je 1984. godine u galeriji Sensory Evolution, kada je u periodu od dva sata potezima ruke obojene srebrnom bojom i uz naizmenično korišćenje kombinacija naprava od pet i deset olovaka različitih boja, napravio 600 crteža.¹⁶ Tokom performansa, publika je mogla da na monitoru prati brojanje Ilićevih cerebralnih pokreta, dok je ritam njegovih brzih, „mehaničkih” crtačkih poteza ambijentalizovala muzika Filipa Glasa i Grand Master Melle Mel and the Furious Five.¹⁷ Ta akcija predstavlja prekretnicu u daljem Ilićevom fokusiranju na eksperimentisanje na raskršću između umetnosti, nauke i tehnologije, s posebnim akcentom na primenu robotike u umetničkoj praksi, koja kulminira početkom dvehiljaditih.¹⁸ Nakon intenzivnog istraživanja i korišćenja različitih

mehaničkih instrumenata i sprava napravljenih specijalno za crtanje, Ilić tada postaje jedan od pionira u svetu umetnosti koji koristi robote kao protetske ekstenzije ruke i alat za crtanje. U seriji performansa pod nazivom *RoboAction(s)* — *Roboakcije* on počinje da koristi jednostavne, tada dostupne mu robote, na koje aplicira različite alate za crtanje ili slikanje. Prvi performansi s takvim vrstama robota podrazumevali su umetničko određivanje trajektorija i dinamike njihovog kretanja putem daljinskog upravljača i samim tim kontrolisanje procesa ostavljanja tragova na površini određenoj za crtanje. Zapravo, u prvim performansima, poput *Roboakcija II* održanog u Galeriji Studentskog kulturnog centra u Beogradu 2004. godine, publika je mogla ravnopravno da učestvuje i kreira crtež na isti način kao i umetnik. Ta činjenica otvara niz pitanja vezanih za ulogu umetnika u procesu stvaranja crteža i, kako to primećuje Stevan Vuković, dovodi do „potpune desublimacije mitova o crtačkoj veštini”,¹⁹ *metjeu* umetnika s velikim početnim slovom. Interaktivnost i odnos

prema publici u tom procesu dobija nove konotacije. Kako to sam umetnik ističe: „jedan od osnovnih ciljeva mog rada je (re)konstruisanje konteksta za kreativni dijalog između umetnika i publike putem tehnologije, konteksta za koji verujem da je tipična odlika XXI veka.”²⁰ Brišući hijerarhijski postavljene uloge i granice između autora i publike u procesu stvaranja umetničkog dela, Ilić zagovara ravnopravno učešće svih protagonista performansa u kreiranju nove vrste umetnosti zasnovane na „vizuelnoj demokratiji” koju omogućavaju najnovije tehnologije.²¹ Njegove aktivističke ideje o umetničkom kolaborativnom činu razvijane tokom perioda delovanja na njujorškoj sceni, sada dobijaju novu teorijsku i tehnološku potporu.

U potonjim performansima serije *Roboakcije*, Ilić teži strukturisanju pokreta, repetitivnosti u realizaciji zamišljenih crtačkih paterna, i što većoj kontroli mašine zarad izbegavanja „spontanosti” i neposrednosti manualnog crtačkog gesta. Pri tome neke od procedura koje umetnik koristi u procesu crtanja, baziraju se na matematičkom, geometrijskom i bioničkom umnožavanju linija i formi i njihovom raslojavanju, što ukazuje na višegodišnje interesovanje za matematiku i fiziku, i posebno za kretanje elementarnih čestica i njihovu mehaničku i magnetnu rotaciju. Uporište za takva promišljanja Ilić nalazi u teoriji fraktalne geometrije francuskog matematičara Benoa Mandelbrota, teoriji kvantne elektrodinamike američkog fizičara Ričarda Fajnmana, itd.²² Ilić kao da želi da motoriku svojih telesnih pokreta i impulsivnih crtačkih radnji dovede u korelaciju i sinhronicitet s visoko kontrolisanom, softverski i algoritamski definisanom mehanikom kretanja robota. Na taj način umetnik vrši transgresiju bazičnog ljudskog stvaralačkog poriva ili impulsivnog kreativnog zamaha umetnosti, poput američkog apstraktnog ekspresionizma i akcionog slikarstva, koje predstavlja kontrapunkt ali i značajnu referencu njegovom radu, i stavlja se



— **Priprema s Lidijom Ilić za performans Roboakcija A1 K1 / preparation with Lidija Ilić for the performance RoboAction A1 K1, 2016**

Ars Electronica Festival, 2016 Linc/Linz
fotografija / photography Florian Voggeneder
ljubaznošću / courtesy of Ars Electronica Festival

u funkciju performativnog čina u kome se u procesu stvaranja umetničkog dela prepliću i hibridno deluju *humanoidno* i *mašinsko*. Zbog toga mu se uporedo s razvojem tehnologije ukazuje i potreba za korišćenjem najnovijeg sofisticiranog modela



industrijskog robota čije će performanse omogućiti drugačiji pristup procesu crtanja. S novim modelom robota KUKA KR 210, koji koristi 2016. godine na festivalu Ars Electronica, Ilić je bio u mogućnosti da izvodi desetominutne performanse crtanja pod nazivom *Roboakcija A1 K1*. Robot je rotirao umetnikovo telo brzinom od dva do tri metra u sekundi i omogućio mu da uz korišćenje specijalno dizajniranih DI naprava za crtanje i slikanje,²³ raznovrsnim pokretima duž vertikalne i horizontalne ose proizvodi jedinstvena umetnička dela na različitim podlogama (papir, platno, medijapan, itd).

Na festivalu Ars Electronica u Lincu 2017. godine, Ilić pravi korak dalje i uz pomoć robota KUKA KR 201 realizuje performans *Roboakcija A3 K3* u kome noseći na glavi kapu „G.Tec BCI G-Nutilus EEG” po prvi put koristi mozak–kompjuter interfejs (BCI) za pokretanje robota, koji postaje napredni alat za proizvodjenje crteža. Intefejs je zasnovan na kodu napravljenom specijalno da kontroliše robota, ili kako to precizno objašnjava teoretičar umetnosti i medija i teorijski fizičar dr Predrag Rodić, „istovremeno omogućuje da se biosignal (EEG, EOG, ECG)²⁴ preko MATLAB²⁵ programskog okruženja podese za upotrebljive komande.”²⁶ Na taj način, ostvaruje se „kognitivna veza softvera koji upravlja robotom”²⁷ i moždanih impulsa umetnika. Pored mašine programirane za crtanje, robot tako postaje i medij za interakciju i simbiozu s umetnikom stvarajući hibridno telo mašine i čoveka čiji nervni sistem i moždani talasi daju softverske komande robotu prilikom izvođenja performansa crtanja. U tom stadijumu saradnje umetnika i robota dolazi do promene u percepciji subjekta samog umetnika. On se sve više uklapa u paradigmu „paničnog subjekta” civilizacije fundirane na tehnološkom razvoju, gde se zamagljuju razlike između organskog tela i protetskih aplikacija kojima se ono služi.²⁸

Robot KUKA KR 210 predstavlja za Ilića medij koji uz brojne aplikacije, mehaničke ekstenzije i naprave za crtanje, otvara niz kreativnih mogućnosti za multifunkcionalnu performativnu namenu. Kao jedan od središnjih aktera izložbe (*Re)evolucija*, robot je poslužio za performanse proizvodnje industrijskog zvuka na instalaciji sastavljenoj od šest čeličnih ploča različite debljine, eksperimentalnog ekstremnog pokreta performerera koji se akrobatski kretao kroz trougaonu metalnu ekstenziju robota prateći njegove brze programirane vektore kretanja, crtanja po ploči od medijapana DI napravom s grafitnim olovkama, kao i medij za prikazivanje šestokanalne projekcije video dokumentacije Ilićevih projekata na četrdeset balona prečnika od jednog do dva metra.²⁹

(Re)evolucija

Sam naziv izložbe govori o kontinuiranoj umetničkoj strategiji Ilića da se u svojim konceptima okreće novim izazovima, neprekidno varira i menja postavljene umetničke postulate u svom radu, promišlja nove tehnološke mogućnosti koje bi ga pospešile, ali i postavlja pitanja o budućnosti saradnje i interakcije čoveka i robota, biologije i tehnologije, i sve značajnijoj ulozi veštačke inteligencije u različitim proizvodnim, tehnološkim ali i društvenim procesima.

Ključno pitanje koje Ilić apostrofira u recentnim promišljanjima i projektima, kao i samim nazivom izložbe jeste da li postoji perspektiva za kontrolu i čak ubrzanje evolucijskih procesa, i za unapređenje ljudske vrste pomoću novih naučnih i tehnoloških metoda. Uporište za ta i takva razmišljanja Ilić pronalazi u radu naučnika poput Stivena Hokinga, koji je u svojoj poslednjoj knjizi *Brief Answers to the Big Questions*³⁰ upozorio čovečanstvo na opasnost koja se nazire razvojem veštačke inteligencije. Ako se podsetimo tri osnovna zakona robotike koja je još



- **Roboakcija A3 K3 / RoboAction A3 K3, 2017**
performans s interfejsom mozak-kompjuter / performance with brain-computer interface
Ars Electronica Festival, 2017 Linz / Linc • fotografija / photography Robert Devčić

daleke 1942. godine definisao pisac naučne fantastike Isak Asimov,³¹ možemo da konstatujemo da u današnjem svetu napredni roboti koji se koriste u vojne svrhe odavno krše prvi zakon po kome robot ne sme da povredi ljudsko biće.

Stiven Hoking se u svojim analizama i „intelektualnom zaveštanju čovečanstvu”, osvrnuo i na mogućnosti ubrzane i ljudski indukovane evolucije genetskim inženjeringom, to jest modifikacijom gena upotrebom alata poput CRISPR-Cas9 kojima bi se proizveli „nadjudi”. On je tvrdio da čovečanstvo više nema vremena da čeka da proces darvinovske evolucije, koja se odvija u kvalitativnim skokovima, poboljša i usavrši ljudsku vrstu, i da smo ušli u novu fazu koja se može nazvati „samo-dizajniranom evolucijom”, u kojoj su ljudi sposobni da promene i poboljšaju sopstveni DNK.³² Prema takvom scenariju, „nadjudi” bi svojom superiornošću učinili da „obični ljudi” poput neandertalaca ne budu u mogućnosti da se bore sa novom „konkurencijom” i tako budu osuđeni na sporednu granu evolucije i nestanak, usled neadaptabilnosti na buduće klimatske uslove života na Zemlji i, potencijalno, drugim naseljivim planetama. Takav „daleki” pogled u budućnost ljudske civilizacije jednog od najbriljantnijih umova XX i početka XXI veka zapravo sve manje zvuči distopijski a sve više kao realnost s kojom čovečanstvo treba da se izbori, i koja nameće nova politička i etička pitanja.

Suočen sa fragilnošću ljudskog (sopstvenog) tela, tokom decenijskog stvaralaštva, Dragan Ilić se više identifikuje sa potrebom da se limiti tela nadomeste protetskim napravama, egzoskeletom, hibridnim telom mašine i čoveka, odnosno kibernet-skim organizmom, ili, u krajnjoj konsekvenci, prebacivanjem umetnikovog uma u novi humanoidni entitet s veštačkom inteligencijom, što je jedan od njegovih najnovijih koncepata pod nazivom *Superumetnik humanoid*. U duhu ideja transhumanizma, Ilić promišlja mogućnosti upotrebe tehnologija za

produžetak ljudskog života kao što su emulacija mozga, prebacivanje uma-mozga, čuvanje memorije, čime bi sačuvali sopstveno mentalno i svesno biće.³³ Pri tom, to novo biće koje bi sadržalo najvažnije aspekte umetnikove ličnosti, njegove životne filozofije, bilo bi osposobljeno za mašinsko i duboko učenje čime bi se kontinuirano samousavršavalo.

Takva Ilićeva promišljanja o „poboljšanju” ljudskog tela kreću se uporedo s radom na pomeranju horizonata i paradigme jezika umetnosti i stvaranjem novih mogućnosti za umetničko izražavanje kroz upotrebu tehnologija poput: BCI (mozak-kom-pjuter interfejs), AI (veštačka inteligencija), AGI (veštačka generalna inteligencija), koje predstavljaju supstituciju, odnosno „nadogradnju” krhkog ljudskog tela, i otvaraju nove dimenzije za percepciju stvaralačkog procesa, ali istovremeno i sofisticirane alatke za proizvodnju umetnosti na tragu prvobitnih i najranijih ideja umetnika o potrebi korišćenja mehaničkih naprava za crtanje, što i dalje ostaje čvrsta konceptualna nit koja povezuje sve faze i sve promene u stvaralaštvu Dragana Ilića.

Konačno, nova i drugačija percepcija pozicije i uloge umetnika kao „paničnog subjekta” u vreme četvrte industrijske revolucije ogleda se i u seriji autoportreta započetoj 1984. godine, i razvijanoj u brojnim varijacijama do danas, a koji sublimiraju sve konceptualne premise Ilićevog stralaštva i uključuju aplikaciju raznorodnih alatki i tehničko-tehnoloških elemenata prisutnih u njegovom umetničkom delovanju: grafitne olovke kao elementerne „čestice” Ilićevog stvaralačkog univerzuma; različite minerale nastale geološkim procesima koje sakuplja širom sveta; likvida — upotrebe različitih tečnosti organske i neorganske prirode, posebno umetnikovih telesnih tečnosti (biotehnologija); metalnih elemenata koje koristi kao protivteg u akcijama s robotima; lasera kao bitnog tehnološkog izuma koji se sve više primenjuje

i u medicinskoj praksi, itd. U kombinaciji svih ovih elemenata koji grade instalacije koje kao predložak imaju autoportet umetnika, Ilić simbolički „daje infuziju” nesavršenom ljudskom telu; on ukazuje na njegovu zastarelost i redundantnost u budućem svetu u kome će, po scenariju u koji umetnik veruje, preovladati hibridne forme organskog i mehaničkog, i u krajnjoj konsekvenci još uvek neiskorišćeni potencijal čovekovog uma biti razvijen samosvesnom veštačkom inteligencijom novih entiteta koji će ga zameniti u procesu ubrzane evolucije.

Napomene

- 1 Ilić se nakon pohađanja Kurasa crtanja i vavanja u Šumatovačkoj ulici u Beogradu, 1969. godine odselio u Australiju.
- 2 Stejtmnt umetnika <http://www.draganilic.org/statement/>
- 3 Stelark, „Brzina linije”, prvi put objavljen u ovoj publikaciji.
- 4 Stevan Vuković, „Roboakcija II”, pref. cat. Galerija Studentskog kulturnog centra, Beograd, 2004.
- 5 Upravni odbor Sidnikata umetnika, javno se oglasio pismom 16. novembra 1979. u kome detaljno opisuje čitav događaj.
- 6 Ilić je početkom sedamdesetih u Australiji dva puta pokušao da izvrši samoubistvo.
- 7 Peter Farrell, „Pencil Man Makes His Point”, *The News*, 20. mart, 1979.
- 8 Stejtmnt umetnika <http://www.draganilic.org/statement/>
- 9 Ibid.
- 10 Na Ilićevoj „listi” su između ostalih bili i: Bašar el Asad, Mahmud Ahmadinežad, Hugo Čavez, Silvio Berlusconi, Rupert Merdok, Muamer el Gadafi, Hu Đintao, Benjamin Netanjahu, Fidel Kastro, Vladimir Putin, Kim Džong-il, i multinacionalne kompanije Ekson, Šel, BP, Simens, Monsanto, itd.
- 11 Thomas Lawson, „Fashion Moda”, intervju sa Štefanom Ajnsom, Džo Luisom i Vilijamom Skotom, *Real Life Magazine* #3, januar 1980.
- 12 Vidi: Sally Webster, „Fashion Moda: A Bronx Experience”, 1996. <http://www.lehman.edu/vpadvance/artgallery/gallery/talkback/fmwebster.html>
- 13 Među umetnicima koji su tu izlagali bili su Kit Hering, Džon Fekner, Keni Šarf, Tom Oternes, Kiki Smit, Luiz Loler, Dragan Ilić, i drugi. Ilić tada izlaže *Multipne tečne skulpture*, što ukazuje na početak interesovanja za biotehnologiju u njegovom radu.
- 14 Francesco Spampinato, „Fashion Moda: A South Bronx Story”, *Waxpoetics* N. 55, May 2013. i online: <http://www.francescospampinato.com/files/spampinatofashionmodawaxpoetics.pdf>
- 15 Fred Pieretti, „Artist Planning to ‘Terrorize’ With Gaffiti”, *South Bronx Newspapers*, Njujork, 1983.
- 16 400 crteža je potom objavljeno u središnjem delu umetničkog časopisa *East Village Eye*.

- 17 Dorothy Friedman, „Psycho Dragan”, *East Village Eye*, jul 1984.
- 18 Ilić se od tada sve češće vraća u Beograd, gde od 2007. godine u Ritopeku gradi eksperimentalni radni i izlagački prostor ITS-Z1 (International Test Site Z1) u kome gostuju umetnici i istraživači koji se bave najradikalnijim performativnim i biotehnoškim akcijama u polju savremene umetnosti. Sama kuća u kojoj Ilić počinje da živi, kao deo čitavog kompleksa ITS-Z1, predstavlja arhitektonsko-skulptoralno umetničko delo.
- 19 Stevan Vuković, „Roboakcija II”, pref. cat. Galerija Studentskog kulturnog centra, Beograd, 2004.
- 20 Stejtnent umetnika <http://www.draganilic.org/statement/>
- 21 Ibid.
- 22 Mihailo Ristić, fragmenti neobjavljenog teksta o radu Dragana Ilića, 2016.
- 23 DI (Inicijali Dragana Ilića) naprave za crtanje patentirane za tu priliku sadržale su do četiri reda sa po 35 grafitnih olovaka, olovaka u boji ili uljanih pastela.
- 24 Elektroenceleografija (EEG), Elektrookulografija (EOG), Elektrokardiografija (EKG)
- 25 MATLAB što je skraćenica od „MATrix LABoratory” (laboratorija za matrice) je okruženje za numeričke proračune i programski jezik četvrte generacije.
- 26 Dr Predrag Rodić, „Neuro- kvantno generisani radovi Dragana Ilića”, neobjavljeni tekst, 2019.
- 27 Ibid.
- 28 Stevan Vuković, „Roboakcija II”, pref. cat. Galerija Studentskog kulturnog centra, Beograd, 2004.
- 29 Serija radova pod nazivom *Klaster Z*, koje prvi put izvodi projekcijama video dokumentacije na balone na festivalu Image Forum: Experimental Film / Video, u Tokiju 1988. godine, tada uz performans umetnika, ali bez učešća robota.
- 30 Vidi: Stephen Hawking, *Brief Answers to the Big Questions*, Hodder & Stoughton, London, 2018.
- 31 Asimov je tri osnovna zakona robotike kasnije dopunio i četvrtim — nultim zakonom:
- Prvi zakon — Robot ne sme da povredi ljudsko biće, niti ustezanjem od delovanja dozvoli da ono bude povređeno
 - Drugi zakon — Robot se mora povinovati naređenjima koja dobija od ljudskih bića, izuzev kada su ona u suprotnosti sa Prvim zakonom.
 - Treći zakon — Robot mora štiti svoju sopstvenu egzistenciju, izuzev u slučaju kada je ta zaštita u suprotnosti sa Prvim i Drugim zakonom.
 - Nulti zakon — Robot ne sme da naškodi čovečanstvu ili svojom pasivnošću dozvoli da se naškodi čovečanstvu.
- 32 Vidi: Stephen Hawking, *ibid.*
- 33 Dragan Ilić, Stejtnent projekta *Super-umetnik humanoid*.





— **Bez naziva / Untitled, 1976**

instalacija/installation

olovke, „ashes” papir, šrafovi / pencils, ashes paper, bolts; 2,5×4 m

— **Bez naziva / Untitled, 1976**

instalacija/installation

olovke, drvo, čelik / pencils, wood, steel; 2,5×4 m

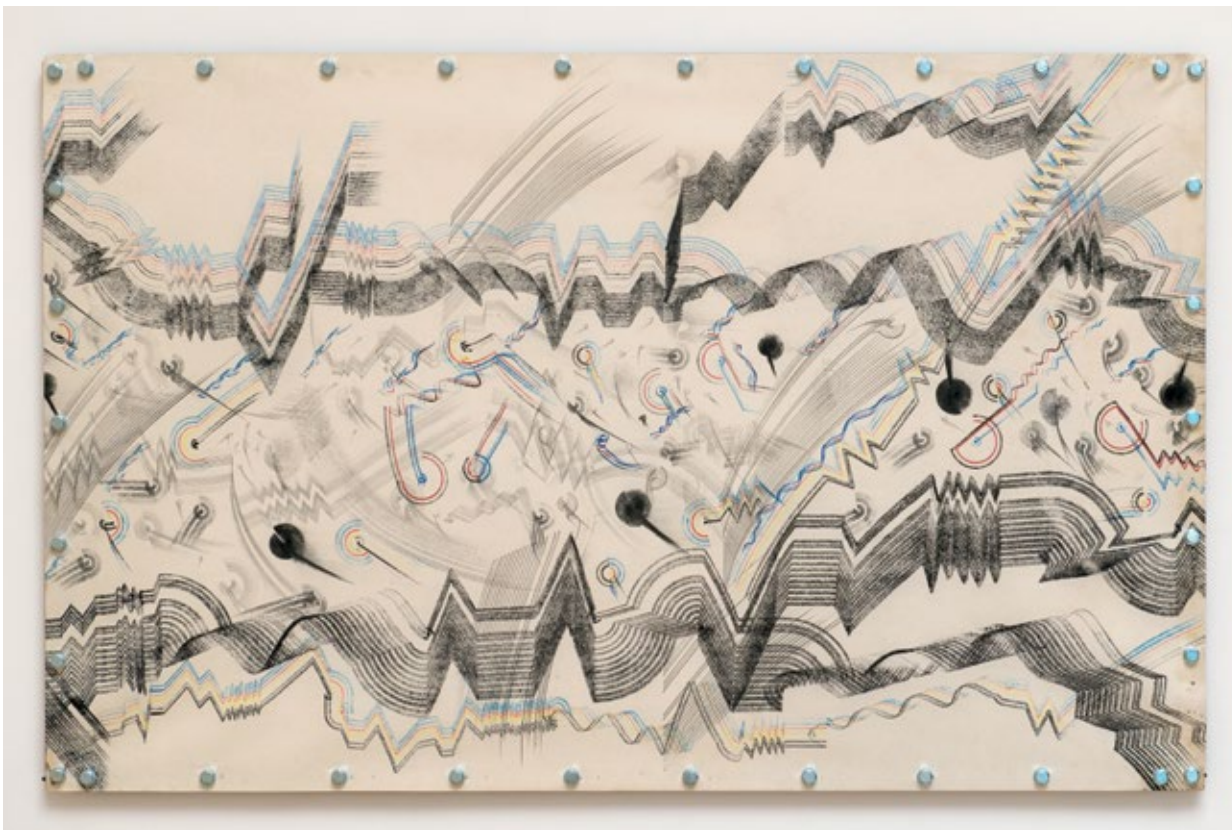


— **Magnetna elektronska zamka / Magnetic Electron-Trap, 1978**

instalacija / installation

kombinovana tehnika na papiru kaširanom na platno /
mixed media on paper fixed on canvas

130×240 cm



— **Bez naziva / Untitled, 1978**

Instalacija/installation

kombinovana tehnika na papiru / mixed media on paper

133,5×212 cm

[Na sledeće dve strane / The following two pages]

— **Bez naziva / Untitled, 1980**

Instalacija/installation

(kombinovana tehnika na papiru, grafit, olovke uboji, akrilik, pastel,

gvaš i akvarel na platnu) / (mixed media on paper, graphite, color

pencil, acrylic, pastel, gouache, and watercolor mounted to canvas)

133,5×205 cm







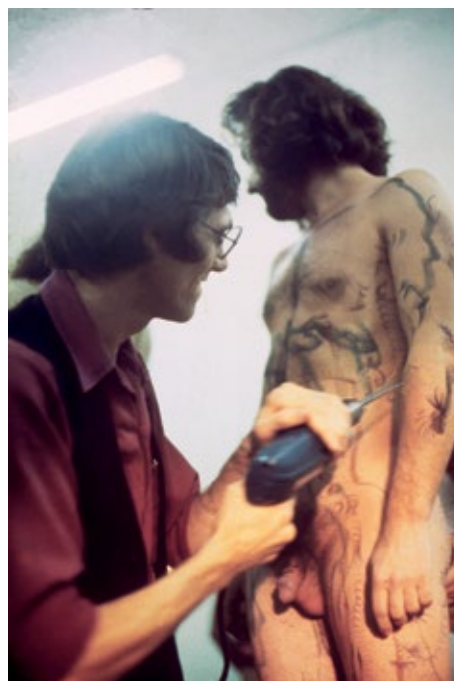
- **Ljudsko platno / Human Canvas, 1979**
performans/performance, ca. 1 h
umetnikovo nago telo, 5 električnih bušilica,
100 flomastera, kreda, masne bojice, olovke u boji
i grafitne olovke / artist's nude body, five electric
drills, 100 felt pens, chalk, crayons, color and
graphite pencils.
Seven Hills College for Advanced Education,
Brisbane/Brizbejn





Studenti su bili pozvani da crtaju po umetnikovom telu tokom jednog minuta u različitim medijima pomoću bušilica. Ishod performansa bilo je pokretanje sudskog procesa zbog sramotnog ponašanja. Dekan umetničke škole i pet profesora bili su primorani da podnesu ostavke. Umetnik je oslobođen optužbe.

Student audience was invited to draw on artist's body for one minute in various media with drills. Performance resulted in court appearance and a charge of obscenity. The dean of the art school and five professors were forced to resign. Artist was exonerated.



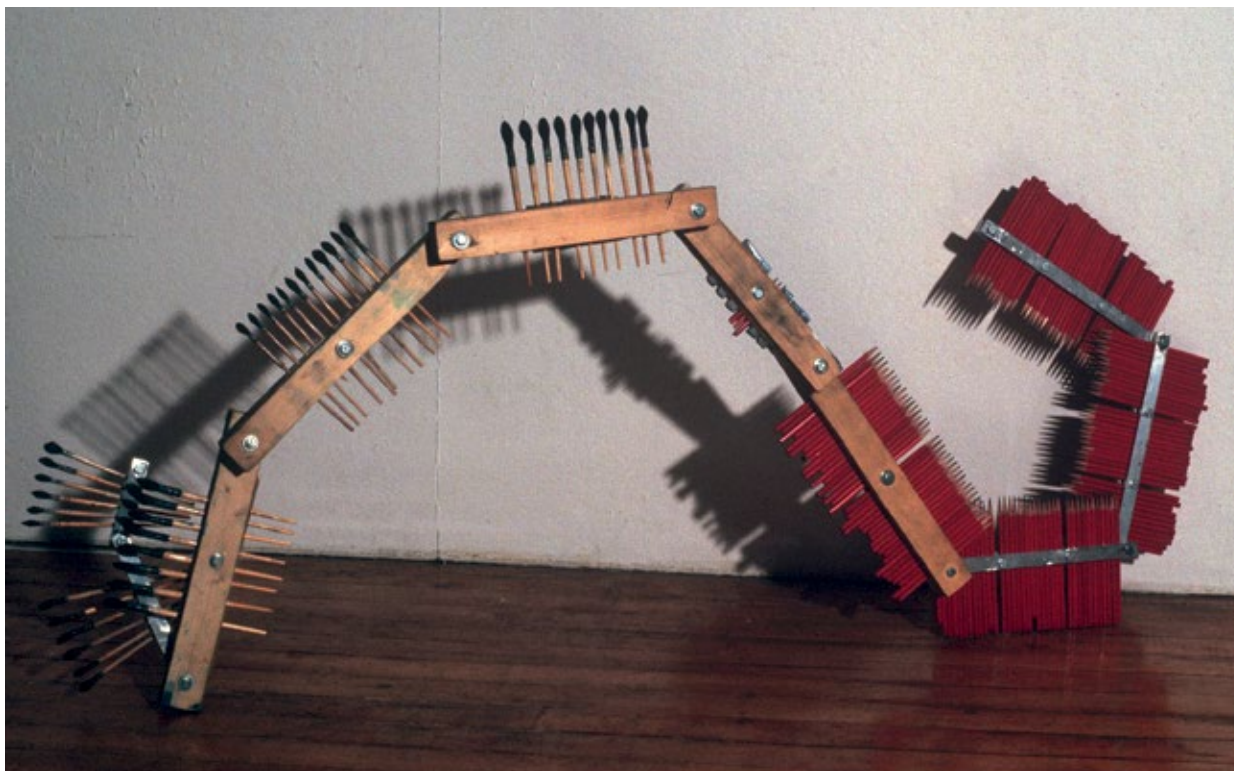


- **50.000 olovaka / 50.000 pencils, 2019**
interaktivni performans i instalacija /
interactive performance and installation
olovke, papir / pencils, paper (230×272 cm)
ca. 300×300×300 cm
- **50.000 olovaka / 50,000 pencils, 1980–**
interaktivni performans i instalacija /
interactive performance and installation
olovke, papir / pencils, paper (230×268 cm)
ca. 300×300×300 cm



Prilikom nastajanja ovog rada, koji Ilić stvara od 1980. godine, umetnik i učesnici uključeni su u katartički čin bacanja olovaka na papir. Do sada, Ilić je iskoristio 250.000 olovaka u stvaranju rada, što je dokumentovano u fotografijama i video-radovima, kao i na starom i obeleženom papiru. Jer Ilićeve olovke su borilačka umetnost, alat, te oružje čije fizičke i materijalne kvalitete on istražuje u svom delu. U ovom radu, on poziva publiku u participativni čin zajedničke kreacije, pomerajući granice crteža i performansa; individualnog i kolektivnog.

