

MIRJANA BLAGOJEV

IGRA SVETA U SVETU IGRE

THE GAME OF THE WORLD IN THE WORLD OF GAMES



MUZEJ SAVREMENE UMETNOSTI VOJVODINE

Izložba / Exhibition

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MUZEJ SAVREMENE UMETNOSTI VOJVODINE

Muzej savremene umetnosti Vojvodine u Novom Sadu
The Museum of Contemporary Art Vojvodina in Novi Sad

8 - 22. april 2009.

Kustoskinja / Curator
Suzana Vuksanović



SAVREMENA GALERIJA
UK EČKA - ZRENJANIN

Savremena galerija UK Ečka - Zrenjanin
Gallery of Contemporary Art AC Ečka - Zrenjanin

27. april - 14. maj 2009.

Kustoskinja / Curator
Slavica Popov



Dvostruka igra: Da li imate rezervni plan? Double Game: Do You Have a Backup Plan?

Sve je igra.

Pitanje nije da li ste u igri, već da li ste igrač ili igračka!? Igra je mnogo.¹

Neke se igraju (obavezno) svakog dana. Neke po izboru, potrebi, nalogu ili pod prisilom. One nužno ne podrazumevaju zabavu, niti zadovoljstvo.

Sve igre još uvek nisu odigrane.

Na našu sreću.

Svojim složenim projektom Mirjana Blagojev stvara situaciju za *igru sa svetom*. Njen rad se *odvija* unutar proširenog polja relacionih praksi gde se umetnost današnjice događa pod mnogim nazivima: društveno angažovana umetnost, umetnost zajednice, eksperimentalni kolektivi, dijaloška umetnost, participativna umetnost, intervencijska umetnost, istraživačka umetnost, saradnička umetnost itd.²

Tema kojom se Mirjana bavi je ona igra u koju su uključeni interpersonalni odnosi ili koja ih podrazumeva unutar društvenih konvencija, odnosno društvenih dogovora

1 „... dečje, ljubavne, erotske, bračne, školske, sportske, prljave, čiste, olimpijske, političke, ratne, svetske, naše, vaše, psihološke, verbalne, neverbalne, komunikacijske, medijske, obredne, religijske, muzičke, pozorišne, ekonomske, kockarske, strateške, taktičke, istorijske, jezičke, duhovite, satirične, kreativne, opasne, strasne, uzbudljive, bahate, rizične, velike, male, zavereničke, sudske, finansijske, štetne, državne, smrtno... ili: – igre smrti (što je verovatno najparadoksalnija sintagma koja može biti izrečena), igre nasilja, igre moći, igre ljudima, igre vatrom, igre životom, igre istine i igre sa istinom...“, <http://blog.b92.net/text/439/Igra/>.

2 Claire Bishop, *The Social Turn: Collaboration and Its Discontents*, ArtForum International, Feb, 2006.

Everything is a game.

The question is not whether you are in the game, but whether you are a player or a plaything?!

There are many types of games.¹

Some are (necessarily) played every day. Some are played by choice, some according to need, directive, or under compulsion. They do not necessarily include fun or pleasure. All games have not yet been played.

Fortunately.

With her complex project, Mirjana Blagojev creates a situation for game with the world. Her work takes place within the expanded field of relational practices where present-day art takes on numerous names: socially engaged art, community art, experimental collectives, dialogical art, participatory art, interventional art, exploratory art, collaborative art, etc.²

The subject Mirjana Blagojev deals with is the kind of game which includes interpersonal relationships within social conventions, or social arrangements, norms. On one hand, her

1 "...children, love, erotic, marital, school, sports, dirty, clean, Olympic, political, war, global, our, your, psychological, verbal, non-verbal, communicational, media, religious, music, theatrical, economic, gambling, strategic, tactical, historic, linguistic, humorous, satirical, creative, dangerous, passionate, exciting, arrogant, risky, big, small, conspiratory, judicial, financial, detrimental, state, deadly... or: games of death (which is probably the most paradoxical syntagm ever), games of violence, power games, games with people, games with fire, games with life, truth games and games with truth..." <http://blog.b92.net/text/439/Igra/>

2 Claire Bishop, *The Social Turn: Collaboration and Its Discontents*, ArtForum International, Feb, 2006

ili normi. S jedne strane, njen projekat je dobrim delom oslonjen na teoriju igara³ koja je u ozbiljnoj vezi sa matematikom, dok, s druge strane, uporišnu tačku projekta čini *ideologija* relacionih umetničkih praksi Nikole Burioa.⁴

Prostor igre je, idealno, prostor slobode, kreativnosti i radosti, a realno tu najčešće *leže* ograničenja, manipulacije, represija, kontrola, dosada i rutina. Svoju autonomiju igra zato zadobija kroz transgresiju, prekoračenje, prestup.⁵ Tada se drama igre oslobađa i otvaraju se nove mogućnosti koje joj daju puni smisao.

Polazeći od činjenica da *igra neposredno podstiče čovekovu prirodno urođenu dovitljivost i intuiciju, takmičarski duh i inovativnost*, Mirjana razvija svoje istraživanje čiji će rezultati biti vidljivi tek u direktnom susretu sa publikom.

Ona poštuje igru koja ima svoju definisanu strukturu baziranu na pravilima, redu, strategijama i fer pleju, da bi joj onda preokrenula smisao tako što najčešće isključuje uobičajena *rešenja* kao krajnji ishod igre.

Koristeći mnogostrukost primene teorije igara na najpopularnije društvene i zabavne igre, kao i na najznačajnije oblike društvene interakcije, Mirjana Blagojev objedinjuje ključne komponente igre, zajedničke za oba ova problematizovana područja – kao što su ciljevi, pravila, izazov i interakcija, da bi pokazala da je u čovekovoj prirodi

project leans largely on game theory,³ which is to great extent related to mathematics, while on the other, it is grounded in the ideology of relational art practices of Nicolas Bourriaud⁴.

The space of game should, ideally, represent the space of freedom, creativity, and joy, while, in reality, this is where, most often, we encounter limits, manipulations, repression, control, boredom, and routine. Game receives its autonomy through transgression, excess, and contravention.⁵ It is only then that the drama of game is released and new possibilities are opened, giving it its full meaning.

Starting from the fact that game directly incites our natural and innate ingenuity and intuition, competitiveness and innovativeness, Mirjana continues with her inquiry, whose results will only become apparent in direct encounter with the audience.

She respects the game that has a defined structure based on rules, order, strategy, and fair play, only to reverse its meaning by excluding usual solutions as the end result of game. By using the multitude of possibilities for applying the theory of games to popular parlor/group games, as well as to most significant forms of social interaction, Mirjana Blagojev consolidates key components of game shared by both of these problematized areas - such as aims, rules, challenge, and interaction, in order to demonstrate that to project and plan

3 „Teorija igara (engl. game theory, njem. Spieltheorie) je znanstvena disciplina koja se bavi opisivanjem konfliktnih situacija i iznalaženjem odgovarajućih modela za njihovo rješavanje. Na teoriju igara možemo gledati kao na matematički instrument i okvir koji se bavi formalnim aspektima racionalnog odlučivanja. Ono što razlikuje igre od ne-igara, sa stanovišta teorije igara, nije ozbiljnost ili neozbiljnost situacije i slično. Igram istraživači smatraju stratešku međuzavisnost dvaju ili više igrača čije dobiti i/ili gubici ovise o izboru svakog igrača i njegovih oponentata u igri“, <http://limun.hr/main.aspx?id=13762&Page=>.

4 Nikolas Burio, „Relaciona estetika“, *Košava*, br. 42–43, specijalno izdanje, Vršac, mart 2003.

5 Ratko Božović, *Play, the foundation of culture*, Universe, New York, 2008.

3 “Game theory (German Spieltheorie) is a scientific discipline dealing with the description of conflict situation and defining appropriate models for their solution. We can view game theory as a mathematical instrument and framework dealing with formal aspects of rational decision-making. What distinguishes games from non-games, from the game theory standpoint, is not the seriousness or triviality of situation and similar criteria. Researchers feel that game should include strategic inter-dependence of two or more players whose winnings and/or losses depend on the choices of each player and his/her opponent...” <http://limun.hr/main.aspx?id=13762&Page=>

4 Nicolas Bourriaud, *Relational Aesthetics* (Nikolas Burio, *Relaciona estetika*), “Košava” No. 42-43, Special Issue, Vršac, March, 2003

5 Ratko Božović, *Play, the foundation of culture*, Universe, New York 2008.

da svoju **dobit** projektuje i planira kroz **gubitak** drugog igrača.

