

VOYAGE

A JOURNEY THROUGH CONTEMPORARY SERBIAN ART

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Kustos izložbe

jun 2017.

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June, 2017

VOYAGE

PUTOVANJE KROZ SAVREMENU SRPSKU UMETNOST

‘Putujem da bih spoznao sopstvenu geografiju’
Marcel Rèja

Nakon Hladnog rata i pada Berlinskog zida istočnoevropska umetnost postala je deo globalnog umetničkog prostora. Put afirmacije umetnosti i umetnika iz pomenutog geografskog prostora nije, međutim bivao lak. Sagledavajući političke i društvene aspekte promena bivših socijalističkih zemalja, kojima pripada i Srbija, naročito pozicije kulture i umetnosti u tim zemljama koje iz patronažnog državnog sistema prelaze u sistem zapadnog koncepta, zasnovanog na otvorenom tržištu, mnogobrojni fenomeni pratili su i još uvek prate pomenutu tranziciju. Reorganizacija, revalorizacija i rekonstrukcija u svim društvenim oblastima te i u kulturi dovele su do slabljenja ključnih institucija, nosioca kulture gde nedovoljno dinamičan sistem proizvodnje umetnosti, produkcije i distribucije, sa druge strane za posledicu ima učestaliju emigraciju umetnika u zemlje razvijenije kulture u cilju afirmacije i ostvarenja uspeha na ultrakonkurentnoj evropskoj i svetskoj umetničkoj sceni ili tržištu. Imajući u

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‘I travel to see my own geography’
Marcel Rèja

After the Cold War and the fall of the Berlin Wall Eastern European art became part of global art space. However, the path to recognition of art and artists coming from the aforementioned geographical space wasn't always smooth. Taking into account the changes of political and social aspects of ex socialist countries, including Serbia, and especially the position of culture and art in the countries that were shifting from patronage system to the system of the Western concept based on open market, numerous phenomena have ensued the above mentioned transition. Reorganization, revalorization and reconstruction in all social fields including culture led to weakening of key institutions, the lynchpins of culture, where insufficiently dynamic system of art production and distribution consequently prompted frequent emigration of artists to countries with more developed culture, who were aiming at recognition and success on the ultracompetitive European and world art scene and market. Bearing in mind the geopolitical image of the world and its patronizing system with clearly

vidu geopolitičku sliku sveta i njen patronizirajući sistem sa jasno definisanim centrima moći kada je u pitanju kulturna i umetnička produkcija, umetnik na svom putu uspeha prisiljen je na stalna kretanja. Srbija danas na putu evropske integracije, ali još uvek egzistirajući na njenoj periferiji, primer je postojanja jedne razuđene umetničke scene sa mnogobrojnim umetnicima koji su puteve sopstvene slave i uspeha gradili upravo van granica svoje domovine.

Voyage u nazivu izložbe metaforički sugerše na selidbu ili izmeštanje kao afirmativni princip umetnika na evropskoj ili svetskoj umetničkoj sceni, dok u ovom slučaju predstavlja se i u okviru šireg egzodusa pretpostavljene srpske savremene umetničke scene i njenog prvog prikazivanja kao takvog u Kini. Scenarij putovanja u nacionalnoj istoriji i kulturi simbolizuje još vitalnost i očuvanje, imajući u vidu turbulentnu istorijsku prošlost Balkana gde su učestali sukobi bili uzročnici čestih teritorijalnih izmeštanja, seoba i migracija. Vekovima, put u srpskoj istoriji označava ne samo spasavanje života već i očuvanje duha, ali i nacionalnog i kulturnog identiteta, te je on često donosio prosperitet kako društvu tako i pojedincu, izlaz iz učmalosti i reforme.

Danas, svedoci smo ponovnih velikih svetskih kretanja i migracija koje ispisuju nove stranice savremene istorije. Globalizam koji je otvorio mapu sveta u težnji da kristališe svest o svetu kao jednom, razbijen je na kontradiktorne delove sa sve izražajnijim isticanjem nacionalnih interesa i učvršćivanjem granica¹. Visoko razvijeni kapitalizam, sa druge strane, kao pokretač globalizacije, sa početkom novog milenijuma ponudio je ekonomsku krizu bez izlaznog rešenja, koja se poput virusa rapidno proširila na sve segmente društva. Mnogo ponuđenih mogućnosti u doba konzumerizma, post internet ere i mass medija, ipak život danas čini život u okviru

defined centres of power in terms of cultural and art production, an artist is, on his path to success, forced to constantly move. Serbia today, on its way to the European integration, but still existing on its periphery, is an example of a dispersed art scene with numerous artists who often paved their paths of fame and success outside the borders of their homeland.

Voyage in the title of the exhibition metaphorically suggests moving or displacement as the affirmative principle of artists on European or world art scene, and is, in this case, presented within a wider exodus of the assumed Serbian contemporary art scene and its representation as such in China. The scenario of journey in the national history and culture also symbolizes vitality and preservation, bearing in mind the Balkans' turbulent historical past, where recurring conflicts were the cause of frequent territorial displacements and migrations. For centuries, journey in Serbian history has represented not only saving lives, but also preservation of national spirit and cultural identity, thus providing prosperity to society and individuals, escape from stagnancy and reforms.

Today, we are witnesses of recent great world movements and migrations that are writing new pages of contemporary history. Globalism that opened the map of the world intending to clarify the awareness of the world as one has been broken into contradictory pieces with increasingly prominent emphasis of national interests and tightening of the boundaries¹. Highly developed capitalism on the other hand as a trigger of globalisation has prompted at the beginning of the new millennium the insoluble economic crisis, which rapidly spread as a virus to all segments of society. Many given possibilities in the time of consumerism, post internet era and mass media still make life easier within the framework of parallel universes where an individual is limited to his own micro world and where *cyber space* manages to provide and ensure the necessary feeling of security and convenience. But the moment it leaves its own

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¹ Džon Ralston Sol, *Propast globalizma i preoblikovanje sveta*, Arhipelag 2011.

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¹ John Ralston Saul, *The Collapse of Globalism: And the Reinvention of the World*

paralelnih univerzuma gde pojedinac ograničen na svoj mikro svet i *cyber space* uspeva da osigura i uživa neophodan osećaj sigurnosti i udobnosti. Ali, onoga trenutka kada istupi iz sopstvene zone komfora ono što današnjica može da ponudi, bilo gde na planeti da se nalazi, je 'doba strepnje', gde sigurnost leži, reklo bi se, jedino u neizvesnosti.

Vreme velikih ideala, izuma, istina, vizija i prosperiteta ali i stila i komfora razbijeno je poput statusne *art deco* kristalne čaše za šampanjac. *Lost Highway*, naziv filma Dejvida Linča iz 1997. koji kada se pojavljuje na velikom platnu izaziva kontroverze kako radnjom, tako i prikazom misteriozne prirode savremenog života i ličnosti, nameće se i kao metafraza ili paradigma društva u kojem danas živimo. Sam Linč u jednom intervju pojašnjava: "Postoje objašnjenja za milijardu stvari u životu danas koje nisu tako razumljive, a ipak unutra - negde - razumljive su. Postoje stvari koje se dešavaju ljudima koje se mogu razumeti u smislu ljubomore, straha ili ljubavi. Možda ne na racionalan, intelektualan način. "Linč insistira na tome da Fred / Pete "transformacija" i druge takve pojave u filmu nisu neobjašnjive. On nastavlja: "To je kao kada sedite sami, ponekad imate osećaj da postoje različiti delovi vas samih. Postoje određene stvari koje možete učiniti i postoje određene stvari koje nikada ne biste uradili, osim ako ne posedujete deo vas, koji bi. Na neki način, to je nekako logično." Radnja filma prepuna misterija, kofrontiranih situacija, paralelnih i isprepletanih života, metafora je za svet u kojem egzistiramo. Nemogućnost da se radnja prepriča jedinstvenom logikom već je u zavisnom odnosu sa posmatračem i njegovim angažovanim pogledom, ali i moći prepoznavanja, uvidjanja i odvajanja vidljivog od nevidljivog, realnog od virtuelnog ili fiktivnog, unutrašnjeg od spoljašnjeg, film čini i sinonimom za postmodernu filozofsku tvrdnju o odsustvu "transcedentne univerzalne istine"², koju zamenjuju

comfort zone, what nowadays can offer, be it where ever on the planet, is 'the age of anxiety' where certainty lies, so to say, only in uncertainty.

The time of great ideals, inventions, visions and prosperity, but also style and convenience was broken into pieces like a status *art deco* champagne crystal glass. *Lost Highway*, the title of a movie by David Lynch from 1997 that after its appearance on the silver screen brought about a lot of controversy, both for its plot and depiction of the mysterious nature of life and personality, could be used as well as a metaphor or a paradigm of society in which we live today. Lynch himself explains in an interview: "There are explanations for a billion things in life that aren't so understandable, and yet inside - somewhere - they are understandable. There are things that happen to people that can be understood in terms of jealousy, or fear, or love. Maybe not in a rational, intellectual way." Lynch insists that Fred/Pete "transformation" and other such occurrences "are not inexplicable". He continues: "It's like when you are sitting alone, you sometimes have the feeling that there are different parts of you. There are certain things that you can do and there are certain things that you would never do unless there was a part of you that took over. So, in a way, it's kind of logical." The plot full of mysteries, confronted situations, and parallel and intertwined lives, is a metaphor for the world in which we exist. The inability to retell the plot by simple logic is in dependent relationship with the viewer and his engaged view, but also his ability to recognize, realize and tell visible from invisible, real from virtual and fictive, internal and external, rendering the movie a synonym for postmodern philosophical assertion about the absence of "transcendent and universal truth"² that is replaced by "the multiplicity of theoretical standpoints"³, i.e. the multitude of different meanings conditioned by the one who observes and his perspective. Objective truth about the world is replaced by individual experiences where the artist creates a

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2 Jean-François Lyotard *The Postmodern Condition* (1979) publ. Manchester University Press, 1984.

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2 Jean-François Lyotard *The Postmodern Condition* (1979) publ. Manchester University Press, 1984

3 Michael A. Peters, *Poststructuralism, Marxism, and Neoliberalism: Between Theory and Politics*, Rowman & Littlefield, 2001

“mnoštva teorijskih stavova”³ odnosno mnoštva različitih poimanja uslovljenih odnosom ko posmatra i iz koje perspektive. Objektivna istina o svetu zamenjuje se pojedinačnim doživljajima gde umetnik stvara priču a posmatrač u odnosu na lični intelektualno čulni aparat je sklon da percipira.

Interesantnu analizu daje Slavoj Žižek u svojoj studiji *The Art of the Ridiculous Sublime: on David Lynch's Lost Highway*⁴. Sa stanovišta lakanovske psihoanalize Žižek, pozivajući se na već pomenuti film, čitaoca kao aktivnog konzumenta umetnosti, upućuje da preispita neke od svojih pretpostavki, usvojenih mišljenja ili stavova ali i postavlja pitanja o načinu na koji se tumači svet, realnost i kultura danas, kao i identifikovanja, participiranja, slobode, pravde i moći. U okviru svoje teze Žižek, na sebi svojstven način operiše u domenu posmatračeve opažajne moći, angažovanjem i sukobljavanjem unutarnjeg intimnog dela bića kroz čulno spoznajni proces sa spoljnim, nametnutim ideološko-kulturnim obrascima, pri čemu značajnu pažnju poklanja doživljaju pojedinca, odnosno sublimaciji skrivenih želja i fantazija u procesu recepcije umetničkog dela.

