

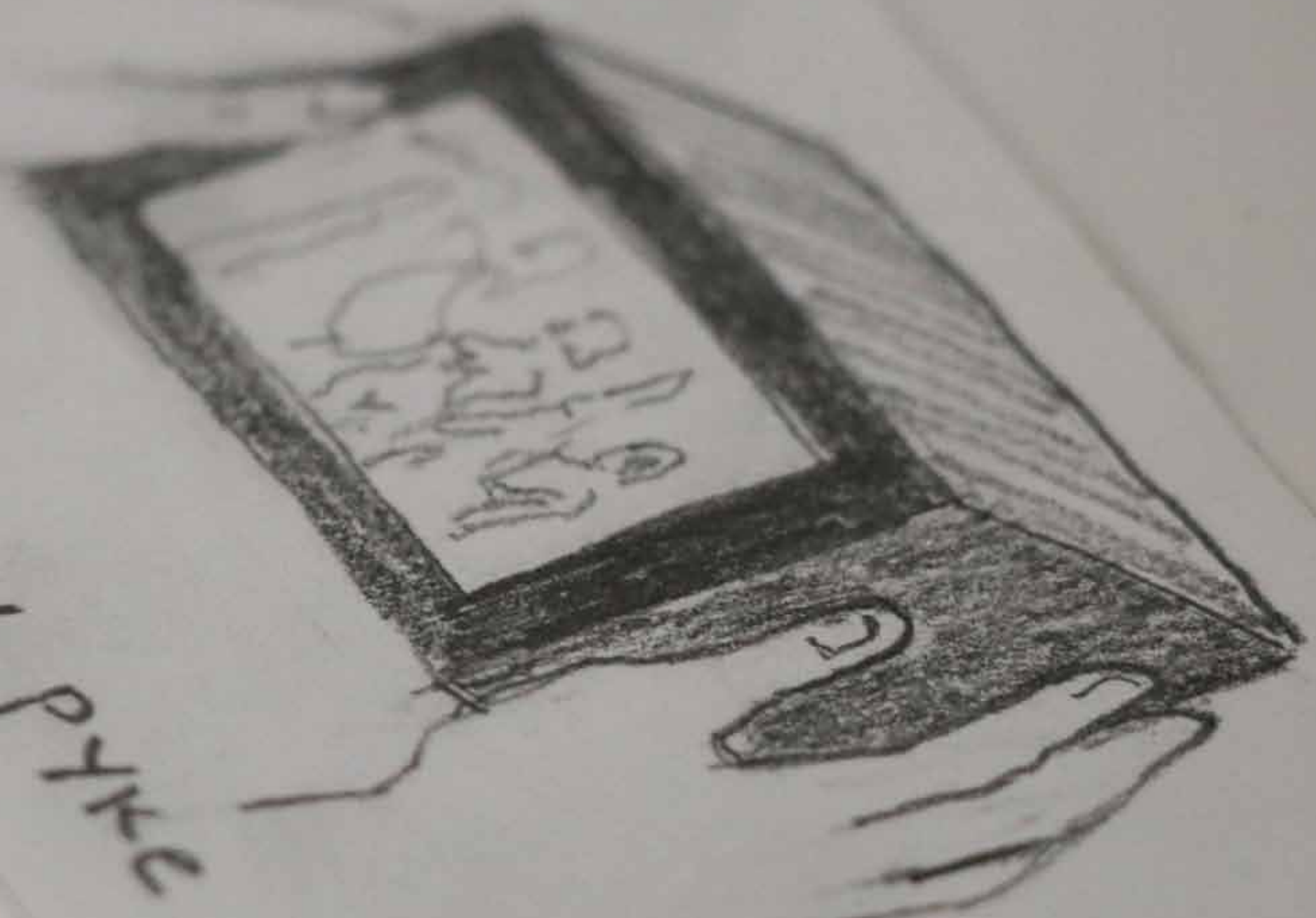


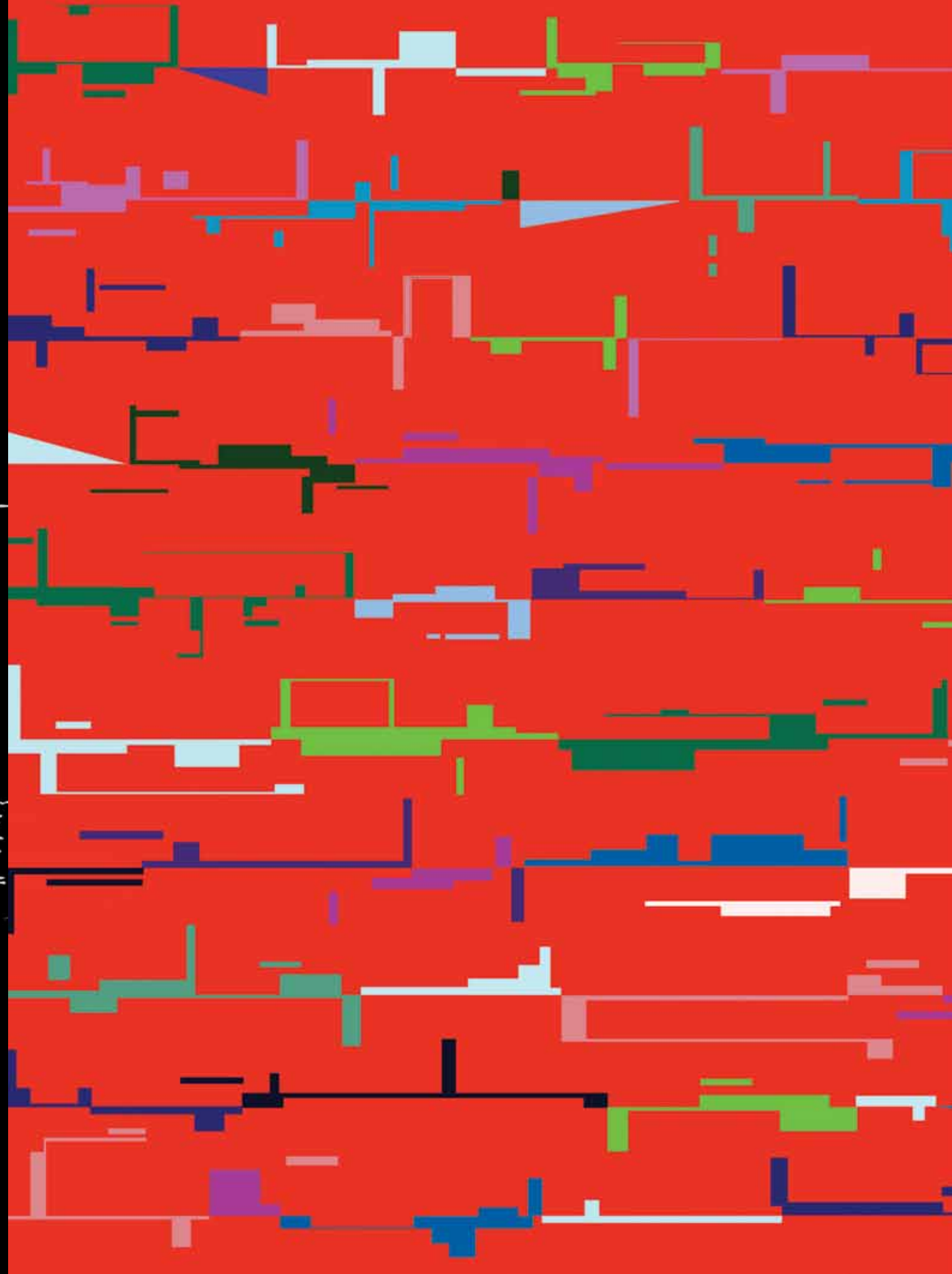


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Sanda Kalebić

Pred nama se nalazi četvrti dvogodišnji katalog Umetničkog prostora U10, koji sadrži izložbe i događaje koji su se tokom 2018. i 2019. godine odigrali u U10, kao i one koje je Umetnički kolektiv U10 organizovao van prostora. Uobičajena praksa U10 je bila da dvogodišnji katalog objavljuje svakog drugog rođendana, te je planirano da njegovo četvrto izdanje ima promociju na 8. rođendan U10, tj. u maju 2020. godine. Međutim, pokazalo se da je 2020. godina, u najmanju ruku, bila puna neizvesnosti. Pandemija koja je zavládala početkom godine potpuno je poremetila planove većine ljudi na planeti. Kako tema ovog kataloga nije 2020. niti 2021. godina, nećemo ulaziti u detalje kako je ona uticala, odnosno i dalje utiče, na pojedince, kao i na organizacije i institucije u kulturi, i do koje mere su se svet i svi njegovi stanovnici u samo nekoliko meseci prilagodili novim načinima života i rada. Može delovati teško da se u ovom trenutku razmišlja van konteksta pandemije, jer se čini da su 2020. i 2021. istovremeno godine u kojima se desilo sve i u kojima se nije desilo ništa, koje traju nemoćuće dugo i veoma kratko. Ipak, za potrebe ovog kataloga fokusiraćemo se samo na 2018. i 2019. godinu, u svoj njihovoj blaženoj običnosti. ■ Prateći već ustanovljenu praksu, Umetnički prostor U10 je program za obe izlagačke sezone formirao na osnovu vremenski ograničenog otvorenog konkursa, a manjim delom i po pozivu. Na konkurs za 2018. godinu stiglo je ukupno 152 prijave, od kojih je izabrano 8 projekata, dok je za 2019. stiglo 142 prijave, a izabrano je 9 projekata i 4 kratkotrajna događaja. Tokom 2018. godine, u U10 je održano 14 izložbi, a tokom 2019. čak 17 izložbi. Svaku izložbu su pratila javna vođenja, diskusije i prezentacije. ■ Izlagačka sezona 2018. godine počela je izložbom Udruženja vizuelnih umetnika Užice, kojom se ovaj nezavisni umetnički kolektiv prvi put predstavio beogradskoj publici. Izložba je bila deo izvršne saradnje i razmene, u okviru koje je kolektiv U10, zajedno sa pozvanim umetnicima, aprila 2019. godine, izlagao u Galeriji Reflektor u Užicu. Od događaja tokom 2018. godine posebno se izdvaja učešće U10 u okviru 57. Oktobarskog salona, a tom prilikom su radove predstavile tri umetnice: Dineo Seše Bopape, Jelena Mijić i Sumakši Sing. Za U10 uvek veoma značajna saradnja sa regionalnim umetnicima ostvarena je kroz izlaganje bosansko-hercegovačke umetnice Jelene Fužinato, zatim na izložbi „Tereni tijela” tri crnogorske umetnice najmlađe generacije – Brigitte Antoni, Jovane Vujanović i Theodore Nikčević, kao i projektom mađarskog kustosa Petera Bencea, koji je na međunarodnoj izložbi „Be yourselfie” predstavio neke od tendencija u polju postdignalnog slikarstva. Saradnja sa ovim kustosom takođe je bila rezultat razmene, zahvaljujući kojoj je Umetnički kolektiv