Igre se, dakle, zasnivaju na konfliktu, nekad na kooperaciji, ili pak na oba principa naizmenično. Moguće je i stvaranje koalicija, ako je broj igrača bar tri. Ali, šta u slučaju kada ste jedini igrač, tj. kada vam je protivnik vaš odraz u ogledalu? Novi modeli društvenosti i brojnost komunikacijskih situacija predstavljaju važne, zapravo najvažnije relacije činioce savremene umetničke prakse, a Mirjanin umetnički predlog podstiče upravo učestvovanje i (samo)kritiku. Nudeći igru, koja uključuje mentalnu i fizičku stimulaciju, kao način susretanja i uspostavljanja odnosa, Mirjana Blagojev postiže direktnost u obraćanju i ispostavljanju publici konkretnih zahteva/zadataka. Tu više ne može biti mesta za **strah od javnosti**, gde se **gledalac koleba između položaja pasivnog potrošača, svedoka, partnera, zvanice, saradnika, protagoniste**.⁶

Kao što posmatraču dodeljuje participirajuću/partnersku ulogu, ona, istovremeno, pokazuje i na *svoje mesto* i funkciju u sistemu stvorenih odnosa. Zapravo, radi se o posmatranju današnjice, o kritičkoj poziciji prema realnosti, datom kontekstu i o preispitivanju svoje uloge i svog **društvenog** zadatka. To *svoje mesto* u ovom slučaju Mirjana vidi kao mesto otpora ishodu (igre) koji je unapred poznat, jer smatra da bez naših odluka i našeg izbora ništa ne može biti unapred rešeno!

Sve je igra.

Da li ste svesni da se možete preigrati?

Da li znate da vas mogu nadigrati?

What's Your Backup Plan?

⁶ Nikolas Burio, *isto*.

one's gaining through losses of the other player is simply in human nature.

Games are, therefore, based on conflict, sometimes on cooperation, or on both principles interchangeably. Creation of coalitions is also possible, if the number of players is at least three. But what happens when the only player is you, when your opponent is the reflection in the mirror?

New models of sociability and quantity of communicational situations represent significant, or rather, the most important relational components of contemporary art practice, and Mirjana's artistic suggestion encourages participation and (self-)criticism. By offering a game which includes mental and physical stimulation as a way to implement encounter and establish relationships, Mirjana Blagojev achieves directness in addressing the audience and delivering concrete requests/ assignments. In such an environment, fear from public, where the viewer is faltering between the position of a passive consumer, witness, partner, guest, collaborator, and protagonist,⁶ can no longer exist.

At the same time, and in the same manner in which she allocates a participatory/partner role to the observer, Mirjana Blagojev points to her role in the system of created relationships. Actually, this has to do with observing the presence, with critical position towards reality and given context, and with re-examining one's role and one's social assignment. In this case, Mirjana sees that place as a point of resistance to already set results (of the game), because without our decisions and choices nothing can be solved in advance!

Everything is a game.

Are you aware that it is possible to overplay?

Do you know that I can outplay you?

What's Your Backup Plan?

⁶ Nicolas Bourriaud, *ibid*.

UŽIVO U
SKUP O CENI
SIR O MAŠNI
SPORE DNA U METI SRED NJE



POLITI CARI OD LUKA
PRETI RANI PO VOJENOM
POST RANI BEZ BEDIH
PRE ŽIVETI SA VRHNE ZA NOS
NE ŽRTOVATI INTELIGENTNI U ALICI

SKUP O CENI
SIR O MAŠNI
SPORE DNA U METI SRED NJE
TVA VO POL TRONIA
VUS A TI NAD MIKIA

POLITI CARI OD LUKA
PRETI RANI PO VOJENOM
POST RANI BEZ BEDIH
PRE ŽIVETI SA VRHNE ZA NOS
NE ŽRTOVATI INTELIGENTNI U ALICI



BLAZE NE POD UDARATI
NEM I RAN S PUTA NE
ISTI NA SUD BINE PO VEST
OZ LEDI



REDA
SKINJE
ACNE

BAŠT



KREM I RAT I AGON I JA
NE ŽRTOVATI INTELIGENTNI U ALICI
U SUDU PIVARILICIM OVA
DOK TOR MAG I STAR
PRO VIZIJA PRE MI JE U NOSU
NAD ŽRTOVATI INTELIGENTNI U ALICI
SAMO STALNO DRAGO CENI



DOK TOR MAG I STAR
PRO VIZIJA PRE MI JE U NOSU
NAD ŽRTOVATI INTELIGENTNI U ALICI
SAMO STALNO DRAGO CENI

hero
+ HUBIAN MINDZ



SLAVA UM ETNICKI
VO LETI SA VREMENA
NASTO VI TO KULT URNE
PRIMITI VAN MIS TIK
BITI SATI U SPONI

LUK SUZI

OZ LEDI

OZ LEDI

OZ LEDI

Igra sveta u svetu igre

The Game of the World in the World of Games

Suočiti stvari: lokalno–globalno, opšte–lično, naučno–poetsko, vidljivo–nevidljivo, ispred–iza, pre–posle, poslušati – pobuniti se, pobediti–izgubiti. ...

Suočiti se sa društvom, suočiti se sa drugima, suočiti se sa samom sobom. Poštovati pravila. Stići do cilja. Pronaći cilj. Promeniti pravila. Ponekad to vodi do apsurd. Ponekad stvara paradoks. Ali uvek je prisutan izbor. I zar nije sve to samo igra!?

Dva su pojma suštinska za moj rad – pojmovi **suočavanja i suprotstavljanja**. Ta interesovanja rezultirala su prenošenjem umetničkog rada u oblast igre, ili, tačnije, prenošenjem igre u oblast umetničkog rada.

Igra u svojoj osnovi sadrži **tri elementa**: prvo, **ludički**, dok je pri tom građena po zakonima **matematičke logike** i uređena po **principu društvene organizacije**. Takvu igru Englezi označavaju rečju „game“ (uređena igra – u koju spadaju agon i alea – koja se zasniva na svetu koji je uređen prema propisima i pravilima), za razliku od „play“ (neuređena igra – mimicry i ilinx – igra dece ili životinja).

U 17. veku igra privlači pažnju matematičara koji u analizi igara otkrivaju izvor računa verovatnoće.

Uređenje igara prema **društvenim normama** najviše je povezano sa proučavanjem razvoja njihovih pravila. Igra je jedan od osnovnih načina formiranja društvene ličnosti. Ali u igri čoveku se daje privid slobode u odnosu na njegovu ulogu u društvu.

Odnos društva i čoveka koje to društvo proizvodi preispitujem kroz društvene igre težeći da postavim posmatrača u položaj da određenu situaciju, pojavu ili stvar sagleda na način različit od uobičajenog, što smatram i suštinom umetničkog dela, koje, po meni, treba da prikaže ono što golim okom nije vidljivo, a to je sama suština određene stvari

Confront terms and issues: local-global, general-personal, scientific-poetic, visible-invisible, in front of-behind, before-after, obey-disobey, win-lose...

Confront the society, confront the others, confront ourselves. Respect the rules. Reach the aim. Define the aim. Change the rules. Sometimes this leads to absurdity. Sometimes it creates paradox. But the choice is always there. And isn't it all just a game!?

Two terms are fundamental for my work – confrontation and opposition. These interests resulted in the transference of artwork into the realm of game, or, to be more precise, transference of game into the realm of art.

The game, in its essence, contains **three basic elements**: first, **ludic**, designed according to laws of mathematical logic and regulated according to principles of social organization. This concept is marked by the English term “game” (organized game – including ‘agon’ and ‘alea’ – based on rules and regulations), as distinguished from the term “play” (disorganized game – ‘mimicry’ and ‘ilinx’ – the play of children or animals).

