

1995:2015

APSOLUTNO ESCHATOLOGY

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The new millennium started long ago. The Apocalypse that had been announced did not happen, after all. That is an *absolutely real fact* now, which disqualifies yet another date in a series of predictions or prophetic scenarios of the end of the world (Apocalypse), with or without the participation of God. One of the significant dates in the list of apocalyptic events – *the millennium bug* or *the Y2K problem* – marked the transition from the second to the third millennium as a moment when, on account of a problem in digital (computer) and non-digital documentation and databases, the practice of shortening the four digits of a year to (the last) two, a collapse of the computer system would occur, and society would stop functioning. *The millennium bug*, thus, according to the worst-case scenarios, was supposed to cause, due to a computer malfunction, starting from 1st January 2000, mass-scale plane crashes, a sock exchange collapse, explosions of nuclear power plants and the like. That was also one of the most popular predictions of the end of the world in 2000, leaving behind other, “apocryphal” versions, created within the boundaries of certain religious congregations, in individual prophetic ecstasies or SF literature. This vision of the end of the world is supplemented by conspiracy theories which insist on the fact that *the Y2K problem* was created as a part of a deliberate design of certain super-powerful structures or a narrow social circle for the purpose of exercising mass control of people.

The art association Apsolutno (Zoran Pantelić, Dragan Rakić [†], Bojana Petrić, Dragan Miletić), founded in 1993 Novi Sad, the Federal Republic of Yugoslavia (Serbia), active until 2005, contextualised the longest and key phase in its artistic opus through the project *1995:2000*, which was supposed to last until the end of the century or the millennium, exploiting precisely this apocalyptic repository of pseudo-science, imagination and hysteria in a decade awaiting *the millennium bug*. The irony of the situation was emphasised by signing their projects using the numbers of calendar years (based on the Gregorian calendar) and counting backwards – marking

the number of years that remained until the end of the old and the coming of the new millennium. Hence the works created in 1995 were signed 1995 Apsolutno 0005, those created in the next year were signed 1996 Apsolutno 0004 and so on, thus intoning the dramatic nature of the end or of awaiting the new beginning darkly.

However, in the decade presaging a new Apocalypse, in (the former) Yugoslavia the end of the world was probably “closer”, as a possible final outcome or epilogue of the most dramatic and extreme sequence of events: the Yugoslav wars (1991-1999), violence and international sanctions imposed upon Serbia, and the political, ideological and economic transformation of the socialist (self-management) system and the one-party state of SFRY¹ into a state of *parliamentary democracy* and (wild) capitalist economy. The Yugoslav transition was one of the post-socialist transitions after 1989 (in symbolic terms – after the fall of the Berlin Wall) in the countries that used to be a part of the Eastern bloc. The association Apsolutno registers forensically the locations and situations with a symbolic and metaphorical potential in relation to their social context in the (post-)Yugoslav system undergoing transition. The association proclaims the situations encountered *absolutely real facts* and intervenes, transforming “the known, usual or even marginal (...) into something unusual, outside the everyday, and worthy of investigation”.

In order to understand conceptually the phenomenon and the activities of the association Apsolutno on the local and European/international scene, we need perspectives from diverse cultural and political contexts in which Apsolutno develops its strategies and to which it refers. The web technology and the informatisation of the economic system, the neoliberal mobilisation of industry and the capital market, the privatisation of the major part of national economies, the rise of the financial sector (banking, investments, insurance, etc.), whose services assume a dominant economic, cultural and political role in national economies, the invention of creative industries as

¹ SFRY – the Socialist Federal Republic was the Yugoslav state that existed from the end of the Second World War (1945) until its disintegration in 1992. It was a socialist state encompassing the territory of today’s independent states of Bosnia and Herzegovina, Montenegro, Croatia, Macedonia, Slovenia and Serbia. It was established in 1943 on the territory of the Kingdom of Yugoslavia under the name of the Democratic Federal Yugoslavia, and was internationally recognised as the legal successor of the Kingdom. In 1946 it was given the official name of the Federal People’s Republic of Yugoslavia, and based on the 1963 Constitution, it was given its final name, the Socialist Federal Republic of Yugoslavia.

