



Filip Cakić (1986, Belgrade), student graphic design, lives with his parents in Belgrade

Subjective map of Serbia, 10
IQ Test, 24
Serbian Waltz, 28
Alternative flags for Serbia, 115, 117, 120, 121



Buba Čvorić (1980, Novi Sad), student of (master program) Dutch Art Institute, Enschede (NL), lives together with her husband in Utrecht (NL)

What I didn't leave behind, 96

"After one and half year of living in the Netherlands, I have the impression that I cannot talk anymore about Serbia from a clear point of view. My previous knowledge and feelings are disturbed, vague and transferred somewhere where I can no longer reach them. Memories are fading away, and all I have now is fragile, fragmented memories of home, faces and words. I see my past in Serbia as a deep open wound which can't be healed, caught in the space where I can't recognize who I was or who I am now.

For me, someone who left the country with the goal not to come back, Serbia is a lost dream. A deep dark well. Forgotten land.

But coming to the Netherlands wasn't easy, or dealing with a reality in which I'm a stranger, an alien, an emigrant. From this perspective, my past and memories, my identity and 'national spirit' is speaking louder inside me. I kept precious and important messages in my old (Serbian) and new (Dutch) mobile phone. All together twenty messages. Most of them are deeply personal: from my family, friends, boyfriend (who is Dutch) and people who helped me get out of Serbia. Somehow, all these written words are of crucial importance. They are - in some strange way - the only physical proof of what I went through in the past two years.

This was why I decided to put these text messages together and make a kind of personal archive. "



Smaragdina Garić (1983, Belgrade), graphic designer, rents an apartment in Belgrade

Subjective map of Serbia, 9
Maps of Serbia, 19
Gold-digger girls and mafia-looking guys, 68
Alternative flags for Serbia, 117, 119



Dragana Grujić (1983, Belgrade), painter and visual artist, lives together with her boyfriend in Belgrade

Maps of Serbia, 12
Saint Slava, 74



Nataša Jovanović (1975, Belgrade), architect and graphic designer, lives with her mother in Belgrade

Posters of electronic concerts that we've organized, 66
Gipsy market in Zemun, every sunday, any object, 84

"Parafin is Marija, Nikola, Marija and myself. We organize electronic concerts and make the posters for the events ourselves."



Stevan Kostić (1986, Pirot), student of graphic design, lives with a roommate in his own apartment in Belgrade

Timelines of my Serbian experiences, 64
Alternative flags for Serbia, 115, 116



Simon Kuzmanović (1985, Belgrade), student of graphic design, lives with his parents and sister in Belgrade

Alternative flags for Serbia, 116



Marija Kovač (1979, Belgrade) art historian and postgraduate student at the Faculty of Political Sciences, Theory of Culture dept., lives with her parents and sister in Belgrade

Maps of Serbia, 12
Mixed memories, 44
Our crashing banknotes of 1993, 46

"Life in Serbia is a constant striving for absolute freedom of mind and spirit in harsh conditions. Opportunity to participate in creation of this book was a unique journey through outer and inner space, and it helped me discover new questions and new answers about who we are, where the past and the future are, do we live in reality or do we escape it. One thing is certain: my perception is wider and clearer, and my fears are reduced. And that instills hope."



Vuk Kuzmanović (1987, Belgrade), student of audio and video technologies, lives with his parents in Belgrade

Maps of Serbia, 14
To date, 42
My room is our room, 80
Alternative flags for Serbia, 121



Milena Zarić (1976, Pančevo), graphic designer and artist, lives with husband and two years old child in Belgrade

One way ticket, 88



Predrag Marković (1984, Belgrade), student of graphic design, lives currently in Obrenovac

Subjective map, 7
Serbian landscape, 82
Alternative flags for Serbia, 119, 121



Milena Ljubojević (1985, Belgrade), student graphic design, lives with her parents in Belgrade

"In God we trust", 50
Alternative flags for Serbia, 115, 117

"In recent years more and more banks have come to Serbia. In almost every street in Belgrade one can find a bank. I'll show all logos of current banks and include some information about them."



