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Open call for artists' proposals for the 2nd Student Biennale of the Academy of Arts in Osijek

Dear students,

We invite you to submit your proposals for participation in the 2nd Student Biennale with the theme "Error", to be held in October 2017 in Osijek.

Applications and additional inquiries should be sent to the following address:

studentskobiennale@gmail.com.

Along with a short description of the work, students should enclose visual materials, and a certificate proving their student status, issued by their academy. The curators of the student biennale will not cover the costs of production and other costs of the art works exhibited. All applicants will be notified of the selection results which will be decided by the jury by 20 September 2017.

The deadline for proposals is 15 September 2017.


The concept of "error" is usually associated with negative connotations. Etymologically, the word stems from "to wander, to go astray" in Indo-European languages, and in Proto-Slavic, the word *grěxъ* originally contained the moral aspect related to the *fire of conscience* (see Croatian Encyclopedic Lexicon), but can also mean *that which deviates from the plan or is done differently than is proper or expected, or that which is done badly, improperly or incorrectly*. Despite these usual definitions, an error can motivate leaving the beaten path and taking another route towards the goal – a meaning that includes the possibility of unexpected discovery of things unknown, which are essentially not bad. Even though it can be considered a deviation from the path, potentially slowing down or confusing the walker, the error can also open up new possibilities, which can become the building material for future processes.



Man as a rational being does not perceive the error as a positive thing, because it entails incompleteness, inadequacy and some kind of fault in the process. However, if we accept the error as something that reveals uncharted, hidden territories in a practice that has become all-too-familiar, it becomes a rift in the all-encompassing predictability. Exploration begins the moment we leave the safety of well-trodden paths we walk alongside the crowd, because studying, like travelling, means truly seeking that which is undiscovered, and not merely reaching an expected and predicted goal.

Art is a realm of expression of freedom that opens up many possibilities. Does this realm allow the possibility for error? How free and able are we to notice an error, to accept it and turn it into success (which does not have to happen right here and now)? The error is often ascribed to coincidence, but coincidence lacks this [controlled] focus on achieving a goal, and is merely a side event in a process we are directing, while the error is essentially tied to the process itself and embedded in it as the inevitability of the unpredictable. A true error is unintentional, which distinguishes it from an experiment, so facing it presents a true challenge to any acting subject. To what extent are we, as people, ready to accept the challenge of the error and explore the new spaces it reveals? Can we not sometimes choose to sacrifice the safety of the well-trodden path to get acquainted with the unpredictable winding paths and the entire world that surrounds them, which remains hidden enough to prevent us from seeing it from our safe spots? We have barely scratched the surface of what the error implies as a concept and a theme, and discovering some of its possibilities remains both a mission and a challenge.

(From the invitation to tender for the 2nd Student Biennale – “Error”)



DEAN
Prof. dr. sc. Helena Sablić Tomić