In the 17th century, game as a concept attracted the attention of mathematicians, as they discovered the source of the probability calculus in their analysis.

Regulation of games according to **social norms** is mostly related to the study of the development of their rules. Game/play is one of the basic ways for forming social persona. However, in a game, an individual is given the semblance of freedom relative to his role in the society. I analyze the relationship between the society and the individual produced by that society through parlor/group games, by attempting to position the observer in such a way that any given situation,

ili pojave. Na taj način pojedinac dobija mogućnost da preispita ispoljavanje slobodne volje u društvu, kao i svojih kapaciteta i spremnosti za prevazilaženje postojećih vrednosti i društvenih pravila i uspostavljanje novih.

Metoda koju koristim u svom radu jeste **preokretanje smisla**.

Većina radova su **OBJEKTI – ispravljani (potpomognuti) ready madei ili umetničke verzije nekih običnih igara** (stvari) koje gube svoju prvobitnu funkciju i koje služe da navedu na razmišljanje o stvarima na drugačiji način. Objekat se može transformisati u prostornu situaciju – instalaciju ili ambijent.

Govoreći o **statusu umetničkog dela**, moj rad ostaje **otvoreni predlog** gde izbor usmerava odluku od koje zavisi rezultat. Izbor i odluka odnose se na posmatrača (odnosno igrača), što proizilazi iz otvorenog umetničkog dela. Dakle, ono spada u umetnički rad ili work of art, za razliku od umetničkog dela ili art worka.

Rezultat rada, kojim se postavlja pitanje, jeste traženje odgovora od igrača (posmatrača).

U svom radu težim da istražim:

- način interpretiranja informacija i stvari koje nas okružuju;
- poziciju pojedinca u društvu;
- pitanje izbora i zavisnost krajnjeg rezultata od naše odluke;
- važnost postojanja cilja i pravila;
- važnost pobede;
- pitanje teritorije;
- pitanje funkcije;
- naše ponašanje kada se nađemo ispred nepoznatog/poznatog objekta koji ne sadrži „uputstvo za upotrebu“.

occurrence, or object is viewed in a way different from usual. This I also consider to be the essence of any artwork, which, as I see it, should represent that which is not readily visible by the eye, and which is, as such, also the essence of any given object or occurrence. In this way, an individual has the possibility to re-examine the expression of free will in society, as well as his/her capacities and readiness to overcome the existing values and social norms, and establish new ones.

The method I use in my work is **the reversion of meaning**.

The majority of artwork is comprised of **OBJECTS – re-adjusted (assisted) ready-made, or artistic version of regular games** (objects), which lose their original function and serve to inspire thinking/contemplation about certain things in a different manner. Object may be transformed into spatial situation-installation or environment.

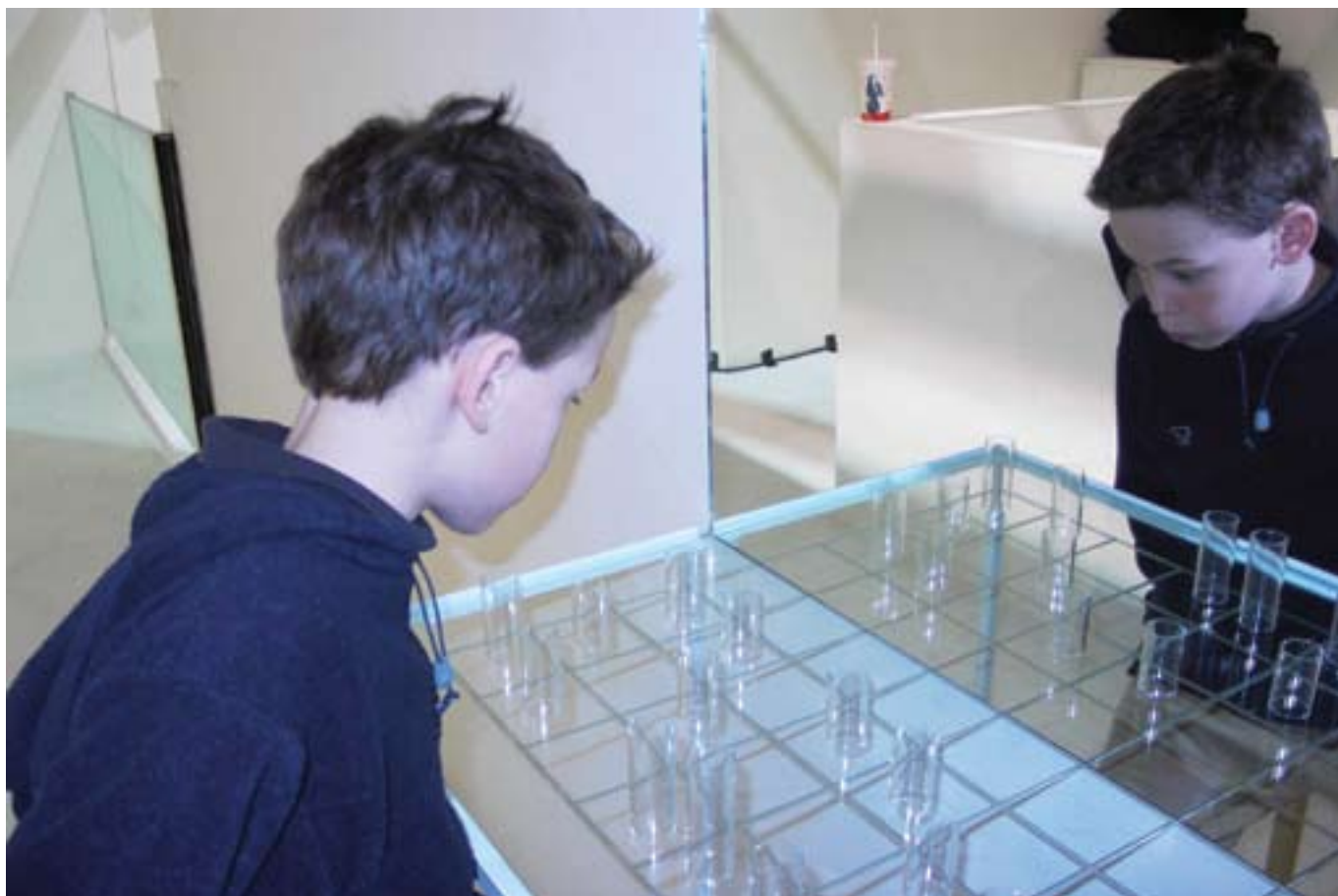
Speaking of **the status of artwork**, my work remains **an open suggestion**, where the choice directs the decision, which directly influences the result. The choice and the decision refer to the observer (or player), which naturally follows from open artwork. Therefore, it pertains to a work of art, rather than artwork.

The result of the artwork that poses the question lies in seeking the answer from the player (observer).

In my work I strive to explore:

- the manner of interpreting information and objects that surround us;
- the position of the individual in the society;
- the question of choice and correlation between the end result and our decision;
- importance of the existence of aims and rules;
- importance of victory
- the question of territory
- the question of function;
- our behavior once we find ourselves before an unknown/known object that does not come with “a manual”.





aim<=>game, 2004.

Cilj igre (IGRA
=> CILJ ^ CILJ
=> IGRA) =>
CILJ <=> IGRA
(NEMOGUĆNOST
IGRANJA =>
NEMOGUĆNOST
POSTIZANJA CILJA)
=> CILJ <=> IGRA)

Aim of the game
(GAME => AIM ^
AIM => AIM) =>
AIM <=> GAME
(INABILITY TO
PLAY => INABILITY
TO ACHIEVE THE
AIM) => AIM <=>
GAME)

Napomena: Usled
nemogućnosti
postizanja cilja
igra prerasta u
SUOČAVANJE SA
SAMIM SOBOM

Note: Considering
that it's impossible
to achieve the
aim, the game
turns into A
CONFRONTATION
WITH ONESELF.

