

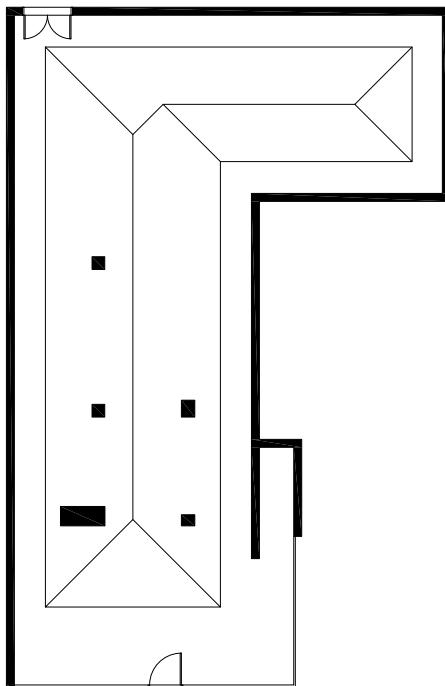
A photograph of a man sitting on a large, multi-colored wooden structure, possibly a slide or a ramp, in a gallery setting. The structure is made of various colored panels (yellow, blue, orange, pink) and has a metal railing. The man is wearing a light blue shirt and dark pants, sitting with his legs crossed. The background shows a white wall with track lighting and some other gallery elements.

Branislav Nikolić

SUPER

STRUCTURE





Salon Muzeja savremene umetnosti · Beograd
Salon of the Museum of Contemporary Art · Belgrade

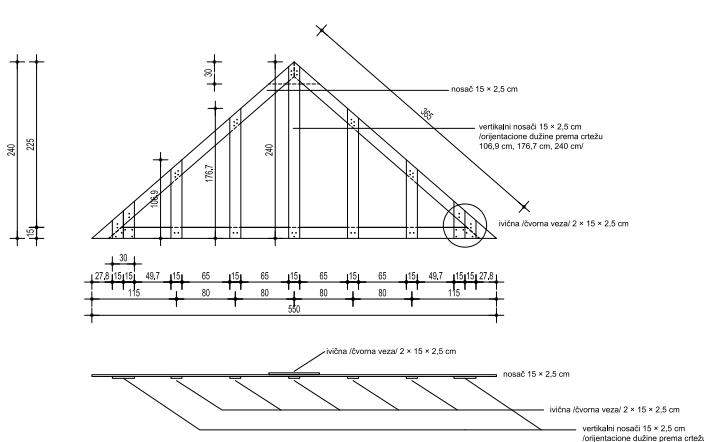
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26/02 – 04/04/2016

Branislav Nikolić

Superstructure | 2016 | instalacija / installation | 1760 × 1150 × 240 cm

SUPER STRUCTURE

A large-scale artwork is displayed in a gallery space. The artwork consists of numerous doors and panels of different sizes, colors, and materials, such as wood and metal, arranged in a dense, overlapping composition. It leans against a white wall on the left side of the frame. The floor is a polished concrete surface. In the background, there are track lighting fixtures on the ceiling and a set of dark grey, modular storage units. To the right, a glass display case is partially visible.



Zoran Erić

SUPERSTRUCTURE

O nazivu izložbe

Termin *superstructure* na engleskom jeziku sadrži nekoliko nivoa značenja iz različitih rakursa koji ukazuju na slojevitost umetničkih referenci u radu Branislava Nikolića.¹ Prevashodno se može prevesti kao nadgradnja u arhitektonskom vokabularu, odnosno kao deo zgrade ili neke druge strukture iznad temelja. Apstraktnija konotacija termina predstavlja fizičku ili konceptualnu strukturu razvijenu iz osnovne forme. Konačno, diskurzivno značenje koje je takođe relevantno za umetnički prosede u kome Nikolić deluje je marksistička teorija, gde su ideologije ili institucije društva viđene kao nadgradnja bazičnih procesa i direktnih društvenih odnosa materijalne proizvodnje i ekonomije. Metodologija umetničkog rada Branislava Nikolića umrežena je sa svim pomenutim značenjskim nivoima reči *superstructure* te se ovaj termin nametnuo kao zahvalno višezačenjsko polazište za analizu umetnikovog rada i konkretnog projekta izvedenog u Salonu Muzeja savremene umetnosti.