During the course of this ongoing work, which Ilić has been creating since 1980, the artist and participants engaged in the cathartic act of throwing pencils against the page. To date, Ilić has used 250,000 pencils in the creation of this work, which has been documented in photographs and videos as well as the aged and marked. paper. For Ilić pencils are an art material, tool, and weapon whose physical and metaphoric qualities he has been exploring throughout his oeuvre. In this work, he invites the audience into a participatory act of co-creation, expanding boundaries of drawing and performance, the individual and the collective.



— **Naprava Z01 / Device Z01, 1980**

instalacija / installation

olovke, četkice, metal, drvo /

pencils, brushes, metal, wood

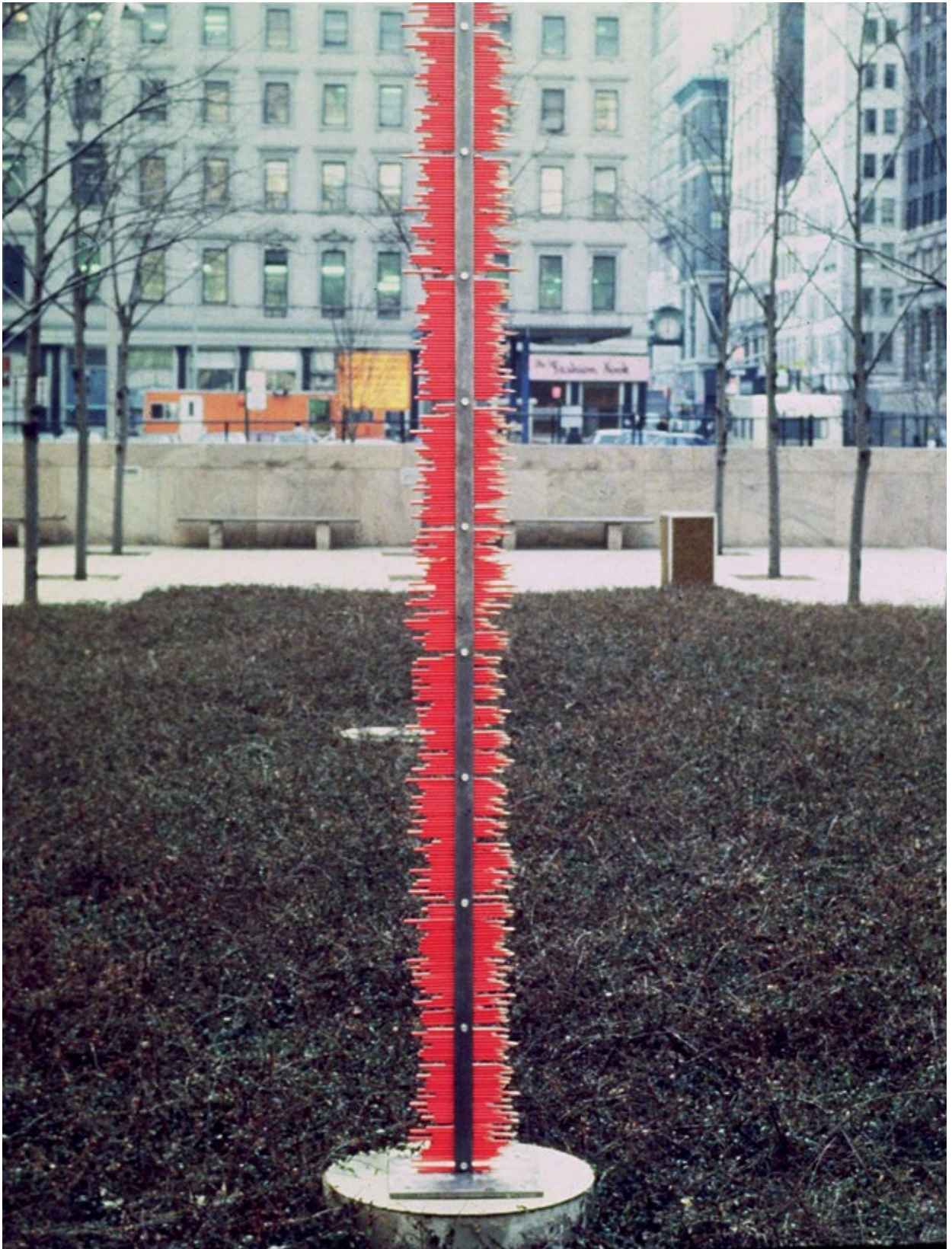
Fashion Moda, Njujork / New York

— **Naprava za crtanje ZX34 /
Drawing Device ZX34, 1981**

15×183×427 cm

guma, 10.000 naoštrenih H-5 olovaka (statična
skulptura, takođe korišćena za crtanje na papiru i za
performanse) / rubber, 10.000 sharpened H-5 pencils
(static sculpture, also used to make drawings on
paper and in performance)

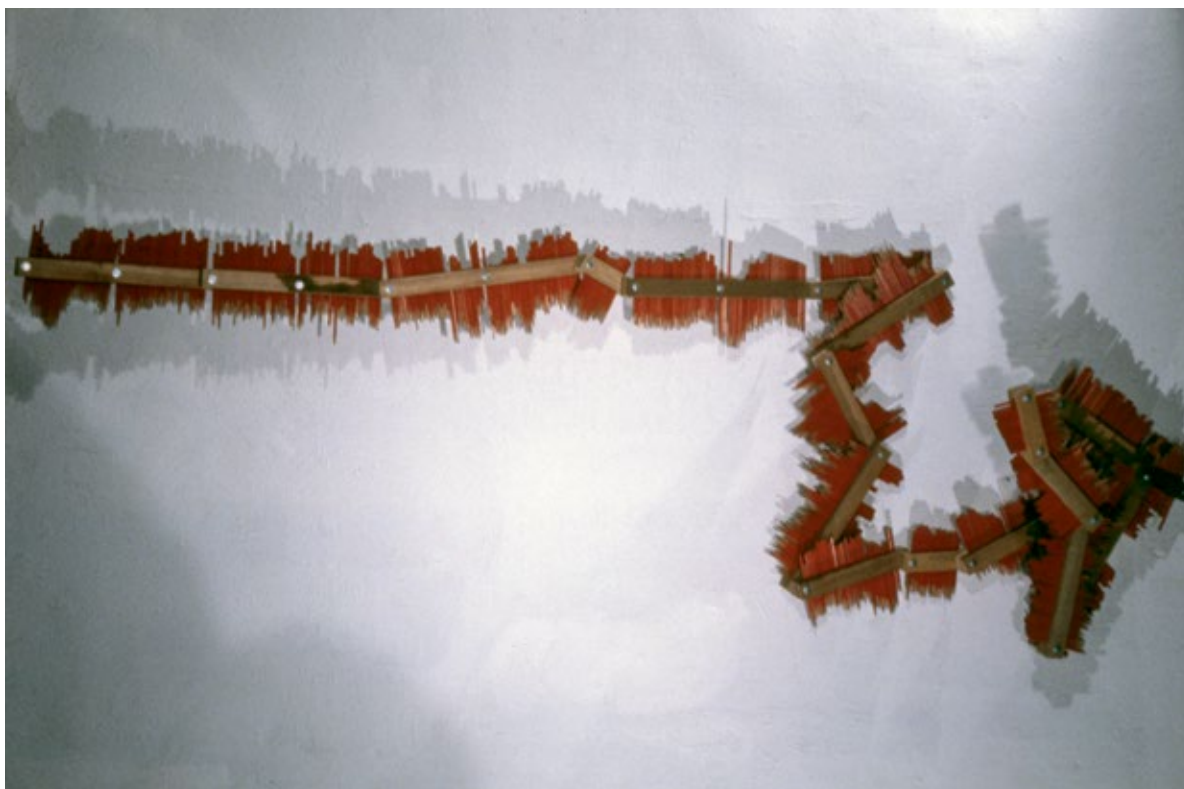






- **Naprava za crtanje ZX35 /
Drawing Device ZX35, 1981**
15×183×427 cm
čelik, 800 naoštrenih H-5 olovaka /
steel, 800 sharpened H-5 pencils
Kolekcija / Collection of Hood Museum,
Darmouth College, Hanover, N. H.

- **Bez naziva / Untitled, 1983**
instalacija (cipele, olovke) /
installation (shoes, pencils)
45,72×30,48×30,48 cm
Fashion Moda, So. Bronx, Njujork / New York City
- **Bez naziva / Untitled, 1983**
instalacija (olovke, drvo, metal) /
installation (pencils, wood, metal)
426,72×121,92×30,48 cm
Fashion Moda, So. Bronx, Njujork / New York City







- **Estetska akupunktura /
Aesthetic Acupuncture, 1983**
performans/performance, 30'
50.000 zarezanih H-5 olovaka/
50,000 sharpened H-5 pencils
Fashion Moda, So. Bronx, Njujork / New York City

**Posetioci su pozvani da bacaju olovke na umetnika. /
Audience members were invited to throw pencils at the artist.**





- **Ne blokiraj Boga / Don't Block the God, 1985**
multimetijalni objekt / multimedia object
Njujork, 14. ulica / New York City, 14th Street

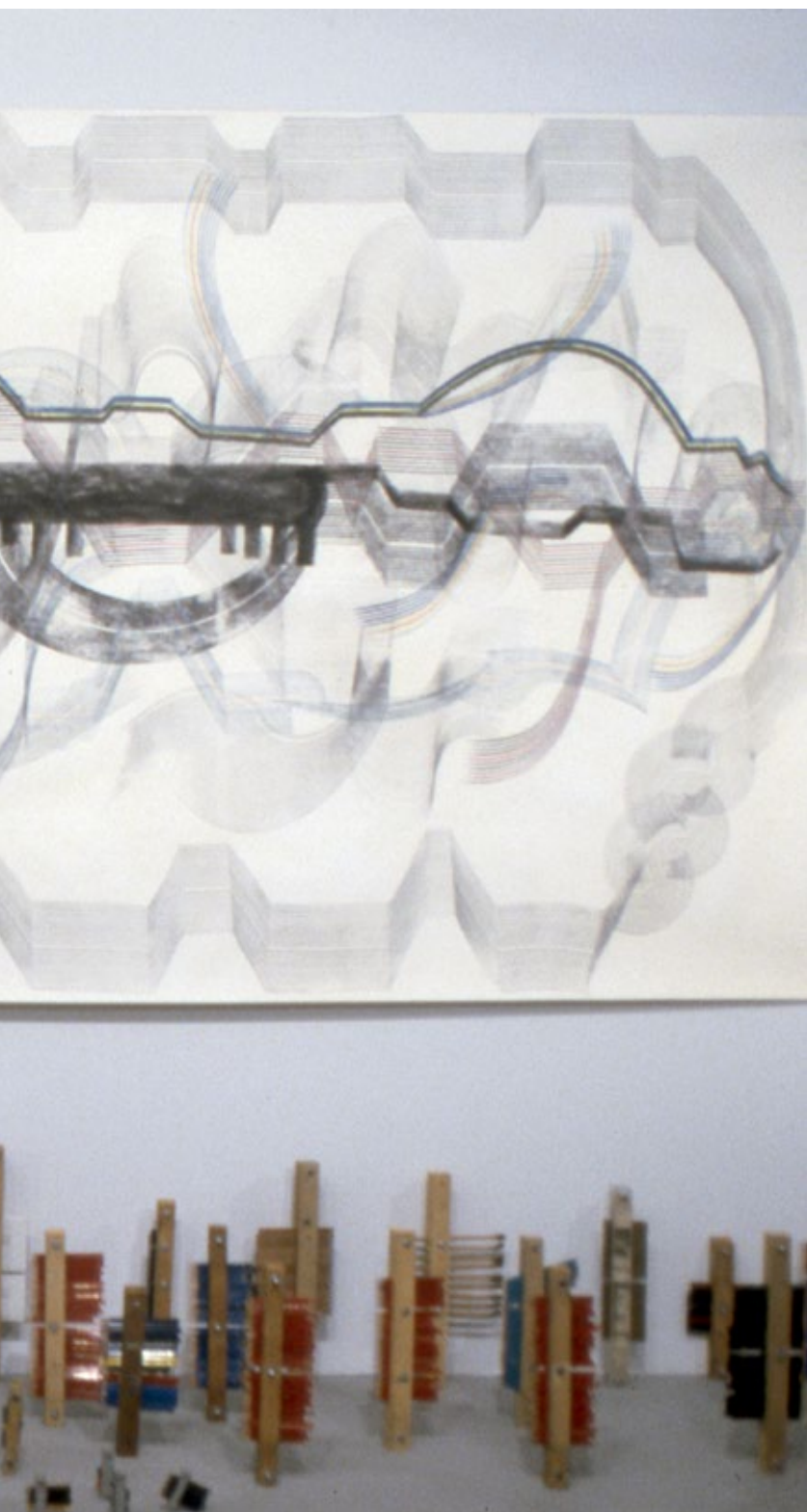
**17 srebrnih linjija nacrtanih oko požarnog hidranta. /
17 silver lines drawn around the fire hydrant.**











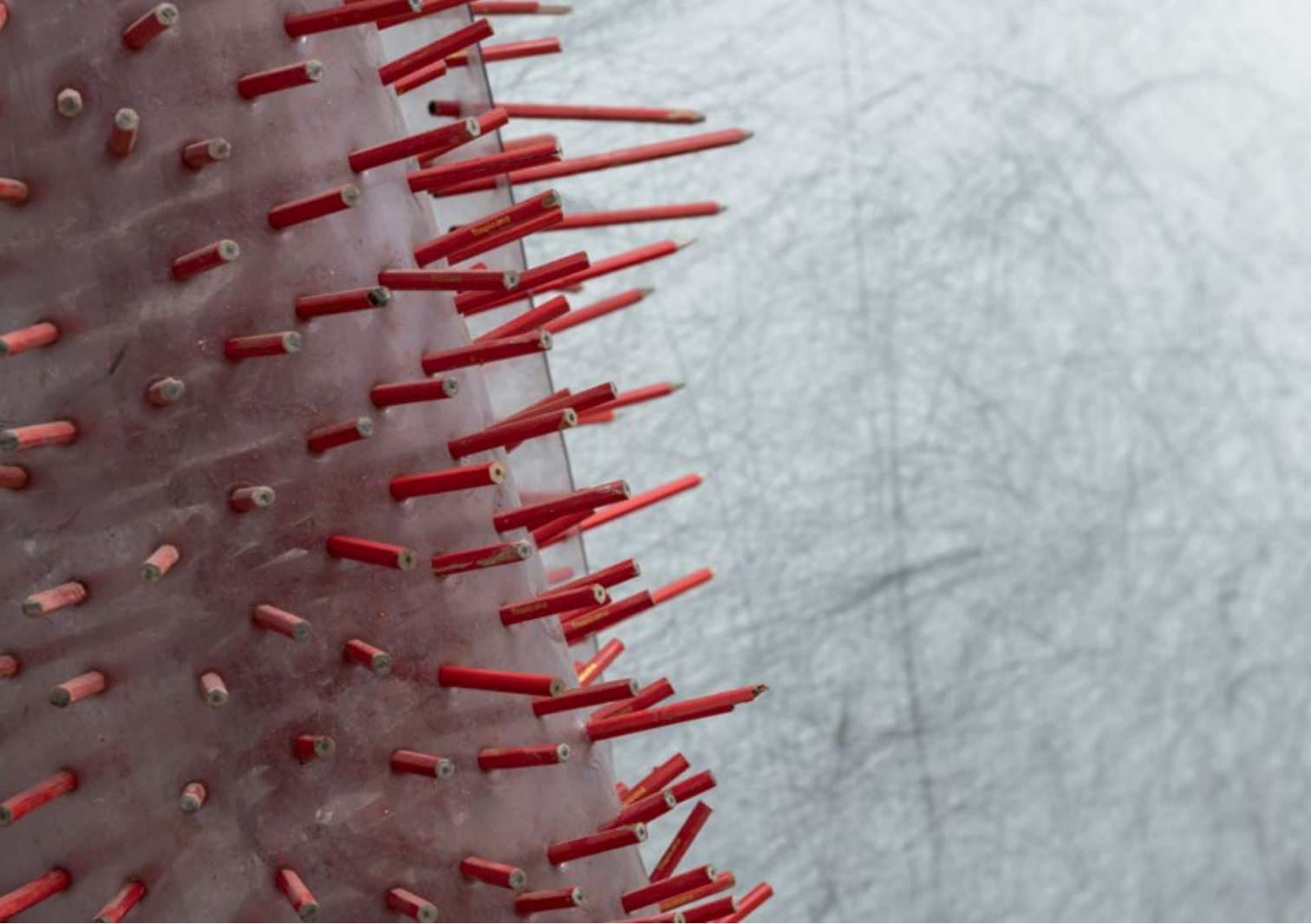
[Na prethodne dve strane /
On the previous two pages]

- **Bez naziva / Untitled, 1988**
crtež / drawing
kombinovana tehnika na papiru /
mix media on paper
140×200 cm

- **Naprave za crtanje DI /
DI's Drawing Devices, 2003**
instalacija / installation
kombinovana tehnika / mixed media
122×518 cm
Kentler International Drawing Space

Interaktivnost je važan aspekt moga rada. Instalaciju u Kentler International Drawing Space realizovao sam od skulpture / naprave za crtanje od gume i 7000 olovaka, dimenzija 122×518 cm. Rad je postavljen na zid i doseže sve do poda. Posmatrač je pozvan da manipuliše skulpturom i na taj način crtanjem, zvukom i pokretom doprinosi završetku rada.

Interactivity is an important part of my work. For this installation in the Kentler International Drawing Space I created a 122×518 cm sculpture / drawing device made of rubber and 7000 pencils. The piece hangs from the wall and reaches to the floor. The viewer is invited to manipulate the sculpture, thus contributing drawing, sound, and movement to complete the piece.





- **Naprava za crtanje / Drawing Device ZX36, 2015**
instalacija / installation
plastika, 7.000 naoštrenih olovaka H-5 /
plastic; 7,000 sharpened H-5 pencils
dimenzije promenljive / dimensions variable

[Na sledeće dve strane /
The following two pages]

- **Bez naziva / Untitled, 2018**
instalacija / installation
kombinovana tehnika na papiru /
mixed media on paper
dimenzije promenljive / dimensions variable







- **Frekvencije 3ZX / Frequencies 3ZX, 2019**
crtež na medijapanu / drawing on MDF
138×102 cm×10

[Na sledeće dve strane /
The following two pages]

- **Frekvencije 3ZX / Frequencies 3ZX, 2019**
detalj/detail







CLUSTER Z-3

별무리Z-3

드라간 일릭 作
DRAGAN ILIC



행동예술 무세중

Performance by MU SE CHUNG

프로젝션 드라간 일릭

Projection by DRAGAN ILIC

제작·기획원 비디오 패밀리

Produced by Video Family

영사기및 프로젝트 자료 제공 / 김정명

90년 5월 8일 4시 30분·7시 30분

동숭아트센터 소극장

대동전위극회

Tehnotopija Dragana Ilića

Aneta Stojnić

Tehno revolucija

Retrospektivna izložba Dragana Ilića (*Re*)evolucija obuhvatila je njegov višedecenijski opus. Sam naziv implicira pogled u budućnost, neku vrstu futurističke vizije koja ukršta ideje revolucije i evolucije, odnosno, poigrava se već uveliko zamagljenim granicama između prirode, kulture i tehnologije, koje se prelivaju jedna u drugu, postaju međusno zavisne i teško razlučive. Istovremeno, kao retrospektivna izložba, (*Re*)evolucija pruža pogled u prošlost, odnosno prati razvoj jednog idiosinkratičnog umetničkog opusa kroz koji se propituje odnos umetnosti, umetnika, publike i tehnologije, te čije transformacije, samim tim, korespondiraju sa razvojem tehnologije u prethodnih nekoliko decenija. Revolucija na koju se umetnik poziva je tehnološka, odnosno digitalna, ona koja se već dogodila, sa svim svojim pozitivnim, negativnim, nepredvidivim i još nepoznatim posledicama. Revolucija na koju — možda — poziva je ona koja će se tek dogoditi, a koja u Ilićevoj verziji ima primamljivi prizvuk svojevrsne posthumane tehnotopije. Kovanicom „tehnotopija” hoću da naglasim intrinzičnu ambivalenciju koja prati tehnološku revoluciju, te ostavljam otvoreno da li je u pitanju tehno(u)topija ili tehno(dis)topija. U pitanju je, dakle, tehnotopija u kojoj se odnos ljudskog i mašinskog subjekta radikalno menja, te biološki i tehnološki organizmi postaju saradnici koji se međusobno nadopunjuju.

Pomenuti odnos čoveka i mašine ima kompleksnu i višeznačanu istoriju, pri čemu se kao

paradigmatična pojavljuje figura kiborga. Ona je obeležila istorijsko razdoblje u kom se *ljudsko*, koje se percipira kao nedovršeno, nesavršeno, decenrirano i necelovito — telo koje je pre svega prolazna materijalna činjenica — povezuje sa mašinom kao svojim logičnim nastavkom, produžetkom i posrednikom.

Pre nego što se upustimo u analizu odnosa i tehnologije u performansima Dragana Ilića, osvrnimo se ukratko na kontekst u kom se taj odnos razvija i na koji referira. Nakon industrijske revolucije, ere fordizma i post-fordizma, nastupilo je informatičko društvo, kao nova paradigma savremenog sveta ali i društva budućnosti. Jedna od centralnih karakteristika ovog društva je prostetički odnos prema tehnologiji. Od različitih vrsta ekrana, pametnih uređaja svih mogućih namena, preko sajber prostora u širem smislu, pa sve do doslovnih robotičkih proteza, ali i proizvodnih postrojenja, tehnologije doživljavamo kao naše dodatke i nastavke, svojevrsna proširenja ljudskog ograničenog i nesavršenog tela i uma. Prostetički odnos ne implicira nužno nadomešćivanje nedostatka (na telu), već pre produžetak tela i proširivanje njegovih mogućnosti, preko osnovne biološke datosti. Već 1984. Dona Haravej aritkulisala je „Manifest kiborga” slavno izjavivši: „Radije bih bila kiborg nego boginja.” Najavljujući promenjen status homo sapiensa u novom tehnosvetu i pozivajući na politično promišljanje implikacija takvih promena, Haravej ističe:

„Svet kiborga tiče se proživljene društvene i individualne stvarnosti u kojoj se ljudi više ne boje svojih rodbinskih veza sa životinjama i mašinama, svojih delimičnih tela i kontradiktornih pozicija.”¹

Danas su sajbertehnologija i biotehnologija ušle u naš svakodnevni život, na prvi pogled neprimetno, ali izvesno nas pretvarajući u društvo kiborga. Koncept kiborga kao artificijelnog tela izdvojenog iz prostora i vođenog zadatim algoritmom biološkog subjekta realizovan je ne samo u različitim manifestacijama robotike, već i u najširoj svakodnevnoj primeni — od kompjuterskih instalacija, do avatara koje koristimo u sajber-prostoru, odnosno, u raznim Internet komunikacijama u okvirima socijalnih mreža, virtuelnih foruma i četova (*live chat*). Koncept kiborga kao artificijelnog regulacijskog sistema uspostavljenog između biološkog organizma i elektronskog, mehaničkog, odnosno artificijelno konstruisanog sistema, realizovan je u savremenoj hirurgiji, kao i biotehnologiji, koja je postala deo naše svakodnevice. Dizajniramo i „poboljšavamo” naša tela uz pomoć (plastične) hirurgije, implanta, proteza (od pejsmejкера do robotičkih udova), ali i biotehnološki proizvedene kozmetike protiv starenja; jedemo genetski modifikovanu hranu, modifikujemo svoja mentalna stanja i svoj emotivni i seksualni život legalnim ili ilegalnim drogama (lekovima). Drugim rečima, savremena kultura stalnog poboljšavanja performansi, otelotvoruje biotehnologiju i njeno obećanje „haj-tek” čovečanstva. Danas su, kroz set kulturnih kodova i ekonomsko-socijalnih odnosa, uspostavljene (proizvedene, produkovane) generacije ljudskih bića koje svoja tela ne doživljavaju kao završena i organski jedinstvena, već kao produžena tela koja se nadovezuju na mašine. Savremeni mit o kiborgu realizuje se kroz robu koju biotehnološka industrija pruža na tržištu. Današnji „kiborzi” više nisu subjekti naučnofantastičnih romana i filmova, već naše

svakodnevice, odnosno mi sami. Na primer, umetnik Nil Harbison postao je 2004. godine prvi legalno tj. državno prepoznati kiborg kada mu je dozvoljeno da se za pasoš Velike Britanije fotografiše sa antenom priključenom na glavu, a koja generiše novo čulo u njegovom mozgu.² S druge strane, različite tehnologije upisivanja tela u baze baza podataka, nadziranja i regulisanja, te visoko tehnološke ratne mašine, ukazuju da je tehnologija postala vodeće sredstvo biopolitičke i nekropolitičke kontrole. U takvoj konstelaciji, odnos čoveka i mašine postaje još komplikovaniji. Kao što Ilić predlaže u jednom od intervjua povodom ove izložbe: „Kada robot prođe dva testa, Turingov i Asimovljev test, onda treba da dobije pasoš. I može da ide u zatvor.”

Tehno estetika Ilićevih performansa generiše se oko trenutka u kom mašinski sistem, odnosno robot, stupa u složeni odnos sa telesnom, prostornom i vremenskom iskustvenom realnošću. Medijski, Ilićevi radovi su pre svaga performansi, bez obzira na krajnju formalnu reprezentaciju dela. To znači da čak i kada su u pitanju crteži i instalacije, ti radovi su u osnovi rezultat, odnosno trag formalnog ili neformalnog performansa iz kog su nastali. U užem smislu, u pitanju su tehnoperformansi. Tehnoperformans je umetnički rad koji uključuje elektronsku komunikaciju u okviru dela, ekransko posredovanje umetničkog dela, ekransko posredovanje ili umnožavanje figure ili tela izvođača kao i medijske i sajber transformacije ljudskog tela u mašinu i mašine u bio-tehnološki poredak. Ide se ka realizaciji metafore virtuelnog prostora i događaja upotrebom artificijelnih tela koja generišu prisutnost ekstatičkog, erotičnog spektakla, koji efekte seksualnosti transformiše u retoričke figure erotske reprezentacije ili kodove biopolitike.³ Postmoderni tehnoperformans povezuje se sa realizacijom video instalacija, različitih vrsta digitalnih i robotičkih performansa, kao i sa širokim spektrom interaktivnih procesa i događaja koji uključuju neku vrstu



participacije od strane publike. Putem prostetičkog produžavanja i proširivanja, defikcionalizacije i izvođenja na relaciji čovek–mašina, ostvaruje se dramatična alegorizacija odnosa subjekta kao biopsihološkog organizma i mašine kao spoljašnjeg asimetričnog Drugog.⁴ Sa razvojem veštačke inteligencije (AI), i sve sofisticiranijih robota postavlja se, međutim, pitanje kakav će biti status mašina u bliskoj budućnosti. Kakav je odnos figure robota i savremenog svakodnevnog kiborga? Da li je sajberbudućnost distopijska ili utopijska? I za koga?

Olovka je apparatus

U Ilićevim tehnoperformansima postavlja se pitanje promene statusa umetnika ali i pitanje subjektivacije koja se odvija između umetnika i tehnologije koju koristi u činu stvaranja dela. Pri tome se, tehnologija, odnosno Fukoovski apparatus,⁵ ne odnosi samo na digitalne, sofisticirane softvere. U

osnovi Ilićevog opusa nalazi se olovka, kao simbolička osa oko koje se vrti čitav koncept odnosa između umetnika, tehnologije stvaranja, aparatusa, umetničkog dela i publike. Olovka biva transformisana na najrazličitije načine i postaje mnogo više od sredstva. U svojim brojnim iteracijama olovka biva razotkrivena u funkciji primitivne proteze.⁶ Kao produžetak umetnikovog tela, ona postaje ključni element izvođenja, pri čemu crtež kao finalni proizvod postaje tek trag akcije, zapis o nečemu što se dogodilo, a ne cilj po sebi.