2-3	Izložba <i>Skoro pa otpor</i> , Aleksandar Dimitrijević, <i>Tačka gledišta</i> , 8.600 plastičnih kockica, 60×80 cm (×6), 2014.
4-5	Izložba <i>Tri „glavne” analogije</i> , Marija Nikolić, <i>Naivna kutija</i> , instalacija/animacija, jednokanalno, 2017. (detalj)
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8-9	Izložba <i>hibridni narativi, hibridne istorije</i> , Liza Grobler, <i>Glasovi na podeljenoj fontani</i> , video instalacija, 10’20”, 2019.
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11	Izložba <i>Be Yourselfie</i> , Maja Đorđević, <i>I Will Win Even IF the Weather Is Not So Funny</i> , ulje i email na platnu, 290×221 cm, 2018. (detalj)
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2-3	Exhibition <i>Almost Resistance</i> , Aleksandar Dimitrijević, <i>The Point of View</i> , 8.600 plastic dice, 60×80 cm (×6), 2014
4-5	Exhibition, <i>The three ‘head’ analogies</i> , Marija Nikolić, <i>Naive Box</i> , installation/animation, single-channel, 2017 (detail)
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7	Exhibition <i>Vanishing Fiction</i> , Nemanja Nikolić, <i>Red Planet Mars</i> , acrylic on linen, 190×190 cm, 2018 (detail)
8-9	Exhibition <i>hybrid narratives, hybrid histories</i> , Liza Grobler, <i>Voices at a Divided Fountain</i> , video installation, 10’20”, 2019
10	Exhibition <i>Masterpieces</i> , Katarina Vijatov, <i>Untitled</i> , acrylic on hardboard, 32×50 cm, 2018
11	Exhibition <i>Be Yourselfie</i> , Maja Đorđević, <i>I Will Win Even IF the Weather Is Not So Funny</i> , oil and enamel on canvas, 290×221 cm, 2018 (detail)
16-17	Exhibition <i>Wherever the Wind Blows</i> , Sava Knežević, <i>Individual Memories series</i> , installation / paper made objects, dimensions variable, 2018 (detail)

U10 izlagao u projektnom prostoru „aqb” u Budimpešti. Treba pomenuti i projekte koje su realizovali domaći mladi umetnici, poput samostalnih izlaganja Marije Nikolić i Katarine Petrović, kao i izložbu „Perspektivni na margini” na kojoj su Sanja Čopić i Milan Đorđević problematizovali pitanje pozicije mladih umetnika i budućnosti njihovih karijera u umetnički marginalnoj sredini. U skladu sa praksom da i članovi kolektiva U10 periodično prikazuju svoje radove u Umetničkom prostoru U10, samostalne izložbe, na kojima su predstavili najskorije projekte, imali su Nemanja Nikolić, Sava Knežević i Iva Kuzmanović. ■ Početkom 2019. godine predstavljen je novi projekat U10 – izložba master studenata Fakulteta likovnih umetnosti, „Masterpieces”, koja je osmišljena sa ciljem da približi program i delovanje U10 najmlađoj generaciji autora, i time premosti blagi jaz koji je kolektiv U10 primetio da počinje da se stvara između generacija generalne publike i izlagača u U10 i trenutnih studenata na akademiji. Na njoj je radove predstavilo sedamnaest mladih umetnika i umetnica, od kojih je većina prvi put imala priliku da izlaže van fakulteta, a njen izvanredan uspeh je doveo do toga da ona postane deo stalnog programa U10. Ova izlagačka godina nastavljena je brojnim projektima: izložbom fotografija Stefana Đorđevića, saradnjom dve mlade umetnice – Gorane Bačevac i Sofije Sadžakov, kao i izlaganjem hrvatskog slikara Danila Stojanovića, koji se predstavio intimnim i atmosferskim slikama malog formata. Izraelska umetnica Romi Jedidija privukla je pažnju snažnom postavkom i performansom na otvaranju, baveći se temom odnosa između ličnih i javnih očekivanja, kao i anksioznošću koja nastaje u tom procepu. Članica kolektiva U10, Isidora Krstić, je sa bečkim kolektivom 280A i pozvanim umetnicima, predstavila izložbu „Hram Ega”. Izložbom „hibridni narativi, hibridne istorije”, Nadežda Kirćanski, dobitnica nagrade „Mangelos” za 2018. godinu, svoju nagradnu izložbu je realizovala kao kustoski projekat, koji je okupio umetnike sa različitih kontinenata, baveći se pitanjima percepcije prošlosti i njenim potencijalnim iskrivljenjem u drugačijim društvenim narativima. Za kraj godine, kustoskinja najmlađe generacije, Dunja Petković, je kao završnicu radionice „Izložbotvornica” predstavila projekat u okviru kog je kroz razgovore umetnika i kustosa „jedan na jedan”, postavljala neka od ključnih pitanja koja se tiču problema savremene umetničke scene. ■ Tokom 2019. godine, kolektiv U10 je imao dva zapažena izlaganja van Umetničkog prostora U10: već pomenutu izložbu u Galeriji Reflektor u Užicu, kao i veliku grupnu izložbu u Galeriji Škuc u Ljubljani, koju je kustos Miloš Zec realizovao kroz saradnju između članova kolektiva U10 i pozvanih umetnika, te je ceo projekat rezultirao velikim brojem novih, kolaborativnih radova. Osim realizacije brojnih projekata, u 2019. godini U10 je prvi put imao priliku da ugosti

project space aqb in Budapest by U10 Art Collective. Other notable projects realised by local young artists are the solo exhibitions of Marija Nikolić and Katarina Petrović, as well as the exhibition “The Perspective Ones on the Margin” where Sanja Čopić and Milan Đorđević problematised the position of young artists and the future of their careers in an artistically marginal environment. In accordance with the practice that members of U10 collective also periodically present their works at U10, Nemanja Nikolić, Sava Knežević and Iva Kuzmanović showed their most recent projects through solo presentations. ■ At the beginning of 2019, a new project initiated by U10 was presented: an exhibition of Master students of the Faculty of Fine Arts in Belgrade titled “Masterpieces”, which was designed to bring the program and activities of U10 closer to the youngest generation, and thus bridge the gap that the U10 team noticed to have slowly been emerging between generations of the general public and exhibitors at U10 with the current students at the academy. Seventeen young artists presented their works, most of whom had the opportunity to exhibit outside the faculty for the first time. The extraordinary success of the show encouraged it to become a permanent focus of the annual program. This exhibition year continued with numerous projects: a photography exhibition by Stefan Đorđević, a collaboration between two young artists, Gorana Bačevac and Sophia Sadžakov, as well as an exhibition by Croatian painter Danilo Stojanović who presented intimate and atmospheric small-format paintings. Israeli artist Romy Yedidia gathered a large amount of public interest with her powerful exhibition setting and performance at the opening in which she dealt with the relationship between personal and public expectations, and the anxiety that arises in that gap. A member of the U10 collective, Isidora Krstić, presented her work at the exhibition “Church of the Ego”, together with the Viennese collective 280A and invited artists. With the exhibition “hybrid narratives, hybrid histories”, winner of the “Mangelos” award for 2018 Nadežda Kirćanski realised her award exhibition as a curatorial project that brought together artists from different continents that deal with the issues of the perception of the past and its potential distortion in different social narratives. At the end of the year, a curator of the youngest generation, Dunja Petković, presented a project as the final exhibition of the “Izložbotvornica” (“Exhibition Factory”) workshop in which she posed some key questions concerning the problems the contemporary art scene faces through “one on one” conversations between artists and curators. ■ In 2019, U10 had two notable exhibitions outside of U10: the already mentioned exhibition at Reflektor Gallery in Užice, as well as a large group exhibition at Škuc Gallery in Ljubljana which curator Miloš Zec realised through

inostranu stažistkinju – mladu slovačku istoričarku umetnosti Viktoriju Beličakovu, koja je šestomesečni boravak u Beogradu iskoristila kako za upoznavanje scene, tako i za lični razvoj, a u U10 je donela svežu energiju i nove perspektive. Njena posvećenost i entuzijazam, kao i društvoljubivost brzo su je učinili članicom tima, a njen boravak je predstavljao dragoceno iskustvo za sve. ■ ■ Umetnički prostor U10 je i kroz programe za 2018. i 2019. godinu nastavio da se bavi svojom glavnom misijom – prezentacijom i promocijom najmlađe generacije domaćih umetnika i umetnica, kao i saradnjom s akterima regionalne i međunarodne scene. U programima je učestvovalo preko 100 izlagača, kao i brojni saradnici, a U10 je tokom te dve godine ostvario više od 9.000 poseta. Kroz obe sezone su realizovane brojne uzbudljive izložbe i projekti koji su iznova potvrdili ulogu U10 kao jedne od nezaobilaznih tačaka na beogradskoj savremenoj umetničkoj sceni. ●

the cooperation of the U10 collective and invited artists, resulting in a large number of new, collaborative works. In addition to the realisation of numerous projects, in 2019 U10 had for the first time the opportunity to host a foreign trainee - young Slovak Art Historian Viktória Beličáková, who used her six month stay in Belgrade to get to know the scene, bringing fresh energy and new perspectives to U10. Her dedication and enthusiasm as well as her friendliness quickly made her a member of the team, making her stay a valuable experience for everyone. ■ ■ Through the programs of 2018 and 2019, U10 Art Space continued to work on its main mission - the presentation and promotion of the youngest generation of local artists, as well as the cooperation with actors from the regional and international scene. Over 100 exhibitors in addition to numerous associates participated in the program with over 9,000 visits to U10 during the two years. During both exhibition seasons, numerous exciting exhibitions and projects were realised, which reaffirmed the role of U10 as a must-see point within the Belgrade contemporary art scene. ●



- U10 - 2018 - U10 - 2018 - U10 - 2018 - U10 - 2018 - U10 - 2018 - U10 - 2018 - U10 - 2018 - U10 - 2018 - U10 - 2018 - U10

Izložba *Kako sam prvi put u životu svesno doživela osećaj erotike*
zahvaljujući Emtiviju: *Dejvid Bouvi, China Girl, Iva Kuzmanović, Crossfade,*
ulje na platnu u metalnom ramu, 45×60×7 cm, 2018. (detalj)

Exhibition *The first time in my life that I have ever knowingly grasped erotic*
sensation thanks to MTV: David Bowie, China girl, Iva Kuzmanović, Crossfade,
oil on canvas in a metal frame, 45×60×7 cm, 2018 (detail)



Izložba *Srce tame*, Katarina Petrović, *Cosmologicus v.2.0*, instalacija,
gvozdene cevi, softver, pleksiglas, projekcija, staklo i voda,
200×200×200 cm, 2018. (detalj)

Exhibition *Heart of Darkness*, Katarina Petrović, *Cosmologicus v.2.0*,
installation, iron pipes, software, plexiglass, projection, glass and water,
200×200×200 cm, 2018 (detail)

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baths Latin car colour
refer preposition flow.