Broj igrača: 1
Number of players: 1



Interaktivna instalacija,
160x80x40 cm, sadržaj

Interactive installation
Contents

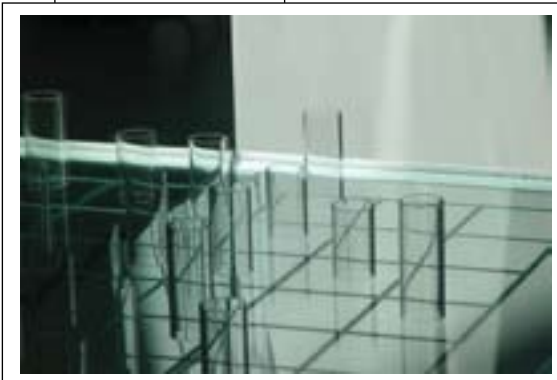
ogledalo
Mirror

polovina šahovske table
Half of the chess board

figure istog oblika ali
različite visine =
HIJERARHIJA
Chess pieces of the
same shape but of
different heights =
HIERARCHY

Ideja igre šaha – metafora igre sveta
The concept of chess playing – metaphor
for the game of the world

Staklo = PROVIDNOST = odsustvo svih ličnih karakteristika
Glass = TRANSPARENCY = lack of any personal characteristics



Kralj je mrtav, 2005.
The King is Dead, 2005

Interaktivna instalacija, 200x200 cm; sadržaj
Interactive installation, 200x200cm, Contents

šahovska tabla na zidu
Chess board on a wall

ogledalo
Mirror



Cilj igre:
Izbeći mat-
poziciju u koju
se dospeva
zadržavanjem
na mestu
ulaska u
prostor igre.
Aim of
the game:
To avoid
checkmate,
in which the
player finds
himself by
remaining at
the entry of the
game space.

JEDINSTVENA TAČKE GLEDIŠTA
UNIQUE VIEWPOINT

PASTIROV MAT – najpoznatiji mat

Postoje i druge verzije ovog mata, ali suština ostaje ista, a to je da *kraljica* daje smrtonosan poljubac *kralju* uzimajući piona na f7.

SHEPHERD, or SCHOLAR'S CHECKMATE – the best-known checkmate

There are other versions of this checkmate, but the essence remains the same, that is - the *queen* delivers a deadly kiss to the *king* by eliminating the pawn f7.

BLOKADA – kralj je jedina figura koja ne može biti pojedena, već blokirana, i time se partija završava. Kralj i pion su jedine figure koje se nisu menjale.

BLOCKADE – the king is the only piece that cannot be eliminated from the game, but only blocked, which effectively ends the game.

The king and the pawn are the only pieces that have not altered through time.

Kraljica je figura koja je najviše evoluirala – uvođenje ženskog elementa u igru.

The queen is the piece that has evolved the most through time – introduction of female element into the game.



puzzle

Def. „mnoštvo elemenata koje logički treba sastaviti da bi se rekonstruisala realnost činjenica“.

Definition: "A number of elements which should be placed in logical order so as to reconstruct the reality of facts."

1	2	3	4	5	6	7	8
9	10	11	12	13	14	15	16
17	18	19	20	21	22	23	24
25	26	27	28	29	30	31	32
33	34	35	36	37	38	39	40
41	42	43	44	45	46	47	48
49	50	51	52	53	54	55	56
57	58	59	60	61	62	63	64
65	66	67	68	69	70	71	72
73	74	75	76	77	78	79	80

n – ukupan broj elemenata

1, 2, 3... - različiti elementi

N^K - broj svih mogućih kombinacija

\exists - ima (neki), postoji

$\exists 1$ - postoji samo jedan

\forall - svi, svaki

$K1$ – broj istih elemenata

n – a total number of elements

1, 2, 3... Different elements

N^K - number of all possible combinations

\exists - there is, it exists

$\exists 1$ - there exists only one

\forall - all, (for) every

$K1$ – the number of equal elements

$N^K = n! = n \times (n-1) \times (n-2) \times \dots \times 2 \times 1$ (ukoliko su elementi različiti)

$N^K = 1$ (ukoliko su elementi jednaki)

$N^K = n! = n \times (n-1) \times (n-2) \times \dots \times 2 \times 1$ (if the elements are different)

$N^K = 1$ (if the elements are the same)

Običan puzzle

Regular puzzle

$\exists 1$ REŠENJE OD N^K

$\exists 1$ THE SOLUTION TO N^K

Cilj igre: Osnovno pitanje koje se postavlja u naredna dva rada (*Fin de l'histoire ou l'Histoire de la fin* i $2!+2!+14!+14!+24!+24!=1$.) jeste pitanje odluke, odnosno koliki i kakav uticaj i posledice može imati naša odluka. Ako pred sobom imamo neizmerno veliki broj mogućnosti, odluka o jednom određenom rešenju ponekad ostavlja neizmerne posledice na nas i svet oko nas. Za razliku od ovog, postoje i sistemi u kojima naša odluka i izbor određene mogućnosti ne utiče ni na šta nama vidljivo, stvari ostaju iste kao i da smo odabrali bilo koje drugo rešenje, odnosno nama vidljive (pristupačne) posledice ne postoje. Ali, u svetu koji je iznad našeg materijalnog to je ipak prvo, peto, deseto... u svakom slučaju različito rešenje. Gledano sa matematičke tačke gledišta, razlike nema.

The aim of the game: The basic question arising in the following two artworks (*Fin de l'histoire ou l'Histoire de la fin* i $2!+2!+14!+14!+24!+24!=1$.) is the question of decision, or what kind of influence and consequences will our decisions have and how significant are they. If we are faced with immeasurable number of possibilities, the decision about one particular solution sometimes bears significant consequences, for us and the world around us. Unlike this one, there are systems in which our decisions and choices about particular possibility do not influence anything visible to us, and things remain the same regardless of what we choose, that is, there are no visible consequences. However, in the world that is beyond the material one, this still remains the first, fifth, tenth... or in any case, a different solution. From a mathematical viewpoint, there is no difference.

Fin de l'histoire ou l'Histoire de la fin, 2004

n=80
K1=2
K2=2
K3=15
K4=15
K5=24
K6=24

1	2	3	2	3	2	3	4
2	5	6	5	6	5	6	3
3	6	5	6	5	6	5	2
2	5	6	5	6	5	6	3
3	6	5	6	5	6	5	2
2	5	6	5	6	5	6	3
3	6	5	6	5	6	5	2
2	5	6	5	6	5	6	3
3	6	5	6	5	6	5	2
4	3	2	3	2	3	2	1

