BRANISLAV NIKOLIĆ

BRANISLAV NIKOLIĆ

Radovi/Works

NOVA ISKUSTVA VIĐENJA I PREDSTAVLJANJA

I

Na relaciji činilaca zakona verovatnoće (**jednako–nejednako–slično**) prenetih u vizuelnu kulturu, termin **slično** ima primetne posledice u oblasti umetnosti na osnovu kojih se novija umetnost znatno razlikuje u odnosu na klasičnu. Pojam **slično** je poredbeni posrednik, kako među pojmovima **jednako** i **nejednako** tako i u domenu samog pojma **slično**, kao odnos u poređenju nečega prema nečemu ili nekoga prema nekome. Kao što su u klasičnoj umetnosti sve do kraja 19. veka motivi proizlazili iz prirodnih formi, tako je umetnost 20. i 21. veka više upućena na sebe kao predmet. **Slično** se manifestuje zadatim odrednicama i determinantama novih tehničko-tehnoloških obeležja, svojstava i standarda, putem kojih se već masovno ostvaruje savremeno umetničko delo. Time se pojam **slično** u delima koja su ostvarena pod istim tehničkim uslovima stilski unifikuje a poetički individualizuje. Tako se **slično** i **sličnost** u savremenom umetničkom delu tipološki veoma približavaju, bez obzira na individualne predstave, dimenzije, tehnike. Na takav način vizuelne umetnosti sasvim određeno „pozajmljuju" virtuelitet sličnosti od prirodnih i opredmećenih oblika, sa vrlo malo učešća neposrednog stvaraoca tokom procesa nastanka dela. To ne umanjuje značaj i umetnički doseg savremenog dela, ali multiplikovanje **sličnog** vodi ka **anonimnoj formi**. Znatan deo takve vrste umetničke produkcije ostaje samo u tragovima zapamćivanja i umanjuje autentičnost dela.
U tom smislu pojam **slično** dostiže jedinstvo u standardima tehničkog izvođenja, gde pojam i značenje **autentično** skoro da gubi primat u odnosu na zahteve permanentnog moderniteta. Time se tehnički na nov način otvaraju putevi drukčijem viđenju već poznatog.
S druge strane, onaj drugi deo u produkciji dela savremene umetnosti koji proističe iz potrebe naznačavanja „ličnog pečata" u produkciji dela savremene umetnosti, kojom se afirmišu autentična nastojanja

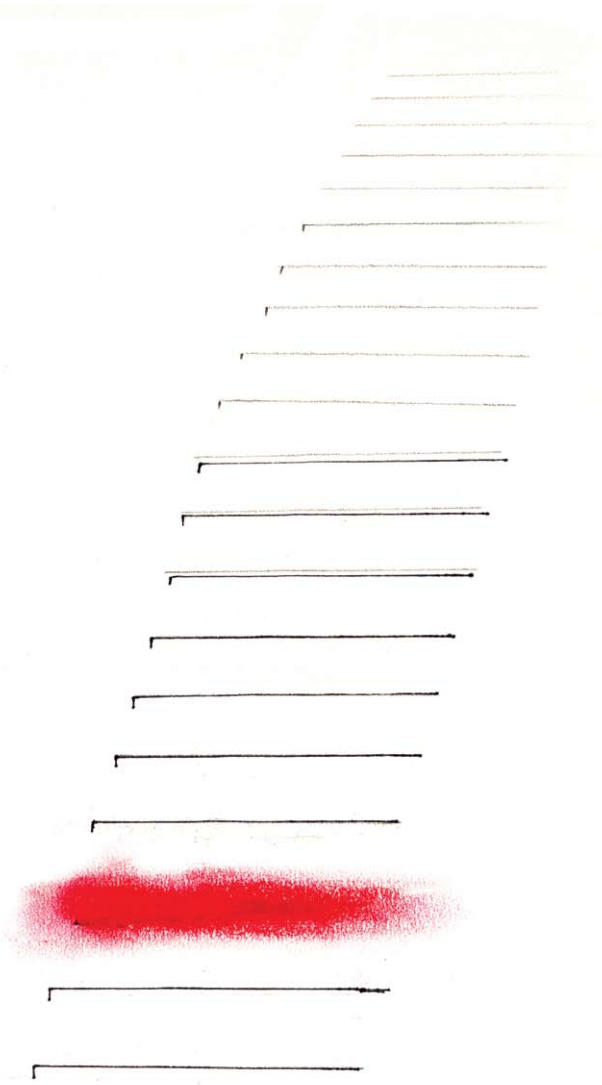
„strogo personalnog znaka" (što se bitno vezuje za pojam i značenje umetničkih sloboda koje je umetnost 20. veka tako burno osvajala), više se približava opštem pojmu **nejednako** (kao gest razlikovanja od drugih), pri čemu se svakako veruje u postignuće autentičnosti i na prvi pogled personalizovanog stava prema shvatanju sopstvene umetnosti. Koliko god, u prvom slučaju, savremena tehnika i tehnologija medijski unifikuju umetničku produkciju, vezujući se za dominantnost pojma **slično**, toliko u ovoj drugoj oblasti dominira pojam **nejednako** u njegovim najširim značenjima.

II

U širem kontekstu značenja **slično** nalazimo važnu stavku poetike umetnosti Branislava Nikolića. To se posebno odnosi na skulpturalne objekte koji su namenjeni otvorenom prostoru, čija se objektno-prostorna i funkcionalna datost svojom pojavnošću bitno vezuje za sličnost sa nečim veoma poznatim. To nisu simbolizovani atributi „portretisanih oblika stvarnosti" već samosvojni pristup emancipaciji njihovog konvencionalnog banaliteta. Zapravo, to je demonstracija htenja ovog autora koji ne želi skoro ništa drugo osim da veoma poznatom obliku stvori novi prizor u kojem on dobija na silini svoje već očigledne prepoznatljivosti. Tako svaki oblik „zaslužuje" svoju umetničku reinterpretativnu prezentnost u kojoj on više nikada neće biti ono od čega je pomišljen da postoji. To je prefinjeni iskorak ispod Dišanovog „šinjela" od kojeg ne proističe samo preimenovanje funkcije bivšeg konvencionalno-funkcionalnog predmeta ka njegovoj „profanoj sakralizaciji". Branislav Nikolić se bitno oslanja na suštinsko kretanje spoljne konture preoblikovanog objekta, čime ne narušava lik izvornog modela, već do kristalne jasnoće ističe oblik ogolele pojavnosti u elementarnim svojstvima materijalizovane forme. Najčešće koristi odbačen ili već upotrebljen materijal. U tom smislu pojam **slično** novoopredmećenog objekta, u značenju skulpturalna forma, u delima Branislava Nikolića uspostavlja novu konvenciju prepoznavanja skulpturalnosti u odnosu na ugledanje na „sličan" već postojeći objekat. Estetika i poetika njegovih skulptovanih objekata (crkva, stub, keramički krug, kolač), ili objekti in-

stalacije u vidu TV ekrana zalivenih u betonske mase, ili oblici koji predstavljaju „trash estetiku", kako o tome i sam govori, u stvari vaskrsavaju jedan skoro neprimetljivi svet formi i materijala, koji tek u skulptorskim intervencijama, kao prekomponovani objekti, dobijaju status visokoemancipovanih skulptovanih objekata.
U tim okolnostima promišljanja skulptorskih i instalacijskih mogućnosti, ovaj autor na izrazito savremen način povezuje i objedinjuje načela vizuelne kulture sa načelima ekološke svesti i aktuelnom reciklažom. Tako ovaj umetnik urbane orijentacije, na jedan veoma jednostavan način trasira put ka autentičnom stvaralačkom procesu, u kojem nije opterećen nikakvim trenutnim i prolaznim efektima, gde svoju umetnost neguje u skladu sa svojom ličnošću ozbiljnog, radoznalog, sklonog učenju, mirnog čoveka.
Na to najbolje ukazuje jedan od njegovih radova pod nazivom IN/OUT (skulptura oblikovana od slovnih znakova pomenute dve reči), izveden 2003. godine u okviru BELEFa, ispred tržnog centra Merkator u Beogradu. Slova izlivena od betona (150 x 100 cm svako) položena su u ravni tla u dva nivoa i svojim značenjem ukazuju na znatno širi kontekst, predstavljajući time i prve korake ka shvatanju urbane skulpture u Beogradu, namenjene, dakle, samoj urbanoj strukturi grada, lišene svake konvencionalno-spomeničke uloge.
Uz sve to, potrebno je pomenuti i njegov veoma zanimljiv crtački opus u vidu svakodnevnih beleženja pojedinih oblika i ideja koji negde, za „ostali svet", ostaju skoro neprimetljivi. To svakako ima direktne veze sa njegovim istraživačkim radom u oblasti vizuelne kulture, kao i sa pasioniranim prikupljanjem materijala za tu oblast putem crtanja, fotografisanja, isecanja iz štampe i pretraživanja na Internetu.
Branislav Nikolić je i koautor u pisanju udžbenika za likovnu kulturu od prvog do četvrtog razreda osnovne škole.
Pominjanje ovih sklonosti i aktivnosti Branislava Nikolića nije samo puko upoznavanje sa njegovim javnim radom, nego je ovde mnogo značajnije isticanje jednog novog profila umetnika, koji radi i druge poslove svakodnevno, ali koji upravo zato i tako može savremeno da profiliše svoj svet umetnosti.