U doba konzumerističke kulture u kojoj marketinški magovi operišu na nivou želje, kada se sve pa i umetnost posmatra na prvi mah tržišno, spekulise se šta sve delo savremene umetnosti svetu ili pojedincu može ponuditi danas, a da nije samo još jedan ‘Opskurni objekat požude’.

Kristin Masel, selektorka i kustoskinja 57 Venecijanskog bijenala umetnosti u svom septembarskom stejtementu poentira: “U svetu prepunom sukoba i potresa, u kome je humanizam ozbiljno ugrožen, umetnost je najdragoceniji deo ljudskog bića”. Ako se ima u vidu ovogodišnja tema Venecijanskog bijenala *Viva Arte Viva* kao i glavna selekcija i koncept izložbe, posebno

story and the observer tends to perceive it according to his own personal-intellectual-sensory apparatus.

An interesting analysis is given by Slavoj Žižek in his study *The Art of the Ridiculous Sublime: on David Lynch's Lost Highway*⁴. From the view of Lacanian psychoanalysis Žižek, calling upon the above-mentioned movie, asks the reader as an active consumer of art to question some of his assumptions, common beliefs and standpoints, at the same time posing the questions about the ways of interpreting the world, reality and culture today, as well as the matters of identification, participation, freedom, justice and power. In his thesis Žižek, in his own peculiar way, operates in the domain of the observer's perceptive ability by engaging and opposing the inner, intimate part of self through sensory-cognitive process to the external, imposed ideological-cultural patterns, giving special attention to an individual's experience, i.e. sublimation of hidden desires and fantasies in the process of reception of an art work.

In the times of consumer culture where marketing wizards operate on the level of desires and where everything, including art, is primarily preceived market-wise, it is speculated what a contemporary art piece can offer to the world or an individual today, if not just another “*obscure object of desire*”.

Christine Macel, the selector and curator of 57th Venice Art Biennale in her September statement points out: “*In a world full of conflicts and jolts, in which humanism is being seriously jeopardized, art is the most precious part of the human being*”. Bearing in mind this year's Venice Biennale's theme *Viva Arte Viva* as well as the main selection and concept of the exhibition, a special attention is given to artist and his work, and contemplating and re-contextualisation of his work position in society through urge to “give back” and accentuate humanizing role of art today.

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³ Michael A. Peters, *Poststructuralism, Marxism, and Neoliberalism: Between Theory and Politics*, Rowman & Littlefield, 2001

⁴ Slavoj Žižek, *The Art of the Ridiculous Sublime: on David Lynch's Lost Highway*, University of Washington Press, 2017

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⁴ Slavoj Žižek, *The Art of the Ridiculous Sublime: on David Lynch's Lost Highway*, University of Washington Press, 2017

mesto poklonjeno je umetniku i njegovom delu, promišljanju i rekontekstualizaciji njegove pozicije u društvu u težnji da se 'vrati' odnosno istakne njegova humanizirajuća uloga. U eri spektakla, medijskih manipulacija i iluzije interneta, umetnost dobija sve više zadatak da prikaže stvarnost iz pozicije prvog lica, samog umetnika. Glas umetnika postaje rezonanta koja odjekuje globalno i lokalno, a njegovo delo namenjeno je celom svetu, nikome i svakome.

A Journey through Contemporary Serbian Art, kao podnaslov izložbe je poziv upućen posetiocu da se upusti u sopstveno čulno i duhovno putovanje kroz savremenu umetnost, odnosno teme ili narative koje obrađuju selektovani radovi a koji operišu u domenu univerzalnih tema današnjice, kao što su: život u doba razvijenog kapitalizma, globalizma, kulture konzumerizma (M.Milunović, N.Božović), identiteta (I.Grubanov), telesnosti i njene fragilnosti (I.Bašić), odnosa prema prirodi i savremenog nomadizma (Đ.Stanojević), intimnosti predmeta (O.Parlić, B.Žilović), njegove utilitarnosti i transformacije ili redefinicije unutar galerijskog prostora (B.Nikolić), virtuelne realnosti (V.Ćuk) itd.

Skoro svako od nas ponekad postavi po neko duboko filozofsko pitanje koje se tiče svrhe života, porekla stvari, realnosti duha ili materije ali i dometa koje ima naša slobodna volja. U intersekciji informatičkog, tehnološkog i medijskog progressa, nikada ranije čovečanstvo nije bilo toliko zainteresovano za sopstvenu savremenost⁵ kao danas. Ako je život priča ali i put, ova izložba priča o višedimenzionalnim sferama života današnjice, o bivstvovanju danas i ovde i to kroz intimne, lične, subjektivne i iskrene izjave umetnika.

Izložba svojom koncepcijom i selekcijom nudi jedan kompleksan prikaz savremene umetnosti srpskih umetnika kroz izbor radova razolikih po sadržaju ali i mediju a sačinjavaće je: slike, crteži, skulpture, video, objekti ali i složene prostorne instalacije.

In the era of spectacle, media manipulations and internet illusions, it is more and more up to art to depict reality from the first person point of view of the artist himself. Artists' voice becomes a resonant which resonates globally and locally, and their art is made and intended for the whole world, nobody and everybody.

A Journey through Contemporary Serbian Art as a subtitle of the exhibition is the invitation for visitors to embark on their own visual and spiritual travel through contemporary art, i.e. themes and narratives of selected works that operate within the domain of universal themes of today such as: life in the times of developed capitalism, globalism, consumerism culture, (M.Milunović, N.Božović), identity (I.Grubanov), corporeality and its fragility (I.Bašić), attitude towards nature and contemporary nomadism (Đ.Stanojević), intimacy of objects (O.Parlić, B.Žilović), its utilitarianism and transformation or redefinitions within gallery space (B. Nikolić), virtual reality (Vuk Ćuk) etc.

Every now and then, each one of us asks a deep philosophical question regarding the purpose of life, origin of things, reality of spirit and matter, but also the limits of our free will. In the intersection of information, technology and media advances, never before has mankind been as interested in its own contemporaneity⁵ as it is today. If life is a story, but also a path, this exhibition speaks about multidimensional spheres of nowadays, about existing today and here, through intimate, personal, and subjective artists' statements.

By its concept and selection, the show will provide a complex presentation of contemporary Serbian art through collection of works that differ both in content and media used: paintings, drawings, sculptures, objects and complex space installations.

5 Boris Groys, *In the flow*, Verso, London, 2016.

5 Boris Groys, *In the flow*, Verso, London, 2016

NA PUTU...

Svedoci smo mnogih istorijskih ponavljanja, preklapanja i revizija. Sa društvenim, tehnološkim i ekonomskim razvojem, menja se uzajamna razmena dobara. Nekada put svile, danas u okviru *Belt&Road* aktuelne razvojne strategije predložene od strane kineskog predsednika Si Đinpinga fokus je na povezanosti i saradnji zemalja Evroazije, zemalja kopnenog ekonomskog pojasa svile (SREB), kojima pripada i Srbija, kao i pomorskog puta svile (MSR). Srbija i Kina ponovo uspostavljaju bližu privrednu i ekonomsku razmenu, što za logičan sled ima i kulturnu saradnju. Velikim infrastrukturnim zajedničkim projektom, u okviru već pomenute strategije, izgrađen je most na Dunavu 2016. godine. Ova izložba most je nove saradnje u oblasti kulture i umetnosti između Kine i Srbije, dok podržana i finansirana sredstvima Ministarstva kulture Republike Srbije, legitimizuje i neke od aktuelnih strateških odluka i stavova Vlade i Ministarstva kulture RS, naročito onih koji se tiču kulturne razmene, prezentacije i afirmacije savremenog stvaralaštva Srbije u inostranstvu.

Opšti cilj i ideja izložbe je predstavljanje savremene srpske umetničke scene izborom od devet internacionalno aktivnih i afirmisanih srpskih umetnika i umetnica raznovrsnih po svojoj poetici, medijima u kojima stvaraju ali i etici, estetici i semiotici svojih radova. Izložba doprinosi uspostavljanju neposrednije kulturne i umetničke saradnje sa *China Art Palace* muzejem u Šangaju ali i po prvi put predstavlja njene učesnike kineskoj publici, koji su ujedno i aktuelni akteri domaće i internacionalne umetničke scene.

ON THE JOURNEY...

We are the witnesses of many historical repetitions, overlaps and revisions. Along with social, technological and economic advances, mutual exchange of goods is changing. Once The Silk Road, today within The Belt and Road current development strategy proposed by the Chinese president *Xi Jinping*, the focus is placed on the connection and cooperation between the countries of Eurasia, the countries of the Silk Road Economic Belt (SREB), including Serbia, and Maritime Silk Road (MSR). Serbia and China are re-establishing a closer economic exchange, which is consequently leading to cultural exchange as well. In a large infrastructural joint project within the aforementioned strategy a bridge on the Danube was built in 2016. This exhibition represents a bridge of new cooperation in the field of culture and art between China and Serbia and being supported and financed by the Ministry of Culture of the Republic of Serbia, it legitimises some of the current strategic decisions and positions of the Republic of Serbia Government and Ministry of Culture, especially those concerning cultural exchange, presentation and recognition of Serbian contemporary art abroad.

The overall aim and idea is to present contemporary Serbian art scene by the selection of nine internationally active and recognized Serbian artists whose works vary in their poetics, media they use, but also their ethics, aesthetics and semiotics. The exhibition contributes to establishing of a more direct cultural and artistic cooperation with the *China Art Palace Museum* in Shanghai, but it also, for the first time, presents the participants who are current actors of the domestic and international art scene to the Chinese audience.

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Marijana Kolarić istoričarka umetnosti i kustoskinja. Istoriju umetnosti diplomirala je na Filozofskom fakultetu, Univerziteta u Beogradu 2010. godine. Posebno interesovanje usmerava ka umetnosti i umetničkim praksama prostora jugoistočne Evrope kao i fenomenima koji nastaju ili se razvijaju u saglasiju sa aktuelnim društvenim temama i mestima.

Selektor i kustos 17. Bijenala umetnosti, održanog 2016. godine pod nazivom *SEE Art Gates: stanja stvarnosti* u Pančevu, Srbija.

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Marijana Kolarić is an art historian and curator. She graduated from History of Art at the Faculty of Philosophy, University of Belgrade in 2010. She has a special interest in art and artistic practices of the countries of South-East Europe as well as phenomena occurring and developing along with the current social issues and places.

Selector and curator of 17th Art Biennale entitled *SEE Art Gates: states of reality* in 2016 in Pančevo, Serbia.

Olivera Parlić

Rođena u Beogradu 1971. Diplomirala je 1997. na Vajarskom odseku Fakulteta likovnih umetnosti u Beogradu, gde je i magistrirala 2000. Zvanje DA (doktor umetnosti) stekla je 2014. doktorskim umetničkim projektom *Eros nemogućih susreta, skulpturalne forme postvarenih osećanja* na Fakultetu likovnih umetnosti u Beogradu. Od 2010. godine učestvuje u radu nezavisne umetničke asocijacije Treći Beograd. Na Vajarskom odseku Fakulteta likovnih umetnosti u Beogradu zaposlena je od 2005. godine a od 2010. je u zvanju docenta.

Do sada mnogi radovi ove umetnice postali su deo privatnih i javnih kolekcija (*Muzej grada Beograda, Kolekcija Oktobarskog salona, KCB Beograd, kolekcija Galerije savremene umetnosti, Niš, kolekcija Narodnog muzeja, Arandelovac, Benetton Art Collection Imago Mundi, kolekcija Terra, Kikinda* itd).

Skulptura *Čun-pun* nalazi se u javnom prostoru na Adi Ciganliji u Beogradu.

