

LET'S CALL IT LOVE
NAZOVIMO TO LJUBAV

BREDA BEBAN, LET'S CALL IT LOVE

Male priče o ljubavi, smrti, politici i životu

Rodno mesto Brede Beban je Novi Sad. Dete iz mešovitog jugoslovenskog braka Slovenca i Vojvođanke, detinjstvo je provela u Skoplju, Umetničku akademiju je završila u Zagrebu a prvu samostalnu izložbu slika imala je u Galeriji SKC u Beogradu ranih osamdesetih. Kao pripadnica generacije mladih protagonista slikarstva postmoderne na jugoslovenskim prostorima, više puta je gostovala u kulturnoj emisiji „TV galerija“ Dunje Blažević izvođeci u studiju performanse samostalno ili sa kolegama (jedan od njih je bio onaj sa avangardnim De Stil Markovićem koji se pamti), i promovisala na taj način TV performans kao novu formu video teatra. U Beogradu će prirediti još jednu samostalnu izložbu važnu za njenu jugoslovensku biografiju - u Salonu Muzeja savremene umetnosti 1987. godine kada u prostor galerije, koji je definisan kao slikarski ambijent, sa platnima ogromnih dimenzija koja asociraju na zidove vizantijskog hrama, uvodi praksu scenskog nastupa, izvođeci jedan od svojih prvih javnih performansa. Godinu dana kasnije održana je mala retrospektiva video radova Brede Beban i Hrvoja Horvatića (1986-1988) u Akademskom filmskom centru Doma kulture Studentski grad. Potom je nastao muk uslovljen njenim dugim izostankom sa beogradske i srpske likovne scene (*absence/odsustvo*, rekla bi Breda u istoimenom radu), čiji je uzrok svakako njen odlazak sa partnerom Hrvojem Horvatićem krajem 1991. iz zemlje koja je nestajala u haosu građanskog rata, kada su emigrirali u Veliku Britaniju. Život emigranta, bez doma, prijatelja, na ivici egzistencije, kao i česta menjanja mesta boravka – od Italije, preko Španske obale, do Južne Amerike i Argentine, Kanade i posle povratak u Evropu i u Veliku Britaniju – doneli su nova životna iskustva, koja su postala provokativne teme za novu i drugačiju umetnost Brede Beban, koja će se u narednom stvaralačkom periodu odrediti u novim medijima savremene vizuelne umetnosti kao što su video, film i fotografija.

Lutanja od jedne do druge geografije promeniće prvobitnu poetiku i estetiku Bredinih radova, koja se u jugoslovenskom periodu bazirala na kulturnom nasleđu da bi u novim okolnostima njeni radovi dobili vizuru svedene slike koju kamera i objektiv fotoaparata beleže u maniru estetskog minimalizma, u skladu sa poetikom ličnih priča u kojima dominantne postaju teme i fenomeni iz svakodnevice. Tad nastaju poznati video radovi: *Geography/Geografija* (1989/1991), *Before the kiss/Pre poljupca* (1993), *Absence/Odsustvo* (1994), *Hand on the shoulder/Ruka na ramenu* (1997) i drugi koje često izlaže u formi video instalacija, i na koje kritika i stručna javnost izuzetno pozitivno reaguju. Muzički film *Jason's dream/Džejsonov san* iz 1997. osvojio je nagrade u više kategorija na uglednom internacionalnom filmskom festivalu u Hjustonu, SAD. Na fotografijama iz ciklusa *An exile encounters Baby Jesus/Izbeglištvo malog Isusa* iz 1991. na skoro dokumentaran način kamerom fotoaparata beleži prve dane izbeglištva u skromnim staništima i romantičnom pejzažu seoceta Fabbiano Montanino u Toskani. Temom doma i egzistencije bavi se i u višegodišnjem projektu *I lay on the bed waiting for his heart to stop beating/Ležim na krevetu čekajući da njegovo srce prestane da kuca*. Na 36 fotografija snimljenih od 1991. do 1997, sa kadrovima koji se iznova ponavljaju – krevet sa posteljinom iz koje je performativno telo upravo izašlo, enterijer sobe, prozor i pogled kroz prozor na ulicu ili pejzaž – prikazani su hoteli, pansioni, vikendice prijatelja u kojima su Breda i Hrvoje boravili, smešteni na različitim adresama, od Toskane, Toronta, Sao Paola, Drezdena, Liverpula, Amsterdama do Londona. U ta 4 kadra na kolor fotografijama koje se lagano nižu pred posmatračevim očima u dugom frizu, zabeležen je čitav jedan život. Na poslednjim fotografijama ove foto-storije nalaze se snimci načinjeni u bolnici Homerton u istočnom Londonu, gde je ležao i iznenada preminuo Hrvoje Horvatić decembra 1997. Snimljene po istom principu – krevet, enterijer sobe, prozor, okruženje – ovaj dramatičan događaj iz intimnog života Brede je dokumentovala kroz svoj rad na sebi svojstven način, bez patosa i pokazivanja emocija, iako će odlazak njenog životnog saputnika i saradnika sudbinski odrediti njeno dalje stvaralaštvo. To se pre svega odnosi na poetski kontekst radova koji su nastali u periodu od 2000. do 2012. godine, kada je i ona preminula. Temi doma posredno će se vratiti i u fotografskom projektu *Arte vivo* (2008-2011), koji je nastao kao omaž argentinskom umetniku Antoanu Grimou. U osnovi, Breda se ovde bavi temom ljubavi kroz intimni čin poljupca razmenjenog između ljubavnika koje je snimala u Buenos Ajresu, Trstu, Tbilisiju, Londonu i Atini. Ovaj privatni život snimljen na ulici, javnom prostoru koji pripada društvenoj sferi, na još jedan način govori o lutalačkoj prirodi emigranata čiji se dom, kao simbol omeđenog intimnog prostora na fotografijama, nalazi uvek tamo gde su ljubav i emocije.

U poslednjem stvaralačkom periodu, od 2000. do 2012. godine, snimljeni su neki od najpoznatijih i najznačajnijih video i filmskih ostvarenja Brede Beban, koji su je afirmisali kao značajnog autora na internacionalnoj sceni savremene vizuelne umetnosti. Tu spadaju radovi poput mini ciklusa od šest filmova *Little films to cry to/Mali filmovi uz koje se plače* (2002-2003), koje posvećuje dragim osobama, ciklusa koji je 2010. nominovan za Tarnеровu nagradu kada je kritičar Guardijana Andrijan Serl Bredu proglasio za umetnicu nedelje. Slede jednokanalne i višekanalne video instalacije: *Let's call it love/Nazovimo to ljubav*



Fotografija / Photo: Goranka Matić
Breda Beban i Hrvoje Horvatić,
Zagreb 1989.

(2000), *I can't make you love me/Ne mogu te naterati da me voliš* (2003), *Beautiful exile/Predivni egzil* (2003), *How to change your life in a day/Kako da promeniš svoj život za jedan dan* (2004), *Walk of three chairs/Hod tri stolice* (2007), *The most beautiful woman in Gucha/Najlepša žena u Guči* (2008), *My funeral song/Moja posmrtna pesma* (2009-2010). Ove radove i druge manje poznate izlagala je u muzeju Tate Modern u Londonu, Nacionalnoj galeriji u Edinburgu, Umetničkoj galeriji u Šefildu, Muzeju moderne umetnosti u Njujorku, Muzeju kraljice Sofije u Madridu, kao i drugim prestižnim institucijama u Evropi i Americi, učestvujući istovremeno na festivalima umetničkog filma i videa u celom svetu. Najpoznatiji Bredin video - *The Most beautiful woman in Gucha*, snimljen je na Saboru trubača u Guči, kao dvokanalna video instalacija koju je otkupio Tate Modern u Londonu za svoju stalnu postavku, a njeni radovi se nalaze i u zbirkama Nacionalne galerije u Otavi, Muzeju savremene umetnosti u Zagrebu, Muzeju savremene umetnosti u Beogradu, u kolekciji Umetničkog saveta Engleske, Velkunst fondacije u Cirihi, kao i u nekoliko umetničkih muzeja u SAD. U kapitalnoj knjizi *The Photograph as contemporary art*, studiji u kojoj je predstavljeno dvesta umetnika fotografije iz celog sveta, objavljenoj 2004. u izdavačkoj kući „Thames and Hudson“ iz Londona, autorka Šarlot Koton (Charlotte Cotton) uvrstila je Bredine fotografije u vrhunska ostvarenja fotografije 20. veka.

Visoko pozicioniranje na umetničkoj sceni Velike Britanije i na internacionalnoj sceni izmenilo je uslove Bredinog realnog života i donelo joj profesuru na uglednom Halam univerzitetu u Šefildu, gde je predavala multimedijalne umetnosti. Istovremeno sa umetničkim radom oprobala se i kao kustos u nekoliko značajnih projekata, u kojima se bavila njoj bliskim i aktuelnim temama: ratom i političkim konfliktima na izložbi *Imaginary Balkans/Imaginarni Balkan* (2002-2003), u okviru koga je okupila umetnike sa prostora bivše Jugoslavije i iz regiona; online projektu *Imagine art after/Zamisli umetnost posle* (2005-2010) u kome je pokrenula dijalog o odnosu oficijelnih nacionalnih istorija i ličnih istorija među emigrantima doseljenih u Veliku Britaniju iz različitih zemalja; projekat *Endless school/Beskonačna škola* (2010), u kome razmatra fenomen utopije nove škole i obrazovanja kao nove institucije i sistema značajnog za integraciju i obrazovanje ljudi u jednom srećnijem i humanijem društvu.

U našoj stručnoj javnosti o londonskom periodu Brede Beban uglavnom se malo zna, i to najčešće samo fragmentarno, uglavnom zahvaljujući informacijama dostupnim na internetu. Njen prvi dolazak u Srbiju posle rata desio se 2001. godine, kada je na poziv umetničke direktorke i selektorke Dragane Žarevac prikazan manji opus njenih odabranih radova na Internacionalnom video festivalu „Medeja“ u Novom Sadu. Tada je dobila nagradu „Zlatna sfiga“ za ukupno delo u oblasti video umetnosti. Iste godine učestvovala je na izložbi „Konverzacije“ u Muzeju savremene umetnosti u Beogradu i tim povodom dala je jedan od svojih retkih intervjuua Radonji Lepasaviću i Snežani Ristić za Drugi program Radio Beograda, u kome govori o svom radu i životu nakon napuštanja zemlje koje više nema. Tom prilikom je sa puno emocija govorila o Beogradu koji je uvek volela, sredini koja joj mnogo znači zbog prijatelja sa kojima se rado sreće i razmenjuje kreativna iskustva i životne stavove. U Beogradu, gradu sa posebnom atmosferom i ritmom, Breda je volela kafane u kojima se neguje tradicionalni melos i muzika trubačkih orkestara sa repertoarom elegičnih sevdalinki i pesama u kojima se peva o ljubavi i

sreći koja dolazi posle bola, onima uz koje se otvara duša i lumpuje do derta. O takvoj atmosferi u beogradskom ambijentu snimila je dva svoja značajna dela: film *Too early for sorrow, too late for happiness/Rano je za tugu, za sreću kasno je* (2001) i video *Walk of three chairs/Hod tri stolice* (2007), sniman na obali Dunava uz zvuke trube Jovana Maljokovića, koji je posvetila svom dedi. U ovim, kao i u većini drugih video i filmskih ostvarenja Brede Beban, na specifičan način su prisutni zvuk, muzika i glas. Breda je u steitmentu jednog svog rada napisala: „Svaki put kad hoću da dirnem ljude, a da ih ne potresem, ja koristim muziku.“ Jasno je, dakle, da prisustvo audio sadržaja u njenim delima nema funkciju muzičke podloge i zvučnih efekata, već se tretira ravnopravno u građenju ukupne vizuelne predstave. Pored Džejsonovog sna koji je rađen kao mjuzikl, primeri koji potvrđuju kreativni potencijal muzike su svakako i *Let's call it love*, u kome se zvuci pesme Četa Bejkera na gramofonu smenjuju sa zvucima bombi u NATO bombardovanju Jugoslavije 1999. godine, *My funeral song*, u kome prijatelji pevaju pesme koje vole, priželjkujući te iste melodije za poslednje zbogom, ili *The Most beautiful woman in Gucha*, koji je najbolji primer ove prakse. Značajno za produkciju Bredinih i Hrvojevih radova bilo je upravo to da su kao saradnici često angažovani poznati muzičari iz različitih žanrova, od kompozitora Arvo Perta do vrhunskih pop pevača i grupa. Takođe je interesantan podatak da su i drugi profesionalci koji su važili za vrhunske autoritete u svom poslu učestvovali u realizaciji pojedinih Bredinih ostvarenja. Takav je slučaj sa kamermanom Robi Milerom (Robby Muller), koji je radio filmove sa Vimom Vendersom i Larsom fon Trirom, a sa Bredom je snimio *Beautiful exile/Prelepo izgnanstvo*, petokanalni video koji se prikazuje u galerijskom formatu kao audio-video instalacija.

Iako ideja o predstavljanju u Beogradu radova Brede Beban iz njenog londonskog perioda postoji već duže vreme, postavka koja je pred nama se organizuje 37 godina posle njene izložbe u Salonu Muzeja savremene umetnosti. Na izložbi, koju ovom prilikom partnerski organizuju Kulturni centar Beograda i Muzej savremene umetnosti Vojvodine u Novom Sadu u saradnji sa Seecult portalom za umetnost i kulturu jugoistočne Evrope, beogradske i novosadske publici, a potom i publici u Banja Luci, gde će izložba gostovati u Muzeju savremene umjetnosti Republike Srpske, biće prikazan do sad najcelovitiji uvid u multimedijalni opus ove poznate jugoslovenske, hrvatske i evropske umetnice. Biće prezentovani najvažniji video radovi i filmovi Brede Beban iz perioda od 1991. do 2012. godine – ukupno 19 video radova, video instalacija i umetničkih filmova, i dva fotografska projekta: ciklus *Arte vivo* (2008-2011), koji obuhvata 13 fotografija u koloru, i serija *I lay on the bed waiting for his heart to stop beating/Ležim na krevetu čekajući da se njegovo srce zaustavi*, sa 36 fotografija u koloru, snimljenih od 1991. do 1997. godine.

Veliku zahvalnost za realizaciju ovog zahtevnog projekta organizatori duguju porodici Brede Beban, Dubravki Kerubini iz Trsta i Kalfajan galeriji u Atini, koji su nam ljubazno ustupili materijal iz svojih privatnih kolekcija. Zahvalnost dugujemo i kustoskinji Đulijani Karbi iz Trieste Contemporanea u Trstu, Komitetu za savremenu umetnost iz zemalja jugoistočne Evrope, koja je pomogla oko uvoza Bredinih radova iz Italije, i kolegi Branku Frančeskiju iz Zagreba, koji nam je ljubazno ustupio svoj tekst za reprodukovanje iz kataloga izložbe „Avantura stvarnog“, organizovane kao omaž Bredi Beban u Trstu 2012. godine. Hvala i svim prijateljima Brede Beban iz Beograda i Londona i kolegama koji su se izvanredno angažovali na organizaciji ove izložbe u prikupljanju dokumenata, fotografija, arhivskih snimaka i audio zapisa relevantnih za izložbu i razumevanje svih onih poruka koje nam šalje umetnica kroz svoje jednostavne i intimne životne priče.