Kosta Bogdanović



NEW EXPERIENCES OF SEEING AND PRESENTING

I

In the relation of factors of probability (**equal** – **unequal** – **similar**) transformed into visual culture, the term **similar** has obvious consequences in the field of art based on which the new art is considerably different form the classical art. The term **similar** is a comparison mediator, both between the terms **equal** and **unequal** and in the domain of the term **similar**, as a relation in contrasting something to something else or someone to someone else. As in the classical art, until the end of the 19th century motives came from natural forms, so is the art of the 20th and 21st centuries focused more on itself as an object. **Similar** is manifested through the given frames of reference and determinants of new technical and technological signifiers, capacities and standards, by which a contemporary work of art is massively realised. Due to that the term **similar** in works that are realised under the same technical conditions is unified in style but individualised poetically. And so **similar** and **similarity** in contemporary works of art are quite close as types, regardless of individual concepts, dimensions and techniques. In this way visual arts absolutely concretely "borrow" virtual quality of similarity from the natural and embodied shapes, almost without participation of the direct creator during the process of creating the piece. This does not belittle the importance and artistic range of a contemporary work of art, but multiplying the **similar** leads toward the **anonymous form**. An important part of such kind of art production remains only in traces of remembering and reduces the authenticity of a work of art.
In that sense the term **similar** achieves unity in the standards of technical performance where the term and the meaning of the term **authentic** almost lose priority in connection to the requirements of permanent modernity. Technicaly, new roads are thus open towards seeing the familiar in a different way.

On the other hand, the other part in the production of the work of contemporary art that emerges from the need of emphasizing a "personal touch" in the production of contemporary works of art, which promote authentic attempts of a "strictly personal signature" (which is importantly connected to the term and meaning of art freedom, so tempestuously conquered by the art of the twentieth century), is approaching more to the general term **unequal** (as a gesture of differing from others), for that, one by all means believes in achieving authenticity and, what seems, a personalised opinion regarding understanding one's own art. As much as, in the first case, modern techniques and technologies unify the art production in a media way, adjoining itself to the dominance of the term **similar**, in the same ratio, the other field is dominated by the term **unequal** in its widest meanings.

II

In a wider context of the meaning of **similar** we find an important poetic segment in the art of Branislav Nikolić. This is especially connected to the sculptural objects intended for public spaces, whose objective-spatial and functional offering is in its appearance quite importantly connected to the similarity to something very well-known. Those are not symbolised attributes of the "portrayed shapes of reality", but present a self-determined approach to the emancipation of their conventional banality. Actually, it is a demonstration of the author's desires to create a new show where he wins the power of his already obvious recognisability. Thus, each shape "deserves" its own re-interpretative presentation where it will never be what it was thought to have been. It is a refined step forward from Duchamp's "army coat" and it is not just the source of just renaming the function of a former conventional-functional object towards its "profane sacralisation". Branislav Nikolić leans on the essential movement of the outer contour of a reshaped object, not annihilating the feature of the source model, but with crystal clarity pointing out the naked appearance in elementary characteristics of materialised form. Very often he uses a discarded object or one that has already been used. In that sense the term **similar** of that newly-made object, in-

dicating a sculptural form, in Branislav Nikolić's work establishes a new convention of recognision of sculptural in relation to taking example by a "similar" already existing object. Aesthetics and poetry of his sculpted objects (church, pillar, ceramic circle, cake), or objects-installations seen in TV commercials cast in concrete, or shapes that represent "trash aesthetics", as he himself says, actually resurrect an almost invisible world of forms and materials, which only in sculptors' interventions, as re-composed objects, are given a status of highly emancipated sculpted objects.

In these circumstances of reflexion upon sculpting and installation capacities, this author connects and engulfs the contemporary principles of visual culture with the principles of environmental awareness and recycling. As an artist of urban orientation he makes a simple path towards a creative process, not bearing a burden of instant and passing effects, where he cherishes his art in coordination with his personality of a serious, curious, quiet man ready to learn.

The best example for this is one of his works called IN/OUT (a sculpture containing the two words), exhibited within BELEF in 2003, in front of Mercator mall in Belgrade. The letters cast in concrete (150 x 100 cm each) are levelled with the ground but at different heights, pointing out to a much wider context, thus presenting the first steps towards understanding urban sculpture in Belgrade, intended for the very urban structure of the city, stripped of any conventional/monument-like role.

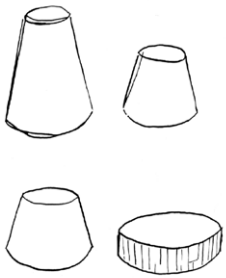
Apart from all this, it is necessary to mention his very interesting drawing opus that has emerged during his daily recording of certain shapes and ideas that somehow remain invisible for the "rest of the world". This is directly connected to his research work in the field of visual culture, and with the passionate collecting of the materials for this activity through drawing, photographing, cutting out newspaper articles and surfing the Internet.

Branislav Nikolić is the co-author of the textbook for art culture from the first to the fourth grades of elementary school. Mentioning these interests and activities is not a mere introduction to his public work, but it is a lot more important to point out a new profile of an artist who does other things on a daily basis, but who can therefore profile his world of art in a modern way.

Kosta Bogdanović

bez naziva /PRSTEN/

untitled /RING/



Skulptura **bez naziva** (**Prsten**) – terakota, dimenzije oko 90 cm u prečniku – izrađena je u okviru Jalovičke likovne kolonije 1996. godine. U periodu do 2002. godine realizovano je na desetine skulptura u formi prstena u raznim materijalima.

Sculpture **untitled** (**Ring**) – terracotta, around 90 cm in diameter – made during the Art Colony of Jalovik in 1996. Until 2002, dozens of ring-shaped sculptures had been made of different materials.

Produkcija/Production JLK
Selektor/Selector Kosta Bogdanović

RED STEP

Red Step je instalacija realizovana na akademiji Dutch Art Institute u Holandiji 2000. godine. Jedan stepenik glavnog stepeništa kojim se ulazi u Akademiju bio je posut crvenim pigmentom. Taj akt je prepoznat kao umetnički i uklonjen je tek nakon dve nedelje.

Red Step is an installation made in the Dutch Art Institute in Holland in 2000. One step of the main staircase at the entrance to the Academy was covered in red pigment. This act was seen as an artistic act, and was not removied until two weeks later.

Produkcija/Production autor/author

bez naziva /THE TOWER/

untitled /THE TOWER/

Skulptura/instalacija **bez naziva** (**The Tower**) nastala je od dasaka i letvi pronađenih na ulicama, u periodu od 1999. do 2000. godine u Holandiji. Oblik fabričkog tornja izveden je u nekoliko dimenzija – od 2 m do 4,5 m visine. Ovo je prvi iz serije radova u javnom prostoru koju čine objekti koji su na granici između skulpture i upotrebnog objekta. Prvi put je prikazana na izložbi „AKI open day", u Holandiji, 2000. godine. Trenutno se nalazi u parku ispred Akademije (AKI), Enschede, Holandija.

Sculpture/installation – **untitled** (**The Tower**) was made out of planks and boards found in the streets, in the period between 1999 and 2000 in Holland. The form of the factory tower is made in several sizes – from 2 m up to 4,5 m in height. This is the first piece of the series of the public works that are at the edge of being a sculpture and a realistic object. It was first shown at the "AKI open day" in Holland in 2000. It is currently displayed in the park in front of the Academy (AKI), Enschede, Holland.