‘Čovek je povezan sa predmetima, oni su tu da zadovolje njegove potrebe, ali značajna promena nastaje njihovom defunkcionalizacijom.’

“Mi pravimo stvari, oblikujemo predmete, ali postavlja se pitanje na koji način predmeti oblikuju nas. Predmeti nose sa sobom složene sisteme značenja, oni govore o našoj istoriji, kulturi, društvu, a pre svega o našim potrebama.

Sistem značenja, koji svaki predmet nosi sa sobom, je zahvalno komunikacijsko polazište za dalje promišljanje i skulpturalnu intervenciju. Čovek je povezan sa predmetima, oni su tu da

Born in Belgrade in 1971. She graduated from the Department of Sculpture at the Faculty of Fine Arts in Belgrade in 1997, where she also received her master's degree in 2000. In 2014 she earned her doctoral degree (Doctor of Arts) for the doctoral artistic project entitled *The Eros of Impossible encounters*, from the Faculty of Fine Arts in Belgrade. Since 2012 she has participated in the work of the independent art association *Third Belgrade*. She has been working in the Faculty of Fine Arts in Belgrade since 2005, and received a title of assistant professor in 2010.

So far, many of her pieces have become part of private and public collections. (*Belgrade City Museum, October Salon collection, Belgrade Cultural Centre, collection of the Gallery of Contemporary Art in Niš, collection of The National Museum in Arandelovac, Benetton Art Collection Imago Mundi, collection Terra, Kikinda* etc).

The sculpture *Čun-pun* is located at the public space on Ada Ciganlija in Belgrade.

‘Man is attached to objects, they are here to satisfy his needs, but a significant change occurs by their defunctionalisation.’

“We are the ones who create things, shape objects, but the question arises in what way do the objects shape us? Objects carry complex systems of meanings, they speak of our history, culture, society, but most of all, of our needs.

The system of meanings carried by each object is a convenient communication starting point for further reflection and sculptural intervention. Man is attached to objects, they are here to satisfy



zadovolje njegove potrebe, ali značajna promena nastaje njihovom defunkcionalizacijom. Taj obrt je tačka u kojoj je moguće uspostaviti novi relacioni obrazac i uputiti na novo, drugačije posmatranje onoga što se podrazumevalo i nije se dovodilo u pitanje. Mi započinjemo da se suočavamo sa stvarnošću objekata tek kada oni prestaju da funkcionišu.

Iako nastali u različitim vremenskim periodima, izloženi radovi kao svoj osnovni koncept imaju odnos čoveka i predmeta koje stvara i kojima se služi. Ovi objekti i instalacije, nastali najčešće kroz performativne postupke, koji upućuju na neurotični karakter našeg okruženja, trebalo bi da konstituišu ambijent ličnog prostora. Iako ne na tako očigledan način, ovi radovi su neodvojivi od pojma ručnog rada i čine mesto susreta naizgled nespojivih fenomena, mesto promene značenja i redefinicije tradicionalno i istorijski shvaćene ženske kreativnosti.

Takođe, ovi radovi jesu tu da pruže mogućnost posmatraču da učestvuje u ženskom principu uvida u subjektivno i emocionalno, otkrivajući mu prostore *drugosti*.” *Olivera Parlić*

1] *Handiwork*, 2007.

zidna instalacija, 23×19×6cm, noževi, konac
autor fotografije: Vladimir Popović

2] *Lab II*, 2010.

zidna instalacija, 120×100×20cm, ofinger, najlon čarape, laboratorijsko staklo, voda, prehrambena boja, ukrasni ekseri.
autor fotografije: Olivera Parlić

3] *Ohola greška*, 2010-2012.

instalacija, 107×35×35cm, kašika, derđef, crveni konac, porcelanska posuda, drveni sto, belo platno, postament,
autor fotografije: Vladimir Popović

4] *Full Dish*, 2017.

instalacija, 30×65×50cm, porcelanska posuda, zlatni ukrasni kanap, kašika, pliš, stiropor, špenadle
autor fotografije: Vladimir Popović

his needs, but a significant change occurs by their defunctionalisation. That turn is a point where it is possible to establish a new relational pattern and refer to a new, different perception of what was taken for granted and never questioned before. We begin to face the reality of objects only when they stop functioning.

Although created in different periods, the primary concept of the exhibited works is the relationship between the man and objects he makes and uses. These objects and installations, mostly made through performative processes that refer to the neurotic character of our surroundings, are supposed to constitute the ambience of personal space. Although not blatantly, these pieces are unavoidable from the notion of handwork and represent a place of encounter of seemingly incompatible phenomena, a place of change of meaning and redefinition of traditional and historically perceived women's creativity.

Also, these pieces are here to enable the spectator to participate in the women's principle of insight into the subjective and emotional, revealing the realm of 'otherness.' *Olivera Parlić*

1] *Handiwork*, 2007

wall installation, 23×19×6cm, knives and strings
autor of photography: Vladimir Popović

2] *Lab II*, 2010

wall installation, 120×100×20cm, clothes hanger, nylon socks, laboratory glass, water, food color, decorative nails
autor of photography: Olivera Parlić

3] *Arrogant mistake*, 2010-2012

installation, 107×35×35cm, spoon, embroidery frame, red strings, porcelain bowl, wooden table, white linen, postament
autor of photography: Vladimir Popović

4] *Full Dish*, 2017

installation, 30×65×50cm, porcelain bowl, golden ornamental rope, spoon, plush, pins
autor of photography: Vladimir Popović







Ivan Grubanov

Ivan Grubanov je rođen 1976. u Beogradu, Srbija. Svoje obrazovanje stekao je na slikarskom odseku Fakulteta likovnih umetnosti u Beogradu, *the Rijksakademie van beeldende kunsten* u Amsterdamu, *Delfina Studios* u Londonu, *Casa de Velazquez* u Madridu i KU Leuven u Luvenu. Njegova umetnička praksa označena je post-konceptualnim pristupom slikarskom medijumu i artikulaciji istorijskog sećanja nasuprot savremenom stanju. Njegov procesno-orijentisan slikarski metod razvija se u platformu za produbljivanje znanja, neprestano postavljajući provokativna pitanja o društvenim i političkim realnostima.

Samostalne izložbe održane su u *Loock Galerie* u Berlinu, *Nacionalnom muzeju savremene umetnosti* u Atini, *Laboratorio 987 at MUSAC* u Leonu, *Le Grand Cafe Centre d'Art Contemporain* u Sen Nazeru, *Galeiji Kulturnog centra Beograda* i *Salonu Muzeja savremene umetnosti* u Beogradu, *Stroom Center for Contemporary Art* u Hagu, *Nogueras Blanchard* u Barseloni, *Ronmandos* u Rotterdamu.

Učešće u grupnim izložbama uključuje *Muzej savremene umetnosti* u Krakovu, *Witte de With* u Rotterdamu, *STUK Kunstencentrum* u Luvenu, *Kiasma* u Helsinkiju, *treći Međunarodni festival savremene umetnosti* u Alžiru, *deseti Istambulski bienale 2007*, *prvi Solunski bienale* i *Makedonski muzej savremene umetnosti* u Solunu, *Stedelijk Museum CS*, *SMART Project Space* and *De Appel* u Amsterdamu, *the Drawing Center and Apex Art* u Njujorku, *Gradsku galeriju* u Pragu, *50. Beogradski Oktobarski salon*, *the Spa Port Biennial* u Banja Luci, *treći Bijenale mladih umenika* u Bukureštu, *Modernu Galeriju* u Ljubljani, *treći Bijenale* u Tirani, *treći Bijenale* u Kvebeku, *Kunsthalle* u Bernu, *Office Baroque* and

Ivan Grubanov was born in 1976, in Belgrade, Serbia. He received his education in the Painting Department of the Faculty of Fine Arts in Belgrade, the *Rijksakademie van beeldende kunsten* in Amsterdam, *Delfina Studios* in London, *Casa de Velazquez* in Madrid and University of Leuven - KU Leuven. His artistic practice is marked by a post-conceptual approach to the medium of painting and the articulation of historical memory against the contemporary condition. His process-oriented painterly method evolves into a podium for knowledge production, persistently posing challenging questions about social and political realities.

Solo shows include *Loock Galerie* in Berlin, *National Museum of Contemporary Art* in Athens, *Laboratorio 987 at MUSAC* in Leon, *Le Grand Cafe Centre d'Art Contemporain* in St Nazaire, *Gallery of the Belgrade Cultural Center* and *Salon of the Museum of Contemporary Art* in Belgrade, *Stroom Center for Contemporary Art* in The Hague, *Nogueras Blanchard* in Barcelona, *Ronmandos* in Rotterdam.

Participations in group shows include the *Museum of Contemporary Art* in Krakow, *Witte de With* in Rotterdam, *STUK Kunstencentrum* in Leuven, *Kiasma* in Helsinki, *the 3rd International Festival of Contemporary Art of Algiers*, *the 10th Istanbul Biennial*, *the 1st Thessaloniki Biennial* and *Macedonian Museum of Contemporary Art* in Thessaloniki, *Stedelijk Museum CS*, *SMART Project Space* and *De Appel* in Amsterdam, *the Drawing Center and Apex Art* in New York, *City Gallery* in Prague, *the 50th Belgrade October Salon*, *the Spa Port Biennial* in Banja Luka, *the 3rd Bucharest Biennial of Young Artists*, *Moderna Galerija* in Ljubljana, *the 3rd Tirana Biennial*, *the 3rd Biennial of Quebec*, *Kunsthalle* in Bern, *Office Baroque* and *Extra*



Extra City Kunsthal u Antverpenu, *Aeroplastics* u Briselu, *South London Gallery*, *ARCOS Museum* u Beneventu, *Museum De Beyerd* u Bredi, *Henie Onstad Art Center* u Oslu, *Museu Coleção Berardo* u Lisabonu, *Iaspis* u Stokholmu.

<https://grubanov.wordpress.com>

‘Moć slike ogleda se u odsustvu autoriteta, ona izjednačava prisustvo i odsustvo i priziva snažan uticaj na život. Za mene, slikati znači boriti se za pravo na kontinuitet.’

“Kroz proces koji postavlja sliku kao sredstvo za tumačenje istorije, ja prenosim život stvarnih zastava u svet slika. Potapam zastave u mešavinu hemikalija i boja da tako stoje danima ispuštajući boju i ostavljajući otisak svojih nabora i simbola na čistom platnu. Rezultirajuće slike nisu nastale rukom ili namerom, već predstavljaju trag koji su ostavile zastave.

Moć slike ogleda se u odsustvu autoriteta, ona izjednačava prisustvo i odsustvo i priziva snažan uticaj na život. Za mene, slikati znači boriti se za pravo na kontinuitet”. *Ivan Grubanov*

City Kunsthal in Antwerp, *Aeroplastics* in Brussels, *South London Gallery*, *ARCOS Museum* in Benevento, *Museum De Beyerd* in Breda, *Henie Onstad Art Center* in Oslo, *Museu Coleção Berardo* in Lisbon, *Iaspis* in Stockholm.

<https://grubanov.wordpress.com>

‘The authority of painting rests on the absence of authority, it equalizes presence and absence and invokes a powerful influence on life. For me, to paint is to fight for the right to continuity.’

“Through a process that challenges painting as a tool for interpreting history, I transfer the life of actual flags onto the realm of images. I soak the flags in a mix of chemicals and paint and leave them for days until they release color and the imprint of their wrinkles and symbols onto a piece of clean canvas. The resulting paintings are not altered by hand or intention, but represent a piece of evidence left by the flags.

