



Rädle & Jeremić
**Psychogeographical
Research**

Rena Rädle and Vladan Jeremić

Psychogeographical research

Introduction 3

Phenomena of Transfer 4

Drugarica and Gastarbeiter 6

Horrorkatze Eating Grass 7

Horrorkatze macht Terror 8

Bottle of Sand 10

Fruška Gora 12

SENDI 14

Novi život 16

Under the Bridge 18

Introduction

This is a record about the research we were doing together over the last years in Serbia and Germany. Our explorations are documented in photos, video recordings and scripts, of which some can be seen on these pages. We use the term psychogeographical research, because we explore the relations between us and the environment, testing possibilities to act in the geo- or “outer” world, be it manifested in landscape, architecture or social and cultural structures.

There exists a quasi-consensus about a world that is constructed by cultural determinations as gender, nationality, religion, education, discourses and social positions. This “reality” forces us to identify ourselves with certain categories that function as units in a system of power. It is based on the dualism of exclusion and inclusion and only representing a certain identity we can reach an active position within this construction (for example claiming the rights of a particular group). Doing so, we in fact reproduce the essential mechanism of power and multiply conflicts.

In our practice we try to develop a subject that is not based on identity and therefore is not bound to repetitive behaviour. This subject is a temporary expression of relations (that we might partly be able to follow) and doesn't represent any discipline of the society. It has no shape but is created through immediate interaction with other people and in direct touch with the environment. It grows out of encounters or situations that are not mediated, not expected and not exposed on the public stage.

In the studies/exercises we call psychogeographical research we create this subject through transgression of identity. Therefore we invent fictional characters that act in real situations. They equip themselves with things that function as imaginary tools to communicate with the “world” or invent stories that connect them to the life of other people. Being these imaginary characters we spontaneously interact with persons, situations and things in a state of complete presence, trying to forget what we know and what we want. In this direct, non-mediated and unexpected interaction the imaginary subject and its actions become real.

Rena and Vladan

Phenomena of Transfer

Performance, Deutscher Akademischer Auslandsdienst, Bonn, 2003

R, applicant for a DAAD stipend for Yugoslavia, presents her artistic work to the commission. She wears black trousers and a very tight black corset under a strange red children's jacket. Next to her stands a bag on the floor. **V**, citizen of Yugoslavia, sits and plays a transparent shell game. Suddenly he shouts in **R**'s direction:

V: Hey, what are you doing there!

R: I try to explain what I do.

V: Stop this immediately. Go over there!

R: What's up? Leave me alone!

V stands up and pushes **R** to a certain point in the room. Then he goes back to the transparent shell game.

V: Stand there! Don't move from that position!

R goes on to talk about what she plans to do in Yugoslavia.

V: Shut up!

R: But I'm in the middle of my presentation.

V: That is not of any interest.

V shifts the shells.

V: Put your shoes off!



Феномени Преноса



As **R** doesn't react immediately, **V** stands up and comes close to her. **R** puts her shoes off. In this moment, **V** rips **R**'s jacket off and goes back to shift the shells. **V**'s attack is so realistic that a member of the commission intervenes to defend **R**. **V** goes on shouting:

V: Move over there!

R is getting ready to move and pulls the bag over.

V: Leave the bag alone! What is inside?

R: Nothing special.

V comes over. He pulls things out of the bag (things that **R** collected as reminder of her visit to Yugoslavia: a t-shirt with a dog's face, a banknote with Tesla on it, a small globe, plastic toys, Chinese chocolate, etc.) and throws them around shouting:

V: What is this? And this?

R: It's for you!

At this moment starts the sound of a helicopter.

R: This is our helicopter. Let's go.

V and **R** collect the things together and leave the room.

<http://modukit.com/3dsf3/transfer>



Gastarbeiter and Drugarica

Videos, Belgrade, 2002, 2003

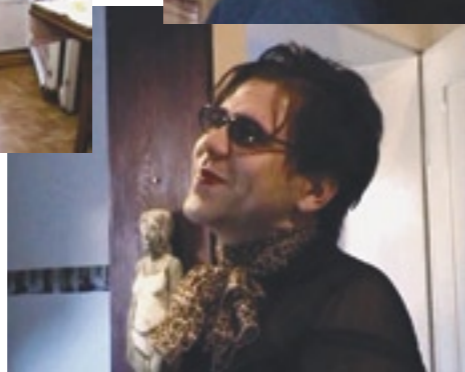
In the bodies of two fictional persons we talk about our lives. "Gastarbeiter", guest worker in Germany, visits a friend in his home country and tells him about his life in Munich: his house, his work, his family, everything is perfect.