¹ Vidi: <http://www.thefreedictionary.com/superstructure>

O metodologiji rada – sekundarna arhitektura

Ključni impuls za razvoj specifične metodologije rada, oline u sakupljanju odbačenih elemenata arhitekture, enterijera stanova, nameštaja i drvne građe i njihova ponovna upotreba u umetničkom procesu i izgradnji umetničkih proizvoda, po iskazu samog umetnika, desio se tokom njegovog boravka na postdiplomskim studijama u Holandiji.² Umesto da se fokusira na rad u ateljeu u mediju slikarstva, Nikolić se opredelio za sistematično „opipavanje pulsa grada“ i prateći procese urbanih transformacija u različitim kvartovima i dinamiku gradskog života, pronašao je temu, resurse i konkretan materijal koji će da pretoči u svoje radove. Osmišljeni kao objekti, skulpture ili instalacije, ti radovi u svojoj materijalizaciji uključuju elemente urbanog života, ali i sadrže intimne porodične naracije i istorije koje bivaju izbačene u javni prostor, na ulicu, u kontejnere, da bi ih umetnik ponovo upisao i inkorporirao u svoj rad.

Sledeći značajan korak u razvoju takvog umetničkog opredelenja za Nikolića je predstavljao projekat i metodološki pristup okarakterisan sintagmom „sekundarna arhitektura“ koja označava ekonomiju sakupljanja i recikliranja materijala specifičnu za izgradnju „kartonskih kuća“ u romskim naseljima. Ovim procesom, uz specifičan graditeljski postupak i zanatske veštine saradnika na projektu Bobana Mladenovića,³ Nikolić je umeće pravljenja „krova nad glavom“ i osnovnog egzistencijalnog rešenja za brojne romske porodice pretočio u seriju umetničkih radova arhitektonskih oblika sa snažnom društvenom porukom o „pravu na grad“⁴ i elementarne životne uslove svih društvenih grupacija, a posebno onih najugroženijih.

² Izjava umetnika u intervjuu za veb časopis *Supervizuelna* (<http://www.supervizuelna.com/razgovori-branislav-nikolic-sekundarna-arhitektura/>)

³ Za potrebe projekta *Sekundarna arhitektura* Nikolić je angažovao Bobana Mladenovića, koji slovi za najboljeg samoukog „arhitektu“ i graditelja romskih kuća, s kojim je ostvario dugoročnu saradnju.

⁴ Poznati termin i istoimena studija *Pravo na grad* francuskog filozofa Anri Lefevra predstavlja kritiku kapitalističkih odnosa u proizvodnji društvenog prostora. Lefevr se zalagao za aktivno uključivanje građana u donošenje odluka o urbanom razvoju a ne za sprovodenje logike kapitala u procesima društveno-prostornih transformacija.

Oprostorenje koncepta

Projektom koncipiranim za Salon MSU Branislav Nikolić sumira sve prethodne reference i dodaje im novu dimenziju oprostorenja i uklapanja u konkretan arhitektonski prostor galerije sa svim njegovim elementima. Svojim dimenzijsama rad u potpunosti „okupira“ galeriju i pretvara njene elemente, poput stubova, u dimnjake koji štrče iz strukture krova na četiri vode. S druge strane, krovna struktura/nadogradnja izgrađena u prostoru galerije lišena njoj inherentne utilitarnosti, postaje umetnički objekt, skulptura monumentalnih razmara ali i ograničenog trajanja jer će se po završetku izložbe u potpunosti demontirati i vratiti u proces cirkulacije i recirkulacije na gradskim deponijama i nanovo upotrebljavati u procesima izgradnji „kartonskih kuća“. U tehnološkom smislu, finalni proizvod rada odlikuje kombinovanje jednostavnih zanatskih postupaka izgradnje privremenih objekata, kućica u romskim naseljima ili pak nadogradnji sa slikarskim i vajarskim postupkom umetnika upisanim kroz način na koji se gradi, sklapa i ukraja veliki kolaž od raznobojnih trošnih i odbačenih elemenata. Poput saradnje sa Bobanom Mladenovićem koji je, prateći koncept samog umetnika, u velikoj meri samostalno izvodio radove, i sada je saradnja s tehničkim timom MSU stvorila radnu dinamiku gde svi akteri ravnopravno učestvuju u procesu kreiranja i izgradnje rada. Posebno bitan aspekt ovog rada je ideja interaktivnosti, poziv publici da se i bukvalno popne na krov i sagleda rad iz te vizure koja najbolje otkriva arhitektoniske i građevinske postupke neophodne za njegovu izradu. Pogled s vrha krova ističe celinu, jedinstvenost i arhitektonsko-skulpturalnu monolitnost rada naspram izdvajanja svih pojedinačnih elemenata i detalja koji ga tvore, što otvara novi ugao percipiranja rada.