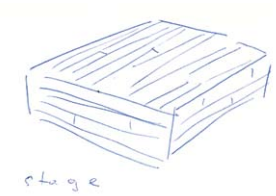
Produkcija/Production
Dutch Art Institute, Enschede
Selektor/Selector Jos Kruit

bez naziva /CAKE/

untitled /CAKE/

Skulptura **bez naziva** (**Cake**), dimenzija 300 × 300 × 90 cm, napravljena je od pronađenih dasaka u gradu Lahti u Finskoj 2000. godine. Na poziv da učestvuje na izložbi skulptura u javnom prostoru autor je želeo da odgovori radom koji bi postao deo gradskog okruženja. Tako je **Cake**, pored toga što je minimalistička skulptura kolažirana od raznobojnih dasaka koje su građani Lahtija odbacili, i bina, pozornica koja se nalazi na važnom gradskom trgu, na kojoj ljudi mogu da glume, pevaju, voze skejt ili da na nju sednu da se odmore. *Trash* estetika ove skulpture je u kontrastu sa sređenim gradskim pejzažom finskog grada.

Sculpture – **untitled** (**Cake**), dimensions 300 × 300 × 90 cm, was made of boards found in the city of Lahti, Finland, in 2000. After the invitation to participate at the exhibition of the sculptures in the public space, the author wanted to create a piece of work that would be a part of the city life. Therefore, the **Cake**, apart from being a minimalist collage-sculpture made of colourful boards thrown away by the people of Lahtia, also represents a stage on one of many main city squares where people can act, sing, go skateboarding or sit on it and rest. *Trash* aesthetics of this sculpture is in contrast to the smart placemaking of the Finnish towns.



Produkcija/Production
Lahden Taiteilijaseura, Lahti

bez naziva /TRAFIKA/

untitled /KIOSQUE/

Skulptura **bez naziva** (**Trafika**) je, nasuprot skulpturi Cake, tehnički čisto izvedena od obrađenih drvenih letvi. Predstavlja originalnu, 1:1 kopiju gradskog kioska (dimenzija 200 × 200 × 250 cm). Urađena je u okviru 40. beogradskog Oktobarskog salona 2002. godine. Ovaj rad uspostavlja direktnu komunikaciju sa prolaznicima jer je koncipiran kao objekat na granici između skulpture i upotrebnog predmeta, odnosno pravog kioska.

Sculpture – **untitled** (**Kiosk**) sculpture, in contrast to the Cake sculpture is made out of prefabricated wooden boards. It is the original 1:1 copy of a typical Belgrade kiosk (dimensions 200 × 200 × 250 cm). Made for the 40th Belgrade October Salon in 2002. This work establishes direct communication with passers-by because it is conceived as something between a sculpture and a real object.

Produkcija/Production Oktobarski salon Beograd/October Salon, Belgrade
Selektor/Selector Zoran Pantelić


LG

bez naziva /CRKVA/

untitled /CHURCH/

Skulptura **bez naziva** (**Crkva**), dimenzija 130 × 190 × 260 cm, predstavlja umanjenu kopiju forme crkve sa zvonikom od drvenih letvi. Izvedena je u okviru BELEF-a 2003. godine i bila je postavljena na Kalemegdanu.

Sculpture – **untitled** (**Church**), dimensions 130 × 190 × 260 cm, represents a scaled copy of the church, made of prefabricated wooden boards. It was exhibited in 2003, during the BELEF (Belgrade Summer Festival), at the Kalemegdan park.

Produkcija/Production BELEF
Stručni saradnik/Assistance Duško Gašić
Selektor/Selector Jovan Čekić

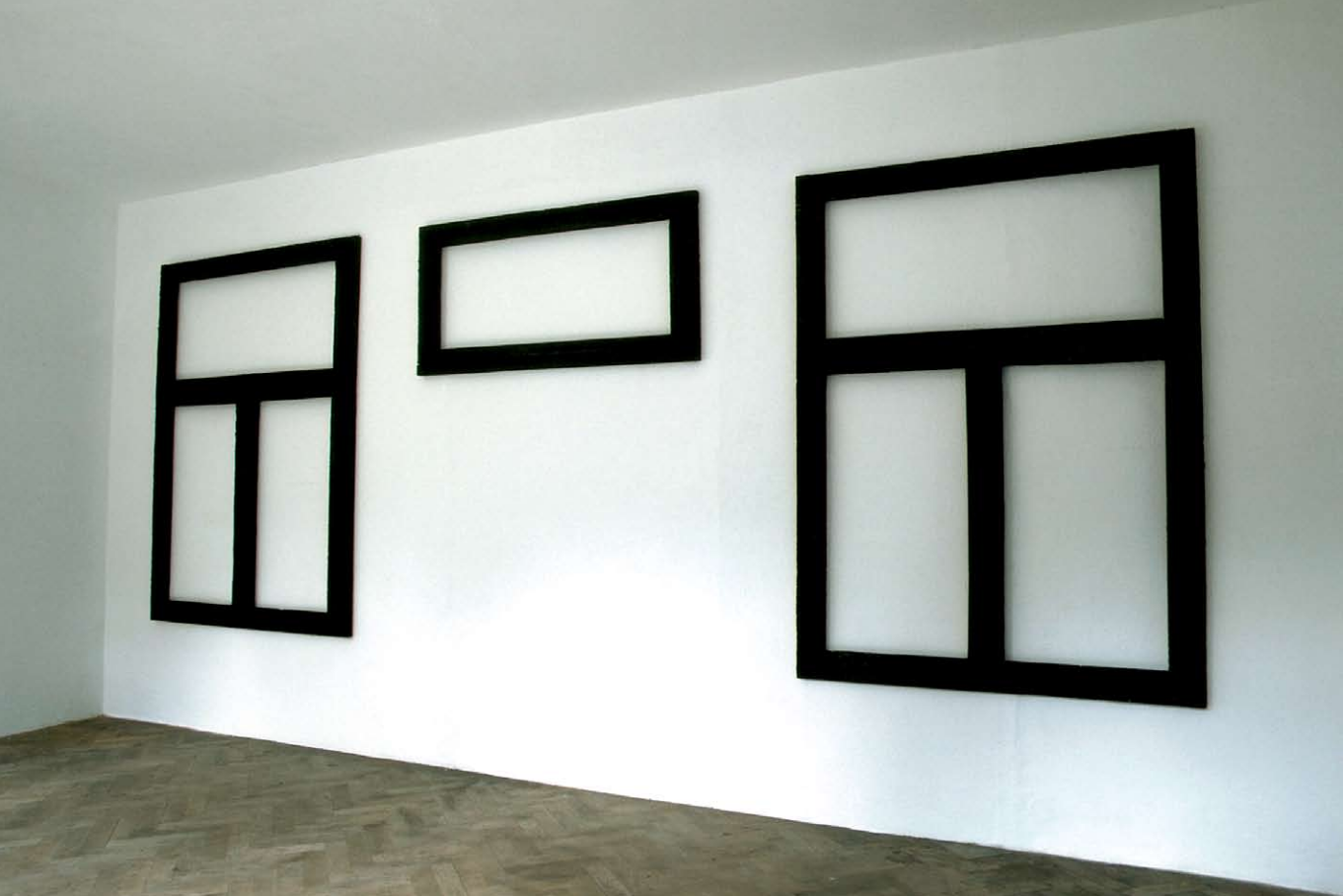
bez naziva /WINDOWS/

untitled /WINDOWS/

Windows je prostorna instalacija urađena namenski za prostor vile Weiner u Ochtrupu, Nemačka (vila u stilu secesije s početka 20. veka). U okviru izložbe „You are here", 1999. godine, svaki od četvoro autora koji su na njoj učestvovali trebalo je da svoj rad veže za arhitekturu vile. U ovoj instalaciji su postojeći prozori doslovno „prekopirani" na suprotan zid, sa tačno prenetim dimenzijama i razmerama. Ovi prozori od drveta su paljeni da bi se dobila mat površina koja upija svetlost. U instalaciju su uključeni i postojeći prozori. Tako se posmatrač našao „usred" rada, između dva elementa koja ne može odjednom da obuhvati pogledom.

