

SERBIA PAVILION

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Nothing Between Us

Vladimir Perić, Miloš Tomić

Commissioner: Maja Ćirić. Venue: Pavilion at Giardini

Maja Ćirić: Vladimir Perić and Miloš Tomić were selected by the advisory board among twelve nominees who submitted their proposals to the Serbian Ministry of Culture. These artists, representatives of two generations, were selected because of the way they relate to the topic of the “Encyclopedic Palace.” They both act as collectors/researchers who create in a neo-Fluxus tradition, making sense out of everyday objects and situations. “Nothing Between Us” is the title of their joint exhibition, which resonates on many levels: the relationship between different generations, art and life, “minor” and “major” history, childhood and adulthood, etc. Tomić documents his performances in a video format, while Perić accumulates objects over a long period of time and eventually makes installations out of them that have an entirely new meaning.

Tell us about the project you are presenting at the Venice Biennale:

Vladimir Perić: One aspect of my presentation is the three-dimensional wallpaper that will dominate the space of the Pavilion. It is a symmetrical pattern made of 247 rubber Mickey Mouse toys, produced in 1968. This wall installation is simultaneously cheerful and terrifying. Under license by Walt Disney, the toys were produced in the Yugoslav factory “Biserka” in Zagreb, and were collected at flea markets over a period of two decades. At first, the installation provokes a lively reaction from the audience; but if one finds out that a whole generation of people who played with these toys as children disappeared in the civil war, died of disease and poverty or emigrated to other countries that provided better living conditions, the work is perceived as a monument to a generation that tragically disappeared.

Miloš Tomić: *Musical Diaries* came from my unfulfilled wish to make music. It started as daily play with everyday objects. This play consisted of amateur improvisations, attempts to forget oneself, paying attention to what household objects and musical instruments have to say. It started as kind of intuitive musical therapy. It did not take long for my two-year-old son to jump in when he saw how house rules don't apply during those sessions: it was allowed to throw and break things, scream, jump freely and behave pretty anarchistically as long as it “sounded good.” *Little Music Professors* are short courses that I've followed from very young pupils in schools for classical music. They took the role of their professors in order to teach me basic musical rules, scales, notes. They helped me and forced me to learn to play some simple melodies for beginners, and they stopped me each time I made a “mistake.”

Source:

http://www.flashartonline.com/interno.php?pagina=venicebiennale_det&id_art=1087&det=ok&articolo=SERBIA-PAVILION