



ART FOR ALL

УМЕТНОСТ ЗА СВЕ

Novi Sad, 2022.

THE WEALTH OF DIVERSITY, OR LET'S MAKE CULTURAL HERITAGE ACCESSIBLE TO ALL SENSES

„Good design enables, bad design disables.“ EIDD Stockholm Declaration, 2014

It is not enough just to declaratively speak about diversity. It is necessary to observe the world from the point of view of other needs, possibilities and different ways of thinking. Every human being is a unique individual with different personal characteristics, emotional, social and cultural needs and capabilities. This fact makes our world infinitely rich in its diversity which we should appreciate and cherish.

„To achieve this goal, the urban environment, facilities, services, culture and information – everything that people use – should be accessible to every member of society, suitable for use and appropriate for human diversity. The ability of each individual to realize all their life functions without barriers permanently contributes to a deep cognitive, relaxing, regenerating sense of well-being and social inclusion. By respecting each individual, we change the environment in which we live and provide the opportunity for everyone to express their needs and desires, while respecting others.“

EIDD Stockholm Declaration, 2014



**Audio catalogue
in Serbian
language**



**Interpretation
in Serbian sign
language**

(RE)HABILITATION PROPERTIES OF ART

Each individual's cultural needs and enjoyment of art are important for personal development, just as all basic human needs are. Numerous empirical and clinical evidence points to the importance of art as a (re)habilitation tool in the education and upbringing of children and people with disabilities.

The emotional benefit of practicing artistic disciplines is manifested through the control of emotional outbursts and the raising of self-esteem. Art provides opportunities for people with disabilities to communicate and cooperate with people without disabilities, which is not less important in a social context. Art has the ability to equalize and enrich lives of those who are engaged in it.

Art creation, as it is commonly known, facilitates coping with stress and traumatic experiences, it develops motor skills and improves cognitive abilities. The rehabilitative feature of fine art lies in the process of creation itself, i.e. creating a reflection of one's inner being, which improves other social skills and communication with the environment.

ARTWORK AND INCLUSION

Institutions of education and culture have always been approached with a dose of respect and high expectations. Not without reason, because they are the guardians of our cultural heritage, collective identity, bearers of social progress and development. Precisely because of this, it is extremely important to achieve a paradigm shift and respect for diversity in those areas. That change should be reflected not only through architectural accessibility, but also in the way of presenting all available content that is realized or kept in these institutions.

In 2011, a project was realized that marked the beginning of a different presentation of art works to the public in Novi Sad. The idea of Snežana Nikolić, Master of Typhology from the "Milan Petrović" School, which she realized in cooperation with the Pavle Beljanski

Memorial Collection Gallery and the curator Milica Orlović-Čobanov (Orlović-Čobanov & Nikolić, 2015), was to open the gallery's doors to people with visual disabilities.

In the inclusive society we strive for, it will not be necessary to single out, emphasize, apostrophize, put different prefixes, but the principles of diversity, equality and inclusion will be woven into every pore of the social system. When equality and inclusion are no longer topics of conversation, but an implicit life framework for everyone, we will know that we have succeeded.

ABOUT THE PROJECT

This exhibition is based on two premises. On the one hand, to demonstrate standards i.e. necessary adaptations of space and methods of presentation for everyone. On the other hand, to display the innovative artwork collection of the "Milan Petrović" School. Both premises correspond with diversity, which is still invisible to the main social and artistic directions.

The goal of the exhibition is to sensitize all members of society through education about diversity. Visitors of this exhibition can ask themselves: Why are the works of art displayed in such a manner and what are the aids and technologies for? The simplest answer is that the full experience of an artwork can be achieved through different senses. The goal of using assistive technologies at this exhibition is to achieve the personal freedom of each visitor - from entering the exhibition space to fully experiencing the artwork, autonomously and independently.

ART COLLECTION OF THE “MILAN PETROVIĆ” SCHOOL

Elementary and Secondary Boarding School „Milan Petrovic“ , based in Novi Sad, is the largest institution in the region dealing with all life aspect of children and people with disabilities. In addition to its educational and social roles, the School pays special attention to the pupils and users' inclusion in cultural and artistic contents. The School's gallery was formed thanks to many years of experience gained through humanitarian art colony “On the canal between two bridges” (1996). 425 artists, from Serbia and abroad, participated in the twenty convocations of the art colony. They donated 1,250 works of art works to the School. In the sphere of visual arts and new art practices, cooperation with associations Per. Art and MMC Led Art stand out. Cooperation with the Pavle Beljanski Memorial Collection Gallery, Academy of Arts in Novi Sad, participation in the Museum Night, projects “Novi Sad - European Capital of Culture”, “Cultural New Settlement” and numerous other projects profiled the School as a full-fledged participant in the cultural life of the city.