Zato je izložba koju smo naslovlili **Breda Beban, Let's call it love** i sa naše strane shvaćena isto – Let's call it love, draga Bredo. Beograd te sa nestrpljenjem očekuje, dobrodošla u tvojoj Novi Sad, a verujemo da ista osećanja imaju i tvoji poštovaoci u Banja Luci.

Gordana Dobrić, Svetlana Mladenov
Mart, 2014.

AVANTURA STVARNOG

Zagreb, zima '63. Školska godina je već bila počela kad je Breda došla u naš razred. Rekli su nam da je došla iz Skopja, a tamo je baš to ljeto bio strašan potres. Pojavila se u crnoj glotanoj kuti sa bijelom kragnom, ravne kratke kose na desnu stranu počesljane, zategnute špangom tako jako da joj je ionako već visoko čelo na toj desnoj strani izgledalo još više. Lice joj je bilo otvoreno, usta velika i puna zubi koji su joj malo stršali, a oči razigrane. Imala je neobičan nos, ja takav nikad do tada nisam vidjela. Vrh je njenog nosa bio ko sabljom odsječen, pa je izgledao kao trapezoid.

Taj put nisam bila primijetila njene čarape, inače uvijek malo pokrpane na koljenima. To sam primijetila tek nakon naših prvih školskih odmora. Naime, ona bi na sam zvuk zvona za kraj školskog sata, među prvima izjurila na školsko igralište i to takvom brzinom da bi se već na prvom stepeništu spotakla i pala ili bi udarila u nekog nastavnika, kojemu bi onaj veliki školski imenik odletio iz ruku da bi završio sav raspadnut ispod stepeništa. Mi bi je vidjeli kroz prozor kako juri preko popločanog igrališta skačući ko gazela svojim dugim nogama, ili bi se sakrila iza klupe sakrivajući već oguljeno koljeno i poderanu čarapu. Ko živo srebro je, govorili su nastavnici.

Odlazile bi zajedno kući poslije škole, a nama je taj prevaljeni put kroz aleju breza uvijek potrajao više nego ostalima. Ona bi zastala kod svake kuće, svakog stabla, a sve da mi priča kako je u Skoplju sve bilo drugačije, kako su njihove kuće bile velike, kako je kod njih u stan uvijek dolazilo puno prijatelja i puno susjeda, kako tamo ima više raznolikog drveća, a pločnici mnogo širi od ovih i kako su ulice vrvile ljudima. Tamo su se, govorila je, rađale njene želje i njeni snovi.

Naši su se životi počeli isprepletati. Ja sam zavoljela te njene čarape pokrpane koncem jedne druge boje, a ona moj šareni džemper što mi ga je mama bila isplela, a na kojem su šare, nakon što nam je kuća '64 bila poplavljena, pustile boju, pa je plava boja malo prešla na bijele i crvene šare, a crvena je cijeli džemper malo zarozila. Zavoljele smo se za čitav život, a da to tada nismo ni znale. Čuvalle smo naše zajedničke tajne, povjeravale naša maštanja i sanjarenja.

Tako jednog poslijepodneva, poslije škole, švrljajući ulicama, klatareći se kući odgađajući rastanak, smijući se do suza što smo na zadnjem školskom satu Bori Sumiću i Franji Junakoviću našarale kemijskom olovkom točku na vrhu kratko ošišane glave ne bi li kontrolirale kad peru kosu, doznala sam njenu najveću dotad želju. Želju o kojoj je sanjerala i maštala otkako je znala za sebe. "Eto, vidiš", rekla mi je, "u ovakvim trenucima, iz takvog smijeha i te neizrecive sreće, zamišljam se s jednom osobom koja mi u tom trenutku znači mnogo ili koju volim, ponekad bi to bila moja baka, ponekad Esma, naša susjeda iz Skoplja koja je uvijek mirisala na kolače, a ponekad netko iz škole ili sa igrališta, kako se držimo za ruke nasred pločnika ispred kuće, pa podignemo ruke u zrak i tad se oko nas stvori velika prozorna kugla, uzdigne nas prema nebu i mi otputujemo u svemir". Kako smo odrastale, taj put u svemir se svako toliko pojavljivao u našim razgovorima, znao je biti i predmet šala, pogotovo kad bi se prečesto ti "putnici" u svemir izmijenjivali.

Prevalivši preko naših glava svega i svačega u narednih skoro punih pet desetljeća neobičnih života, novih zemalja i kontinenata, velikih ljubavi i još većih tragedija, ratova i gubitaka prijatelja, njen dječji san je odjednom počeo dobivati stvarne konture i to na posve drugoj strani zemaljske kugle, u Buenos Airesu. Dočekala me u kući taman po njenoj mjeri, kući "chorizo" u Avellanedi. Kuća funkcionalna, oličenje ljepote jednostavnosti i ljepote elegancije. Ona ozarena i s onim poznatim sjajem u očima, koje samo što ne uzviknu: Eureka! Često me, u stvari, i ne samo po izgledu, podsjećala na Nikolu Teslu. I ona je bila tanka, a čvrsta, prodornog pogleda koji bi sve razotkrivao, izuzetnog znanja i često s idejama daleko ispred svog vremena.

Tako sam je našla to rano poslijepodne u kuhinji u Avellanedi, u kuhinji koja je nevjerojatno podsjećala na njenu kuhinju u Zagrebu. Isti modernizam, ista atmosfera, ista prisnost. Mjesto koje je odisalo životima svojih ukučana i njihovih prijatelja. "Da znaš, Dubravčice, u Buenos Airesu se svi ljube!", krenule se ko bujica njene riječi, "ideš gradom i gdje god se okreneš, vidiš ljude zagrljene kako se ljube.". Tu je, oduševljena, prepoznala nastavak svojih sanja iz djetinjstva.

Tamara, Kristina, Debora, Charlie, Pablo, Huan i mnogi drugi bili su zaslužni što je Buenos Aires postao njeno mjesto. Otkrivala ga je pomno, upijala život grada i njegovih ljudi i zaljubljena u njegove kontradikcije, usudila se dotaći svaku njegovu dimenziju. Zahvaljujući čestim razgovorima do duboko u noć s domaćim umjetnicima, približili su joj Alberta Greca, argentinskog ikonu, umjetnika i pjesnika koji je 60-ih godina zaokrenuo umjetnost svojom akcijom komunikacije poimanja umjetnosti, znanom kao "Vivo Dito". Greco bi ukazivao prstom na slučajnog prolaznika i oko njega iscrtao krug kredom, stvarajući tako od njega živi predmet umjetnosti.

Bio je to izazov vrijedan pokušaja. Bredina prva serija fotografija nastala je u Buenos Airesu, a u čast Albertu Grecu dobila ime *Arte Vivo*. Slijedile su serije fotografija iz gradova koji su je inspirirali ili koje je zavoljela, kao što su Trst, Tbilisi, London i Atena. U mnogim drugima, a u kojima znam da je željela nastaviti, nije nažalost stigla.



ARTE VIVO
KATI BOSI
B.BEBAN

AVANTURA EMOCIJE

U Buenos Airesu 1962. godine umjetnik Alberto Greco, na tragu prevratničke strategije svoje generacije koja je težila dokinuću umjetničkog objekta kao simbola komformizma otuđene institucionalne i komercijalizirane kulture, otpočeo je markantni performativni ciklus najavljen manifestom *Vivo Dito* (živi prst, op.a.) kojim je elemente žive stvarnosti kodirao kao umjetnička djela. U čuñnju je oko izabranih pojedinaca kredom izvlačio kružnicu, markirao totalitet njihovog subjektiviteta kao neponovljivo živo umjetničko djelo, umjetnika odredio kao ključnog aktera procesuiranja stvarnosti u kulturni sustav, umjetničku praksu kao socijalni angažman, a javni prostor kao područje njenog djelovanja. Istovremeno, na drugom kraju svijeta, u Skopju, gradu kojeg će iduće godine uništiti katastrofalni potres, djevojčica Breda Beban promatrala je zaljubljene parove kako se ljube na obalama Vardara. Ljubavni parovi prožeti zajedničkom emocijom i nesvjesni svoje okoline u njenom su se mentalnom oku od stvarnosti odvajali kristalnom kuglom koja ih je pokretana emocijom polako uzdizala i odnosila u nebo.

Kao u radnji nekog južnoameričkog romana magičnog realizma, naši su se protagonisti u prostoru susreli četrdeset godina kasnije. Na nekoj od mnogobrojnih terasa Buenos Airesa, Breda je pripovijedala o svojoj dječjoj viziji, a netko od prisutnih sjetio se legendarnog Grecovog rada. Vizija je pronašla formu, a koncepcija viziju. Grecov u osnovi ontološki diskurs nadahnut intelektualnim buntom njegove epohe sada integrirane u duhovno nasljeđe, susreo se sa multidisciplinarnim diskursom suvremene umjetnice, s postupcima apropijacije i *reenactment*-a snažne narativnosti s elementima globalizma i rodne poetike. Breda je preuzela Grecovu gestu. Fotografije je prikazuju kako kose zategnute u pundu, gledajući u kameru čući u desnom kutu kadra. Uniformno odjevena, očiju pokrivenih zatamnjениm naočalama, u trenutku u kojem je jednom rukom izvukla krug kredom drugom rukom drži legendu koja navodi ime rada i imena njegovih protagonista. U krugu, stojeći nad njom, parovi se ljube u Trstu, Tbilisiju, Buenos Airesu, Londonu, Ateni... posvuda. Figura je ista, osobnosti rasplinute najprije u ljubavi koja dvoje stapa u jedno, potom u univerzalnosti geste poljupca koja nadilazi geopolitičke, ideološke, ekonomske, konvencionalne i, uostalom, sve moguće suprotstavljene sustave. U ovoj apotezi ljubavi natrag u područje društveno osviještene umjetnosti, Breda Beban je odradila još jednu dionicu svog poslanja da emocije i strasti, teme koje publika razumije i voli intuitivno, vrati u domenu referentne umjetnosti i tako stvori još jednu od neprekidno potrebnih poveznica elitne umjetnosti i nasljeda neoavangarde sa širokom publikom. Njen se opus konzistentno fokusira na narative pojedinaca sudbinski uhvaćenih u društveno-političke drame svog okruženja nad kojima nemaju ni utjecaja, niti kontrole. Ove male ljudske priče, na koje se u biti oslanja sudbina ljudske vrste, svoj vrhunac nalaze u intimnoj figuri poljupca, koji kao sjedinjenje dvaju razdvojenih duša stvara onu cjelovitost za kojom čovječanstvo traga od svojih početaka kao ključno ljudskom dimenzijom svog postojanja. Kulturološke implikacije su brojne, od onih filozofskih već u Platonovom Simpoziju, do onih uže umjetničkih u remekdjelima moderne epohe u autorstvu Rodina, Muncha, Brancusija, Picassa, Warhola i drugih. Očito su civilizacijske tekovine demokracije i liberalne seksualnosti istaknule intimu poljupca kao matičnu umjetničku temu, ali nije slučajno da je upravo *vivo dito* jedne umjetnice ukazao na univerzalnu i suštinski emancipacijsku prirodu njegove javnosti. Upravo su, naime, umjetnice zahvaljujući rakursu rodne pozicije ukazale na prosijavanje mehanizama spolne represije u ikonografiji prikaza ljubavi i činjenici potiskivanja teme seksualnosti u domenu pornografije. Iako ima nešto klasično u impostaciji koja se iz dodira jezika i položaja glave razvija u Bredinim figurama poljubaca, sugerirajući spiralno kretanje koje će ljubavnike uistinu propelirati u nebo poput prikaza uznesenja baroknih svetaca, poljubac je u njenom *Arte Vivo* uzdignut na razinu političkog stava i to ne samo prema društvenoj zbilji, već i prema univerzalnom poretku stvari.

Alberto Greco je u Barceloni 1965. godine izvršio samoubojstvo nazivajući ga u oproštajnoj poruci svojim konačnim umjetničkim djelom. Umjetnik koji je aktivno radio na dokinuću umjetničkog objekta promovirajući poistovjećivanje života i umjetnosti, dokinuvši umjetnika i uzdižući se do mita u jednadžbu je uključio i smrt. Breda Beban umrla je u Londonu 2012. godine, boreći se do kraja za intenzitet življenja kakvog je promovirala svojom umjetnošću. Ovo dvoje aktivista sudbina je spojila u velikoj naraciji o smislu i ulozi umjetnosti koja je obilježila kulturu XX stoljeća. Njihovi glasovi ovoj su središnjoj temi dodali ostrašćenost koju generiraju takozvane kulturne margine iz kojih su potekli, a bez kojih Centar, kao što je to rekao hrvatski povjesničar umjetnost Želimir Koščević, ne bi bio ništa drugo do li Crna rupa.

Branko Frančeski



ARTE VIVO
MASSIMO
ETIENNE
B. BESAN



ARTE VIVO
ALESSIO
FEDERICA
B.BEBAN

Arte vivo, 2008-2011.

Seriya fotografija nazvana *Arte vivo* inspirisana je dečjim maštanjima Brede Beban i performansom argentinskog umetnika Alberta Greka *Vivo dito/ Živi prst*, iz 1962. "Vivo dito" je avantura realnog – A. Greko

Produkcija i fotografije: Breda Beban
Fotografisano na lokacijama: Buenos Ajres, Trst, Tbilisi, London, Atina
kolor, dimenzije: 54 x 75 cm / edicija: 5+2 a.p.

Ljubaznošću zadužbine umetnice i Kalfayan galerije (Atina-Solun)

Arte vivo, 2008 - 2011

The series of photographs titled *Arte Vivo* was triggered by Beban's childhood imagination and by Argentinean artist Alberto Greco's 1962 performance *Vivo Dito*. "Vivo Dito is an adventure of the real" - A. Greco

production & photography: Breda Beban
photographed on location in: Buenos Aires,
Trieste, Tbilisi, London, Athens
colour / photographs size: ca. 54 x 75 cm + frame / editions: 5 + 2 a.p.

Courtesy of the artist's estate and Kalfayan Galleries (Athens-Thessaloniki)





Ležim na krevetu čekajući da tvoje srce prestane da kuca, 2000.

Serija od 36 fotografija

C-type print

dim. 30.5 x 20.5 cm

Kolekcija: Irene Panagopoulos

Ljubaznošću Kalfayan galerije. Atina - Solun



I Lay on the Bed Waiting for his Heart to Stop Beating, 2000

series of 36 photographs

C-type print

30.5 x 20.5 cm each

Irene Panagopoulos Collection

Courtesy Kalfayan Galleries, Athens - Thessaloniki

Video radovi i kratki filmovi / Video works and short films



ABSENCE / ODSUSTVO, 1994

Ova vizuelna poema o izolaciji i pripadanju, obuhvata svojim delikatnim ritmovima grozničavi osećaj nepodnošljivog gubitka. Kroz napeto prisustvo ženskog lika film sugeriše da su sva njegova dešavanja u isto vreme vizije, sećanja i činjenice; subjektivne i objektivne slike posmatrane kroz suze.