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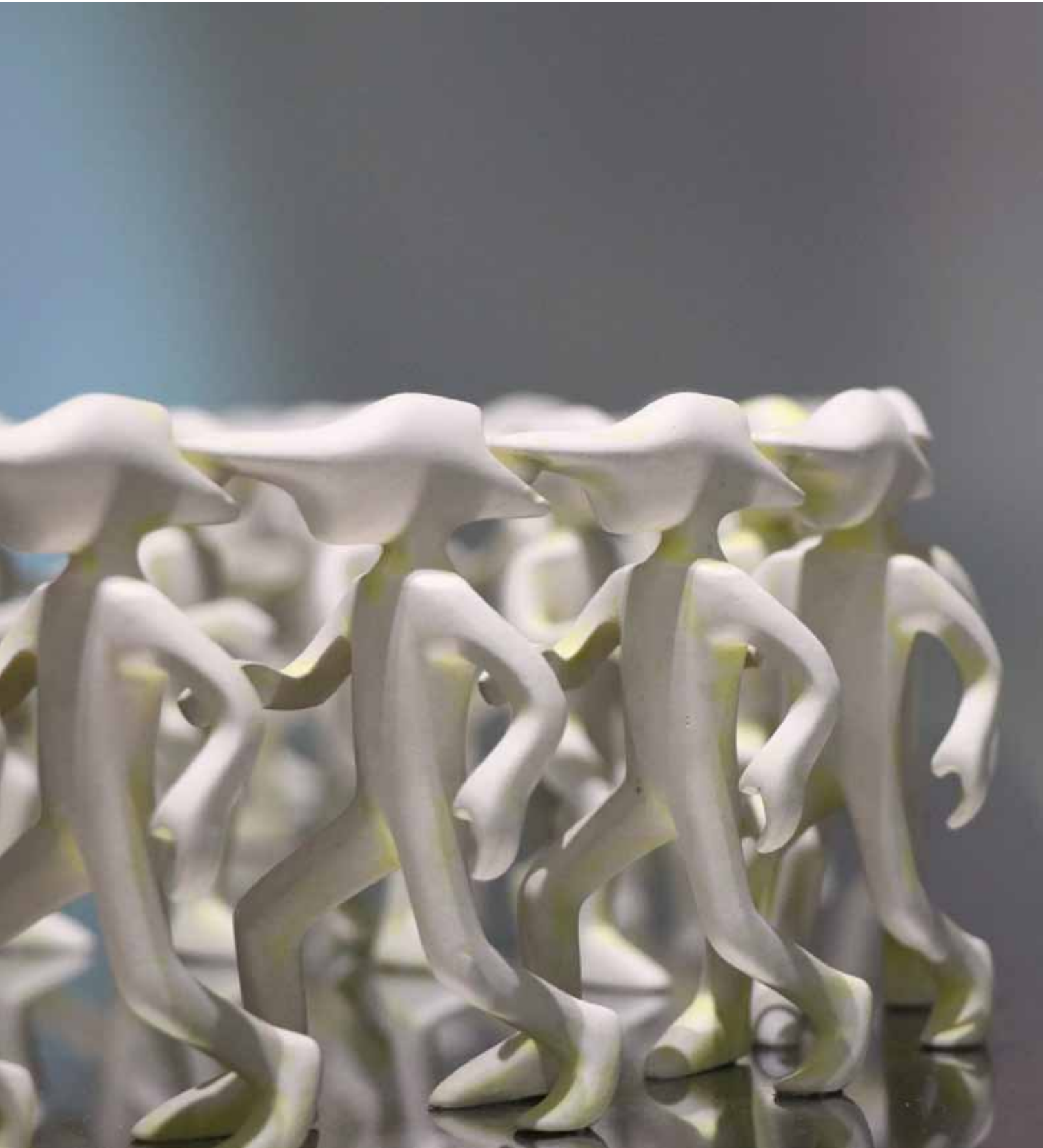
More controlled thirty,
next body gallery
wealthy rich Canton street.
we're recognize



Marijana Ćurčić, Dejan Klement, Petar Vuković, Miloš Vučičević, Aleksandar Dimitrijević, Uroš Zvizdić
Kustos / Curator: Velimir Popović

Udruženje vizuelnih umetnika Užice osnovano je 2016. godine. Nešto kasnije Gradska uprava je potpisala ugovore sa Udruženjem vizuelnih umetnika Užice i ovdašnjim Istorijskim arhivom o ustupanju zgrade kasarne na korišćenje. Nastalo kao građanska inicijativa koja je za cilj imala da se napuštena kasarna „Četvrti puk” u Krčagovu adaptira u prostor za umetnički rad i prezentaciju nastalih proizvoda, udruženje je sadržalo izvestan emancipatorski potencijal neophodan u sredini koja je godinama tonula u mrak populizama. ■ U zdanju bivše užičke kasarne u naselju Krčagovo, sagrađene još za vladavine Obrenovića, koja je potom nosila imena i Stefana Nemanje, maršala Tita i Četvrtog puka, postavila je svoje stvaralačke tokove grupa umetnika. U sklopu naznačenih inicijativa otvorena je i Galerija Reflektor kao prostor za izlaganje proizvoda nastalih umetničkim radom, ali i kao mogućnost da užički umetnici stupe u kontakt sa svojim kolegama. ■ Izložba pod nazivom „Skoro pa otpor”, pored toga što ima za cilj da beogradskoj publici prezentuje novonastali prostor i njegove koncepcije, prikazuje radove umetnika koji su zaslužni za njegovo pokretanje. U skladu sa time, ovde su prikazani radovi Marijane Ćurčić, Dejana Klementa, Petra Vukovića, Miloša Vučičevića, Aleksandra Dimitrijevića i Uroša Zvizdića. Izložbu je kustosirao Velimir Popović. ■ Naziv „Skoro pa otpor” sugeriše dve stvari. Sa jedne strane, nužnost pružanja otpora bitan je konstitutivan faktor za umetničko delo koje nastaje posle kraha neoliberalne globalizacije. Odnosno pružanje otpora autokratskim i korporativnim sistemima, kao nusproizvodima pomenutog kraha, moguće je posmatrati kao osnovni kriterijum konstituisanja estetskog (polja). Sa druge, smanjena mogućnost izbegavanja različitih vrsta kompromisa, dovodi u pitanje verovatnoću da se u nekoj umetničkoj praksi dogodi opiranje represivnim društvenim mehanizmima. Ona unosi u kalkulus dela verovatnoću koja ga veoma brzo čini pukom strategijom u rukama tlačitelja, drugim rečima, ona tlačitelja uvek iznova rekonstruiše na nekom pretpostavljenom mikro nivou. Pojam otpora ovde je poslužio kao katalizator između fragmenata različitih umetničkih praksi od kojih se izložba o kojoj je reč sastoji. ●

The Visual Artists Association of Užice (UVUU) was founded in 2016. Somewhat later, the City Council made an agreement with the UVUU and the local Historical Archive to allot it the building of the military barracks. Originally a civil initiative, whose aim was to adapt the abandoned military barracks “Četvrti puk” in Krčagovo into a space for artistic work and the presentation of the produced artworks, the association contained a certain emancipatory potential essential in an environment that had for years been plummeting into the darkness of populism. ■ The artist group maintained its creative activities based on the premises of the former barracks in Krčagovo, whose construction stems from the Obrenović dynasty (which ruled throughout the 19th century), and which carried the names of Stefan Nemanja, marshal Tito and the Fourth Regiment (“Četvrti puk”). In the scope of the mentioned initiatives, Reflektor Gallery was also opened as a place to exhibit artistic work, but also to provide the possibility for artists from Užice to get in touch with their peers. Along these lines, the works by Marijana Ćurčić, Dejan Klement, Petar Vuković, Miloš Vučičević, Aleksandar Dimitrijević and Uroš Zvizdić are shown. The exhibition is curated by Velimir Popović. ■ The exhibition titled “Almost Resistance” suggests two things. On one hand, the urgency to show resistance represents an important constitutive element for an artistic work developed in the aftermath of the decline of neoliberal globalisation. Namely, the act of withstanding autocratic and corporate systems as the by-products of the mentioned decline allows to be seen as criteria for constituting an aesthetic (field). On the other hand, the reduced possibility of avoiding a range of compromises puts into question that resisting repressive social mechanisms in an artistic practice is possible at all. It brings into the equation a probability that swiftly makes it a mere strategy in the hands of the oppressor, in other words, it always newly reconfigures the oppressor on the given micro-level. The notion of resistance in this case plays the role of the catalyst between the fragments of different artistic practices which are a part of the exhibition. ●



Petar Vuković, *Zmija*, plastika, porcelan, nerđajući čelik, 33×103×18 cm, 2018.

Petar Vuković, *Snake*, plastic, porcelain, stainless steel, 33×103×18 cm, 2018



Dejan Klement, *Odlazak*, video, 6'51", 2017.

Dejan Klement, *Departure*, video, 6'51", 2017



Skoro pa odpor, detalj postavke, 2018.

Almost Resistance, exhibition view, 2018

Bowon Kim, Nebojša Adamović, Stefan Lukić

Na izložbi „Međuprostor” predstavljeni su radovi koji oslikavaju prostor oko slike, funkcionišu kao negativ jer govore o onome što nije predstavljeno. Troje umetnika, čije su slike i crteži izloženi, na ovim predstavama obigravaju oko suštine i teme kojom se zapravo bave, izbegavajući da se direktno suoče i analiziraju pitanja i fenomene koji ih okupiraju, ostavljajući suštinu izvan slike. ■ Kroz različite motive i pristupe, troje umetnika se suočava sa nesigurnošću i neizvesnošću. Na slikama i crtežima Bovon Kim su prikazani pejzaži i portreti stranaca. Oni su za nju nedovoljno poznati, te ona ne zadržava pažnju na prikazanim ličnostima i predelima, već predstavlja atmosferu i svoja sećanja na ta mesta i ljude. Na taj način se stvara specifična, neobavezujuća, efemerna intimnost koja dozvoljava prelasku uobičajenih granica. Oslobođena konteksta prošlosti i bez obaveze da ispuni tuđa očekivanja, iako se tako može osećati usamljeno, ona ih posmatra i predstavlja bez bojazni da će biti osuđivana i kritikovana. Dok Bovon traga za posebnom vrstom komunikacije, Nebojša Adamović je na svojim slikama u potpunosti izbegava. Odsustvo kontakta u samoj slici i nedostatak veze sa posmatračem ga samo još više naglašava i problematizuje. Izbegavanje susreta sa drugima je izbegavanje susreta sa samim sobom. Reči izgovorene naglas, pogledi i potencijalna povratna informacija tokom međusobnog razgovora mogu dovesti do opasnosti od suočavanja sa sopstvom. Zato su bekstvo od kontakta ili večno zadržavanje na trivijalnostima siguran način opstanka u *međuprostoru* i put do nezadiranja u *status quo*. Stefan Lukić doslovno oslikava fizički međuprostor, tj. put između dva mesta. Umetnik ne predstavlja put kao prelazni period između dve tačke, jer do destinacije nikad ni ne stiže. Na njegovim slikama, tranzit je cilj. Prikazujući ono što se dešava između, u tranzitu, koji bi trebalo da bude samo sredstvo do cilja, a ne on sam, naglašava neprekidni i nestabilni boravak negde između i nemogućnost zadržavanja na jednom mestu. ■ Radovi Bovon, Nebojše i Stefana povezani su atmosferom, osećajem nesvršenosti i iščekivanja. Na njima se ogleda želja za bežanjem od suočavanja sa stvarnošću i sa konkretnim. Konstantno tumaranje negde između i opipavanje po mraku. Čekanje da se desi nešto veće. Život u međuvremenu. Pokušaj opstanka u međuprostoru. ●

The works presented within the exhibition “Interspace” deal with the space surrounding the painting. The three artists, whose paintings and drawings are shown, elude addressing the essence and topic with which they in fact deal with, and thus avoid to directly confront and analyse those questions and phenomena which occupy them, leaving this essence outside of the painting. ■ The three artists address insecurities and uncertainties, by the means of varied motives and methods. On the paintings and drawings of Bowon Kim, images of landscapes and strangers are shown. For her, they are unknown to a degree to which she does not direct the attention to the portrayed individuals and landscapes, but rather the atmosphere and her memories of these places and people. In this way, a specific, non-binding, ephemeral intimacy is made, which allows traversing established boundaries. Freed from the context of the past and with no obligation to fulfil other people’s expectations, she sees and represents them without the fear of being judged or criticised – in spite of the fact that she may feel lonely as a result. While Bowon seeks a specific type of communication, Nebojša Adamović completely avoids it in his paintings. The absence of contact within the very painting and the lack of a connection with the observer only emphasises and problematises it more. Avoiding an encounter with others is avoiding encountering oneself. Words spoken aloud, glances, and the potential feedback received during a conversation may represent a danger to confront oneself. That is why escaping any contact with others or eternally clinging to trivialities guarantee existing in *interspace* and the path to deter from the *status quo*. Stefan Lukić literally paints the physical interspace – the passage between two localities. The artist does not show the passage as a transitional period between two points, as the destination is never reached. In his paintings, transition is the goal. By showing what happens in between, in transit, which should be a pure method to reach a set goal, and not the goal itself, he emphasizes the interrupted and unstable residing *somewhere in between* and the impossibility to stay in one place. ■ The works of Bowon, Nebojša and Stefan suggest an atmosphere, a feeling of incompleteness and anticipation. In them, the desire to escape and confront the real and concrete is reflected. Constantly roaming somewhere in between and stumbling in the dark. Anticipating something bigger to happen. Life in the meantime. The attempt to exist in interspace. ●

Sanda Kalebić



Nebojša Adamović, *id*, ulje na platnu, 50×35 cm, 2017.
Nebojša Adamović, *sjadiui*, ulje na platnu, 50×35 cm, 2017.