Windows is a spatial installation intended for the space of the Weiner Villa in Ochtrup, Germany (the secession style villa dates back to the beginning of the 20th century). Within the "You are here" exhibition in 1999, each of the four participating authors was supposed to connect his work to the architecture of the villa. In this installation the existing windows are literally "copied" onto the opposite wall in its original size and ratio. The wooden window frames were singed in order to attain a matte surface that soaks in the light. The installation includes the existing windows, too. In this way the observer is "in the middle" of the work, between the two elements he cannot see at the same time.

Produkcija/Production DAI



TV MOUNTAINS

Skulptura/instalacija **TV Mountains** nastala je u periodu od 1999. do 2001. godine u Holandiji. Ekrani starih televizora i monitora zaliveni su betonom debljine oko 10 cm. Mnoštvo takvih elemenata različitih veličina, razbacanih u prostoru, čini minijaturni planinski pejzaž. Autor je želeo da odbačenu tehnologiju reciklira i „vrati prirodi" u vidu okamenjenog pejzaža. Zalivanje havarisane nuklearne centrale u Černobilu ogromnim količinama betona (debelog više desetina metara) pri čemu je napravljena ogromna veštačka planina, bila je inspiracija za ovaj rad. **TV Mountains** su bile izložene ispred Radio i TV muzeja, na izložbi skulptura u javnom prostoru, u Lahtiju u Finskoj, 2000. godine.

The sculpture/installation **TV Mountains** was made between 1999 and 2001 in Holland. Old television screens and monitors were covered in 10 centimetres thick concrete. Such elements, varying in size and scattered about resemble a miniature mountain landscape. The author wanted to recycle the wasted technology and "give it back to the nature" as a petrified landscape. This work was inspired by the act of encasing the Chernobyl power plant with enormous quantities of concrete (several dozen metres thick) led to a mountain-look result. In 2000 **TV Mountains** were displayed in front of the Radio and TV Museum, within the public sculpture exhibition in Lahti, Finland.

Produkcija/Production autor,
Lahden taiteilijaseura, Lahti

bez naziva /VATRE/

untitled /FIRES/

Rad **bez naziva** (**Vatre**) čini serija od pet keramičkih skulptura nastalih 2001. godine. Svaka skulptura (visine oko 40 cm) predstavlja trodimenzionalnu verziju crteža logorske vatre iz stripova (na primer, Diznijevih stripova), ili stilizovane vatre na upozorenjima za opasnost od požara. **Vatre** su prvi put izložene na 10. bijenalu skulpture u Pančevu 2002. godine.

The work – **untitled** (**Fires**) is series of five ceramic sculptures made in 2001. Each sculpture (about 40 cm in height), is a three -dimensional version of a campfire that can be seen in comics (Disney comics, for example), or as a stylized fire in danger warning signs. The **Fires** were first exhibited at the 10th Sculpture Biennale Pančevo, Serbia, in 2002.

Produkcija/Production
Kulturni centar, Pančevo, Tera, Kikinda
Stručni saradnici/Assistance
Erik Kok, Tera, Kikinda
Selektor/Selector Stevan Vuković

COLLECTION

Foto rad **Collection** nastao je tokom 2000. godine. Na 12 fotografija u boji, formata 50 × 65 cm, predstavljena je autorova šaka sa po jednim klikerom koje je pronalazio po dvorištima i na ulicama radeći kao perač prozora u Holandiji. Fotografije su prvi put izložene na Bijenalu mladih u Vršcu 2000. godine.

Photo work **Collection** was made during 2000. 12 color photographs (50 × 65 cm) show us the author's hand with marbles he found in yards and streets while working as a window-cleaner in Holland. The photographs were exhibited for the first time at the Youth Biennalle in Vršac, Serbia, in 2000.

Produkcija/Production autor
Stručni saradnik/Assistance Walter Willems
Selektor/Selector Slavko Timotijević

INVISIBLE

INVISIBLE je instalacija postavljena u okviru projekta „Interakcija" u Galeriji SKC-a 1999. godine. Predstavljen je neizlagan, sirov materijal, skupljan godinama, iz kojeg su nastajale ideje za druge radove. Autor je odlučio da izloži materijal koji je do tada bio *nevidljiv* za druge (skice, kolaže, fotokopije, zapise, citate...). Jedna skica iz arhive bila je uvećana i postavljena na zid galerije (reč od staklenih slova INVISIBLE).

INVISIBLE is the installation exhibited within the "Interaction" project in SKC Gallery in 1999. Raw material was presented, material that had been collected for years and not yet exhibited, and which was the source of ideas for other works. The author decided to exhibit the material that had been *invisible* for others (sketches, collages, photocopies, notes, quotations...). One sketch from the archive was enlarged and put on a gallery wall (the word "INVISIBLE" in glass).

Produkcija/Production SKC, Beograd
Selektor/Selector Biljana Tomić


INVISIBLE

POSTCARDS FROM THE CAPITAL

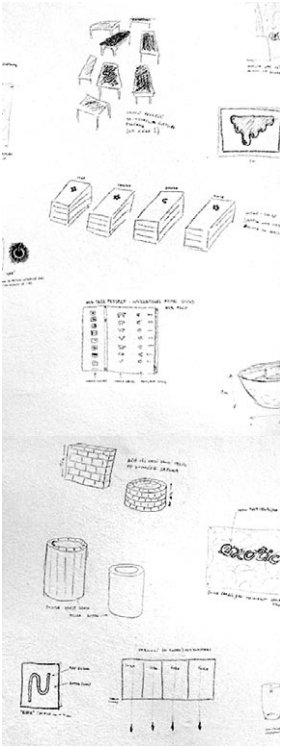
Video rad **Postcards from the Capital** zamišljen je kao set video razglednica Beograda. Kamera ne prikazuje uobičajene lepote grada već ga posmatra iz ugla iz kojeg ga vide njegovi stanovnici.
Rad je sastavljen od 14 razglednica.
Trajanje 4 min 52 sec (VHS/DVD, ton).

Video work **Postcards from the Capital** was conceived as a set of video postcards of Belgrade. The camera does not show the usual beautiful sights of the city. What it sees is the city from the angle of common people living there. There are fourteen cards within this work. (Duration 4'52'', VHS/DVD, with sound.)

Produkcija/Production autor, DAI
Selektor/Selector Zoran Pantelić

DNEVNICI 98-02

DIARIES 98-02



Dnevnici 98-02 je magistarska izložba izvedena 2002. godine u galeriji Zlatno oko u Novom Sadu. Predstavljene su sveske – dnevnici, sa zabeleškama i skicama koje su rađene u periodu od 1998. do 2002. godine tokom putovanja po zapadnoj Evropi. Dnevnici su fizički bili zaštićeni u staklenoj vitrini na sredini galerije, dok je njihov sadržaj bio izložen kroz reprodukcije na zidovima. *Vizuelni* deo Dnevnika – crteži i skice za projekte, prenet je grafitnom olovkom direktno na zidove galerije, a *literarni* deo – odštampani zapisi i citati složeni u drvenoj kutiji okačenoj na zidu, ponuđen je za čitanje. Pored toga, uz pomoć dva projektora prikazivani su slajdovi već izvedenih radova iz Dnevnika.

Diaries 98-02 was the postgraduate diploma exhibition in the Zlatno Oko Gallery in Novi Sad, 2002. The author presented notebooks – diaries, together with the notes and sketches made during the period between 1998 and 2002, while he was travelling through Western Europe. The open diaries were in glass cases in the centre of the gallery while their content was reproduced on the walls. The *visual* contents of the Diaries – drawings and sketches for projects were drawn in graphite pencil on the gallery walls and the *literary* contents – printed notes and quotes were placed in a wooden box hung on the wall so the visitors to the gallery could read them. Additionally two projectors showed slides of the works from the Diaries.

Produkcija/Production autor,
Zlatno oko, Novi Sad


dnevnici 98-02.

bez naziva /SAPUNI/

untitled /SOAPS/

Rad **bez naziva** (**Sapuni**) izveden je u okviru projekta Izmeštanje Umetničke kolonije Kalenić 2004. godine. Umetnik je, koristeći materijale tipične za seosku sredinu (drvo i domaći sapun), i prepustivši meštanima njihovo oblikovanje, kreirao jednu novu, originalnu predstavu.

Work **untitled** (**Soaps**) was made as part of the Dislocation art project within the Kalenić art colony in 2004. Using materials typical of rural environment (wood and home-made) soap and allowing local people to model them, the artist created a new, original image.