Produkcija, scenario i režija: Breda Beban & Hrvoje Horvatić / Kamera: Hrvoje Horvatić i Peter Moseley
Montaža: Phil Harding / Muzika: Beban, Horvatić i Conor Kelly / Uloge: Breda Beban / Snimano na lokacijama u Stokholmu, Švedska i Londonu, Engleska / U boji i crno-beli / Format produkcije: 16mm film i Beta SP
Format prikazivanja: Beta SP ili DVD 15 minuta / Podržano sredstvima: Umetničkog saveta Engleske i Umetničkog saveta Ontario / Breda Beban i Hrvoje Horvatić, Velika Britanija i Kanada

Ljubaznošću zadužbine umetnice i Kalfayan galerije (Atina-Solun)

This visual poem on isolation and belonging, incorporates within its delicate rhythms a shivering sense of unbearable loss. Through the heightened presence of a female character the film suggests that all its events are at once visions, memories and facts; subjective and objective images observed through tears.

Production, Direction and Script: Breda Beban & Hrvoje Horvatic / Photography: Hrvoje Horvatic and Peter Moseley / Editing: Phil Harding / Music: Beban & Horvatic and Conor Kelly / Cast: Breda Beban shot on locations in Stockholm, Sweden and London, England / Colour and black & white / Production Format: 16mm film and Beta SP / Screening Format: Beta SP or DVD / 15 minutes / Funding: Arts Council of England and Ontario Arts Council / Breda Beban & Hrvoje Horvatic, UK & Canada

Courtesy of the artist's estate and Kalfayan Galleries (Athens-Thessaloniki)



HAND ON THE SHOULDER / RUKA NA RAMENU, 1997

Ruka na ramenu predstavlja sažetak Bredinog i Horvatićevog odnosa prema ličnom psihičkom slomu u kontekstu Istorije, kao i njihov pristup kinematografskom jeziku. Naručen od strane Britanske televizije, film je neposredan iskaz autora o ratu u bivšoj Jugoslaviji i pitanjima izbeglištva i izmeštenosti.

Ruka na ramenu u sebi sadrži mnoge karakteristike po kojima se prepoznaju prethodni radovi Bebanove i Horvatića, posebno u načinu upotrebe objekata, osvetljenja i interesovanja za književne arhetipove. Međutim, ovoga puta, svi ovi elementi su upotrebljeni tako da se suprotstavljaju žanru, narativu i karakterima.

Iako je film za Hrvoja Horvatića bio veoma ličan projekat (posvećen je njegovom ocu Ivanu), sa svim pratećim osećanjima bolne retrospekcije i kajanja koje izbeglištvo nudi, on takođe predstavlja i veliki korak napred. Nažalost, Horvatić je tragično i iznenada preminuo u Londonu nakon završetka filma i njegovog emitovanja na Kanalu 4.

Produkcija: Beban i Horvatić produkcija / Scenario i režija: Breda Beban i Hrvoje Horvatić / Fotografija: Sven Pepeonik i Paul Swift / Montaža: Angie Short i Steven Murphy / Zvuk i originalna muzika: Michael Oliva

Uloge: Breda Beban, Dušan Lazarević, Ana Karić, Tomislav Martić / Narator: Frances Barber

Snimljeno na lokacijama u Londonu, Engleska i Zagrebu, Hrvatska / Crno-beli / Format produkcije: 16mm film

Format prikazivanja: Beta SP ili DVD / Trajanje: 43 minuta / Naručeno od strane i podržano sredstvima: Kanala

Ljubaznošću zadužbine umetnice i Kalfayan galerije (Atina-Solun)

Hand on the Shoulder represents a sum up of Beban & Horvatic's attitude towards personal psychological fall-out within the context of History as well as their approach to cinematic language. Commissioned by British television, the film is the filmmakers' most direct engagement with the subject of war in former-Yugoslavia and the issues of exile and displacement.

Hand on the Shoulder gathers within itself many of the features that distinguish Beban & Horvatic's previous work, particularly in the use of objects, lighting-camera techniques and concerns with literary archetypes. This time, however, these elements are deployed in order to confront genre, narrative and character.

Although the film was a very personal project for Hrvoje Horvatic (it is dedicated to his father Ivan), with all the attendant sense of painful retrospection and regret that exile offers, there is also the sense of a major step forward.

Unfortunately, the completion of the film and its immediate broadcast on Channel Four was shortly followed by Horvatic's tragic and sudden death in London.

Production: Beban & Horvatic Productions / Direction and Script: Breda Beban & Hrvoje Horvatic / Photography: Sven Pepeonik & Paul Swift / Editing: Angie Short & Steven Murphy / Sound & Original Music: Michael Oliva / Cast: Breda Beban, Dusan Lazarevic, Ana Karić, Tomislav Martić / Voiceover: Frances Barber / Shot on locations in London, England and Zagreb, Croatia Black & white / Production format: 16mm film / Screening format: Beta SP or DVD / 43 minutes / Commissioned and funded by: Channel Four

Courtesy of the artist's estate and Kalfayan Galleries (Athens-Thessaloniki)



JASON'S DREAM / DŽEJSONOV SAN, 1997

Džejsonov san je mjuzikl o nestalnoj vezi između dvoje mladih gradskih luralica u kome se pojavljuju likovi i lokacije iz stvarnog života. Događaji su ispričani iz ugla lepe talentovane konobarice.

Džejsonov san, sa svojom toplom atmosferom, živim bojama i zavodljivim pokretima kamere, je opisivani "kao da je istočno evropski Žak Demi naglašenog savremenog senzibiliteta, pušten da hara današnjim Londonom".

Produkcija: Beban i Horvatić / Scenario i režija: Breda Beban / Fotografija: Paul Swift / Montaža: Steven Murphy / Muzika: Beban i Horvatić i Bell Helicopter / Uloge: Aisha Khan, Jason Martin / Snimano na lokacijama u Londonu, Engleska / U boji / Trajanje: 10 minuta / Podržano sredstvima: LfVDA i Carlton televizije

Ljubaznošću zadužbine umetnice i Kalfayan galerije (Atina-Solun)

Featuring real-life characters and locations, *Jason's Dream* is a musical about a hesitant relationship between two young city-dwellers. The events are narrated from the point of view of a beautiful, song-speech gifted waitress.

Jason's Dream, with its affectionate atmosphere, vibrant colour scheme and seductive camera movements, has been described 'as if an East European Jacques Demy with pronounced contemporary sensibilities had been let loose in present-day London'.

Production: Beban & Horvatic / Direction and Script: Breda Beban / Photography: Paul Swift / Editing: Steven Murphy / Music: Beban & Horvatic and Bell Helicopter / Cast: Aisha Khan, Jason Martin / Filmed on locations in London, England / Colour 10 minutes / Funding: LfVDA and Carlton Television

Courtesy of the artist's estate and Kalfayan Galleries (Athens-Thessaloniki)



GEOGRAPHY / GEOGRAFIJA, 1989

Potvrđujući ideju Karla Teodora Drejera da je "ljudsko lice najljepši pejzaž", u fokusu rada *Geografija* je jedno ne glumačko lice koje se za vreme snimanja, kao prazan pejzaž, iznenada transformiše u sebe samo ili u nešto drugo. Snimljeno leta 1989. godine, film je prožet naslućivanjem tragičnih događaja koji će uslediti posle raspada Jugoslavije. *Geografija* u nazivu rada jednako ima veze sa tokom mislećih bora na pejzažu ljudskog lica, kao i sa krvavom kartografijom dolazećeg građanskog rata u bivšoj Jugoslaviji.

Produkcija, scenario i režija: Breda Beban i Hrvoje Horvatić / Fotografija: Dimitar Vladicki / Montaža: Beban i Horvatić
Scenarij zvuka: Beban i Horvatić / Muzika: *Tambuco*, Karlos Čavez / Uloge: Boško / Snimljeno na lokacijama Ohridskog jezera, na planini Galičica u Makedonija / U boji / Format produkcije: Beta SP / Trajanje: 9 minuta
Naručeno i podržano od strane: TV Skoplja, Makedonija / Produkcija: Video Kolonija Ohrid, TV Skoplje, YU

Ljubaznošću zadužbine umetnice i Kalfayan galerije (Atina-Solun)

Reaffirming Carl Theodor Dreyer's idea that "the human face is the most beautiful landscape", *Geography* focuses on a face of a non-actor as a blank landscape that can during filming suddenly shift into itself or into something else. Shot in the summer of 1988, the film is charged with the anticipation of tragic events that were to follow the death of Yugoslavia. The geography of the title has much to do with the pensive fluctuations of lines on the landscape of the face as it has with the bloody cartography of the coming civil war in Former Yugoslavia.

Production, Direction and Script: Breda Beban & Hrvoje Horvatic / Photography: Dimitar Vladicki / Editing: Beban & Horvatic
Sound script: Beban & Horvatic / Music: *Tambuco* by Charlos Chavez / Cast: Bosko / Shot on locations in Lake Ohrid, Mountain Galičica, Macedonia / Colour / Production Format: Beta SP / 9 minutes / Commission & Funding: TV Skopje, Macedonia / Produced by Video Colony Ohrid, TV Skopje, YU

Courtesy of the artist's estate and Kalfayan Galleries (Athens-Thessaloniki)



LET'S CALL IT LOVE / NAZOVIMO TO LJUBAV, 2000

Podstaknut bombardovanjem Srbije 1999. godine, *Nazovimo to ljubav* prikazuje snimak gramofonske ploče sa koje se pušta pesma Četa Bejkera, koji je ispresecan dokumentarnim snimcima američkih borbenih aviona. *Nazovimo to ljubav* govori o zavodjenju, čežnji i usamljenosti. Takođe govori o sveobuhvatnom osećaju nemoći u kontekstu politike savremenog sveta.

Kada se *Nazovimo to ljubav* postavi u galeriji, koristi se mikseta kako bi se pojačale niske frekvencije i na taj način izbalansirao zvuk ljubavne pesme i zvuk nadlećućih borbenih aviona. Na taj način zvuk borbenih aviona koji lete iznad glava, za gledaoca postaje fizičko iskustvo.

Produkcija i režija: Breda Beban / Fotografija: Alessandra Scherillo / Montaža: Steve Sprung / Scenario zvuka: Breda Beban / Zvuk: Ron Wright / Muzika: 'For Heaven's Sake' napisala Elise Bretton, izvodi Chet Baker / Snimano na lokacijama u Londonu, Engleska i na nebima različitih zemalja koje je bombardovao NATO / Crno-beli i u bolji / Trajanje: segmenta od 7 i po minuta koji se ponavlja / Izdanja: 3 + 2 a.p.

Ljubaznošću zadužbine umetnice i Kalfayan galerije (Atina-Solun)

Triggered by the bombardment of Serbia in 1999, *Let's Call it Love* features a turntable playing a track by Chet Baker which is intercepted by documentary footage of American warplanes.

Let's Call it Love is about seduction, longing and loneliness. It is also about an overall sense of helplessness within the context of contemporary world politics.

When *Let's Call it Love* is staged in a gallery, sound mix equipment is used to boost low frequencies and thus balance the levels between the love song and the sound of warplanes flying over head. In this way the sound of warplanes flying overhead becomes a physical experience for the viewer.

Production and Direction: Breda Beban / Photography: Alessandra Scherillo / Editing: Steve Sprung / Sound script: Breda Beban / Sound: Ron Wright / Music: 'For Heaven's Sake' written by Elise Bretton, performed by Chet Baker / Filmed on location in London, England and the sky above various countries bombed by NATO / Black & white and colour / Duration: 7.30-minute segment looped / Editions: 3 + 2 a.p.

Courtesy of the artist's estate and Kalfayan Galleries (Athens-Thessaloniki)

LITTLE FILMS TO CRY TO / MALI FILMOVI UZ KOJE SE PLAČE

U pogledu žanra *Mali filmovi uz koje se plače* su kućni filmovi, u pogledu teme oni su zasićeni tragičnim događajima i tugom, u pogledu produkcije oni su srećne nezgode. U svim slučajevima, filmovi su dobili ime po pesmama koje se puštaju u filmovima. Sve filmove je producirala i snimila Breda Beban.

In terms of genre *Little Films to Cry to* are home movies, in terms of subject matter they are invested with tragic events and sadness, in terms of production they are happy accidents. In all instances, the name of the film is taken from the name of the song that features in the film. All films are produced and filmed by Breda Beban.

Filmovi / List of films:

***Imagination is Funny / Mašta je čudna*, 2002**

super 8 mm film & DV cam, 5 mins 20 sec

with / sa Breda Beban

super 8 mm footage filmed by Hrvoje Horvatic / snimio Hrvoje Horvatić (1996)

song by / pesma Johnny Burke and Jimmy van Heusen; vocals / glas Chet Baker

locations / lokacije: Paris & London

***Together Again / Ponovo zajedno*, 2003**

super 8 mm film, 4 mins

with / sa Hrvoje Horvatic

song by / pesma Buck Owens; vocals / glas Emmylou Harris

still photography location / lokacije: Adriatic coast, Croatia / Jadranska obala, Hrvatska

filming location: London

***Angel / Anđeo*, 2003**

mini DV cam, 12 mins 30 sec

with / sa Cressida Lewis, Catherine Dempsey, Sam Blunden

song by / pesma Caroline Franklin and Sonny Sounders; vocals / glas Aretha Franklin

location / lokacija: London

***One Day in a Far-off Place Somewhere / Jednom u gradu ko zna kom*, 2003**

mini DV cam, 4 mins

composer / kompozitor Angelo Vlatković / tekst Milan Radić; vocals / glas Lola Novaković

location / lokacija: London

***Monastic Calling / Monaški poziv*, 2003**

mini DV cam, 5 mins 30 sec

with / sa Željko Stojanović, Dubravka Cherubini and Breda Beban

song written and performed by / autor pesme i pevač John Sturman

location / lokacija: Zagreb & the Adriatic, Croatia / Zagreb, Jadranska obala, Hrvatska

***Love Itself / Ljubav sama*, 2003**

mini DV cam, 6 mins 30 sec

song written and performed by / autor pesme i pevač Leonard Cohen

location / lokacija: Island Ugljan, Adriatic coast, Croatia / ostrvo Ugljan, Jadranska obala, Hrvatska

Ljubaznošću zadužbine umetnice i Kalfayan galerije (Atina-Solun)
Courtesy of the artist's estate and Kalfayan Galleries (Athens-Thessaloniki)



TO EARLY FOR SORROW TOO LATE FOR HAPPINESS RANO JE ZA TUGU ZA SREĆU KASNO JE, 2001

Deset godina nakon izbijanja rata na teritoriji bivše Jugoslavije i njenog sopstvenog egzodusa iz domovine, Breda Beban posećuje mesto svog rođenja dok se režim Slobodana Miloševića ruši. Nazvan po balkanskoj narodnoj pesmi *Rano je za tugu, za sreću kasno je*, film je meditacija na temu doma i rodnog mesta i dokumentuje snagu trenutka u kome se sudaraju lična i društvena istorija.

Prepun pejzaža, likova i muzike, putovanje Bebanove sugeriše da za izgnanike, kretanje i putovanje mogu istovremeno biti iskustvo raseljavanja i izmeštanja, i strategija preživljavanja i samo-očuvanja.