The authority of painting rests on the absence of authority, it equalizes presence and absence and invokes a powerful influence on life. For me, to paint is to fight for the right to continuity.” *Ivan Grubanov*

1] *Mrtve zastave*, 2015.
instalacija, kombinovana tehnika na platnu,
dimenzije promenljive

1] *Dead Flags*, 2015
installation, mixed media on canvas,
variable dimensions







Nikola Kolja Božović

Nikola Kolja Božović (1975) je diplomirao i magistrirao na Fakultetu primenjenih umetnosti u Beogradu. Na istom fakultetu radi kao vanredni profesor. Član je i jedan od osnivača grupe HYPE i asocijacije Umetnost realnosti. Od 1999. godine izlaže na samostalnim i grupnim izložbama i počinje saradnju sa galerijom *Zvono* koja ga predstavlja na međunarodnim izložbama i sajmovima savremene umetnosti u Beču, Kelnu i Moskvi.

Imao je nekoliko važnih samostalnih izložbi, među kojima i jednu u *Salonu Muzeja savremene umetnosti* u Beogradu 2014.

Dobitnik je nagrade za studentski crtež (1999), nagrade *Zlatna paleta* (2001) i *Beli anđeo* (2001) kao i počasne nagrade *Centro-periferia* (izložba osamnaest odabranih mladih umetnika iz celog sveta, Federcurule, Rim, 2007) Dobitnik je i stipendije fondacije *Pollock-Krasner* (2011). Član je *Udruženja likovnih umetnika Srbije*. Njegova dela nalaze se u RADIX kolekciji u Beogradu, *Muzeju grada Beograda*, *Borusan kolekciji* u Istanbulu i drugde.

www.nikolabozovic.com

'Inspiracija i polazna tačka mog rada su automobili i automobilske delove koje transformišem u oblik i strukturu koju ja želim, nasuprot velikim automobilske industrije. To je cilj mog rada - sloboda koja je potrebna svakom pojedincu da bude povezan sa društvom, predmetima i industrijom. Da obrnem taj proces i nametnem svoju volju!'

Nikola Kolja Bozovic (1975) graduated and won his master's degree from the Faculty of Applied Arts in Belgrade. He works in the same faculty as a senior lecturer. He is a member and one of the founders of the HYPE Group and the Art of Reality Association. In 1999 he started exhibiting at solo and group exhibitions and collaborating with the *Zvono Gallery*, which presented him at international exhibitions and fairs of contemporary art in Vienna, Cologne and Moscow.

He has had several important solo exhibitions, one of which took place in the *Salon of the Museum of Contemporary Art* in Belgrade in 2014.

He is a winner of the award for student drawing (1999), the *Golden Palette* award (2001) and *White Angel* (2001), as well as the honorary award *Centro-periferia* (the exhibition of eighteen selected young artists from the whole world, Federcurule, Rome, 2007). He also received *The Pollock – Krasner Foundation* scholarship (2011). He is a member of the *Association of Visual Arts of Serbia*. His works can be found in the RADIX collection in Belgrade, at the *Belgrade City Museum*, at the *Borusan Collection* in Istanbul etc.

www.nikolabozovic.com

'Inspiration and starting point for my work are cars or genuine car parts, which are transformed into the form and structure I want, not the big car industry. That is the goal of my works, the freedom each individual needs to have in relation to the society, objects or industry. To reverse the process, to impose my will!'



1]

“Kada razmišljam o prirodi svog dela, shvatam da me inspirišu različiti predmeti. Predmeti koji nas okružuju ponekad postaju neočekivano značajan segment društva u kom živimo: espresso aparati, Nike patike, automobili, roboti. Čak i onda kada su moj fokus napumpani bodibilderi, kroz umetnički proces, ja i njih vidim tretirane kao predmete. U današnje vreme, automobili predstavljaju važan statusni simbol, i kao takvi, oni su veoma pogodni za centralni umetnički utisak. Inspiracija i polazna tačka mog rada su automobili i automobilski delovi koje transformišem u oblik i strukturu koju ja želim, nasuprot velikim automobilskim industrijama. To je cilj mog rada - sloboda koja je potrebna svakom pojedincu da bude povezan sa društvom, predmetima i industrijom. Da obrnem taj proces i nametnem svoju volju!

Verujem da je umetnik budućnosti nalik multipraktik aparatu – spreman da momentalno reaguje na zadatu temu, u zavisnosti od okolnosti i okruženja. A da sve to, naravno, filtrira kroz svoju emocionalnu strukturu.” *Nikola Kolja Božović*

“When I think about the nature of my work I realize that I am inspired by various objects. Objects that surround us and sometimes gain the unexpectedly significant segment of our society: espresso coffee makers, Nike shoes, cars, robots. Even when the subjects of my interest are pumped up bodybuilding people, through the artistic process, I see them too, treated as objects. Nowadays, cars also represent an important status symbol, and as such, they are highly suitable for the central artistic impression. Inspiration and starting point for my work are cars or genuine car parts, which are transformed into the form and structure I want, not the big car industry. That is the goal of my works, the freedom each individual needs to have in relation to the society, objects or industry. To reverse the process, to impose my will!

I believe that the artist of future is similar to a multipractic machine – ready to react in an instant on the given subject, depending on the circumstances and the surrounding, and naturally, all this by filtering it through his emotional structure.” *Nikola Kolja Božović*

1) *Fantazmi na točkovima*, 2013.
metal, guma, plastika, emajl boja, akrilik na platnu,
promenljive dimenzije
Salon Muzeja savremene umetnosti • Beograd
autor fotografije: Saša Reljić

2) *Ideal 2*, 2013.
metal, plastika, emajl boja, 50×190×100cm
Salon Muzeja savremene umetnosti • Beograd
autor fotografije: Saša Reljić

3) *Fantazmi na točkovima*, 2013.
metal, guma, plastika, emajl boja, akrilik na platnu,
promenljive dimenzije
Salon Muzeja savremene umetnosti • Beograd
autor fotografije: Saša Reljić

1) *Phantasms on Wheels*, 2013
metal, rubber, plastic, enamel color,
acrylic on canvas, variable dimensions
Salon of the Museum of Contemporary Art • Belgrade
autor of photography: Saša Reljić

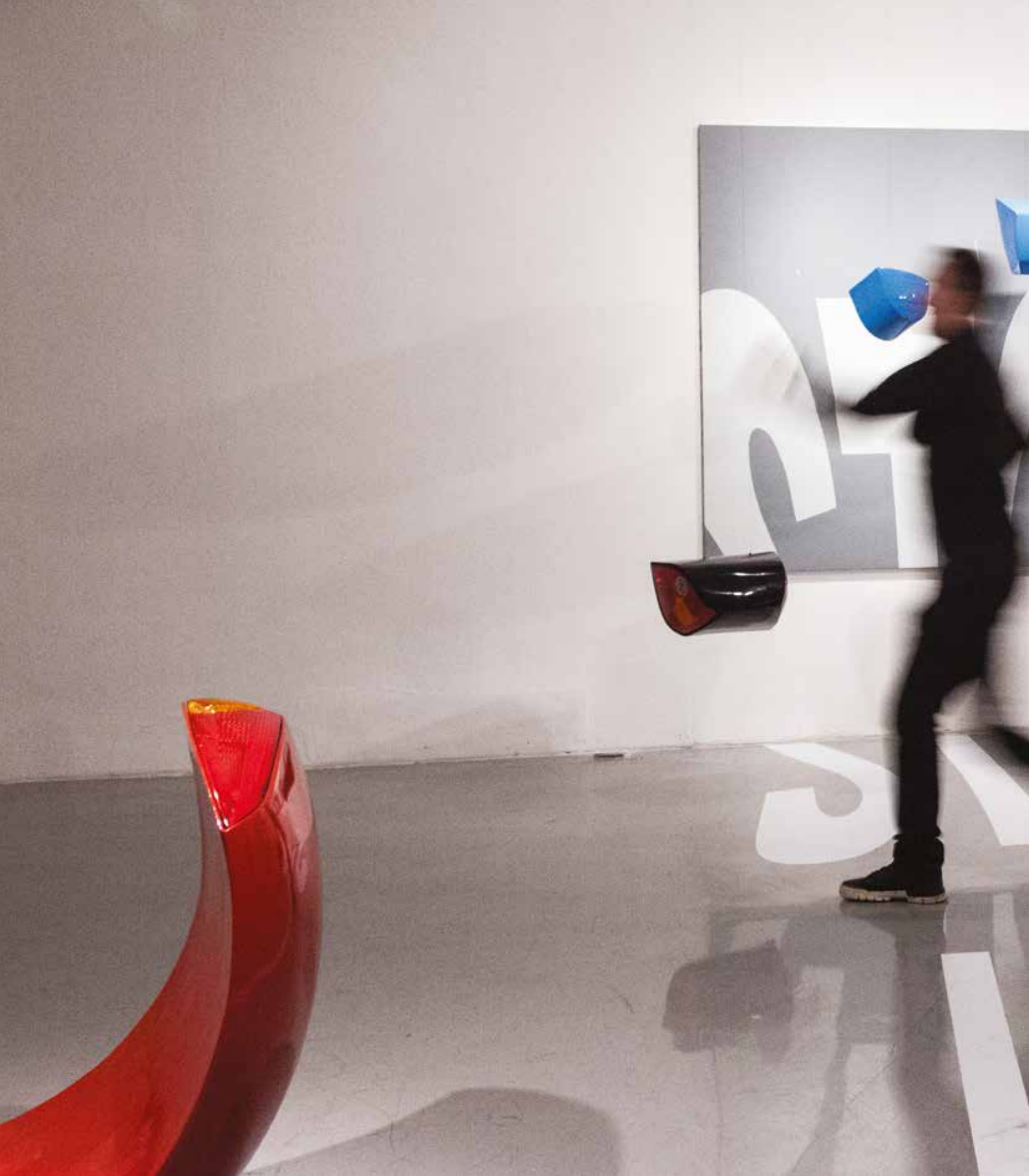
2) *Ideal 2*, 2013
metal, plastic, enamel color, 50×190×100cm
Salon of the Museum of Contemporary Art • Belgrade
autor of photography: Saša Reljić

3) *Phantasms on Wheels*, 2013
metal, rubber, plastic, enamel color,
acrylic on canvas, variable dimensions
Salon of the Museum of Contemporary Art • Belgrade
autor of photography: Saša Reljić



2]

3] ▸





Đorđe Stanojević

Đorđe Stanojević (1974) je vizuelni umetnik i predavač. Osnovne, magistarske i doktorske studije završio je na Fakultetu likovnih umetnosti u Beogradu. Profesionalnu karijeru započeo je 1999. godine, nakon završenih osnovnih studija. Do sada je imao 32 samostalne i mnoge kolektivne izložbe u zemlji i inostranstvu. Profesor je na Akademiji lepih umetnosti i multimedija i na Akademiji za umetnost i konzervaciju u Beogradu. Osnivač je i umetnički direktor međunarodne platforme *Nature&Art* koja se bavi povezivanjem prirodnih sa umetničkim procesima. Bavi se teorijom umetnosti, piše kritiku i eseje iz oblasti likovnih umetnosti. Njegova dela su zastupljena u muzejima i privatnim kolekcijama u Srbiji, Sjedinjenim državama, Francuskoj, Austriji, Nemačkoj, Holandiji, Italiji, Švajcarskoj, Luksemburgu, Rumuniji, Sloveniji, Crnoj Gori i Belgiji.

www.djordjestanojevic.com

‘Osluškujem prirodu i pratim njeno vođstvo.’