Based on these experiences, in 2018, the School started art and re-search project “Inclusive Gallery”, first in physical and then in digital form (includnagalerija.rs). This project is related to creation of accessible artwork. Inclusive gallery strives not to exclude a single person from the experience of an artwork, addressing the senses that person uses in everyday communication. Works from this collection, as well as other purchased or donated artworks form the backbone of this exhibition.

CUSTOMIZATION AND TECHNOLOGIES

The tactile path guides and directs visually impaired people to move independently in an unknown space. They use the information they receive kinesthetically under the foot and with a long white stick.

The tactile spatial map is used to indicate the appearance, size of the space and arrangement of all elements (furniture, exhibits).

Tactile diagrams are intended for a tactile representation of an artwork which is inaccessible to touch in a two-dimensional representation.

The Braille Catalog is a transliteration of all printed texts and is intended for visually impaired people who can read Braille.

Braille and enlarged font legends are intended for visually impaired people.

The digital catalog contains all the elements of the printed catalog in electronic form. It is enriched with audio and video links for:

- video guide in sign language
- audio guide

Assistive technologies for mobile devices:

- QR code tag with links to video guide in sign language
- Audio description available via NFC tags for mobile applications
- Video work with audio description intended for visually impaired people.

OBJECTS



Nikola Dzafo – *Be careful – art does not bite* – Interactive tactile learning device (2010)

Interactive tactile learning device consists of thirty mobile panels showing the heads of watchdogs (the kind we see at the front doors as a warning sign for intruders). However, these disturbing-looking heads asks for interaction because the art does not bite. It also invites people to discover the second layer of this object, as panels are placed on 30 different supports which are distributed according to 30 letters of the Braille alphabet. One of the ideas is to open up visual art to haptic sensory experience. The author notes that the work is intended for “blind, partially sighted and those who does not see”. The goal of the work is multiple: demystification of artistic creativity, sensitizing the public to diversity, increasing the visibility and quality of life of marginalized social groups and people with disabilities, coexistence.



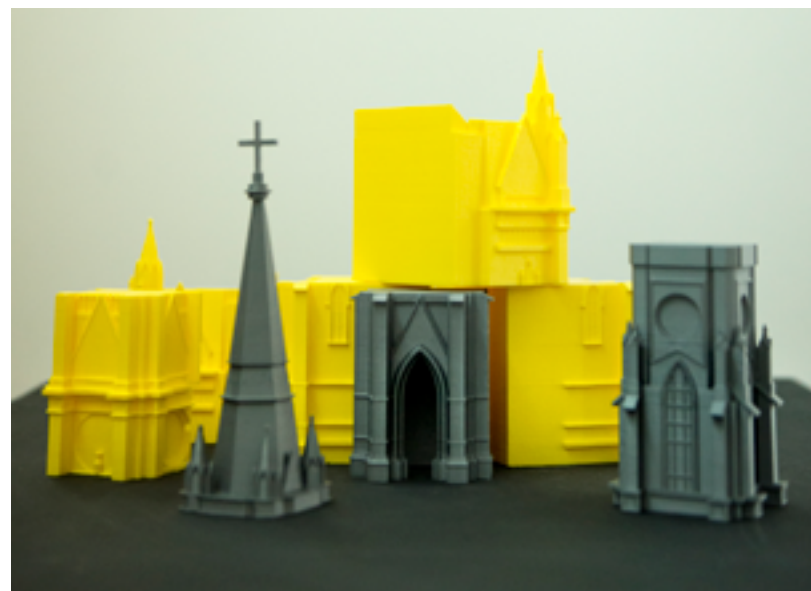
Dragana Kuprešanin – *Invisible wave* – Experimental tactile comic (2018)

The Invisible Wave is an adaptation of Virginia Woolf’s novel „The Wave“. The work consists of 52 panels and it opens up opportunities for blind and partially sighted people to discover the inaccessible artistic area of comics. The introduction of the tactile as a technical and structural component innovatively expands the media’s potential giving a new aesthetic dimension to the widest circle of readers, through experiment and transformation of classical expression. With its visual stylization and haptic adaptation of the comic, it significantly contributes to the accessibility of this work to visually impaired audience and it achieves universal readability for everyone. It has been exhibited and awarded several times.