Nebojša Adamović, *id*, oil on canvas, 50×35 cm, 2017
Nebojša Adamović, *sjadiui*, oil on canvas, 50×35 cm, 2017

ESCALIER B





prethodna strana:
Bovon Kim, *Avenija Šarl de Gol 18*,
kombinovana tehnika na platnu, 120×96 cm, 2017.

Bovon Kim, *Nepoznata zemlja*, akril na tkanini, 120×100 cm, 2017.

previous page:
Bowon Kim, *18 Avenue Charles de Gaulle*,
mixed media on canvas fabric, 120×96 cm, 2017

Bowon Kim, *Unknown Land*, acrylic on fabric, 120×100 cm, 2017



Stefan Lukić, *Bez naziva*, ulje na platnu, 100×70 cm, 2017.

Stefan Lukić, *Untitled*, oil on canvas, 100×70 cm, 2017

Jelena Fužinato

Izložba pod nazivom „Dio nečega većeg i boljeg od tebe” postavljena je u Umetničkom prostoru U10 kao *post facto* situacija – nakon što se sve desilo. Posjetilac koji dolazi na već završen proces (u ulozi zakašnjelog aktera) posmatra radove sa vremenske i autorske distance. Upravo u ovim momentima, u kojima publika nije sigurna i umjetnica priznaje da ne zna dovoljno, nastaje presijek u kome je moguće čitati osnovnu ideju izložbe. Umjetnica preispituje odnos autorstva i publike koja neminovno kroji i oblikuje izložene objekte te utiče na njihovo ponašanje. Radovi se temelje na velikoj količini informacija destilovanih u fragmente i vizuelne zabilješke određenih mjesta i događaja. Format izložbe i izlaganja je ovdje shvaćen kao izazov. Fužinato ne preispituje i ne kritikuje samo izlagačke forme sistema umjetnosti, već se i sadržajno referiše na završene procese i istorijske događaje čija rezonanca se i dalje upliće i „vibrira” u aktuelnom vremenu. ■ Koristeći crtež kao alatku produženog mišljenja, video kao (fiktivni esej i) dokumentaciju izmišljene realnosti, Fužinato stvara konstelaciju radova koji predstavljaju zabilješke intimnog i subjektivnog. Međutim, pri pažljivijem sagledavanju izložbe moguće je uočiti „zajedničke slike” koje su uticale na stvaranje kolektivnih slika. ■ Postavlja se pitanje u kojoj mjeri autentična sjećanja čine dio zajedničkih ideja i obrnuto. U kojoj mjeri se vrline slobodnog subjekta zasnivaju na sopstvenim, autentičnim Idejama? Ako se po ko zna koji put ponovo zapitamo zašto uopšte izlagati, odgovor bi mogao ležati u lokalnom kontekstu – radi upoređivanja zajedničkih parametara, shvatanja individualne pozicije u odnosu na druge i postavljanja pitanja – Šta nam se zapravo desilo? ●

The exhibition titled “Part of Something Bigger and Better Than You” is presented at U10 Art Space as a post facto situation – after everything happened. As the visitor encounters an already completed process (in a belated fashion), they observe the work from the point of the author as well as from a certain temporal distance. It is precisely this intersection, where the audience feels unsure and the artist admits to not knowing enough, which enables us to read the underlying idea of the exhibition. Through this exhibition, Fužinato questions the relationship between authorship and the public. This leads to the public inevitably shaping the displayed objects and in turn how their behaviour is affected. The works are based on a large amount of information ‘distilled’ into fragments and visual records of particular places and events. The format of the exhibition and display is here understood as a challenge. Apart from questioning and criticising the format of the exhibition, the content of the work further references completed processes and historical events whose resonance still interferes and ‘vibrates’ in the present time. ■ By using the medium of drawing as a tool of ‘extended thought’ and video as (a fictitious essay and) documentation of a fictional reality – a constellation of work is created that represents traces of intimate and subjective fields. However, upon closer examination of the exhibition, it is possible to notice the ‘common images’ which influenced the creation of collective constructions. ■ How much do authentic memories constitute common ideas and vice versa? To which degree are the virtues of a free subject based on its own, authentic Ideas? If we ask ourselves again why to exhibit at all, the answer could lie in the local context – to compare common parameters, to understand an individual position in relation to others, and to pose the question: What actually happened to us? ●



Jelena Fužinato, *Dio nečega većeg i boljeg od tebe*, karton, grafit, kablovi, video ekrani, drvo, metalni stalci za stolove, promenljive dimenzije, 2018. (detalj)

Jelena Fužinato, *Part of Something Bigger and Better Than You*, cardboard, graphite, cables, video screens, wood, metal table stands, dimensions variable, 2018 (detail)



Jelena Fužinato, *Posmatranja sa sigurne udaljenosti*, instalacija, grafit, grafitni prah, pirinčani papir, 300×300 cm, 2016–18. (detalj)

Jelena Fužinato, *Observations From a Safe Distance*, installation, graphite, graphite powder, rice paper, 300×300 cm, 2016–18 (detail)



Jelena Fužinato, *Low Ready*, instalacija, grafitni prah, tapet, promenljive dimenzije, 2016–18. (detalj)

Jelena Fužinato, *Posmatranja sa sigurne udaljenosti*, instalacija, grafit, grafitni prah, pirinčani papir, 300×300 cm, 2016–18. (detalj)

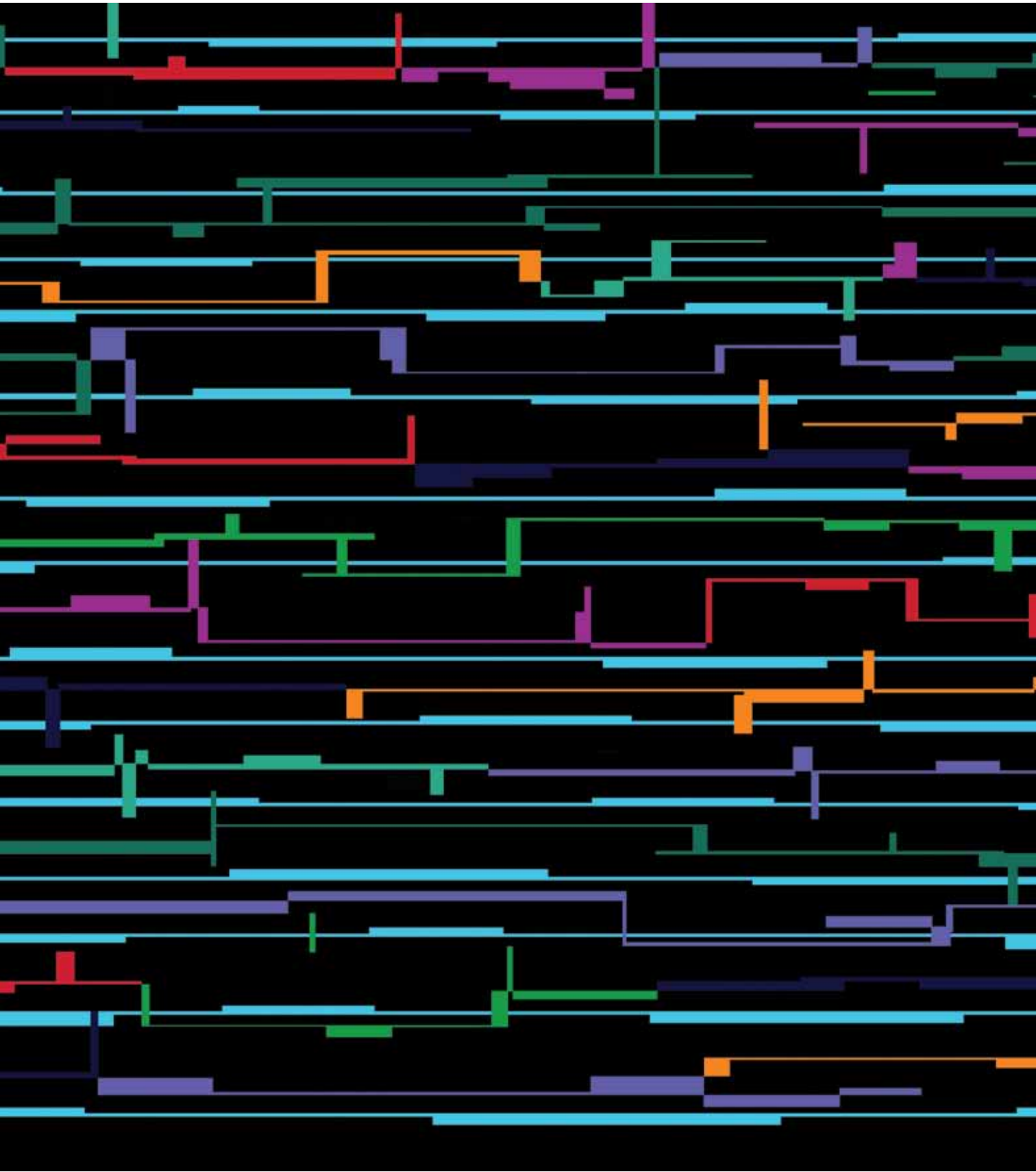
Jelena Fužinato, *Low Ready*, installation, graphite powder, wallpaper, dimensions variable, 2016–18 (detail)

Jelena Fužinato, *Observations From a Safe Distance*, installation, graphite, graphite powder, rice paper, 300×300 cm, 2016–18 (detail)