"Drugarica", working as a secretary in a women's initiative in Serbia, talks with a friend about her problems with computer at the new job, her dreams and recent love affairs.

<http://horrorkatze.modukit.com>

Drugarica, 2002, videostills, video 6 mins.
camera: Maja Rakočević

Gastarbeiter, 2003, videostills, video 6 mins.



Horrorkatze Eating Grass

Happening, Belgrade, April 2003



At the exhibition-happening were shown various installations, video works and photographs of Belgradian artists. The event took place at the extraordinary period of state of emergency after the assassination of premier Đinđić. A group of people came up with their artistic works and took part in the happening in a private house in the center of the city. Wearing pink skirts we gave away small plastic flowers to the visitors.

"Horrorkatze Eating Grass" is a metaphorical act about the relation between the artist and the condition of society, between the outer circumstances and the inner space, in which we lived in this specific moment in Belgrade. The event indicates the appearance of the fictional character Horrorkatze that should play a role in several of our following projects.

Documentation:

<http://horrorkatze.modukit.com/eatgrass/eatinggrass.html>



Participants:
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Photos: Ivan Petrović Tunka



Horrorkatze macht Terror

Action, website, video, Berlin, Belgrade, 2003

Horrorkatze is a fictional character that fights against repetitive behavior and the slavery of every day's life. It is a hero that breaks away from rituals and conventions of human society. Horrorkatze acts freely, violates common rules and terrorizes its surrounding, but in the same time it is tender, naked and vulnerable. It exposes itself without the protection shield of rationality and common sense and takes the risk to lose one of its nine lives.

As Horrorkatze we intervene directly in given situations. Using different "weapons" we address the characteristic conventions, rules and contracts that construct a specific social reality.



At a gathering of international artists in the Ex-Tito Museum in Belgrade (IKG, Rediscover, 2003) we carried the ironical "Ugly Fawn" with us that with a fast forward voice repeats phrases from the current international art talks. In Berlin we took part in a big performance-fight (Intervention Fake Fire/Friendly Fire, Büro Friedrich, 2003) at Potsdamer Platz, the newly built arena of corporate consuming design. We used Implol10, which blows up beloved illusions and Trans3000, a weapon that turns transparency into blindness.

The informal-integrative style of the self-centered discussions about cultural production and money (meinebank, Berlin, 2003) required "Kessy" against integrative strategies that caused conflict through silence.

<http://horrorkatze.modukit.com/machtterror>

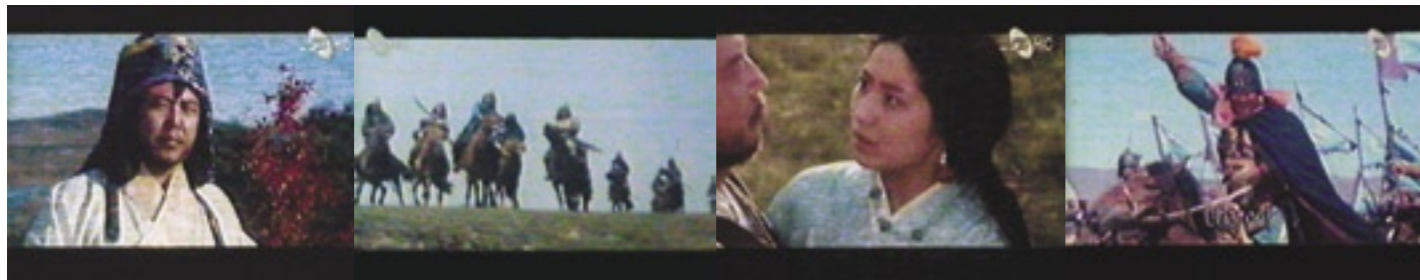
Potsdamer reloaded, 2003, video 5 mins.



Bottle of Sand

Proposal for the exhibition "Feel Felt" in Ulaanbaatar, Mongolia, 2003

Psychogeographical research, video material



Thinking about Mongolia we found out that in 1967 the movie Chingis Khan was shot 50 km north east from Belgrade, in a small desert called "Deliblatska Peščara".