Vidi: **Lefebvre, Henri**,

Le Droit à la ville, Paris:

Anthropos (2nd ed.); Paris:

Ed. du Seuil, Collection

„Points“, 1968. Detaljnije

o Lefevrovoj teoriji novog
urbanizma vidi na primer u:

Lefebvre, Henri, *Writing*

on Cities. Oxford UK:

Blackwell, 1995.







Kolaž kao hronika gradskog života

Drugi aspekt, čije su polazište detalji i elementi koji tvore rad a ne njegova celina, očitava se kroz akcenat koji umetnik stavlja na kolažni likovni postupak kojim stvara novu složenu priču od brojnih preživljenih i odbačenih porodičnih istorija stanovanja, odrastanja u različitim periodima skorije istorije Beograda. Takav narativ prati posebna estetika enterijera, vrata stanova, poštanskih sandučića i ostalih upotrebljenih efemernih i potrošnih elemenata. Umetnik želi ponovo da otkrije i istakne životnost tih elemenata kroz izradu potpuno novog rada čime oni dobijaju novu upotrebnu vrednost, ovoga puta u svetu umetnosti. Na taj način rad postaje i svojevrsna hronika gradskog života u stanovima, prikazana ogoljeno, u svom trošnom stanju u kakvom je i zatečena, bez sentimentalnosti.

prema intimnim pričama skrivenim u svakom od nađenih predmeta. Zato se i interaktivnost s publikom svodi na mogućnost kretanja, penjanja po samom radu – krovu, ali ne i ulazak u njegovu unutrašnjost kroz brojna zatvorena vrata iza kojih se na simboličkom nivou kriju sve nataložene i impregnirane privatne istorije stanovanja vidljive u svojoj fragmentisanosti na samoj površini.

Skeniranje društvenih procesa

Nikolićev rad takođe predstavlja i snažnu metaforu procesa društvenih transformacija u Srbiji koje umetnik reflektuje a koje se vezuju za ekonomski ili prinudne migracije usled ratova devedesetih godina XX veka, kada je taj proces bio simptom neregulisane gradnje u gradovima. Iako se nadogradnje, kako umetnik ističe, često doživljavaju kao „arhitektonska pošast“ koja prožima urbano tkivo, neminovno ih je takođe sagledati u širem društvenoekonomskom kontekstu vezanom za pomenute procese migracija. Takođe, od presudne važnosti je prelazak iz socijalističkog društva – u kom je ideja društvenog stanovanja bila značajna⁵ – preko specifičnog vida privatizacije u vreme režima Slobodana Miloševića, u oblik neoliberalnog, predatorskog kapitalizma u današnjoj Srbiji. Još jedan od bitnih procesa je i ekonomsko slabljenje sela na uštrb centralizacije moći u gradovima što nameće sve veću potrebu za novim stanicima i životnim prostorom populacije koja se sliva u gradeve u potrazi za poslom. Od nedavno su novi talasi migracija postali globalni „problem“ koji je užiši lokalne javnosti jer je Srbija jedan od magistralnih puteva tranzita izbeglica iz ratom razrušenih zemalja Bliskog istoka. Iz vizure miliona ljudi koji se kreću ka zapadu i severu Evrope, krov postaje sinonim za izgubljeni dom. Nikolićev rad tako govori o fenomenu različitih ekonomija u procesima gradnje, „divlje

⁵ O ovom problemu

detaljnije u tekstu **Erić,**

Zoran, „Urban Feudalism“
of New Belgrade: The Case
of Belville Housing Block“,
u **Andrea Phillips & Fulya**

Erdemci (ur.) *Actors,
Agents and Attendants —*

*Social Housing—Housing
the Social: Art, Property
and Spatial Justice*, skor

Foundation for Art and
Public Domain, Sternberg
Press, Berlin, Amsterdam

2012. str. 343–358.

gradnje” ili nadogradnje stambenih objekata. U lokalnom kontekstu, granice između ovih termina svode se samo na ekonomski i politički status „naručilaca poslova”. Sustastvena je razlika ukoliko su u pitanju državno inicirani projekti gradnje, mimo svih zakonskih i urbanističkih regulativa za koje se intervencionizmom političkih elita državnog aparata potom pribavljaju neophodna pravna rešenja i dozvole, ili čitavi delovi grada gde „divlja gradnja” i nadogradnja postaju elementarni način obezbeđivanja egzistencije i boravišta brojnih porodica. Zajednički imenitelj i jednog i drugog pomenutog procesa koji proizvodi urbani ali i društveni prostor je nepoštovanje Generalnog urbanističkog plana koji uvodi mehanizme regulacije i stručno osmišljene strategije u procese urbanih transformacija. Međutim, ovako idealan scenarij poslednjih decenija se od vrha piramide vlasti nadole nikada nije ni poštovao, procesi gradnje prepušteni su simptomu koji je okarakterisan kao *urbani feudalizam* u kom kapital ne poznaće i ne priznaće bilo kakve regulacije procesa gradnje. U takvom sistemu, nepoštovanje istih propisa od strane građana pre se može doživeti kao borba za *prostornu pravdu*⁶ jer je njihova egzistencija ugrožena logikom profita političke elite i urbanih feudalista koji lako brišu čitava naselja zarad svojih interesa. Iz takve perspektive, simbolični značaj krova u radu Branislava Nikolića predstavlja univerzalnu sliku doma na koji svaki pojedinac ima pravo i kome teži. ☰