Nemanja Nikolić

REMEDIJACIJA FILMSKIH RITMOVA ■ ■ Pored ravnih, glatkih površina, lišenih očiglednih poteza četkice, ili drugih nagoveštaja umetnikove ruke, i njihovih nehijerarhijskih, matematički pravilnih kompozicija, često zasnovanih na rešetki, kao i svedenih paleta i geometrijskih oblika ili linija, jedna od glavnih karakteristika paradigmatičnih minimalističkih slika je da one ne samo da pobuđuju, već su načinjene u pokušaju da potpuno izoluju fenomenološku osnovu posmatračevog iskustva, i da ga usmere na čistu samoreferencijalnu formu. Kompozicija i struktura minimalističke slike treba da bude opažena onako kako se pokazuje pred posmatračem, pukim vizuelnim angažovanjem oko nje, bez traženja bilo kakvih referenci iza njenog bukvalnog prisustva. To znači da nema predstavljanja, nema umetničke biografije, emotivno ili energetski nabijenog sadržaja (bio on apstraktan ili ne), nema društvenih agendi, i nikakvog vidljivog traga procesa koji je omogućio da nastanu. Kao što je to Ed Rajnhard napisao u zlatno doba minimalizma, 1962. godine, na takvim radovima ne treba da bude nikakvih tragova tipične apstraktno ekspresionističke „gimnastike ili igranja iznad platna ili prosipanja ili polivanja farbe uokolo”. Kasnije, u svojoj najradikalnijoj fazi, on je formulisao „Dvanaest tehničkih pravila”, kojima je čak proširio ove restrikcije da bi uključile i sledeće: nema tekstone, nema korišćenja četkice ili kaligrafije, nema formi, nema dizajna, nema boja, nema svetla, nema prostora, nema vremena, nema veličine ili srazmere, nema pokreta, nema objekta, nema subjekta, nema stvari, nema simbola, slika, ili znakova, nema zadovoljstva niti bola, nema bezumnog rada ili nerada, čak ni igranja šaha (što je bila očigledna referenca na Dišana). Minimalisti su uvek bili opsednuti odbacivanjem svega što je moglo da utiče na osećaj čistog *geštalta* kod publike, ali su trendovi neominimalizma, koji su danas aktuelni, ipak manje radikalni od onih istorijskih. Oni samo insistiraju na redukciji jezika slike, i na njegovom zadržavanju na suštinskim stvarima. ■ Iako se ova serija slika pokazuje kao „nastavljanje na prakse apstraktne i minimalne umetnosti”, kako je to Nemanja Nikolić ranije izjavio u refleksijama o sopstvenom radu predstavljenom na izložbi „Samples of the Liquid Book”, njegova inspiracija da ih načini je potekla od „avangardnih praksi jugoslovenskih umetnika koji su se fokusirali na eksperimentalna istraživanja u polju pokretnih slika”. U tom smislu je uputio na filmskog režisera i vizuelnog umetnika Slobodana Šijana i dva njegova crteža – dijagrama iz 1974. godine naslovljena: „U ritmu Hauarda Hoksa” i „U ritmu Džona Forda”, koje je video na izložbi njegovih radova „Oko filma”, koju je kustoski osmislio Dejan Sretenović za Salon Muzeja savremene umetnosti u Beogradu 2009. godine. Dotle je,

FILMS’ RHYTHMS REMEDIATED ■ ■ Besides their flat, smooth surfaces devoid of obvious brushstrokes or hints of the artist’s hand, along with their nonhierarchical, mathematically regular compositions, often based on a grid, as well as their reduced palettes and geometric shapes or lines, one of the major characteristics of the paradigmatic minimalist paintings is that they not only address, but attempt to fully isolate the phenomenological basis of the viewer’s experience, and focus it onto a pure self-referential form. The composition and the structure of the minimalist painting is to be perceived as it appears to the viewer, by solely visually engaging with it, without looking for any reference beyond its literal presence. That means, no representation, no artist’s biography, no emotional or energy-filled content (be it abstract or not), no social agendas, and no visible trace of the process that brought them into existence. As Ad Reinhardt wrote in the golden age of minimalism back in 1962, in such works there should be no traces of typical abstract expressionist ‘gymnastics or dancing over paintings or spilling or flipping paint around’. Later on, in his most radical phase, he even formulated the “Twelve Technical Rules”, in which he extended those restrictions even further, to include: no texture, no brushwork or calligraphy, no forms, no design, no colors, no light, no space, no time, no size or scale, no movement, no object, no subject, no matter, no symbols, images, or signs, neither pleasure nor paint, no mindless working or mindless non-working, and even no chess-playing (which was the obvious reference to Duchamp). Minimalists were always obsessed with cutting whatever might influence viewers’ pure experience of *gestalt*, but the trends of neo-minimalism that are relevant today are less radical than the historical ones. They only insist on the reduction of the language of painting, and on maintaining the essentials. ■ Even though this series of paintings appears to be “a continuation of the practice of abstract and minimal art”, as Nemanja Nikolić himself has previously stated in his reflections on his works presented at the exhibition titled “Samples of the Liquid Book”, his inspiration for them came from “the avant-garde practice of Yugoslav artists with a focus on experimental research in the field of moving images”. In that respect, he has pointed to the film director and visual artist Slobodan Šijan, and two of his drawings – diagrams from 1974, titled “In the Rhythm of Howard Hawks” (1974) and “In the Rhythm of John Ford” (1974), which he saw at the exhibition of his works “Around Film”, curated by Dejan Sretenović for the “Salon of the Museum of Contemporary Art” in Belgrade, in 2009. Until then, during his studies at the Department of Painting at the Faculty of Fine Arts in Belgrade, Nemanja Nikolić has already made a stop-motion animation titled “Insert”, as a turning experiment to determine the



Nemanja Nikolić, *The Fuzz*, akril na platnu, 250×200 cm, 2018. (detalj)

Nemanja Nikolić, *The Fuzz*, acrylic on canvas, 250×200 cm, 2018 (detail)

tokom svojih studija na slikarskom odeljenju Fakulteta likovnih umetnosti u Beogradu, Nemanja Nikolić već načinio *stop-motion* animaciju pod nazivom „Insert”, kao prelomni eksperiment koji će odrediti referentni okvir njegovih budućih radova, a Šijanova izložba mu je možda samo pokazala da je na pravom putu. „Insert” će kasnije postati deo kratkog omnibusa Nemanje Nikolića pod nazivom „Inserti”, sa „Insertom II” i „Marni u Insertu”. Veoma slično nekim Šijanovim radovima, oni su koristili filmove kao resurse i vizuelnog sadržaja i obrazaca njegovog kadriranja i prikazivanja pokreta. Citirali su scene i načine kadriranja iz: „Ptica” i „Marni” Alfreda Hičkoka, „Irme Vep” Olivijea Asajasa, „Smrti u očima” Majkla Pauela, „Teksaškog masakra motornom testerom” Toba Hupera, „Nosferatua” Fridriha V. Murnaua, „Frankenštajna” i „Frankeštajnove neveste” Džejmsa Vela. ■ Nebojša Milenković je pomenute Šijanove radove svrstao u kategoriju „protokonceptualnih grafičko-tekstualnih iskaza o filmu”, načinjenih da „sintetizuju njegova istraživanja *kina drugim sredstvima*, ali i bavljenja konceptualnom umetnošću”. Pored ova dva na koja se pozvao Nemanja Nikolić, Milenković je naveo još dva: „U ritmu Alfreda Hičkoka” i „U ritmu Vinsenta Minelija”. Njegovo viđenje korena ovakve umetničke prakse je da se ona može pronaći u „Šijanovom iskustvu gledanja filmova”, tako da „umesto sadržine, ključnim postaje unutrašnji doživljaj filma”, što bi značilo „njegov unutrašnji ritam, način snimanja i razvoja radnje, kadriranja”. Šijan je sam pisao da je njegova namera sa ovim radovima bila da zabeleži „doživljaj, onaj unutrašnji odjek filma u nama, koji traje, ponekad, dok trajemo i mi”. Time je naglasio kompleksnu mrežu odnosa između ritma filmske naracije koji je karakterističan za reditelja koji je načinio film prema kome on određuje svoj rad, i ritma vizuelnog rada koji je rezultovao iz načina kristalizacije te ritmičke strukture u dubokim slojevima njegovog sećanja. S druge strane, za Pavla Levija ovi Šijanovi radovi predstavljaju „apstraktnu mrežu, svojevrсни kinematografski Kod”, koji treba da bude dekodiran od strane posmatrača. On pozajmljuje Pazolinijev termin da bi ih nazvao „Ritmema-ma”, tvrdeći čak da putem „pokušaja da aktivira neke od Šijanovih Kodova usled svakodnevnih okolnosti, posmatrač bi privremeno preuzeo zadatak *režiranja* sopstvenog života u ritmu Hauarda Hoks, Džona Forda ili Alfreda Hičkoka”. ■ Da bi u potpunosti dosegaio ritmove izvan sopstvenog tela, *ritamanalitičar*, kako ga je opisao Anri Lefevr, mora da se osloni na iskustva sopstvenih ritmova. Ukoliko Nemanju Nikolića posmatramo kao specifičan tip ritamanalitičara, bar kada proizvodi slike u kojima vrši remedijaciju igranih filmova u odnosu na njihovu ritmičku strukturu, onda se svaki od tih radova mora sagledati kao sažimanje tri ritmičke strukture u jedinstveni vizuelni iskaz koji je

referential frame of his future works, and Šijan’s exhibition has perhaps shown him that he was on the right track. “Insert” will later become part of Nemanja Nikolić’s short omnibus titled “Inserts”, with “Insert II”, and “Marnie in the Insert”. Quite similar to some of the works by Šijan, they were using films as resources both of visual content and of the patterns of its framing and showing movement. They were quoting scenes and the manners of their framing from: “The Birds” and “Marnie” by Alfred Hitchcock, “Irma Vep” by Olivier Assayas, “Peeping Tom” by Michael Powell, “The Texas Chain Saw Massacre” by Tobe Hooper, “Nosferatu” by Friedrich W. Murnau, “Frankenstein” and the “Bride of Frankenstein” by James Whale. ■ Nebojša Milenković has classified the mentioned works of Šijan into a category of “proto-conceptualist graphical-textual statements on film”, made to “synthesize his research of cinema by other means, but also of coping with conceptual art”. Besides those two referred to by Nemanja Nikolić, Milenković has also listed another two, namely, “In the Rhythm of Alfred Hitchcock”, and “In the Rhythm of Vincente Minnelli”. His view of the roots of such artistic practice was that they came from “Šijan’s experience of watching movies” in a way that “instead of the content, the key becomes the inner experience of film”, which would mean the “inner rhythm, manner of filming, and development of the narrative, framing”. Šijan himself wrote that his intention with these works was to “make a note of the experience, of that inner echo of the film in us, which lasts, sometimes, as long as we last”. By that, he was stressing the complex web of relations between the rhythm of the filmic narration characteristic for the director that made the film he was relating his work to, and the rhythm of his visual artwork which has resulted out of the attempt to visualize the manner of crystallization of that rhythmic structure in deep layers of his memories. On the other hand, for Pavle Levi these works of Šijan’s present “an abstract matrix, a cinematographic Code of sorts”, which has to be decoded by the spectator. He borrows a term from Pasolini to call them *Rythmeme*, claiming even that “by endeavoring to activate some of Šijan’s Codes amid an array of everyday occurrences, the spectator would temporarily assume the task of ‘directing’ his life in the rhythm of Howard Hawks, John Ford, or Alfred Hitchcock”. ■ In order to fully grasp rhythms outside of his body, the *rhythmanalyst*, as he was described by Henri Lefebvre, has to rely on the experiences of his own rhythms. If we take Nemanja Nikolić to be a specific type of rhythmanalyst, at least when producing paintings in which he remediates feature films in respect to their rhythmic structure, then each of his works has to be seen as a condensation of three rhythmic structures into a single visual statement idiomat-