Milica Dukić – *If we would all put on masks...* - Luminous object (2018)

The work is based on previous art research in the field of contemporary embroidery and photography, in which the author conveys certain emotions and atmosphere through needle and thread. The “picture” is made in the technique of embroidery on canvas and positioned in light boxes. It offers the audience new sensory experiences and opens up new dimensions of perception. Also, it tackles identity issues of the portrayed person - face and reverse, i.e. positive and negative. The work was created on the basis of a photographic template and experiences the artist gained during her volunteering workshops in “Milan Petrović” School.



Konstantin Đuričković – *Puzzle principle* – 3D puzzle (2018)

This artwork makes a very important and concrete contribution in researching the possibilities of including blind and partially sighted people in the experience of artistic content. It especially refers to objects which are physically inaccessible for tactile access (e.g. architectural works). Assembling the figure out of 3D pieces, based on a tactile perception of the form and possibly Braille markings, it makes the artist’s proposal interactive, conceptually well-thought-out and educational for everyone.



Dejan Jankov – *Recikptura* (2019)

The name of this object already gives hints not only about its own content, but also about its symbolic and real genesis: the encounter of recycling and sculpture. The artwork itself has been carried out by the same methodology: waste research, recognition and separation of the “objects” from the mass of discarded things and their decontextualization. In making these sculptures, one can witness a process of relabeling - filling the objects with a new meaning. In the times of labeling economy, it appears as an added value: that ingredient of art that makes these sculptures a work of art.

Recikptura is on display in the Mobile Gallery in the shopping center Promenada from 11th October till 19th November 2022.

рад деконструуше моделе перцепције уобичајене за ову уметничку област и отвара је за слепе и слабовиде особе.



Srdjan Veljovic – Photo album (2013)

Srđan Veljović’s photo album was created on May 24, 2013 and it records one day in the life of the “Milan Petrović” school. It begins and ends with the photos of empty school premises. In between, the author captures scenes of learning, working together, resting or socializing. Thus, through fragments of regular daily routines, photographs reveal the everyday life of the school and its users.



Nikola Dzafo – *A Rabbit Per Day* – Mobile object (2022)

“A Rabbit Per Day” is a part of the collection of rabbits “dressed” in fur, skin, feathers, scales, hair... which, as instructed by the author, “require” a tactile experience. This artwork initially belonged to the visual field art. Abolishing the distance between the art and the audience, the work deconstructs common perception of this artistic field and opens it for blind and partially sighted people.

DIGITAL ARTWORKS



Jelena Gajinović – “[Digital touch](#)” – Web aplicaton (2020)

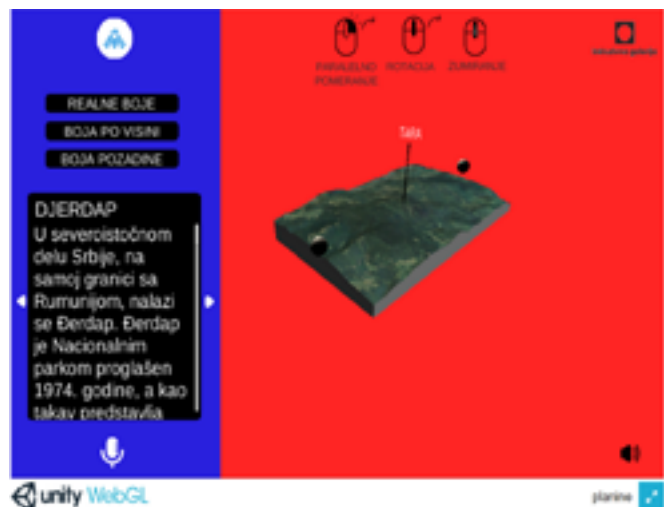
This digital artwork is based on tactile stimulation through texture and shape. Using them, the artist creatively interprets the internal and external environment. Thus, she creates an immersive approximation of nature or a factory environment. Positioned somewhere between an artistic spatial installation and a texturally tactile work it echoes in the sound that transports the viewer to a digital space and atmosphere.

The application is adapted to people with disabilities who were deprived of their daily lives routines during the Covid 19 pandemic.