a new motor of economic development – that is the global context of the 1990's in which Absolutno intervenes. However, that context cannot be applied in the same way for the purpose of analysing the local circumstances in Serbia in the 1990's, a country isolated from international financial flows and global post-industrial, social and political developments. From that perspective, the fantastic imaginarium surrounding the uncertain entry of Serbia in the new millennium, apart from having the general ironic and dark qualities, invokes a morbid situation wherein the world can be “saved” only through a definitive destruction. Thus the countdown of the time remaining, within the framework of the association's five-year project *1995:2000*, broadens the amplitude of meanings of one Apocalypse among many. The Apocalypse in Serbia, quite simply, was closer and more certain than in some other place. That is why, even today, the video work *Good Evening* (1996) leaves a dark, if not downright morbid impression, despite its pronounced humour. For this video work, the authors took one and the same sentence of greeting uttered in various languages as *found footage* moments taken from satellite programmes in Serbia, which TV presenters use addressing the viewers at the beginning of a news programme. The quick succession of images and greetings thus announces the certainty of the “evening” of the century and millennium, presaging a dark ending for the citizens of Serbia.

In wartime surroundings and under sanctions, undergoing a systemic crisis and transformation, amidst a nationalist and militant state policy, there arose the anti-war and civic scene of *the Other Serbia*, as a political and cultural opposition of the 1990's. However, the political scene and society in Serbia, for the most part polarised along the lines of for and against the Milošević regime, were not reflected on the cultural and art scene, whose production in a considerable degree self-isolated itself in an escapist and apolitical manner within a bubble of self-referentiality and aesthetisation, under the guise of *the autonomy of art*. In this situation, artistic and cultural practices in Serbia with a politically enlightened agenda were an exceptional phenomenon and very significant when it came to creating a language of resistance. The social, political and independent media scene of *the Other Serbia*, including a part of the cultural and artistic production made with the assistance of foreign funds, first of all the Soros Foundation and its centres, organised a parallel life of a segment of the population of Serbia. Without official institutional recognition and support, the contemporary “independent” art scene of Serbia was almost completely dependent of

the assistance of foundations when it came to creating the basic infrastructure for work and production. It was then that art-activist initiatives appeared which determined the course of the contemporary art scene in the street. The association Apsolutno acted locally in its criticism of the dominant nationalist ideology and war propaganda together with other protagonists of that scene: Škart [Reject], Magnet, Led [Ice] Art, Saša Marković Microbe and others. In ideological terms, the production of Apsolutno belongs to the trend of politically engaged art in Serbia in the 1990's, the street protest, agile and direct in its criticism of the current regime. However, this popular form was not quite typical of the association in practice. Its typical practice, although possessing a pronounced political agenda and referring to acute social problems, is mainly encoded, analytical, an aesthetically refined and witty game of revealing ideological symptoms in its surroundings. The production of Apsolutno is conceptual in terms of structure, mainly cryptical and minimalist in design. Thus the process of investigation, the methodology and the actual realisation of the association Apsolutno make up a conceptual art that occurs in the specific ambience of the 1990's.²

In Western Europe, within the post-Cold War ambience, significant reception of the contemporary art scene from Serbia mainly occurred along with exhibitions of and events related to the contemporary art of post-Communist Eastern Europe.³ Soon enough, the focus was on *Balkan exhibitions*,⁴ as interpreted by well-known curators from the West. Such exhibitions, apart from controversially fabricating an exotic and colonial image of contemporary art “from the other side of the wall”, also constituted the entry of contemporary art works from Eastern Europe and the Balkan countries in the international market and the international art system. Works by the association

² Conceptual art in Novi Sad or Vojvodina is a heritage that existed then more in the form of urban legends than official knowledge. It was mostly through informal contacts that the members of the association developed a certain attitude towards lifestyle and artistic investigation of local conceptual art, which was integrated in the practice of Apsolutno as a corpus of ideas and language. Later on, this interest of the association members continued through a more institutional form of investigation and presentation of ex-Yugoslav avant-gardes from the second half of the 20th century within the framework of the long-term project *An Enduring Art Class* (from 2005 onward), initiated by a team of editors and researchers from the Centre kuda.org, founded by one of the members of Apsolutno – Zoran Pantelić.

³ For example: *After the Wall. Art and Culture in Post-Communist Europe*, Moderna Museet, Stockholm, 1999 (Berlin, 2001).