We asked an inhabitant from the village Mramorak near the desert about this fact and he took us to meet Sava Jovanov, an old peasant, who took care about the

horses needed for the movie. He led us into the desert and we searched for the location, where the big battle took place. With shining eyes and wild gestures Sava



described the dramatic events that took place in front of his eyes. When we told him that we want to go to Mongolia, he filled a bottle with sand and gave it to us

as a proof for his story and he said: "This is the sand of Chingis Khan, my son". The bottle of sand should be the link to a person we would meet in Mongolia.

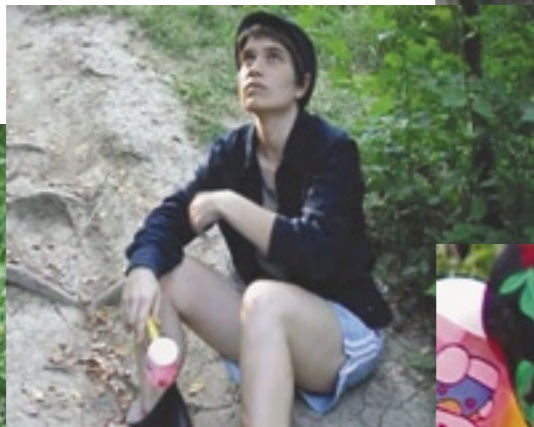
Because of political difficulties the exhibition in Ulaanbaatar was never realized and the third part of the story is missing. <http://modukit.com/3dsf3/feelfelt>



Fruška Gora

Psychogeographical research, video, Fruška Gora, Serbia, 2004

Once being a lonely island in the Pannonian Sea, Fruška Gora is the only mountain massif in the flat vojvodian landscape. It is covered with thick woods and full of monasteries and communist monuments. On weekends the mountain is the favourite place for having barbeque for people from the whole region.



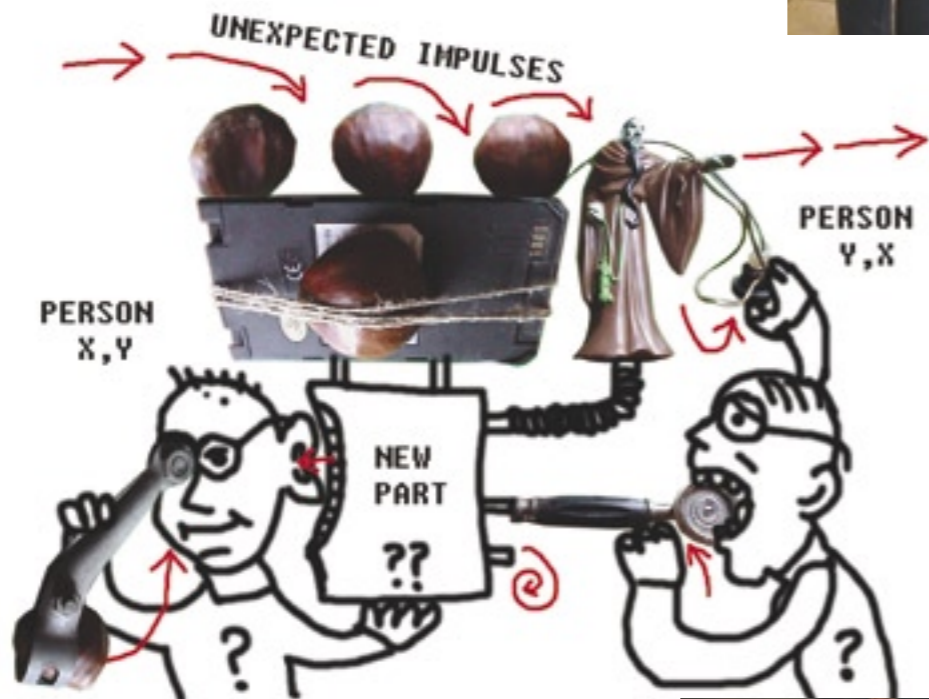
Looking for objects that should help us to bodily relate to the landscape we found inflatable toys for children: a little hammer and a jump ball. We climb up to the top of the mountain. Our gestures remind of rituals: re-turning movements, hitting, kissing of objects, ecstatic body expressions.

Fruška Gora, 2004, videostills, video 10 mins.



SENDI

Work in progress, video, sound, drawings
 Beograd, Kassel, Novi Sad, Berlin, since 2003



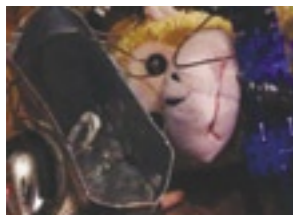
Sendi is as sensor, receiver, emitter, projector and trigger of all kind of signals existing at a certain location. As Sendi is not limited to a standardized language, it is also a communicator of signals that we don't understand.