Godina: 2001 / Produkcija, režija, fotografija i performans uživo: Breda Beban / Uloge: Dragana Žarevac, Mima Marjanović, Srdan Šaper / Snimano na lokacijama u Londonu, Engleska; Beogradu i Novom Sadu, Srbija / U boji / Trajanje: 45 minuta / Podržano sredstvima: Brede Beban i Heure Exquise / Format produkcije: DV kamera / Format prikazivanja: DVD i Beta SP

Ljubaznošću zadužbine umetnice i Kalfayan galerije (Atina-Solun)

Ten years after the outbreak of the recent war on the territory of Former Yugoslavia and her own exodus from her home country, Breda Beban revisits her birthplace as Slobodan Milošević's regime collapses. Named after a Balkan folksong, *Too Early for Sorrow Too Late for Happiness* is a meditation on home and place, which documents the intensity of a moment when personal and social history collide.

Exploding with landscapes, characters and music, Beban's journey suggests that for the dispossessed exiles movement and travel can become both an experience of displacement and dislocation and a strategy for survival and self-preservation.

Year of production: 2001 / Production, Direction, Photography & Live Performance: Breda Beban / Cast: Dragana Zarevac, Mima Marjanovic, Srdjan Saper / Filmed on location in London, England; Belgrade and Novi Sad, Serbia / Colour / 45 minutes
Funding: Breda Beban; in support of Heure Exquise / Production format: DV Cam / Staging format: DVD & Beta SP

Courtesy of the artist's estate and Kalfayan Galleries (Athens-Thessaloniki)



NE MOGU TE PRIMORATI DA ME VOLIŠ, 2003

Ne mogu te primorati da me voliš predstavlja omaž *Gertrudi*, filmu Karla Teodora Drejera o ženi koja odbija da govori bilo kojim drugim jezikom osim jezikom ljubavi.

Film je sniman sa dve kamere istovremeno koje su bile postavljene na maloj platform na točkovima. U galerijskoj postavci, film ima formu dijaloga između dvoje bivših ljubavnika koji su projektovani na odvojenim platnima. Na ovaj način, dva lika koji dele isti kinematografski prostor i vreme, su istovremeno smeštena svaki u okvir svog platna. Postavljene tako da sede na suprotnim stranama istog stola, ove dve figure u srednjem planu se udaljuju jedna od druge, a zatim približavaju da bi se opet udaljile. One su kao dve pokretne ikone koje stupaju u odnos bez mogućnosti da išta razmene i podele. Pokreti kamera voze nas kroz scenu surovom pravilnošću, kreirajući kinematografsku tačku gledišta o kojoj možemo razmišljati kao o "vetru na stolu". Ovim pokretima, gledalac je uvučen u susret i prostor je otvoren za mogućnost razmene u ovom spektaklu bez razmene.

Produkcija: Bevis Bowden / Scenario i režija: Breda Beban / Scenario za kretnju kamere: Breda Beban / Fotografija: Teddy Testar / Montaža: Steve Sprung / Zvuk: Peter Eason / Uloge: Breda Beban i Ewan Stewart / Naručeno od strane: Film & Video Umbrella / Podržano sredstvima: Umetničkog saveta Engleske / Snimano na lokacijama u Londonu, Engleska / U boji / Dva osmominutna segmenta koji se ponavljaju / Izdanja: 3 + 2 a.p.

Ljubaznošću zadužbine umetnice i Kalfayan galerije (Atina-Solun)



I CAN'T MAKE YOU LOVE ME, 2003

I Can't Make You Love Me is an homage to *Gertrude*, a film by Carl Theodore Dreyer about a woman who refuses to speak any other language except for the language of love.

The film was predesigned for one continuous shot with two film cameras mounted back to back on a dolly. When staged in a gallery, the film takes the form of a dialogue between two ex-lovers, each of which is projected on a separate screen. In this way, two characters who are sharing the same cinematic space and time are also at once each inhabiting their own frame. Seated on either side of the same table, these two figures cut off at midriff, move away from each other and then into each other and then away from each other again. They are like two moving icons engaging with one another yet unable to exchange or share anything. The movement of the cameras cuts with cruel regularity through the scene. It creates a cinematic point of view that can be thought of as that 'of the wind on the table'. With this movement the viewer is drawn inside the encounter and a space is opened up for the possibility to share in this spectacle of non-sharing.

Production: Bevis Bowden / Direction and Script: Breda Beban / Camera Script: Breda Beban / Photography: Teddy Testar / Editing: Steve Sprung / Sound: Peter Eason / Cast: Breda Beban and Ewan Stewart / Commissioned by: Film & Video Umbrella / Funding: Arts Council of England / Shot on location in London, England / Colour / Two 8-minute segments looped on two screens / Editions: 3 + 2 a.p.

Courtesy of the artist's estate and Kalfayan Galleries (Athens-Thessaloniki)



BEAUTIFUL EXILE / PRELEPO IZGNANSTVO, 2003

Što spava u kamenu, sneva u biljci, živi u životinji, osvešćuje se u čoveku XIV vek, anonimni autor

Prelepo izgnanstvo se sastoji iz pet portreta žena pre, u toku i posle orgazma. Snimljeni kao nemi pojedinačni kadrovi, portreti su projektovani u prostoru galerije na pet velikih ekrana.

Prelepo izgnanstvo je inspirisano rečju *prispeća*, koja je omiljena reč Brede Beban, Rilkeovim *Devinskim elegijama* i rečima Roberta Bresona: "Ljudsko lice je najlepši pejzaž".

Portrete je snimio kameraman Robi Miler u Devinu, u Italiji. Miler je najpoznatiji po saradnji sa nekoliko značajnih reditelja, uključujući Larsa fon Trira i Vima Vendersa.

Produkcija i režija: Breda Beban / Kamera: Robi Miler / Uloge: Breda Beban, Dubravka Kerubini, Cressida Levis, Kati Lopez, Irena Rodić / Snimano na lokacijama u Devinu, Italija / Minimalna veličina ekrana: 300 x 400cm svaki / Trajanje pojedinačnih segmenata od 6 do 15 minuta / Naručeno od strane: Peer / Podržano sredstvima: Peer, Bloomberg i Henry Moore Fondacije
Izdanje: 3

Ljubaznošću zadužbine umetnice i Kalfayan galerije (Atina-Solun)

'What sleeps in a rock, dreams in a plant, lives in an animal, becomes conscious in a human being' 14th century, anonymous

Beautiful Exile comprises of five portraits of women before, during and after orgasm. Filmed as silent single takes, the portraits are staged as projected on five large screens.

Beautiful Exile was triggered by the word *arrivals*, which is Breda Beban's favourite word, Rainer Maria Rilke's *Duino Elegies* and Robert Bresson who said: "The human face is the most beautiful landscape".

The portraits were filmed by cinematographer Robby Muller in Duino, Italy. Muller is best known for his work with a number of influential directors including Lars von Trier and Wim Wenders.

Production & Direction: Breda Beban / Photography: Robby Muller / Cast: Breda Beban, Dubravka Cherubini, Cressida Lewis, Kati Lopez, Irena Rodic / Filmed on location in Duino, Italy / Duration of individual segments looped varies from 6 to 15 minutes
Minimum screen size: 300 x 400cm each screen / Commissioned by: Peer / Funding: Peer, Bloomberg and Henry Moore / Foundation / Editions: 3

Courtesy of the artist's estate and Kalfayan Galleries (Athens-Thessaloniki)

KAKO SAM BILA DEO „PRELEPOG IZGNANSTVA“

Jedne hladne i vetrovite večeri u Bredinom stanu u severoistočnom delu Londona. Nas pet žena za stolom. Smejemo se, pijemo, časkamo. Razgovaramo o muzici, filmu, književnosti, ljubavi, samoći. Ostajemo bez daha dok govorimo, jedna za drugom. Još jedno veče u seriji „rođeni smo, takoreći, na određeno vreme, nije bitno gde; tek postepeno mi gradimo unutar nas samih naše istinsko mesto porekla kako bismo se u njemu mogli roditi unazad, svakoga dana sve jasnije.“ Breda nas podseća na ovaj Rilkeov aforizam, koji nam je blizak na toliko načina.

Kati, oličenje najboljeg Londonskog duha, ali sa fnsko-španskim srcem, Irena, Srpkinja i skoro pa iz Londona, Kresida, Engleskinja grčke topline koju je nasledila od svog dede, sa ljubavlju prema Italiji koju joj je prenela majka, Breda, hrabra Londonka balkanskog duha, i ja, Trščanka po papirima, koja je tu stigla iz Malezije skoro sasvim slučajno.

Te večeri svih pet smo se osećale kao izgnanice. Kao da smo iznenada stupile u ove naše živote, tako nesigurne i bez korenja, posle usamljenosti nastale usled prekidanja svih veza, ali možda privilegovane zbog toga što prolazimo zajedno ovu školu vrtoglavice.

Breda se setila Rilkea i izvukla *Devinske elegije*, koje je njen prijatelj Marko čitao nad grobom svog najboljeg prijatelja Hrvoja, Bredinog saputnika koji je nastradao tako tragično:

*Zar ne bi trebalo da nam plodniji postanu najzad
ti najstariji bolovi? Nije li vreme da se
od voljenoga s ljubavlju oslobodimo i da ga
prevaziđemo trepteći: kao što strela tetivu
prevazilazi, da bi, sva se u odskok pribravši,
postala više no što je. Jer opstanka nigde nema.¹*

Baš tu, u *Devinskim elegijama*, Rilke, takode, peva o svom sjedinjenju s kosmosom, u želji da potvrdi da je misija pesnika da slavi život kao život duše koja uzdiže svet nadahnut božanskom čistotom.

Breda je već tada imala na umu svoj novi film. Počela je da prelistava knjige i eseje o umetnosti, govorila nam o Berninijevom *Zanosu Svete Tereze*, i poslednjim naučnim istraživanjima verovatno jedinog dela ljudskog mozga “odgovornog” istovremeno za religioznost i orgazam. Bile smo sve više i više zainteresovane. Odmah smo se složile da mi obične žene, imigrantkinje, njene prijateljice, učestvujemo u njenoj ideji o ženi u ekstazi. Odjednom je ovaj projekat oživeo, a moj osobeni “producentski” potencijal koji je ona otkrila posle 45 godina divnog prijateljstva, istovremeno se u potpunosti ostvario. I tako sam sa velikim entuzijazmom i posvećenošću, počela da radim na svojoj ulozi u Italiji.

A gde drugde je projekat mogao biti snimljen, osim u Devinu!

Jednog prelepog dana, krajem februara, u Devinskom zalivu, dočekala sam Bredu i ostale protagonistkinje, producentkinju iz Londona i konačno snimatelja: nikog drugog do Robija Milera. U trenutku sam se uspaničila: hoću li biti u stanju da sve izguram do kraja? Pomalo sam se plašila Robija Milera. Čoveka koji je snimio neke od najlepših filmova koje sam videla, koji je radio sa Džimom Džarmušem, Vimom Vendersom, Lars fon Trirom. Da li sam dorasla zadatku, pitala sam se. Da li ću biti u stanju da predstavim ono što rediteljka bude zahtevala od mene?

1 Rajner Marija Rilke, *Devinske elegije - Soneti posvećeni Orfeju*, Rad, Beograd, 1969

Ova nesigurnost nije dugo trajala. Spontanost naše komunikacije i lakoća sa kojom smo u celosti doprinosile projektu, bili su očigledni. I uprkos Katinoj jutarnjoj nelagodni nakon burne prethodne večeri koju je provela na žurci u Londonu, i uprkos Kresidinoj pripitosti zbog nekoliko čašica previše koje je popila tokom sletanja, ja sam bila spremna za avanturu.

Sto na kome je pisalo "cinema" na sunčanoj terasi "Bele dame" bilo je naše omiljeno mesto. Hotelsko osoblje nam je toliko ugađalo da nas je razmazilo. Dani su počinjali rakijom "neumivenicom", starim Balkanskim običajem koji je Breda predložila, a koji pomaže da se razbistre misli. Robi, čuven po svojim dnevnim snimcima, lagano je ispitivao koje bi bilo savršeno doba dana za snimanje. Bilo je presmešno kada je on sa svoje šezdeset i tri godine izveo nešto kao hod po žici, penjući se po nameštaju kako bi postavio kameru na plafon iznad kreveta, sa namerom da pod savršenim uglom uhvati lice protagonistkinje! Imao je šešir koji je pokrивao nekoliko pramenova njegove sede kose vezane u mali rep, a između usana uvek je držao džoint. Šetao se gore dole prostorijom, mrmrlajući kako treba da čekamo do pola dvanaest, kada će zraci sunca pasti tačno između dve zavese i obasjati lice na jastuku. Tada je sišao da nam se pridruži na terasi, i popije ko zna koju po redu šoljicu kafe i da zatraži ko zna koju po redu čašu vina, i tada smo shvatili da ćemo početi da snimamo tačno u čas koji je odredio.

Robi se odmah sprijateljio sa nama ženama. Ono što mu se najviše svidelo je bilo to što nismo glumice (ali neću vam otkriti trač koji je u celosti i do detalja podelio s nama, a koji se tiče njegovog celokupnog iskustva u radu s profesionalnim glumcima). Pored njega smo se osećale kao zvezde.

Breda je bila van sebe od sreće. Snimanje se odvijalo baš kao što je planirala, sa prvih nekoliko snimljenih kadrova koji su bili skoro savršeni. Dopustila nam je da biramo najpogodniji trenutak i kako to da izvedemo. Same ili sa partnerom. Snimci sadrže portrete svih žena, od početka do kraja puta: pre, tokom i posle orgazma.

Nikada neću zaboraviti koliko sam bila uzbuđena kada su me Breda i Robi pozvali da im se pridružim na terasi i vidim sebe na ekranu kamere. Prvo sam drhtala, onda sam se postidela i osetila nesigurnost, ali kako je film tekao počela sam da osećam neopisivu radost i zadovoljstvo. Tada sam shvatila da sam zaista učestvovala u ovom neverovatnom projektu i njegovoj umetničkoj realizaciji. Srce mi se ispunilo snažnim osećanjem.

Naše večeri su bile jednako uzbudljiva okupljanja. Razgovarali smo o životu i osećanjima, stremljenjima i strastima. Išli smo u duge šetnje Rilkeovim stazama, ulazili u trag mitu o Rilkeovoj strasti prema gospodici Tore i Tasu. Šetnja se završavala na terasi "Malog zakerala" uz Hozea, čudesnog konobara koji je uvek plesao dok je služio goste. Kakva radost!

Kada su se oba bara kraj obale zatvorila, poželeli smo da se noć nikada ne završi. I tako smo obigravali oko vrata naših soba, oklevajući da se rastanemo. Dolazeće svitanje dalo nam je priliku da razmenimo naše ideje, naše vizije, naše najintimnije misli, naše najsmelije želje. Govorili smo iskreno i među prijateljima, o tome kako smo se našli ovde, možda se više obraćajući sebi samima nego jedni drugima.

Jedne noći, Robi je ispio poslednji gutljaj rakije, nagnuvši flašu sa obe ruke, i legao na krevet zauzevši isti položaj kao protagonistkinja tog jutra. Okrenuo je glavu ka plafonu i, kao da se obraća kameri, rekao: "Gledajući vas kroz kameru i posle gledajući vas na filmu, svestan sam toga da će većina ljudi, po prvi put u životu, videti lice žene u njenim najintenzivnijim trenucima sreće, i povremeno, tuge. Lica su skoro statična, pulsirajuća vena na čelu i mali nekontrolisani pokreti usana su mnogo drugačiji od slika orgazma koje nam film obično nudi." A zatim, okrenuvši se na stranu, upalio je ko zna koju po redu cigaretu i nastavio da govori promuklim, ali nežnim glasom: "Tokom ovih sedam dana koje sam živeo sa vama, naučio sam više o ženama nego za sve svoje šezdeset i tri godine."