Tijana Jevrić “[Impulses of the Danube](#)” – Web application (2022)

This artwork presents a sound map of the Danube, in the form of an interactive website where the user, traveling digitally through different locations on the river bank, becomes familiar with the sounds of the Danube. These sounds are then transformed into a visual experience, i.e. a graphic representation of water waves. The work does not function solely on inclusiveness through digital space, but becomes a real lived experience, a map of collective experience in real time and space.



Jovana Milosavljević “[Sounds of the Mountain](#)” – Web application (2020)

The artist creates an authentic auditory experience by translating the topographical map of Fruška Gora into sound, using a mathematical principle. Translating one way of communicative interaction with space - such as walking on Fruška Gora or visualizing its topography, the author explores how the abstract experience of a large geographical space can be reflected in another sensory channel of communication. The work examines the process of translating and the possibilities of involving all the senses



Vanja Novakovic – [Art elements](#) – Web application (2019)

This artwork is an educational, interactive and inclusive web application. It consists of two parts: a theoretical part that introduces users to the basic art elements; and a workbook, where users can draw using the help of artificial intelligence.

This web application is intended to be a teaching aid, but it has wider application. When a certain shape is selected, after the user starts drawing, the artificial intelligence reacts by showing several possible further strokes. The drawing can be created independently or with the help of artificial intelligence which provides different solutions and fosters a diverse approach to drawing.

“Art elements” are accessible to everyone - people with sensory impairments, people with learning or communication difficulties.



Mila Stojanović – *From reality to dreams* – web application (2021)

The project is an interactive visual-sound image, i.e. digital animation, which is based on the subjective experience of examining consciousness and the mental processes of dreaming. The distinct graphicism of the artwork, as well as the access to abstract sound depiction of dreams and thoughts will offer a rhizome experience of the unconscious, just as a dream weaves a web from a series of seemingly unrelated experiences.



Lav Kovač – *Forest Alphabet* – Video and interactive 3D application (2022)

The forest as a mythological entity, the forest as a harmonious ecosystem, the forest as therapy, the forest as a social collective. The forest. The alphabet of the forest strives to show the invisible in nature, the complex and diverse communication and interaction of the plant world, guided by both modern scientific research and mythological beliefs, individual observations and religious teachings. In addition to the idea of escaping from the pollution of urban everyday life, this 3D generated audio-visual world can also serve as a therapy.



Marko Kačanski – *Chlorophyll* – VR project (2022)

Virtual world ... All the population has moved to the capital. Use special skills to find your way through the labyrinth of Chlorophyllia... The game allows everyone to experience and understand the potential of VR technology and new media in a simple way. Learning through play.

VIDEOS

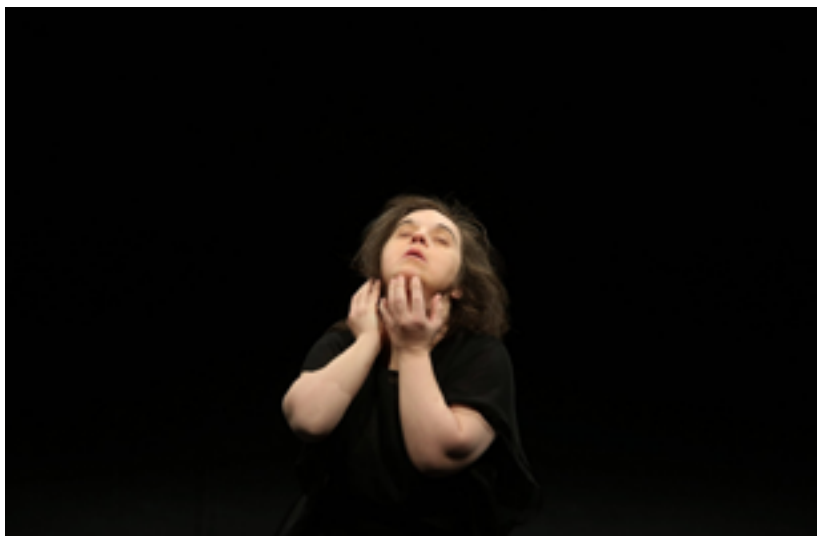


Alžběta Bačíková – *Encounter* (2020)

In the *Encounter*, the author examines how audiovisual work can be adapted to visually impaired or hearing impaired protagonists. The scenario is based on the idea of a meeting and relationship between two people - one is deaf and the other is blind. Although these characteristics seem to create barriers in their communication, the video work shows situations when they communicate, spend time together and do various activities - from watching a movie to dancing or driving a car.