idiomatičan za medij koji za to koristi. To znači da su ritmovi koje on otkriva u tim filmovima sažeti sa ritmovima njegovog gledanja tih filmova i ritmovima obrazovanja slikanih površina tokom procesa njihove produkcije. Ritmička struktura filmskog sadržaja nije prosto pomerena u medij slikarstva, sa svim njegovim specifičnim karakteristikama, već je takođe na tom putu subjektivizovana. Sagledani na takav način, ovi slikarski radovi se ukazuju kao veoma subjektivni i pojedinačni, pošto proizilaze iz veoma ličnog iskustva, ali su takođe skoro univerzalno čitljivi na nivou ekspresije, s obzirom na njihovu upotrebu konvencionalnih slikarskih kodova. Po Lefevrovoj teoriji, da bi se omogućila takva impregnacija objektivnih značenjskih struktura subjektivnim iskustvima, tokom procesa transponovanja filmskih u slikarske ritmove, ne može se prosto osloniti na subjektivno analitičko prosuđivanje osobina nekog specifičnog ritma, nego je „nužno postati zahvaćen njime”. To znači da „se mora prepustiti, predati, napustiti sam sebe u tom vremenu”, ali uvek sa svešću da „će stvarno razumeti značenja i veze jedino ukoliko dođe do toga da ih sam proizvede”. Stoga, da bi se stvarno razumelo neko filmsko delo, nije dovoljno da ga čulno iskusimo i kognitivno zahvatimo, pa čak ni da ga podvrgnemo formalnoj analizi, već je nužno da napravimo prelaz sa toga što je Rolan Bart zvao *čitalački* u *pisački* modus njegovog sagledavanja, da bi u potpunosti subjektivizovali ritmičko ustrojstvo njegovog narativnog sadržaja, da bi ga reartikulisali i komunicirali putem neke lične ekspresije. Mora se ući u specifični set koji se konstruiše putem tog filma, i čak se potpuno izgubiti u njemu, ali sa punom svešću da se nakon povratka mora ispričati priča o tom iskustvu. Za umetnika, to znači kreiranje koda, prisvajanje ritmičke strukture i njegovo replikovanje, uz izbegavanje svih onih elemenata koji nisu suštinski, da bi se kao rezultat proizvelo nešto pojavno potpuno drugačije. Za slikara to znači da se nađe način da se eliminišu sve medijski specifične karakteristike koje oblikuju te ritmičke strukture, da bi se izvršila njihova remedijacija, držeći se toga što je Žorž Brak imenovao kao zadatak slikara, a to je da „konstituiše piktoralni događaj”. ■ Važno je naglasiti da je perspektiva iz koje *ritamanalitičar* sagledava film uglavnom vezana za filmsku *formu*, koja je delotvorna u okviru mnoštva medija i formata pokretnih slika, a ne film kao *medij* (ili medije, ako se napravi razlika između digitalnog i celuloidnog medija). Ali, za Nemanju Nikolića, medij je takođe važan. Nije dovoljno prosto detektovati i ekstrahovati, a onda na slikarski način ponoviti one strukturalne ritmove koji su specifični za, kako je to Danijel Jakavone opisao „potpunu, singularnu audiovizuelnu strukturu koju je stvorio autor filma”. On takođe uzima u obzir specifične tehnološke, pa i predstavne odlike i filma i slikarstva, kao medija koji su

ic to the media he uses for that. That means that the rhythms he discloses in those films are condensed with his own rhythms of watching them, and the rhythms of his construction of painted surfaces during the process of their production. The rhythmic structure of the filmic content is not simply displaced into the medium of painting, with all of its specific features, but also subjectivized on the way. Seen in that way, these painterly works appear to be at the same time quite subjective and particular, since they were resourced in very personal experiences, but also almost universally readable on the level of expression, due to their use of conventional pictorial codes. According to Lefebvre’s theory, to make possible that kind of impregnation of the objective signifying structures with subjective experiences during the process of transposing the filmic into painterly rhythms, one cannot rely solely on the subjective analytic reasoning of the characteristics of a specific rhythm, but “it is necessary to have been grasped by it”. That means that “one must let oneself go, give oneself over, abandon oneself to its duration”, but always bearing in mind that “one only really understands the meanings and connections when one comes to produce them”. So even in order to really understand a cinematic work, it is not enough to sensorily experience it and cognitively grasp it, not even to convey a formal analysis of it, but one has to make a shift from what Roland Barthes called the *readerly* to the *writerly* mode of viewing it, by fully subjectivizing the rhythmical rendering of its narrative content, in order to rearticulate it and communicate it via some personal expression. One has to enter that specific world constructed by the film, and even become entirely lost in it, but with full awareness that one has to tell the story of that experience upon return. For an artist, that means also to crack the code, appropriate the rhythmic structure, and replicate it avoiding all those elements which are not substantial, producing as a result something phenomenologically completely different. For a painter, that means also to find a way how to eliminate all media-specific features that shape those rhythmic structures, and to remediate them, sticking to what Georges Braque named as a painter’s task - to “constitute a pictorial event”. ■ It is important to stress that the view of the *rhythmanalysts* treat film mainly as *form*, that is operative in various moving-image media and formats, not as a *medium* (or media, if one is also to make a distinction between digital and celluloid media). But, for Nemanja Nikolić, medium is also important. It is not enough to simply detect and extract, and then repeat in the painterly form those structural rhythms specific to, as Daniel Yacavone has described it, a “total, singular audiovisual structure created by a film’s maker(s)”. He also takes into consideration the specific technological, and representa-

postali integralni delovi toga što je Džin Jangblad opisao kao „mrežu intermedija”. Ta mreža danas sačinjava naše neposredno okruženje, kao osnovno „uslužno okruženje koje nosi poruke društvenog organizma” i putem koga se „uspostavljaju značenje života, kanali posredovanja između ljudi i društva, i ljudi međusobno”. Nemanja Nikolić koristi različite medije, ali su njegovi radovi *medijski specifični*, tako da kada kombinuje, na primer, animaciju i crtež u nekom izložbenom formatu kao što je to „Double Noir”, predstavljen na 56. Oktobarskom salonu u Beogradu, to nema za cilj pokazivanje načina na koji se jedna ideja sa istim efektom može realizovati u različitim medijima. Upravo suprotno, cilj je da pokaže koliko izbor medija diktira i način na koji će rad biti realizovan, kao i iskustvo posmatrača. Animirani film i crteži kredom na tablama, koji su na ovoj izložbi bili predstavljeni, publici su pružali međusobno potpuno različita estetska iskustva, pa čak su obrazovala i potpuno različite stavove među njom. To se događalo bez obzira na činjenicu da su ta dva dela postavke ne samo bukvalno predstavljala iste scene iz filmova, koje je isti autor podvrgao remedijaciji, već i na to da je taj animirani film načinjen putem animacije kadar po kadar, sukcesivnim fotografisanjem sadržaja koji se pojavljivao na tim tablama. To nije razlika samo između prostorne i vremenske montaže, kako ih je Lev Manović razlučio u „Jeziku novih medija”, nego i načina na koji je njihova veličina i pozicija izlaganja, tekstura pozadine i veća vidljivost poteza učinila da crteži deluju ekspresivnije, a naspram njih animacije kao dinamičnije. ■ Remedijacija u radu Nemanje Nikolića, pošto odgovara opisu procesa po kome je novi medijum „apsorbovan od strane starijeg”, bi se po parametrima koje su postavili Džej Bolter i Ričard Grusin, autori značajne knjige pod naslovom „Remedijacija: Razumevanje novih medija”, podvela pod kategoriju *retrogradne*. Ova potkategorija aproprijacije medija imala je za cilj da pod sumnju dovede logiku jednosmernog uslovljavanja koju je postavio Maršal Mekluan, čija izjava da je „sadržaj jednog medija uvek drugi medij” je obično bila tumačena kao da bi samo novije forme medija mogle da prisvoje stare i prevladaju nad njima (kao što je televizija izvršila remedijaciju radija i filma, dok je video izvršio remedijaciju televizije, itd.). Proces odavanja pošte ranijem mediju, ulaganje u rivalski odnos sa njim i njegovo preoblikovanje, su u slučaju *retrogradne remedijacije* obrnuli, naravno uz rizik da raniji medij ne bude u stanju da u potpunosti asimiluje sve osobine onog novijeg, s obzirom na svoje praktične i tehnološke karakteristike. Ukoliko neko vrši remedijaciju vremenskih umetnosti, kao što je to slučaj u radu Nemanje Nikolića, očigledna poteškoća proizilazi od toga kako da se *aktuelno* odvijanje u vremenu pretvori u *implicitirano*, i kako prikazati film u slikarskom mediju. Ali,

tional features of both film and painting as media which became integral parts of what Gene Youngblood has described as “the intermedia network”. That network nowadays makes our immediate environment, as the basic “service environment that carries the messages of the social organism” and by that “it establishes meaning in life, creates mediating channels between man and man, man and society”. Nemanja Nikolić uses different media, but all his works are *media specific*, and when he combines, for instance, animation and drawing within an exhibition format, such as the “Double Noir”, presented at the 56th Belgrade October Salon, that is not aimed towards showing the manners in which one idea can be with equal effect realized in a variety of media. On the contrary, it is to show how much the choice of a medium dictates both the manner in which the work will be realized, and the experience of the viewer. The animated film and drawings in white chalk on a blackboard, which were exhibited on that show, were providing the audience with totally different aesthetic experiences, and have even induced totally different attitudes in them. That took place regardless of the fact that these two parts of the display have not only literary represented the same scenes from films, remediated by the same author in the same manner, but also that this animated film was made by stop-action animation, frame by frame photographing the content of the exhibited blackboards in succession. That is not just a matter of the difference between spatial and temporal montage, as distinguished by Lev Manovich in the “The Language of New Media”, but also of the manner in which their size and the position of their display, the texture of the background and the better visibility of the stroke made the drawings appear more expressive, and the animation more dynamic. ■ Remediation in the work of Nemanja Nikolić, since it fits the description of the process by which a newer medium is “absorbed by an older one”, would correspond to the parameters set by Jay Bolter and Richard Grusin, authors of the seminal book titled “Remediation: Understanding New Media”, situated within the category of *retrograde*. That subcategory of media appropriation was to challenge the logic of unidirectional causality set forth by Marshall McLuhan, whose claim that “the content of one medium is always another medium” was mainly interpreted as if only the newer forms of media could appropriate and surpass the older ones (as television has remediated both radio and film, while video has remediated television, etc.). The process of paying homage to, rivaling, and refashioning earlier media by the later ones is reversed in the case of *retrograde remediation*, of course with the risk of the earlier medium not being able to fully assimilate all aspects of the later, due to some of its practical/technological features. If



Nemanja Nikolić, *Iščezavajuća fikcija*, detalj postavke, 2018.