Produkcija/Production
Likovna kolonija Kalenić, Rekovac
Selektor/Selector Aleksandra Mirčić

ASIA

ASIA je „džepna" instalacija načinjena od klamera za zatezanje platna. Od monoelementa u formi latiničnog slova U načinjena je poluapstraktna predstava koja, u stvari, čini reč AZIJA na engleskom jeziku. Cela instalacija nije veća od 5 × 2 cm. Dokumentarna fotografija rada odštampana na formatu 100 × 70 cm kasnije je postala rad za sebe. Izlagana je na izložbi „Real presence" u Beogradu 2001. godine i na Bijenalu mladih u Vršcu 2002. godine.

ASIA is a "pocket" installation made of staples for tightening canvas. From the single U-shaped elements, the author produced a semiabstract performance, which, in fact makes up the word "ASIA". The whole installation is not bigger than 5 × 2 cm. The printed documentary photograph of the work (100 × 70 cm) later became a piece of work itself. It was presented at the "Real presence" exhibition in Belgrade, in 2001, and also at the Youth Biennale in Vršac, in 2002.

Produkcija/Production autor
Stručni saradnik/ Assistance Walter Willems
Selektori/Selectors Biljana Tomić (Real Presence), Jovan Čekić (Bijenale mladih)

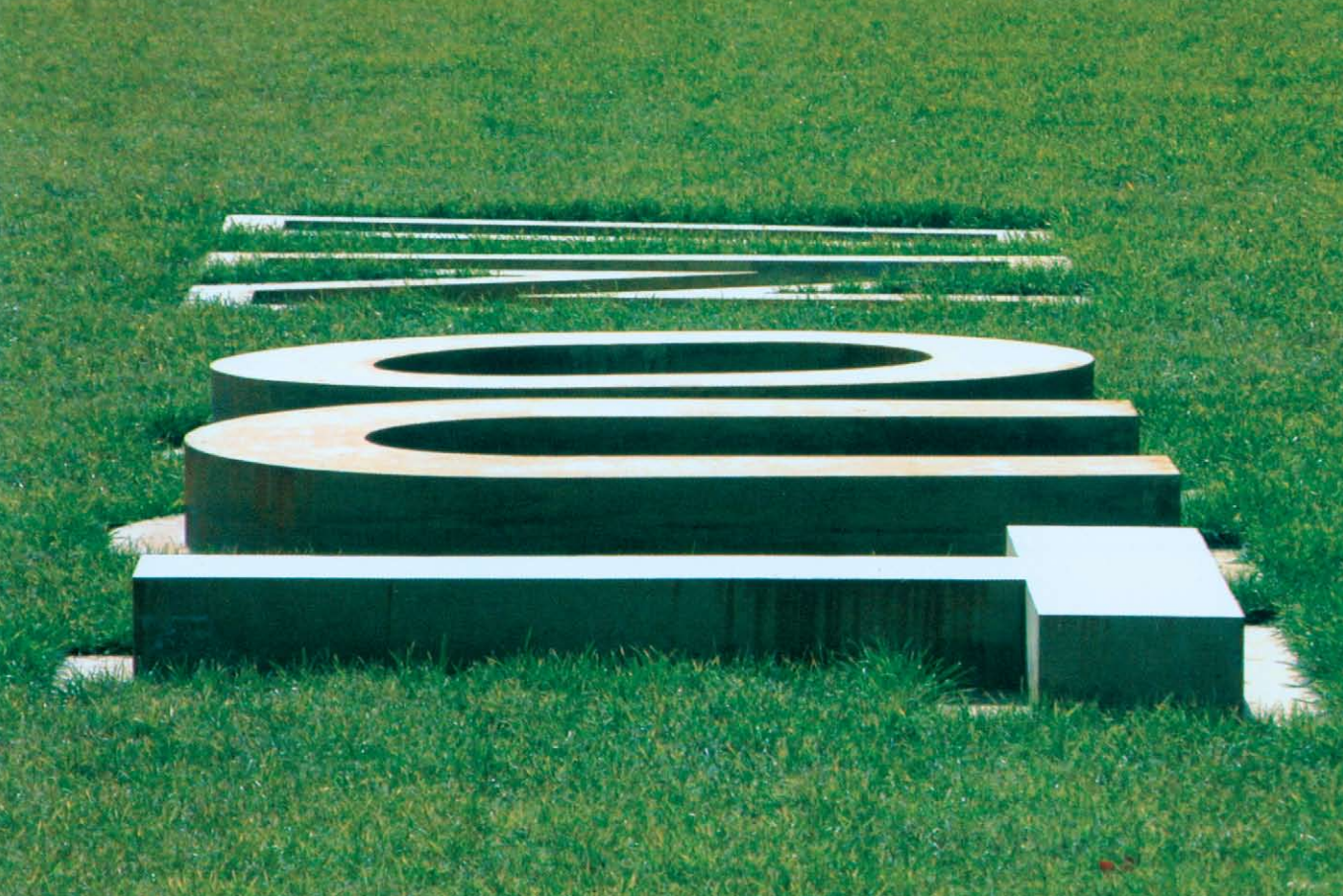
ASIA

IN/OUT

Skulptura **IN/OUT** izvedena je 2003. godine u okviru BELEF-a na travnjaku ispred tržnog centra Merkator u Beogradu. Reč IN je 20 cm utisnuta u zemlju, a reč OUT je isto toliko ispupčena. Slova su izlivena od betona i dimenzije svakog od njih su 100 × 150 cm (osim slova „I" koje je 30 × 150 cm).

The **IN/OUT** sculpture was exhibited in 2003, during the BELEF (Belgrade Summer Festival), on the lawn in front of the Mercator shopping mall in Belgrade. The word IN is pressed 20 cm into the ground and the word OUT surfaces by 20 cm, too. The letters are made of concrete and dimensions of each letter are 100 × 150 cm (except the letter "I" the dimensions of which are 30 × 150 cm).

Produkcija/Production BELEF
Stručni saradnici/ Assistance
Duško Gašić, Petar Petrović
Selektor/Selector Jovan Čekić



KRATKI INTERVJU SA B. N.

Ko si ti i šta je tvoje delo?

Ja sam umetnik. Preciznije rečeno, mislim da sam skoro podjednako i slikar i vajar.

Crtanje mi je vrlo bitno. Isto kao azbuka za pisca. Ono je izvor ideja koje se kasnije pretoče u neki veći, reprezentativniji format, ili u trajniji materijal. To je u stvari ona bezgranična sloboda gde se može bilo šta, bez namere da se stvori umetničko delo. Ponekad samo lepim u svesku isečke iz časopisa koji mi se sviđaju.

Kod slike ili skulpture je već mnogo drugačije. U njih se ulaže više svesnog rada i stoga se od njih više očekuje. To se naročito odnosi na skulpturu. Tu najčešće nema improvizacije. Dok se kod slike greška ispravlja novim nanosom boje, u skulpturi se svaka pogrešno isečena daska ili otkinut komad kamena zamenjuje potpuno novim komadom. Za to je potrebna koncentracija i dosta tehničkog znanja. Smatram da posedujem neku vrstu staloženosti i vajarske prirode.

Pravim „obične" objekte koji su svima prepoznatljivi. Oni su preoblikovana, na moj način reinterpretirana realnost. Svoju umetnost usmeravam ka svakodnevnom životu, da bi komunicirala i sa onima koji nisu konzumenti umetnosti, koji ne idu u muzeje i galerije. Javni rad ima baš tu šansu.

Volim materijale. Volim drvo, volim glinu, plastiku, beton, metal… Volim da slikam lopatom i dletom, čekićem i ekserima, kao što volim da vajam bojom i četkicama. „Mišići", kako reče jedan moj prijatelj.

Slikam jer smatram da postoje stvari koje se mogu bolje prikazati na slici nego u 3D formatu – u prostoru. Mislim da su slike *cool*. Zamišljam ih na zidovima dizajniranih stanova kod ljudi kojima se zaista sviđaju. Slike su moje lične poruke baš tebi.

Doza humora je uvek prisutna i bitna u mojim radovima.

Zašto se baviš tim čime se baviš (čemu sve to)?

Umetnošću se bavim jer na taj način mogu da se obratim ljudima. Kada svoje ideje ne bih delio sa ljudima, mislim da bih „odlepio". Radovi su ideje pretočene u materijalne objekte. Ponekad uspem kroz neki rad da prikažem mnogo više nego što sam i sâm mogao da zamislim, a ponekad je rad samo delić one sjajne ideje koju sam imao u početku. Jednostavno se u tom trenutku tako desilo. Važan je sledeći rad. On mora da bude bolji. Najbitnije je da sebe iznenadiš inače je trud uzaludan.