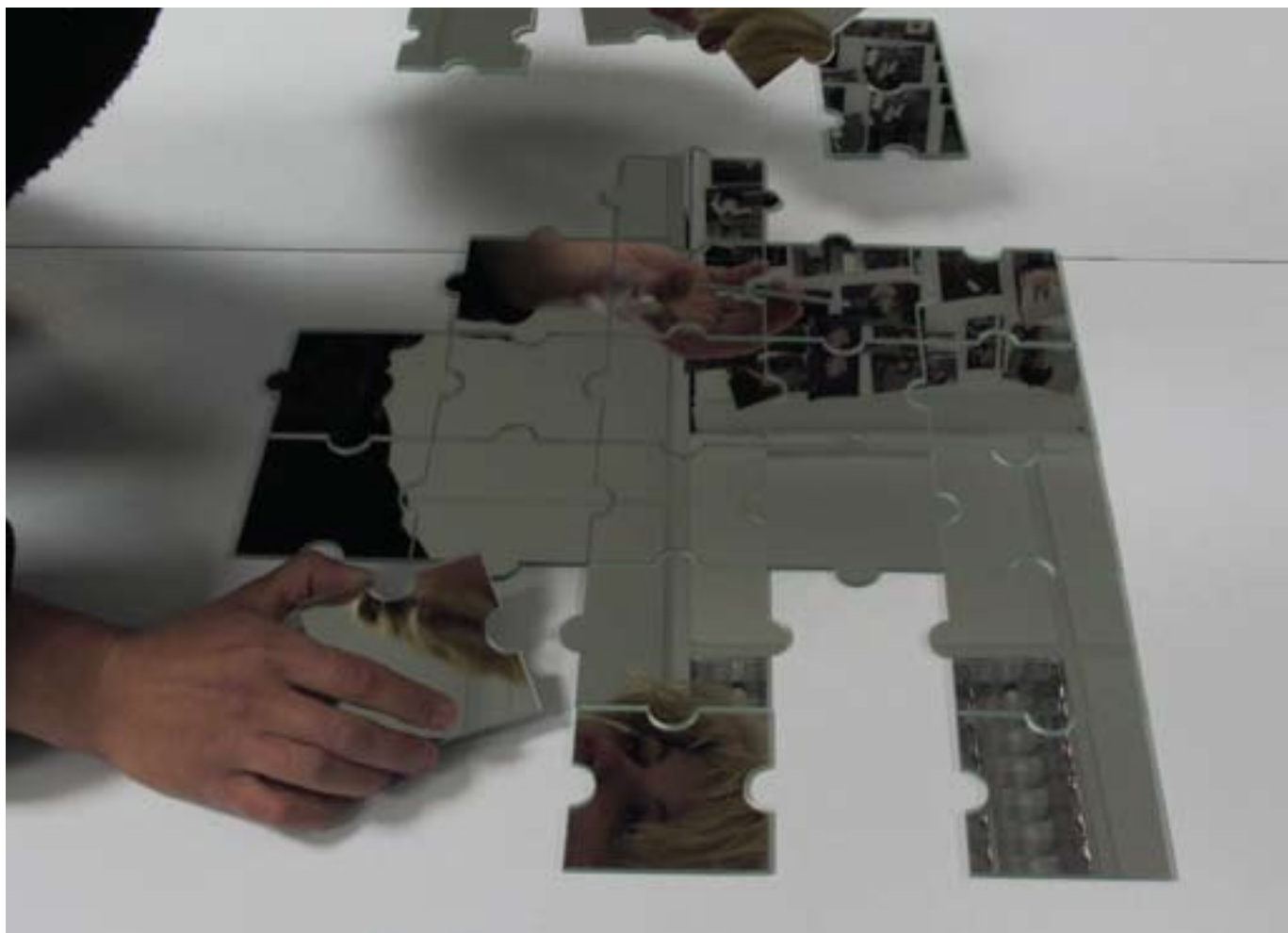
puzzle, 80 delova, 80x64 cm,
sadržaj: auto-karta SFRJ
puzzle, 80 pieces, 80x64cm,
contents: Roadmap of the
former Socialist Federative
Republic of Yugoslavia

Napomena: U francuskom jeziku reč
histoire ima dvostruko značenje –
priča ili istorija.
Note: In French language, the word
histoire has a double meaning –
the 'story' or the 'history'.

$$N^{\circ}K = K1 !+K2 !+K3 !+K4 !+K5 !+K6 != 2 !+2 !+15 !+15 !+24 !+24 !$$



$\exists N^{\circ}K$ REŠENJA ALI $\exists 1$ TAČNO REŠENJE
 $\exists N^{\circ}K$ SOLUTION, BUT $\exists 1$ CORRECT SOLUTION



$$2!+2!+14!+14!+24!+24!=1., 2005.$$

n=80
K1=2
K2=2
K3=15
K4=15
K5=24
K6=24

1	2	3	2	3	2	3	4
2	5	6	5	6	5	6	3
3	6	5	6	5	6	5	2
2	5	6	5	6	5	6	3
3	6	5	6	5	6	5	2
2	5	6	5	6	5	6	3
3	6	5	6	5	6	5	2
2	5	6	5	6	5	6	3
3	6	5	6	5	6	5	2
4	3	2	3	2	3	2	1

puzzle, 80 delova, 80x64 cm;
sadržaj: ogledalo

puzzle, 80 pieces, 80x64cm,
contents: mirror

Napomena: Ovo je izvedeno
uzimajući u obzir da se kao „lice“
elemenata koristi strana na kojoj je
ogledalo

Note: This was derived considering
that the mirror-side of the
elements is always facing up

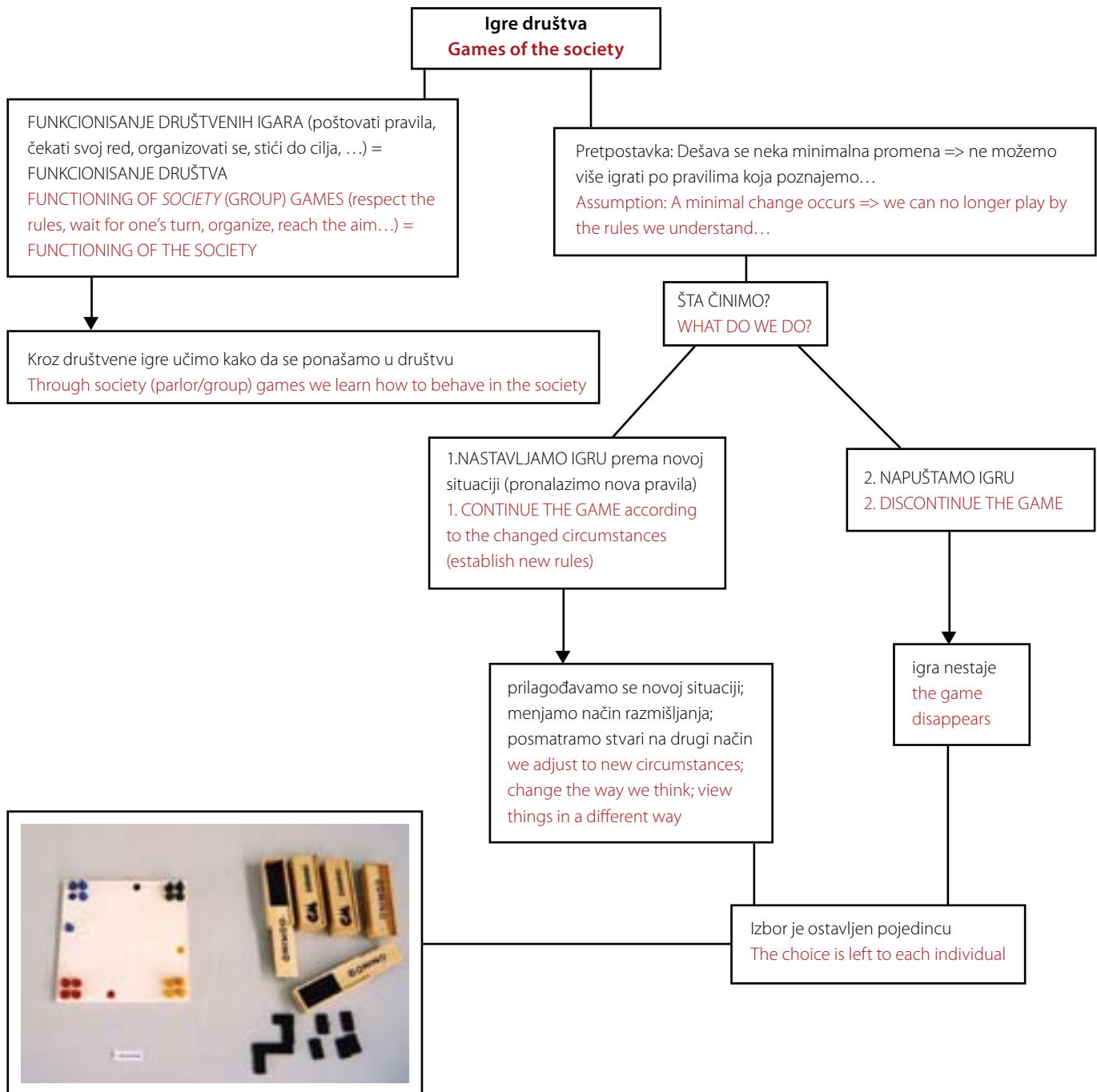
$$N^{\circ}K=K1 !+K2 !+K3 !+K4 !+K5 !+K6 !=2 !+2 !+15 !+15 !+24 !+24 !$$

∀ REŠENJE JE TAČNO
OD N^oK

∀ SOLUTION IS THE
CORRECT SOLUTION
TO N^oK



izbor → odluka → rezultat ostaje isti
(rezultat ne zavisi od rasporeda elemenata → rezultat ne zavisi od odluke)
choice → decision → result remains the same
(result does not depend on the element layout → result does not depend on the decision)



Bez naziva, 2004.
Untitled, 2004

Ispravljeni ready-made;
sadržaj: 52 providne karte
Revised ready-made,
contents: 52 transparent cards