⁶ Termin geografa Edvarda Soje elaboriran u istoimenoj knjizi: **Soja, Edward**, *Seeking Spatial Justice*. Minneapolis: University of Minnesota Press, 2010. Soja se nadovezuje na ideje Lefevra i Dejvida Harvija čiji termin *društvene pravde* razvija u svojoj teoriji u koncept prostorne pravde. Na brojnim primerima on analizira kako se borba za prava građana dešava u fizičkom prostoru (naravno društveno proizvedenom i uslovijenom) gde se najviše i primećuju „prostorna nepravda”, segregacija i marginalizacija određenih društvenih grupacija. Ideja prostorne pravde se po Soji bazira na ravnopravnoj raspodeli prostora i svih društvenih resursa, kao i na obezbeđivanju i pružanju jednakih šansi svim građanima da te resurse koriste.

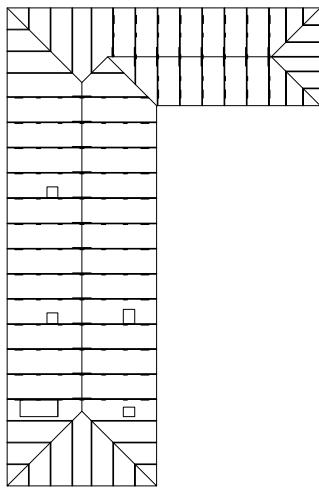












Zoran Erić **SUPERSTRUCTURE**

On the exhibition title

In the English language, the word *superstructure* has several meanings all of which derive from different viewpoints and are manifest in the layered artistic references in the work of Branislav Nikolić.¹ This word can be primarily interpreted in architectural language as an extension and refers to a part of a building or some structure which is above the foundations. The abstract connotations of the word are a physical or conceptual structure developed from base form. Finally, there are the more discursive meanings of the word which are also relevant to the artistic field of creativity in which Nikolić is active and derive from Marxist theory in which social ideology and institutions are seen as additions or a superstructure to the base which comprises the forces and relations of production and the economy. The methodology behind the work of Branislav Nikolić is enmeshed with all the above mentioned meanings of the word *superstructure* so that this word imposes itself as an obligatory polysemic starting point for the analysis of the artistic work and the project realised in the Salon of the Museum of Contemporary Art.

¹ [http://www.thefreedictionary.com/
superstructure](http://www.thefreedictionary.com/superstructure)

On the methodology of the work — secondary architecture

According to statements from the artist, the main impulse for the development of this specific methodology, which is embodied in the gathering of discarded architectural elements, of interior fixtures, furniture and wooden material and in their reuse in the artistic process and as construction materials of artistic works, occurred during his residency on post-graduate studies in the Netherlands.² Instead of focusing on working in his studio and the medium of painting, Nikolić made up his mind to systematically “feel the pulse of the city” and tracking the processes of urban change in different quarters and the dynamics of urban life, he found a subject, the resources and concrete material which he would translate into his work. Conceived as objects, sculptures or installations, these works in their materialisation include elements of urban life and also contain intimate familial narratives and histories which have been discarded in the public space, in the street, in rubbish bins, and the artist re-inscribes and incorporates these in his work. For Nikolić the next significant step in developing such an artistic choice is to present a project and methodological approach which is characterised under the syntagm “secondary architecture” which refers to the economic activity of collecting and recycling material specific to the construction of “cardboard houses” in Roma settlements. Drawing on a specific approach to building and the craft based skills of Boban Mladenović,³ the collaborator in this project, Nikolić transforms the art of “putting a roof over one’s head”, a basic existential solution for numerous Roma families, into a series of art works whose form is architectural and whose forceful social message is one of “the right to the city”⁴ and to elementary living conditions for all social groups, particularly the most disenfranchised.