Cast: Terezie — Alena Terezie Vítek
 Mac — Mac Henzl
 Audio description — Zuzana Stivínová
 Interpreter — Naďa Hynková Dingová
 Camera: Martin Štěpánek
 Sound: Jakub Jurásek, Ian Mikyska
 Editing: Kristýna Bartošová
 Piano and vocals: Ráchel Skleničková

Music and lyrics for *Pretty Hands Pretty Face*: Ian Mikyska
 Dance scene choreography: Mish Rais
 Written by: Alžběta Bačíková and Mac Henzl
 in collaboration with other video participants
 Translation and revision of Czech Sign Language: Naďa Hynková Dingová
 English translation: Ian Mikyska
 Image correction: Tomáš Hájek



Per.Art – About working in total darkness – Natalija Vladisavljević et al. (2021)

Natalija Vladisavljević: “There is contemporary dance without music, and there is contemporary dance without dance.” Natalija Vladisavljević writes and creatively edits the text in different ways. She reads, underlines, cuts, transcribes, copies, draws, composes... In order to present her work, she gave roles to her best friends and colleagues - together with Natalia they discuss her work. The result is a choreography consisting of a text, movement and sound, performed by her dear friends and colleagues, in total darkness based on Natalia’s lead.

Text and choreographic scores:

Natalija Vladisavljević

Artistic cooperation:

Olivera Kovačević Crnjanski

The text reads:

Saša Asentić, Milena Minja Bogavac,

Dunja Crnjanski, Frosina Dimovska, Oli-

vera Kovačević Crnjanski, Tatjana Tucić

Musical interpretation of graphic

scores:

Dunja Crnjanski

Dance interpretation of choreographic

scores:

Alexandre Achour

Natalija Vladisavljević

Cooperation and support:

Nataša Murge Savić

Srdjan Ćurčin

Video: Alexandre Achour

Project production DIS-IS NOT INCLUD-

ED: Hannah Marquardt

The performance was created at the

invitation of Saša Asenetić as part of

the DIS-IS NOT INCLUDED project



Tanja Valenčik/Asja Komadina – [Observing the world from the world](#) – video (2019)

This video work translates the theme of the human-nature relationship into the field of visual dynamic images. In translating a documentary film sequence into an animation frame-sequence and reducing it to contrast ratios, the quality of the image is realized in the greatest range. This project in its full (visual) scope translates the image into reduced art and graphic works, and makes it accessible to audiences with reduced visual capacities.

LECTURES



Filip Kramaršić – Presentation of the [Novic](#) project

A visiting artist from Great Britain presents a project that brought together art students from two art academies in the twin cities of Norwich and Novi Sad. The project examines the creative process, the similarities and differences of the

participants and the attitudes to the current social and environmental situation.



Per. Art – *Something very special* - A performance lecture by Dalibor Šandor

Dalibor Sandor: “A person needs to be brave to perform in public, but that is the only way to make the change he wants.”

Reflecting on the working process on the play „We Are Not Monsters“, Dalibor Sandor (aka

Franky Sandorstein) continues to work on his performance lecture entitled „Something very special“ together with Marcel Bugil (aka Dr. Acula) as the playwrighter, Frosina Dimovska (aka Sylphina) as a support and Saša Asentić (aka Dark Lord) as an external eye. That’s all we can tell you at the moment. No spoilers!

Performance lecture „Something very special“ was created within the format DIS_Lecture – series of performance lectures given by artists with intellectual disabilities. Together with their longtime collaborators, they take their place in a sector from which they have historically been excluded: the field of theories and discourses about dance and performance. DIS_Lecture was designed by Saša Asentić, as an accessible format that contributes to the critical culture and solidarity in dance.

The performance lecture was created within the project Dis-is not

included, supported by the Department of Culture of the Berlin Senate.

DIS_Lecture was designed by Saša Asentić, as an accessible format that contributes to critical culture and solidarity in dance.