U nedelju, kada je vozač došao po Bredu, Kati, Kresidu, Irenu, Ingrid i Robija, da bi ih odvezao na aerodrome, shvatili smo da smo uspeali.

Ja, poslednja, krenula sam za Trst. Vozila sam kola, sporo pored obale, prema suncu. Tek tada sam shvatila koliko je važna misija pesnika koji nam pomaže da razumemo „Kako je divno biti ovde“. Parkirala sam se ispred kuće. Popela se uz stepenice. Otvorila vrata. I ostala da stojim nepomično na sred hodnika pored kofera koji su ležali na podu.

Od tog trenutka nadalje, ništa neće biti isto.

Dubravka Kerubini

I mille occhi (Hiljadu očiju) – Međunarodni festival umetnosti i filma, Trst 2008



WALK OF THREE CHAIRS / HOD TRI STOLICE, 2003

Hod tri stolice prikazuje Bredu Beban na plutajućem splavu postavljenom između dve obale Dunava u Beogradu, na mestu za koje mnogi veruju da predstavlja tačku na kojoj prestaje Balkan i počinje Evropa. Jedna obala nam otkriva industrijski pejzaž, dok je druga pokrivena drvećem i drvenim vikendicama. Film je nazvan po tradicionalnom balkanskom paganskom ritualu, koji je po sećanju umetnice izvodio njen deda posle svakog kockarskog dobitka. Rizičan, ali slavljenički čin koji izvodi Bebanova na podlozi koja menja nagib, predstavlja za nju izraz "složene vrste radosti, radosti koja zna za tugu". Ova ideja o „među i žuču“ je sadržana u pesmi koju Bebanova pokušava da otpeva dok se kreće: *Ko ne zna da pati, taj ne zna da voli*.

Produkcija i režija: Breda Beban / Fotografija: Robi Miler / Montaža: Steve Sprang / Zvuk: Dejan Pejović / Muzika: tradicionalna balkanska pesma 'Ko ne zna da pati taj ne zna da voli' / Uloge: grupa 'Jova', Breda Beban / Snimano na lokaciji u Beogradu, Srbija / U boji / Trajanje: desetominutni segment koji se ponavlja / Naručeno od strane: Film & Video Umbrella / Podržano sredstvima: Umetničkog saveta Engleske / Izdanje: 3 + 2 a.p.

Ljubaznošću zadužbine umetnice i Kalfayan galerije (Atina-Solun)

Walk of Three Chairs shows Breda Beban floating on a raft between two banks of the Danube in Belgrade, believed by some to be the point at which the Balkans end and Europe begins. One bank reveals an industrial landscape whilst trees and wooden dachas populate the other. The movie takes its title from a traditional Balkan pagan ritual, one that the artist recalls her grandfather performing after winning at gambling. The precarious yet celebratory act performed by Beban against the shifting backdrop, is for her an expression of 'a complex kind of joy, joy informed by sadness'. This idea of bitter sweet is encapsulated in the love song Beban attempts to sing as she travels: *Who Doesn't Know How to Suffer Doesn't Know How to Love*.

Production & Direction: Breda Beban / Photography: Robby Muller / Editing: Steve Sprung / Sound: Dejan Pejovic / Music: traditional Balkan song 'Who Doesn't Know How to Suffer Doesn't Know How to Love' / Cast: 'Jova' band, Breda Beban / Filmed on location in Belgrade, Serbia / Colour / Minimum 10-minute segment looped / Commissioned by: Film & Video Umbrella / Funding: The Arts Council of England / Editions: 3 + 2 a.p.

Courtesy of the artist's estate and Kalfayan Galleries (Athens-Thessaloniki)



HOW TO CHANGE YOUR LIFE IN A DAY / KAKO PROMENITI ŽIVOT ZA JEDAN DAN, 2004

Zasnovan na ličnim ratnim iskustvima Bebanove, film *Kako promeniti život za jedan dan* podvučen je zvukom preuzetim sa CD-a za programiranje svesti Pola Mekene *Kako promeniti život za sedam dana*.

Kako promeniti život za jedan dan je podešen u skladu sa hipnotičkim glasom koji ima nameru da u gledaocu izazove stanje nalik transu. Između slika koje prikazuju prozor privatnog stana koji gleda na jedno od Londonskih stambenih naselja, ubačeni su arhivski dokumentarni snimci žene koja tuguje. Prozor je pokriven roletnom koju pomera vetar u ritmu glasa čije instrukcije naizgled prati, povremeno otkrivajući pogled kroz prozor. Potraga za idealnim sopstvom i savršenim životom suprotstavljena je ishodima velikih političkih narativa savremenog sveta.

Produkcija, fotografija i režija: Breda Beban / Montaža: Steve Sprang / Zvuk: CD za programiranje svesti 'Promeni svoj život za sedam dana' Paul McKenna / Arhivski snimci i material snimljen u Londonu / U boji / Trajanje: ponavljanje desetominutnog segmenta / Naručeno od strane: Sea Film Festival, Hejstings, Engleska
Izdanje: 3 + 2 a.p.

Ljubaznošću zadužbine umetnice i Kalfayan galerije (Atina-Solun)

Based on Beban's personal experience of war, *How to Change Your Life in a Day* features a soundtrack from Paul McKenna's mind-programming CD *How to Change Your Life in Seven Days*.

Beban's *How to Change Your Life in a Day* is set to the sound of a hypnotic voice that induces a trance like state in the viewer. The images show the domestic setting of a covered window, overlooking a residential area in London, interjected by newsreel archive footage of grieving women. The window is covered by a blind, which moves with the wind in tandem with the voice and appears to obey its instruction, occasionally revealing the outside view. The quest for the ideal self and perfect life is set alongside the outcomes of the grand narratives of contemporary world politics.

Production, Photography & Direction: Breda Beban / Editing: Steve Sprung / Sound: Mind-programming CD 'Change Your Life in Seven days' by Paul McKenna / Archive footage and material filmed in London / Colour / 10-minute segment looped / Commissioned by: Shot by the Sea Film Festival, Hastings, England
Editions: 3 + 2 a.p.

Courtesy of the artist's estate and Kalfayan Galleries (Athens-Thessaloniki)



THE MOST BEAUTIFUL WOMAN IN GUCHA / NAJLEPŠA ŽENA U GUČI, 2006

Projektovan na dva platna, *Najlepša žena u Guči* prikazuje tenziju između stvarnosti dokumentarne situacije i njenog romantizovanja kroz rad kamere i postprodukcijских strategija.

Sniman na zboru trubača u Srbiji, film hvata trenutak magije nastale usled strastvenog susreta igrачice, mladića i grupe romskih muzičara.

Produkcija, režija i kamera: Breda Beban / Montaža: Steve Sprang / Scenarijo zvuka: Breda Beban / Snimano na lokacijama u Guči, Srbija / U boji / Trajanje: prva projekcija - segment od 19 min koji se ponavlja, druga projekcija - segment od 8 i po minuta koji se ponavlja / Izdanje: 3

Ljubaznošću zadužbine umetnice i Kalfayan galerije (Atina-Solun)

Staged on two screens, *The Most Beautiful Woman in Gucha* encapsulates a tension between the realness of a documentary situation and its fictionalisation by the camera and post-production strategies.

Filmed at the gathering of trumpet musicians in Serbia, the film captures a moment of magic instigated by a passionate encounter between a dancer, a young man and a group of Romany musicians.

Production, Direction & Cinematography: Breda Beban / Editing: Steve Sprung / Sound script: Breda Beban / Filmed on location in Gucha, Serbia / Colour / Duration: screen 1 - 19 min segment looped, screen 2 - 8.30 min segment looped / Editions: 3

Courtesy of the artist's estate and Kalfayan Galleries (Athens-Thessaloniki)



MOJA POGREBNA PESMA, 2008 - 2010

“Svaki put kada hoću da dirnem ljude, a da ih ne potrese, ja koristim muziku.”

- Breda Beban

Moja pogrebna pesma prikazuje bliske prijatelje Brede Beban dok se prepuštaju unutrašnjem putovanju u očekivanju smrti. Projekat je centriran oko moći omiljene pesme da sažme pregled nečijeg života u jednom otkrivajućem trenutku koji je istovremeno emotivan i promišljen, melanholičan i pun radosti.

Produkcija, režija i fotografija: Breda Beban / Montaža: Steve Sprung / Snimano na lokacijama u Londonu, i Buenos Airesu
Uloge: Eveline Schijf, Dušan Lazarević, Ana Čavić, Irena Mičijević, Pablo Casacuberta / U boji / Trajanje: segmenti od 3 do 7 minuta koji se ponavljaju / Pet filmskih projekcija za galerijsku postavku / Poseban set slušalica za svakog gledaoca / Izdanje: 3 + 2 a.p.

Ljubaznošću zadužbine umetnice i Kalfayan galerije (Atina-Solun)



MY FUNERAL SONG, 2008 - 2010

"Whenever I want to move people without upsetting them, I use music."
- Breda Beban

My Funeral Song shows Beban's close friends as they embark on internal journeys in anticipation of death. The project centres on the power of a well-loved song to compress an outlook on life into a telling moment that is at once emotional and thoughtful, melancholic and full of joy.

Production, Direction & Photography: Breda Beban / Editing: Steve Sprung / Filmed on location in London, Buenos Aires / Cast: Eveline Schijf, Dusan Lazarevic, Ana Cavic, Irena Micha, Pablo Casacuberta / Colour / 3 - 7 minute segment looped / Five screen film for gallery staging / Sound is delivered through headphones for each viewer / Editions: 3 + 2 a.p.

Courtesy of the artist's estate and Kalfayan Galleries (Athens-Thessaloniki)

BREDA BEBAN, LET' S CALL IT LOVE

Small stories on love, death, politics and life

Breda Beban's birthplace is Novi Sad. Born to a mixed Yugoslav family (father from Slovenia and mother from Vojvodina), she spent her childhood in Skopje, graduated from the Art Academy in Zagreb and held her first solo exhibition of paintings in the SKC Gallery in Belgrade in the early eighties. As a member of the generation of young protagonists of postmodern painting in Yugoslavia she was a frequent guest in Dunja Blažević's cult broadcast *TV Gallery* with her performances which she was giving alone or with other artists, (among them a memorable one with the avant-garde artist DeStil Marković), promoting in that way TV performance as a new form of video theatre. She had another solo exhibition in Belgrade important for her Yugoslav CV (Salon of the Museum of Contemporary Art, 1987); it was one of her first public performances by which she introduced the practice of stage performances in the gallery space, defined as painting environment with huge canvases that reminded you of the walls of a Byzantine temple. A year later a small retrospective of video art works by Breda Beban and Hrvoje Horvatić (1986-1988) was held at the Academic Film Centre of the *Studentski grad* (i.e. Students' City) Cultural Centre. And after that she was not seen on the Belgrade and Serbian art scene for a long time (Breda might have call it *absence or nonpresence*, like the title of a video art work of hers). The departure (with her partner Hrvoje Horvatić in late 1991) from her country, which was disappearing in the chaos of civil war, and immigration into Great Britain was certainly one of the reasons for the silence. The life of an emigrant, with no home, no friends, merely surviving, frequently changing the place of residence – from Italy, through Spanish coast, to South America and Argentina, Canada and back to Europe and Great Britain – brought some new experiences that became provocative themes for new and different art of Breda Beban, who, in the next creative period, turned to new media in contemporary visual art such as video art, film and photography.

Wandering from one world geography to another transformed the original poetics and aesthetics of Breda's works that were based on the cultural heritage in her Yugoslav period, and in the new circumstances they became reduced images recorded by a film or photo camera in the manner of aesthetical minimalism, in accordance with the current poetics of personal stories with phenomena of everyday life as the dominant themes. At that time her well-known video art works were created: *Geography* (1989/1991), *Before the Kiss* (1993), *Absence* (1994), *Hand on the Shoulder* (1997) and some other works, often presented as video installations in the gallery space, which is met with absolutely positive reaction of critics and the professional public. Musical film *Jason's Dream* (1997) was awarded in several categories at the prominent film festival in Houston, USA. In her photographs from the series *An Exile Encounters Baby Jesus* (1991) she recorded, in almost documentary style, the first days in exile in modest living conditions and romantic scenery of the little village of Fabbiano Montanino in Tuscany, and she also dealt with the themes of home and existence in the years-long project *I Lay on the Bed Waiting for His Heart to Stop Beating* (1991/1997), with 36 photographs with always the same frames: a bed and sheets with the imprints of the body that has just got out, the interior of the room, window and the view of the street or landscape, in different hotels, guest houses, friends' cottages in which she and Hrvoje stayed, at different addresses from Tuscany, Toronto, Sao Paolo, Dresden, Liverpool, Amsterdam to London. In these four photographic frames, taken in colour, that follow each other slowly before the viewer's eyes in a long frieze, a whole life is recorded. In the last photographs from this photo story there are shots taken in Homerton Hospital in East London, where Hrvoje Horvatić stayed and suddenly died in December 1997. Taken in the same scheme – bed, interior, window, environment – these photos that document the dramatic event in Breda's intimate life were done in her distinctive way, with no pathos or expression of emotions, although the departure of her life companion and creative partner determined fatally her later work, primarily the poetic context of the works created in the period from 2000 to 2012, when she died, too. She returned to the theme of home indirectly in her photographic project *Arte Vivo* (2008-2011), in homage to Argentine artist Antoine Grimaud. Although her basic theme here is love through an intimate act of kissing shared by lovers, this private life recorded with randomly selected couples in public places that belong to the social sphere, at different locations in Buenos Aires, Trieste, Tbilisi, London and Athens, also speak of the wandering nature of emigrants, whose home, as a symbol of bounded intimate space in photographs, is always where love and emotions are.

In the last creative period, from 2000 till 2012, Breda Beban made some of her best known and most important video art works and films that established her as a significant author on the international scene of contemporary visual arts. These include the following works: mini cycle of films *Little Films to Cry to* (1997-2003), devoted to loved ones, which was nominated for the Turner Prize in 2010, when Guardian art critic Adrian Searle selected Breda as the Artist of the Week. Then came single-channel and multi-channel

video installations – *Let's Call It Love* (2000), *I Can't Make You Love Me* (2003), *How to Change Your Life in a Day* (2004), *Beautiful Exile* (2005), *Walk of Three Chairs* (2007), *The Most Beautiful Woman in Gucha* (2008), *My Funeral Song* (2009/2010) and other lesser-known works exhibited at the Tate Modern and some other respected London galleries, the Museum of Modern Art in New York, the Reina Sofia Museum in Madrid and prestigious European and American institutions; she also participated in video art and art film festivals around the world. Breda's best-known video art work *The Most Beautiful Woman in Gucha*, shot at the Gucha Trumpet Festival as two-channel video installation, was purchased for the permanent exhibition of the Tate Modern Gallery in London and her works are in the collections of the National Gallery in Ottawa, Museum of Contemporary Art in Zagreb, Museum of Contemporary Art in Belgrade, in the Arts Council England Collections, Weltkunst Foundation in Zurich and in several art museums in the USA. In the excellent book *The Photograph as Contemporary Art*, published by Thames and Hudson, London, in 2004, the author Charlotte Cotton included Breda's photos into great works of photographic images of the 20th century, in a review in which she presented two hundred artists of photography from around the world. Such high positioning in the British and international art scene changed the conditions of Breda's life – she became Professor of Media Arts at the prestigious Hallam University in Sheffield. Besides her art work, she also curated several important projects dealing with some close to her and topical issues: war and political conflicts in *Imaginary Balkans* (2002-2003), within which she gathered artists from former Yugoslavia and the whole region; the online project *Imagine Art After* (2005-2010), where she started dialogues among immigrant artists who had come to Great Britain from different countries on the relationship between the official national histories and their personal histories; *Endless School* (2010), dealing with the phenomenon of a utopian new school and of education as a new institution and new system, important for people's integration and education in a happier and more humane society.