“Težim da zahvatim energetske otiske prirode. Sve moje slike, skulpture i multisenzorne instalacije ukorenjene su u jednoj želji: da nastaju u harmoniji sa životom prirode. Osnovni gradivni elementi ovakvog stvaralaštva potiču od plasticiteta, boje i taktilne vrednosti zemlje, ali i iz njene energije, stoičkog prisustva i elementarnog potencijala da u sebi sadrži život. U obnovljenom otkrivanju pejzaža pronalazim mesta tokova i fluktuacija velikih hranljivih snaga prirode u traganju za vezama između spoljašnjeg i unutrašnjeg sveta.

Osluškujem prirodu i pratim njeno vođstvo. Sopstveni umetnički rad i iskustvo poistovećujem sa željom nove generacije umetnika da iskuse i

Đorđe Stanojević (1974) is a visual artist and a lecturer. He earned his undergraduate, master's and doctoral degree from the Faculty of Fine Arts in Belgrade. His professional career started in 1999 right after graduation, and so far he has had 32 solo and numerous collective exhibitions, at home and abroad. He is a professor of the Academy of Fine Arts and Multimedia and Academy for Arts and Conservation in Belgrade. He is also a founder and artistic director of the international platform *Nature & Art* that deals with connecting natural and artistic processes. He works as a theoretician of art, critic and essayist in the fields of fine arts. His pieces are kept in museums and private collections in Serbia, the USA, France, Austria, Germany, the Netherlands, Italy, Switzerland, Luxemburg, Romania, Slovenia, Montenegro and Belgium.

www.djordjestanojevic.com

‘I carefully listen in the nature, I follow its lead.’

“I strive to grasp the energy footprint of nature. All my paintings, sculptures and multisensory installations are rooted in one desire: to arise from harmony with nature's life. The essential building blocks of such work derive from plasticity, colour and tactile value of the Earth, but also its energy, stoic presence and elementary potential to preserve life in itself. In a renewed revelation of landscapes, I find places of flows and fluctuations of great, salubrious forces of nature, while searching for the links between outer and inner world.

I carefully listen in the nature, I follow its lead. My own artistic work and experience I parallel with the new generation of artists' desire to experience



harmonizuju slobode i odgovornosti svog vremena, da se uključe u tokove i kretanja spoljašnjeg sveta i da sa njim ostvare osmišljeni diskurs. Interesovanje za geometriju i oblik prirode i njene cikluse rasta i odmora, za fizički i osetilni svet i za društvene ergonomije starih seoskih naselja čine deo pogleda na svet koji teži da istraži povezanost uma i materije kao i harmoniju koja postoji u velikom mikro- i makro lancu postojanja, na ovaj način stvarajući važno i evokativno delo u harmoniji sa dubljim svetovima.” *Đorđe Stanojević*

and harmonise freedoms and responsibilities of their time, to engage in flows and movements of the outer world and perform the designed discourse. My interest in geometry and the shape of nature and its cycles of growth and rest, in physical and sensory world and social ergonomics of old villages are part of the view of the world which tends to explore the links between the mind and the matter as well as the harmony existing in the great micro- and macro- chain of existence, thus creating an important and evocative work in harmony with deeper worlds.” *Đorđe Stanojević*

1] *Nebo i zemlja 01*, 2014.

150x200cm, zemlja, crni koštani pigment i uticaj snega, kiše i vetra na platnu

2] *Nebo i zemlja 02*, 2014.

150x200cm, zemlja, crni koštani pigment i uticaj snega, kiše i vetra na platnu

3] *Nebo i zemlja 03*, 2014.

150x200cm, zemlja, crni koštani pigment i uticaj snega, kiše i vetra na platnu

4] *Nebo i zemlja 04*, 2014.

150x200cm, zemlja, crni koštani pigment i uticaj snega, kiše i vetra na platnu

5] *Pucanj*, 2014.

120x70x70cm, skulptura od sagorelog drveta i koštanog pigmenta

1] *Earth and Sky 01*, 2014

150x200cm, earth, pigment, snow, rain and wind effects on canvas

2] *Earth and Sky 02*, 2014

150x200cm, earth, pigment, snow, rain and wind effects on canvas

3] *Earth and Sky 03*, 2014

150x200cm, earth, pigment, snow, rain and wind effects on canvas

4] *Earth and Sky 04*, 2014

150x200cm, earth, pigment, snow, rain and wind effects on canvas

5] *The Shot*, 2014

120x70x70cm, sculpture of charred wood and pigment











Mihael Milunović

Mihael Milunović je rođen 1967. u Beogradu. Diplomirao je na slikarskom odseku u klasi prof. M. Antonovića na Fakultetu likovnih umetnosti u Beogradu 1992. Magistrirao je na istom fakultetu 1995. I pohađao specijalizaciju za slikarstvo u klasi prof. V. Veličkovića na *l'Ecole Nationale Supérieure des Beaux-Arts de Paris* (1995-1996).

Osnivač je i prvi predsednik NVO *Pro Art ORG* iz Beograda (2005-2008).

Predavao je na Umetničkim akademijama u Parizu, Sent Etjenu i Cetinju. Bio je kustos i organizator nekoliko izložbi, urednik postavke „Obojeni svet“ pri Muzeju afričke umetnosti u Beogradu (2006.), umetnički direktor drugog *Mikser festivala* (2010.) itd. Objavio je i nekoliko kritičkih članaka u oblasti savremene umetnosti, putopisa, eseja i tekstova za umetničke kataloge. Državljanin je Francuske i Srbije. Živi i radi u Beogradu.

Samostalno je izlagao u galerijama širom Evrope i sveta (galerije *Piece Unique* u Parizu, *Guy Baertschi* u Ženevi, *Georges Verney Carron* u Lionu, *Voice Gallery* u Marakešu) kao i u okviru grupnih izložbi, muzejskih postavki i kolekcija: *Ludwig Museum* u Beču, *The Stedelijk Museum*, u Alstu, *Esterhazy Foundation* u Ajzenštatu, *Musee d'Art Modeste* u Setu, *PAN* u Napulju, *Museum of Modern Art* Sent Etjenu, *Muzeju savremene umetnosti u Beogradu*, *The Kunsthalle Fridericianum* u Kaselu, bijenale u Poznanu i Valensiji, *Gebäude Secession* u Beču, *The National Gallery of Jeu de Paume* u Parizu itd.

Njegovi radovi se nalaze u kolekciji *Ludwig Museum* u Beču, kolekciji *Siemens AG* u Beču, *Sammlung Esterhazy* u Ajzenštatu, kolekciji *Leube* u Salzburgu, *Pallazzo Forti* u Veroni, kolekciji

Mihael Milunovic was born in 1967 in Belgrade. He graduated from the Department of Painting in the class of prof. M. Antonović at the Faculty of Fine Arts in Belgrade in 1992. He received his MA degree from the same faculty in 1995 and specialized in painting in the class of prof. V. Velickovic at *l'Ecole Nationale Supérieure des Beaux-Arts de Paris* (1995-1996).

He is the founder and first president of the NGO *Pro Art ORG* in Belgrade (2005-2008). He taught in art academies in Paris, Saint-Etienne and Cetinje. He was a curator and organizer of several exhibitions, the editor of the “Painted World” at the Museum of African Art in Belgrade (2006), artistic director of the second *Mikser Festival* (2010) and so on. He has published several critical articles in the field of contemporary art, travelogues, essays and texts for artist catalogs. He is a citizen of France and Serbia, and lives and works in Belgrade.

He has exhibited individually in galleries throughout Europe and the world (*Gallery Piece Unique* in Paris, *Guy Baertschi* in Geneva, *Georges Verney Carron* in Lyon, *Voice Gallery* in Marrakech) and in group shows, museum exhibitions and collections: *Ludwig Museum* in Vienna, *The Stedelijk Museum* in Aalst, *Esterhazy Foundation* in Eisenstadt, *Musee d'Art Modeste* in Sete, *PAN* in Naples, *Museum of Modern Art* in Saint-Etienne, *Museum of Contemporary Art* in Belgrade, *The Kunsthalle Fridericianum* in Kassel, the biennials in Poznan and Valencia, *Gebäude Secession* in Vienna, *The National Gallery of Jeu de Paume* in Paris and others.

His works are present in the collections of *the Museum Ludwig* in Vienna, the collection of *Siemens AG* in Vienna, *Sammlung Esterhazy* in Eisenstadt, the collection *Leube Salzburg*, *Pallazzo Forti* in Verona,



Azraq u Marakešu, *Musee d'Art et d'industrie* u Sent Etjenu, *Barzai-Hollander* u Briselu, *LVMH Moet Chandon Epernay*, kolekciji *Telenor* u Beogradu, *Serbia Wiener Städtische*, kolekciji *Muzeja savremene umetnosti* u Beogradu, kolekciji *Renoir* i kolekciji *Maya Picasso*, kao i u brojnim privatnim i javnim umetničkim kolekcijama širom sveta.

Laureat je *Renoir fondacije* za 1997. godinu.

Mihael Milunovic, po vokaciji slikar radi u nekoliko različitih medija koje međusobno povezuje, kao što su slikarstvo, fotografija, skulptura, instalacija, zvuk, video i predmeti. Njegova interesovanja usmerena su na društvena i politička pitanja kao i fenomene kontekstualizacije svakodnevnih predmeta. Veliki broj njegovih piktoralnih dela bave se geografijom i mapiranjem.

www.mihaelmilunovic.com

'Enigmatski karakter uprizorenih situacija i događaja koje opisujem, reflektuje i naglašava svu složenost onoga sto ostaje kao opšti doživljaj manifestovanja pojavnosti, konstatnih preoblikovanja njenih istina, obeležja i zakonitosti.'

"Moji radovi se idejno najšire razvijaju oko pitanja kolektivne iskustvenosti različitih aspekata ustrojstava, ideoloških konteksta, vrednosnih sistema, dinamike i simptoma društveno - političkog prostora današnjice. Moja recentna ostvarenja nastavak su dosadašnjih tematskih fokusa čija referentna tačka ostaje realnost, ali sagledana u dimenziji njenih konstantnih ambivalencija i paradoksa. Intrigiran sam najpre onim manje vidljivim, senovitim mehanizmima, poretcima i odnosima u kojima se uspostavlja i produkuje stvarnost, i nastojim da otkrivam i istražim brojna naličja savremenog sveta.

the collection *Azraq* in Marrakech, *Musee d'Art et d'industrie* in Saint-Etienne, *Barzai-Hollander* in Brussels, *LVMH Moet Chandon Epernay*, collection *Telenor* in Belgrade, *Serbia Wiener Städtische*, the *Museum of Contemporary Art* in Belgrade collection *Renoir* and collection *Maya Picasso*, as well as in many private and public art collections around the world.

He is a laureate of the *Foundation Renoir* for 1997.

Mihael Milunovic is by his professional formation a painter working in many different media that he interconnects, such as painting, photography, sculpture, installation, sound, video and objects. His main interests focus on social and political issues, as well as on the phenomenon of contextualization of the common object. His main pictorial works deal with geography and mapping.

www.mihaelmilunovic.com

'Enigmatic character of the displayed situations and events I depict reflects and emphasizes the complexity of all that remains as a general experience of a manifestation, continual reshaping of its truths, symbols and laws.'

"My works are conceptually developed around the issue of the collective experience of different aspects, conformations, ideological contexts, value systems, dynamics and symptoms of the socio-political arena of today. My recent designs are the continuation of earlier thematic focuses whose point of reference is reality but viewed through the dimension of its constant ambivalences and paradoxes. I am intrigued mostly by the less visible, shady mechanisms, orders and relations that establish and produce reality, and I strive to discover and explore numerous insides of the contemporary world.