⁴ *In Search of Balkania*, Graz, Austria, 2002; *Blood & Honey, The Future Is in the Balkans*, Klosterneuburg/Vienna, Austria, 2003; *In the Gorges of the Balkans*, Kassel, Germany, 2003.

Apsolutno constitute a rare example of the presence of artists from Serbia outside Belgrade in such events. The focus was on Belgrade as the anti-regime art scene, while other “scenes” on the periphery were almost unrecognised. A different kind of connection outside the gallery/museum system, a more direct and egalitarian line of networking and intensifying communication between Western and Eastern Europe was made possible by technology. The development of information and communication technology, the popularisation of the Internet and personal computers, that is, their democratisation, enabled the creation of a specific international art scene from the second half of the 1990’s onward, to which the association Apsolutno belonged as well. The establishment of the mailing lists Syndicate and Nettime for the purpose of information exchange and discussion also marked the beginning of a new era for the current artistic and activist initiatives within the context of the culture of networked society. Pondering art and technology on the European scene was especially fostered by festivals of media and digital culture – Ars Electronica (Linz), Transmediale (Berlin) etc. – and also by institutions such as V2_ Rotterdam. The *mainstream* digital culture of the 1990’s brought along, among other things, a renaissance of new techno-utopianism and dreams of liberation of the individual through technology. The futurist fascination with the coming New Millennium certainly belongs to this perspective. This romanticist-progressivist instance, present in art as well, belonged to the corpus of (micro-)ideologies and lifestyles born in the euphoria of the then dot.com culture. The then dominant trend uncritically introduced technology in artistic and media practice, almost entirely neglecting the political and economic implications of the use and influence of technology. As a reaction to this, there appeared media activism and net.art, which constituted critical responses to the dominant enthusiastic culture of the Internet, its commercialisation and the trend of techno-fetishism in art and culture. Certain interventions in the media sphere through the practice of tactical media and net.art, applied by Apsolutno as well, brought a different perspective and a politically enlightened interpretation of the world as it was then, and a scenario for the future. This included, among others, collectives and artists such as mikro.de, Public Netbase t0, Vuk Ćosić, Heath Bunting, Irrational.org, Critical Art Ensemble, Jodi.org, Alexei Schulgin, The Yes Men, RTMark, 0100101110101101.ORG, Bureau of Inverse Technology, Übermorgen and others. Apsolutno operated from the media pluralism and technology of the time, and their choice of the medium to work in was determined, in a McLuhanesque way, by the

assumption about its communicative capital. Thus their production was realised in the medium of the video, site-specific installation, audio, web project, publication, photography, text, conceptual statements, performance-lectures, etc. Today, when the emergence and justification of the notion of the so-called *post-Internet art*⁵ is discussed, it becomes clearer to what extent the diversity of conceptual solutions, tools and techniques of the Apsolutno production evokes the idiosyncratic media archaeology of a broader art network from recent past. The distance in time made it possible to articulate this archaeology, with or without nostalgia, as a possible narrative about characteristic avant-garde artistic activities from the *techno 1990's*, especially when one takes into account the exceptional nature of such a phenomenon on the art scene of Serbia. Among others, the art projects: *The Absolute Sale* (1997) – one of the pioneering web works in Serbia realised as a computer game (game art), the CD-ROM project *The Greatest Hits* (1998) – conceived as a top ten list of computer and human viruses which, interacting with the user, make errors and reduce or block his movement, then computer editing and use of TV satellite broadcast samples in the video work *Good Evening* (1996) – are characteristic examples of this media archaeology, for the realisation of ideas is directly conditioned by the technology of the time and its limitations.

THE END FROM ACT III: DEATH, CONFUSION, SALE

The exhibition *ABSOLUTELY NOW: Death, Confusion, Sale*, held at the Museum of Contemporary Art of Vojvodina in Novi Sad (January/February 2015), represents a selection of works and documents of the association Apsolutno through three “scenographies” that follow one another in succession over the course of one month, which is how long the exhibition will last, in the manner of acts in a play. This exhibition reactualises three philosophical themes like acts of a play around which the majority of the works by Apsolutno are concentrated: *death, confusion* and *sale*,