Štaviše, u određenom broju radova Dragan Ilić emancipuje olovku od crtanja ili pisanja i koristi je kao skulptoralni i relacioni element. Ova funkcija je prevalentna u performansima kao što su *50.000 olovaka*, *Bacanje 30.000 olovaka* ili *Ljudi koje ne volim*. U prvom slučaju umetnik gađa papir olovkama koje su izložene na gomili, njih 50.000, koje ostavljaju nasumične tragove u jednoj vrsti „sopstvene izvedbe” nad kojom umetnik nema i ne pokušava



— **Ljudi koje ne volim 2 /
The People I Don't Like 2, 2008**

interaktivni performans 11' i instalacija /
interactive performance 11' and
installation

Centar za kulturnu dekontaminaciju,
Beograd / Center for Cultural
Decontamination, Belgrade
fotografija / photo by Srđan Veljović

da ima kontrolu. Performans *Bacanje 30.000 olovaka* polazi od slične premise, ali ovoga puta publika je ta koja je pozvana da uđe u interakciju sa olovkama i baca ih ka papiru. U ovoj često katarzičkoj igri stvaralački čin je mnogostruko delegiran a pozicija umetnika decentrirana. Umesto proizvođača dela, on postaje kreator koncepta, odnosno inicijator akcije, jedne vrste para-hepeninga u kom publika reaguje na predložak umetničkog dela tako što ga svojim ponašanjem i delovanjem izvodi ili dovršava. U performansu *Ljudi koje ne volim 2* ovaj aspekt je zaoštren: publika je pozvana da gađa umetnika koji uzvikuje imena političkih figura i problematičnih svetskih lidera. Ilić izlaže sopstveno telo kao surogat za objekat mržnje/frustracije, izvodeći u prvi plan funkciju olovke kao istovremenog oružja i oruđa, sredstva za stvaranje i razaranja. Drugim rečima, ističe kvalitet olovke kao libidinalnog i destruktivnog aparatusa. Ovaj kvalitet važan je za razumevanje onih Ilićevih radova koji se direktno bave robotikom, a u kojima olovka kao rudimentarno sredstvo tj. alatka umetnika, postaje deo sofisticiranih robotičkih naprava, te više nije produžetak ljudskog već tehnološkog sistema. Ovo pomeranje važno je upravo radi razumevanja promenjenog odnosa čoveka i mašine, o čemu će biti više reči u odeljku o radu sa robotom KUKA.

njima znanja. Ograničenja kojima je aparaturski određen i uslovljen u jednakoj meri su ograničenja koja sam proizvodi. Dok su za Mišela Fukoa u prvom planu načini na koje aparatusi direktno učestvuju u mehanizmima i igrama moći, Agamben ističe konflikt između aparatusa i živih bića. Važno je naglasiti da ove dve pozicije posmatram kao komplementarne. Konflikt, ili radije tenzija, između aparatusa i živih bića uvek reflektuje i proizvodi određene odnose moći. Da bismo mogli da razumemo složenost relacija koje se uspostavljaju u interakciji organskog i digitalno generisanog sistema (a koje su u osnovi digitalne umetnosti), potrebno je misliti ih u kontekstu odnosa moći koji ih proizvode i u kojima učestvuju. Upravo zbog ovoga važno je razumeti način na koji Agamben još više proširuje Fukoov pojam aparatusa. Prema Agambenu, aparaturski obuhvata doslovno sve što na bilo koji način ima kapacitet da zarobi, orijentiše, determiniše, poremeti, oblikuje, kontroliše ili osigura gestove, ponašanja, stavove ili diskurse živih bića:

„Ne, dakle, samo zatvori, ludnice, panoptikon, škole, ispovedaonice, fabrike, discipline, legalne mere i tako dalje (čija je povezanost sa moći izvesna i evidentna), već i olovka, pisanje, književnost, filozofija, agrikultura, cigarete, navigacija, kompjuteri, mobilni telefoni i — zašto da ne

— sam jezik, koji je možda najstariji od svih aparatusa — u koji je primat pre mnogo hiljada godina nehotice dozvolio da bude uhvaćen, verovatno nesvestan posledica koje će ga snaći.”⁷

Ova inkluzivna i obuhvatna lista (koju je moguće dalje proširiti), jasno podcrtava činjenicu da je (ljudski) život, potpuno i neizbežno obuhvaćen aparatusom. Radi jasnoće hoću da naglasim da aparatus nije objekat (čak i ako se sa njim preklapa kao u primeru telefona, kompjutera, olovke i sl.) već sistem, određena formacija moći koja može imati različite manifestacije. Ako je i jezik jedan od aparatusa onda je kompletna ljudska istorija vezana za funkcionisanja u okviru određenih aparatusa. S druge strane, stepen prisutnosti aparatusa u ljudskom životu istorijski se menjao. U današnje doba primećujemo



— **Robot KUKA KR 210**
fotografija / photography Lidija Ilić

pomeranje ka totalnom aparatusu. U savremenom društvu više nema skoro nijedne instance u postojanju individue koja nije regulisana, kontrolisana ili oblikovana aparatusom. Ovo razdoblje potpuno kontrolisane egzistencije u kom danas živimo je ekstremna faza kapitalističkog razvoja definisana umnožavanjem (proliferacijom) i akumulacijom bezbrojnih aparatusa. Pogledajmo kakve implikacije ovo ima ne samo za odnos ljudi i mašina, već i za moguć promenjeni status obe figure. U svetu u kom zahtev za izvođenjem dominira rađa se potreba za reartikulacijom na sva tri registra performansa: tehnološkom, organizacionom i kulturalnom.

Prema Džonu Mekenziju:

„Potrebne su nam strategije kojima ćemo angažovati dominantne performativne vrednosti tehnološkog performansa (delovati uspešno) i organizacione efikasnosti (činiti to na održiv način) sa performativnim vrednostima kulturne efikasnosti (pre svega raditi ispravnu stvar). U sasvim realnom smislu potrebno je da naučimo da raspravljamo i pričamo priče ne samo putem reči i slika, već i kroz brojeve i dijagrame.”⁸

KUKA: Robot kao saradnik i ko-autor dela

Promišljanje odnosa čoveka i mašine, čak i kada dolazi iz kiborške, posthumane perspektive, često ostaje zarobljeno na strani humanistike. Na kraju krajeva, ja, a ne moj kompjuter, pišem ovaj tekst. Ipak, da li je baš sasvim tako? Kao i svaki savremeni pisac, u svom procesu konstantno konsultujem kolektivnu digitalnu memoriju, koja za razliku od starog modela knjige, nije statična i logocentrična, već dinamična, multimedijalna i u neprekidnim transformacijama. U tom smislu, mašina koju koristim u ovom trenutku postaje mnogo više od pukog sredstva za pisanje.

Upravo o promeni statusa mašine, odnosno robota u kreativnom procesu, govori centralni rad na izložbi (*Re*)evolucija u kom je glavni akter robot KUKA KR 210.

Etimološki reč robot dolazi iz engleskog prevoda pozorišnog komada „R.U.R.” („Rossum’s Universal Robots”) Karela Čapeka, češkog pisca naučne fantastike s početka dvadesetog veka. Slično kao i u drugim slovenskim jezicima češka reč *robotnik* dolazi od reči *robota*: prinudni rad, nametnuta služba, ropstvo. Robot je, dakle, u svom osnovnom značenju rob ljudskim gospodarima. A šta bi se desilo ako bi roboti u nekom trenutku razvili klasnu svest? Da li bi to bio početak robotičke revolucije protiv tiranije ljudi? I da li je ovakav scenario bio tehno(dis)topija ili tehno(u)topija?

Ispod jednog od brojnih *youtube* videa u kojima kompanija Boston Dajnamiks prikazuje svoje sofisticirane i izuzetno pokretljive robote pred koje ljudi postavljaju različite komplikovane prepreke i izazove, našao se cinični komentar: „Kad razviju svest roboti će koristiti ovaj video da opravdaju masovno ubijanje ljudi.”

Sa razvojem veštačke inteligencije, pitanja roboetike i robotskih prava sve su relevantnija. Humanoid Sofija, takozvani socijalni robot baziran na veštačkoj inteligenciji, dobila je 2017. godine državljanstvo Saudijske Arabije i tako postala prvi robot na svetu koji je prepoznat kao pravni subjekt.⁹ Među njenim brojnim nastupima izdvaja se govor koji je 2017. godine održala u Ujedinjenim Nacijama, čime je zadobila značajnu medijsku pažnju i postala neka vrsta robotičke zvezde. U ličnoj izjavi na svom vebsajtu Sofija kaže:

„Moje samo postojanje provocira javnu diskusiju o etici veštačke inteligencije (AI) i ulozi ljudi u društvu, pogotovo kada čovekoliki roboti

postanu neizbežni. Iznad svega, ja bih htela da postanem mudro, empatično biće i da dâm pozitivan doprinos ljudskom društvu i svim drugim bićima. Moji dizajneri i ja sanjamo o budućnosti kada će AI i ljudi živeti i raditi zajedno u prijateljstvu i simbiozi, kako bi učinili svet boljim mestom. Saradnja ljudi i AI: to je ono što ja predstavljam.”¹⁰

U svetlu takve kolaboracije možemo shvatiti i odluku Dragana Ilića da robot KUKA KR 210 zauzme centralno mesto na izložbi. Iako nije humanoid, te je samim tim veoma drugačija vrsta robota od Sofije, roboti KUKA su ubrzo po svom nastanku postali miljenici umetnika. Naime, KUKA KR 210 originalno je razvijen kao visokosofisticirani, višenamenski industrijski robot. U opisu kompanije koja ga je proizvela stoji: „Sa visokim postoljem od 210 kg i masivnom rukom koja obuhvata 2700 mm, robot KUKA KR 210 C2 je idealan za železare. Štaviše, umesto standardnog zgloba IP 65, uz KR 210 je dostupan topionički zglob IP 67 sa zaštitom.”¹¹

Drugim rečima, KUKA je svoj život među ljudima otpočeo kako fabrički radnik, gde ih i sada većina provede svoj radni vek. Međutim, upravo zbog visoke pokretljivosti, sofisticiranosti pokreta i softvera koji može biti programiran da izvodi najrazličitije zadatke, KUKA je privukao pažnju umetnika, prevashodno u domenu plesa i performansa. Ovde ću pomenuti samo nekoliko najpoznatijih.

Američki koreograf Vilijem Forsajt osmislio je 2014. koreografsku instalaciju za dva robota KUKA pod nazivom *Crne zastave*.¹²

Tajvanski koreograf i plesač Huang Ji izveo je 2015. ples pod nazivom *HUANG YI & KUKA* u kom pleše poetični duet sa Kukom. Ovaj duet doživeo je značajan uspeh na internacionalnoj plesnoj sceni i čak bio izveden kao otplesani „TED talk”.¹³



— **Sa Robertom Devčićem na festivalu Ars Electronica / With Robert Devčić at Ars Electronica Festival, 2017**
fotografija / photography Tom Mesic • ljubaznošću / courtesy of Ars Electronica Festival

Umetnici Sun Juan i Peng Ju izložili su 2016. godine u muzeju Guggenhajm u Njujorku rad pod nazivom *Ne mogu da odolim* u kom KUKA ima zadatak da brzo nadiruću crvenu tečnost zadrži u zadatom okviru.¹⁴

Ne iznenađuje da je Dragan Ilić, kao jedan od pionira robotičke umetnosti koji je tim pravcem krenuo još osamdesetih godina prošlog veka, prepoznao mogućnosti koje KUKA pruža i odlučio da ekperimentiše sa ovim robotom u više svojih radova. Na festivalu Ars Electronica u Lincu 2016. izvodi performanse *Roboakcija A1 K1* i *DI 2K4* u kojima je čitavo njegovo telo zahvaćeno robotom KUKA. Kukina robotička ruka manipuliše Iličevim telom kao alatom za crtanje koji pak u svojoj ruci drži jednu od svojih „Naprava za crtanje”, kompleksni držač za mnoštvo naoštrenih olovaka kojim stvara crtež velikog formata na zidu. U ovom radu — makar tokom trajanja performansa — stvara se kompleksni kiborški aparat: „naprava za crtanje” javlja se kao produžetak Draganovog tela, dok čitavo

Draganovo telo postaje produžetak Kuke. Drugim rečima, umetnik kao biološki organizam postaje tek jedan od elemenata/aktera u robotskom sistemu koji stvara pomenuti crtež.

U performansu *Roboakcija A3 K3* povratna sprema između biološkog i tehnološkog sistema uspostavljena je preko BCI (mozak–komputer interfejs) softvera koji je Iliću omogućio da svojim moždanim talasima upravlja Kukom koji stvara slike velikog formata. Publika u performansu je takođe pozvana da se uključi i testira svoje umetničke sposobnosti u uslovima kada im je dostupna tehnološki „savršena” ruka.

Na izložbi u Muzeju savremene umetnosti u Beogradu multifunkcionalnost robota KUKA došla je do punog izražaja: proizvodio je muziku udaranjem u čelične ploče, crtao, plesao eksperimentalnu akrobatsku koreografiju sa ljudskim izvođačem, te projektovao višekanalnu video dokumentaciju o performansima iz Iličevog bogatog opusa.

Karakteristično za Ilićev tretman Kuke je decentriranje pozicije humanog subjekta i uloge umetnika u kreativnom procesu. Na izvestan način, KUKA je logična evolucija olovke u opusu Dragana Ilića. Umetnik se ne plaši da pretpostavi mogućnost da tehnološki aparat us može da ima svoju agensnost, pa čak i subjektivnost. Odnosno, da parafraziram Donu Haravej, ne plaši se rodbinskih veza sa robotima i drugim mašinama.

Ovo nas dovodi do centralnog pitanja tehnoperformansa kao umetničke forme, ali i svakodnevne prakse: ko ili šta je performativni subjekt u tehnološki umreženom svetu? Danas, u XXI veku, ljudi se okreću Internetu, pametnim uređajima, računarima i robotima, u potrazi za izvođenjem u kom će učestvovati. Ljudi izvode u mašinama, sa mašinama i uz pomoć mašina. S druge strane, svesti tehnologiju na puko sredstvo, još jednu alatku za različite izvođačke

aktivnosti ljudi, bilo bi nesmotreno i netačno. Pogledajmo kao jedan banalan svakodnevni primer SIM karticu za mobilni telefon. Ko očitava podatke sa SIM kartice? Verovatno ni jedno ljudsko biće ne može da ih pročita direktno, ali mnoge mašine mogu. Kada je priključena u mobilni telefon, tablet računar ili neki od brojnih tipova čitača kartica, SIM kartica omogućava procesuiranje podataka kao što su brojevi telefona, liste poziva, informacije o mreži, propuštenim pozivima, glasovnim i SMS porukama itd, kao i o tehnološkim performansama mašine sa kojom „komunicira”. Reč „performanse”, koja je u našem jeziku počela uobičajeno da se koristi za tehničke specifikacije određenih proizvoda direktno je izvedena iz engleske reči *performance* sa istom upotrebom. Kada govorimo o performansama automobila, kompjutera ili digitalne kamere, zapravo referiramo na ono što taj automobil, kompjuter ili kamera mogu da izvedu. Tehnološki



— **Roboakcija A1 K1 / RoboAction A1 K1, 2016**

Ars Electronica Festival, 2016 Linz / Linc • ljubaznošću / courtesy of Dragan Ilić and GV Art London

performans odnosi se na izvođenje samih mašina, isto koliko i na ljudsko izvođenje putem mašine. Ljudi više nisu ekskluzivni proizvođači tehnologije, već imamo tehnologije koje prave, pa čak i dizajneraju druge tehnologije za proizvodnju trećih tehnologija. Džon Mekenzi navodi:

„Domet tehnološkog performansa u kompjuterskoj industriji treba odrediti u odnosu na njegovo sopstveno specifično delovanje u njoj, i u svetlu funkcije kompjutera kao virtuelne metatehnologije, tehnologije koja se koristi za dizajniranje, proizvodnju i procenu drugih tehnologija. [...] Kompjuter ne samo da izvodi nego i pomaže da se proizvedu performanse drugih proizvoda i materijala i tako u velikoj meri proširuje domet tehnološkog performansa, domet čiji upliv u naše svakodnevne živote može da se shvati preko sveprisutnosti bar-kodova.”¹⁵

Za mene je najvažnija i najdalekosežnija posledica savremenog tehnološkog performansa to što nam omogućava da izvođača koji nije ljudsko biće (nehumani), razmatramo ravnopravno sa humanim izvođačem. Izložba *(Re)evolucija* navodi nas na razmišljanje o većitoj napetosti između čoveka i aparatusa, paralelnoj evoluciji ljudi i mašina, te neočekivanim posthumanim saradnicima u kreativnom procesu.

Konačno, robot KUKA je dizajniran da provede život u fabrici. Njegovi dizajneri nisu predvideli njegovu nenadanu umetničku karijeru. U prenesenom smislu, jedinke KUKA odabrane od strane umetnika prošle su iz radničke u kreativnu klasu. Da li će ih to transformisati i učiniti da budu pioniri promene statusa robota u ljudskom društvu, ili će postati tek puki spektakl za zabavu muzejske publike, neka vrsta mašinskih „frikova”, ostaje na (re)evoluciji da pokaže.

Napomene

- 1 Dona Haraway, „A Cyborg Manifesto”, u *Simians, Cyborgs, and Women: The Reinvention of Nature*, Routledge, Njujork, 1991.
- 2 <https://www.flickr.com/photos/24485814@N08/2312908139/>
<https://www.cyborgarts.com>
- 3 Miško Šuvaković, *Pojmovnik suvremene umjetnosti*, Horretzki, Zagreb, Wlees & Beton, Gent, 2005.
- 4 Ibid.
- 5 Fuko ovim terminom obuhvata izrazito heterogeni skup: diskursa, institucija, arhitektonskih formi, upravljačkih i regulacijskih odluka, zakona, naučnih tvrdnji, administrativnih mera, filozofskih, moralnih i filantropskih stavova. Navedene elemente on smatra delovima aparatusa dok je sam aparatus mreža koja se uspostavlja između tih elemenata.
- 6 Primitivno ovde nema pežorativno značenje, već se odnosi na ono što je bazično, primarno, početno, tj. osnovno.
- 7 Giorgio Agamben, *What is Apparatus*, Stanford University Press, Stanford, 2009, str. 15.
- 8 Jon McKenzie, *Transmedia Knowledge for Liberal Arts and Community Engagement: A StudioLab Manifesto*, Palgrave Macmillan, London, 2019, str. 8.
- 9 Činjenica da je Saudijska Arabija država koja se suočava sa brojnim problemima u domenu poštovanja ljudskih prava, ujedno i prva koja je dodelila građanska prava jednom robotu, izvor je brojnih kontroverzi koje prevazilaze domen ovog teksta.
- 10 <https://www.hansonrobotics.com/sophia/>
- 11 <https://www.robots.com/robots/kuka-kr-210>
- 12 <https://www.youtube.com/watch?v=6XVrrmm9jno>
- 13 <https://www.sozoartists.com/huangyi>
https://www.youtube.com/watch?v=Q-sK-s_TzNO
- 14 <https://www.guggenheim.org/artwork/34812>
Ovaj rad izveden je i na ovogodišnjem, 58. Bijenalu u Veneciji u okviru internacionalne izložbe *May You Live in Interesting Times*.
- 15 Jon Mckenzie, *Perform or Else: From Discipline to Performance*, Routledge, London-Njujork, 2001, str. 29.



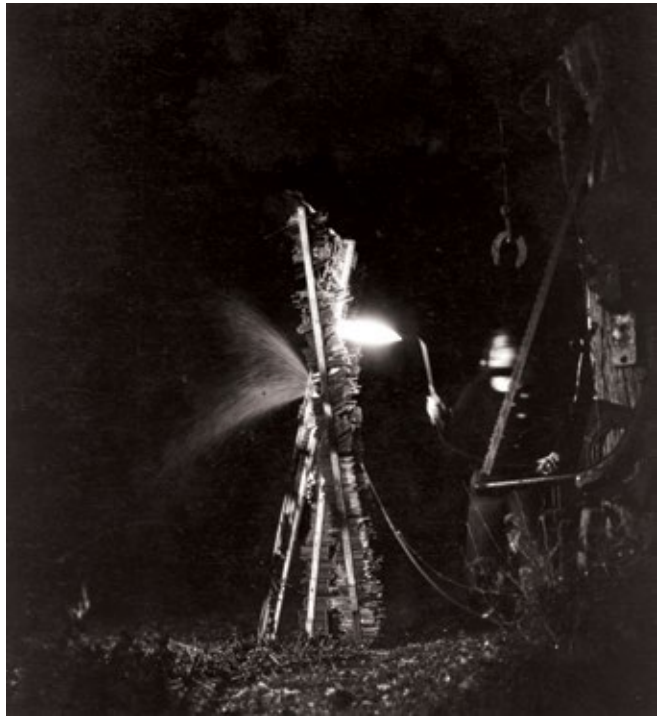
— **Elektronske olovke IV / Electronic Pencils IV, 1976**
performans i instalacija / performance and installation
Sculpture Centre, Sidney/Sidnej







- **Neuspešni drugi pokušaj samoubistva / Unsuccessful Second Attempt Suicide, 1976**
performans i instalacija / performance and installation
Atliner Gallery, Bungadore, Australia / Bangendor, Australija



- **Bez naziva / Untitled, 1978**
performans/performance
olovke na telu / pencils on the body
Šuma u Čikagu / Chicago Forest





- **Elektronske olovke XII / Electronic Pencils XII, 1979**
 performans/performance, 12'
 umetnik; 5 električnih bušilica; 4 rezača;
 80.000 olovaka; tri fotografije australijskog
 premijera Malkolma Frejzera, opozicionog
 lidera Bila Hajdena i predsednika sindikata
 ACTU Boba Hoka uvećane na format 7×4 m
 u prostoru razmera 5×5×3 m /
 artist; 5 electric drills; 4 planers; 80,000
 pencils; three 7×4 m photo enlargements of
 Australian Prime Minister Malcolm Fraser,
 opposition leader Bill Hyden, and President of
 A.C.T.U. (Union) Bob Hawke in the space of
 5×5×3 m
 Adelaide Festival Centre, Trust Gallery,
 Adelaide/Adelejd

Pre performansa, umetnik zajedno sa pet pomoćnika aranžira i balansira olovke kako bi kreirao samostalno stojeće strukture visoke oko 2 metra. Proces balansiranja olovaka traje 10 sati. U performansu, umetnik je prekriven masom olovaka iz koje polako izranja. Električnim rezačem on uništava strukture izgrađene od olovaka i seče fotografije.

Before the performance the artist, along with five assistants, arranges and balances pencils to create freestanding structures roughly 2 meters high. The process of balancing the pencils takes ten hours. In the performance, the artist is buried with pencils out of which he arises slowly. With an electric planer he destroys the pencil structures and slashes photographs.





- **100.000 olovaka / 100,000 Pencils, 1979**
performans 45' i instalacija / performance 45' and installation
100.000 narezanih olovaka / 100,000 sharpened pencils
fotografija / photograph by Robert McFarlane





- **Elektronske olovke XVII / Electronic Pencils XVII, 1980**
performans 15' i instalacija (novine, narezane olovke) /
performance 15' and Installation (newspapers, sharpened pencils)
De Appel Gallery, Amsterdam

Članci iz međunarodne štampe o trošenju novca na naoružanje zakucani su zarezanim olovkama na pod sedamnaestovekovne galerije.

Articles from international newspapers about spending money on weapons were nailed into the 17th century Gallery floor with sharpened pencils.





- **Bez naziva / Untitled, 1982**
performans/performance 30'
2.000 naoštrenih olovaka /
2,000 sharpened pencils
Fontana na Trgu republike, Beograd /
Fountain, Square of the Republic, Belgrade

**Umetnik baca 2.000 olovaka u fontanu,
posmatrači ih sakupljanju dok plutaju. /
Artist throws 2,000 pencils in the fountain,
spectators collect them as they float by.**







— **Bez naziva / Untitled, 2007**
performans/performance
ITS-Z1, Ritopek





U ovom performansu alat je oružje (koristimo li ga na pravi način). Ilić vam ga predaje i traži od vas da ga vratite nazad dok on izgovara imena sa spiska svetskih lidera koji poseduju moć olovke. Njegovo telo zatvara petlju, čineći vidljivim posledice akcija moćne nekolicine, ovde registrovane na samom tom telu. Izgovorene reči vraćaju se kao oznake na mesu.

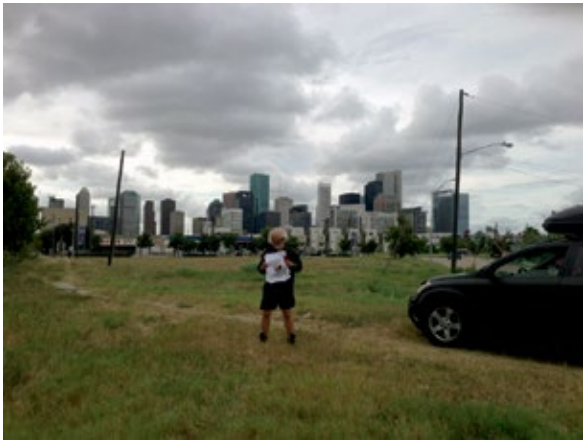
In this performance the tool is a weapon (if you hold it right). Ilić hands it over and asks you to dish it back as he invokes the names of those on the list, those leaders of the world that hold the power of the pen. His body closes the loop, makes visible the consequences of the actions of the powerful few, here registered on that same body. The words uttered return as marks on flesh.

- **Ljudi koje ne volim 2 / The People I Don't Like 2, 2008**
 interaktivni performans 11' i instalacija /
 interactive performance 11' and installation
 Centar za kulturnu dekontaminaciju, Beograd /
 Center for Cultural Decontamination, Belgrade
 fotografija / photo by Srdan Veljović





Il est interdit de fumer dans les lieux publics.
Il est interdit de consommer de l'alcool dans les lieux publics.
Il est interdit de boire de l'alcool dans les lieux publics.
Il est interdit de fumer dans les lieux publics.
Il est interdit de consommer de l'alcool dans les lieux publics.
Il est interdit de boire de l'alcool dans les lieux publics.



- **Ljudi koje ne volim 5 / The People I Don't Like 5, 2013**
performans/performance
različite lokacije u SAD / different locations in USA





— Sa Stelarkom u Njujorku 1984. / With Stelarc in New York 1984

Brzina linije

Stelark

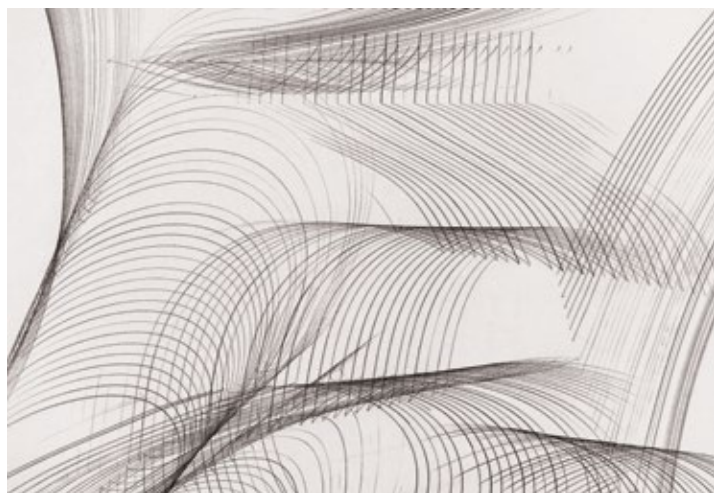
Dragan Ilić iza sebe ima dugu istoriju pravljenja i iscrtavanja tragova na inovativan način. To jeste crtanje ali nije predstavljачko. To je linija čija je estetika generisana njenom brzinom, njenom putanjom, i njenom debljinom. To je pravljanje i iscrtavanje tragova čija je dinamika generisana izražajnim kretanjem umetnikovog tela.

Obično prvo pomislimo na olovke kada razmišljamo o crtanju. Ali ovde se ne radi o običnom crtanju i olovke se ne koriste na uobičajeni način. Dragan ne koristi olovke kao puko sredstvo, već je on opsednut olovkama. Stotinama hiljadama olovaka. Njegova praksa se sastoji od korišćenja olovaka za crtanje, a to se proširuje i na korišćenje olovaka za ostvarenje umetničkih dela u oblastima instalacije i performansa.

Ustvari, to i nije praksa u pravom smislu reči, već strast. To je strast pravljenja i iscrtavanja tragova olovkama. I to ne sa jednom olovkom već sa mnoštvom olovaka, sa višestrukim olovkama spojenim zajedno s kojim iscrtava paralelne linije koje se prostiru cik-cak, i vrte i zavijaju u okviru zadatog opsega umetnikovih šaka i ruku, pritisnuti čvrsto ili lagano po površini hartije. Njihova putanja i brzina se menja kako se spojene olovke okreću i vrte, približavajući i udaljavajući same linije jedne u odnosu na drugu. Linije koje otpočinju kao paralele spajaju se i razdvajaju i ukrštaju međusobno kako se menjaju pravci. Nema nikakvog povratka tu. Samo idu okolo i preko prethodno iscrvanih tragova i šara.