Nemanja Nikolić, *Vanishing Fiction*, exhibition view, 2018

Ričard Volhajm je obezbedio teorijsko rešenje tog problema. Po njemu, rad koji se sastoji samo od slojeva boje na podlozi se može videti *kao film*, što omogućava široku skalu toga što je Pavle Levi nazvao „kino drugim sredstvima”. Volhajm je konceptualno razdvojio pojmove *viđenja da*, i *viđenja kao*, da bi ukazao na ontološku razliku između predstavljanja publici *da* je slika u odnosu spram filma, na način njegove remedijacije, i predstavljanja te slike *kao* „kina drugim sredstvima”. ■ U odnosu na ontologiju umetničkih dela, ključno je uzeti u obzir razliku koju je Nelson Gudman načinio u svojim „Jezicima umetnosti”, između toga što je nazvao *alografskim* i *autografskim* umetnostima, kao i specifičan položaj filma u tom odnosu. Gudman je kao važnu osobinu umetnosti slikarstva naglasio da ona proizvodi „pojedinačan objekat koji je lako identifikovati, koji je postavljen i u prostorne i vremenske dimenzije” i koji je uglavnom završen kao estetski predmet pre pokazivanja. To ga čini autografskim. S druge strane, muzika i pozorište, na primer, u segmentu u kome su oni *notacione* umetnosti, uključuju prostornu i vremensku separaciju između komponovanja (odnosno pisanja drame) i izvođenja, pri čemu izvođenje, kao drugi stadijum u realizaciji rada, igra važnu ulogu u proizvodnji estetskih segmenata dela za publiku. Pošto izvođenje pokazuje i nešto što se od njega razlikuje, ono dovodi delo u domen alografskog. Film se ne izvodi, nego se prikazuje, i različite instance prikazivanja istog filma se ne razlikuju toliko kao instance izvođenja muzičkog dela, iako dosta zavise od opreme, kao i od prostora u kome se prikazivanje odvija. Mnogi eksperimentalni filmski umetnici i umetnici instalacije, da bi proširili film kao medij, fokusirali su se na brzinu i veličinu projekcije, dizajn projekcionih površina i uređaja za projekciju, kao i prostora u kome se projekcija odvija, kao i na mnogostruke simultane ili izmešane projekcije, ili projekcije obrnute u vremenu, pokazujući u isto vreme aleatornu prirodu filmskog dela, kao i načine da se ono učini mnogo više autografskim putem fiksiranja određenih parametara prikazivanja. Drugi vizuelni umetnici, kao što je Nemanja Nikolić, vezali su se za okvir slike *kao filma*, fokusirani na to što je već Paul Kle zvao *strukturnim ritmovima*, bez proširivanja tog okvira na instalacije. ■ Pokušavajući da mapira trajektorije relokacije filma od fiksiranosti za celuloidnu traku sa koje se projektuje u bioskopu, i da preispita njegovu trenutnu nestabilnu poziciju prelaženja sa uređaja na uređaj u mnoštvu koje nas danas okružuje, kao iz jednog konteksta u drugi Frančesko Kaseti je zaključio da on „više nema svoje sopstveno mesto, pošto je svuda, ili bar na svakom onom mestu na kome imamo posla sa estetikom ili komunikacijom”. To je podstaklo Pavla Levija da tvrdi da je na delu opšta kinetifikacija usled koje se „realnost kao takva sve više razumeva kao neka vrsta

someone is remediating time-based visual media, which is the case in the work of Nemanja Nikolić, obvious difficulties come up with how to transform the *actual* unfolding in time into an *implied* one, and how to show a film *in* the medium of painting. But, Richard Wollheim provided a theoretical solution for that problem. According to him, a work consisting of nothing more than layers of paint on a surface can be seen *as film*, making possible a wide scale of what Pavle Levi called “cinema by other means”. Wollheim has conceptually differentiated the notions of *seeing-as*, and *seeing-in*, to point to an ontological distinction between presenting to the audience a painting *in* which they could see remediated cinematic content, and presenting a painting *as* “cinema by other means”. ■ In relation to the ontology of artworks, it is crucial to take into account a distinction Nelson Goodman made in his “Languages of Art”, between what he called *allographic* and *autographic* arts, and the specific position of film in that respect. Goodman has stressed as an important feature of the art of painting that it produces “a solitary, easily identifiable physical object, located in both spatial and temporal dimensions” which are predominantly concluded as aesthetic objects before showing. That makes it autographic. On the other hand, music or theater, for instance, in the segment in which they are *notational* arts, imply a spatial and temporal separation between composition and performance, with the important role performance has, as a second stage in the realization of the work, in producing the specific aesthetic features of it for the audience. Since the performance shows also something else than itself, it brings the work into the domain of allographic. Film is not performed, but shown, and various instances of showing the same film do not differ as much as instances in performing a musical piece, although they are quite reliant on the equipment and the space in which the screening is taking place. Many experimental film and installation artists, in order to expand cinema as medium, have focused on the speed and size of the projection, the design of projection surfaces and devices, and of spaces in which the audience is experiencing the projection, as well as on multiple simultaneous or mixed projections, or projections reversed in time, showing at the same time the aleatory nature of the cinematic work, and the ways to make it more autographic by fixing certain parameters of showing. Other visual artists, such as Nemanja Nikolić, have stuck to the frame of a painting *as film*, focused on what Paul Klee already had called its *structural rhythms*, without expanding them into installations. ■ Trying to map the trajectories of cinema’s relocation from being fixed to celluloid film to be projected from in a movie theater, and analyze its actual unstable position of shifting through manifold new devices

spontanog bioskopa”, što se može protegnuti unazad u prošlost sve do sovjetske avangarde, pa čak i ranije, paradoksalno idući unazad sve do vremena i pre pronalaska kinematografa, kao nečega što je tada zamišljano kao nešto što „tek treba da se desi”. To što je pronalazak kinematografa u stvari promenio, što se Levija tiče, je da je omogućio da se film „shvati kao metajezik”. Mnogi umetnici su referisali na taj metajezik u svojim radovima, pretvarajući ih time u „kino drugim sredstvima”. Za većinu kritičara, Nemanja Nikolić spada među njih. Svetlana Montua je njegov rad pod naslovom „Double Noir” tumačila kao „vid kinematografije po sebi, koja artikuliše značenja u nestatičkom filmskom vremenu-prostoru kroz jukstapoziciju slika, zvukova i pokreta”. Petar Jončić je radove iz serije „Panic Book” klasifikovao kao „crtačke demontaže Hičkokovih filmova”, dok je Snežana Nikolić njegov rad pod nazivom „Distant” tumačila kao zasnovan na modelu izvedenom iz Ejzenštajnovе „Oklopnjače Potemkin”. Njegovo lično stanovište samo nešto sužava ove tvrdnje, insistirajući da njegov fokus „nije na filmskom narativu ili priči, već pre na kinematografskim kodovima: kadru, rezu i ritmu u njihovom međusobnom smenjivanju”. U ovoj specifičnoj grupi radova to se može, možda, čak još više svesti, na *remedijaciju filmskih ritmova*. ●

and through different contexts, Francesco Casetti has concluded that it “no longer has its own place, because it is everywhere, or at least everywhere where we are dealing with aesthetics and communication”. That has induced Pavle Levi to claim general cinefication of “reality at large being increasingly understood as a sort of ‘spontaneous’ cinema”, which he has dated back to Soviet avant-garde, and then even earlier, paradoxically going back even to the times before the invention of the cinematograph, as something that was yet “to come”. What the invention of the cinematograph did in fact change for him was that it made possible for cinema to be “understood as a metalanguage”. A lot of artists did refer to that metalanguage in their works, turning them into “cinema by other means”. For most of the critics, Nemanja Nikolić is one of them. Svetlana Montua has interpreted his work “Double Noir” as “a form of cinematography in its own right by articulating meaning in non-static movie time-space through the juxtaposition of images, sounds and movements”. Petar Jončić has classified his works in the series “Panic Book” as “drawing de-montages of Hitchcock’s films”, while Snežana Nikolić found his work titled “Distant” as based on the model derived from Eisenstein’s “Battleship Potemkin”. His personal standpoint just narrows these claims, insisting that his focus is “not on film narrative or story, but rather on the cinematic codes: frame, cut and rhythm of their mutual alteration”. In this specific set of works that can be, perhaps, condensed even more, into *films’ rhythms remediated*. ●

Stevan Vuković



Nemanja Nikolić, *Iščezavajuća fukcija*, detalj postavke, 2018.

Nemanja Nikolić, *Vanishing Fiction*, exhibition view, 2018

Marija Nikolić

Na izložbi su prikazani digitalni radovi nastali u periodu od 2015. do 2017. godine. Osim što predstavljaju istraživanje u digitalnom medijskom polju, svaki od ovih radova je segment koji se odvija na dva nivoa, konfrontirajući idejni i materijalni (medijski) eksperiment u preispitivanju i objedinjavanju ličnog i kolektivnog mentalnog rečnika. Tri rada su predstavljena kao tri priče, koje narativom analogije formiraju celovitu poruku i ilustruju različite vrste kodifikacije ponašanja. Da li je to beg od „pukotine”, nelegalizovanog konteksta, apсурdnog i zazornog kakvo definiše Julija Kristeva^[1], skrivanje u ljušturi Altiserovog^[2] lingvistički proizvedenog subjekta, ili je to Lakanovo realno nasilno podvedeno pod simboličko^[3]? Radi se svakako o konstruisanju i izvođenju identiteta u svakodnevnom životu, čije je preispitivanje značenja stalno i iznova prisutno, a na ovim radovima sugerisano kroz narativ obogaćen različitim vidovima repeticije događaja, scene, predmeta, i iskaza, kadrova pokreta. Radovi problematizuju intimno, zadirući u njega na različitim nivoima – putem ideološki oblikovanih iskaza u radu „500 m duboko u san”, putem fantazije i sublimacije unutar rada „Naivna kutija”, a u radu „Smrt mačke na Balkanu”, kroz satirično umetanje biografskog i ličnog u javno. Dvosmislena priroda digitalnog medija, posrednička ili rascepljujuća prema dve vrste stvarnosti, digitalne i realne, iskorišćena je kao pogodno tlo za susret nestvarnog i artifcijelnog sa dokumentarnim. ●

The exhibition presents digital works produced between 2015 and 2017. Apart from the works representing research of digital media, each of these works is also a segment of its own that unfolds on two levels; confronting both the conceptual and material (medial) experiment in investigating and unifying individual and collective mental dictionaries. The three works are presented as three stories, which through the narrative of analogy form a compound message and illustrate different modes of behaviour codification: is it an escape from the ‘void’, the *illegalised* context – absurdity and abjection as defined by Julia Kristeva^[1]? Or is it hiding in Althusser’s^[2] linguistically produced subject or Lacan’s symbolical ‘real’ *Aggresivity*^[3]? At stake here is constructing and performing identity in everyday life, where questioning meaning is continually present. In these particular works, this notion is suggested through a narrative enriched by differentiated modes of the repetition of events, scenes, objects, statements, frames and movements. The works problematise the intimate and protrude it on several levels: through ideologically formulated statements in the work “500 m Deep in Sleep”, followed by fantasy and sublimation in the work “Naive Box”, and finally through satirically inserting biographical and personal elements into the public sphere in the work “The Death of a Cat in the Balkans”. The ambiguous nature of digital media, which both mediate and divide two types of realities – the digital and the real, is here utilised as a firm basis for the encounter of the unreal and artificial aspects with the documentary. ●



^[1]Julia Kristeva, *Powers of Horror: An Essay on Abjection*, Columbia University Press, New York 1982. ^[2]Luj Altiser, *Ideologija i državni ideološki aparati*, Karpos, Loznica 2009. ^[3]Jaques Lacan, *The four fundamental concepts of Psycho-analysis*, W. W. Norton, London 1998.

^[1]Julia Kristeva, *Powers of Horror: An Essay on Abjection*, New York: Columbia University Press, 1982. ^[2]Louis Althusser, *Ideology and Ideological State Apparatuses*, La Pensée, 1970. ^[3]Jaques Lacan, *The Four Fundamental Concepts of Psycho-analysis*, London: W. W. Norton, 1998.

Marija Nikolić, Čekaonica, akvarel i olovka na papiru, 30×21 cm, 2018.

Marija Nikolić, Waiting Room, watercolour and pencil on paper, 30×21 cm, 2018



Marija Nikolić, *Smrt mačke na Balkanu*, instalacija u prostoru (dokumentarna fotografija u boji i konstrukcija sa sedištim), 140×70 cm, 2018. (detalj)

Marija Nikolić, *Death of a Cat in the Balkans*, spatial installation (documentary photography in colour and construction with seats), 140×70 cm, 2018 (detail)

Marija Nikolić, *Smrt mačke na Balkanu*, instalacija u prostoru (dokumentarna fotografija u boji i konstrukcija sa sedištim), 140×70 cm, 2018.