⁵ Inke Arns explains the appearance of post-Internet art as “hardcore normality” (*normcore*) in times of hypercapitalism. Like pop art, post-Internet art is interested in the surface of the consumer culture, only in this case it is the frightening surface of the *hyped* digital consumer culture. Inke Arns (2014). Post-Internet Art: Normcore in Zeiten des Hyperkapitalismus <http://irights-media.de/webbooks/jahresueckblick1415/chapter/post-internet-art-normcore-in-zeiten-des-hyperkapitalismus/>

which can function like a “trigger” for reading that which is *now*. The three “eschatological” acts contain reinstallations of the association’s “old” works in a museum space, which can be read as a possible interpretation of the recent history of the (Socialist) Federal Republic of Yugoslavia ([S]FRY)/Republic of Serbia. Each act of the performance opens with the greeting mantra from the video work *Good Evening*, which, like a *déjà vu*, places us in a situation characterised by the overlapping of experiences of two decades ago and the current moment. A brief review of the social and political *mainstream* in Serbia in the 1990’s and the situation today actually indicates that the main actors of the right-wing political scene of the 1990’s, after a break during the first decade of the new millennium, are present today in the same positions again, and the mystical eclipse seems as near as it was in 1996. However, the drama (tragedy) set up in three acts in this manner does not have to be read in a linear way, for the concepts themselves are actually not diachronically fixed, but oscillate and crop up in time as unstable categories, so that these themes, in a different set-up, can also correspond to a global eschatological composition.

I

The first theme of the exhibition set-up is *DEATH*. In (philosophical or theological) eschatology, looking into the future, death has a special status and assumes a meaning more vibrant than a mere biological end. Death becomes a precondition for a number of transcendental events and processes or reincarnations, through which one attains the absolute (in idealistic terms: God, spirit; in materialistic terms: matter) and a new definitive order of being. Islamic philosophy even compares death to a dream and refers to it as “sleep between two awakenings” (Al-Gazali). From that interpretive perspective, in this exhibition the works *Absolutely Dead* and *A. Trophy* mark the moment of the extended death of socialist Yugoslavia and the utopia of workers’ self-management, as well as the entire system of socialist values and its transition/reincarnation into a different systemic formation, that of capitalism. In the work *Absolutely Dead* (a series of photographs and a video), on 21st September 1995 a pseudo-forensic examination and identification of “two bodies” was carried out on location – by means of a yellow tape containing the inscription “Keep away! Absolutely dead!”, two ocean liners were marked, which had been standing for years in the shipyard on the Danube in Novi Sad (Vojvodina), partially submerged and

exposed to the process of corrosion. The identification of the ships thus found encompassed precise measurement of their dimensions and position, as well as the conclusion that they were absolutely dead. The traces or evidence that could provide an indication of the cause of their “death” were not visible on the spot. The state of those two ships was merely a symbolic symptom of a broader political-economic picture of Serbia in the 1990’s. Actually, the building of these two ships was stopped during the Yugoslav wars due to the imposition of international sanctions upon Yugoslavia, the closing of the state borders, economic catastrophe and the onset of *hyperinflation* (1992-1994). The party from Western Europe that had commissioned the building of those ships was thus left without the products it had ordered. The absurdity of this situation, apart from the presence of two giant ocean liners on the river Danube, is underscored by the premature death of these two “victims” of the end of Yugoslavia, before they even had an opportunity to live. It is interesting to note that this investigation was conducted a couple of months before the conference in Dayton and the signing of the *Dayton Peace Accords*⁶ (November/December 1995), a historically significant legal act that contributed to officially ending the wars in Bosnia and Herzegovina and defining the wartime borderlines and ethnic divisions. Actually, by signing this act, all three official representatives of the ethnic entities participating in the bloody conflict agreed upon at least one thing – that Yugoslavia no longer existed. However, our story about ships does not end there. According to unofficial accounts, the ships awoke from their sleep, that is, from the state of *clinical death*, and sailed away from the Novi Sad shipyard to the ocean a decade later. A purely superficial investigation of the circumstances surrounding the delivery of those ships leads us into a dark and convoluted story about ownership relations, the

⁶ The Dayton Agreement (or the Dayton Peace Accords, or just Dayton) is a legal act of consensual nature, signed at the air force base Wright-Patterson near Dayton, in the US state of Ohio, for the purpose of officially ending the war in Bosnia and Herzegovina, which had lasted from 1992 to 1995. The Agreement particularly dealt with the future administrative and constitutional order in Bosnia and Herzegovina. The conference lasted from 1st November to 21st November 1995. The main participants were the Bosnian President Alija Izetbegović, the Serbian President Slobodan Milošević, the Croatian President Franjo Tuđman, and the chief American mediator Richard Holbrooke and General Wesley Clark. The Agreement was officially signed in Paris on 14th December. The current administrative structure of Bosnia and Herzegovina and the composition of the government were some of the results of the Agreement.