It depends on the location and the people out of which parts Sendi can be constructed. In interaction with them we explore stories, habits, meanings, ways of using and acting inside of the space. During this psychogeographical research we collect all kind of things and information that we consider helpful for the construction of Sendi.

The set up of Sendi can be an elaborated constellation of objects, recordings, drawings and spontaneous actions or a very simple act. The public, who is intentional or unintentional present, involves in the process of sending and receiving.

The video "Sendi" was recorded in 2003 at the Cvetko green market and the Chinese market in Belgrade, where Sendi was first time put together. Sendi is a work in progress and has been until now set up in Belgrade, Novi Sad, Zrenjanin, Berlin, Salzburg and Kassel.

<http://modukit.com/3dsf3/sendi>
 Sendi, 2003, photos, videostills, video 10 mins.



Novi život (New life)

Psychogeographical research, photo book, Novi Sad, Sremska Kamenica, 2005

Novi Sad is the capital city of Vojvodina, 80 km north of Belgrade. For centuries up to these days the region of Vojvodina has been destination for new settlers from South, Middle and East Europe that are now living here in a society shaped by many parallel communities.



Novi život, 2006, photo book, Belgrade, 40 pages

Novi život tells a story about two strangers that found shelter at the river bank of the Danube. They try to adapt to their new environment and lead a fishermen's life on the river. Exploring the surrounding they try to find out what's their new life about and amongst other things discover the head of the sphinx.

Under the Bridge Beograd

City research, 10th - 14th December 2004

Under the Bridge Beograd was a complex research project about Belgrade, using the potential of differing perspectives and exploring relationships within the social space of the city. Participants from abroad and from Belgrade investigated the city using different methods of relating themselves to an unknown or – for the locals – familiar surrounding.

One of the numerous walks or interventions was our suggestion to meet under the bridge of the motorway that connects the old and the new part of Belgrade. A large number of people came; participants and public, and most of them found themselves for the first time under the bridge they used to cross every day. The gathering turned into a big party that should last eight hours, when the inhabitants of the place, Roma and refugees, invited us to light a fire in their neighborhood. They called us for coffee in their little huts and everybody enjoyed the unforgettable moments of this unexpected contact.

With this experience for some of the participants began a personal friendship and further engagement with the questions and problems of the people living under the bridge. A number of works concerning their situation were realized here afterwards by different artists.

Under the Bridge Beograd, 2005, book, Biro za kulturu i komunikaciju, editors Rena Rädle and Vladan Jeremić Belgrade, 80 pages.

Under the Bridge Beograd, 2005, videostills, video 30 mins. camera: Rena Rädle, Minna Henriksson



Concept and realization:
Alexander Nikolić, Rena Rädle, Vladan Jeremić

Photos and participation:
Nenad Andrić, Anna Balint, Sezgin Boynik, Maja Ćirić, Thomas Crane, Minna Henriksson, Dragan Ignjatov, Peter Jap Lim, Zorica Jovanović, Stephan Kurr, Karin Laansoo, Milica Lapčević, Boris Lukić, Erika Margelyte, Predrag Miladinović, Tanja Ostojić, Dr Agan Papić, Ivana Ranković, Matthias Roth, David Rych, Selena Savić, Hanno Soans, Ricarda Wallhäuser, Siniša Cvetković.



Rena Rädle, born 1970 in Germany, graduated visual communication at the University of Art Kassel in 2002 and works as free artist critically researching inter-social and inter-cultural relations and developing platforms and interfaces for exchange and communication. She was co-organizer of the artist space *Haus* in Kassel (1997-2000) and the medialab/open space *box86* in Berlin (2001-2003). Since 2004 she is co-organizer and editor at the *Biro for culture and communication* in Belgrade. Lives in Belgrade.

Vladan Jeremić, born 1975 in Serbia, graduated painting and restauration and got Master of Digital Arts at the University of Arts Belgrade in 2004. Painter, hacktivist and keen observer of the art system and the relations between culture and politics he extensively makes use of the internet to spread his unmasking criticism in texts and pictures. As co-founder and head of *Biro for culture and communication* he is engaged in the organisation of various projects related to art and anarchism, open source and social activism. Lives in Belgrade.

Some of the videos and books are available for download as pdf or mpg at <http://raedle-jeremic.modukit.com/psychogeo/> and on our homepage <http://raedle-jeremic.modukit.com/>.

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