² Artist statement for the online magazine *Supervizuelna* (<http://www.supervizuelna.com/razgovori-branislav-nikolic-sekundarna-arkitektura>)

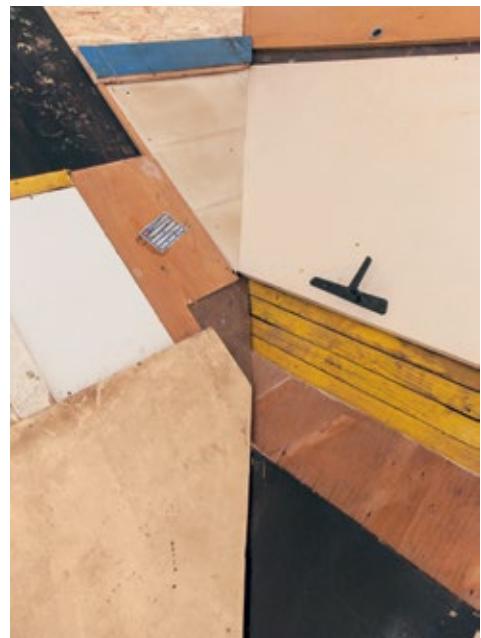
³ For the purposes of this project Secondary Architecture, Nikolić engaged Boban Mladenović, known as the best self-taught “architect” and builder of houses in Roma settlements, and created a long lasting collaboration with him.

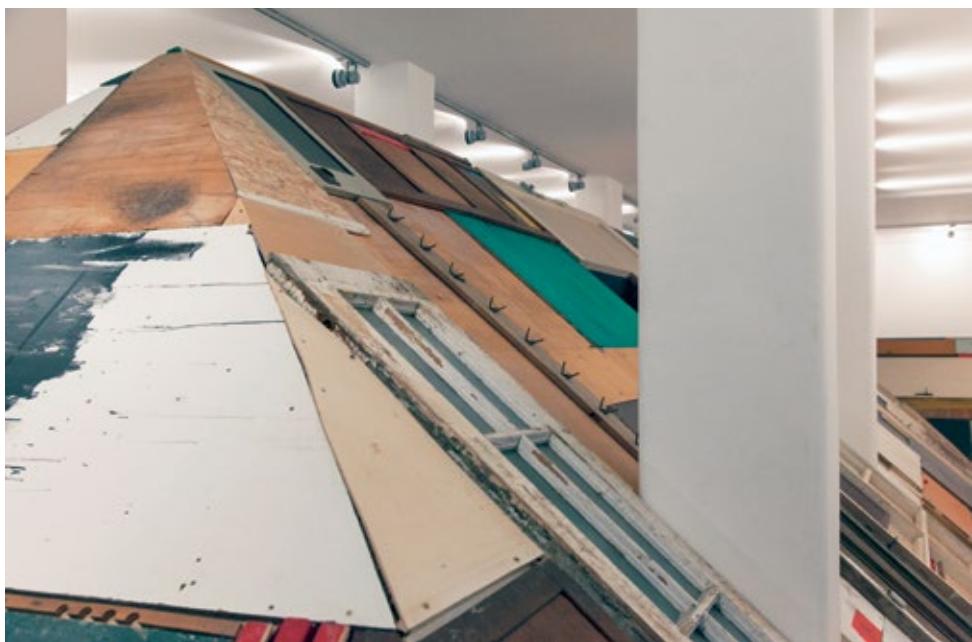
⁴ This famous term and study of the same name *The Right to the City* of the French philosopher Henri Lefebvre presents a critique of capitalist

Spatialising the concept

All of these references are summed up in and by the project conceived for the MoCAB Salon which endows them in the actual architecture of the gallery space with all its features with a new dimension of spatiality and assembly. The work's dimensions fully "take over" the gallery and transform features such as pillars into chimneys which protrude from the four slate roof structure. On the other hand, the roof structure/extension voided of its inherent utility is transformed into an artistic object, a sculpture of monumental proportions but also of a limited duration since when the exhibition finishes, the exhibit will be fully dissembled and its parts put back into circulation and recycled in the city rubbish dumps and again be used to build "cardboard houses". Technically, the final outcome of the work is characterised by a combination of a simple craft based approaches for the construction of a temporary dwelling, like those in Roma settlements, and the addition of a painterly and sculptural treatment inscribed in how the work is built, assembled and slotted together like a large collage of variegated and discarded elements. Just as in the collaborations with Boban Mladenović who alone carried out most of the work according to the artist's concept, and now in the collaboration with the technical team of the Museum, a working dynamic was created in which all the participants take part equally in the process of creating and building the work. A particularly important aspect of this work is the idea of interaction, the public is invited to literally climb onto the roof and to view the work from a position which best reveals the architectural and building steps necessary to its production. The view from the top of the roof emphasises how the totality, the unity and architectural-sculptural monolithism of the work opposes the separateness of all the individual elements and details of which it is made, which in itself is another possible way of perceiving the work.