U tom smislu kao kreativnim polazištem služim se temeljnim proučavanjem i uvezivanjem znanja iz oblasti društvene i vojne istorije, mitologije, religije, umetnosti, nauke, sfera popularne i masovne kulture. Tu zapravo i leži ključ razumevanja mojih dela koja pre svega funkcionišu u spletu referenci, mreži trajnih uodnošavanja i zapleta značenja i simboličkih potencijala predstavljenih vizuelnih sadržaja.

Enigmatski karakter uprizorenih situacija i događaja koje opisujem, reflektuje i naglašava svu složenost onoga što ostaje kao opšti doživljaj manifestovanja pojavnosti, konstatnih preoblikovanja njenih istina, obeležja i zakonitosti.

U jukstapozicioniranju i inverzijama konotativnih oznaka i slojeva pažljivo biranih vizuelnih elemenata i motiva pronalazim izraz suptilnih pronicanja u mizanscen pojava, procesa, relacija koja vrednosno i značenski određuju ili se uspostavljaju u širokom polju socio-istorijskih zbivanja i tokova.

Kroz specifičan slikarski jezik, koji bi se najpreciznije mogao definisati kao stilska i formalna interpretacija grafičkih prikaza retrofuturističkih i alternativnih svetova u stripovskoj i *pulp* literaturi, dodatno akcentujem tematske sadržine svojih likovnih celina.” *Mihael Milunović*

In that respect, as a creative starting point, I use thorough research and link knowledge of social and military history, mythology and religion, art, science, spheres of popular and mass culture. There lies the key to understanding of my works, as they function in a web of permanent relationship-building and tangles of meanings and symbolic potentials of the presented visual contents.

Enigmatic character of the displayed situations and events I depict reflects and emphasizes the complexity of all that remains as a general experience of a manifestation, continual reshaping of its truths, symbols and laws.

In juxtaposing and inversions of connotative symbols and layers of carefully selected visual elements and motifs, I find the expression of subtle fathoming of the *mise-en-scène* of phenomena, processes, relations that are value- and meaning-wise determined or established in a vast arena of socio-historical events and flows.

Through a specific painterly language that could be defined most precisely as a stylistic and formal interpretation of graphic representations of retrofuturistic and alternative worlds in comics and *pulp* literature, I stress the thematic contents of my artistic entities.” *Mihael Milunovic*

1] *King of the Mountain*, 2017.
ulje na platnu, 114×146 cm

2] *Quercus*, 2017.
ulje na platnu, 114×146 cm

3] *Mesto na kojem sam stajao*, 2014.
ulje na platnu, 200×200 cm

1] *King of the Mountain*, 2017
oil on canvas, 114×146 cm

2] *Quercus*, 2017
oil on canvas, 114×146 cm

3] *The place where I used to stand*, 2014
oil on canvas, 200×200 cm



Brankica Žilović Chauvain

Rođena 1974. u Srbiji. Francuska i srpska vizuelna umetnica i predavač koja živi u Parizu. Njeno desetogodišnje predavačko iskustvo usmerilo je njen edukativni fokus na tekstilnu umetnost, modni dizajn i savremenu umetnost. Kao umetnica ona stvara u oblastima savremenog umetničkog veza, instalacije, multimedije, slikarstva i crtanja. Njeni radovi izlagani su kako u zemlji tako i inostranstvu. Tokom poslednjih 15 godina, pokrenula je nekoliko različitih projekata u saradnji sa umetničkim galerijama i institucijama u Francuskoj, Nemačkoj, Americi i Srbiji, muzejima, francuskim savremenim umetničkim centrima, lokalnim i regionalnim kulturnim centrima u Francuskoj (u okviru kojih su organizovana predavanja i radionice), modnim magazinima, marketinškim agencijama itd. Trenutno je predstvalja galerija *Laure Roynette* iz Pariza. Dobitnica je druge nagrade za slikarstvo *Antoine Marin* u Parizu.

Diplomirala je na *École Nationale Supérieure des Beaux Arts* u Parizu (DNSAP) i na *Fakultetu likovnih umenosti u Beogradu*.

Trenutno predaje na *École Nationale Supérieure des Beaux Arts u Angersu (TALM)*, Univerzitetu *New School PARSONS* u Parizu i na *Institutu za primenjene umetnosti LISAA* u Parizu.

‘Zaborav, gubitak ili degeneracija koje konstantno prizivam u svom radu, samo su poziv na nove početke.’

“Moj rad se nalazi na raskrsnici individualnih promišljanja i istorijskih, političkih i društvenih pitanja. Stalno radeći sa tekstilom, koncem i vezom kao medijumom, oni su postepeno postali

Born in 1974 in Serbia. She is a French and Serbian visual artist and lecturer living in Paris. Her ten-year-long lecturing experience has directed her educative focus to creative processes in textile art, fashion design and contemporary art. As an artist she creates in the fields of contemporary art, embroidery, installations, multimedia, painting and drawing. Her work has been exhibited both on national and international level. During the last 15 years she has developed different projects with art galleries and institutions in France, Germany, the USA and Serbia, art museums, French contemporary art centers, local and regional cultural centers in France (followed by workshops and lectures), fashion magazines, advertising agencies etc. Currently she is represented by Gallery *Laure Roynette* in Paris. She obtained a second prize for painting *Antoine Marin* in Paris.

She graduated from the *École Nationale Supérieure des Beaux Arts* of Paris (DNSAP) and from Faculty of Fine Arts in Belgrade.

Currently she is a professor of *École Nationale Supérieure des Beaux Arts* of Angers (TALM), University of New School PARSONS in Paris and Institute Of Applied Art LISAA in Paris.

‘Forgetfulness, loss or degeneration, which I constantly convoke in my work are but calls for new beginnings.’

“My work remains on the crossroads of individual considerations and historical, political and social concerns. Constantly working with textile, threads and embroidery as media, they have gradually



1]

deo i mojih drugih praksi: instalacija, slikovnih konfiguracija ili crteža.

U stalnoj vezi sa svojom biografijom, kako individualnom tako i kolektivnom, i zauvek određena kontekstom i istorijom Srbije, ja stvaram memorijalna dela u kojima odnos prema akumulaciji, ponavljanju i abnegaciji omogućava pojavu rizomatskih i trajnih konfiguracija u svim pravcima.

One imaju gotovo neuronsku složenost koja u potpunosti oslikava svet današnjice. Ovakvo interesovanje za kartografiju ne vodi nikuda drugde osim u meandre psihe, razmatrajući mnoge predele i prostore kao temporalne aluzije i pitanja. Paradoksalno tome, ja ne pokušavam da prikazem mirnu viziju ujedinjenja sveta već naprotiv, pogoršanje neslaganja i rascepa, ideoloških i religijskih. Iako se ekonomske nejednakosti i kontinenti, više nego ikada pre, menjanju i bivaju razoreni unutrašnjim ratovima, ja težim ka poetskom, ali u isti mah, nasilnom viđenju sveta, sveta ispunjenog tenzijama, raseljavanjima, brutalnim razdvajanjima, proizvoljnim granicama, otetim domovima i uništenim teritorijama. Tako globalizaciju predstavljam kao *La Pangea*, superkontinent 'super fragilan', u stalnom riziku od raspada i rastakanja. Svet prepušten slučaju.

Zapravo, repeticija i akumulacija u mom radu naglašavaju svakodnevnu, vitalnu potrebu, gotovo opsesiju. Za mene, vreme raste i prikazuje se kao ekspiratorna dimenzija, kako bi uklonilo demone prošlosti zamenjujući ih mehanizacijom gestova. Štaviše, isti gestovi koji se iznova ponavljaju ostavljaju za sobom grafički trag sličan šavovima ili ožiljcima, možda zbog toga što je reparacija ono što proizilazi iz prošlosti kako bi smo se usidrili u sadašnjosti. Isto tako, pošto moje sećanje nikad nije izbrisano, za mene je neophodno da kanališem ili filtriram, kao u delu *Revenants Totem*, gde vezene knjige predstavljaju oca kao figuru, i gde se vez pojavljuje kao rešetka, ili još bolje ribarska mreža

become associated with my practices through installations, pictorial configurations or drawings.

Persistently related to my biography, both individual and collective, and remaining marked by the context and the history of Serbia, I perform memorial acts in which the relationship to accumulation, repetition and abnegation allow rhizomatic, omnidirectional and perpetual configurations to emerge. These have an almost neuronal complexity that ultimately reflects the world of today.

This particular interest for cartography leads nowhere else but in the meanders of psyche, it reflects many territories and spaces as temporal allusions and questions. Paradoxically, my attempt is not to deliver a peaceful vision of world's unification, but rather the exacerbation of oppositions and ruptures, ideological and religious. Although economical rifts, and continents are more than ever shifted and torn by internal wars, I'm striving for a poetic worldview and violent at the same time, a world full of tensions, dislocations, brutal sutures, arbitrary borders, extorted parcels and spoiled territories ... This is how globalization seems to be *La Pangea*, a supercontinent "super fragile", at risk of disintegration and liquefaction. A world adrift.

Indeed, repetition and accumulation in my work emphasize a daily vital demand, almost an obsession. For me, time grows and displays as expiatory dimension, in order to remove the demons of the past by replacing the mechanization of gesture. Moreover, these same recurrent gestures leave behind a graphic trace similar to sutures or scars, perhaps because it is a matter of repairing what emanates from the past in order to remain anchored in reality. Similarly, since my memory is never completely erased, it is undoubtedly necessary for me to channel or filter, such as in work *Revenants Totem*, where stitched books, picture the figure of the father



koja hvata i propušta u isto vreme. Kroz moje vezene knjige ja nedvosmisleno prizivam prisustvo i odnos sa svojim ocem, ali i sa zemljom koju sam napustila, moja verovanja, sujeverje, oplakivanje i moja intelektualna preispitivanja. Vez izveden od 'reparativnih šavova' ukazuje na opsesivni, posesivni ritual kojim pokušavam da sprečim iskorenjivanje.

Pa ipak, zaborav, gubitak ili degeneracija koje konstantno prizivam u svom radu, samo su poziv na nove početke. Stoga, želim da posmatrač shvati moje kompozicije kao izraz forme optimizma, koji će ostati latentan, možda paradoksalan, optimizam koji će prihvatiti život i njegove mogućnosti, pre nego žaljenje." *Brankica Žilović Chauvain*

as a grid pattern or even better, a fisherman's net which simultaneously catches and releases. While I undoubtedly convoke throughout my stitched books the presence and relationship with my father but also with the country I left, my beliefs, my superstitions, my mourning and my intellectual convictions. The embroidery, performed again as a "repair-stitch", refers to an obsessive, possessive ritual that tries to ward off uprooting.