Maja (Maya) Lukić (1976) architect and visual artist, lives with her parents in a family house in Niš

Green Serbia, 54
When pavements become obstacles in Niš, 58
Marconiero, 98
Alternative flags for Serbia, 116

"The flag I made is a regular flag but instead of a traditional coat of arms I inserted a splashed logo of the national broadcaster 'Pink' transposed in yellow. Instead of the letters 'pink' now it has the slogan "Only Grand Show Saves Serbs" which is a parody of an old Serbian motto "Only Unity Saves Serbs". The music show 'Grand Show' lacks music and visual qualities but is widely popular and gives a new perspective on mass culture (anti-culture) in Serbia."



Miroslav Milović (1982, Belgrade), industrial designer, lives in his apartment in his parents' house, but will move to the USA soon

Maps of Serbia, 12, 18
New road signs for Serbia, 62
Heritage, 108
Alternative flags for Serbia, 117



Aleksandra Petković (1988, Belgrade), street artist and student of communication and media, lives with her mom and sister in Belgrade

My little peace of Serbia, 102



Nevena Popović (1976, Belgrade), sculptor and visual artist, lives with her parents in Belgrade

Maps of Serbia, 14, 16
Existence, 56
Rebuilding, 60
Bank robbery, 52
Alternative flags for Serbia, 118, 121

"The children's drawings are from the House for Neglected Children "Jovan Jovanović Zmaj" in Belgrade. (Jovan Jovanović Zmaj was a medical doctor and famous children's poetry writer. He is the last person in 'Our crashing banknotes of 1993' on page 49.) I worked there in 2002 as an art teacher, but I didn't have access to the files of the children. The three boys in the photos are brothers, but unfortunately I forgot their names. Psychologist explained to me that pointillism in their drawings says something about the children's need to mark their territory."



Iva Spasojević (1983, Belgrade), industrial and graphic designer, lives in her brother's apartment in Belgrade, (who is not living in Serbia anymore)

Maps of Serbia, 15, 21
I am not my country's mistakes, 114
Alternative flags for Serbia, 116

"I've tried to send a message about the inability to leave Serbia and to progress in it. With a little bird I've made it a bit less harsh. I know it can be barely understood in the a drawing, but this should be a sparrow, which is, by the way, a symbol of Belgrade. In some distant way, this should be me, that Belgrade bird whose wings are tied up so that it can't leave Serbia, or can fly in it. That's what this drawing should be about. (I think Serbia is full of such 'birds'.)"



Maja Stević (1983, Bijeljina, Republic of Srpska), Industrial designer, rents an apartment in Belgrade

Alternative flags for Serbia, 120

"Subjectively, I see u, breathe u, love u, hug u, Serbia. Every single man and woman has as his/her main goal to understand its meaning and importance. Those who don't see themselves through that goal and go against it, commit a crime.

Motivation Is deep inside us! Everyone has his/her own inner mechanism which leads us in different ways. The mechanism is simple and easy to explain. We were born to love and live in peace and freedom. Also, we are here to extend the human race. Reason is not there for the people to make money, gain power, start wars, build prisons and contract illnesses. Rebellion occurs especially in the countries where freedom is endangered. It naturally exists. It is directed against all those who take freedom away, those who create disorder in our souls.

Slavic soul is the soul of Serbia. It's the soul that holds on to its dignity and looks for support. There are many good and bad sides to the Slavic soul of Serbia, but I'm proud of it because there has always been and there will always be lots of love in it as long as Serbia exists. I'm subjective, but also aware of it's value. I'm thankful to Serbia, I'm not thankful to men in power. Powerful men don't have souls and that's why they will be gone because their souls will always be behind the bars."



Hana Tegeltija (1986, Belgrade), student of graphic design, lives with her parents in Belgrade

Maps of Serbia, 12, 17
Extreme differences of Belgrade, 32
Alternative flags for Serbia, 117, 118, 121



Marina Tomić (1982), Student of the Master Program at the Dutch Art Institute, Enschede (NL)

Maps of Serbia, 13
Every person is a tailor of his own happiness, 94

"About a year before I prepared to come to Holland I had had an exhibition in Novi Sad in Serbia. On a black linen square I had sewn in words on it from my diary. I wasn't physical capable of finishing everything so I asked my mother and grandmother to sew in white letters on that black linen. In the photo the two of them are sitting outside on the grass sewing in the letters by hand. It's about the sentences that are important to me - about my dreams and desires for unlimited space for me and my art. My mother and grandmother respect it, but don't understand the work.