privatisation of a socialist firm, the bankruptcy of the said firm, archives disappeared without a trace, finally leading us astray into a conspiracy theory, detecting in a newspaper article an occult connection between the firm's manager and the masonic chapter of *wine knights*. A case of transition commonplace in Serbia.

After Dayton, the Yugoslav sequence of wars continued with conflicts in Kosovo in 1998-1999. By adopting UN *Resolution 1244*⁷ of 10th June 1999, the authorities of the Federal Republic of Yugoslavia⁸ officially accepted the establishment of a temporary United Nations administration (UNMIK) in Kosovo. The idea for the video work *A.Trophy* (1999) originated during the NATO intervention in Kosovo and the bombing of military and civilian targets in FRY, which preceded the passing of the Resolution. The witty pun contained in the title *A.Trophy* (combining atrophy and trophy) broadens the amplitude of the instability of the notions of destruction and death, which turn into their opposites. A scene from the extraordinary documentary-artistic film made by the director Petar Lalović entitled *The Last Oasis* (1983), wherein a deer casts off its horns, was taken over and edited as a *slow motion* video. The symbolic repository of this video work seems to broaden and grow over time, and with it new interpretations multiply. Owing to an artistic transposition, one brief scene from Lalović's film has been translated to eternity, into a monumental metaphor of the death of Yugoslavia and a prolegomenon of the Yugoslav transition to peripheral capitalism. A masterpiece of an era.

II

The second set-up marks *CONFUSION* as an important theme for this eschatological sequence. The former Yugoslav countries are passing through a process of structural adaptation to the capitalist system, and in the space between the old and the new absolute confusion levitates, wherein ideologies clash, as do old social relations and

⁷ The UN Security Council Resolution 1244 was adopted on 10th June 1999. Resolution 1244 placed Kosovo under the mandate of UN. The Resolution was passed one day after the signing of the Military-technical Agreement in Kumanovo, which ended the bombing of FRY that had lasted 79 days.

⁸ The Federal Republic of Yugoslavia (FRY) – the state formation that was the successor of the Socialist Federal Republic of Yugoslavia (SFRY). It was established based on the decision of the Federal Executive Council of SFRY (on 27th April 1992), as the joint state of the Republic of Serbia and the Republic of Montenegro.

those in the process of being formed, material culture and historical narratives, epistemology and identities. If we were to seek an analogy, for example, in Christian theology, this phase would probably be identical to the phase of Christ's 40 days of wandering that preceded his Ascension. More liberal interpretations maintain that the Messiah then actually became a *vampire* or a *zombie* – a dead body or a ghost wandering through the world looking for “energy” in order to survive. Thus (the former) Yugoslavia, in a dead body and new clothes, wandered through a labyrinth of signs, symbols and value systems. This situation is paradigmatically illustrated by the work *Semiotics of Confusion*, in which the association Apsolutno photographically documents an investigation conducted between 1995 and 1998 in FRY. The authors register the identity (national) confusion which they come across in free individual interventions on state symbols and car licence plates, or in mutually different and opposing national symbols and flags used by supporters of the same football club during football matches. The confusion in the iconosphere is also increased by official “art” interventions of the executive powers-that-be on a stone marking a border crossing: they removed the letter F from the previous acronym of the state, SFRJ,⁹ by painting it over with a brush, thus creating a “pause” in the acronymic sequence of letters.