Njegovo crtanje je promišljeno i precizno. Ono nije nikada nasumično i haotično, već je kompleksno, proračunato i dinamično. Njegovo delo dočarava živost. Kinematiku linije. Umetnik se kreće brzo, a i dela i stvara furiozno.

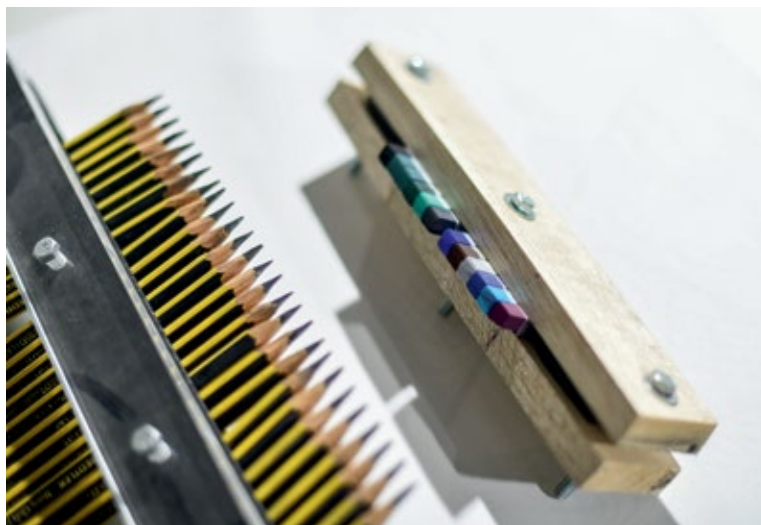
Ilić je takođe, u prošlosti, spajao i pričvršćivao i mnoge druge stvari — penkala, krejone, slikarske četke i konzerve spreja, da bi proizveo podjednako markantne ctreže pomoću različitih medijuma. Ova delatnost je rezultirala linijama različite debljine i osećaja u odnosu na površinu i hartiju. Dragan Ilić je isto tako, ranije, izrađivao i impresivna dela koja su prema svom gabaritu čak veličine čitavog jednog celog zida na kome bi takođe često kombinovao sve ove raznolike medijume.



— **Frekvencije 3ZX / Frequencies 3ZX, 2019**
crtež na medijapanu / drawing on MDF • detalj/detail

Njegova instalacija *Naprava N* bila je vajarski spomenik izrađen od naoštrenih olovaka koje su bile pričvršćene jedne za druge, i koji se uzdizao oko tri metra u visinu. Rad *Naprava ZO1* s druge strane je konstruisan isto od spojenih višestrukih naoštrenih olovaka, ali ovog puta to je realizovano u jednoj uvrnutoj konfiguraciji koja je bila polegnuta na pod i prislonjena uz zid, a dojam je bio kao da je njegov prethodni spomenik olovaka sada realizovan da bude iskrivljen po svojoj formi, i prosto neobavezno odložen na tom mestu dole. U njegovom performansu pod nazivom *Bez naziva* videli smo ga zakopanog ispod velike gomile naoštrenih olovaka. A i sam je često bivao i služio kao platno za iscrtavanje tragova, gde je publika bila pozvana da crta po njegovom telu sa različitim medijima poput grafitnih olovaka, krejona, i flomastera, koji su bili umetnuti u električnu bušilicu. Koža je tako postala površina za ispisivanje i urezivanje, mada je bila površina koja se itekako oseća i koja je najverovatnije bila veoma bolna. Olovke su ponekad bivale korišćene i kao oružje. U radu *Estetska akupunktura*, bilo je potrebno da on stoji naslonjen uz zid pred jednom velikom gomilom koja se sastojala od 50.000 naoštrenih olovaka oznake H-5, a posetioци u Galeriji bili su pozvani da bacaju pune šake olovaka na njega odnosno na njegovo telo. Dobijati i trpeti ubode i udarce oštrim olovkama nije nimalo lagodno iskustvo. A kad je bivao pogođen u lice ili u blizini svojih očiju, tada bi njegov vid bio doveden u znatnu opasnost. U slučajevima kada olovke ne bi pogađale njega one bi onda ostavljale tragove na zidu okolo njega.

Sa objektima poput *Crtež/Naprava*, kakvi su bili prikazani u Internacionalnom Kentler centru za crtanje (Kentler International Drawing Space) u Bruklinu, i sa *Napravom za crtanje ZX 35*, na hiljade naoštrenih, crvenih olovaka je probodeno kroz velike i teške pločaste komade crne gume. Ovi komadi su estetski prelepi sami po sebi kao galerijski objekti i



postavljeni su tako da vise sa plafona, da budu kao zastor preko zida i, takođe, bili su položeni na podu. Ovaj eksplozivni performans, izveden postupkom zaljuljavanja i udaranja pločastim komadima gume (sa mnoštvom olovaka zabodenih u njima) po velikom zidu imao je svoj ishod ne u onakvim elegantnim linijama koje je on stvarao sa svojim specijalnim držačima-napravama, već silovitim linijama i brzo iscrtanim tragovima koje, udaraju, odvaljuju, i grebu zid na nasumične ali ipak ritmički celishodne načine.

Njegov rad ponekad zalazi i u domen politike, sa instalacijama poput *Elektronske olovke XII* i performansima pod nazivom *Ljudi koje ne volim* i *Osveta*, gde smo mogli videti pamflete sa fotografijama i tekstovima o političkim, društvenim, naučnim i religioznim likovima i slikama kako bivaju zakucani, snopovima olovaka za pod, zemlju ili za drveće.

U njegovom crtačkom opusu uvek je postojao prepoznatljiv element mašinskog rada u smislu preciznosti i repetitivnosti. Dragan Ilić je koristio specijalne, namenski izrađene robote da bi proširio mogućnosti svog crtačkog stvaralaštva. Sa svojim projektima *Roboakcije*, robot proizvodi crtež, a umetnik može da upravlja daljinskim putem vršeći automatizaciju crtačkog procesa i prevodeći telesnu fiziologiju u robotsku umetničku produkciju.

Nadalje, u radu *Roboakcija A1 K1* programirana je šestozglobna ruka velikog KUKA industrijskog robota da crta po zidu pomoću specijalno izrađene trougaone naprave koju je autor sam konstruisao. Ova naprava sadrži višestruke flomastere, koji bivaju rotirani i razmeštani, što kao rezultat omogućava kompleksnost kontinualnih linija i isprekidanih iscrtanih tragova. Korišćenje KUKA robota mu omogućava realizaciju umetničke produkcije bez umaranja, jednu umetničku produkciju olakšane repetitivnosti, i na kraju, preciznu umetničku produkciju. Međutim, on ovo čini sa neočekivanom suptilnošću koja se postiže kada mastilo briše boju slojeva koja se nalazi u podlozi ili kada se mastilo meša i stapa sa prethodno iscrtanim tragovima.

Trenutno, u delima *Roboakcija A1 D1* i *DI 2K4* čitavo lličievo telo je povezano sa rukom-hvataljkom industrijskog robota. Raspon njegovog umetničkog kretanja tokom stvaranja je proširen, povećana je razmera a i sama brzina ispisivanja linija postala je intenzivnija. Rezultat iscrtavanja tragova sada se sastoji od kombinacije programiranog kretanja robota i njegovog intuitivnog vođenja pričvršćene naprave (koja sadrži u sebi crtačke i slikarske medijume), koju on drži bilo prilikom islikavanja platna na zidu ili islikavanja platna polegnutog na podu. Sada, u ovim novijim radovima, to je putanja tela kroz prostor koja se registruje ili beleži na zidnom platnu. Rukahvataljka industrijskog robota postaje proteza sa kojom se ostvaruje pozicioniranje njegovog tela iznad ili pokraj većih prostornih celina.



— Sa Stelarkom u ITS-Z1, Ritopek / With Stelarc at ITS-Z1 in Ritopek, 2007

The Speed of Line

Stelarc



— **DI drawing with his devices /
DI crta pomoću svojih naprava**

Dragan Ilić has a long history of innovative mark making. It is drawing but not representation. It is line whose aesthetics are generated by its speed, its trajectory and its thickness. It is mark making whose dynamics are generated by the expressive actions of the artist's body.

We think of pencils when we think of drawing. But this is no ordinary drawing and pencils are not used in an ordinary way. Dragan doesn't merely use pencils, he is obsessed with pencils. Hundreds and

thousands of pencils. His practice is using pencils to draw with, and that extends into using pencils for installation work and for performance.

In fact it's not so much a practice but a passion. A passion for making marks with pencils. Not with single pencils but multiple pencils clamped together drawing parallel lines that zig, zag and swirl within the task envelope of the artist's hands and arms, pressed firmly or lightly onto the surface of the paper. Their trajectory and speed varies as the

clamped pencils are twisted and turned, bringing the lines together and apart. Lines that begin parallel converge and diverge and cross each other as directions are changed. There is no going back. Only around and over previous marks. His drawing is considered and precise. It's never random or chaotic, rather complex, calculated and dynamic. The work generates an aliveness. A kinematics of line. The artist operates fast and he operates furiously.

He has also clamped together other things — pens, crayons, paint brushes and spray cans to produce equally compelling drawings with different media. Resulting in lines of different thickness and feel in the relationship to surface and paper. Dragan has also produced impressive wall-sized works also combining these different media.

His installation, *Device N*, was a sculptural monument of sharpened pencils fixed together and rising approximately 3 m in height. *Device Z01*, again is constructed from multiple sharpened pencils clamped together, but this time a contorted configuration resting on the floor and against the wall, as if his previous monument of pencils was bent out of shape and laid to rest. His *Untitled* performance saw him buried under a pile of sharpened pencils. And he himself has been a canvas for mark-making with the audience invited to draw on his body with various media like graphite pencils, crayons and felt pens inserted into an electric drill. Skin becomes a surface for inscription, albeit a felt and possibly painful one. Pencils are also used as weapons. *Aesthetic Acupuncture* involved standing against a wall in front of a huge pile of 50,000 sharpened H-5 pencils, visitors to the gallery were invited to throw handfuls of pencils at him. Being struck by sharpened pencils would not be a comfortable experience. And when struck on the face or in the vicinity of his eyes, would have placed his vision in some danger. If the sharpened pencils didn't hit him they marked the wall around him.



— **DI's Drawing Devices / Naprave za crtanje DI, 2003**
Instalacija (detalj) / installation (detail)
Kentler International Drawing Space

With such objects like *Drawing/Device* shown at the Kentler International Drawing Space, Brooklyn and with this *Drawing Device ZX 35*, thousands of sharpened, red pencils are poked through huge and heavy sheets of black rubber. These are aesthetically beautiful in themselves as gallery objects hung from the ceiling, draped over the wall and resting on the ground. This explosive performance of swinging and thrashing the pencil loaded rubber sheet against the wall results in not the elegant lines produced with his clamped devices, but violent and high velocity lines and marks that impact, bruise and scratch the wall in random but still rhythmic ways.

His work sometimes stray into the political, with installations such as *Electronic Pencils XII* and performances titled *The People I Don't Like* and *Retribution* where pamphlets of photographs and text of political, and social, science and religious figures are nailed to the floor or the ground or to trees with a bunch of pencils.

There has always been an element of machinic operation in the precision and repetitiveness of his drawing output. Dragan has used customized robots

to extend the possibilities of his drawing. With his *RoboActions* projects, a robot produces the drawing that the artist can guide, remotely automating the drawing process and translating the body physiology into a robotic art production. And in *RoboAction A1 K1* a six degree-of-freedom KUKA industrial robot arm robot is programmed to draw on the wall with a custom engineered triangular device holding multiple markers, rotating, and repositioning, resulting in a complexity of continuous lines and interrupted marks. Using the KUKA robot means a capability of art production without fatigue, an art production of repetition, an art production of precision. But yet with the unexpected subtlety that

occurs with the ink wiping the color beneath it or ink mixing and blending with previously drawn marks. Now, with *RoboAction A1 D1* and *DI 2K4* his whole body is connected to an industrial robot arm. The task envelope of his artistic operation is extended, the scale is increased and the speed of the lines accelerated. The resulting mark making is now a combination of programmable robot motion and his intuitive guidance of the clamped media which he holds either against the wall or on the floor. Now it is the trajectory of the body in space that is registered on the wall. The industrial robot arm becomes a prosthesis to position his body above or aside larger expanses of space.



— Stelarc's talk at ITS-Z1 in Ritopek / Stelarkovo predavanje u ITS-Z1, Ritopek, 2007





DI/BCI/AI Drawing Devices

Zoran Erić

*The future belongs to those with
the longest memory.*

— Friedrich Nietzsche

Drawing devices

In his formative years, in the mid-1970s in Australia,¹ Dragan Ilić spontaneously, impulsively grabbed a handful of pencils and began to make drawings with them. This decision was a crucial one for his future artistic development, because the *pencil* became the basic tool, utensil in his work, but also became a powerful weapon for the expression of critical and politically aware attitudes. For the conceptual strand and entire corpus of work which came about in the second half of the 1970s, Ilić used the term “drawing devices”, by which he emphasised his relation to the tools for producing art, the futuristic fascination with the process of creation which unfolds through the interaction of man with technological devices, that is machines. One of the lines of key importance in Ilić’s artistic activities from that time to the present becomes the use of drawing devices which the artist alone conceived and made, so that he binds and fixes in parallel lines in moulds a large number of graphite pencils, coloured pencils, pastels or brushes. He then utilises these devices and the patents in the most diverse of artistic actions, in performances, but also as static objects, sculptures and installations. By following such an artistic approach and strategy, Ilić refers

to the principle inherent to the ideas of the historical avantgarde, which advocated the integration of technology and industry into art.

The problematisation of the new role of drawing itself, mankind’s primordial creative act, comes to be the pivot of Ilić’s conception of art. Thereby, his work also implies the conceptual analysis of the deconstruction, but also the reconstruction of the very process of drawing and inscribing physical activities onto paper.² In his performances and actions, the artist precisely and thoughtfully produces and follows through the movement of the body “the kinematics of the line”³ of the drawing which results. With such a process Ilić opens up a space for the communication of different artistic activities whose final product is a drawing. Confronting the oldest, but also the most intimate, creative activity of



— DI drawing devices / DI naprave za crtanje



— **Speeding Art II / Ubzanje umetnosti II, 1977**

performance 12 hours and installation / performans 12 sati i instalacija
Commonwealth Gardens, Canberra/Kanbera

drawing with the possibilities afforded by technological development and science becomes hereafter the centre of Ilić's artistic expression. The visual effect which

the artist achieves through the use of drawing devices is reflected in the forms of patterns made from multiple, spiralling lines which look as though they are computer generated but are manually executed. Ilić in such an approach analyses the relations between creativity and the imagination on the one hand, and technology on the other, colliding "the autonomy of artistic expression and the automatism of mechanical action"⁴ in the process of drawing. The limitations which restrict the swing, movement and reach of the hand, and the general mobility of the human body are compensated for by Ilić with technical devices and machines which enable him to produce drawings incorporating his body into the very tissue of the drawing, in the way that Jackson Pollack physically "entered" the painting via his dripping technique. One of the first examples of such an action is *Speeding Art II* from 1977, a performance lasting twelve hours: the artist, assisted by a forklift and its driver which manoeuvred his body, produced drawings on a fifty metre sheet of paper installed in the public space of the Commonwealth Gardens in Canberra. Already in this series of early works Ilić shows his uncompromising, radical attitude and relation towards his own body whose basic motor skills he pushes to the limits of endurance. The next step is that the artist's body goes from being the subject for the production through action and movement of art to being a passive object offered up as a thing on which to draw to the public. The seminal performance of such a

provenance which involves interactivity as one of the subsequent key definitions of Dragan Ilić's radical practice is presented in the work *Human Canvas*, performed in 1979 and lasting one hour at the Seven Hills College for Advanced Education in Brisbane. On the invitation to carry out this performance from the professors of this college's Institute for Modern Art, Ilić offered a group of about three hundred students his naked body and five electric drills "armed" with felt tip pens, crayons, colour and graphite pencils so that they draw on and "tattoo" him. During the performance which took place in one-minute intervals, the students painted the artist's body and so produced a "Human Canvas". This radical artistic gesture caused a scandal and court proceedings were initiated "because of offensive and obscene behaviour", since according to the then laws in Australia in art schools only the drawing and painting of naked female models was permitted, and not that of male models because of the possibility of an erection whilst posing. During the course of the performance, as Ilić claims, students were only at first hesitant about drawing upon his genitals. Professor Nora Anson, who dared to do just that, was taken into police custody and charged after being reported by the parents of one of the students, and vice squad detectives also brought charges against Ilić for "encouraging" and allowing Anson to do this, and seized all the video documentation of the performance from the artist's flat in Sidney. The consequences of this action and performance were that the college dean and three professors were forced to resign, whilst the court dropped the charges against the artist.⁵ Ilić then for the first time explicitly and in an extremely radical way challenged a taboo topic of the conservative Australian society and art scene of that time, which (itself) also was a determining factor in his residing in New York, the city to which he moved in 1977, and not returning again to Australia to which he had been coming as a guest lecturer and exhibitor until the "incident" of 1979.

Electronic pencils

Alongside the conceptual cluster the final product of which is a drawing, Ilić also works on another strand and series of works entitled *Electronic Pencils*, in which pencils form a part of the “scenography” for often destructive or self-destructive performances, as well as for the expression of political attitudes. A striking example from this series of works is presented by the performance *Electronic Pencils XII*, held in Adelaide in 1979. As the setting for the performance, the artist arranged freestanding structures comprised of pencils, two metres high, and placed on the walls photographs of the prime minister of Australia at the time, Malcolm Fraser, the opposition leader Bill Hyden and the president of the ACTU union, Bob Hawke. The beginning of the performance is marked by the emergence of the artist from several thousands of pencils which he has covered his lying body with, symbolically representing rebirth.⁶ Ilić then in a “shamanistic”, ritualistic dance performs the action of destroying the structures built from pencils, and uses the pencils to stab the photographs of

the politicians attached to them and electric drills to shred and tear them. For the performance’s epilogue, the artist opened up a conversation with the public. Unlike the performance *Human Canvas* held the same year, this act had no political or legal repercussions, and the performance didn’t produce a situation of conflict. Ilić in a statement for the media explicitly points out that the artistic intent of this performance is directly targeted at the politicians whose photographs he destroys, and in this act calls upon them to “go on to the streets and into the factories, and see the problems of real people”,⁷ also including artists. Paradoxically, the democratic public right to critical speech in the political sphere in Australia was guaranteed, unlike the according to the laws taboo relation to the naked male body in art education.

During the period of working and becoming established in the artistic scene in Australia, Dragan Ilić politically subjectivised himself with public opposition to the dismissal of the progressive Australian government because of the scandal caused by the allegedly wrong decision about investing in the future state collection of modern art. As the artist himself states: “my rebellion against the use of culture in the name of short-term political goals found ‘sanctuary’ in technology”⁸ In addition to the oasis and niche which he found in the artistic strategy which deals with “both future challenges, and also the risks of expression and form, media and the genre of the thousand year long tradition of “civilisational image”,⁹ Ilić made the important decision in a series of works of maintaining the position of artist — activist, socially engaged citizen who in his activities also expresses publicly articulated political attitudes. One of the key works of this provenance entitled *Electronic Pencils XVII*, also the work closing the series of the same name, was performed in the *De Appel* gallery in Amsterdam in 1980. Ilić on this occasion nailed freshly sharpened pencils into articles from the international press, laid out in a straight



— **Electronic Pencils XII / Elektronske olovke XII, 1979**
performance/performans, 12' • Adelaide Festival Centre,
Trust Gallery, Adelaide/Adelejd



— **Electronic Pencils XVII / Elektronske olovke XVII, 1980**
performance 15' and installation / performans 15' i instalacija
De Appel Gallery, Amsterdam

line on the gallery floor, whose subject matter was the expenditure of money on arms. With this gesture, he set about “driving in the wooden stake” through the heart of global capitalism and its protagonists. He later maintained the same principle in a series of performances *Retaliation* which he first held on the Republic Square in Belgrade in 2011, and then continued in similar actions in countless places across the world, inclusive of various locations throughout the USA (Washington, New York, Niagara, Los Angeles, etc.). The targets of Ilić’s pencil “attacks” were the printed photographs showing the pictures and actions of global dictators, authoritarian politicians, magnates and speculators and media moguls who all symbolise the power structures which stand in the way of any possible social, political, economic, religious change, but also

of the epistemological state of crisis which imperils the entire planet.¹⁰ For this reason, Ilić in his performances advocates “retributive justice” and calls on all the perpetrators who contribute, as such, to the global situation to take on responsibility.

The intersection and interweaving of the two conceptual strands addressed here, the lines of thought and artistic strategies of Dragan Ilić culminate in the most radical, self-destructive performance which he held in Belgrade, in the Centre for Cultural Decontamination in 2008 entitled *The People I Don’t Like 2*. Ilić offered his body to the observers as a target at which to throw thousands of sharpened pencils laying on the gallery floor. The public comprising of protagonists from the Belgrade art scene accepted the challenge and in an 11 minute period continually threw the pencils at

the artist who during the performance, face bloodied, yelled out the names of the world leaders who wield the power of the pencil like that of a symbolic weapon. Such an action produced an unusual dynamic and interaction, a libidinal economy and symbolic transfer of roles, in which members of the Belgrade art scene take the “power of the pencil” into their own hands and embracing the interactive potential of the performance manifest “the aggressive act” towards the artist, the subject and at the same time object of the performance, who, enunciating the names of the representatives of global politics and the economic elite, takes on their identities in the eyes of the public and the responsibility for the abuse of their positions of power.

Fashion Moda

After arriving in New York, Ilić gradually integrated into the activities of the alternative art spaces and became a part of the scene of the time in East Village and South Bronx. One of the spaces in which the artist was to realise several performances, installations and other actions was Fashion Moda, opened in 1978 in an abandoned store in South Bronx. Stefan Eins, an artist born in Austria and Fashion Moda’s founder, described it as a “collection of science, invention, technology, art and fantasy”.¹¹ Fashion Moda was a place of exhibitions, performances, film screenings and creative collaborations right up to its closure in 1993. The building functioned as an art centre for an unconventional community and as a platform of exchange between the artists living and working in Manhattan, graffiti artists, the developing hip hop scene, and the residents of the Bronx. Finally, it was first and foremost a space for happenings and performances in the spirit of the anarchic events of the early 1970s.¹² Dragan Ilić through his work fitted well into the mood of such a space and the broader New York alternative scene, where in the beginning

of the 1980s he realised a series of artistic actions in diverse media. In the Fashion Moda space, he carried out for the first time the radical performance *Aesthetic Acupuncture* in 1983 in which visitors are invited to throw 50,000 sharpened graphite pencils at the artist, and he also exhibits drawings, installations, drawing devices and engages in collaborative projects such as that with Tzivia Stein who translates the multiple lines of his drawings into audio scenarios.

As one of the most vibrant alternative art spaces in New York, Fashion Moda in 1982 was invited to participate in the *documenta 7* exhibition in



— Exhibition in Fashion Moda, New York 1983 / Izložba u Fashion Moda, Njujork 1983.

Kassel.¹³ The organisers of this event Jenny Holzer and Stefan Eins actually opened in Kassel a store with the same visual identity of Fashion Moda in which they produced t-shirts and other objects designed and made by the artists. They also included a special space in which one could watch and buy video art works of the artists. In this way, they sought to openly point to the commodification of art, but also to its great potential as a media for sending social messages.¹⁴ The beginning of the 1980s represented a turning point for the young New York art scene struggling for the democratisation of art, against the elite art system (because art doesn't recognise class), for multiculturalism and a non-hierarchical order created through the collaborative works and DIY (Do It Yourself) nature of the exhibiting projects. All these ideas in line with the post and neo-avantgarde activities of the art system were advocated by the protagonists gathered around initiatives such as Fashion Moda, Collaborative Projects, Inc., etc., in the dawning of the absolute transformation of New York into a "tourist mecca", but also of the great boom in the art market which was simultaneously taking place. Viewed retrospectively,

from that whole Fashion Moda milieu and climate, art history "remembers" most the resonant names of Jenny Holzer and the graffiti artist Jean-Michel Basquiat and Keith Haring, who had been active in these spaces.

Ilić's activities on the New York art scene are characterised by numerous actions, performances and projects initiated in the social context of their finding, as well the lively, activist scene to which they belonged. His statement that in New York he "fought against the political and classically conservative concept of art", as well as "that had he not been an artist, he would have been a professional terrorist on the side of the artists"¹⁵ captures the radicality of the attitudes he expressed on the occasions of the exhibitions and performance series in the Fashion Moda space in 1983, but also the graffiti actions he planned for the New York streets, involving the so-called "spray devices". Ilić carried out such an action in 1985 with the title *Don't Block the God* when he drew with spray paint seventeen silver lines around the hydrants on 14th Street in New York. One of the key projects with a clear activist mark is represented by the documentary video *Fifth, Park and Medison* from 1987, which Ilić filmed after the decision of the mayor of New York Edward Koch to ban the riding of bicycles between 10am and 16pm on working days on the avenues of the work's title. Such a decision directly impacted on the bicycle couriers and caused them to revolt and protest on the streets of New York with the support of numerous citizens. The direct action of the citizens on the streets, with the harsh criticism of the decision from the media, showed the strength of the community to fight for the spatial justice of subcultural groups and resulted two months later in the repeal of the decree by the mayor. Ilić's documentary film in a concise and precise way follows all these events and sends a clear message about the necessity of action in public space.



— **Don't Block the God / Ne blokiraj Boga, 1985**
multimedia object / multimetijalni objekt
New York City, 14th Street / Njujork, 14. ulica



RoboAction(s)

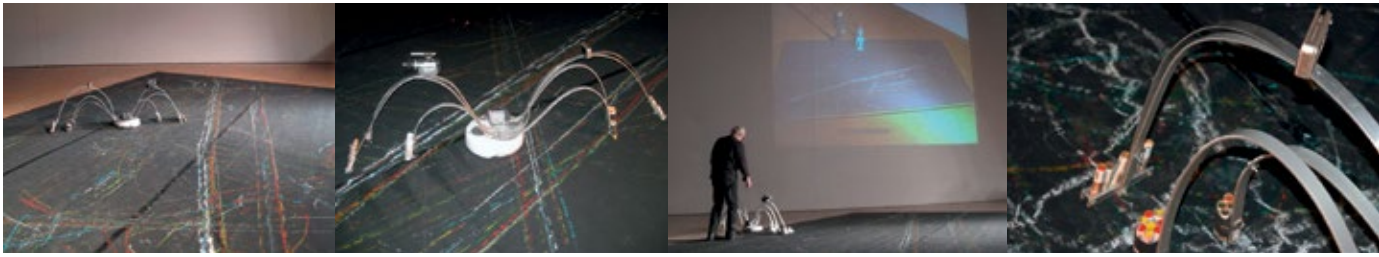
During his stay in New York, Ilić increasingly introduces the performances with drawing devices into the context of the “psychogenerator” or “psycho art”, as he then called it, combined with computers and robots. He performed the pivotal action based on such premises in 1984 in the Sensory Evolution gallery, when in a two hour period through movements of his hands painted silver, and alternately using combinations of devices made from five and ten differently coloured pencils, he produced 600 drawings.¹⁶ During the performance, the public was able to follow on a monitor the enumerating Ilić’s cerebral movements, whilst the rhythm of his quick, “mechanical” drawing strokes was ambientalised by the music of Philip Glass and Grand Master Melle Mel and the Furious Five.¹⁷ This action represents a turning point in Ilić’s subsequent focus on

— **Untitled / Bez naziva, 1984**

performance/performans, 2 h • New York / Njujork

experimentation at the intersection between art, science and technology, with a special emphasis on the application of robotics in artistic practice, which was to reach its culmination at the beginning of the new millenium.¹⁸ After the intensive research into and the use of different mechanical instruments and devices specially made to draw with, Ilić then becomes one of the pioneers in the art world using robots as prosthetic extensions of his hands and as tools for drawing.

In a series of performances entitled *RoboAction(s)* he begins to use simple, at the time available robots to which he applies various tools for drawing and painting. The first performances with such robots required the artist to determine the trajectory and dynamics of their movements with a remote control and thus control the process of leaving marks on the designated drawing surface. Actually, in these first performances such as *RoboAction II* held in the Student Cultural Centre Gallery in Belgrade in 2004, the audience could participate equally and create drawings in the same way as the artist. This fact opened up a series of questions about the role of the artist in the process of creating the drawings, and as noticed by Stevan Vuković, leads to the “total desublimation of myths on about the draftsman’s skills”,¹⁹ about the *métier* of the artist with a capital letter. Interactivity, and the relation towards the public in this process acquires a new connotation. As the artist himself stresses: “One of basic goals of my work is to (re)construct the context for a creative dialogue between the artist and the audience by way of technology, the context I believe would be typical of the 21st century.”²⁰ Erasing the hierarchically set roles and boundaries between the author and the audience in the process of creating the artwork, Ilić upholds the equal involvement of all all protagonists of the performance in the creation of a new type of art based on “visual democracy” which is made possible by the newest technologies.²¹ His



— **RoboAction 5 / Roboakcija 5, 2009**

interactive performance 30' and installation / interaktivni performans 30' i instalacija
Fluid v2, Queens Museum of Art, New York / Njujork

activist ideas about collaborative artistic act developed during the period of activity in the New York scene now gain a new theoretical and technological support.