relations in the production of social space. Lefebvre was in favour of the active involvement of citizens in decisions about urban development and not of the effectuation of the logic of capital in the processes of social-spatial transformation. For a more detailed account of Lefebvre's theory of the urbanism see for example: **Lefebvre, Henri**, *Le Droit à la ville*, Paris: Anthropos (2nd ed.); Paris: Ed. du Seuil, Collection "Points", 1968. For a more detailed account of Lefebvre's theory of the urbanism see for example: **Lefebvre, Henri**, *Writing on Cities*. Oxford UK: Blackwell, 1995.





Collage as a chronicle of urban life

Another aspect whose starting point is not the totality of the work but its details and elements can be read by the how the artist accentuates the collage-like fine art treatment which itself creates a new complicated story out of the numerous surviving and discarded family histories of the home, the experience of growing up in different periods of the recent history of Belgrade. Such a narrative is followed by the special aesthetics of interiors, entrance doors, post boxes and other useful emphemesis and used elements. The artist wishes to reveal and emphasise the vitality of these elements through using them to produce an entirely new work which endows them with a new utilitarian value, this time one from the sphere of art. In this way the work becomes a special type of chronicle of urban life in homes, stripped bare, in the used state it was found in, without any sentimentality for the intimate stories hidden in every found object. That is why the interaction with the public comes down to being able to move about and climb onto the work, the roof, and not being able to enter into its interior via the numerous shut doors behind which all the hidden, residual and impregnated private residential histories are symbolised by their fragmentation on the work's surface.

Scanning the social processes

As well as this, Nikolić's work presents a powerful metaphor of the social change in Serbia on which the artist reflects and which he relates to the forms of economic and force migration which came in the aftermath of the wars of the 1990s when the main symptom of this process of change was the spread of unregulated building in urban

areas. Even though this type of building is frequently regarded as an “architectural pestilence” which has penetrated into the urban substance, the artist points out that one cannot help but view it in the broader social and economic context and in connection to the aforementioned migration. Moreover, of decisive importance is the transition from a socialist society—in which the idea of social housing was made significant⁵—through the specific form of privatisation in the period of Slobodan Milošević’s regime, to the form of the current neoliberal, predatory capitalism in Serbia. One of the other most important processes of change is the economic weakening of villages to the benefit of the accumulation of power in cities and the ever increasing need for new flats and living spaces of the population pouring into cities looking for work. The recent new wave of migration is becoming a global phenomenon “problem” and stands at the forefront of local affairs because Serbia is one of the main transit routes for refugees from the war torn lands of the Middle East. From the point of view of the millions of people who head towards western and northern Europe, the roof has become a synonym for the lost home. Nikolić’s work speaks about the different economies at work in the building process, “illegal building” or the extension of living spaces. In the local context, the differences between these terms comes down to the economic and political status of the “investor”. The difference is all the more vital when it concerns building projects initiated by the state, just as it is for all the legal and planning regulations by which the political elite of the state apparatus intervenes so as to obtain the necessary legal solutions and permits, or for the entire parts of the city where there is “illegal building” and extensions become an elementary means of securing an existence and place of residence for numerous families. The common denominator of both of the above processes, which

⁵ For a more detailed account of this problem:

Erić, Zoran, “‘Urban Feudalism’ of New Belgrade: The Case of Belville Housing Block”, in Andrea Phillips & Fulya Erdemci (Eds.) *Actors, Agents and Attendants – Social Housing – Housing the Social: Art, Property and Spatial Justice*, SKOR Foundation for Art and Public Domain, Sternberg Press, Berlin, Amsterdam 2012. pp. 343–358.

produce urban as well as the social space, is a disregard for the Urbanistic Master Plan for Belgrade which introduces regulatory mechanisms and expertly conceived strategies into the process of urban transformation. However, that such an ideal scenario hasn't once been respected in the past decade from the very top to the bottom of the pyramid of the government and the surrendering of building regulations are symptoms which characterise *urban feudalism* in which capital doesn't recognise the need for any kind of regulation of building processes. In such a system, disregard by citizens for the same regulations can above all be experienced as a struggle for *spatial justice*⁶ because their existence is imperiled by the political elite's and urban feudalists' logic of profit and who for their own gain wipe out with ease entire settlements. From such a perspective, the symbolic meaning of the roof in Branislav Nikolić's work presents a universal image of the home for which every individual has a right and longs. ☺

⁶ This term from the geographer Edward Soja is elaborated in the book of the same name: **Soja, Edward, Seeking Spatial Justice**. Minneapolis: University of Minnesota Press, 2010. Soja, in merging Lefebvre's and David Harvey's ideas whose expression is *social justice*, develops his theory of the concept of *spatial justice*. In countless examples he analyses how the struggle of citizens for the right to build in physical space (certainly socially produced and conditioned) where "spatial injustice", segregation and the marginalising of certain social groups can be most obviously observed. The idea of social justice is according to Soja based on the equal distribution of space and social resources, as well as the assurance and provision to all citizens of the equal right to use these resources.