This time I made a photo where I am sitting in the Netherlands sewing in bits using their letters. The sentences are very honest and important to me because of the distance. The photos look similar, but represent our connection and disconnection at the same time."



Dimitar Vuksanov (1985), student of graphic design, lives with his mother and younger brother in Belgrade

Maps of Serbia, 13
Only Serbs can Save Unity, 30
Belgrade; Love it or leave it, 40
Alternative flags for Serbia, 121



Vladimir Milenković (1969), MSc Arch, assistant professor & **Tatjana Stratimirović** (1969), MSc Arch, teaching assistant at the University of Belgrade, Faculty of Architecture, where they teach architectural and urban design and design methodology. Working together in a studio Neoarhitekti they are researching the phenomenon of modernity in contemporary conditions. They both live with their families in Belgrade city center.



"Instead of submitting a contribution, we have asked our 1st year of master course students at the Faculty of Architecture University of Belgrade to give their opinions on the subject as a brief for a short workshop."



Ivana Barandovski (1986, Belgrade), master course student architecture, lives with her parents in Belgrade

Maps of Serbia, 14
Alternative flags for Serbia, 116



Olja Cvijanović (1986, Belgrade), master course student architecture, still lives with her family in Belgrade

Alternative flags for Serbia, 118



Nevena Kocić (1986, Aleksinac), master course student architecture, currently staying in Belgrade with my sister in order to complete my studies

Three kisses, 70
Kudos, 72

"Kudos, celebrity, renown, reputation: those words are from the dictionary, but the fact is, there is no English word for the Serbian 'SLAVA'. Probably because the Serbs are the only nation celebrating 'Slava'. It's the Serbian custom of celebrating their family saints."

Zorana Lužanin master course student architecture

All we need, 78
Alternative flags for Serbia, 119



Marko Marović (1986, Belgrade),
master course student architecture,
lives with his father in Belgrade

Alternative flags for Serbia, 119



Marija Miković (1986, Belgrade),
master course student architecture,
lives with her brother and parents in
Belgrade

Alternative flags for Serbia, 119



Svetlana Pavković (1982, Pančevo),
master course student Architecture,
lives with her parents

Maps of Serbia, 23
Alternative flags for Serbia, 120



Milorad Pejanović (1986), master
course student architecture, lives with
his parents, sister and a dog in Belgrade

Alternative flags for Serbia, 116



Dunja Rezić (1986), master course
student architecture, lives in Nova
Pazova with her parents

Alternative flags for Serbia, 120



Marija Strajnić (1986, Belgrade),
master course student architecture,
lives with her parents and brother in
Belgrade

Maps of Serbia, 13
Alternative flags for Serbia, 118



Tijana Vitomir (1986, Sarajevo, Bosnia
and Herzegovina), master course
student architecture, living in Belgrade
since she was 16 with her two brothers
and a sister

Alternative flags for Serbia, 118



Mina Vukosavljević (1985, Belgrade),
master course student architecture,
lives with her brother and parents in
Belgrade

Maps of Serbia, 20
Lines of human destinies, 26
Alternative flags for Serbia, 120

"Hands have life lines so specific to each human being that it symbolizes diversified human destinies. This variety of human fates is particularly accentuated in our little corner of the world. Maybe we should sometimes recollect those other people as well."



Ana Zekonja (1986, Beograd), master
course student architecture, also writes
poetry, does performances and works
with children at birthday parties. Ana
lives with her parents and sister in their
apartment in Belgrade

Alternative flags for Serbia, 118

"I am very connected to the atmosphere of the city, industry zone, bridges and rivers. I like to walk a lot and spend most of my time with friends."

De Balie, Amsterdam www.debalie.nl

In November 2008, De Balie, an Amsterdam centre for politics and the arts, presented the three-day event *A Rough Guide to Amsterdam* in the Serbian capital of Belgrade. De Balie produced a programme featuring video diaries, debates, music, films, photography, theatre, video art and graphic design, in cooperation with several partners. Through art and discussion, they attacked existing clichés. The focus was on the similarities rather than the differences between Serbia and the Netherlands. Each country is showing cracks in its national self-image, and in each country national identity is currently a hot topic for discussion, as is the question of how people should relate to their country's past. Several artists, including Annelys de Vet, were asked to join the manifestation.

