



Metagraphic of the Common Language / Metagrafika zajedničkog jezika

9 banners, acrylic on textile, 70 x 115 cm, 2022

Rena Rädle and Vladan Jeremić conceived the *Metagraphic of the Common Language* through an artistic reading of the edition *Common Reading Room* (Zajednička čitaonica), edited by Vladimir Arsenijević and Igor Štiks in 2020. The metagraphics correspond to the essays published in the edition, which comprises nine books: *Exile* (Dubravka Ugrešić and Semezdin Mehmedinović), *Society* (Borka Pavićević and Boris Buden), *City* (Bogdan Bogdanović and Dragan Markovina), *Nonconformity* (Mirko Kovač and Rada Iveković), *Youth* (Svetlana Slapšak and Aleksandar Hemon), *Anti/Fascism* (Daša Drndić and Andrej Nikolaidis), *Yugoslavia* (Predrag Matvejević and Vladimir Arsenijević), *Europe* (Miroslav Krleža and Igor Štiks), and *Identities* (Danilo Kiš and Lana Bastašić). The authors use their common language, regardless of whether it is called Bosnian, Croatian, Montenegrin, or Serbian. The books were published in the context of the *Declaration on the Common Language* issued in 2017 by a group of scholars from the region in opposition to the ethno-nationalist language politics that, following the dissolution of Yugoslavia, established four separate standard languages. Instead the Declaration states that Bosniaks, Croats, Montenegrins and Serbs share a common standard language of the pluricentric type.

The hypergraphic, or metagraphic, is an experimental form used by the Lettrists, whose possibilities Rena and Vladan incorporate into their arsenal of transformative tools that contribute to the potential for social change.

They attempt to put it into operation despite the ongoing digital hyperproduction of images and text, which generates an omnipresent noise.

The work was exhibited at krokodil Center, Belgrade (2021), Kuslev's House, Podgorica (2022) and Gallery ULUS, Belgrade (2026)

Excerpt from the curatorial text by Nela Gligorović:

„The choice of graphics as a medium points to the artistic intention to emphasize transformative potential of art. This work is indeed a graphic journey through the *Common Reading Room* edition, transposed through gestures, signs and ideas inspired by the (post)Yugoslav legacy. The artistic conceptionalization has been translated into a metagraphic image, formed by an evocation of notions, symbols and voices of the former Yugoslavia. Metagraphics, as an experimental form of the Lettrists, has its roots in a variety of historical avant-gardes, the Dada movement in particular. In this day and age, by employing the lettrist technique, Vladan and Rena stress the urgency and topicality of the avant-garde issues of the future. [...]“

Nela Gligorović, *The Marginalia of the Common*, exhibition catalogue, Kuslev's house, Podgorica, 2022.