Kako vidiš sebe na sceni?

Mislim da sam, kao i većina umetnika ovde, u prilično komplikovanoj poziciji, i u smislu mogućnosti produkcije i u smislu izlaganja. Ponekad napravim neki veći rad za neku izložbu (Belef, Oktobarski salon, Bijenale mladih…). Ponekad to izgleda kao neko samozadovoljavanje. Ali bitno je raditi svakog dana. Bitne su te sitne stvari. One krupne ionako dođu same od sebe (ili ne dođu).

Šta si radio u Holandiji?

Tokom trogodišnjih postdiplomskih studija u Holandiji radio sam sa različitim materijalima i u različitim medijima. Hteo sam što više da komuniciram sa što većim brojem ljudi, i to brzo. Bila mi je potrebna instant reakcija na moje radove, brža, neposrednija komunikacija. Želeo sam da vidim šta se dešava oko mene. Vreme sam provodio lutajući ulicama na bajsu, skupljajući odbačene predmete (daske, drvene table, tv ekrane…), i od njih pravio razne stvari. Želeo sam da vratim ljudima te odbačene predmete u sasvim drugačijem obliku. Bavio sam se nekom vrstom procesa reciklaže (The Tower – veliki drveni dimnjaci, TV Mountains – TV ekrani zaliveni slojem betona, Cake – bina od otpadnog drveta, Collection – pronađeni klikeri predstavljeni kao kolekcija itd.).

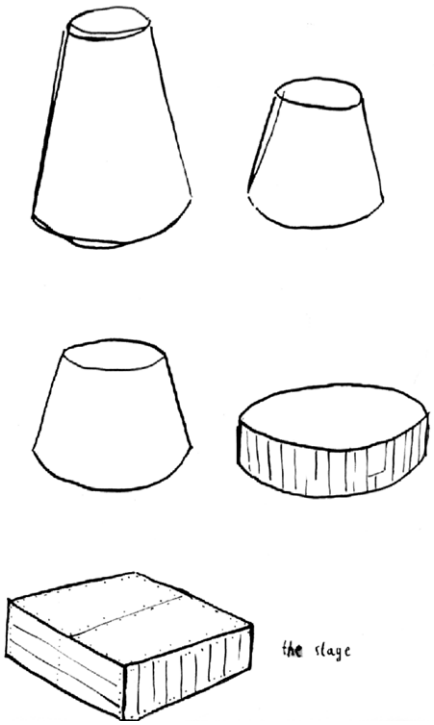
Teme?

O svojim temama nikada ne razmišljam racionalno. Do njih dolazim slučajno, kao da one nalaze mene. To su samo obični objekti koji za mene imaju neobičnu privlačnost. Postoje određene

teme koje me uvek privlače. To su fabrički tornjevi, kuće, planine i, uopšte, moćni arhitektonski ili prirodni oblici, zatim vatrice, jer su tako neuhvatljive, itd.

Najvažnija stvar u mom životu je sloboda. Ne želim bilo kome da polažem račun o svojoj umetnosti. Nisam uopšte u frci da li ću prodati neki rad. Ako se to desi, desilo se. Ne bavim se umetnošću da bih od toga živeo. Ja stvarno uživam u tome.

pitanja, Jordan Cvetanović



BRIEF INTERVIEW WITH B. N.

Who are you and what is your work?

I am an artist. More precisely, I think I am almost equally a painter and a sculptor.

Drawing is very important to me just as alphabet is to a writer. It is the source of ideas that are transponded to a larger, more representative format, or into a more permanent material. It is, actually, the limitless freedom where one can do anything, without aiming to create a piece of art. Sometimes I just cut out klippings from magazines that I like and stick them in my notebook.

It is quite another thing with paintings or sculptures. One invests more conscious work and that is why one expects more. Especially with sculptures. More often than not, there is no improvisation. Where an error in painting can be removed with another layer of paint, in sculpture each plank that is cut in a wrong way or a piece of rock that is chipped has to be replaced with a completely new piece. You need concentration and a lot of technical knowledge. I think that there is a streak of calmness and a sculptor's nature in me.

I create "ordinary" objects recognised by all. They are transformed, in my way re-interpreted, reality. I direct my art towards everyday life so that it can communicate with those who are not art consumers, with those who do not go to museums and galleries. Public work has that exact opportunity.

I love materials. I love wood, I love clay, plastic, concrete, metal... I love painting with a shovel and a chisel, hammer and nails, just as I love sculpting with paint and brushes. "Muscles", as a friend of mine has said.

I paint because I think that there are things that can be presented better in a form of painting than in 3-D format, in space. I think that the paintings are cool. I imagine them on the walls of designed

apartments with people who really like them. Paintings are my personal messages to you only.

A dose of humour is always present and important in what I do.

Why do you do what you do (what is the point)?

I choose art because that way I can address people the best I can. If I were unable to share my ideas with people, I think I would "flip the lid". My pieces of work are ideas transformed to objects made of matter. Sometimes I manage to show a lot more than I have previously thought I could, and sometimes it is just a bit of a splendid idea I have had in the beginning. It simply happened at that moment. My next piece is important. It must be better. It is most important to surprise yourself or else your effort was in vain.

How do you see yourself in the scene?

I think that I am, just like the majority of artist here, in quite a complicated position both in the sense of capacity to produce and in the sense of exhibiting. Sometimes I make a big piece for an exhibition (Belef, October Salon, Youth Biennale…). Sometimes it seems as self-satisfaction. But it is important to work every day. Those little things are important. The big ones come by themselves (or they do not at all).

What did you do in Holland?

During my three years of post-graduate studies in Holland I was working with different materials and in different media. I wanted to communicate with as many people as possible, and I wanted that fast. I needed the instant reaction to my works, quicker, more direct communication. I wanted to see what was going on around me. I spent my time riding my bike down the streets, collecting cast-away objects (planks, wooden boards, TV screens…) and I made different things with them. I wanted to give these thrown-away things back to the people but in an altogether different form. I was doing a sort of recycling (the Tower – big black chimneys, TV Mountains – TV screens cast in a layer of concrete.

Cake – a stage made of cast away wood, Collection – found marbles in a form of collection etc.

Topics?

I never think rationally about my topics. I get there accidentally, as if they find me. They are just ordinary objects that are unusually attractive to me. There are certain topics that have always attracted me. They are factory towers, houses, mountains and, generally, powerful architectural or natural shapes, then little fires, because they are so evasive, etc.

The most important thing in my life is freedom. I do not want to have to answer to anyone about my art. I do not worry about whether or not I will sell a piece. If it happens it has happened. I do not create art to make a living of it. I really enjoy myself doing it.

questions, Jordan Cvetanović

BEZ NAZIVA

Kada budete svraćali do Merkatora, Bulevarom umetnosti – pravcem iz centra, u želji da nadoknadite propušteno, možda naletite na skulpturu IN/OUT. Uzalud ćete tražiti legendu o autoru, nije postavljena. Brdo problema oko toga je bilo, ali mi nismo tužakala. Pravio ju je Branislav Nikolić (a koliko znam, pomagao mu je dosta čale, također umetnik, oko kalupa i izlivanja). To je jedna od retkih skulptura koje se nalaze u javnom prostoru NBG-a, koja je postavljena posle revolucije i koja ima veze sa savremenom umetnošću. U stvari, ja ne znam ni za jednu drugu. Mada u čaršiji kolaju priče da će se u najskorije vreme raspisati konkurs grada u saradnji sa jakim firmama za predloge skulptura ispred banaka i tržnih centara. Biće za umetnike ispod 35, tako da ću ja možda i stići, ali ti si B. N. prestario.