In the work *Le Quattro Stagioni* (1996), through an artistic action carried out in several phases, the authors symbolically recreate the confusion of the time they live in. The work, made in the form of a pseudo-calendar, was created as a photo action over the course of the four seasons of a year in the memorial cemetery in Sombor, Vojvodina. The iconosphere of the actual location, a cemetery pulsating with contrasting ideological symbols and situations (a Communist memorial to Soviet soldiers in a plot of land belonging to the Orthodox Church, the five-pronged star vs. the cross) is saturated by the authors by introducing their own figures in 19th-century costumes, along with a bicycle which has a corn cob inserted among the spokes for the purpose of increasing the speed of wheel rotation. This photo performance is an ironic comment on the persistence of outdated 19th-century thought matrixes, despite the pressure of progressivism, at a time of absolute ideological confusion. In the next

⁹ Socijalistička Federativna Republika Jugoslavia (SFRJ) was changed to Savezna Republika Jugoslavija (SRJ).

phase of production, the work LQS was raised, in a calculated manner, to a new level of artificialisation by means of processing the photographs through a digital pixellised raster which served as a pattern for monumental needlepoint images with a golden baroque frame. By involving professional needlepoint stitchers in the production process, the Apsolutno time machine turns the digital into manual work, as an anachronistic process contrary to the progressivist vision of the role of technology of that time.

The video work *In the Balkans* (1998), through a very complex technical process of dealing with video footage from the Black Sea in Bulgaria and its production filtering through incompatible video standards in Eastern Europe and the US, creates a seemingly meaningless and inarticulate audio-visual structure, a product of “noise” in the translation between two systems. This video work symbolically represents confusion in the mediation between two systems and presents an image of how one system perceives the other. *In the Balkans* is an exotic look from the West directed towards Balkan “gorges”.

III

SALE is a contemporary *mainstream* regime that regulates social relations and has the status of an epistemological category. We get to know the world through “commodity”. Perhaps in eschatological terms this would mean straying from the path of salvation, but an absolute sale of dogma is an imperative under the pressure of the competition of the market of ideas, knowledge, identities, lifestyles, and less abstractly – biological life itself. In capitalist economy, commodification means, among other things, and absence of new contents and concepts, and the exploitation and “repackaging” of old ones. The adjustment of post-socialist countries, following the example of Western neoliberal capitalist economies, also presupposed the ideological process of creating attitudes towards the socialist/Communist heritage: from their demonisation and erasure to today’s hipster revelation and gentrification, as in the example of Moscow’s *hipster-Stalinism*.¹⁰ That is also a commonplace of contemporary depoliticisation of the revolution and the socialist past. The former rigid

¹⁰ <http://www.theguardian.com/cities/2014/dec/12/moscow-hipster-stalinism-gentrification-artkvartal-zaryadye-park>

geopolitical, economic and cultural division of Europe during the Cold War into the First and the Second World of capital endures today in a more flexible mode. This demarcation line is confirmed by, among other things, the economic migrations of people from the East to the West of Europe, the strict immigration policy of the European Union, the *nearsourcing* exploitation of cheap services from neighbouring countries that do not belong to EU (especially in the sphere of information and communication technology and the so-called *creative industries*). The association Apsolutno analyses and comments on this situation in the post-Cold War integration of Europe through the projects *HUMAN* (1996-1999) and *Absolute Sale* (1997-2002). Both projects, be it through intervention in the physical space between the “territory” of Eastern and Western Europe or through the online auction game intended for “buyers” from the West, register the biopolitical aspect of this economy of inequality. The project *HUMAN*, at the same time, refers to the local situation in Serbia in the 1990’s and to the impossibility of moving freely outside the country on account of the sanctions, the visa policy and the centralised control of the EU¹¹. The online pseudo-auction *Absolute Sale* ironises the positions and the relations between the art systems of Eastern and Western Europe. A “buyer” from the West, on the basis of a succession of predictions relying on cultural-racist stereotypes and the future interest of the Western market, buys “blindly” an Eastern European artist who is yet to be born. In the meantime, many of them will die.

The end

Finally, the association Apsolutno describes for us the experience of a protracted end of a utopia, a system and a society. From today’s perspective, their appearance on the local and international scene in the 1990’s and at the beginning of the 21st century left a unique conceptual inventory as a kind of “guide for beginners” through the extreme situations produced by (hyper)capitalism. The imbalance in the recognition of the work (and the pioneering role) of this collective in the international context and on the local scene constitutes a good reason for intervening in the master narratives of art

¹¹ The Schengen Agreement on free movement was signed by the majority of European countries that are EU members. The signatories of the Schengen Agreement make up the so-called *Schengen zone* (Schengen area). Serbia is not a part of the Schengen Agreement, but is on the Schengen White List today – a list of countries whose citizens may travel to the Schengen zone without visas.

history and the policy of visibility and presentation.