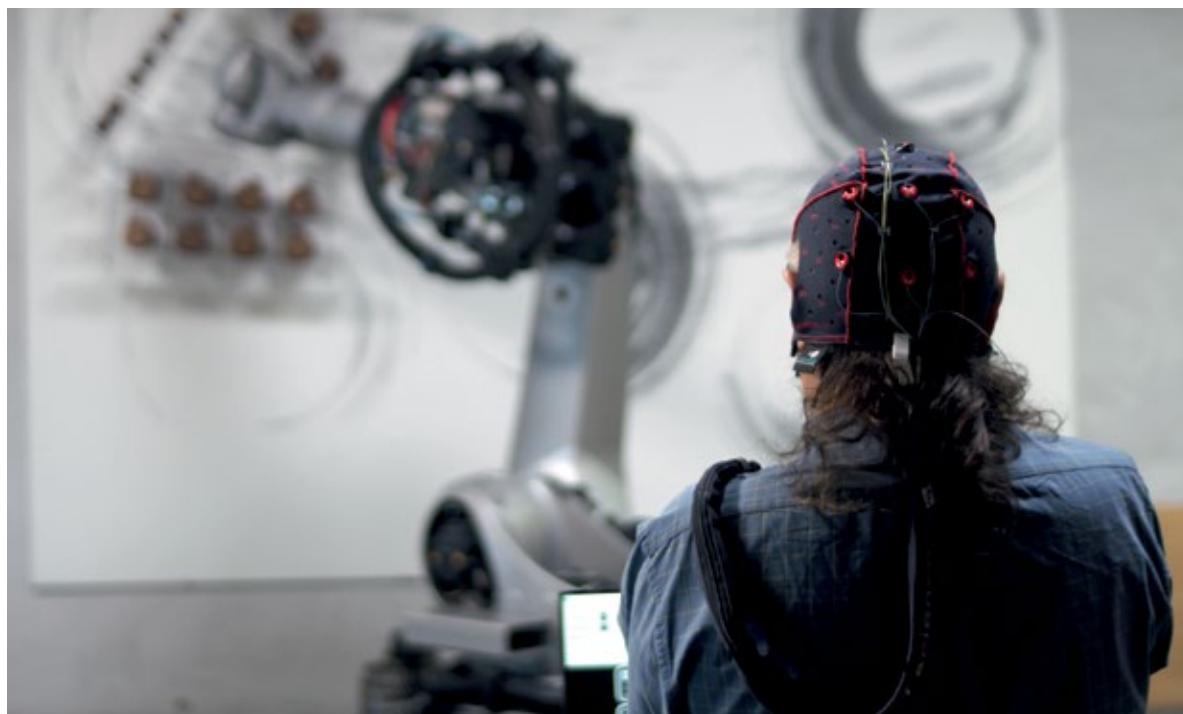
In subsequent performances of the *RoboAction* series, Ilić strives for a structuration of the movement, a repetivity in the realisation of the imagined drawing patterns, and ever greater control of the machine for the sake of avoiding the “spontaneity” and immediacy of the manual drawing gesture. Above all, some of the procedures the artists uses in the drawing process are based on the mathematical, geometric and bionic multiplication of lines and forms and their stratification, which is indicative of his many years of interest in mathematics and physics, and particularly the movement of elementary particles and their mechanical and magnetic rotation. The footing for such deliberations is found by Ilić in the theory of fractal geometry from the French mathematician Benoit Mandelbrot, in the theory of quantum electrodynamics from the American Richard Feynman, and so on.²² As if Ilić wants to bring into correlation and synchronicity the motor impulses of his physical movements and of impulsive drawing actions with the highly controlled, software-led and algorithmically defined mechanical movements of a robot. In this way, the artist transgresses the basic human creative urge or the impulsive artistic drive, like that of American abstract expressionism and action painting, which represent a counterpoint but also an important reference to his work, and serves the functionality of the

performative act in which the *humanoid* and *machinic* intertwine and operate in a hybrid way, in the process of creating the artwork. For this reason, along with technological development, this also indicates for him the need to make use of the latest and most sophisticated models of industrial robot whose performances make possible another way to approach the drawing process. With the new model of the KUKA KR 210 robot, which he uses in 2016 at the Ars Electronica Festival, Ilić was able to carry out ten minute drawing performances entitled *RoboAction A1 K1*. The robot rotated the artist’s body at a speed of two to three metres per second and enabled him with the help of specially designed DI devices for drawing and painting²³ and through diverse movements along the vertical and horizontal axes to produce a unique artwork on different surfaces (paper, canvas, MDF, etc.).

At the Ars Electronica Festival in Linz in 2017, Ilić took a further step, and with the help of the KUKA KR 210 robot realised the *RoboAction A3 K3* performance in which wearing on his head a “G.Tec BCI G-Nutilus EEG” cap for the first time he uses a Brain-Computer Interface (BCI) for maneuvering the robot which becomes an advanced tool for the production of drawings. The interface is based on code, specially written to control robots, or as the theoretician of art and media and theoretical physicist Dr Predrag Rodić precisely explains it, “simultaneously allows that the biosignal (EEG, EOG, ECG²⁴) via the MATLAB²⁵ programme environment be set for user commands.”²⁶ In this way, a “cognitive connection

of the software managing the robot²⁷ to the artist's brain impulses is created. In addition to a machine programmed to draw, the robot in this way also becomes a medium for interaction and symbiosis with the artist resulting in a hybrid body of machine and man whose nervous system and brain waves issue software commands to the robot when carrying out the performance of drawing. At that stage of cooperation between the artist and robot, there is a change in the perception of the subject of the artist himself. He increasingly fits into the paradigm of the panicking subject of civilisation founded on technological development, where the differences between the organic body and prosthetic applications which serve it blur.²⁸

The KUKA KR 210 robot represents for Ilić a medium which with its numerous applications, mechanical extensions and drawing devices, opens up a series of creative possibilities for multifunctional performative purposes. As one of the central actors in the exhibition *(Re)Evolution*, the robot served for the performance of industrial sound in an installation comprising six steel plaques of varying thickness, for the experimental and extreme movement of a performer who acrobatically maneuvered through the robot's triangular metal extension shadowing the programmed vectors of quick robotic trajectories, for the drawing on sheets of MDF using the DI devices with the graphite pencils, as well as a medium for showing a six channel video projection of Ilić's projects on 40 balloons from one to two metres in diameter.²⁹



- **RoboAction A3 K3 / Roboakcija A3 K3, 2017**
performance with brain-computer interface / performans s interfejsom mozak-kompjuter
Ars Electronica Festival, Linz/Linc, 2017
photography/fotografija Martin Hieslmair • courtesy of / ljubaznošću Ars Electronica Festival

(Re)Evolution

The exhibition title itself is testimony to Ilić's continued artistic strategy of turning to new challenges in his concepts, constantly varying and changing accepted artistic postulate in his work, deliberating over the new technological possibilities that would advance it, but also posing questions about the future cooperation and interaction of man and robot, biology and technology, and the ever growing significance of artificial intelligence in different production, technological, but also social processes. The key question which Ilić addresses in recent considerations and projects, as also in the exhibition title itself, is — does the prospect of the control and even the acceleration of evolutionary processes exist, and of the advancement of the human race through new scientific and technological methods? He finds a foothold for such considerations in the work of scientists such as Stephen Hawking, who in his last book *Brief Answers to the Big Questions*³⁰ warned mankind of the danger which looms with the development of artificial intelligence. If we recall the three laws of robotics which long ago in 1942 were defined by the science fiction writer Isaac Asimov,³¹ we can conclude that in today's world the advanced robots used for military purposes have long broken the first law according to which a robot may not injure a human being.

Stephen Hawking in his analyses and “intellectual legacy to mankind” commented on the possibility of accelerated and human induced evolution through genetic engineering, that is modifying the gene using a tool such as CRISPR-Cas9 which would produce “superhumans”. He claimed that mankind no longer has the time to wait for the process of Darwinian evolution, which develops in qualitative leaps, to improve and perfect the human race, and that we had entered into a new phase which can be called “Self-Designed Evolution”, in which humans



are capable of changing and improving their own DNA.³² The consequences of such a scenario would be that “superhumans” in their superiority would condemn “normal people” so like the Neanderthals they would be incapable of fighting against the new “competition” and so would be sentenced to a side branch of evolution and (eventual) extinction, due to their inadaptability to the future climatic conditions of life on earth and other potentially inhabitable planets. Such a “distant” look into the future of human civilisation from one of the most brilliant minds of the 20th and beginning of the 21st centuries actually sounds decreasingly dystopic, and increasingly like the reality with which mankind must struggle, and which raises new political and ethical questions.

— **Super-Artist Humanoid project /
Projekat Super-umetnik humanoid, 2019**

Confronted with the fragility of the human (proprietary) body, over decades of creativity, Dragan Ilić increasingly identifies with the need to supplement the limits of the body with prosthetic devices, exoskeletons, hybrid bodies of machine and man, or cybernetic organisms, or ultimately by transplanting the artist's mind into a new humanoid entity with artificial intelligence, which is one of his newest concepts entitled *Super-Artist Humanoid*. In the spirit of the idea of transhumanism, Ilić contemplates the possibilities of the use of technology for the extension of human life such as the emulation of the brain, the downloading of the mind-brain, storing of memory, by which he would preserve his own mental and conscious being.³³ Thereby, this new being which would preserve the most important aspects of the artist's personality, his philosophy of life, would be enabled for machinic and deep learning by which it could continuously self-perfect.

Such considerations by Ilić about the "improvement" of the human body move in parallel with work on shifting the horizons and paradigms of the language of art and the creation of new possibilities for artistic expression through the use of technology such as: BCI (Brain-Computer Interface), AI (Artificial Intelligence), AGI (Artificial General Intelligence), which are presented as a substitute, or an "extension" of the fragile human body, and open up new dimensions for the perception of the creative process. At the same time, these technologies could be also sophisticated tools for the production of an art consistent with the artist's original and earliest ideas about the use of mechanical devices

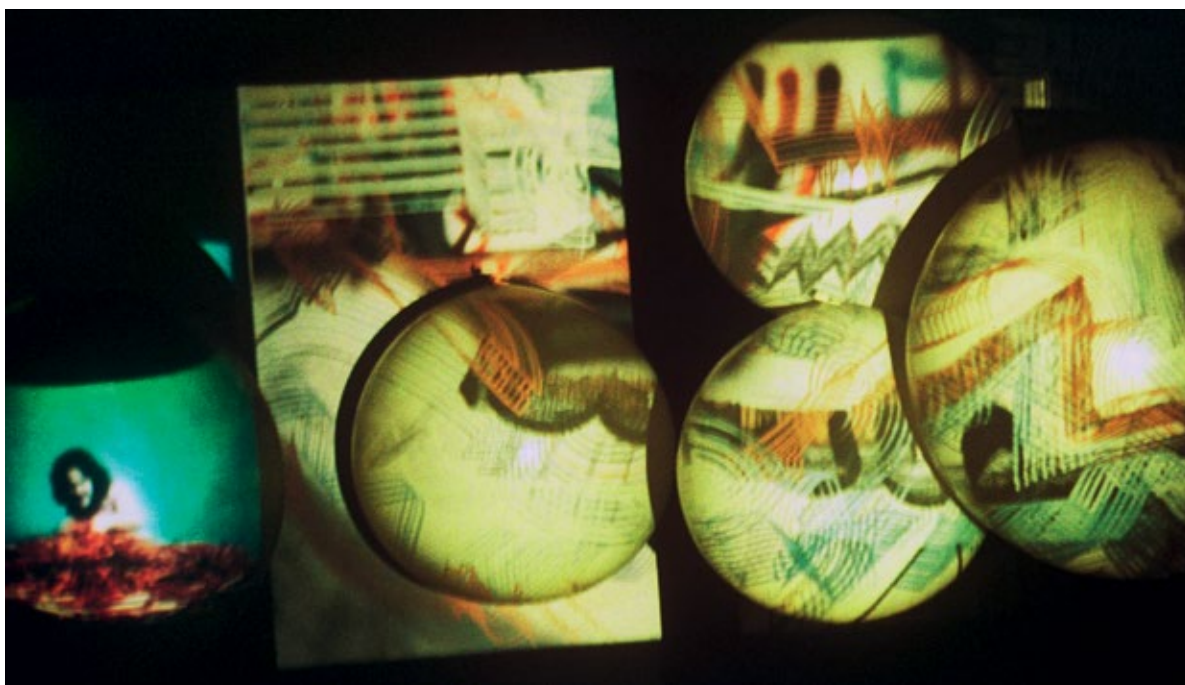
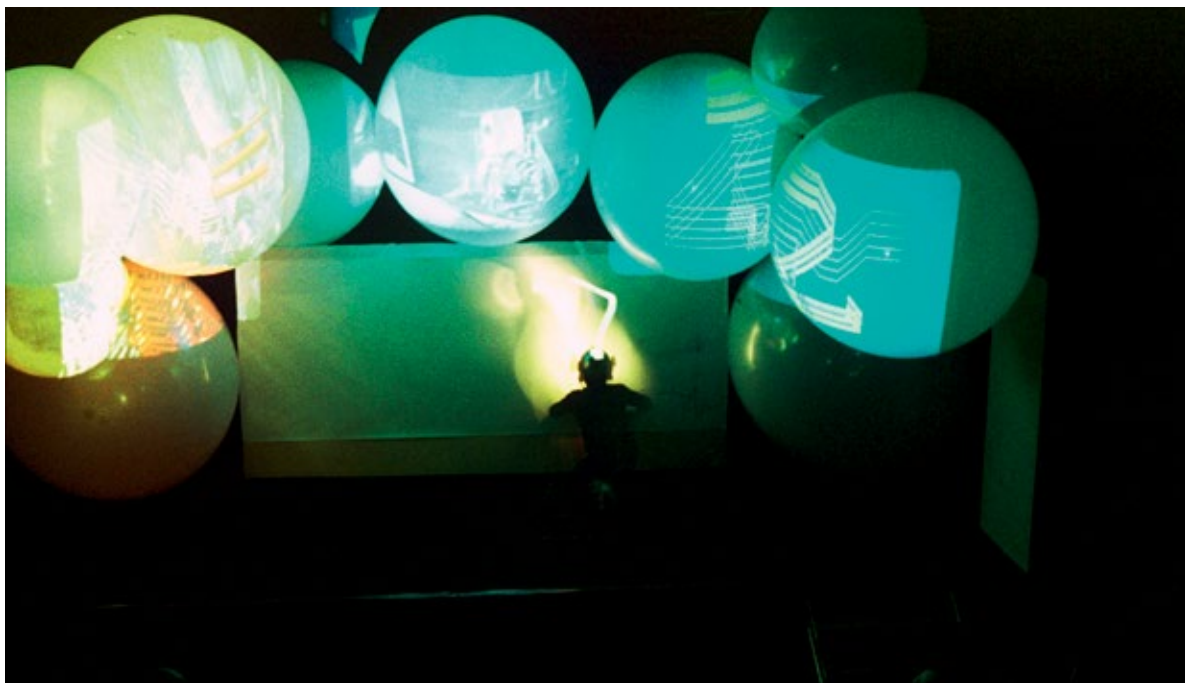
for drawing, which still remains a firm conceptual thread tying together all the phases and changes in Dragan Ilić's artistic practice.

Finally, this new and different perspective on the position and role of the artist as the panic subject in the time of the fourth industrial revolution is reflected in a series of self-portraits first begun in 1984, and developed with numerous variations to the present day, but which sublimate all the conceptual premises of Ilić's work and include the application of diverse tools and techno-technological elements present in his artistic activities: graphite pencils as the elementary "particles" of Ilić's creative universe; the different minerals coming to existence through the geological processes which he collects from around the world; liquids — the use of the different fluids organic and inorganic, especially the artist's bodily fluids (biotechnology); of metallic elements which he uses like a counterweight in the actions involving robots; lasers as an important technological invention which are also being increasingly applied in medical practice, etc. In a combination of all these elements which are used in installations the pretext of which is the artist's self-portrait, Ilić symbolically "administers an infusion" to the imperfect human body; he indicates its obsolescence and redundancy in the future world in which, according to the scenario which the artist believes in, hybrid organic and mechanical forms will take over, and ultimately, the still untapped potential of the human mind will be developed by the self-aware artificial intelligence of new entities which will replace it in the process of accelerated evolution.

Notes

- 1 Ilić after attending a course in drawing and sculpture in Šumatovačka street in Belgrade, emigrated to Australia in 1969.
- 2 Artist statement <http://www.draganilic.org/statement/>
- 3 Stelarc, “The speed of the line”, first published in this publication.
- 4 Stevan Vuković, “Roboakcija II”, pref. cat. Gallery of the Students’ Cultural Centre, Belgrade, 2004.
- 5 The Art Workers Union Steering Committee publicly announced this in a letter dated 16th November 1979 in which it described in detail the entire event.
- 6 Ilić in the beginning of the 1970s in Australia twice tried to commit suicide.
- 7 Peter Farrell, “Pencil Man Makes His Point”, *The News*, 20. March, 1979.
- 8 Statement of the artist <http://www.draganilic.org/statement/>
- 9 Ibid.
- 10 On Ilić’s list, amongst others there are: Bashar al Assad, Mahmoud Ahmadinejad, Hugo Chavez, Silvio Berlusconi, Rupert Murdoch, Muammar Gaddafi, Hu Jintao, Benjamin Netanyahu, Fidel Castro, Vladimir Putin, Kim Jong-il, and multinational companies Exxon, Shell, BP, Siemens, Monsanto, etc.
- 11 Stefan Eins, Joe Lewis and William Scott interviewed by Thomas Lawson, *Real Life magazine* # 3 (January 1980).
- 12 See: Sally Webster, “Fashion Moda: A Bronx Experience”, 1996. <http://www.lehman.edu/vpadvance/artgallery/gallery/talkback/fmwebster.html>
- 13 Amongst the exhibiting artists there were Keith Haring, John Fekner, Kenny Scharf, Tom Otterness, Kiki Smith, Louise Lawler. Ilić then showed Multiple Liquid Sculptures, which is indicative of the beginning of his interest in biotechnology in his work.
- 14 Francesco Spampinato, “Fashion Moda: A South Bronx Story”, *Waxpoetics* N. 55, May 2013. and online: <http://www.francescospampinato.com/files/spampinatofashionmoda-waxpoetics.pdf>
- 15 Fred Pieretti, “Artist Planning to ‘Terrorize’ With Gaffiti”, *South Bronx Newspapers*, New York, 1983.
- 16 400 drawings were afterwards published in the central part of the art magazine *East Village Eye*.
- 17 Dorothy Friedman, “Psycho Dragan”, *East Village Eye*, July 1984.
- 18 Ilić from then on increasingly returns to Belgrade where in 2007 in Ritopek he builds an experimental work and exhibition space called ITS-Z1 (International Test Site - Z1) in which he hosts artists and researchers engaged in the most radical performative and biotechnological actions in the contemporary art field. The house itself in which Ilić starts to live, as a part of the entire ITS-Z1 complex, represents an architectonic-sculptural art work.
- 19 Stevan Vuković, “Roboakcija II”, pref. cat. Students’ Cultural Centre Gallery, Belgrade, 2004.
- 20 Artist statement <http://www.draganilic.org/statement/>
- 21 Ibid.
- 22 Mihailo Ristić, fragments from an unpublished text about the work of Dragan Ilić, 2016.
- 23 DI (Dragan Ilić’s initials) devices for drawing patented for this occasion held up to four rows each of 35 graphite pencils, colour pencils and oil pastels.
- 24 Electroencephalograph (EEG), Electrooculograph (EOG), Electrocardiograph (EKG)
- 25 MATLAB which is an abbreviation of “MATrix LABoratory” (laboratory for matrices) is an environment for the numerical calculation and programme language of the fourth generation.
- 26 Dr Predrag Rodić, “The Neuro Quantum generated works of Dragana Ilić”, unpublished text, 2019.
- 27 Ibid.
- 28 Stevan Vuković, “Roboakcija II”, pref. cat. Students’ Cultural Centre Gallery, Belgrade, 2004.
- 29 The series of works entitled *Cluster Z*, which he performed for the first time with projections on the balloons of video documentation at the Image Forum festival: Experimental Film / Video, in Tokyo in 1988, then with a performance by the artist but without the participation of robots.
- 30 See: Stephen Hawking, *Brief Answers to the Big Questions*, Hodder & Stoughton, London, 2018.
- 31 Asimov later supplemented the three basic laws of robotics with a fourth — Zeroth law:
 - First law — A robot may not injure a human being or, through inaction, allow a human being to come to harm.
 - Second law — A robot must obey any orders given to it by human beings, except where such orders would conflict with the First Law.
 - Third law — A robot must protect its own existence as long as such protection does not conflict with the First or Second Law.
 - Zeroth Law — A robot may not harm humanity, or, by inaction, allow humanity to come to harm.
- 32 See: Stephen Hawking, Ibid.
- 33 Dragan Ilić, Project statement *Super-Artist Humanoid*.





— **Klaster Z-III / Cluster Z-III, 1988**

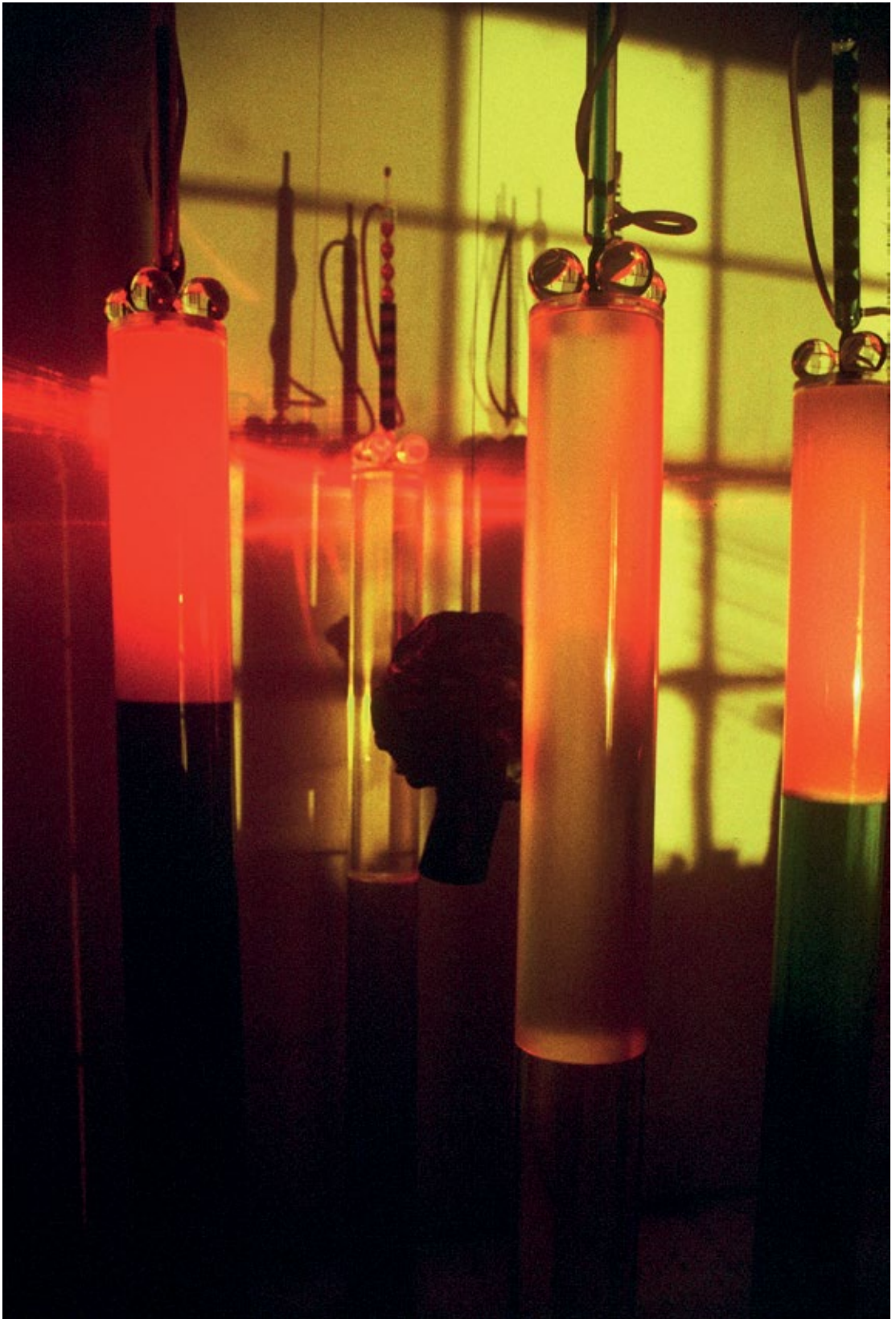
instalacija / installation

15 gumenih balona prečnika 183 cm; video-projekcija;
 dve filmske projekcije i četiri projekcije slajdova; grafit i akrilik na papiru /
 fifteen 183 cm diameter rubber spheres, video projection, two film projections
 and four slide projections, graphite and acrylic on paper, 60'
 Experimental Film/Video Festival, Tokyo/Tokio





— **Bez naziva /
Untitled, 1998**
instalacija/installation
laseri i tečnost
(ulje, vodene boje,
mleko, mastilo,
deterdženti) /
lasers and liquids
(oil, water colors, milk,
ink, detergents)
274 × 183 cm





— **Bez naziva / Untitled, 2011–2019**
kombinovana tehnika na bakru / mixed media on copper
100×205 cm



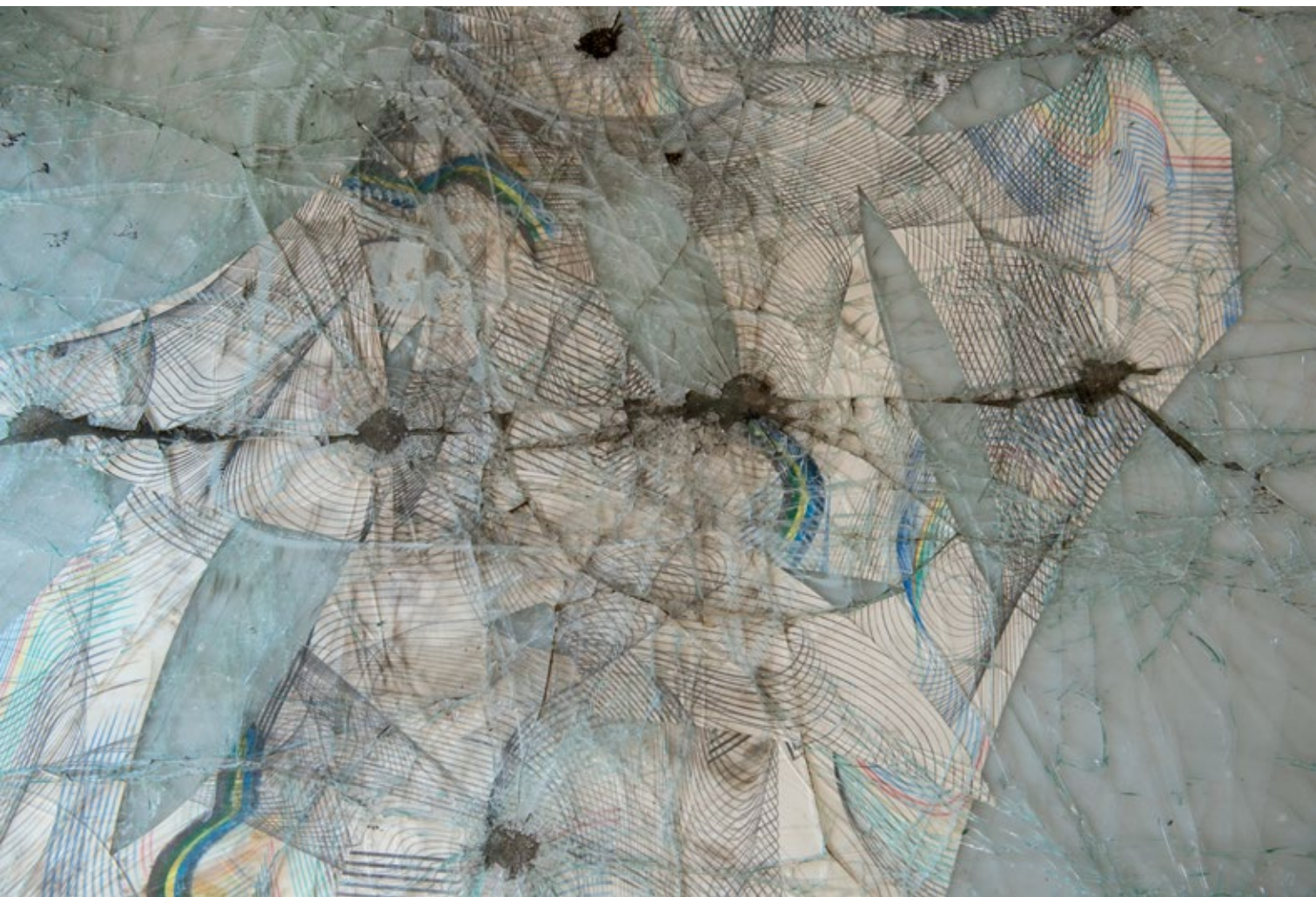
— **Bez naziva / Untitled, 2011–2019**
kombinovana tehnika na bakru / mixed media on copper
100×205 cm