Betonska slova od kojih se sastoji gorepomenuta skulptura, čini mi se, mnogo govore o vremenu u kojem živimo i, što se mene tiče, ovaj rad je jedne godine IN a druge OUT. U zavisnosti od mode na listi IN/OUT se mogu naći i teme drugih skulptura i crteža koje ovaj umetnik radi. Navodim neke kojih se sećam, a to su: torte, gume (automobilske), kokosovi orasi, televizori, sakoi, kiosci & crkve, prozori, planete i mirisne jelkice…

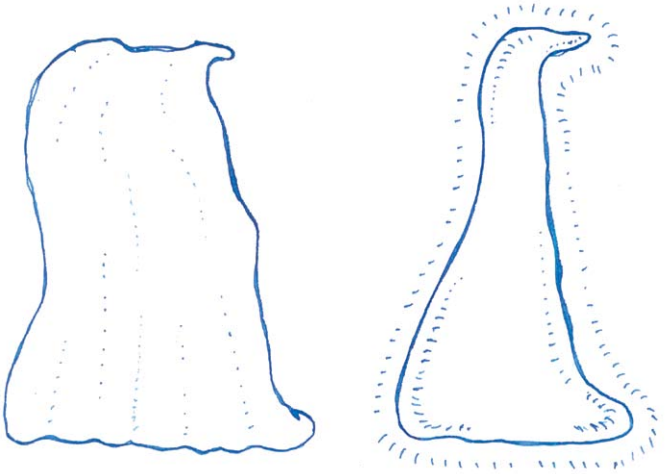
Takav slobodan prilaz temama i skulptorska obrada izvedena iz pop-art, *trash* i minimalističkih postupaka dozvoljavaju da o njima mislite šta hoćete, a estetsko zadovoljstvo i komunikacija sa ovim delima zavisiće od vaših kapaciteta i znanja. Drugi kvalitet ovih radova je svest o recikliranju materijala, koja je deo savremenih tendencija i postupaka koje je ovaj umetnik usvojio na školovanju u Holandiji. Takav postupak i pristup materijalima u našim uslovima ima dodatni smisao jer omogućava lakše eksperimentisanje i uvećava svest o formama i objektima koji nas okružuju. Da to nije čest slučaj ovde, mogu da potvrdim, jer sam bio svedok razgovora naših mladih kustosa koji su bili na nekom sajmu savremene ume-

tnosti u inostranstvu i žalili su se da ne kapiraju zašto kolekcionari kupuju neke „gluposti” od kartona i dasaka.

Moram da se zahvalim B. Nikoliću što me je promovisao u manekena na modnoj reviji i performansu grupe New Remote, čiji je član, i čiji rad smatram interesantnim. Tu sam upoznao jedinu Indijku u svom životu (Camilla Singh) i proveo par nezaboravnih momenata u društvu Mis Yu – samo u donjem vešu.

Izvini što sam ti slupao jednu vatricu, bolele su me ruke, ceo dan sam istovarao gajbe piva na *Sex i gradu*.

Aleksandar Jestrović ili Jamesdin
dec. 2007.



UNTITLED

When you come by to Mercator shopping mall, down Boulevard Umetnosti coming from the centre, wishing to compensate for the loss, maybe you will stumble up the IN/OUT sculpture. You will search in vain for the data on the author. It's not there. There were numerous problems about it but we are no telltalers. It was made by Branislav Nikolić (and, as far as I know, his dad, also an artist, helped him with the mould and casting). That is one of few sculptures that you can find in Novi Beograd public space, which was installed after the revolution and which has to do with contemporary art. Actually, I know of no other. Although rumour has it that very soon a competition will be announced on the city level in cooperation with big companies for the proposals for sculptures placed in front of banks and shopping malls. It will be for the artists younger than 35 years of age, so maybe I will make it, but, B.N., you are too old now.

The concrete letters that the above mentioned sculpture consists of, say a lot, it seems to me, about the time we live in and, as far as I am concerned, this piece of work is year IN, year OUT. Depending on the IN/OUT list and the vogue of the moment one can find topics of other sculptures and drawings this artist has created. I am mentioning the ones I remember and they are: cakes, tyres, coconuts, TVs, jackets, kiosks & churches, windows, planets and Wunderbaum trees.

Such a free approach to topics and sculptural work derived from pop-art, trash and minimalist procedures allow you to think of them what you will and the visual pleasure and communication with these pieces of art will depend on your capacities and knowledge. Another quality of these pieces is the awareness of material recycling, which is a part of modern tendencies and actions that this artist has adopted during his studies in Holland. Such a method and approach to the materials in our condition makes additional sense because it allows easier experimenting and increases the awareness

about the forms and objects that surround us. I can confirm that it is not often the case here, because I was myself witnessing a discussion among our young curators who were at a contemporary art fair abroad complaining that they did not get it why the collectors buy some “rubbish” made of cardboard and planks.

I have to thank B. Nikolić for promoting me into a model at a fashion show and performance of the New Remote group whose member he is and whose work I find very interesting. I met the only Indian woman in my life there (Camilla Singh) and spent a couple of unforgettable moments with Miss YU – just in our underwear.

I am sorry for breaking one of your little fires – my hands ached. I have been unloading beer boxes in *Sex and the City Bar*.

Aleksandar Jestrović a.k.a. Jamesdin
Dec. 2007

BRANISLAV NIKOLIĆ
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- T 011 2660 837, 063 378 806
- E nikolicbrana@gmail.com
- W www.branislavnikolic.net

- Rođen u Šapcu, Srbija, 1970. godine
- 1996. diplomirao na Akademiji umetnosti u Novom Sadu na odseku slikarstva
- 2001. magistrirao na postdiplomskim studijama na akademiji Dutch Art Institute, Enschede, Holandija
- 2002. magistrirao na Akademiji umetnosti u Novom Sadu
- Od 1997. do 1998. godine predavao u Školi za umetničke zanate u Šapcu
- Član ULUS-a od 1995. godine
- Član internacionalne umetničke grupe New Remote (www.newremote.net) i nezavisne umetničke asocijacije Kolektiv (www.kolektiv.org.rs)
- Zajedno sa K. Bogdanovićem i R. Bošković napisao udžbenike *Vizuelna umetnost* 1, 2, 3 i 4, za prva četiri razreda osnovne škole
- Selektor Jalovičke likovne kolonije od 2002. godine (www.jalovik.net)
- Trenutno radi kao likovni urednik i dizajner

SAMOSTALNE IZLOŽBE

- 1993 Kolaži na zidu, Šabac, Srbija
- 1994 Mala prolećna izložba, galerija Hol, Novi Sad, Srbija
- 1995 Slike, galerija Pinki, Zemun, Srbija
- 1996 Radovi na papiru (sa S. Peladićem), Nova galerija, Šabac, Srbija
- 1996 Flaša (grafike), galerija Tribine mladih, Novi Sad, Srbija
- 1998 Deset velikih slika, zgrada stare Obnove, Šabac, Srbija
- Deset velikih slika, galerija SKC-a, Beograd, Srbija
- 1999 INVISIBLE (instalacija), galerija SKC-a, Beograd, Srbija
- Collection 98-99 (prostorna instalacija), AKI2, Enschede, Holandija
- 2001 Collection/Asia (fotografije), Fastarts Gallery, Turku, Finska
- 2002 Dnevnici 98-02 (prostorna instalacija), galerija Zlatno oko, Novi Sad, Srbija
- 2007 Objekti, slike, AC Brajić, Šabac, Srbija

GRUPNE IZLOŽBE /izbor/

- 1991 Crtež i mala plastika, Paviljon Cvjete Zuzorić, Beograd, Srbija
- 1993 Crteži studenata klase prof. H. Tikveše, galerija FLU, Beograd, Srbija
- 1995 Novi članovi ULUS-a, galerija ULUS-a, Beograd, Srbija
- 1996 Oktobarski salon, galerija Kulturnog centra, Novi Sad, Srbija
- 1997 Jalovička likovna kolonija, galerija SKC-a, Beograd, Srbija
- 1999 Interakcija, galerija SKC-a, Beograd, Srbija
- Dummu Speaks, Wide Out, Paradiso, Amsterdam, Holandija