Professional public in our country know little about Breda Beban's London period, only fragmentary thanks to information available on the Internet. Her first visit to Serbia after the war took place in 2001, when she was invited by art director and selector Dragana Žarevac to present a few works at the International Video Festival *Medeja* in Novi Sad; she was awarded a Golden Sphinx for her work in the field of video art. In the same year she participated in the exhibition *Conversations* at the Museum of Contemporary art in Belgrade and, on that occasion, gave one of her rare interviews to Radonja Leposavić and Snežana Ristić for Radio Belgrade 2 – about her life and work after leaving the country which does not exist anymore. She spoke about Belgrade with a lot of emotion, she had always loved the city and the environment that meant a lot because she had friends whom she liked to meet and exchange creative experiences and attitudes towards life with. As a city with special atmosphere and rhythm, Belgrade was dear to Breda for its restaurants that cherish the traditional folk music and trumpet orchestras playing oriental-style love songs and other songs about love and happiness that follow suffering or anguishes and open the soul – which leads to booze-up and – dert. In such atmosphere in Belgrade she did important works: the film *Too Early for Sorrow Too Late for Happiness*, 2001 and the video *Walk of Three Chairs*, 2007, shot at the bank of the Danube to the sound of Jovan Maljković's trumpet, dedicated to her grandfather. In these two works, as in the majority of other Breda Beban's video art and film works, sounds, music and voices are present in a specific way. As she herself put it in a statement of one of them: "Whenever I want to touch people without shaking them, I use music", it is obvious that the presence of audio contents in her works does not serve as background music and sound effects, but is treated equally in building of the entire visual performance. Besides *Jason's Dream*, which was made as a musical, there are other examples demonstrating the creative potential of music, such as *Let's Call It Love*, in which sounds of a Chet Baker's song from the record player are interspersed with the sounds of NATO bombing of Yugoslavia in 1999; *My Funeral Song*, where some friends are singing their favourite songs and wanted the same melodies for the last goodbye; or *The Most Beautiful Woman in Gucha*, as the best example of this practice. What was important to the production of Breda's and Hrvoje's works was that they often engaged famous musicians of different genres, from the composer Avro Part to top pop singers and groups. It is also interesting that other professionals, eminent authorities, participated in the realization of some Breda's works, e.g., the cameraman Robby Muller, who worked with Wim Wenders and Lars von Trier, shot *Beautiful Exile* with Breda, a five-channel video presented in the gallery space as audio and video installation.

Although the idea to present the work of Breda Beban's London Period in Belgrade is not new, this selection comes 37 years after her exhibition at the Museum of Contemporary Art. At this exhibition, organized in partnership of the Cultural Centre of Belgrade and the Museum of Contemporary Art of Vojvodina in Novi Sad, in cooperation with the SEEcult Portal for South-East European Culture, the audience in Belgrade and Novi Sad,

and later in Banja Luka (at the Museum of Contemporary Art of Republika Srpska) will get the most complete insight into the multimedia oeuvre of this well-known Yugoslav, Croatian and European artist. The most significant video art works and films by Breda Beban from the period 1991-2012 will be presented, nineteen video art works, video installations and art films, as well as two photographic projects: the cycle *Arte Vivo*, 2008/2011, which includes 13 colour photographs and the series *I Lay on the Bed Waiting for His Heart to Stop Beating*, with 36 colour photographs taken from 1991 to 1997.

We owe an enormous debt of gratitude for the realization of this demanding project to the family of Breda Beban, to Dubravka Cherubini from Trieste, and to Kalfayan Galleries from Athens-Thessaloniki, who have kindly lent us the material from their private collections. We would also like to thank Giulianna Carbi from Trieste Contemporanea, Committee for contemporary art for South-East Europe, who helped with importing Breda's works from Italy and our colleague Branko Franceschi from Zagreb, who kindly gave us the permission to print his text from the catalogue of the exhibition *The Adventure of the real*, organized as homage to Breda Beban in Trieste 2012.

Therefore, the exhibition titled ***Breda Beban, Let's Call it Love*** – from us, too: Let's call it love, dear Breda. Belgrade is looking forward to your coming, welcome to your Novi Sad, and we believe that your admirers in Banja Luka share the same feelings.

Gordana Dobrić, Svetlana Mladenov
March, 2014.

THE ADVENTURE OF THE REAL

Zagreb, winter '63. The school year had already started when Breda came to my class. We were told she had come from Skopje where a terrible earthquake had happened that summer. She appeared in a shiny black cotton school uniform with a little white collar, her hair straight and combed to the right and pinned back so tight by a hair clip that her already high forehead looked even higher. Her face had an openness about it, her mouth large, full of teeth that protruded a little, and her eyes playful. She had an unusual nose, a kind I had never seen before. The top of her nose seemed to have been lobbed off with a sword, it looked like a trapezoid.

I hadn't noticed her stockings then, always a bit patched up around the knees. I only noticed that following our first school breaks spent together. In fact, at the very sound of the school bell, she would be among the first to rush out into the school yard, with such speed, she would trip over a step and fall or would run into a teacher who happened to be carrying a rather large class register which would then fly out of his hands, falling all the way down the stairs and ending up in a heap. We would see her through the classroom window jumping like a gazelle across the paved school yard with her long legs flinging in the air, or hiding behind a bench covering her already wounded knee and torn stocking. 'She's like quicksilver' the teachers would say.

After school, we would walk home together, down an alley of birch trees. It would take us much longer than the others, she would stop at every house, at every tree, just to recount how different everything was in Skopje, how big their houses were, how full of friends and neighbours their house used to be, how many different types of trees grew there, how side walks there were much wider than ours and how crowded the streets were. There, she would say, all her desires and her dreams had emerged.

Our lives began to intertwine. I came to like her stockings patched up with a different colour thread and she my colourful jumper my mum had knitted, the colours on which had run, after our house was flooded in '64, so that the blue colour dyed the white and red patterns, while the red colour dyed the whole sweater light pink. We did not know it then, but we would love each other for the rest of our lives. We had our shared secrets, confided our fantasies and daydreams.

And so one afternoon, after school, while strolling through the streets, dilly-dallying in an effort to postpone our parting and laughing ourselves to tears because we had drawn dots on the top of the heads of Boro Sumić and Franjo Junaković in class to check if and when they washed their hair. I learned her greatest desire, that which she had always dreamed and fantasised about. "You see, my little sister" she said, "In such moments, from such laughter and unspeakable joy, I imagine being with one person who means a lot to me at that moment, a person I love: sometimes it is my grandmother; sometimes Esma, our neighbour from Skopje who always smelled of sweet cakes, or someone from school or playground, and I imagine how holding hands and standing in the middle of the side walk in front of the house, we'd raise them up in the air and a large transparent ball would appear around us, raise us up into the sky, and guide us through the universe".

Since those imaginings, almost five decades had passed. We lived unconventional lives in new countries and continents, experienced great loves and even greater tragedies, went through wars and lost friends along the way, then suddenly, the dream from her childhood started to take real shape on the other side of the globe, in Buenos Aires.

She welcomed me to a house built just as she liked it, the "chorizo" house in Avellaneda. It was a very functional house, the epitome of simplicity and elegance. She was radiant, with that familiar twinkle in her eyes as though they were about to exclaim 'Eureka!'. In fact, she often reminded me of Nikola Tesla, and not just in appearance. She too was of slim but firm build, with a penetrating gaze that could expose everything, was outstandingly knowledgeable and often had ideas far ahead of her time.

That was how I found her that early afternoon in the kitchen in Avellaneda, a kitchen that was incredibly reminiscent of her kitchen back in Zagreb. The same modernism, the same atmosphere, the same intimacy. A place that lived and breathed the lives of its dwellers and their friends. "You know, my little sister, in Buenos Aires they all kiss!", her words flowed like a torrent, "Wherever you go, you see people embracing and kissing!".

Tamara, Cristina, Debora, Charlie, Pablo, Juan and many others are credited with her falling in love with Buenos Aires. Discovering it closely, absorbing the life of the city and its people and also in love with its contradictions, she dared to touch its every dimension. Through frequent conversations with local artists that lasted late into the night, she discovered Alberto Greco, Argentinian icon, artist and poet who in the sixties upturned art through his actions, in the sense of communication and understanding of art, which were known as "*Vivo Dito*". Greco would point the finger at a passer-by and draw a circle around him or her with chalk, thereby creating an object of living art.

A challenge worth a try, the first series of *Arte Vivo* photographs were taken in Buenos Aires and named in honour of Alberto Greco. They were followed by a series of photographs of cities that have inspired her or that she loved, like Trieste, Tbilisi, London and Athens. Many others, I know she wanted to continue with, she unfortunately didn't realise.

Dubravka Cherubini (supervision of the translation in English by Ana Čavić)

THE ADVENTURE OF EMOTIONS

In Buenos Aires in 1962, the artist Alberto Greco, contributing to the subversive strategies of his generation that strived to annihilate the art object as a symbol of conformism and alienation of institutional and commercial culture, started his outstanding cycle of performances announced by the manifesto *Vivo Dito* (live finger, a/n), that encoded the elements of living reality as works of art. Moving asquat around chosen individuals, he chalked out circles thus marking totality of their subjectivity as the unrepeatable, living art work. Simultaneously, Greco determined artist as key protagonist in processing the reality into cultural system and defined art practice as social activism and public space as its domain. At the same time, on the other end of the world, in Skopje, city that a year later would be destroyed by the cataclysmic earthquake, little girl Breda Beban watched couples in love as they kissed by the river Vardar. The couples, imbued by the shared feelings and unaware of their setting, in her mental eye were separated from reality by a crystal sphere which, propelled by (the) emotions, slowly ascended taking them into the skies.

As in a plot of some novel of Latin American magical realism, forty years later our protagonists met in the same space. Sitting on one of many terraces of Buenos Aires, Breda was recounting her childhood vision and somebody present recalled Greco's legendary *Arte vivo*. The vision has found its form and the concept retrieved its vision. Greco's basically ontological discourse, inspired by the intellectual rebellion of his time and by then integrated into cultural inheritance, met multidisciplinary discourse of a contemporary artist, procedures of appropriation and re-enactment fuelled by powerful narration with elements of globalisation and gender poetics. Breda assumed Greco's gesture. The photos show her with her hair gathered in a tight bun as she squats in the right corner of the frame, staring into the camera. Clad in uniform-like clothes, with her eyes shielded by dark glasses, in one hand she holds the title card that defines the title of the work and the names of its protagonists while, by the other hand, she chalks a circle. Within the circle, standing above her, couples kiss in Trieste, Tbilisi, Buenos Aires, London, Athens... everywhere. Figure is the same; identities evanesce first in love that merges two into one, then in the universal gesture of kiss that overcomes all geopolitical, ideological, economical, conventional and, for that matter, all imaginable opposing systems. With this apotheosis of love back into the realm of socially engaged art, Breda Beban covered yet another part of her mission to bring emotions and passion, themes that the public understands and loves intuitively, into the domain of referential art thus creating another one of always necessary links that connects general public to the elitism of art and neo-avantgarde heritage. Her *œuvre* consistently focused on the narratives of individuals caught in socio-political dramas of their surroundings that are completely out of their influence or control. These little human stories, on which in fact the fate of all humankind is based upon, climax in the intimate figure of a kiss which, as merging of two separated souls into one, create the completeness craved for by all mankind from the beginning of time as the pivotal human dimension of our existence. Culture wise, the implications are numerous: from philosophical, as in Plato's Symposium, to those strictly artistic in masterpieces of modernism as in works by Rodin, Munch, Brancusi, Picasso, Warhol and others. Obviously, the realisation of civilisation of democracy and liberal sexuality highlighted the intimacy of kiss as a theme of mainstream art, but it is not accidental that it was *Vivo dito* of a female artist to point at the universal and quintessentially emancipating nature of its public display. In fact, the female artists were the ones who, thanks to their gender standpoint, drew attention to the mechanisms of sexual repression that glimpse through the iconography of love and factual shifting of sexual themes into the domain of pornography. Although there is something classical in the composition that in Breda's figures of kisses develops from tongues and heads positions suggesting a spiral movement that will eventually propel the lovers in the sky, not unlike the baroque representations of ascension, the kiss in her *Arte vivo* assumes the form of political viewpoint and not only about the social reality at that, but about the universal order as well.

Alberto Greco committed suicide in Barcelona in 1965, considering it his ultimate art work, as he stated in his farewell note. The artist who never ceased to annihilate the art object thus promoting identification of life with art, by annihilating the artist and elevating him to myth introduced death into the equation. Breda Beban died in London in 2012, fighting to the bitter end for the intensity of life that she was promoting by her art. The fate coupled these two activists in the great narration about meaning and role of art that marked the culture of the 20th century. Their voices added passion to this central theme that could be generated only from the so called cultural margins they themselves stemmed from and without which the Centre, as Croatian art historian Želimir Košević once said, wouldn't be anything else but a Black hole.

Branko Franceschi

HOW I WAS PART OF “BEAUTIFUL EXILE”

One cold and windy evening in Breda’s apartment in Northeast London. The five of us women at the table. Laughing, drinking, chatting. We spoke about music, cinema, literature, love, solitude. We spoke breathlessly, one after the other. Another evening in the series, “We are born, so to speak, provisionally, it doesn’t matter where; it is only gradually that we compose within ourselves our true place of origin so that we may be born there retrospectively and each day more definitively.” Breda reminded us of this aphorism of Rilke, close to us in so many ways.

Kati, with the best of London spirits but with a Finnish/Spanish heart, Irena, Serbian and almost from London, Cressida, English with a touch of Greek warmth from her grandfather and with a love for Italy handed down from her mother, Breda, brave Londoner with a Balkan spirit, and me, Trieste by acquisition, ending up there almost by chance from Malaysia.

That evening, all five of us were feeling like exiles. As if all of a sudden we were brought into these lives of ours, so uncertain and uprooted, after the loneliness created by severing all ties, but perhaps with the privilege of being together in this school of vertigo.

Breda remembered Rilke and pulled out the *Duino Elegies*, read by the friend Marko above the grave of his best friend Hrvoje, Breda’s companion who died so tragically:

*Shouldn't this most ancient of sufferings finally grow more fruitful for us?
Isn't it time that we lovingly freed ourselves from the beloved and,
quivering, endured: as the arrow endures the bowstring's tension,
so that gathered in the snap of release it can be more than itself.
For there is no place where we can remain.*

It is here in the *Duino Elegies* that Rilke also sings of his union to the cosmos, wishing to affirm that the mission of the poet is to celebrate life as the life of the soul that exalts the world animated by a breath of divine purity.