BRANISLAV NIKOLIĆ

Rođen 1970. godine u Šapcu. Diplomirao je na Akademiji umetnosti u Novom Sadu, na odseku slikarstva, 1996. godine. Magistrirao je na akademiji Dutch Art Institute, Enschede, Holandija, 2001. Magistrirao na Akademiji umetnosti u Novom Sadu, 2002. Član je ULUS-a od 1995. godine. Selektor je Jalovičke likovne kolonije od 2002. godine (www.jalovik.net). Bavi se skulpturom, slikarstvom, dizajnom i kustoskim radom. Živi u Beogradu.

Born 1970 in Šabac. He graduated from the Academy of Fine Arts in Novi Sad, the department of painting, in 1996. He received postgraduate degrees from the Dutch Art Institute, Enschede, the Netherlands in 2001 and from the Academy of Fine Arts in Novi Sad in 2002. From 1995 he is a member of the Association of Fine Artists of Serbia. From 2002 he is selector for the Jalovik Art Colony (www.jalovik.net). He works in sculpture, painting, design and as a curator. He lives in Belgrade.

www.branislavnikolic.net

Samostalne izložbe / Solo exhibitions

- 2015 *Gradska ogledala*, galerija Stepenište, Šumatovačka, Beograd
- *Džungla, sladoled i tačke*, galerija Prototip, Beograd
- 2013 *Sekundarna arhitektura*, Urban inkubator, galerija Magacin, Beograd
- 2012 *Uvek može bolje*, Galerija 73, Beograd
- 2011 *Beogradski stubovi*, galerija Doma omladine, Beograd
- ... tvoji crteži su kao one Tesline linije pored mog pejzaža! (sa Selmanom Trtovcem), KC Grad, Beograd
- 2010 *Visa to Transit*, (with Ivan Grubanov and Nikola Marković), Kulter Gallery, Amsterdam, the Netherlands
- *Slike crteži i kolači*, galerija Sopot

- 2010 *Slike, crteži i kolaži* (sa Aleksandrom Dimitrijevićem), Nova galerija, Beograd
- 2008 *Slike, crteži i kolaži*, galerija Kulturnog centra, Gornji Milanovac
- 2007 *Objekti, slike*, AC Brajić, Šabac
- 2002 *Dnevnički 98–02*, galerija Zlatno oko, Novi Sad
- 2001 *Collection/Asia*, Fastarts Gallery, Turku, Finland
- 1999 *INVISIBLE*, galerija SKC-a, Beograd
Collection 98–99, AKI2, Enschede, the Netherlands
- 1998 *Deset velikih slika*, zgrada stare Obnove, Šabac
- *Deset velikih slika*, galerija SKC-a, Beograd
- 1996 *Radovi na papiru* (sa Slobodanom Peladićem), Nova galerija, Šabac
- *Flaša*, galerija Tribine mladih, Novi Sad
- 1995 *Slike*, galerija Pinki, Zemun
- 1994 *Mala prolećna izložba*, galerija Hol, Novi Sad
- 1993 *Kolaži na zidu*, Kamičak, Šabac

Grupne izložbe – izbor /

Group exhibitions – selection

- 2016 *Unutarnje migracije*, galerija Duplex, Sarajevo, BiH
- 2015 *Constellation*, Srpski kulturni centar, Pariz, Francuska
- *Local Municipalities*, Visual Kontakt Gallery, Oradea, Romania
- *Pop Up 19*, Osijek, Hrvatska
- *Afirmacija*, 37. Salon arhitekture, Muzej primenjenih umetnosti, Beograd
- 2014 *Ko to tamo pева*, 27. Memorijal Nadežde Petrović, Čačak
- *Ping Pong, nova umetnost u ambasadama*, Američka rezidencija, Beograd
- 2013 *From–To*, Galerija Magacin, Beograd
- *Scream from Nature* (with Lise Wulff), happening, Munk 150 Celebration, Oslo, Norway
- 34. i 35. saziv JLK, galerija Treći Beograd, Beograd
- 34. saziv umetničke kolonije Ečka, Savremena galerija Zrenjanin