- Kunstvlaai 3, Westergasfabriek, Amsterdam, Holandija
- To Give a Place, Stefania Miscetti Gallery, Rim, Italija
- 1/2000, Chauny, Francuska
- You are Here, Window (instalacija), Villa Weiner, Ochtrup, Nemačka
- 2000 Open Day DAI, The Tower (skulpture), Enschede, Holandija
- Kunstvlaai 4, Westergasfabriek, Amsterdam, Holandija
- Paradoksi vremena, 4. bijenale mladih, Vršac, Srbija
- hah! (izložba skulpture u slobodnom prostoru), Lahti, Finska
- Kunstdocument 2000, Enschede, Holandija
- 2001 Label Flashing Event, New Remote, SKC, Beograd, Srbija
- Real Presence, Beograd, Srbija
- 42. oktobarski salon, Beograd, Srbija
- 2002 Time Codes, 5. bijenale mladih, Vršac, Srbija
- Ukrštanja, 10. bijenale vizuelnih umetnosti, Pančevo, Srbija
- Kolektiv, galerija Sopot, Srbija
- 2003 36. Hercegnovski zimski salon, galerija Herceg Novi, Crna Gora
- BELEF 03, Beograd, Srbija
- Crtež 2003, Gradska galerija, Požega, Srbija
- 2004 ULSŠ, galerija Doma kulture, Vranje, Srbija
- Izmeštanje, Muzej na otvorenom, Kalenić, Srbija
- Život u boji, galerija Artget, Kulturni centar, Beograd, Srbija
- 2005 Noć muzeja 01, Paviljon Cvjete Zuzorić, Beograd, Srbija
- 2006 Postcards, Salon MSU, Beograd, Srbija
- 50 godina Oktobarskog salona u Šapcu, Narodni muzej, Šabac, Srbija
- Dobitnici nagrade Igor Belohlavek, Galerija Kulturnog centra, Šabac, Srbija
- 2007 Art for Aid, Zuider Kerk, Amsterdam, Holandija
- Noć muzeja 04, AK 47 ulična akcija, New Remote/Kolektiv, Šabac, Srbija
- Velada de Santa Lucia, New Remote, Marciabo, Venecuela
- Songs of the Apocalypse, New Remote, Art Mur gallery, Montreal, Kanada
- 2008 Politike drugog, Kolektiv, Narodni muzej, Šabac, Srbija

NAGRADE /izbor/

- 1992 Prva nagrada Oktobarskog salona u Šapcu
- 1994 Nagrada iz fonda *Igor Belohlavek* za najboljeg mladog umetnika, Šabac
- 1995 Prva nagrada Oktobarskog salona u Šapcu
- 2008 Nagrada *Mara Lukić Jelesić* Udruženja likovnih stvaralaca Šapca

PREZENTACIJE/PREDAVANJA /izbor/

- 1998 Prezentacija rada, AKI2, Enschede, Holandija
- 1999 Interakcija, prezentacija projekta, AKI2, Enschede, Holandija
- 2000 Window, prezentacija rada, DAI, Enschede, Holandija
- Welcome to DAI, prezentacija rada, Centar za savremenu umetnost, Beograd, Srbija
- 2001 Prezentacija rada i New Remote projekata, Art Academy, Turku, Finska
- 2006 Arhetipske forme, predavanje iz oblasti teorije Vizuelne kulture, Biblioteka grada, Beograd, Srbija

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- 1970 Born in Šabac, Serbia
- 1991/1995 Studied at academy of Fine Arts in Novi Sad, Serbia
- 1997/2002 MFA studies at The Academy of Fine Arts in Novi Sad, Serbia
- 1998/2001 MFA studies at The AKI2 Academy of Fine Arts and Design, Enschede, The Netherlands
- 1997/1998 Teaches at School for Artistic Crafts in Šabac, Serbia
- Member of Visual Artists Association of Serbia (ULUS) since 1995
- Member of international artistic group New Remote (www.newremote.net) and of independent art association Kolektiv (www.kolektiv.org.rs)
- Together with K. Bogdanović and R. Bošković wrote textbooks for *Visual Atrs* 1, 2, 3 and 4 for first four grades of elementary school
- Selector of the Jalovik Art Colony since 2002 (www.jalovik.net)
- Presently working as an art editor and designer

SOLO SHOWS

- 1993 Collages on the wall, Šabac, Serbia
- 1994 Small Spring Exhibition, Hall Gallery, Novi Sad, Serbia
- 1995 Paintings, Pinki Gallery, Belgrade, Serbia
- 1996 Works on paper (with S. Peladić), New Gallery, Šabac, Serbia
- Paintings, New Gallery, Šabac, Serbia
- The Bottles (graphics), Tribina mladih Gallery, Novi Sad, Serbia
- 1998 Ten Large Paintings, Old Obnova Building, Šabac, Serbia
- Ten Large Paintings, SKC Gallery, Belgrade, Serbia
- 1999 INVISIBLE (installation), SKC Gallery, Belgrade, Serbia
- Collection 98-99, AKI2, Enschede, The Netherlands
- 2001 Collection/Asia (photographs), Fastarts Gallery, Turku, Finland
- 2002 Diaries 98-02 (space installation), Golden Eye Gallery, Novi Sad, Serbia
- 2007 Objects, paintings, AC Brajić, Šabac, Serbia

GROUP SHOWS /selection/

- 1991 Drawing and Small Plastic, Cvijeta Zuzorić Pavilion, Belgrade, Serbia
- 1993 Drawings, FLU Gallery, Belgrade, Serbia
- 1994 20 years of Academy of Fine Arts, Culture Center, Novi Sad, Serbia
- 1995 New members of ULUS, ULUS Gallery, Belgrade, Serbia
- 1996 October Salon, Culture Center Gallery, Novi Sad, Serbia
- 1997 JLK Workshop, SKC Gallery, Belgrade, Serbia
- 1999 Interakcija (project), SKC Gallery, Belgrade, Serbia
- Dummy Speaks, Wide Out, Paradiso, Amsterdam, The Netherlands
- Kunstvlaai 3, Westergasfabriek, Amsterdam, The Netherlands

- To Give a Place, Stefania Miscetti Gallery, Roma, Italy
- 1/2000, Chauny, France
- You are Here, Window (installation), Villa Weiner, Ochtrup, Germany
- 2000 Open day DAI, The Tower (sculptures), Enschede, The Netherlands
- Kunstvlaai 4, Westergasfabriek, Amsterdam, The Netherlands
- Paradoxes of the Time, 4th Biennalle of Young Artists, Vršac, Serbia
- hah!, Open air sculpture show, Lahti, Finland
- Kunstdocument 2000, Enschede, The Netherlands
- 2001 Label Flashing Event, New Remote, SKC, Belgrade, Serbia
- Real Presence, Belgrade, Serbia
- 42nd October Salon, Belgrade, Serbia
- 2002 Time Codes, 5th Biennalle of Young Artists, Vršac, Serbia
- Crossings, 10th Biennalle of Visual Arts, Pančevo, Serbia
- Kolektiv, Sopot Gallery, Sopot, Serbia
- 2003 Hercegnovski zimski salon, Herceg Novi Gallery, Montenegro
- BELEF 03, Belgrade, Serbia
- Drawing 2003, City Gallery, Požega, Serbia
- 2004 ULSŠ, Cultural Center Gallery, Vranje, Serbia
- Displacements, Museum in the open, Kalenić, Serbia
- Life in Color, Artget Gallery, Cultural Center, Belgrade, Serbia
- 2005 Museum Night 01, Cvijeta Zuzorić Pavilion, Belgrade, Serbia
- 2006 Postcards, Gallery MSU, Belgrade, Serbia
- 50 years of October Salon in Šabac, Public Museum, Šabac, Serbia
- Igor Belohlavek prize winners, Cultural Centre Gallery, Šabac, Serbia
- 2007 Art for Aid, Zuider Kerk, Amsterdam, The Netherlands
- Museum Night 04, New Remote and Kolektiv, Šabac, Serbia
- Velada de Santa Lucia, New Remote, Marciabo, Venecuela
- Songs of the Apocalypse, New Remote, Art Mur gallery, Montreal, Canada
- 2008 Politike drugog, Kolektiv, Public Museum, Šabac, Serbia

PRIZES /selection/

- 1992 First Prize at the October Salon in Šabac, Serbia
- 1994 *Igor Belohlavek Foundation* Prize for the best young artist, Šabac, Serbia
- 1995 First Prize at the October Salon in Šabac, Serbia
- 2008 *Mara Lukić Jelesić* Prize, ULSŠ, Šabac, Serbia

PRESENTATIONS/LECTURES /selection/

- 1998 Presentation of work, AKI2, Enschede, The Netherlands
- 1999 INTERAKCIJA, Presentation of the project, AKI2, Enschede, The Netherlands
- 2000 Window, Presentation of the project, DAI, Enschede, The Netherlands
- Welcome to DAI, presentation of work, Center for the Contemporary Art, Belgrade, Serbia
- 2001 Presentation of work and New Remote projects, Art Academy, Turku, Finland
- 2006 Archetype Forms, lecture in Visual Culture Theory, City Library, Belgrade, Serbia

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