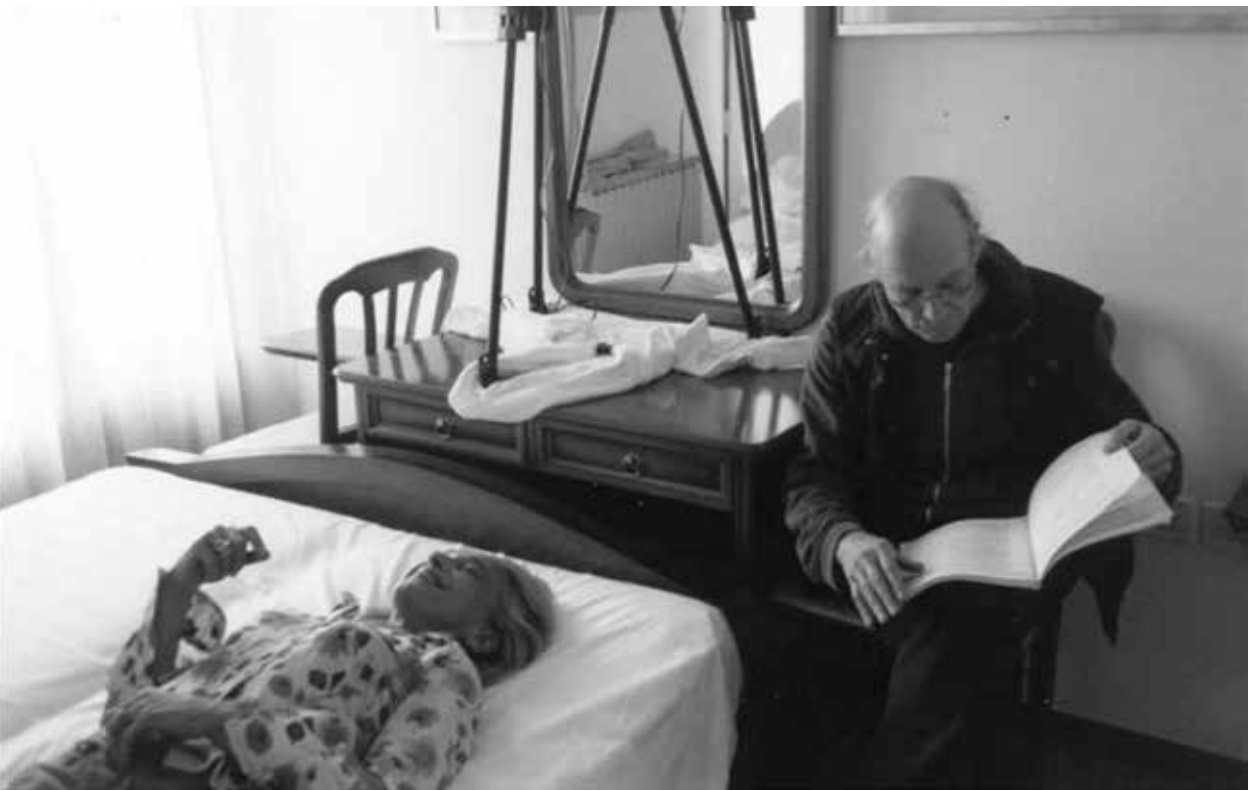
Breda at this point had her new film in mind. She began to skim through books and essays of art, speaking to us about Bernini’s *Ecstasy of Saint Theresa*, and the latest scientific research on probably the only region of the human brain “responsible” for both faith and orgasm. We got more and more interested. We agreed immediately to play a part in her idea of women in ecstasy, ordinary women, women immigrants, all of us her friends. All of a sudden this project came to life, and at the same time my distinctive potential to be “producer,” that she discovered after 45 years of wonderful friendship, was fully realized. And so with great enthusiasm and dedication I began working on the part in Italy.

And where else but Duino could the project be filmed!

On a gorgeous day at the end of February, in the bay of Duino, I welcomed Breda and the other protagonists, the producer from London, and finally the cameraman: none other than Robby Muller. For a moment I panicked: would I be able to pull it off? I was a bit afraid of Robby Muller. A man who had filmed some of the most beautiful films I’ve seen, who had worked with Jim Jarmusch, Wim Wenders, Lars von Trier. Would I be up to the task, I asked myself. Would I be able to portray what the director wanted?

This insecurity did not last very long. The spontaneity of our communication and the ease of our fullest contribution were already evident. And despite Kati’s morning discomfort after the party the night before in London and a few glasses too many of Cressida during the landing, I was ready for adventure.

The table written “cinema” on the sunny terrace of “Dama Bianca” was our favorite spot. We felt spoiled and pampered by the hotel staff. The days began with a grappa “neumivenica” (which means “before washing yourself”), an old Balkan custom suggested by Breda, that helps one think more clearly. Robby, famous for his daylight shots, took time to calmly study the perfect hour for filming. It was so funny when he performed like a tightrope walker, despite his 63 years of age, scaling the cabinets to position the camera on the ceiling above the bed, in order to get the perfect angle above the face of the protagonist! He had a hat that covered the few strands of his white hair tied up in a little ponytail and a joint perpetually between his lips. He went up and down the cabinet, mumbling about how we needed to wait until half past eleven, when the rays of the sun would come exactly between the two curtains, shining upon the face on the pillow. At that point he climbed down again onto the terrace to chat with us, to drink his umpteenth coffee and to ask for his umpteenth glass of wine, and all at once we realized that we would only work at that precise hour.



Breda Beban i Robi Miler
Fotografija sa snimanja **Beautiful Exile**, Devin, Italija, 2003.
Ljubaznošću Irene Mićijević, London

Photography from set **Beautiful Exile**, Duino, Italy, 2003
Courtesy by Irena Mićijević, London

Robby immediately befriended us women. What he liked most was that we were not actors (but I won't reveal to you the gossip that he shared with us at length and in detail regarding all his experience with professional actors). He made us feel like stars.

Breda was elated. The filming was going just as she planned, with the first couple takes nearly perfect. She let us choose the best moment and how to go about it. Alone or with a partner. The shots capture the portrait of each woman, from start to finish of the journey: before, during, and after orgasm.

I will never forget the excitement when Breda and Robby called me on the terrace to come and see myself on the camera screen. First I was trembling and then I was embarrassed and insecure, but as the film continued I felt an immense joy and satisfaction. I understood then that I had truly taken part in this incredible project and in its artistic realization. A strong emotion filled my heart.

Our evenings were gatherings of similar excitement. We spoke about life and its feelings, dedications, and passions. We took long walks along Rilke's footpath, tracing over the myth of Rilke's passion for Ms. Torre and Tasso. And the walk finished at the terrace of "The Little Nag," accompanied by Josè, the fascinating waiter that while serving guests never stopped dancing. What joy!

When both the bayside bars closed, we wished that the night would never end. And so we lingered by the door of our rooms, reluctant to be separated. The coming dawn gave us the opportunity to share our ideas, our visions, our innermost thoughts, our boldest desires. We spoke sincerely and among friends about how we got here, perhaps addressing ourselves more than each other.

One night, Robby finished the last drop of grappa, shaking the bottle with both hands, and lay down on the bed in the same position as the protagonist that morning. He turned his head toward the ceiling, as if towards the camera, and said: "Watching you through the camera and afterwards seeing you on film, I'm aware that most people will see for the first time the face of a woman at her most intense moments of happiness and, at times, of sadness. The faces are almost static, the pulsing vein of the forehead and the little uncontrollable movements of the mouth are very different from the images of orgasm that cinema usually offers us." And then, turning onto his side, he lit up his umpteenth cigarette and continued with a hoarse but tender voice: "In these seven days living with you, I learned more about women than in the previous 63 years of my life."

On Sunday when the driver came to pick up Breda, Kati, Cressida, Irena, Ingrid, and Robby, to accompany them to the airport, we realized that we had been successful.

Me, the last one, left for Trieste. I drove my car, driving slowly along the coast, the sun against my face. Only then did I realize how important the mission of the poet is for helping us understand that "It is beautiful to be here." I parked outside my house. Walked up the stairs. Opened the door. And remained motionless in the middle of the corridor with my bags on the floor.

From that moment on nothing would be the same.

Dubravka Cherubini

I mille occhi – International Arts and Film Festival, Trieste 2008



Fotografija / Photo: Goranka Matić, Breda Beban, Zagreb 1987.

Breda Beban je bila likovna umetnica, sineasta i kustos/kreativni producent čiji rad se bavi savremenim pojmovima subjektivnosti i emocija koje se javljaju na marginama velikih priča o geografiji, politici i ljubavi. Filmovi i fotografije Brede Beban smatraju se jedinstvenim izrazom intimnosti, ranjivosti i autentičnosti. Rodena u Novom Sadu, u nekadašnjoj Jugoslaviji, Breda Beban je odrasla u Makedoniji i Hrvatskoj. Slikarstvo je studirala na Akademiji likovnih umjetnosti u Zagrebu. Karijeru je započela kao slikarka i umetnica performansa, a sredinom osamdesetih, kada je sreća svog životnog i umetničkog partnera, Hrvoja Horvatića, počela je da radi na filmu, videu i fotografiji. Nakon izbijanja rata u bivšoj Jugoslaviji, 1991. godine, izbegli su zajedno i putovali od mesta do mesta da bi se konačno skrasili u Londonu, gde su nastavili da rade zajedno do Horvatićeve smrti 1997. godine. Radeći samostalno i/ili u saradnji sa drugim umetnicima i sineastima, napravila je brojne radove koji su izlagani u najznačajnijim muzejima savremene umetnosti u Evropi i Sjedinjenim Državama. Breda Beban je živela u Londonu i Šefildu, gde je predavala medijske umetnosti na Univerzitetu Šefild Halam (Sheffield Hallam University). Umrkla je 2012. godine ostavivši razne projekte nezavršenima.

Breda Beban was an artist, filmmaker and curator/creative producer whose work deals with contemporary notions of subjectivity and emotion that occur on the margins of big stories about geography, politics and love. Breda Beban's films and photographs are recognized as unique expressions of intimacy, vulnerability and authenticity.

Born in Novi Sad, ex-Yugoslavia in 1952, Breda Beban was raised in Macedonia and Croatia. She studied painting at the Academy of Fine Arts in Zagreb. Starting her career as a painter and performance artist, she began to work with film, video, and photography after meeting her partner and collaborator Hrvoja Horvatić in the mid-eighties. Exiled together in 1991 after outbreak of the war in former Yugoslavia, they travelled from place to place before eventually settling in London, where they continued their collaboration until Horvatić's untimely death in 1997. Working independently and/or in collaboration with other artists or filmmaker, she has fashioned a range of productions that have been exhibited at major museums of contemporary art in Europe and the U.S. Breda Beban lived in London and Sheffield, where she was Professor of Media Arts at Sheffield Hallam University. She passed away in 2012, leaving various projects uncompleted.

SAMOSTALNE IZLOŽBE (izbor) / EXHIBITIONS (selected)

- 2013** / *The Adventure of the Real*, Galerija Kortil, Rijeka, Croatia/ Hrvatska
The Adventure of the Real, Galerija Kazamat, Osijek, Croatia/ Hrvatska.
The Adventure of the Real, Museum of Contemporary Art, Zagreb, Croatia/Hrvatska.
Musical for the Senses, Photon - Centre for Contemporary Photography of Central and South East Europe, Ljubljana, Slovenia/Slovenija
- 2012** / *The Adventure of the Real*, Studio Tommaseo, Trieste, Italy/Italija.
- 2011** / *Complicity of Gestures*, Kalfayan Galleries, Athens, Greece /Grčka.
- 2010** / *The Most Beautiful Woman in Gucha - Part One*, Scottish National Gallery of Modern Art, Edinburgh, Scotland.
My Funeral Song, Camden Art Centre, London, UK.
- 2008** / *The Most Beautiful Woman in Gucha - Part Two*, Galerie Aline Vidal, Paris, France/Francuska.
The Most Beautiful Woman in Gucha - Part One, Lightbox, Tate Britain, London, UK.
Things to do in Buenos Aires, Trieste Contemporanea, Trieste, Italy/Italija.
Breda Beban Nights, Visninsrommet USF, Bergen, Norway/Norveška.
- 2007** / Galerie Aline Vidal, Paris, France/Francuska
New Centre of Contemporary Art, Louisville, Kentucky, USA/SAD.
Nuova Icona, Venice Biennial/Venecija, Italija.
Salon Galic, Split, Croatia/Hrvatska.
- 2006** / Museum of Modern and Contemporary Art, Rijeka, Croatia/Hrvatska.
- 2004** / Mario Flecha Gallery, Jafre, Spain/Španija.
- 2003** / *For One Night Only*, 38 Langham St. Gallery, London, UK.
Touchdown, Peer at St. Augustine's Tower, London, UK.
Little Films to Cry To, Peer, London, UK.
I Can't Make You Love Me, John Hansard Gallery, Southampton and touring to Wolverhampton Art Gallery, Wolverhampton; Newlyn Art Gallery, Newlyn, Cornwall, UK.
- 2000-2001** / *Still*, Site Gallery, Sheffield and touring Lux Gallery, London, UK and Kunstmuseum Thun, Switzerland/Švajcarska

GRUPNE IZLOŽBE (izbor) / GROUP EXHIBITIONS (selected)

- 2013** / *The Most Beautiful Woman in Gucha*, Days of Performance, Varazdin, Croatia/Hrvatska.
Selection of videos, *Lovely Days* - International Video Days, Bol, Island of Brac, Croatia/Hrvatska.
- 2010** / *This is All Film!*, Moderna Galerija, Ljubljana, Slovenia/Slovenija.
- 2010** / Tatton Park Biennial, Knutsford, Cheshire, UK.
- 2009** / 4th Baku Biennial, Azerbaijan/Azerbejdžan.
Contemporary Video Art, Pennsylvanian Academy of Fine Art, Philadelphia, USA.
How to Change Your Life in a Day, Galerie Aline Vidal, Paris, France/Francuska.
- 2008-2009** / *Borders and Beyond*, Taidehalli Kunsthalle Helsinki, Finland/Finska.
- 2008** / Georgian National Museum, Tbilisi, Georgia/Gruzija.
- 2007** / 3rd International Biennial, Baku, Azerbaijan/Azerbejdžan.
Zoo Art Fair, Royal Academy of Art, London, UK.
Video DUMBO, D.U.M.B.O. Arts Centre, New York, USA/SAD.
III Biennial de Jafre, Girona, Spain/Španija
- 2005-2006** / The British Art Show, touring exhibition, Newcastle, Manchester, Nottingham, Bristol, UK/SAD.
- 2005** / *Insert*, Museum of Contemporary Art, Zagreb, Croatia/Hrvatska.
Premieres, Museum of Contemporary Art, New York, USA/SAD.
- 2004** / *Strangers to Ourselves*, 201 St John Street, London, UK.
- 2003** / Artists' Film and Video, Art Now Lightbox, Tate Britain, London, UK.
VideoLisboa, Galeria Ze Dos Bois, Lisbon, Portugal/Portugal.
A Century of Artists' Film in Britain, Tate Britain, London, UK.
- 2002** / *Gevaltbilder*, MuseumsQuartier, Vienna, Austria and Touring Museum Bellerive, Zurich, Switzerland/Švajcarska.
- 2001** / *Konverzacija*, Museum of Contemporary Art, Belgrade, Serbia/Srbija.