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| <p>2013 <i>Haleb Yugo</i>, Galerie 16B, Zurich, Switzerland</p> <p>2011 <i>Landscape Revisited</i>, Dubravica, Slovakia</p> <ul style="list-style-type: none"> — <i>Spring Serbian Salad</i>, Lukas Feichtner Gallery, Vienna, Austria — <i>Nature and Art</i>, Kuća legata, Beograd — Mikser, silosi Žitomlina, Beograd <p>2010 <i>Nature and Art</i>, Narodni muzej, Valjevo</p> <ul style="list-style-type: none"> — Mikser, silosi Žitomlina, Beograd — Arte Moderno Europeo, Kuća legata, Beograd <p>2009 <i>Bank on Art</i>, Toronto, Canada</p> <ul style="list-style-type: none"> — <i>Fascinirajuća geometrija</i>, Magacin, Beograd — <i>Torte, slike</i>, Noć muzeja 05, izlog Robne kuće Beograd <p>2008 <i>Politike drugog</i>, Kolektiv, Narodni muzej, Šabac</p> <p>2007 <i>Art for Aid</i>, Zuider Kerk, Amsterdam, the Netherlands</p> <ul style="list-style-type: none"> — AK 47 ulična akcija, New Remote/Kolektiv, Noć muzeja 04, Šabac, Beograd — Velada de Santa Lucia, New Remote, Marciabo, Venecuela — <i>Songs of the Apocalypse</i>, New Remote, Art Mur Gallery, Montreal, Canada <p>2006 <i>Postcards</i>, Salon MSU, Beograd</p> <ul style="list-style-type: none"> — 50 godina Oktobarskog salona u Šapcu, Narodni muzej, Šabac — Dobitnici nagrade Igor Belohlavek, Galerija Kulturnog centra, Šabac <p>2005 Noć muzeja 01, paviljon Cvijeta Zuzorić, Beograd</p> <p>2004 <i>Izmeštanje</i>, Muzej na otvorenom, Kamenič i galerija Zvono, Beograd</p> <p>2003 BELEF 03, Beograd</p> <p>2002 <i>Time Codes</i>, 5. Bijenale mladih, Vršac</p> <ul style="list-style-type: none"> — <i>Ukrštanja</i>, 10. Bijenale vizuelnih umetnosti, Pančevo <p>2001 <i>Label Flashing Event</i>, New Remote, SKC, Beograd</p> | <p>2001 42. oktobarski salon, Beograd</p> <p>2000 <i>Paradoksi vremena</i>, 4. Bijenale mladih, Vršac</p> <ul style="list-style-type: none"> — <i>hah!</i>, open air sculpture show, Lahti, Finland — <i>Kunstdocument 2000</i>, Enschede, the Netherlands <p>1999 <i>Interakcija</i>, galerija SKC-a, Beograd</p> <ul style="list-style-type: none"> — <i>You are Here</i>, Window (installation), Villa Weiner, Ochtrup, Germany — <i>Dummy Speaks</i>, Wide Out, Paradiso, Amsterdam, the Netherlands — <i>Kunstvlaai 3</i>, Westergasfabriek, Amsterdam, the Netherlands — <i>To Give a Place</i>, Stefania Miscetti Gallery, Rome, Italy |
|---|---|
- Nagrade / Awards**
- | |
|---|
| <p>2015 Priznanje Salona arhitekture u kategoriji Eksperiment / Award for the Experiment category at 37th Salon of Architecture, Muzej primenjenih umetnosti, Beograd</p> <p>— Nagrada Mara Lukić Jelesić Udruženja likovnih stvaralaca Šapca za doprinos umetnosti / Award for contribution to the fine arts, ULSŠ, Šabac</p> <p>2014 Nagrada publike / Audience Award <i>Memorijal Nadežde Petrović</i>, Čačak</p> <p>2013 Prva nagrada Oktobarski salon u Šapcu / First Prize at the October Salon in Šabac</p> <p>2008 Nagrada Mara Lukić Jelesić Udruženja likovnih stvaralaca Šapca / Mara Lukić Jelesić Prize, ULSŠ, Šabac, Serbia</p> <p>1995 Prva nagrada Oktobarskog salona u Šapcu / First Prize at the October Salon in Šabac</p> <p>1994 Nagrada iz fonda Igor Belohlavek za najboljeg mladog umetnika, Šabac / <i>Igor Belohlavek Foundation Prize for the best young artist</i>, Šabac</p> <p>1992 Prva nagrada Oktobarskog salona u Šapcu / First Prize at the October Salon in Šabac</p> |
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Branislav Nikolić

SUPER STRUCTURE

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