IGRA NA SREĆU POSTAJE
STRATEŠKA IGRA
igramo prema onom
što vidimo, a ne
prema onom što
pretpostavljamo =>
LUCK GAME BECOMES A
STRATEGIC GAME
-we play according to
what we see, and not
according to what we
assume =>

RAZMIŠLJANJE
ZAMENJUJE
SREĆU

CONTEMPLATION
REPLACES LUCK



Bez naziva, 2009.
Untitled, 2009

Ispravljeni ready-made,
sadržaj: domine bez brojeva
Revised ready-made, Contents:

Cilj igre: složiti oblik od domina
Aim of the game does not exist



Napomena: usled nemogućnosti ostvarenja pobeđe sledeći pravilo slaganja domina prema brojevima,
jedini princip igre ostaje slaganje oblika od domina

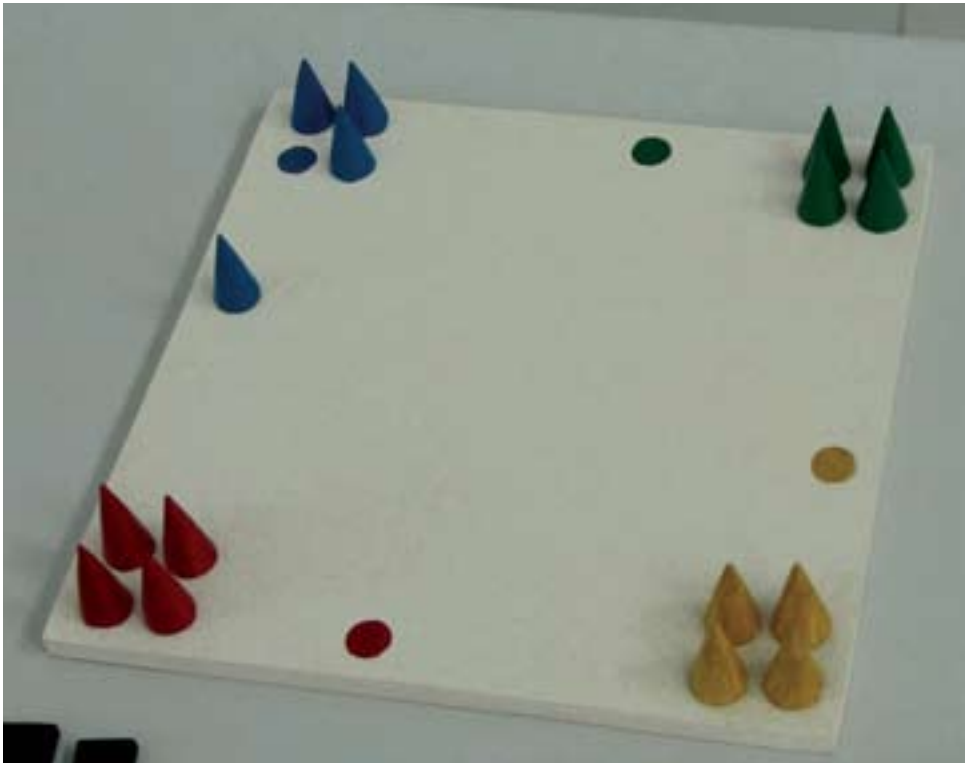
Bezgranična igra, 2005.
Endless game, 2005

Sadržaj: Tabla od porcelana,
25x25 cm, figurice
Contents: Porcelain board,
25x25cm, figurines

Napomena: \exists pravila $\Rightarrow \exists$ cilj $\Rightarrow \exists$ kraj igre
 \exists cilj $\Rightarrow \exists$ kraj
Note: \exists rules $\Rightarrow \exists$ aim \Rightarrow end of the game
 \exists aim $\Rightarrow \exists$ the end

Cilj igre: ne postoji
Aim of the game
does not exist

PORAZ postaje cilj (kao
jedini mogući izlaz)
DEFEAT becomes the
aim (as the only possible
solution)



Broj igrača: 1
Number of players: 1

Soliter, 2005.
Solitaire, 2005

Sadržaj: staklena kružna tabla sa poljima – ogledalima, Ø = 30 cm, 32 kvadratne figurice koje spojene daju geografsku kartu sveta.
Contents: a glass round board with marked fields-mirrors, 32 square figurines – which, put together, form a geographical map of the world

Cilj igre: igrajte „trule kobile“ figuricama tako da vam ostane samo jedna figurica.
Aim: keep jumping over the figurines until you are left with only one figurine.

Pravila igre: uzmite jednu figuricu i njome preskočite susednu figuricu tako da njome stanete na prazno polje. Preskočena figurica izbacuje se iz igre. Igrajte po istom principu dok vam ne ostane samo jedna figurica.
Game rules: take a figurine, skip the one next to it, and then place it on the next available field. Skipped figurine is excluded from the game. Play according to the same principle until you are left with a single figurine.





nesporazumi – nesporazumi – nesporazumi, 2000/2001.
misunderstanding-misunderstanding, 2000/2001

Beograd, Novi Sad
Belgrade, Novi Sad

Plakati, 50x70 cm; Sadržaj
Posters, 50x70 cm; Contents



Zidni plakati
Wall posters

Reči sa određenim značenjem koje
rastavljene dobijaju potpuno drugi smisao

Words with specific meaning, which, once
divided, receive a completely different
connotation



SASTAV

REČI-jedno od osnovnih sredstava uspostavljanja međuljudskih odnosa. Mogu se javiti u više oblika. Rastavljene dobijaju potpuno drugi smisao. Povezane su slobodnim asocijacijama u oba značenja. U vezi su i sa mestima na koja su postavljena.

INDIKACIJE

Reči koje ulivaju određeno strahopoštovanje, banalizuju se čime gube važnost i uzvišenost koje osećamo pri njihovom izgovaranju.

DEJSTVO

Izazivanje olakšanja i smeha jer se stavljamo iza onog sto je u nama izazivalo strahopoštovanje.

Dovodi do postavljanja suštinskog pitanja:

DA LI SVE ONO STO JE OKO NAS I STO NAM PRUŽA ODREĐENE INFORMACIJE ZAISTA ISPUNJAVA SVOJU FUNKCIJU I BIVA SHVAĆENO NA PRAVI NAČIN?

DOZIRANJE I NAČIN PRIMENE

Moze se konzumirati u neograničenim količinama. Dejstvo je nezavisno od doze i načina primene.

NEŽELJENA DEJSTVA

NESPORAZUMI-jedan od osnovnih razloga prekida međuljudskih odnosa.

KONTRAINDIKACIJE

Kod ljudi sa različitim shvatanjima reči izgovorene na jedan način sa određenim smislom mogu se razumeti potpuno drugačije.

MERE OPREZA

Moguće izazivanje istog dejstva i postavljanje suštinskog pitanja za sve ono što je oko nas.

INTERAKCIJA

Može se primenjivati uz sva ostala sredstva.

NAČIN ČUVANJA

Čuvati na vidljivom mestu.

NAČIN IZDAVANJA

Izdaje se samo ukoliko je shvaćeno na pravi način.

ROK UPOTREBE

Neograničen.

PAKOVANJE

Proizvoljan broj plakata dimenzija

INGREDIENTS

WORDS - one of the basic means for establishing relationships among people. They can appear in many forms. When broken apart, they receive completely different meaning. Through free associations, they are connected to both meanings. They are also related and connected to their location.

INDICATIONS

Words instilling a certain kind of awe are simplified and turned banal, thus losing importance and solemnity we originally felt while pronouncing them.

EFFECTS

Causes relief and laughter as we place ourselves beyond what caused the feeling of awe. It leads to asking the essential question: DOES EVERYTHING THAT SURROUNDS US AND THAT GIVES US PARTICULAR INFORMATION REALLY FULFILLS ITS FUNCTION AND IS UNDERSTOOD CORRECTLY?!

DOSAGE AND ADMINISTRATION

Can be consumed in unlimited quantities. Effects remain the same regardless of the dosage or administration.

POSSIBLE ADVERSE RECTIONS

MISUNDERSTANDINGS - one of the fundamental reasons for termination of relationships between people.