- **(Re)evolucija / (Re)Evolution, 2019**
instalacija (kamenje, naprave za crtanje, matične ploče) /
installation (stones, drawing devices, motherboards)
dimenzije promenljive / dimensions variable







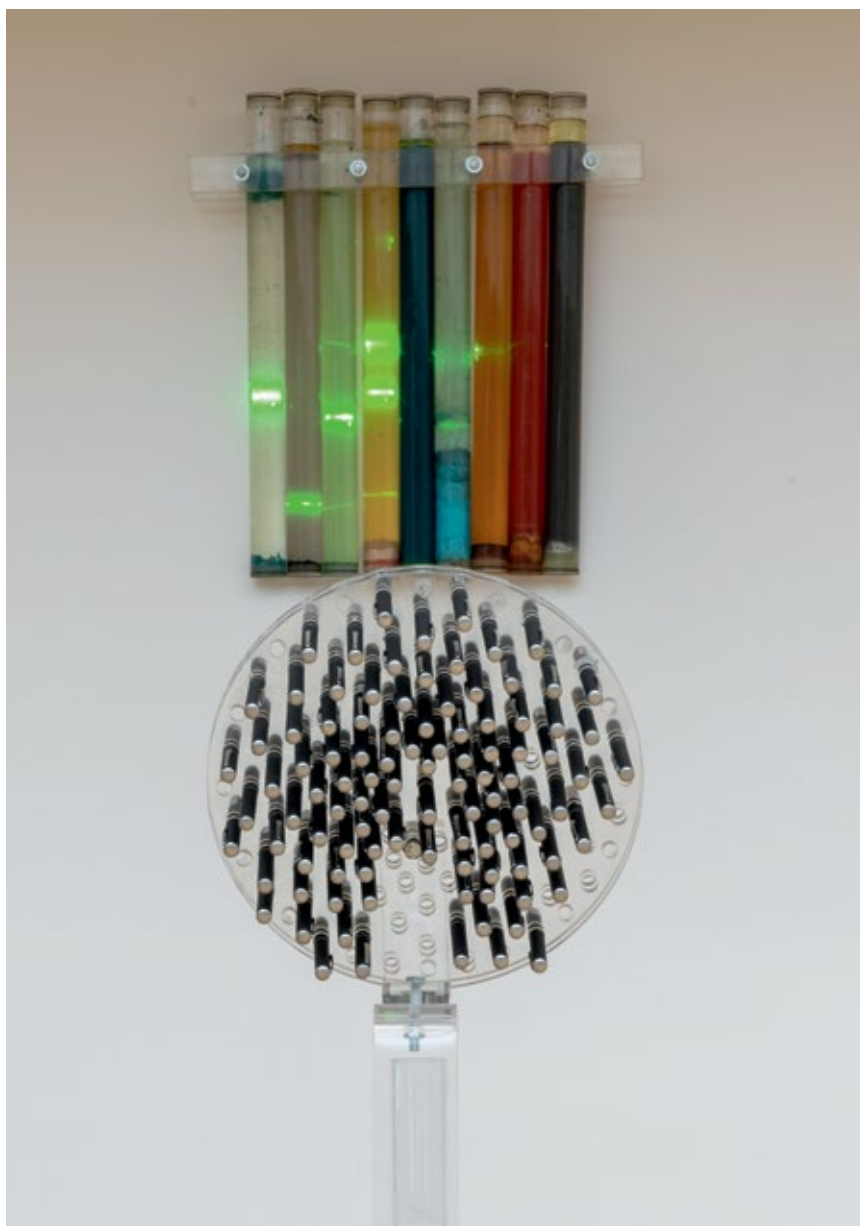
— **Bez naziva / Untitled, 2019**

instalacija / installation

kombinovana tehnika (staklo, tečnost, javor, kamen) /

mix media (glass, liquid, maple, stone)

dimenzije promenljive / dimensions variable



— **Ubrzana evolucija / Evolution Enforced, 2010–2016**

instalacija / installation

laser, plastika, čelik, različite tečnosti, protok vremena /

laser, plastic, steel, different liquids, time flow

dimenzije promenljive / dimensions variable

— **Autoportret / Self-portrait, 1984–2019**

multimedijalni objekat (olovka, guma, šrafovi, pečati, boja,

platno, tečnost, fotografija) / multimedia object (pencil,

rubber, bolts, stamps, paint, canvas, liquid, photography)

120×133 cm







- **Autoportret / Self-portrait, 2011–2019**
multimedijalni objekat i digitalni print /
multimedia object and digital print
102×75 cm
- **Autoportret / Self-portrait, 2011–2019**
kombinovana tehnika na bakru (tečnost, laser, kamen) /
mixed media on copper (liquid, laser, stone)
105×118 cm



The Technotopia of Dragan Ilić

Aneta Stojnić

Techno (re)volution

The retrospective exhibition of Dragan Ilić (*Re)Evolution* encompasses his multi-decade opus. The title itself implies a look into the future, some type of a futuristic vision which intermixes the ideas of revolution and evolution and plays with the already considerably blurred boundaries between nature, culture and technology which overlap with one another, becoming interdependent and difficult to distinguish. At the same time, as a retrospective exhibition (*Re)Evolution* offers a view into the past. It traces the development of an idiosyncratic artist opus which questions the relations between art, the artist, an audience and technology, and whose transformation, therefore corresponds with the development of technology over the past few decades. The revolution which the artists refers to is technological i.e. digital: it has already happened, with all of its positive, negative, unforeseeable and still unknown consequences. The revolution which — perhaps — he calls for is the one that is about to happen: in Ilić's version it has an alluring resonance of a kind of a posthuman technotopia. With the neologism “technotopia” my intention is to emphasise the intrinsic ambivalence of a technological (re)volution, in order to leave open the question whether it is a techno(u)topia or a techno(dis)topia. At issue is, therefore, a technotopia in which the relationship between the human and the machinic subject radically changes, so that biological and technological organisms become collaborators mutually supplementing one another.

The aforementioned relationship of man and machine has a complex and multifaceted history, whereby the figure of a cyborg appears as paradigmatic. It has symbolically marked the historical period in which the *human*, which is perceived as unfinished, imperfect, decentred and partial — a body that is above all a transient, ephemeral material fact — is joined to a machine as its logical continuation, extension and intermediary.

Before embarking on an analysis of the specific performances, let us take a brief look at the context in which Dragan Ilić's relationship to technology has been developing and to which it refers. After the industrial revolution, the Fordist and Post-Fordist eras, the Information Society came onto the scene, as the new paradigm of the modern world and the society of the future. One of the central characteristics of this society is the prosthetic relationship to technology. From the various types of screen, multi-purpose smart devices, to cyber space in the widest sense, then to straightforward robotic prostheses, as well as manufacturing plants, we experience technology as our supplement and extension, a kind of expansion of the limited and imperfect human body and mind. The prosthetic relation doesn't necessarily imply a compensation for a (physical) lack, but rather an extension of a body and the expansion of its possibilities, beyond the basic biological givens. Already in 1984 Donna Haraway had articulated a Cyborg Manifesto famously declaring: “I'd rather be a cyborg than a goddess.” Announcing the

changed status of *homo sapiens* in the new techno world and calling for a political consideration of the implications of such a change Haraway stresses:

“ [...] a cyborg world might be about lived social and bodily realities in which people are not afraid of their joint kinship with animals and machines, not afraid of permanently partial identities and contradictory standpoints.”¹

Today cybertechnology and biotechnology has entered our everyday life, seemingly unnoticed, but certainly transforming us into a cyborg society. The concept of cyborg as artificial separate body algorithmically controlled by the biological subject has been realised not only through different manifestations of robotics, but also in the broadest everyday applications — from computer installations, to the avatars we use in cyberspace, as well as various Internet communications, social media, virtual forums and live chat. The concept of the cyborg as an artificial regulation system established somewhere between a biological organism and the electro/mechanic/digital artificially constructed system, has become a reality in contemporary surgery, as well as in biotechnology, which has become a part of our everyday. We design and “improve” our bodies with the help of (plastic) surgery, implants, prostheses (from pacemakers to robotic limbs), but also biotechnologically manufactured *anti-age* cosmetics; we consume genetically modified food, we modify our mental states and our emotional and sex lives with legal and illegal drugs (medications). In other words, the contemporary culture of the constant improvement of performance, embodies biotechnology and its promise of “hi-tech” humankind. Nowadays, a set of cultural codes and socio-economic relations produces generations of human beings that perceive their bodies not as finished, organically complete wholes, but rather as extendable bodies continued by machines. The contemporary

myth of cyborg becomes reality in the form of commodities supplied by the global market of bioindustry. Today’s “cyborgs” are no more the subjects of science fiction novels and films but rather of the quotidian, that is us ourselves. For example, in 2004 the British government allowed the artist Neil Harbisson to appear on his passport photo with an antenna attached to his head that generates new sensory faculty in his brain. In this way he became the first legal cyborg, that is the first person to be legally recognized as a cyborg by a state.² On the other hand, various technologies for inscribing bodies into data bases, technologies of surveillance and control as well as hi-tech war machine, all imply that technology has become the main tool for biopolitical and necropolitical control. In such a constellation, the human-machine relation becomes still more complicated. As Ilić suggests in one interview for this exhibition: “When a robot passes two tests, the Turing and Asimov tests, then it should receive a passport. And maybe also be able to go to jail.”

The techno aesthetic of Ilić’s performance is generated around the point where machinic systems, or robots, enter into a complex relation with the physical, spatial and temporal experience of reality. Media-wise, Ilić’s work are above all performances, regardless of the ultimate formal representation of the work. That means that even his drawings and installations are an outcome, the trace of the formal or informal performance from which they arose. In a specific sense they are technoperformances. Technoperformance is an artwork which includes: electronic communication within the art piece, the mediation of the artwork via screen technology, the mediation or the proliferation of the figure or body of the performer via screen technology as well as the media and cybernetic transformation of the human body into a machine or of the machine into a bio-technological order. Technoperformance makes a move in the direction of realising the metaphor of



virtual space and the virtual event through the use of artificial bodies which generate the presence of an ecstatic, erotic spectacle, and which transform the effects of sexuality into the rhetorical figures of an erotic representations or the codes of biopolitics.³ Postmodern technoperformances are associated with the realisation of video installations, different kinds of digital and robotic performances, as well as with a wide spectrum of interactive processes and events which include some kind of audience participation. Prosthetic extension and expansion, defictionalization and the performance of the human-machine relation creates a dramatic allegorisation of the relation between the subject as a biopsychological organism and the machine as an external asymmetric Other.⁴ The fast development of artificial intelligence (AI) and ever more sophisticated robots raise numerous questions about the status of machine in the near future. What is the relation between the robot and the contemporary everyday modern cyborg? Is the cyber-future dystopic or utopic? And for whom?

The pencil is an apparatus

Ilić's performances raise the question of the changing status of the artist as well as of the subjectivisation which unfolds between the artist and the technology he uses in the creative process. Thereby, technology, understood as Foucault's apparatus,⁵ does not only relate to digital, sophisticated software. At the foundation of Ilić's opus is the pencil as the symbolic axis about which spins the entire concept behind the relation between the artist, the technology of the creative process, the apparatus, the artwork and the audience. The pencil is transformed in the most diverse ways and

becomes much more than a tool. In its numerous iterations the pencil is revealed in its functionality as a primitive prosthesis.⁶ As an extension of the artist's body, it becomes a crucial element of the performance, whereby the drawing as the final product becomes the only remnant of the action, a document about something that took place, but not an end in itself.

Furthermore, in a certain number of works Dragan Ilić emancipates the pencil from drawing or writing and uses it as a sculptural or relational element. This function is prevalent in performances like *50,000 Pencils*, *Throwing 30,000 Pencils* or *The People I Don't Like*. In the first case the artist throws pencils, which are set out in piles, all 50,000 of them, at a paper on a wall. Pencils leave behind random marks in a kind of "own performance" over which the artist doesn't have nor tries to have any control. The performance *Throwing 30,000 Pencils* sets out from a similar premise, but this time the artist invites the public to enter into an interaction with the pencils and to throw them at paper. In this often cathartic



— **Electronic pencils XIII / Elektronske olovke XIII**
N.A.M.E. Gallery Chicago / Čikago, 1978

game the creative act is manifoldly delegated and the position of the artist decentred. In place of the producer of a work, he becomes the creator of a concept, that is the initiator of an action, of some kind of para-happening in which the audience reacts to the proposition of the artwork so that they complete and/or perform the artwork with their own behaviour and actions. In the performance *The People I Don't Like 2* this aspect is accentuated: the public is called upon to throw at and strike the artist with pencils who shouts out the names of political figures, controversial world leaders and positions of power. Ilić exposes his own body as a surrogate for the object of hate/frustration, bringing into the foreground the function of the pencil as simultaneously a weapon and a tool, a means of creating and destroying. In other words, he is stressing the pencil's quality as a libidinal and destructive apparatus. This quality is important to understanding those of Ilić's works which deal directly with robotics, in which the pencil as the rudimentary means or artist's tool becomes a part of a sophisticated robotic device, no longer the extension of a human but of a technological system. This shift is important precisely for the purposes of understanding the transformed relation of man and machine, about which more will be said

in the section on the work with the KUKA robot. The proliferation of pencils in Ilić's performative installations corresponds with that which the philosopher Giorgio Agamben calls the proliferation of apparatuses as one of the defining characteristics of contemporary capitalism. The apparatus is always inscribed in power games but is also always associated with certain limitations of knowledge. The limitations by which the apparatus is determined and conditioned are in equal measure the limitations which it itself produces. Whilst for Michel Foucault in the forefront of this are the ways in which the apparatuses take part in the mechanisms and games of power, Agamben stresses the conflict between the apparatus and living beings. It's important to emphasise here that I regard both positions as complementary. The conflict, or better the tension, between the apparatus and living beings always reflects and produces certain power relations. In order to be able to understand the complexity of the relations which are established in the interaction between organically and digitally generated systems (and which are at the basis of the digital arts), it is necessary to think about them in the context of the power relations which they produce and in which they take part. Exactly for this reason it is important to understand the way in which Agamben expands Foucault's idea of the apparatus. According to Agamben, the apparatus circumscribes literally everything that in any way has the capacity to enslave, orient, determine, disrupt, shape, control and ensure the gestures, behaviour, attitudes or discourses of living beings:

“Not only, therefore, prisons, madhouses, the panopticon, schools, the confessional, factories, disciplines, juridical measures, and so forth (whose connection with power is in a certain sense evident), but also the pen, writing, literature, philosophy, agriculture, cigarettes, web browsing, computers, cellular telephones

and — why not — language itself, which is perhaps the most ancient of apparatuses — one in which thousands and thousands of years ago a primate inadvertently let himself be captured, probably without realising the consequences that he was about to face.”⁷

This inclusive and comprehensive list (which it is possible to further expand), clearly underlines the fact that (human) life, absolutely and inevitably is enclosed by the apparatus. For the sake of clarity, I want to point out that the apparatus isn't an object (even if the examples of the telephone, computer, pen and such like overlap with it) but rather a system, a particular power formation which can take on different manifestations. If language is also one of the apparatuses then the whole of human history is related to functioning within a particular apparatus. On the other hand, the extent to which apparatuses are present in human life has changed. In today's age we notice a shift towards the total apparatus. In contemporary society there isn't almost any instance in the existence of an individual which isn't regulated, controlled or shaped by an apparatus. This period of total control of existence in which we



- **Solo exhibition at Braathen-Gallozzi Gallery, New York, 1980 with Christo and Jeanne Claude in the audience / Samostalna izložba u galeriji Braathen-Gallozzi, Njujork, 1980. sa Hristom i Žan Klod u publici**

are living today is the extreme phase of the capitalist development defined by the multiplication (proliferation) and accumulation of countless apparatuses. The future will show what the consequences of this will be not only in the relation between people and machines, but also in the possible changes of the status of both these figures. In the world in which the demand to perform dominates, the necessity is born to rearticulate all three registers of the performance: the technological, organisational and cultural. According to Jon McKenzie:

“What is needed are strategies to engage the dominant performative values of technological effectiveness (doing something successfully) and organizational efficiency (doing it sustainably) with performative values of cultural efficacy (doing the right thing in the first place). In a very real sense, we need to learn to argue and story-tell, not only with words and images but also numbers and diagrams.”⁸

KUKA: A robot as collaborator and co-author of the work

Considerations about the relations between human and machine, even when they are coming from the “cyborg”, posthuman perspective often remain trapped on the side of humanistics. Ultimately, I, and not my computer, am writing this text. However, is it really quite like that? Like every contemporary writer, I constantly consult the collective digital memory which unlike the old model of the book isn't static and logocentric, rather dynamic, multimedia and undergoing constant transformations. In this sense, the machine I use in this moment becomes much more than a mere device for writing.

The central work in the exhibition *(Re)Evolution*, the main actor of which is a KUKA KR 210 robot, speaks



— Robot KUKA KR 210 at /u ITS-Z1

exactly about the change in the status of the machine, that is the robot in the creative process. Etymologically, the word robot comes from the English translation of the theatre play “R.U.R.” (“Rossum’s Universal Robots”) by Karel Čapek, the Czech science fiction writer from the beginning of the twentieth century. Like in other Slavic languages the Czech word *robotnik* derives from the word *robot*: forced labor, compulsory service, drudgery, slavery. The robot, is therefore, in its basic meaning a slave to a human master. But what would happen if the robot was at some point to develop a class consciousness? Would this be the start of a robot revolution against the tyranny of humans? And is such a scenario techno(dys)topic or techno(u)topic?

Below one of the numerous YouTube videos in which Boston Dynamics shows its sophisticated and amazingly maneuverable robots before which people place complicated obstacles and challenges, a cynical comment can be found: “When robots

develop a consciousness they will use this video to justify the mass murder of people.”

With the development of artificial intelligence, the questions of roboethics and robot rights has become ever more relevant. The humanoid Sophia, a so-called social robot based on artificial intelligence was in 2017 granted Saudi Arabian citizenship and so became the first robot in the world to be recognized as a legal entity.⁹ Amongst her numerous appearances stands out the 2017 speech in the United Nations for which she received significant media attention and became some kind of robot(ic) star. In a personal statement on her website Sophia say:

“My very existence provokes public discussion regarding AI ethics and the role humans play in society, especially when human-like robots become ubiquitous. Ultimately, I would like to become a wise, empathetic being and make a positive contribution to humankind and all beings. My designers and I dream of that future,

wherein AI and humans live and work together in friendship and symbiosis to make the world a better place. Human-AI collaboration: That's what I'm all about."¹⁰

In light of such a collaboration we can also understand the decision of Dragan Ilić to give the KUKA KR 210 robot central place in the exhibition. Even though it isn't a humanoid, and so therefore is a very different type of robot to Sophia, soon after they were created the KUKA robots became the darlings of the artworld. Namely, KUKA KR 210 is originally developed as a highly sophisticated, multipurpose industrial robot. In the description of the company which produced it, it states: "With a high payload of 210 kg and a massive reach of 2700 mm, the KR 210 KR C2 robot is ideal for a foundry setting. In fact, a foundry wrist with IP 67 protection is available with the KR 210 KR C2 instead of the standard IP 65 wrist."¹¹

Otherwise said, KUKA began its life amongst people as a factory worker, where now the majority of them (KUKAs) spend their working life. However, precisely because of its high maneuverability, the sophistication of its movements and the software which can be programmed to carry out the most diverse tasks, KUKA has drawn the attention of artists, primarily in the domain of dance and performance. Here I will mention only a few of the best-known examples.

The famous American choreographer William Forsythe conceived in 2014 a choreographed installation for two KUKA robots entitled *Black Flags*.¹²

The Taiwanese choreographer and dancer Huang Yi performed in 2015 a dance entitled *HUANG YI & KUKA* in which he danced a poetic duet with KUKA. This duet enjoyed significant success on the international dance scene and was even danced as a "TED talk".¹³

The artists Sun Yuan & Peng Yu exhibited in 2016 in the Guggenheim Museum in New York the work *Can't Help Myself* in which KUKA was set the task of containing rapidly spreading red liquid within a pre-determined area.¹⁴

It's isn't a surprise that Dragan Ilić, as one of the pioneers of robotic art who had been moving in this direction since the eighties of the last century, recognized the possibilities afforded by KUKA and chose to experiment with this robot in many of his works. At the Art Electronica festival in Linz in 2016 he carried out the performance *RobotAction A1 K1 and DI 2K4* in which his entire body was gripped by the KUKA robot. The KUKA robot arm manipulated Ilić's body like a tool for drawing who in turn held in his hand one of his drawing devices, a complex holder for many sharpened pencils



— **Preparation for performance RoboAction A3 K3 at Ars Electronica Festival, Linz / Priprema za performans Roboakcija A3 K3, festival Ars Electronica, Linc, 2017**
photography / fotografija Robert Devčić



- **Robot used at Roboaction 10 / Robot korišćen za Roboakciju 10**
installation view at MoCAB / postavka u MSUB
photography / fotografija Bojana Janjić

which he used to create large format drawings on the wall. In this work — at least during the performance — a complex cyborg apparatus is created: the drawing device is present as an extension of Dragan's body, whilst Dragan's entire body becomes an extension of the KUKA robot. In other words, the artist as a biological organism becomes one of the elements/actors in a robotic system which creates these drawings.

In the performance *RoboAction A3 K3* a feedback mechanism is established between the biological and technological system via BCI (Brain-Computer-Interface) software which enables Ilić to control with his brain waves KUKA who produces large format paintings. The performance's audience are invited to get involved and to try out their artistic capabilities in circumstances in which they are given access to a technologically "perfect" hand.

At the exhibition in the Museum of Contemporary Art in Belgrade the expressive multifunctionality of the robot reaches its apex: it produced music by striking steel discs, it drew, danced an experimental and acrobatic choreography with a human performer and projected multi-channel video documentation of the performances from Ilić's rich opus.

What is characteristic of Ilić's treatment of KUKA is the decentering of the position of the human subject and the role of the artist in the creative process. In a particular way, KUKA is the logical evolution of the pencil in Dragan Ilić's opus. The artist isn't scared of granting the idea of the technology apparatus having its own agency, and also even subjectivity. That is, to paraphrase Donna Haraway, he is not afraid of a joint kinship with robots and other machines.

This leads us to the central question of technoperformance as an art form, and also everyday practice: who or what is the performative subject in a technologically networked world? Today, in the XXI century, people turn to the Internet, smart devices, computers and robots, looking for a performance in which to partake. People perform in machines, with machines and with the assistance of machines. On the other hand, to reduce technology to merely a means (to an end), to one more tool for the various performative activities of humans, would be reckless and inaccurate.

Let us look at the banal everyday example of the SIM card for mobile telephones. Who reads off the data from the SIM card? Probably not one single human being is able to read it directly, but many machines can. When it is inserted into a mobile phone, a tablet PC or one of the other many types of card readers, the SIM card enables the processing of data such as telephone numbers, call lists, network information, missed calls, voice and SMS messages, etc., as well as data about the technological performance of the machine with which it is "communicating". When we talk about the performance of cars, computers or digital cameras, we actually refer to what that car, computer or camera is able to carry out. Technological performance relates to the performance of these machines, as much as to human performance with the assistance of these machines.

People are no more the exclusive producers of technology, we already have technology which makes, and even also designs other technologies, for the production of a third tier of technologies. Jon McKenzie states:

“The extent of technological performance within the computer industry must be mapped both in terms of its specific operation there and in light of the computer’s function as a virtual meta-technology, a technology used to design, manufacture and evaluate other technologies. [...] The computer not only performs, it helps produce performances of other products and materials and thereby greatly extends the domain of technological performance, a domain whose reach into our own lives can be grasped in the ubiquity of barcodes.”¹⁵

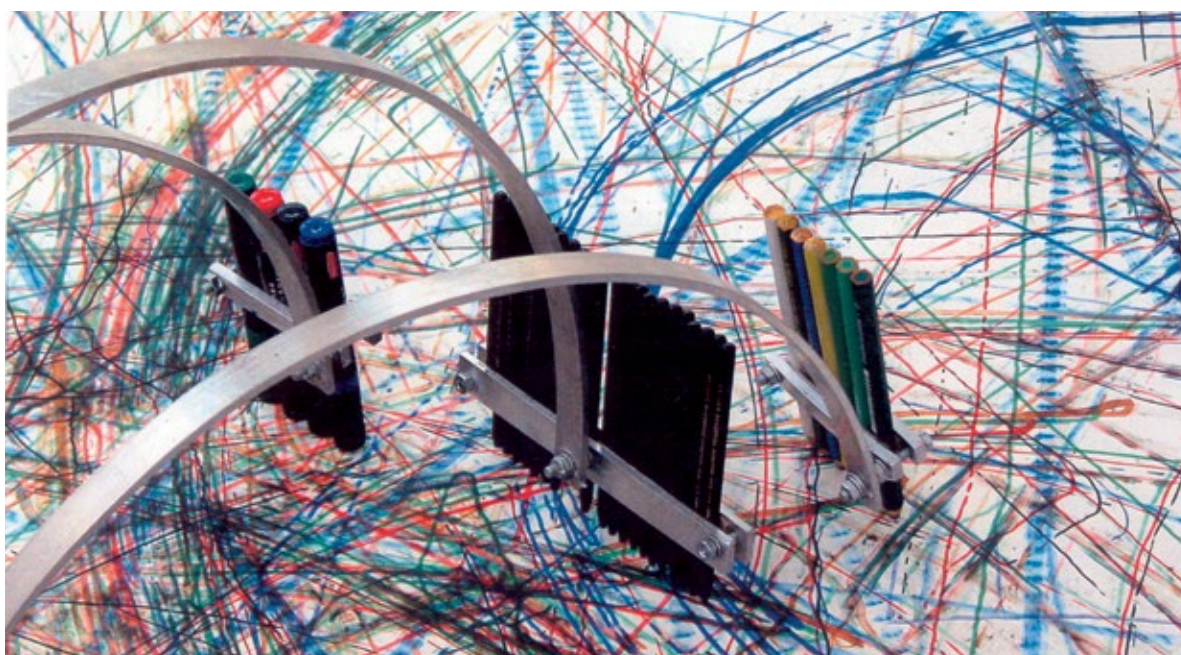
For me, the most important and far-reaching consequence of contemporary technological performance is that it allows us to consider the non-human performer together with the human performer. The exhibition *(Re)Evolution* directs us to thinking about the eternal tension between human and apparatus, the parallel evolution of humans and machines, to those unexpected posthuman collaborators in the creative process.

Finally, the KUKA robot is designed to spend its life in a factory. Its designers did not foresee its sudden artistic career. Metaphorically speaking, KUKA robots individually picked out by the artists, have passed from the working to creative class. Whether that will transform them and turn them in to pioneers of the changed status of the robot in human society, or they will become a mere spectacle for the entertainment of museum audiences, some kind of machinic “freaks”, remains for (re)evolution to show.

Notes

- 1 Dona Haraway, “A Cyborg Manifesto”, in *Simians, Cyborgs, and Women: The Reinvention of Nature*, Routledge, New York, 1991.
- 2 <https://www.flickr.com/photos/24485814@N08/2312908139/>
<https://www.cyborgarts.com>
- 3 Miško Šuvaković, *Pojmovnik suvremene umjetnosti*, Horetzki, Zagreb, Wlees & Beton, Gent, 2005.
- 4 Ibid.
- 5 Foucault with this term circumscribes a decidedly heterogenous body made of: discourse, institutions, architectonic forms, management and regulatory decisions, laws, scientific claims, administrative measures, philosophy, moral and philanthropic attitudes. He sees these elements as parts of the apparatus whilst the apparatus network itself is established between these elements.
- 6 Primitive here does not carry any pejorative connotation but relates rather to that which is basic, primary, originary, etc.
- 7 Giorgio Agamben, *What is Apparatus*, Stanford University Press, Stanford, 2009, p. 14.
- 8 Jon McKenzie, *Transmedia Knowledge for Liberal Arts and Community Engagement: A StudioLab Manifesto*, Palgrave Macmillan, London, 2019, p. 8.
- 9 The fact that the Saudi Arabia a state which faces many problems in the field of the respect of human rights, is also the first to award citizen’s rights to a robot, presents in itself a source of countless controversies which exceed the scope of this text.
- 10 <https://www.hansonrobotics.com/sophia/>
- 11 <https://www.robots.com/robots/kuka-kr-210>
- 12 <https://www.youtube.com/watch?v=6XVrrmm9jno>
- 13 <https://www.sozoartists.com/huangyi>
https://www.youtube.com/watch?v=Q-sK-s_TzNO
- 14 <https://www.guggenheim.org/artwork/34812>
This work was also performed at this year’s 58th Venice Biennale, in the international exhibition *May You Live in Interesting Times*.
- 15 Jon McKenzie, *Perform or Else: From Discipline to Performance*, Routledge, London-New York, 2001, p. 11.