Two years previously, the festival had begun in the opposite direction: before a large and diverse audience in Amsterdam, artists, thinkers and practitioners had painted a clear picture of important Serbian issues.

De Balie has always had an international focus (also devoting attention at different times to cities such as Sarajevo, Sofia and Riga) and aims to increase it. In the next few years, De Balie and several other international hubs will team up to open new pathways to each other's audiences and introduce different activities in the fields of art and debate and all the hybrids in between.

Dom Omladine www.domomladine.org

Dom Omladine Belgrade (DOB) is a centre that promotes programmes for young people in the area of contemporary art and culture. Dom Omladine's range of activities covers all artistic disciplines and forms, from visual arts and new media to film, theatre and music. Educational discussion programmes have an equally significant role and have been a trademark of DOB for decades. The basic principles and criteria for new programmes are innovativeness and relevance.

DOB was established in 1964 and is located in the heart of Belgrade. It has gained a cult status as a gathering place for the city's young people. Each year, more than 180,000 of them visit DOB and participate in approximately 1,000 different programmes. The cultural centre's activities take place in six auditoriums (five of which are multifunctional) and halls, as well as in the Magacin venue on Kraljevića Marka, which has a total surface area of more than 5,000 square metres.

DOB strives to function as a platform for promoting new artists, ideas and initiatives, and to connect institutional and noninstitutional culture. In addition, it serves as a key meeting point for domestic and foreign artists, brings together representatives of different cultural scenes, and is an active member of many local, regional and international cultural networks. Dom Omladine was established and is funded by the City Council of Belgrade.

Magacin

Magacin (MKM) is a cultural centre for young artists who participate in the creation of noninstitutional multimedia productions. Magacin is DOB's external venue, and its basic purpose is to provide space for the preparation and realisation of different projects by independent artists and cultural organisations. Magacin's vast and inspiring space plays host to many workshops, exhibitions and debates, and it is constantly working to improve Belgrade's alternative arts scene.

Subjective Atlas www.subjectiveatlasofserbia.info

In this atlas young Serbian artists and designers have mapped their country from an individual perspective. Most of the work was made during a workshop held at Magacin cultural center. The interviews I did with the artists about their work went directly to the soul of their society. As I talked with the designers, I was relieved to find that Serbians had great political awareness. They are much more conscious than we are of the collective element in society. There seems to be no room for egotism or individualism. People offer great help and support to each other. One of the youngest participants in the Atlas, Simon Kuzmanović, born in 1985, proudly explained that the Serbians were actually a very colourful and energetic people: "it takes a lot of energy to start that many wars, even if you lose them all". It's a disarming way of looking at things.

Asked how he might contribute to the Atlas, the designer Milan Ukelić answered: "I don't know yet. I don't know what personal is, what I am, who I am, what Serbia is. All the borders change continually; everything changes from day to day. Nationality, identity – I don't know, I don't know what that is." It almost seemed as if most people could not, or did not want to, identify with their own culture. The idea of national identity seemed to be taboo. "That's what started wars," a visiting journalist said. "Isn't this a dangerous project you're doing?"

Born of personal experience, the contributions in this atlas portray moving stories, some cynical or critical, others intimate and vulnerable. The unconventional images offer a new insight into a nation whose identity is scattered. They do not voice opinions but share human observations. The works reach directly to the soul of the society and constitute a confrontational crash course in Serbian culture. Through mapping cultural identity in this way, the *Subjective Atlas of Serbia* functions as a tool for understanding contemporary society at this place, at this moment. *Annelys de Vet, 2009*

Annelys de Vet (1974, Alkmaar) is designer and head of the design department of the Sandberg Institute Amsterdam, Masters Rietveld Academy. Since 2003 she is working on a series of subjective atlases. The publications are 'mapping' a country, region or political entity on a personal way by its inhabitants themselves. On this way alternative views are developed towards political entities that lack a nuanced representation in the media. For more info: www.annelysdevet.nl

Previous atlases in this series:

- *Subjective Atlas of the EU, from an Estonian Point of View* (Tallinn, 2003)
- *Subjective Atlas of the Netherlands* (BIS Publishers, 2005)
- *Subjective Atlas of Palestine* (010 Publishers, 2007)