CONTRAINDICATIONS

Words pronounced in one way may be understood completely differently by people with different insights and attitudes

PRECAUTIONS

Possibility of causing the same effect and asking the essential question about everything that surrounds us

INTERACTIONS

May be applied in combination with all other means.

STORAGE

Keep in a conspicuous place

PRESCRIPTION

Prescribed only if understood correctly.

EXPIRATION DATE

Unlimited

PACKAGING

Arbitrary number of posters, dimensions



Nesporazumi – dve godine kasnije, 2003.
Misunderstandings – two years later, 2003

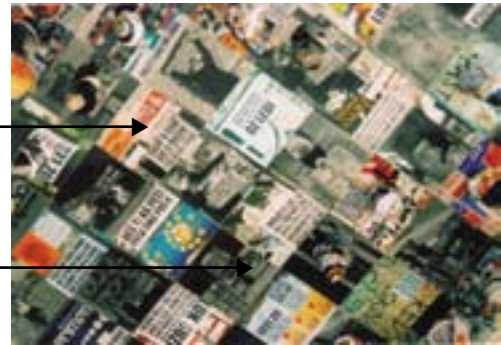
Interaktivna instalacija u formi igre šaha, 64x64 cm; sadržaj
interactive installation in the form of a chess game (64x64cm), contents:

figure koje su izrađene od novinske hartije i „odevene“ u iscepane fotografije
Chess pieces made of newspaper and “clothed” in torn photographs



šahovska tabla na kojoj su suprotstavljene
placed on the opposing sides of the chess boards

fotografije u boji iz rada NESPORAZUMI, nastale u Beogradu i Novom Sadu 2000/2001. godine
color photographs taken from artwork Misunderstandings, Belgrade and Novi Sad, 2000/01



crno-bele fotografije koje su dokument akcije sprovedene u Strazburu, Francuska 2003. godine (fotografije predstavljaju autorku koja drži plakate urađene dve godine ranije na različitim mestima u gradu)
black and white photographs documenting activity implemented in Strasbourg, France in 2003 (photographs show the author holding posters made two years earlier, in different parts of the town)

Napomena: „Život je mnogo širi od 64 polja, ali 64 polja su u životu“, Alisa u Zemlji čuda
Note: “Life is much wider than 64 squares, but those 64 squares are a part of life.” - Alice in Wonderland



Bez naziva, 2004.
Untitled, 2004

Puzzle, 30 delova, 28x35 cm, sadržaj:
fotografija osobe koja slaže puzzle +
poluogledalo
Puzzle, 30 pieces, 28 x 35 cm, contents:
photograph of a person putting together a
puzzle + semi-mirror.

Napomena: FOTOGRAFIJA + POLUOGLEDALO = SUPERPOZICIJA ISTE SITUACIJE
Note: PHOTOGRAPHY + SEMI-MIRROR = SUPERPOSITION OF THE SAME SITUATION



FAKTOR VREMENA: FOTOGRAFIJA + ODRAZ
TIME FACTOR: PHOTOGRAPH + REFLECTION

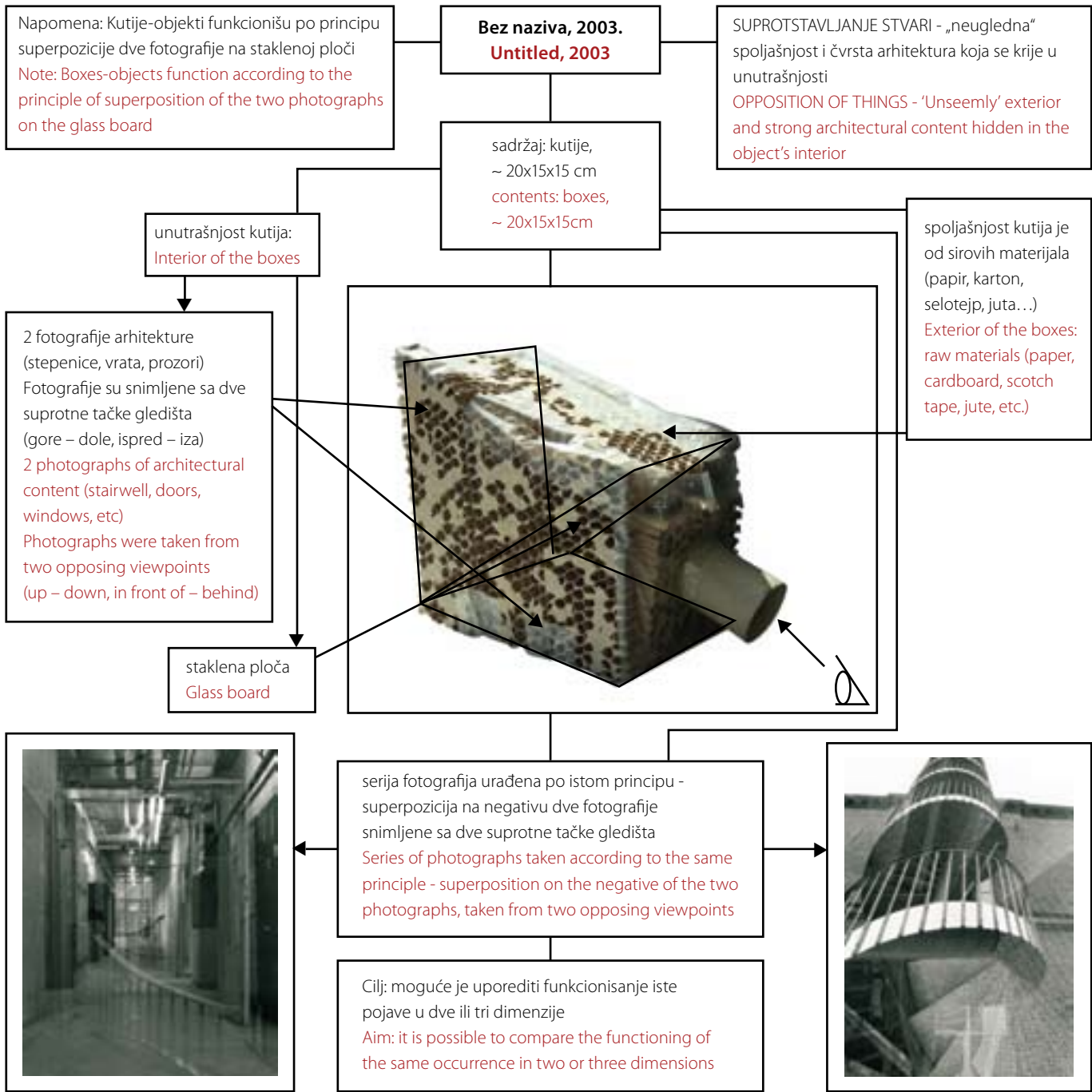
PROŠLOST + SADAŠNJOST
PAST + PRESENT

NEPROVIDNOST + TRANSPARENTNOST
INTRANSPARENCY + TRANSPARENCY

STATIČNOST + POKRET
STATICNESS + MOVEMENT

Jedna slika mora postati dominantna fenomenom gledanja = izbor
One picture must become dominant through the phenomenon of viewing/looking = choice







MIRJANA BLAGOJEV

Rođena u Zrenjaninu 1974. godine. 1996. godine diplomirala na Višoj školi likovnih i primenjenih umetnosti u Beogradu. 2000. godine diplomirala na Akademiji umetnosti u Novom Sadu na smeru vajarstvo u klasi profesora Ljubomira Denkovića. Završila master studije na *Ecole Supérieure des Arts Decoratifs* u *Strasbourg*-u, Francuska, 2005. godine, na smeru za staklo. 2007. godine magistrirala na Akademiji umetnosti u Novom Sadu, na smeru vajarstvo kod profesorice Gordane Kaljalović završila. Živi i radi u Novom Sadu kao asistent pripravnik na Akademiji umetnosti, smer vajarstvo.