FILMSKE PROJEKCIJE I PREZENTACIJE (izbor) / CINEMA EXHIBITIONS & PRESENTATIONS (SELECTED)

- 2014** / *Breda Beban & Hrvoje Horvatic* - selection of videos, Picturehouse, London, UK
Walk of Three Chairs, Peer Gallery, London, UK
- 2012** / I Mille Occhi International Film Festival, Trieste, Italy/Italija.
- 2008** / I Mille Occhi International Film Festival, Trieste, Italy/Italija.
- 2007** / Cinema Tuskanac, Zagreb, Croatia/Hrvatska.

Trieste Contemporanea, Trieste, Italy/Italija.

2006 / Cinemateque, Split, Croatia/Hrvatska.

2005 / National Museum Reina Sofia, Madrid, Spain/Španija.
I Mille Ochi International Film Festival, Trieste, Italy/Italija.

2003 / National Film Theatre, London, UK.
Cinema Zuid, Amsterdam, The Netherlands/ Holandija.

2001 / VideoLisboa, Lisbon, Portugal/Portugal.
London Film Festival, London, UK.
Rex Cinema, Belgrade, Serbia/Srbija.
Lux Cinema, London, UK.

2000 / World Wide Video Festival, Amsterdam, The Netherlands/Holandija.

NAGRADE /AWARDS

2001 / Paul Hamlyn Award for Visual Arts, UK.
Golden Sphinx, International Video Festival Medea, Novi Sad, Serbia/Srbija.

1998 / Silver Award for Performance in Music Film & Video, Worldfest Houston International Film Festival, USA/SAD.

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'Breda Beban: My Funeral Song', Denise Robinson, *Camera Austria*, no. 111, pp. 81–82, September 2010, Austria.

'Artist of the week: Breda Beban', Skye Sherwin, *The Guardian*, 25 August 2010, UK.

'Breda Beban: My Funeral Song', Irene Revell, *The Wire*, August 2010, UK.

'Breda Beban: My Funeral Song', Sophy Rickett, *HotShoe*, August 2010, UK.

'Breda Beban', Coline Milliard, *Artinfo.com*, July 2010, UK.

'Breda Beban: Funeral Song', Jon Morse, *Fallyrag Magazine*, May 2010, UK.

'The Body in Contemporary Art', Sally O'Reilly, Thames & Hudson, pp. 184–185, 2009, UK.

'On Gypsies and Orgasm', Louise Back, *Toro Magazine*, 19 Aug 2008, Canada.

'The Most Beautiful Woman in Gucha: Breda Beban in conversation with Mia Jankowicz', *Untitled*, pp. 4-9, Spring 2008, UK.

'Breda Beban', Marcha Morrison, *Art Papers*, p. 60, Jan/Feb 2008, UK.

'Short Film Seductive', Diane Heilenman, *Courier Journal*, p. 9, 11 November 2007, USA.

'imagine art after', Helen Holtom, *ArtRabbit*, 24 October 2007, UK.

'Breda Beban', Eline van der Vlist, *Modern Painters*, p. 99, October 2007, USA.

'imagine art after', Letezia Rittatore, *Amica*, p. 677, November 2007, Italy.

'Helen Holtom talks to artist and curator Breda Beban', *ArtRabbit*, 11 November 2007, UK.

'imagine art after', Antonia Carver, *Bidoun*, Fall 2007, USA.

'Venice Takes Flight', Adrian Searle, *The Guardian*, pp. 24-28, 12 June 2007, UK.

'The Most Beautiful Woman in Gucha', Branko Franceschi, *Nuova Icona* catalogue, 2007, Venice, Italy.

'Breda, L'anima dei Balkani', Tiziana Benedetti, *Zeno* magazine, pp. 38-39, March 2007, Italy.

'Breda Beban; emozioni in forma d'arte visiva', Ivana Godnik, *Piccolo*, p. 3, 2 March 2007, Italy.

'Breda Beban iziva custva in sproza reakcije', Ivana Godnik, *Primorski Dnevnik*, p.5, 2 March 2007, Italy.

'New Art on View: the Challenge of Collecting', Sheila Mc Gregor, Scala Publishers, pp. 18, 144, 150-154, 2006, UK.

'Istrazivanje mogucnosti zaljubivanja', Branko Franceschi, *Kontura Magazine*, pp. 14-15, December 2006, Hrvatska.

'Novo lice nakon nove slike', Ksenija Orelj, *Vijenac*, p. 7, 7 December 2006, Hrvatska.

Meditearn, Novi List, 'Vizualna komunikacija postala jaca od komunikacije abecedom', Nadezda Elezovic, pp. 8-9, 26 November 2006, Hrvatska.

'Publiku opcinili kadrovi filma', Nadezda Elezovic, *Novi List*, p. 6, 10 November 2006, Hrvatska.

'Breda Beban', Branko Franceschi, Museum of Modern & Contemporary Art Rijeka catalogue, November 2006, Hrvatska.

'Sate of the art', Adrian Searle, *The Guardian*, pp. 18-19, 27 September 2005, UK.

'Home is Where the Art is', Virginia Matthews, *The Guardian*, Diversity supplement, p. 5, 11 August 2005, UK.

'British Art Show 6', Hayward Gallery catalogue, pp. 146–152; pp. 186–189, 2005, UK.

- 'Themes in Contemporary Art', edited by Gill Perry and Paul Wood, Yale University Press, p. 36, 2005, USA.
- 'The Photograph as Contemporary Art', Charlotte Cotton, Thames and Hudson, pp. 164–165, 2004, UK.
- 'Beyond the Multiplex', Geoffrey Macnab, *The Guardian*, p. 28, 12 November 2003, UK.
- 'Spaces of Memory: Photographic Practices of Home and Exile in the work of Breda Beban', Rosemary Betterton, *N. Paradoxa* vol.13, pp. 22–28, 2004, UK.
- 'Breda Beban at Saint Augustine's Tower and 99 Hoxton Street', Sinisa Mitrovic, *Circa* 106, pp. 89-90, Winter 2003, Ireland.
- 'Breda Beban: I Can't Make You Love Me', MB, *Modern Painters*, pp. 117–118, Autumn 2003, UK.
- 'Imaginary Balkans', Martin Vincent, *Art Monthly*, no. 265, pp. 28–29, April 2003, UK.
- 'Breda Beban', Martin Herbert, *Art Monthly* No. 266, pp. 28-29, March 2003, UK.
- 'Breda Beban in Conversation with Chris Darke', Imaginary Balkans catalogue, pp. 23–26, Site Gallery, 2002, UK.
- 'Transmission: Speaking & Listening' vol. 1, edited by Sharon Kivland and Lesley Sanderson, pp.96–100, Sheffield Hallam University and Site Gallery, 2002, UK.
- 'Zwischen Faszination und Denunzation', Peter Stohler, *Gewaltbilder* exhibition catalogue, 2002, pp. 28-41, Museum Bellerive, Zurich, Switzerland.
- 'Stilvoll sterben', M.D., *Neue Züricher Zeitung*, 18 March 2002, p. 5, Switzerland.
- 'Still', Madeleine Schuply, Still solo exhibition catalogue, 2001, pp. 2-6, Kunstmuseum Thun, Switzerland.
- 'Breda Beban im Kunstmuseum Thun', Elisabeth Gerbert, *Kunst-Bulletin*, November 2001, p. 46, Switzerland.
- 'Breda Beban: Zimmer mit Aussichten', Thierry Greub, *Basler Magazin, Basler Zeitung*, no. 239, 13 October 2001, pp. 7-9, Switzerland.
- 'Sparsame Bilder spiegeln Odyssee', Marcel Henry, *Berner Zeitung*, p. 27, 22/23 September 2001, Switzerland.
- 'Das Erbe von Novi Sad eingefangen', Barbara Basting, *Tages-Anzeiger*, p. 6, 27 September 2001, Switzerland.
- 'Stills, Stille und Unruhe', Peter Anliker, *Fueilleton*, 26 September 2001, p. 6, Switzerland.
- 'Das Visuelle Tagebuch einer Flucht', Murielle Schlup, *Berner Woche*, no. 219, September 2001, Switzerland.
- 'Someone Slept Oblivious', Adrian Searle, Still solo exhibition catalogue, 2000, pp. 2-4, Site Gallery, Sheffield, UK.
- 'After Effect', Chris Darke, Still solo exhibition catalogue, 2000, pp. 37-40, Site Gallery, Sheffield, UK.
- 'Richard Cork's Five Best London Exhibitions', Richard Cork, *The Times*, 27 January 2001, p. 17, UK.
- 'Acting on Instinct', Ann Donald, *The Herald*, 28 September 2000, p. 22, UK.
- 'Breda Beban', David Briers, *Art Monthly*, no. 238, Jull-Aug 2000, pp. 35-36, UK.

RADOVI U KOLEKCIJAMA (izbor) / PERMANENT COLLECTIONS (selected)

Tate Britain, UK

Speed Art Museum, Louisville, USA

Weltkunst Foundation, Zurich

Museum of Contemporary Art, Zagreb, Croatia/Hrvatska

Museum of Modern and Contemporary Art, Rijeka, Croatia/Hrvatska

Museum of Contemporary Art, Belgrade, Serbia/Srbija

National Gallery of Canada, Ottawa, Canada/Kanada

Wolverhampton Art Gallery, Wolverhampton, UK

Arts Council of England, UK

IZLOŽBE / PROJEKTI

Kustoskinja / kreativni producent:

Imaginarni Balkan (Imaginary Balkans) je grupna izložba koja je prikazana u galerijama Sajt (Site) u Šefildu (2002); Korerhaus (Cornerhouse) u Mančesteru i Stils (Stills) u Edimburgu (2003). Krenuvši od sopstvenog intimnog poznavanja političke i kulturne istorije svoje nekadašnje domovine, Breda Beban se u nju vratila da bi odabrala radove umetnika sa obe strane srpsko-hrvatske granice. Kako nije bila u stanju sama da se nosi sa antagonizmima izazvanim nemirima i situacijama s kojima su se suočavala dva naroda, izborom radova iz Zagreba i Beograda iskazala je svoja lična razmišljanja o ovim uzbudljivim i turbulentnim prostorima.

Širok prikaz izložbe dat je u publikaciji *Teme u savremenoj umetnosti (Themes in Contemporary Art)* koju uređuju Džil Peri i Pol Vud (Gill Perry, Paul Wood) (Yale University Press, 2005)

Zamisli umetnost posle (Imagine Art After - IAA) je projekat u više etapa koji je fokusiran na kreativni proces kako bi se ispričale priče koje ne mogu da se ispričaju u zvaničnim prikazima i izveštajima. Prvo izdanje IAA krenulo je onlajn dijalogima između umetnika imigranata koji žive u Velikoj Britaniji sa njihovim sunarodnicima koji su ostali u svojim zemljama; domaćin dijaloga bio je Gardijan anlimitid (Guardian Unlimited) 2005. godine. Nakon dijaloga, projekat IAA je pomogao tim umetnicima da naprave nove radove, a rezultat je bio izložba u galeriji Tejt Britan (Tate Britain) (oktobar 2007- januar 2008). Drugo izdanje projekta započeto je 2009. godine, ali je projekat stavljen na čekanje na neodređeno vreme kada je Bredi Beban otkrivena neizlečiva bolest. Videti: www.imagineartafter.org.

Beskonačna škola (The Endless School) je predlog za jednu novu oglednu školu koja integriše mnogo različitih disciplina da bi istraživala nove sisteme vrednosti za novi pristup čovekovoj udobnosti i sreći. Ovaj projekat je fizički izveden kao arhitektonsko delo: model-skulptura i istraživanje, a rađen je kao predlog u kojem se u centar pažnje stavlja ono što je ključno za naš svakodnevni život, preživljavanje i napredak. Cilj je da se nauka i tehnologija obogate poetskom intuicijom i ličnim izrazom i da škola omoguću tranziciju starog društva koje se zasniva na znanju u novo društvo koje se zasniva na kreativnosti. Fizički izgled projekta, na kome je radio i arhitekta Vil Meklin (Will McLean), realizovan je u obliku kuće za lutke; ona je sama po sebi model škole, fragment koji predstavlja pedagošku platformu u malom. Elipsoidna konusna posuda napravljena od iverice i presvučena egzotičnim furnirima je istovremeno radni sto i motiv za neku arku ideja. Beskonačna škola je predstavljena na bijenalu u Taton Parku (Tatton Park) 2010. godine.

EXHIBITIONS / PROJECTS

curator / creative producer of

Imaginary Balkans was a group exhibition which was on show at Site Gallery, Sheffield (2002); Cornerhouse, Manchester and at the Stills Gallery, Edinburgh (2003). Starting from her own intimate knowledge of the political and cultural history of her former homeland, Breda Beban returned there to select work by artists from both sides of the Serbian and Croatian divide. Unable herself to deal with the antagonisms created by the unrest and the situation faced by the two nationalities, the selection of work from Zagreb and Belgrade, expressed her own personal reflection on this emotional and turbulent territory. The exhibition features in *Themes in Contemporary Art* edited by Gill Perry and Paul Wood (Yale University Press, 2005).

Imagine art after (IAA) is a multistage project that puts the creative process at the heart to tell stories that official narratives and histories are unable to tell. IAA's first edition started with online dialogues hosted by Guardian Unlimited in 2005 between migrant artists based in the UK, with their compatriots who stayed in their country of origin. Following the dialogues, IAA supported the artists to develop and produce new work, which resulted in an exhibition at Tate Britain (October 2007-January 2008). The second edition of the project started in 2009, but was put on indefinite hold after Breda Beban was diagnosed with a terminal illness. See www.imagineartafter.org.

The Endless School is a proposal for a new landmark school that integrates a wide range of disciplines to explore new value systems for a fresh approach to human comfort and happiness. Physically realised as an architectural model-cum-sculpture and research, the work existed as a proposal that centres on what is essential to our everyday life, our survival, and our progress. Aiming at investing science and technology with poetic intuition and personal expression, the school creates a transition from the old knowledge-based society to the new creative-based society. In its physical manifestation, developed with architect Will McLean, the project took the form of a dolls house, which is itself a model of the school, a self-similar fragment of a pedagogic proposition. An ellipsoid conic vessel fabricated from plywood and skinned in exotic veneers that is both a desk and a motif for an Ark of ideas. The Endless School was shown at the Tatton Park Biennial 2010.

Fotografija / Photo: Ferdy Carabott, Breda Beban

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Agencija McCann Beograd, osnovana 1997. godine sa sedištem u Beogradu deo je McCann Worldgroup, jedne od najvećih marketing komunikacijskih mreža na svetu sa prisustvom u 180 gradova u više od 120 različitih zemalja. McCann Worldgroup u vlasništvu je Interpublic Group of Companies (IPG), jedne od najvećih svetskih multinacionalnih komunikacijskih kompanija. Agencije u okviru I&F McCann Grupe dobile su do sada preko 170 nagrada na domaćim i međunarodnim festivalima. Velike ideje koje prevazilaze pojedinačne medijske kanale, kao ključ uspešne komunikacije, proizvod su kojim se agencija ponosi.