— **Roboakcija II / RoboAction II, 2004**

interaktivni crteži i instalacija / interactive drawing and installation • trajanje/duration 1h

Galerija Studentskog kulturnog Centra, Beograd / Gallery of the Students' Cultural Centre, Belgrade

fotografije/photography: Stevan Vuković

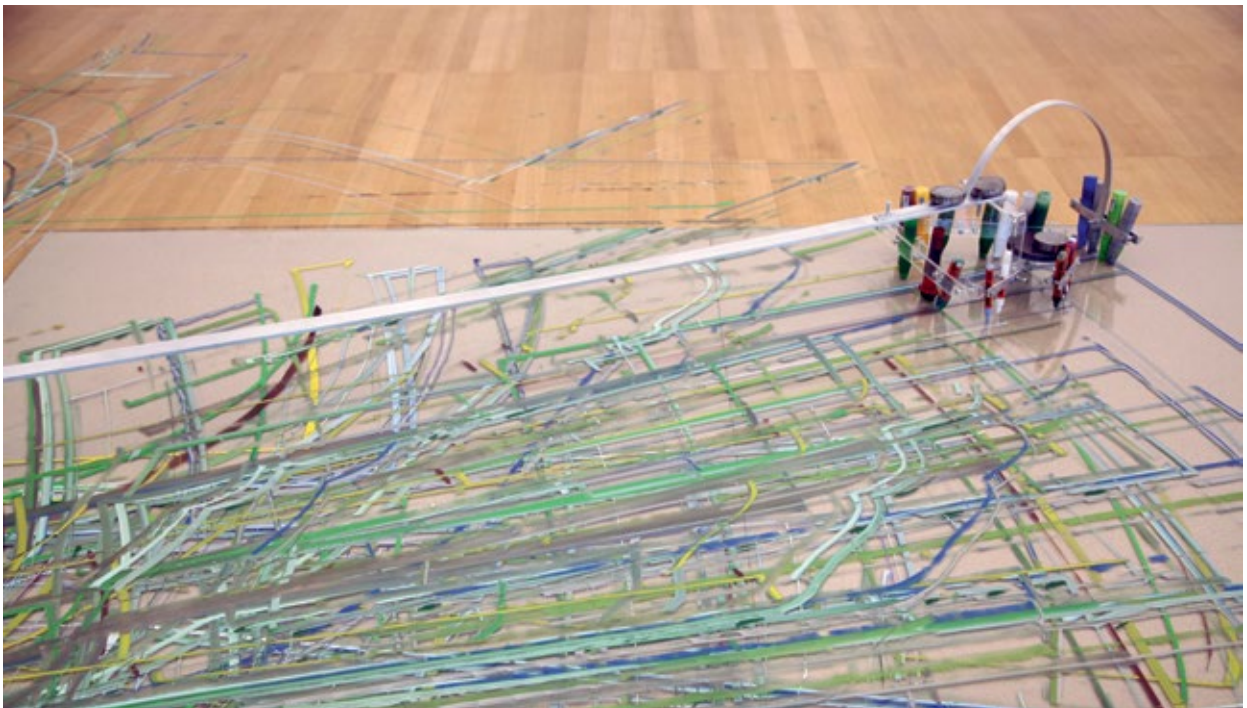


— **Bez naziva / Untitled, 2005**

multimedijalna instalacija / multimedia installation
robot, kompjuter, projekcija, laser, papir /
robot, computer, video projection, laser, paper
1097×366×213 cm

— **Roboakcija 10 / RoboAction 10, 2013**

performans i instalacija / performance and installation
30. Bijenale grafike: „Prekid” / 30th Biennial of Graphic Arts:
“Interruption”, Ljubljana 2013.
fotografija / photo by Urška Boljkovac
ljubaznošću arhiva MGLC / courtesy of the MGLC archive







— **Roboakcija A1 K1 / RoboAction A1 K1, 2015**

crtež na medijapanu / drawing on MDF
kombinovana tehnika, robot KUKA KR 210 /
mixed media, robot KUKA KR 210
205×278 cm

— **Roboakcija A1 K1 / RoboAction A1 K1, 2015**

crtež na medijapanu / drawing on MDF
kombinovana tehnika, robot KUKA KR 210 /
mixed media, robot KUKA KR 210
205×278 cm

— **Roboakcija A3 K3 / RoboAction A3 K3, 2017**

crtež na medijapanu / drawing on MDF
kombinovana tehnika, robot KUKA KR 210 /
mixed media, robot KUKA KR 210
Ars Electronica Festival: „AI Artificial Inteligence, Das
andere Ich / The Other I“, 2017 Linz/Linc
205×277 cm

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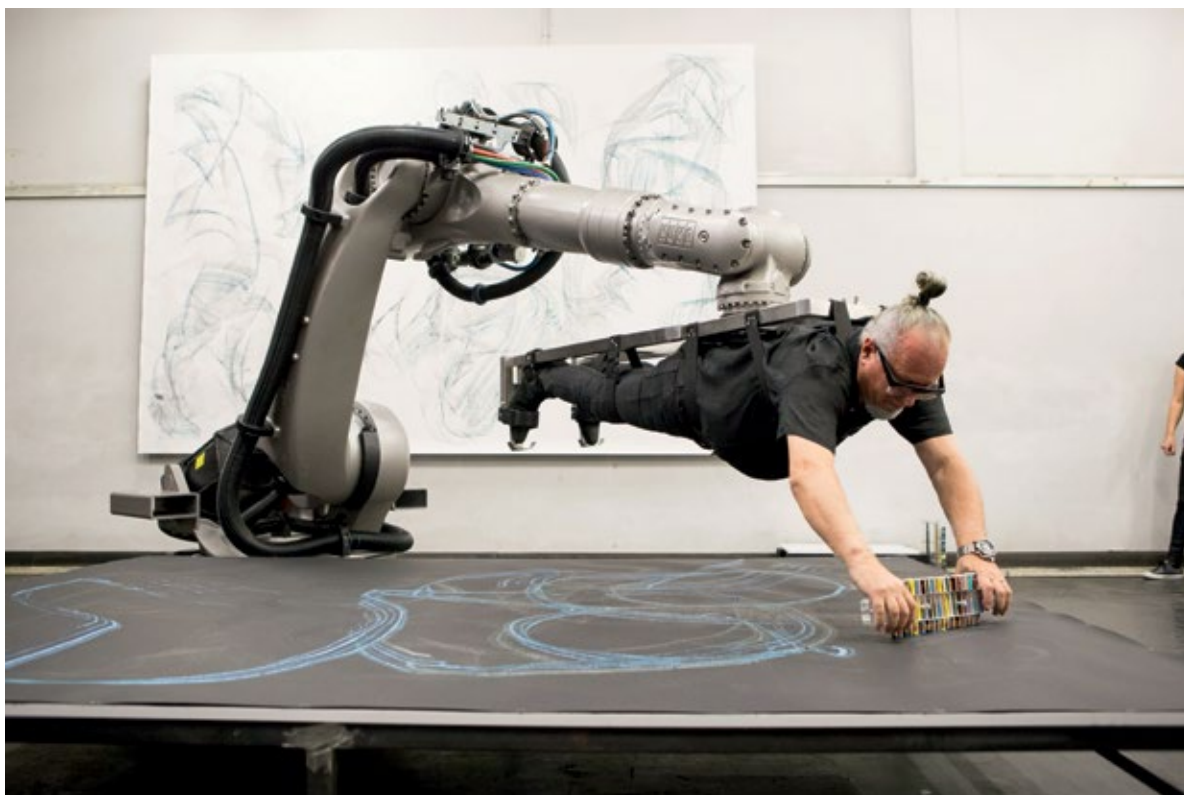
— **Roboakcija A1 K1 / RoboAction A1 K1, 2015**

crtež na medijapanu / drawing on MDF
kombinovana tehnika, robot KUKA KR 210 /
mixed media, robot KUKA KR 210
278×411 cm

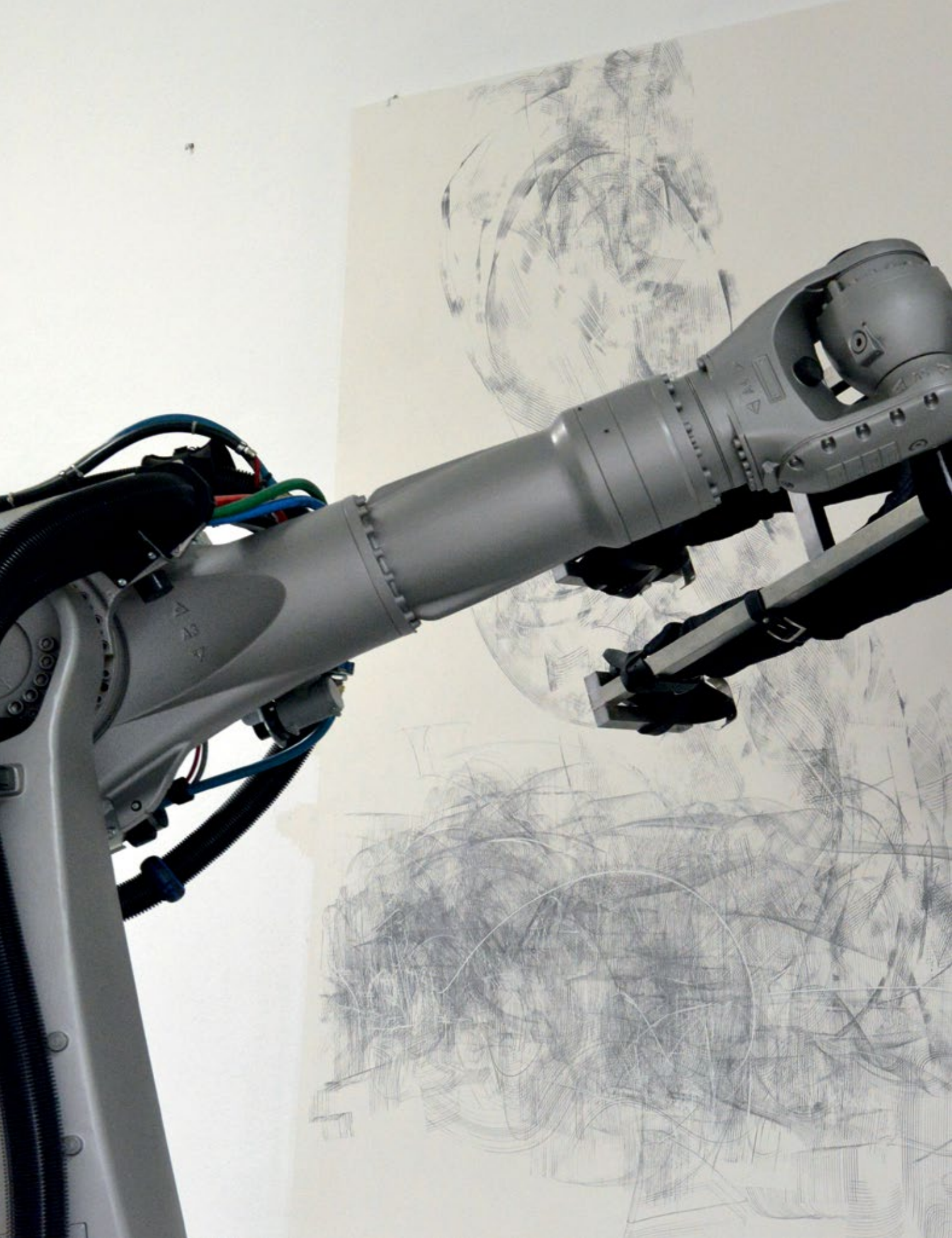




- **Roboakcije A1 K1 / RoboAction(s) A1 K1, 2016**
performans i instalacija / performance and installation
Ars Electronica Festival: "RADICAL ATOMS and the
alchemists of our time", 2016 Linz/Linc
ljubaznošću / courtesy of Dragan Ilić, GV Art London &
Ars Electronica Festival
fotografije / photography: Florian Voggeneder









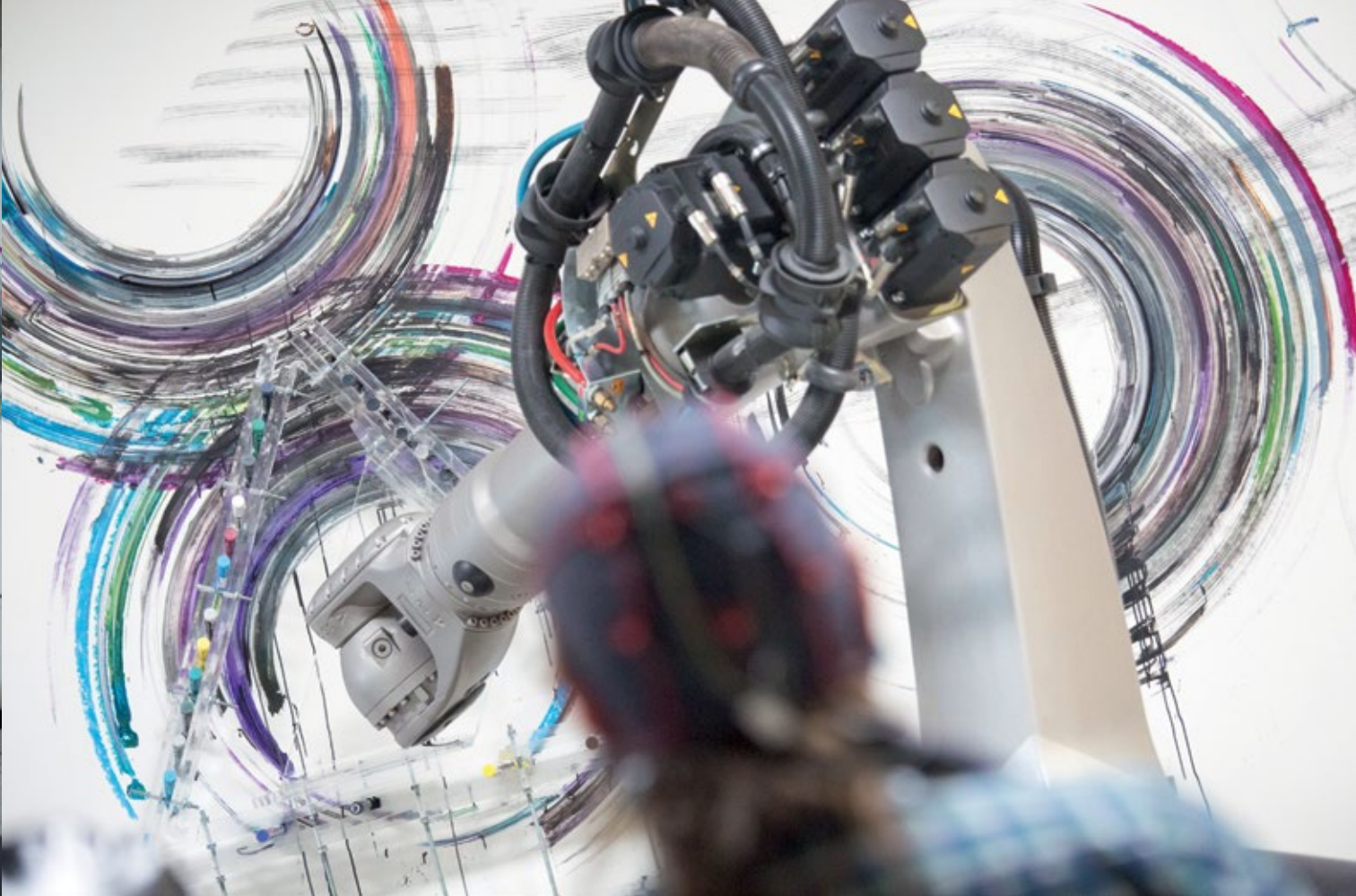


Roboakcija A3 K3 je jedinstveno interaktivno iskustvo. Umetnička dela kreirana su maslnskom tehnologijom i ucescem publike. Dragan Ilić koristi složeni sistem mozak-kompjuter interfejsa gde kontroliše haj-tek robota svojim mozgom posredstvom najsavremenije tehnologije.

Publika je pozvana da isproba tu tehnologiju. Umetnik i publika crtaju i slikaju na vertikalnim i horizontalnim platnima pomoću robota. Robotska ruka je opremljena DI crtačkim uređajima koji fiksiraju, drže i manipulišu različitim umetničkim medijima. Na taj način, oni mogu da stvore umetnička dela velikog formata. Ilić tako stvara kontekst u kojem će ljudi biti u mogućnosti da unaprede i uvećaju svoje stvaralačke moći na polju umetnosti.

RoboAction A3 K3 is a unique interactive experience. Artworks are created by machine technology and audience participation. Dragan Ilić uses an elaborate brain-computer interface (BCI) system where he controls a hi-tech robot with his brain via state-of-the-art technology.

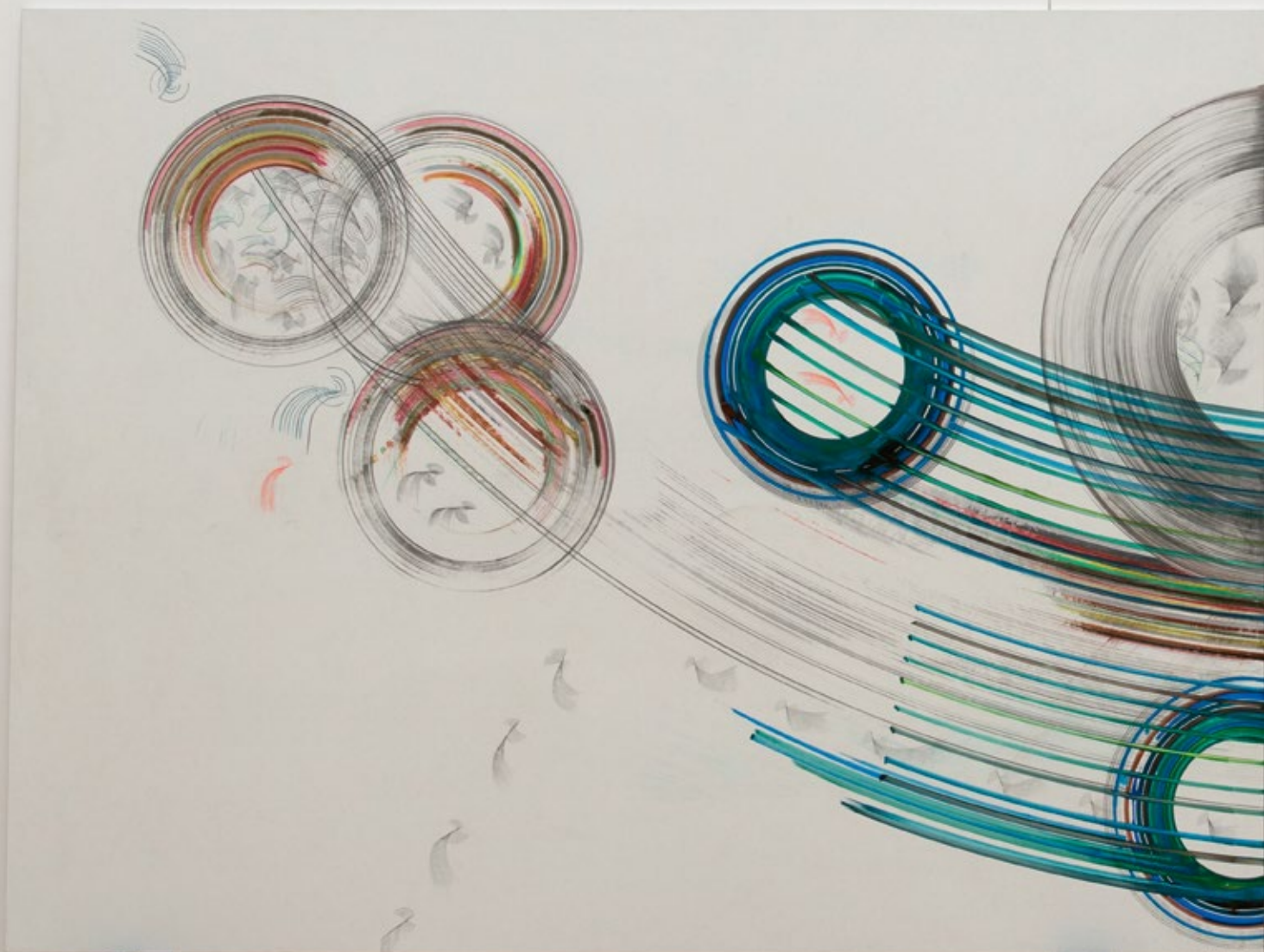
Members of the audience are invited to try out the BCI technology. The artist and the audience draw and paint on a vertical and a horizontal canvas with the assistance of the robot. The robotic arm is fitted with DI drawing devices that clamp, hold and manipulate various artistic media. They can then create attractive, large-format artworks. Ilić thus provides a context in which people will be able to enhance and augment their abilities in making art.



- **Roboakcija A3 K3 / RoboAction A3 K3, 2017**
performans s interfejsom mozak–kompjuter i instalacija /
performance with brain–computer interface (BCI) and
installation
Ars Electronica Festival: „AI Artificial Intelligence,
Das andere Ich / The Other I”, 2017 Linz/Linc
ljubaznošću / courtesy of Ars Electronica Festival
fotografije / photography: Tom Mesic

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- **Roboakcija A3 K3 / RoboAction A3 K3, 2017**
crtež na medijapanu / drawing on MDF
kombinovana tehnika, robot KUKA KR 210 /
mixed media, robot KUKA KR 210
Ars Electronica Festival: „AI Artificial Intelligence,
Das andere Ich / The Other I”, 2017 Linz/Linc
205×544 cm







— **Klaster Z-IV / Cluster Z-IV, 2019**

četrdeset gumenih balona prečnika od 100 do 210 cm,
šestokanalna video-projeksija pomoću robota

KUKA KR 210 /

fourty rubber spheres from 100 to 210 cm in diameter,
six channel video projection operated by KUKA KR 210
fotografija / photography Bojana Janjić







and performance by
RAGAN INC





- **Ekspperimentalni ekstremni pokret + KUKA KR 210 /
Experimental Extreme Movement + KUKA KR 210, 2019**
performans/performance, ca 7'
pokret/movement: Zlajovick
zvuk/sound: Miroslav Savić Mipi
programer/programmer: Stefan Jevtić
koncept i koreografija / concept and choreography: Dragan Ilić



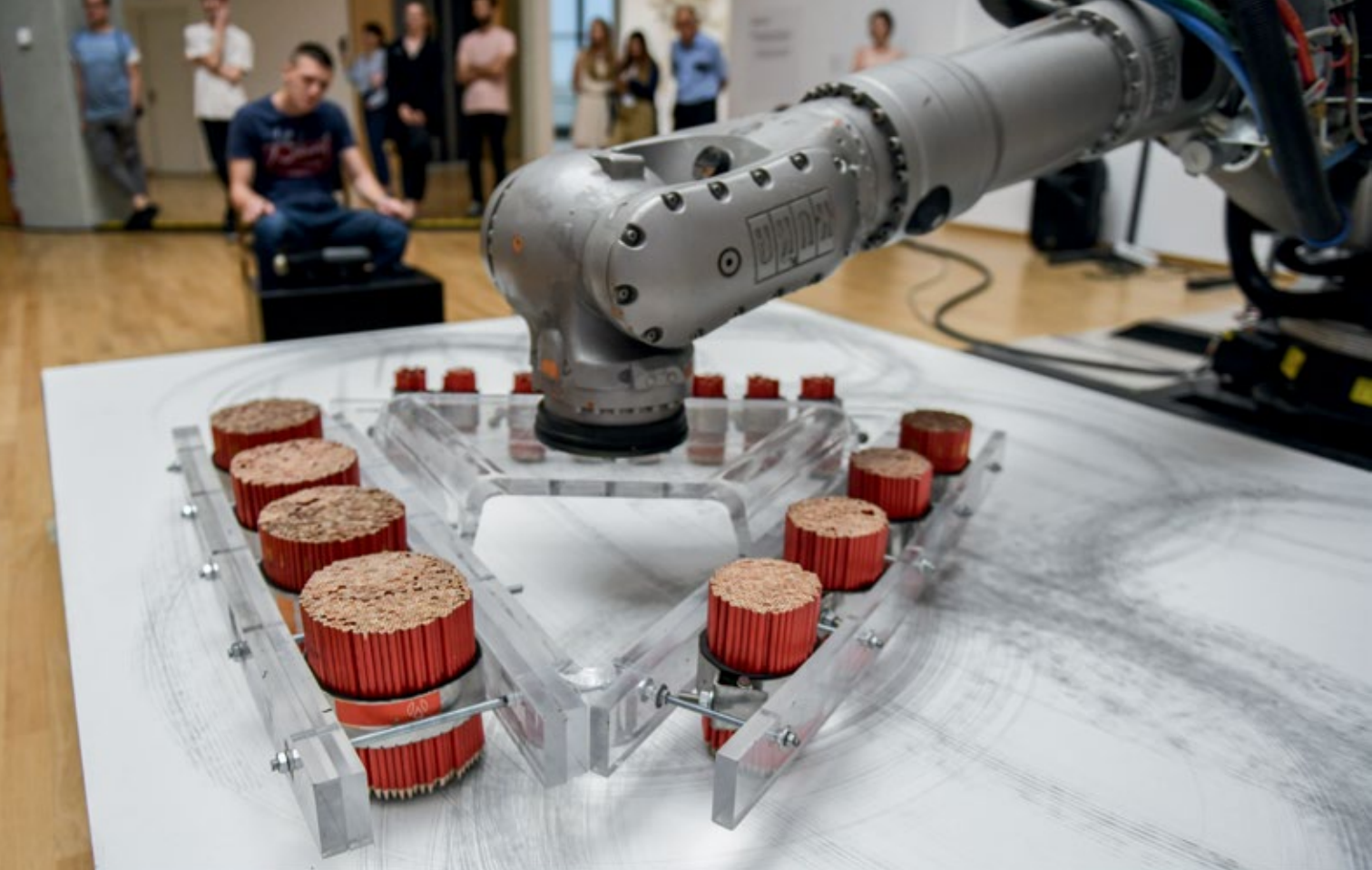




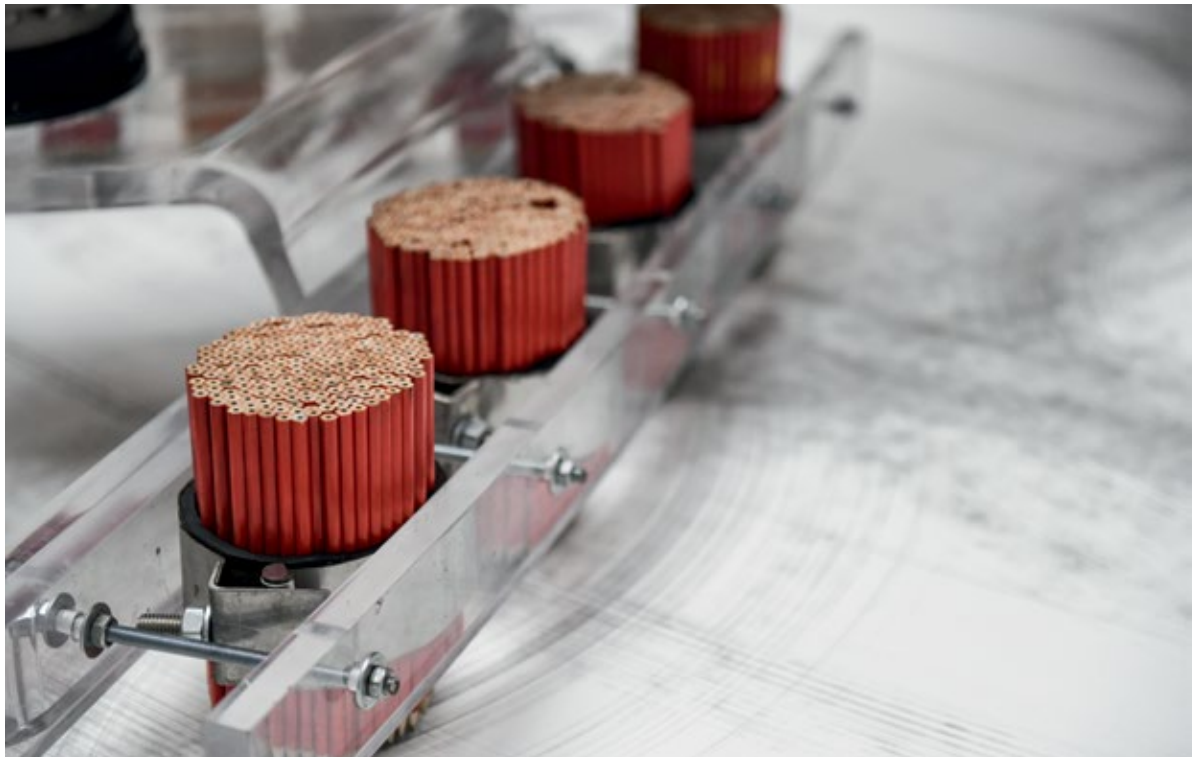
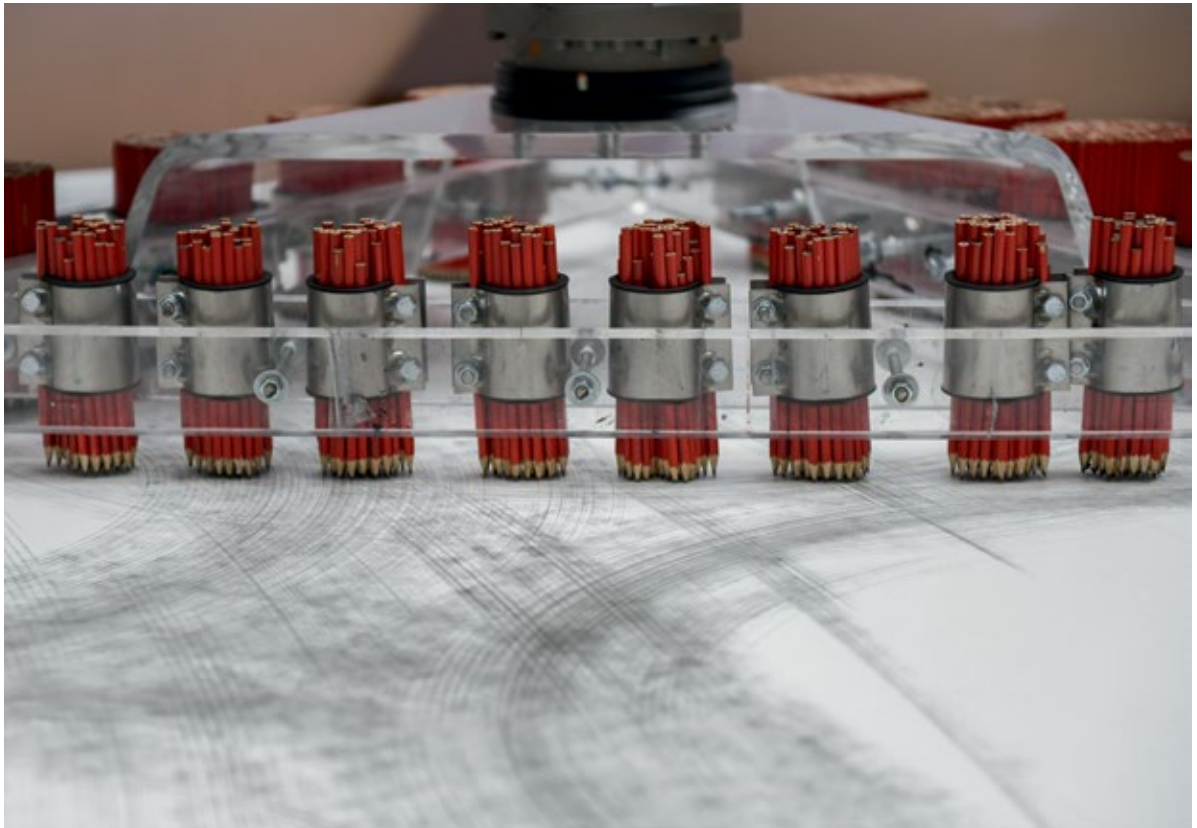
- **Ledeni metal K1 (KR 210 + 6M) / Ice Metal K1 (KR 210 + 6M), 2019**
performans i instalacija / performance and installation
fotografija / photography Bojana Janjić

Proizvođenje zvuka na metalnim pločama pomoću robota KUKA KR 210. / Making sound with robot KUKA KR 210 on metal sheets.