SAMOSTALNE IZLOŽBE

- 2001. Beograd, Dom omladine, *Nesporazumi*
- 2007. Novi Sad, kafe-galerija MP art, *Kreigranje*
- 2009. Beograd, Galerija 73, *Lično mapiranje grada – Žurnal iz Berlina*
- 2009. Novi Sad, Muzej savremene umetnosti Vojvodine, *Igra sveta u svetu igre*
Zrenjanin, Savremena galerija UK Ečka, *Igra sveta u svetu igre*

ADRESA

Pariske komune 47, 23000 Zrenjanin
Tel.: +381 (63) 85 75 023
E-mail: minablagojev@yahoo.com

GRUPNE IZLOŽBE

- 1997. Luksemburg, *GUTEMBERG Mail Art*
- 1997–99. Novi Sad, Dablin, *Izložbe crteža pet autora*
Novi Sad, Muzej Vojvodine, humanitarne izložbe
Na kanalu između dva mosta
- 2000. Novi Sad, Muzej Vojvodine, *Završna izložba studenata Akademije umetnosti*
Novi Sad, Radnički univerzitet, učešće u projektu
Portret bez obala
- 2003. Strazbur, LAB galerija festival, *OKUP#2*
- 2005. Strazbur, Galerija „La Chaufferie“, *Martovske nedelje*
Strazbur, Galerija „La Chaufferie“, *Objekat života*
Strazbur, ENA, izložba u okviru manifestacije *10 godina demokratizacije Balkana* u organizaciji Saveta Evrope
- 2006. Strazbur, Gradska kuća, *Generacija bez granica* u okviru manifestacije *Strazbur – glavni grad stakla*
Nansi, Galerija MJC Bazin, *Dva pogleda*
- 2007. Strazbur, Muzej katedrale Notr Dam, *Noć muzeja*
Strazbur, Pozorište Maillon Wacken i Kulturni centar La Galet, *Caravane #4*
- 2008. Novi Sad, Galerija ULUV-a, *Izložba novoprimljenih članova ULUV-a*, Zrenjanin, Kulturni centar, Salon fotografije, *Grad okom kamere*

LIKOVNE KOLONIJE

- 1997–99. Novi Sad, *Na kanalu između dva mosta*
- 2000. Pale, *Pale 2000*
- 2003. Strazbur, *OKUP#2*
- 2007. Strazbur, *Caravane #4*

MIRJANA BLAGOJEV

Born in Zrenjanin in 1974. Graduated at the Junior College of Fine and Applied Arts in Belgrade. In 2000, she received her B.A. at the Academy of Arts in Novi Sad (Department of Sculpture) with Professor Ljubomir Denkovic. Completed her Master's Degree at the Ecole Superieure des Arts Decoratifs in Strasbourg, France in 2005 (Department of Glass). In 2007, she completed postgraduate studies at the Academy of Arts in Novi Sad, at the Department of Sculpture with Professor Gordana Kaljalovic. Exhibited in Serbia and abroad. Lives and works in Novi Sad as adjunct professor at the Academy of Arts, Department of Sculpture.

SOLO EXHIBITIONS

- 2001 Belgrade, Dom omladine, *Misunderstandings*
2007 Novi Sad, Coffee-shop/Gallery MP Art,
Creating/Playing
2009 Belgrade, Gallery 73, *Personal Mapping of the City
– Magazine from Berlin*
2009 Novi Sad, Museum of Contemporary Art Vojvodina,
Game of the World in the World of Games
Zrenjanin, Gallery of Contemporary Art,
Game of the World in the World of Games

ADDRESS

Pariske komune 47, 23000 Zrenjanin
Tel: +381 63 85 75 023
E –mail: minablagojev@yahoo.com

GROUP EXHIBITIONS

- 1997 Luxembourg, *GUTEMBERG Mail Art*
1997-99 Novi Sad, Dublin, *Exhibitions of Drawings by Five Artists*
Novi Sad, Vojvodina Museum, charity exhibition,
On the Canal Between Two Bridges
2000 Novi Sad, Vojvodina Museum, *Academy of Fine Arts
Graduating Class Final Exhibition*
Novi Sad, Radnički univerzitet, participation in the project
Portrait without Coastlines
2003 Strasbourg, LAB Gallery Festival, OKUP #2
2005 Strasbourg, Gallery "La Chaufferie", *March Weeks*
Strasbourg, Gallery "La Chaufferie", *Object of Life*
Strasbourg, ENA, Exhibition as part of the event *10 Years of
Democratization of the Balkans*,
organized by the Council of Europe
2006 Strasbourg, City Hall, *Generation without Borders*, as part of the
event *Strasbourg – Capital City of Glass*
Nansi, MJC Bazin Gallery, *Two Views*
2007 Strasbourg, Notre Dame Cathedral Museum, *Night of the Museums*
Strasbourg, Maillon Wacken Theater and La Galet Cultural Center,
Caravane #4
2008 Novi Sad, ULUV Gallery, *Exhibition of New Members of ULUV*
Zrenjanin, Cultural Center, Photography Exhibition,
The City Through Camera Lens

ART COLONIES

- 1997-99 Novi Sad, *On the Canal Between Two Bridges*
2000 Pale, *Pale 2000*
2003 Strasbourg, *OKUP #2*
2007 Strasbourg, *Caravane #4*

Izdavači/Publishers

**Muzej savremene umetnosti Vojvodine u Novom Sadu /
The Museum of Contemporary Art Vojvodina in Novi Sad**

Jevrejska 21, 21000 Novi Sad

tel: +381 21 6613 526, fax: +381 21 6611 463

e-mail: info@msuv.org

website: msuv.org

**Savremena galerija Umetničke kolonije Ečka - Zrenjanin /
Gallery of Contemporary Art AC Ečka - Zrenjanin**

Subotičeva 1, 23000 Zrenjanin

tel: +381 23 562 566; +381 23 561 775

fax: +381 23 562 593

e-mail: galerijazr@galerija.rs

website: galerija.rs

Za izdavače / Executive Publishers

Živko Grozdanić

Radovan Živankić

Umetnički direktor Muzeja / Art Director

Suzana Vuksanović

Urednica / Editor

Suzana Vuksanović

Tekst / Text

Suzana Vuksanović

Prevod / Translation

Darja Radulović

Lektura / Proofreading

Predrag Rajić

Dizajn / Design

Mirjana Dušić-Lazić

Fotografija / Photography

Mirjana Blagojev

PR

Danijela Halda

Štampa / Printed by

Publikum, Beograd

Tiraž / Print Run

600

april 2009.

Produkcija / Production

**Muzej savremene umetnosti Vojvodine u Novom Sadu /
The Museum of Contemporary Art Vojvodina in Novi Sad**

Tehnička realizacija izložbe u Novom Sadu / Technical Realization in Novi Sad

Đorđe Popić, Pajica Dejanović

Tehnička realizacija izložbe u Zrenjaninu / Technical Realization in Zrenjanin

Ivica Đuričin, Saša Đuričin, Slavko Kujundžić

Pokrovitelj izložbe u Novom Sadu / Sponsor in Novi Sad

Sekretarijat za kulturu Izvršnog veća AP Vojvodine /

Provincial Department of Culture of the Executive Council of AP Vojvodina

Pokrovitelj izložbe u Zrenjaninu / Sponsor in Zrenjanin

Grad Zrenjanin / City of Zrenjanin

ISBN 978-86-84773-53-3

CIP - Каталогизacija y публикацији
Библиотека Матице српске, Нови Сад

7.038.53(497.113):929 Blagojev M.083.824)

БЛАГОЈЕВ, Мирјана

Mirjana Blagojev : Igra sveta u svetu igre = The game of the world in the world of games : Muzej savremene umetnosti Vojvodine u Novom Sadu = The Museum of contemporary art Vojvodina in Novi Sad, [8 - 22. 04. 2009.] : [Savremena galerija UK Ečka, Zrenjanin, 27. 04. - 14. 05. 2009.] / [tekst, text Suzana Vuksanović ; prevod, translation Darja Radulović]. - Novi Sad : Muzej savremene umetnosti Vojvodine ; Zrenjanin : Savremena galerija UK Ečka, 2009 (Beograd : Publikum). - 36 str. : ilustr. u bojama ; 21 cm

Испробо срп. текст и енгл. превод. - Тираж 600.

ISBN 978-86-84773-53-3

a) Благојева, Мирјана (1974-) - Изложбени каталози b)
Мултимедијална уметност - Војводина - Изложбени каталози

0815.58-33 2874999