Yet, forgetfulness, loss or degeneration, which I constantly convoke in my work are but calls for new beginnings. Hence, I invite a beholder to grasp my compositions as the expression of a form of optimism that would remain latent, perhaps paradoxical, an optimism that would welcome life and its possibilities rather than its regrets." *Brankica Žilović Chauvain*

1] *La Pangea*, 2011.
zidna instalacija, 150×230 cm, vez, konac, tekstili, karton

2] *Revenants Totem*, 2013-2017.
zidna instalacija, promenljive dimenzije, knjige, vez

3] *Revenants Totem (detail)*, 2013-2017.
zidna instalacija, knjiga, vez

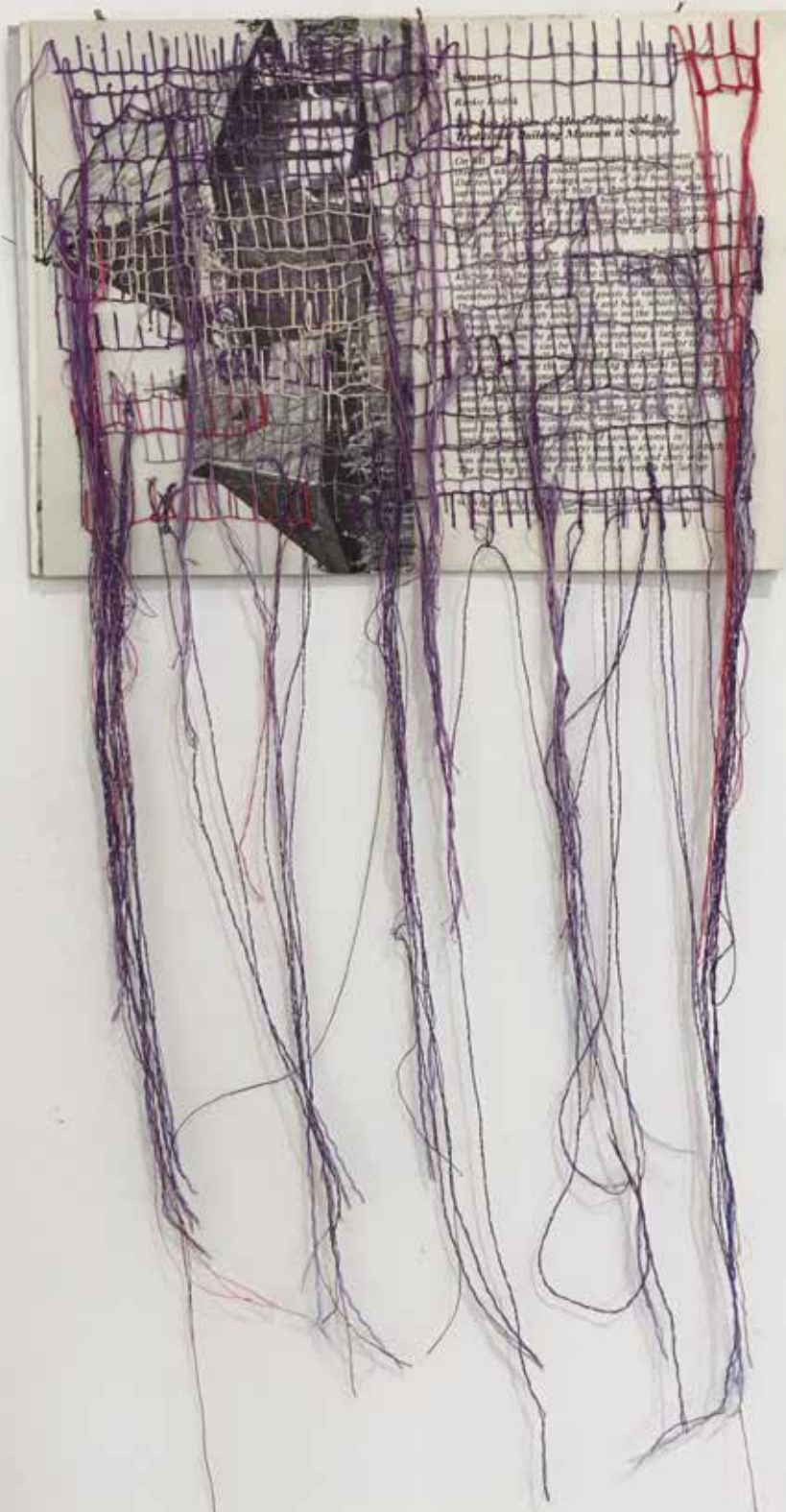
Fotografije: Milan Kralj

1] *La Pangea*, 2011
wall installation, 150×230 cm, embroidery, thread, textiles, cardboard

2] *Revenants Totem*, 2013-2017
wall installation, variable dimensions, books, embroidery

3] *Revenants Totem (detail)*, 2013-2017
wall installation, book, embroidery

Photography: Milan Kralj



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. Branislav Nikolic je izlagao kako nezavisno tako i zajedno sa drugim umetnicima, u zemlji i inostranstvu. Živi i radi u Beogradu.

www.branislavnikolic.net
www.dailydrawingfeed.blogspot.com

'Neutralna, siva boja čini ovu skulpturu univerzalnom, kao što je univerzalna i tragedija koja može da zadesi svakoga od nas.'

1. "Rad *Tvoja soba* je interaktivna drvena skulptura koju posetilac može da posmatra spolja ali i da u nju uđe. Dimenzija jedne manje sobe, ona je objekat na granici između skulpture i realnog objekta. Njene polomljene ivice, delovi vrata, prozora, ugla zida, leže razbacani okolo kao posle neke iznenadne eksplozije ili udara. Ova skulptura podseća na ogromnu igračku ili slagalicu napravljenu od već 'polomljenih' delova. Svi odvaljeni komadi takođe su brižljivo obloženi drvetom što daje utisak kao da su zidovi ove sobe ispunjeni njime. Neutralna, siva boja čini ovu skulpturu univerzalnom, kao što je univerzalna i tragedija koja može da zadesi svakoga od nas."

Born in 1970 in Šabac, Serbia. In 1996 he graduated from the Department of Painting at the Academy of Arts in Novi Sad, Serbia. He received his postgraduate degrees from the Dutch Art Institute, Enschede, the Netherlands in 2001 and from the Academy of Arts in Novi Sad, Serbia in 2002. Since 1995 he has been a member of the Association of Fine Artists of Serbia and a selector for the Jalovik Art Colony (www.jalovik.net) since 2002. He works in sculpture, painting, design and as a curator. Branislav Nikolić has exhibited his works independently and together with other artists, both at home and abroad. He lives and works in Belgrade, Serbia.

www.branislavnikolic.net
www.dailydrawingfeed.blogspot.com

'Neutral, grey colour renders this sculpture as universal as tragedy is, since it can befall any one of us.'

1. "The piece *Your Room* is an interactive wooden sculpture that can be observed from the outside or entered by a visitor. Having dimensions of a smaller room, it is an object residing between a sculpture and a real object. Its broken edges, pieces of doors, windows, wall quoin, all lie scattered around as if in the aftermath of an explosion or strike. This sculpture resembles a monumental toy or jigsaw puzzle made from already 'damaged' pieces. The splintered pieces are also carefully coated with wood giving the impression that the walls of this room are filled with it. Neutral, grey colour renders this sculpture as universal as tragedy is, since it can befall any one of us."



1]

2. “Serija radova *Gradska ogledala* započeta je 2014. godine. Zidni reljefi prečnika od 1 do 2 metra debljine oko 15 cm, izrađeni su kao kolaži od pronađenog drveta sa ulica. Ideja je da svaki posetilac može da se ‘ogleda’ u predmetima koje je koristio godinama, nekada i decenijama, i kasnije odbacio. Zbir priča koje pričaju ovi zaboravljeni predmeti čine jednu novu, vibrantnu sliku grada iz kojeg su svi potekli.” *Branislav Nikolić*

2. “The series of art pieces *City Mirrors* started in 2014. Wall reliefs 1-2 m in diameter and 15 cm thick, were made as collages using wood found on streets. The idea was for visitors to see their own ‘reflection’ in objects they once used for years or decades, and then rejected. The array of stories these forgotten objects tell create a new, vibrant image of the city they all originate from.” *Branislav Nikolić*

1] *Tvoja soba*, 2017.
prostorna instalacija, drvo, 297×247×197cm
Fotografije: Ivan Zupanc

2] *Gradsko ogledalo (plavo 2)*, 2016.
drvo i metal, Ø 140cm
Fotografije: Branislav Nikolić

1] *Your Room*, 2017
installation, wood, 297×247×197cm
Photography: Ivan Zupanc

2] *City Mirror (blue 2)*, 2016.
wood and metal, Ø 140cm
Photography: Branislav Nikolić



Vuk Ćuk

Vuk Ćuk je jedan od najpriznatijih mladih umetnika na srpskoj savremenoj umetničkoj sceni. Studirao je slikarstvo na Fakultetu primenjenih umetnosti u Beogradu i Univerzitetu primenjenih umetnosti u Beču. Trenutno je student doktorskih studija na Fakultetu primenjenih umetnosti u Beogradu. Angažovan je kao saradnik u nastavi na istom fakultetu.

U svojoj umetničkoj karijeri izlagao je na preko 30 grupnih izložbi u galerijama i muzejima u Srbiji, Italiji, Austriji, Češkoj, Sloveniji, Danskoj, Nemačkoj, Rusiji, Kini i Americi. Samostalno se predstavio do sada u Beogradu, Beču, Kopenhagenu i Augustenborgu (Danska). Učestvovao je na najprestižnijim sajmovima umetnosti u Evropi (*ArtVienna*, *ArtMoscow*, *ArtCopenhagen...*), a njegov rad uvršten je i u umetničkoj knjizi *Endless Editions: Face to Face – Blind date*, zajedno sa još 10 inostranih umetnika i nalazi se u kolekciji biblioteke MoMA Muzeja u Njujorku.

Dobitnik je nagrade *Recognition Award* muzeja MAK u Beču, nagrade za crtež iz *Fonda Vladimira Veličkovića*, nagrade za slikarstvo *Vladimir Vujačić Mirski*, i nagrade za skulpturu na skulptorskom simpozijumu u Taijuanu.

Autor je više projekata u javnom prostoru (mural na zgradi Fakulteta primenjenih umetnosti u Beogradu, vitraž u *Narodnom muzeju* u Kruševcu, mural u otvorenom delu muzeja *Kunstlerhaus* u Beču)

Radio je dizajn flasice Coca-Cola, ograničena serija.

www.vukcuk.com

Vuk Ćuk is one of the most recognized young artists of the Serbian art scene. He studied painting at the Faculty of Applied Arts in Belgrade and University of Applied Arts in Vienna. Currently he is doing his PhD at the Faculty of Applied Arts in Belgrade. He also works there as a teaching associate.

In his artistic career he has exhibited in over 30 group shows in galleries and museums in Serbia, Italy, Austria, Czech Republic, Slovenia, Denmark, Germany, Russia, China and America. So far he has presented his work in solo exhibitions in Belgrade, Vienna, Copenhagen, and Augustenborg (Denmark). He has participated in the most prestigious art fairs in Europe (*ArtVienna*, *ArtMoscow*, *ArtCopenhagen...*), and his work is included in the art book *Endless Editions: Face to Face – Blind date* together with another 10 international artists and is a part of the library collection of *MoMA Gallery* in New York.

He recieved the *Recognition Award* of the MAK muesum in Vienna, the prize for drawing-*Vladimir Veličković's fund*, the award for painting *Vladimir Vujačić Mirski*, and award for sculpture at the sculpture symposium in Taiyuan.

He is the author of several public space projects (mural on the Faculty o Applied Arts building, stained glass in the *National Museum* in Kruševac, mural in the open space of the museum *Kunstlerhaus* in Vienna).

He is also the author of a Coca-Cola bottle design, limited edition.

www.vukcuk.comm



3]

2] ▸





'Razvijam svoju umetnost na jedan simbiotički, povezani proces dve simultane realnosti koji predstavlja naš život danas. Na taj način, ja kao umetnik, stvaram belešku vremena u kome živim.'