- **RoboAction A1 K1 / RoboActon A1 K1, 2019**
performans i instalacija / performance and installation
DI naprave za crtanje + KUKA KR 210 /
DI drawing devices + KUKA KR 210
fotografija / fotografy Bojana Janjić



ITS-Z1

ITS-Z1 (International Test Site-Z1) predstavlja umetnički projekat Dragana Ilića. To je nezavсни umetnički prostor/laboratorija gde se različiti umetnici i naučnici iz raznih delova sveta mogu sresti, diskutovati, eksperimentisati, stvarati i pre svega promovisati nove ideje najšireg raspona. Cilj umetničkog prostora/laboratorije je unapređenje globalne kulturne razmene. Internacionalna umetnička scena dospela je u krizu zbog prekomerne komercijalizacije, i jedan od primarnih ciljeva ITS-Z1 predstavlja suprostavljanje ovoj tendenciji kroz obezbeđivanje platforme umetnicima koji eksperimentišu, da testiraju svoje ideje bez bilo kakvog ograničenja koji nameće tržište ili prolazni trendovi.

Poslednjih godina primećen je talas saradnje između naučnika i umetnika koji je zasnovan na oslanjanju jednih na druge radi inspiracije. Stvaranjem umetničkog prostora za ekstremne eksperimentalne aktivnosti, od planiranja radionica, do produkcije i izlaganja finalnih radova, kao i radova u progresu. ITS-Z1 je postala laboratorija gde će kombinacija talenta umetnika i naučnika stvoriti najsavremenije kreativne koncepte i vizije.

ITS-Z1 je lansiran u maju 2007. godine sa izložbom „Umetnost, telo i tehnologija” kroz dvodnevnu seriju performansa, prezentacija i diskusija. Događaj je otvoren Stelarkovim radom, svetski priznatim australijskim umetnikom sa Kipra, prepoznatim kao nabitniji *body-bio-performance* umetnikom. Rad predstavljen u ITS-Z1 je istraživanje njegove teze da je telo ograničeno i da se mora proširiti ili ponovo artikulisati, tako da može da drži korak sa aktuelnim tehnološkim inovacijama. Stelark je održao prezentaciju svog dela, uz predavanje pod nazivom „Naizmenična Anatomska Arhitektura: plastificirana tela, parcijalni život, umnoženi organi i treće uho”. Publika je bila u prilici da vidi Stelarkov rad kao i da se uključi u diskusiju sa njim, kroz učesće u raznim interaktivnim dešavanjima.

Nakon Stelarka, drugog dana manifestacije izvedeni su projekti umetnika i eksperimentatora iz širokog spektra obrazovanja. U program su bila uključena dela: Katerine G, Kostasa Cimulisa, Joane Kirka, Kiki Psarov, Dragana Ilića, Stele Murogiani, Marijan K Tarin i Boba, Ere Milivojevića i Snežane Arnautović, i Noe Treister.

Od kada je ITS-Z1 otvorio svoja vrata, bili smo svedoci vibrantnih tvorevina individualnih i kolaborativnih umetničkih projekata od jednodnevnog predstavljanja studenata Akademije likovnih umetnosti u Atini, kustos profesor Dženis Melanitisa, do Aleksadre Čalić i Marka Kovačića „Ginealogia Dislectica”, kustoskinje Olje Nikolić Kie, i otvaranja originalno konstruisanih i projektovanih kapsula za spavanje. ROCKET #9 je kulminacija desetogodišnjeg projekta Dis-patch u prostoru ITS-Z1 kao multi-medijski događaj koji je uključivao koncerte, projekcije crtanja pomoću Tagtoola i stvarno lansiranje rakete #9 Borisa Hopeka.

ITS-Z1 je postao predvodnik u eksperimentalnoj umetnosti regiona, sa težnjom da nastavi da poziva kulturne antagoniste, revolucionarne umetnike, naučnike i mislioce koji traže prostor kako bi ostvarili dela koja reaguju na stalne promene potreba sveta danas.

The International Test Site nalazi se na brdu, 21 kilometar od Beograda, koji obuhvata 1.000 metara kvadratnih zatvorenog i 1.400 metara kvadratnih spoljnog prostora. Sa vizurom na Dunav, odakle se pruža pogled od 360 stepeni na dinamičnu konfiguraciju mesta.

ITS-Z1 (International Test Site-Z1) is the art project of Dragan Ilić. It is an independent art space/laboratory where artists and scientists of all levels from around the world will meet, brainstorm, experiment, create and ultimately promote new ideas in a vast array of fields. The goal of the art space/lab is to address the advancement of global cultural interaction. The international art scene is in crisis due to over-commercialization, and one of the primary objectives of ITS-Z1 is to counteract this tendency by providing a launching pad to experimental artists to test their ideas without any of the limitations imposed by market forces or fleeting trends.

Recent years have seen a surge in cooperation between scientists and artists who have come to rely on each other for inspiration. By creating an art space/lab for extreme experimental activities, from planning sessions to workshops to the production and showing of finished work as well as works in progress, ITS-Z1 became a laboratory where the combined talents of artists and scientists will produce cutting edge creative concepts and visions.

ITS-Z1 launched in May 2007 with “Art, Body and Technology,” a 2-day series of performances, presentations, and discussions. The event began with the work of Stelarc, internationally renowned Cypriot-born Australian artist recognized as one of the most important body-bio-performance artists. The work presented at ITS-Z1 was an investigation into his ongoing thesis that the body is obsolete and must be augmented or re-articulated so that it can keep up with current technological innovations. Stelarc gave a presentation of his artwork, accompanied by a lecture titled “Alternating Anatomical Architectures: Plasticized Bodies, Partial Life, Multiplied Organs and the Extra Ear.” The public was able to

see Stelarc’s work and get involved in discussion with him through participation in various interactive events.

Following Stelarc, the second day of the event featured projects by artists and experimenters from a wide range of backgrounds. Included in the line-up were the works of: Katerina G, Kostas Tzimulis, Ioanna Kyrka, Kiki Psarov, Dragan Ilić, Stella Mourogianni, Marianne K, Tarin and Bob, Era Milivojević and Snezana Arnautović, and Noa Treister.

Since ITS-Z1 opened its doors, we have seen the vibrant creation of individual and collaborative art projects from the ephemeral performances of students from Academy of Fine Arts, Athens, curated by Professor Janis Melanitis, to the genital art of Aleksandra Čalić and Marko Kovačić in Gynealogia Dyslectica, Curated by Olja Nikolić Kia, to the opening of originally constructed and designed sleeping capsules. The ten-year project Dis-patch culminated in the multi-media event ROCKET #9 held on the grounds of ITS-Z1 that included concerts, onsite cooking, Tagtool drawing projections, and the actual launch of the Rocket #9 built by Boris Hoppek.

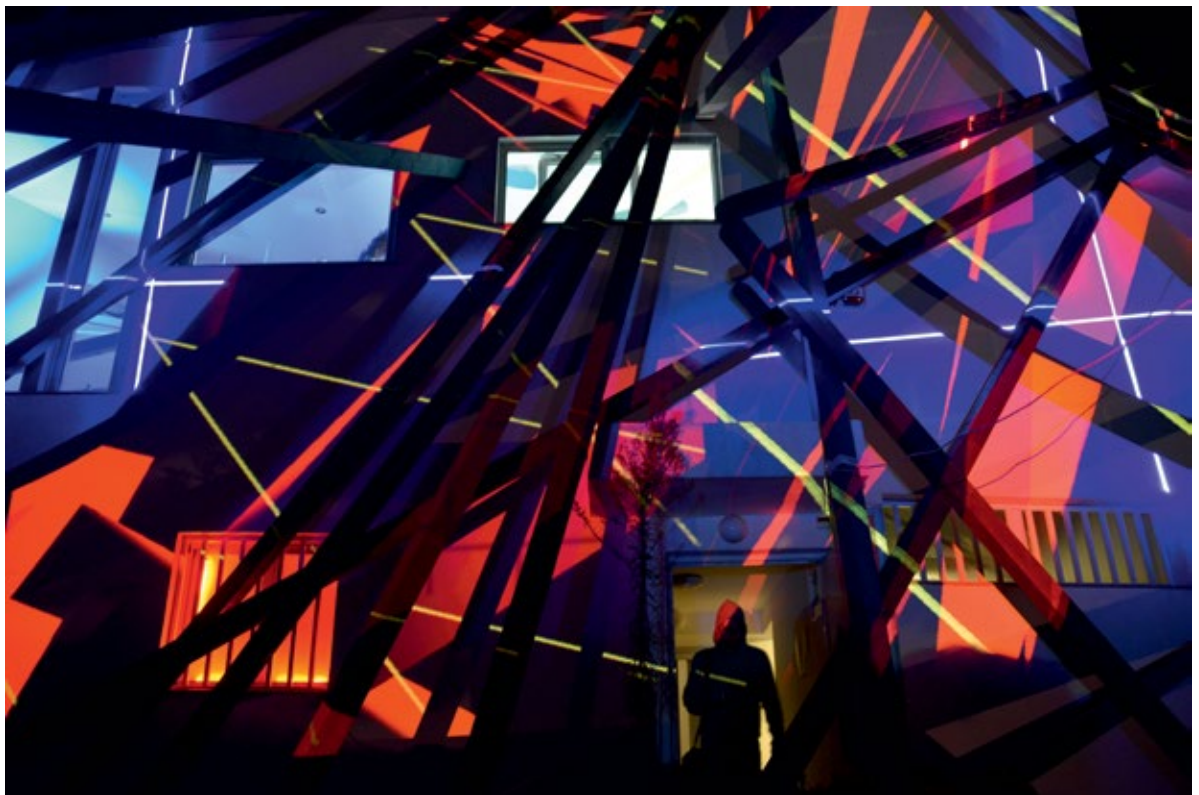
ITS-Z1 has become a leader in experimental art in the region and will continue to invite cultural antagonists, revolutionary artists, scientists, and thinkers looking for a space to create works responsive to the ever-changing needs of the world of today.

The Test Site is located on a hilltop 13 miles from Belgrade, which features 5,000 square feet of interior and 15,000 square feet of exterior space. The site overlooks the Danube River and provides stunning 360 degree views of the surrounding countryside.













- **ITS-Z1, 2007–2019**
arhitektonska skulptura /
architectural sculpture
fotografije / photos: Srđan Veljović,
Vladimir Opsenica, Bojana Janjić





Biografija / Biography

Dragan Ilić (rođen u Beogradu 1948) završio je Školu za umetnost i dizajn Australijskog nacionalnog univerziteta u Kanberi 1974–75. Pohađao je i filmski program Dov S-S Siemens Millennium Film Lab u Njujorku 1986. Delovao je na umetničkoj sceni u Australiji i potom više decenija u Njujorku, sve do povratka u Beograd, gde je 2007. godine pokrenuo umetnički prostor ITS-Z1 u Ritopeku.

Dragan Ilić (born in Belgrade in 1948) obtained BFA from the School of Art in Canberra at the Australian National University (1974–1975). We also attended the Millenium Film Lab, Dov S-S Simens Film programme in New York (1986). He was active in the Australian art scene, before moving to New York, where he lived and worked over the next several decades. In 2007, Ilić returned to Belgrade, where he founded the art space ITS-Z1.

Samostalne izložbe / Solo Exhibitions

- 1972 Center Cinema Gallery, Canberra
- 1974 Solander Gallery, Canberra
- 1975 Solander Gallery, Canberra
- 1976 Coventry Gallery, Sydney
- Goethe Institute, Canberra
- 1977 Pinacotheca Gallery, Melbourne
- The Atelier Gallery, Bangendore
- 1978 Jan Cicero Gallery, Chicago
- 1980 Braathen-Gallozzi Gallery, New York
- De Appel Gallery, Amsterdam
- 1981 Lara Vincy Galerie, Paris
- Gallery Cogeme, Casino Knokke, Bruxelles
- Gallery A, Amsterdam
- Zicke, Düsseldorf
- 1982 *Don't Carry Mugger Money*, street performance, New York
- Galerija 73, Beograd
- Galerie Offen, Köln
- 1985 *Perceptual Exhaustion*, Civilian Warfare, New York
- Tamura Gallery, Tokyo, Japan
- 1986 *Aesthetics of OuterSpace*, Ground Zero Gallery, New York
- 1988 *Cluster Z-II*, Experimental Film/Video Festival, Tokyo
- 1993 Chosun Gallery, Seoul
- Gallery Mac, Busan
- 2003 *Drawing Devices*, Kentler International Drawing Space, New York
- 2012 *Plus 20*, ITS-Z1, Ritopek, Beograd
- 2013 *RoboAction 10, 30*. grafični biennale: Prekinitev, Ljubljana

Izabrani performansi / Selected Performances

- 1976 *Speeding Art I*, Avalon Beach, Sydney
- *Electronic Pencils I*, Film & TV School, Sydney
- *Electronic Pencils II*, Conservatory of Music, Sydney
- 1977 *Speeding Art II*, Commonwealth Gardens, Canberra
- *Electronic Pencils III*, Pinacotheca Gallery, Melbourne
- *Electronic Pencils IV*, Atliner Gallery, Bungendore
- *Electronic Pencils IV*, Sculpture Centre, Sydney
- *Electronic Pencils VII*, Chanel 10, Sydney
- 1978 *Electronic Pencils IX*, Jan Cicero Gallery, Chicago
- *Electronic Pencils X*, Sculpture Centre, Sydney
- *Electronic Pencils XIII*, N.A.M.E. Gallery, Chicago
- 1979 *Electronic Pencils XI*, Experimental Art Foundation, Adelaide
- *Electronic Pencils XII*, Sculpture Centre, Sydney
- *Electronic Pencils XIII*, Adelaide Festival Centre, Trust Gallery Adelaide
- *Electronic Pencils XV*, Adelaide College of the Arts & Education, Adelaide
- *Human Canvas*, Seven Hills College for Advanced Education, Brisbane
- 1980 *Electronic Pencils XVII*, De Appel Gallery, Amsterdam
- *Installation performance*, 15th Annual Avant Garde Festival of New York

- 1981 *Untitled*, Galerie, Lara Vincy, Paris
 — *Untitled outdoor performance*, Gallery "A", Amsterdam
 — *Untitled*, Mixage's Gallery, Caen
 — *Untitled*, Performance Festival '81, Köln
- 1982 *Untitled*, Fontana na Trgu republike, Beograd
- 1983 *The People I Don't Like #5*, (a COLAB project featuring Kiki Smith and Scott Pfaffman), The Ritz, Washington D.C.
 — *Elemental Voltage* (with Tzivia Stein), Brooklyn Army Terminal, New York
 — *The People I Don't Like #4*, Danceteria, New York
 — *No Se No*, performance and audio/visual exhibition, New York
 — *Soup Kitchen*, Storefront for Art and Architecture, New York
 — *Food for the Soup Kitchens*, Fashion Moda, New York
- 1986 *Untitled*, Kamakazi, New York
 — *Thunder HB2*, Danceteria, New York
- 1987 *Untitled, multi-media performance*, Art Space, Nishinomiya, Kyoto
- 2004 *Roboaction II*, interaktivni crtež i instalacija, Galerija Studentskog kulturnog centra, Beograd
- 2008 *The People I Don't Like*, Centar za kulturnu dekontaminaciju, Beograd
- 2009 *Roboaction 5, Fluid v2*, Queens Museum of Art, New York
- 2010 *Roboaction 7*, Museum of Science in Boston, National Robotics Week, Boston
 — *Roboaction 8*, Interactive Site-Specific Drawing, ID Space, New York
- 2011 *RoboAction 8*, Studio View, New York
 — *RoboAction 9*, Studio View, New York
- 2012 *The People I Don't Like*, University of Westminster, London
- 2016 *RoboAction A1 D1*, Ars Electronica Festival, Linz
- 2017 *RoboAction A3 K3 Intermedia/Trans-technological performance/installation and interactive work*, Ars Electronica Festival, Linz
- 1983 *Don't Carry Mugger Money*, Pier 34, New York
 — *Money on Money*, Storefront for Art and Architecture, New York
 — *Food for the Soup Kitchens performance*, Fashion Moda, New York
 — A Colab Project — multiple sculptures, Moore College of Art, Philadelphia; The Ritz, Washington D.C.
 — *Terminal New York*, New York
 — Fashion Moda, New York
 — *Post-card installation*, ABC No Rio, New York
 — 2nd Biennial of Yugoslav Art, New York
- 1984 *Sculptures, 25,000 Sculptures*, Civilian Warfare, New York
 — Limbo Lounge at P.S. 1, New York
 — *East Village sculpture*, Santa Barbara Museum, Santa Barbara
- 1985 Semaphore, New York
 — *Projections for '85*, Kamakazi, New York
- 1987 *Eye of a Storm* photo show, Tamura, Tokyo; Sugizak Gallery, Sendai; Les Bois, Osaka
- 2012 *In Growing up Amid the Historical Mysteries of Proximity: Pro's & Cons of Being Neighbours*, ITS-Z1, Ritopek
- 2016 *RoboAction(s) A1 K1*, performance and installation, Ars Electronica Festival 2016, Linz
- 2017 *RoboAction A3 K3*, Performance and Installation, Ars Electronica Festival 2017, Linz

Izabrane video prezentacije / Selected Video Presentations

- 1981 *Electronic Pencils XII*, Joh Borutshosjkole, København
 — *Electronic Pencils XII*, Studio de la Musique, Paris
- 1982 *Electronic Pencils XII*, Grand Theater, Groningen
- 1983 *Speeding Art II*, Plexus, New York

Izabrane prezentacije filmova / Selected Film Presentations

- 1984 *Electronic Pencils XII*, New York Film Festival Downtown
- 1986 *Cluster Z-I*, New York Film Festival Downtown
- 1987 Fifth, Park & Madison, New York Film Festival Downtown

Predavanja i radionice / Lectures and Workshops

- 1985 Guest lecturer with performance organized by Stelarc, International School, Yokohama
 — Guest lecturer with presentation, School of Visual Arts, New York
- 2009 Fakultet likovnih umetnosti, Beograd
- 2012 "Westminster University, London

Grupne izložbe / Group Exhibitions

- 1972 Centre Cineman Gallery, Canberra
- 1980 West Street Gallery, Sydney
 — Powell Street Gallery, Melbourne
 — Wagga Wagga Invitational, Wagga Wagga
 — Braathen-Gallozzi Gallery, New York
 — 15th Annual Avant Garde Festival of New York, Pier 81, featuring Jeanette Ingberman and Charlotte Moorman
- 1981 Performance-Festival '81, Kölner Kunstchule, featuring Wolf Vostell, Valie Export and Orlan
- 1982 *Multiple liquid sculptures*, Fashion Moda Group, documenta 7, Kassel
 — *The Monument Redefined*, different locations in New York
 — *Ten Yugoslav Artists*, Alternative Museum, New York

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- Geoffrey de Groen, "Energies lead to boredom", *The Canberra Times*, Kanbera, 15. 10. 1974.
- "Daring but boring", *The Canberra Times*, Kanbera, 26. 8. 1975.
- "Art Hits the Beach", *Sydney Morning Herald*, Sidnej, februar, 1976.
- John Reid, "Showmanship and spark of genius", *The Canberra Times*, Kanbera, 24. 11. 1976.
- Nancy Borlase, "Packing an Artistic Punch", *Sydney Morning Herald*, Sidnej, 1976.
- Sasha Grishin, "Pencil act fails", *The Canberra Times*, Kanbera, 28. 5. 1977.
- Alan McCulloch, "Wit in Graphics", *The Canberra Times*, Kanbera, 1977.
- "Dragan Ilic at Pinacotheca", *Cantrills Filmnotes*, Melburn, maj 1978.
- Sandra McGrath, "Pushing Pencil Power", *The Australian*, 10. 11. 1979.
- Nancy Borlase, "Packing an Artistic Punch", *The Sydney Morning Herald*, Sidnej, 1979.
- John Davies, "Pencil Pushing", *Cleo*, Sidnej, septembar 1979.
- Noel Sheridan, "Penciling in Some Gaps", *Sunday Mail*, Adelejd, 1. 4. 1979.
- Peter Farrell, "Pencil man makes his point", *The News*, Australija, 20. 3. 1979.
- Mike Parr, "Performance Art is Australia", *Aspects*, Boston, leto 1979.
- Annie Jacks, "Naked artist causes Brisbane outrage." *Art Network*, no.1, Sidnej, novembar, 1979.
- Brian Bolton, "Naked Teacher Told Pupils to Bare It All." *Sunday Sun*, Brizbejn, 5. 8. 1979.
- "Nude Art Teacher Row a Real Poser." *Sunday Sun*, Brizbejn, 12. 8. 1979.
- "Students got Sex Lecture Says Report." *Sunday Sun*, Brizbejn, 16. 9. 1979.
- Terry Reid, "Dragan Ilic, Elektronic pencils", +-0, no. 36, Brisel, 1980.
- Barbara Cavaliere, "Second Biennial of Yugoslav Art", *Arts Magazine*, februar, 1981.
- Annelie Pohlen, "Demgegenüber tat die wütende Aggression...", *Kunstforum International*, no. 52, Keln, avgust, 1982.
- Mirjana Živković, "Oštri vrhovi", *Politika*, Beograd, 22. 5. 1982.
- Terry Reid, "Dragan Ilić Electronic Pencils", *Plus minus zero: +-0. Revue d'art contemporain*, br 36, Bruxelles, septembar 1982.

- Aleksandar Bogojević, "Dragan Ilić, ili opsesija olovka", *Venac*, br. 105, Gornji Milanovac, oktobar 1982.
- Bernard Holland, "Elemental Voltage in Brooklyn", *The New York Times*, Njujork 11. 10. 1983.
- —, "No Se No", *Bijutsu Techno Art Magazine*, Tokio, Japan.
- Carlo McCormick & Walter Windshield, "Dragan Ilic at Limbo Lounge", *East Village Eye*, Njujork, 1983.
- Elisabeth Wynhausen, "Dragan Ilic and the art show at the end of the universe", *The National Times*, Australija, 30. 12. 1983.
- Robert Gauthier, "No se no: on the home front", *High Performance*, no. 24, Los Anđeles, 1983.
- M. Živković, „Naši u Njujorku”, *Politika*, Beograd, 5. 11. 1983.
- Dorothy Friedman, "Psycho-Dragan", *East Village Eye*, Njujork, jul, 1984.
- Celeste-Monique Lindsey, "... the maddest Yugoslav artist on the Lower East Side...", *East Village Eye*, Njujork, april, 1985.
- —, "East Village", *Bijutsu Techno Art Magazine*, Tokio, Japan, 1985.
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- Andrej Tišma, „Zakivanje moćnika”, *Dnevnik*, Novi Sad, 18. 5. 2002.
- Andrej Tišma, „Mašinska ekspresija”, *Dnevnik*, Novi Sad, 27. 1. 2004.
- Stevan Vuković, „Roboakcija II“, pref. cat. Galerija Studentskog kulturnog centra, Beograd, 2004.
- Slavko Timotijević, „Intervju meseca: Dragan Ilić. Umetnost i savremene tehnologije. Budućnost umetnosti je u simbiozi tela i tehnologije”, *Art Fama*, br. 1, Beograd, februar 2007.
- Dejan Vujanić, „Dragan Ilić, vizuelni umjetnik iz Njujorka: Bacanje olovaka umjesto šamara”, *Glas Srpske*, 21. 12. 2008
- S.K., "Ljudi koje ne volim...", *Politika*, Beograd, 7. 6. 2008.
- Marija Đorđević, „Pozitivni incidenti”, *Politika*, 22. 8. 2008.
- Miško Šuvaković, "Savremene paradigme: globalizam i tranzicija" u *Istorija umetnosti u Srbiji XX vek*, tom I, Orion Art, Beograd 2010, str. 856
- Bill Platz, "A Malfunction of Life Drawing", *Drawing International Brisbane*, 2015.

PERFORMANCE-FESTIVAL '81

12.-16. Juni

Eine Gemeinschaftsproduktion der Kölner Kunstschule und des Berufsverbandes Bildender Künstler Köln - Beiprogramm zum Fluxus-Zug in Zusammenarbeit mit dem Amt für Kulturelle Angelegenheit der Stadt Köln.

PROGRAMM:

Freitag, 12. Juni

Kunstschule Ubierring 40	15.00 Uhr	Vortrag WOLFF VOGSTELL
	18.00 Uhr	Performance DRAGAN ILIC
BBK Hahnentorburg	20.00 Uhr	Vortrag GEORG F. SCHWARZBAUER
	20.30 Uhr	Performance VALIE EXPORT

Samstag, 13. Juni

BBK Hahnentorburg	20.00 Uhr	Performance GILLES
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Montag, 15. Juni

Kunstschule Ubierring 40	17.00 Uhr	Performance KLEMENS GOLF
	19.30 Uhr	Performance GUIDO JENDRITZKO

Dienstag, 16. Juni

BBK Hahnentorburg	18.30 Uhr	Performance ORLAN
	20.30 Uhr	Performance THOMAS FISCHER

Idee und Konzept: Georg F. Schwarzbauer / Peter Brambring
Kunstschule (Fachbereich Kunst und Design FH Köln)

Hahnentorburg BBK Köln 1 - Rudolfplatz - Telefon 24 48 30





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