Author: Dalibor Sandor

Artistic collaboration: Marcellus Bugiel, Frosina Dimovska and Saša Asentić

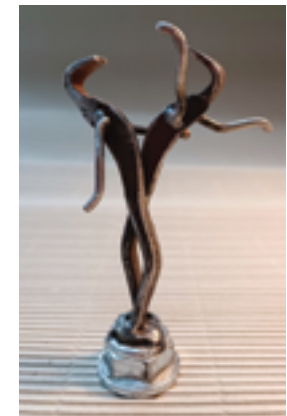
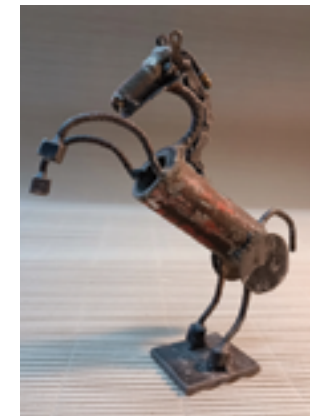
Production: Saša Asentić & Dis - is not included (Berlin)

Partner: Per. Art

We would like to thank Olivera Kovačević Crnjanski and Matica Srpska Gallery.

The performance lecture was created within the project Dis - is not included, supported by the Department of Culture of the Berlin Senate.

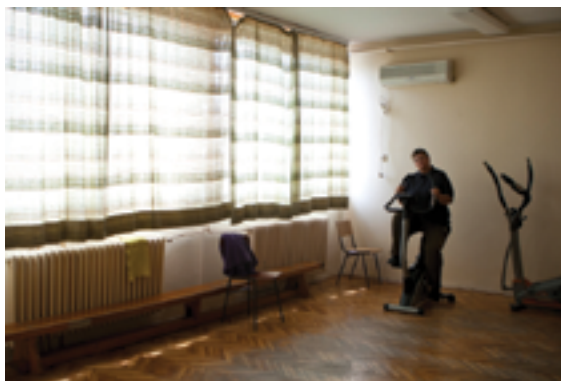
PHOTOGRAPHS



Photos by Nataša Murge Savić

Photo exhibition of sculptures made of scrap metal by students and teachers Mihajlo Kanjuh, Slavko Dinić and Veljko Bursać, in the machine workshop of the “Milan Petrović” School.

PHOTOGRAPHS



Photos by Jelena Vladušić, Slobodan Stošić, Vladimir Ilić

A photography workshop, at the invitation of Andrea Palašti, was held on May 24, 2013 and it took place in several “Milan Petrović” School facilities. The participants of the workshop, Jelena Vladušić, Slobodan Stošić and Vladimir Ilić, together with Srđan Veljović, each from their own artistic vision, discovered and recorded sequences of everyday school life.



Publisher: ESBS “Milan Petrović”, Novi Sad

For the publisher: Violeta Strahinjević, director

Author of the project proposal for the ECC bid-book: Snežana Nikolić

Project coordinator: Mirjana Isakov

Exhibition curators: Vanja Novaković, Dejan Jankov

Introductory text: Snežana Nikolić

PR: Svetlana Kekić

Consultants for accessibility and supporting programs: Snežana Nikolić, Nataša Murge Savić

Moderator of the panel Art for All: Silvia Dražić

Design of the exhibition logo and visual communications: Vanja Novaković

Catalog design, tactile communication and assistive technologies: Mirjana Isakov

Photos: Jelena Vladušić, Slobodan Stošić, Vladimir Ilić, Srđan Veljović, Nataša Murge Savić, Dejan Savin, Milan Kralj, Aleksandar Radibratović, Anja Beutler, Mirjana Isakov, private archives of artists, PrtScr

Interpretation of the catalog in sign language, video: Branislav Medaković

Video about the exhibition: Saša Ljubojević, Contrast media

Guiding through the exhibition: Snežana Nikolić, Branka Pijanić, Mirjana Isakov

TC Promenada mobile gallery: Dejan Jankov

Tilt brush VR workshops: Ljubica Čavić, Miloš Letić

Musical performance: Žarko Sebić and Sound beam orchestra Good people

Serbian sign language translation: Mirela Kljajić, Marija Gabnai

Volunteer support: Tihana Janjić, ESBS Volunteer Center “Milan Petrović”, Novi Sad Volunteer Service

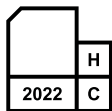
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Novi Sad, October 2022.



НОВИ САД
ЕВРОПСКА
ПРЕСТОНИЦА
КУЛТУРЕ



**ДРУГА?
ЕВРОПА**



ШОСО
„Милан Петровић“
са домом ученика
Нови Сад