"Impossible Perspectives je projekat na kome sam angažovan poslednje četiri godine, i sačinjava ga serija radova multimedijalnog sadržaja. Bavi se istraživanjem uticaja svakodnevnih interakcija čoveka sa kompjuterom i digitalnim sadržajem. Ispituje korelaciju fizičkog i virtuelnog sveta i njen uticaj na umetnost i svakodnevni život uopšte. Smatram da svaki umetnik treba da bude subjektivni hroničar vremena u kome živi, i sa takvim stavom sam aktivan u stvaranju vizuelnog, estetskog narativa koji odgovara vremenu i situaciji današnjice. Digitalni sadržaji su postali neminovni deo svakodnevnice svih nas i stoga evidentno utiču na našu vizuelnu percepciju i percepciju standardnog i "lepog". Tempo života je vidno ubrzan te sa tim, posledično, i način konzumiranja i kreiranja umetnosti. Kroz svoju vizuelnu ekspresiju ja uzimam medij slike kao inicijalni dvodimenzionalni narativ i razvijam ga, prvo u fizički, trodimenzionalni prostor, zatim u digitalni medij kroz animaciju, a potom u virtualnu realnost, koja predstavlja pandan fizičkoj. Neretko se radovi vraćaju iz virtualne u fizičku realnost stvarajući na taj način jedan cikličan proces karakterističan prirodnom svetu. Razvijam svoju umetnost na jedan simbiotički, povezani proces dve simultane realnosti koje predstavljaju naš život danas. Na taj način, ja kao umetnik, stvaram belešku vremena u kome živim." Vuk Ćuk

1] *Iz serije Impossible perspectives*, 2016.
193×75cm 2 kom
Akril na aluminijumu, klirit, Led trake

2] *Iz serije Impossible perspectives*, 2016.
140×110cm 2kom
Akril na aluminijumu

3] *Iz serije Impossible perspectives*, 2016.
45×36cm 2kom, 40×50cm 1kom
Akril na aluminijumu

Fotografije: Andrej Nihil

'I develop my art in a symbiotic, connected process of two simultaneous realities that depict our life today. In that way I, as an artist, record the time I live in.'

"Impossible Perspectives is a project I have been working on for the last for years and it is composed of multimedia pieces. It explores the influence of man's daily interaction with computer and digital content. It questions the correlation between physical and virtual world and its influence on art and everyday life in general. I believe that every artist needs to be a subjective chronicler of the time he lives in, and having this opinion, I actively create the visual and aesthetic narrative corresponding to the present time and situation. Digital contents have become inevitable part of our everyday lives and evidently they affect our visual perception, and perception of standardized 'beauty'. The pace of life is visibly accelerated, and consequently, the ways of consuming and creating art. Through my visual expression I take the medium of painting as initial two-dimensional narrative and I develop it, firstly into a physical, three-dimensional space, then into a digital medium through animation, and then into virtual reality that is pendant to the physical one. Quite often, these pieces go back from virtual reality into physical one, creating a cyclic process typical of the natural world. I develop my art in a symbiotic, connected process of two simultaneous realities that depict our life today. In that way I, as an artist, record the time I live in." Vuk Ćuk

1] *From the series Impossible perspectives*, 2016
193×75cm, 2 pieces
Acrylic on aluminum, plexiglass, LED tapes

2] *From the series Impossible perspectives*, 2016
140×110cm, 2 pieces
Acrylic on aluminum

3] *From the series Impossible perspectives*, 2016
45×36cm, 2 pieces, 40×50cm 1 pieces
Acrylic on aluminum

Photography: Andrej Nihil



1]

Ivana Bašić

Ivana Bašić, rođena 1986 godine, je srpska umetnica koja živi i radi u Njujorku. Samostalno je izlagala nedavno u *Marlborough Chelsea*, *Whitney Museum of American Art* i galeriji *Andrea Rosen* u Njujorku; *Annka Kultys Gallery* u Londonu, galeriji *Nina Johnson* u Majamiju, *Gillmeier&Rech* u Berlinu, *Nogueras Blanchard* u Barseloni; *Martos Gallery* u Los Angelesu, *820 Plaza* u Montrealu, Kanada.

Buduće izložbe uključuju samostalne postavke u galeriji *Signal Gallery* u Bruklinu, kao i grupne izložbe u *Kunstverein Freiburg* u Nemačkoj i *Gallerie Pact* u Parizu.

www.ivanabasic.com

'U očima gledaoca, moji radovi istovremeno izazivaju osećanja mučnine i lepote koji neizbežno proističu iz bola i krhkosti telesnog postojanja.'

"Kroz svoj rad tumačim telo kao zbijen i konačan zatvoreni prostor i ispitujem stanja i posledice tog prostora, njegove granice, materiju, izdržljivost i težinu. Spajanjem sintetičkih materijala kao što su silikon i staklo i živih materijala kao što su vosak i ulje, stvaram šuplje i pomodre forme koje su istovremeno tela i bezizlazni prostori bivanja. Na tankoj liniji između života i smrti, ove skulpturalne forme testiraju granice 'ljudske minimalnosti', ujedno ispitujući ideju 'celosti'. U očima gledaoca, moji radovi istovremeno izazivaju osećanja mučnine i lepote koji neizbežno proističu iz bola i krhkosti telesnog postojanja. Kroz dualnost moje prakse ja pregovaram kompleksne uslove korporealnosti i spekuliram o scenarijima izvan smrti i singularnosti" *Ivana Bašić*

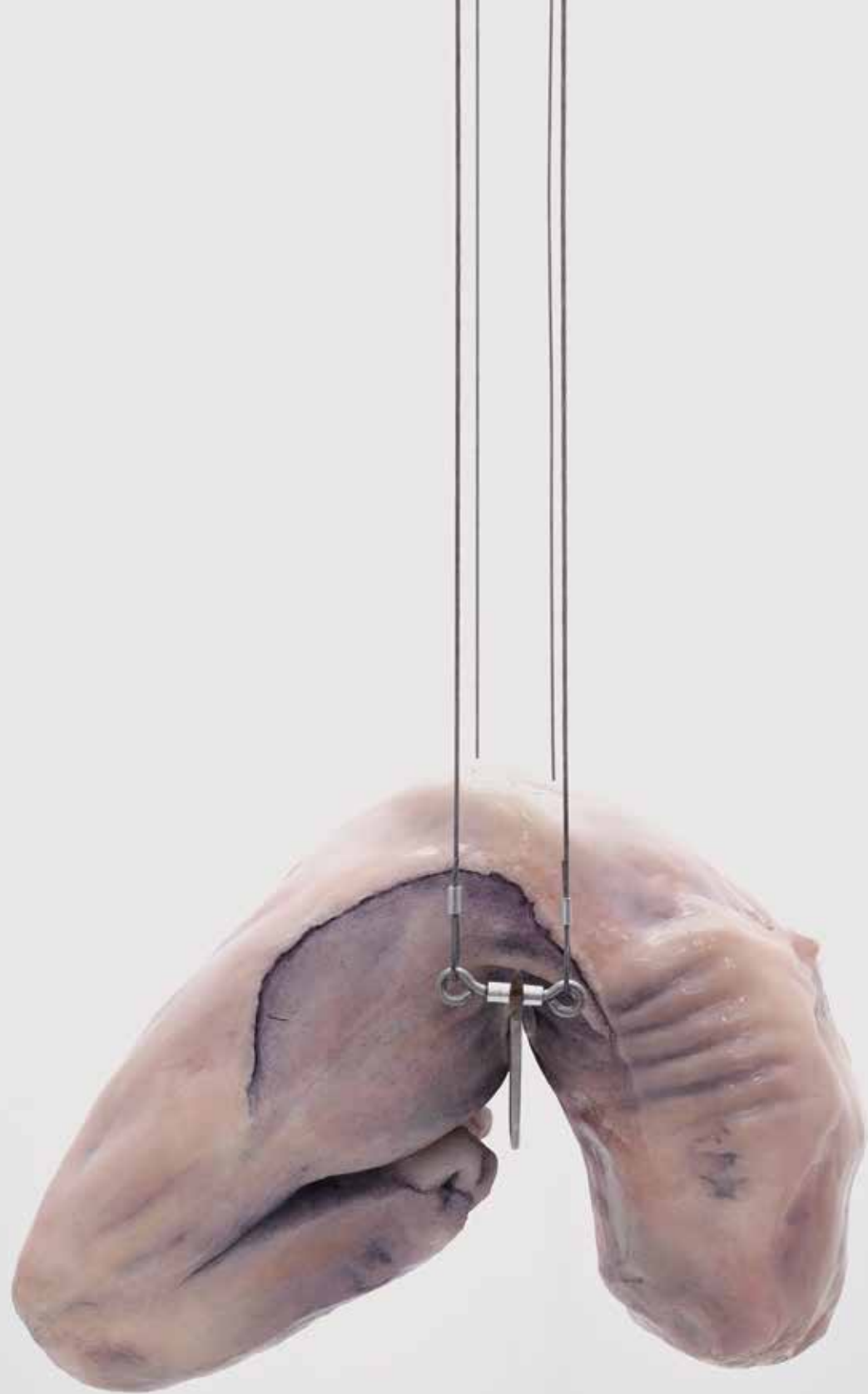
Ivana Bašić, born in 1986, is a Serbian artist based in New York. Her recent shows include *Marlborough Contemporary*, *Whitney Museum* and *Andrea Rosen Gallery*, New York; *Hessel Museum of Art*, New York, *Annka Kultys Gallery*, London; *Nina Johnson*, Miami; *Gillmeier&Rech*, Berlin; *Nogueras Blanchard*, Barcelona; *Martos Gallery*, Los Angeles; *820 Plaza*, Montreal, Canada.

Upcoming exhibitions include solo show at *Signal Gallery Brooklyn*, and group shows at *Kunstverein Freiburg* in Germany and *Gallerie Pact*, Paris.

www.ivanabasic.com

'My work evokes both the repulsion and the beauty inherent to the pain and fragility of corporeality.'

"Through my work I render the body as a dense and finite space of confinement and examine the conditions and consequences of that space, its boundaries, its matter, its durability and its weight. By fusing synthetic materials such as silicone and glass and living materials such as wax and oil paint, I embody hollow and bruised forms that are at once bodies and habitats. Residing in the liminal space between life and death these sculptural forms test the boundaries of 'human minimality' while examining what constitutes the notion of "wholeness". For the viewer, my work evokes both the repulsion and the beauty inherent to the pain and fragility of corporeality. Through the duality of my practice I negotiate the complex conditions of mortality and speculate on scenarios beyond death and singularity" *Ivana Bašić*









2]

1] *The voices are becoming quieter and fewer*, 2015.
skulptura, vosak, uljana boja, težina, silikon, inox, pritisak,
55cm×52cm×40cm
Autor fotografije: Gillmeier&Rech

2] *Palette of finity*, 2014.
video loop, trajanje 4h

1] *The voices are becoming quieter and fewer*, 2015
sculpture, wax, oil paint, weight, silicone, stainless steel,
pressure, 55cm×52cm×40cm
Author of photography: Gillmeier&Rech

2] *Palette of finity*, 2014
video loop, duration 4h



Izložba Voyage: Putovanje kroz savremenu srpsku umetnost /
/ Exhibition Voyage: A Journey through Contemporary Serbian Art

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**Administrativna i organizaciona podrška /
/Administrative and Organizational Support**
Asja Drača Muntean
Ivana Zečević
Yang Zheng
CAI Ying

Štampa / Printing
/

Tiraž / Circulation
1000

Oktobar 2017. / October 2017

Pokrovitelj izložbe / Supported by
Republika Srbija Ministarstvo kulture Republike Srbije
The Ministry of Culture and Information of the Republic of Serbia



Република Србија
МИНИСТАРСТВО КУЛТУРЕ
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