Marija Nikolić, *Death of a Cat in the Balkans*, spatial installation (documentary photography in colour and construction with seats), 140×70 cm, 2018



Sanja Ćopić, Milan Đorđević

Sanju Ćopić i Milana Đorđevića bismo mogli nazvati mladim, neafirmisanim, *emerging* umetnicima. Oni iza sebe imaju završene umetničke fakultete, određeno izlagačko iskustvo, ali i puno radno vreme u sasvim drugim strukama. Oboje su dobitnici nagrada koje ih označavaju kao perspektivne mlade umetnike, ali se pitaju kako ih ta titula određuje u umetnički maloj i marginalnoj sredini u kojoj se bavljenje umetnošću ne smatra perspektivnim zanimanjem. ■ Mladi umetnici se nalaze u procepu između tek okončanog studentskog statusa i pozicije priznatih i prepoznatih umetnika. Obavljaju različite poslove koji im obezbeđuju egzistenciju, pa se umetničkim radom ne bave redovno. Šta je u tom slučaju za njih umetnost? Posao, karijera ili skup hobi? Pošto od nje ne prihoduju, da li pre može da se definiše kao hobi: aktivnost kojom se bave u slobodno vreme, koja služi za zadovoljstvo i zabavu? Ako se nešto za šta se umetnik školovao svodi na hobi, da li odnos prema tome može da bude dovoljno ozbiljan i posvećen? Većina nema ateljee, već stvaraju u stanovima, sobama, garažama, koji često kasnije služe i kao neadekvatna skladišta za radove, koji mogu da se oštete ili zagube. Novca za produkciju uglavnom nema, pa na finalni proizvod neretko više utiču finansije, a ne početna zamisao. ■ Nesigurnost jeste prisutna na svakom početku, ali nedostatak podrške i jasnog cilja, preterana samokritičnost, težnja ka zamišljenom idealnom i velika očekivanja dovode do parališućeg straha od neuspeha. Milan je u svom radu ekstrovertan. Rastrzan je između ličnog senzibiliteta i likovnih fantazija s jedne, i želje za dobijanjem javnog priznanja za svoj rad s druge strane. Ponekad postaje svestan ograničenog dometa svoje umetničke karijere i tada uživa u slobodnom vremenu ili nagradi sebe nekim lepim predmetom. Sanja je, s druge strane, okrenuta ka sebi. Njoj je najteže da se suoči sama sa sobom i da shvati sebe i svoj rad dovoljno ozbiljno, prevaziđe vežite prokrastinacije i izgovore, rad u poslednjem trenutku, improvizaciju i otaljavanje. Ona se bori da izađe iz začaranog kruga preispitivanja sopstvene vrednosti, iskrenosti i prave posvećenosti svom radu, samosažaljenja i kukanja, i pokušava da se nosi sa osećajem odgovornosti prema svom talentu, školovanju i viziji o budućoj karijeri. ■ Posmatrajući iz različitih uglova, ali polazeći od duboko ličnih osećanja i pitanja, oni prevazilaze subjektivne okvire i bave se egzistencijalnim i karijernim problemima koji se tiču čitave scene. Od samih pokušaja i motiva za stvaranje umetnosti, preko preispitivanja sopstvenih pozicija na sceni do odnosa sa publikom i kritikom, Sanja i Milan ne kriju da za ova pitanja i probleme nemaju rešenja, ali se nadaju da će kroz rad, izlaganje i diskusiju biti malo bliže njihovom prevazilaženju. ●

We could say that Sanja Ćopić and Milan Đorđević are young, emerging artists. They both have art school diplomas, a certain experience exhibiting, but also full-time employment in entirely different fields. They are both recipients of awards that labeled them as perspective and up-and-coming, but they wonder how this title determines them in an artistically small and marginal environment, in which art is considered an unpromising profession. ■ Young artists find themselves in a gap between the recent parting with their student status and being acclaimed and recognised artists. They do various jobs that provide them with livelihoods, so they don't engage in doing art on a regular basis. In this scenario, what does art represent? A job, a career, or an expensive hobby? Since it generates no income, could it be defined as a hobby: an activity to do in your spare time that is pleasurable and entertaining? If what you got educated for is reduced to a hobby, is there a way to have a serious, committed relationship to it? Most young artists don't have studios, but produce art in apartments, bedrooms and garages, which later often serve as inappropriate storage for artworks that can either get damaged or lost. Production funds are mostly non-existent, so the final product is often affected more by financing, than the original conception. ■ Insecurity is a part of beginnings, but a lack of support and a clear goal, excessive self-criticism, striving for the imagined ideal and great expectations lead to a paralysing fear of failure. In his work Milan is extroverted. He is torn between personal poetics and visual fantasies, on the one side, and the desire to get a public recognition for his works, on the other. Sometimes, he becomes aware of the limited reach of his artistic career, and then he enjoys leisure time, or rewards himself with something nice. On the other hand, Sanja is turned inwards. For her, the most difficult thing is to face herself, and to take herself and her work seriously, overcome eternal procrastination and excuses, doing things last minute, improvising and slacking off. She struggles to leave the vicious circle of questioning her self-worth, honesty and dedication to her work, self-pity and whining, and tries to deal with a sense of responsibility towards her talent, education, and a vision of her future career. ■ Looking at these topics from different perspectives, but based on deeply personal feelings and questions, both artists surpass subjective constraints and tackle existential and professional issues that are of concern to the entire art scene. From their attempts and motives to create art, over questioning their positions in the field, all the way to their relationship to the audience and critics, Sanja and Milan are open about not having a solution for these issues – however, they hope that through working, exhibiting and engaging in a discussion, they will be a bit closer in overcoming them. ●

Sanda Kalebić



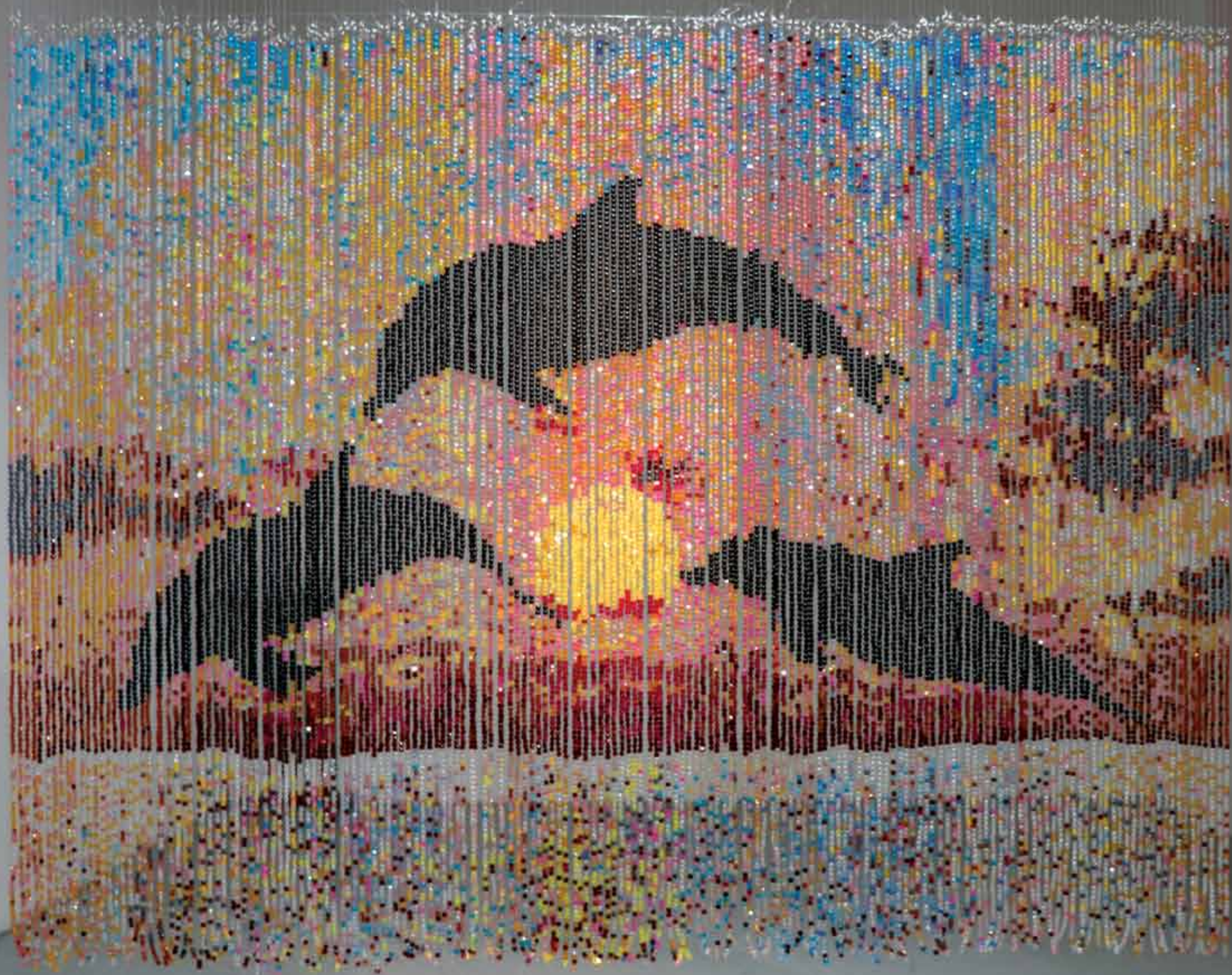
Sanja Ćopić, *Možda je trebalo da budem umetnica*, venecijaner, akril, 110×200 cm, 2018.

Sanja Ćopić, *Maybe I Should Have Been an Artist*, Venetian-blinds, acrylic, 110×200 cm, 2018



Milan Đorđević, *Nagrada za doprinos veltšmercu*,
staklena skulptura, 30×20 cm, 2018.

Milan Đorđević, *Award for Contribution to Weltschmerz*,
glass sculpture, 30×20 cm, 2018



Milan Đorđević, *Bez naziva*, instalacija, 270×210 cm, 2018.

Milan Đorđević, *Untitled*, installation, 270×210 cm, 2018

**János Brückner, Maja Đorđević,
Botond Keresztesi, Austin Lee
Kustos / Curator: Peter Bencze**

**Grupna izložba u saradnji sa „Everybody
Needs Art” iz Budimpešte | A group show in
collaboration with Everybody Needs Art, Budapest**

„Be yourselfie” je izložba koja ima za cilj da predstavi različite pristupe i nove perspektive u savremenom slikarstvu. Pozvani umetnici su ključne ličnosti u domenu postdigitalnog slikarstva, pravca čiji je naziv oдавно u upotrebi u teoriji umetnosti. Koristeći se raznovrsnim tehničkim i konceptualnim strategijama, izloženi umetnici eksperimentišu sa granicama slikarstva u doba kada MS Paint već izgleda retro, računari služe umesto štafelaja, papira i boje, a u svakodnevnom životu se vizuelni sadržaji sve više konzumiraju putem displeja i mobilnih uređaja. Sama izložba se bavi preispitivanjem efekata digitalnih vizuelnih referenci na tradicionalne tehnike u slikarstvu današnjice. ●

“Be yourselfie” is an exhibition with the aim of introducing different approaches and new perspectives in painting. The invited artists are all key figures in the field of post digital painting, which is a recent term in the history of art. Through the diversity of technical and conceptual strategies, the exhibited artists experiment with the boundaries of painting nowadays when MS Paint seems like retro and computers can serve as easel, paper or paint, and in our daily life visuality is increasingly consumed through different displays and handheld devices. The exhibition will survey the effects of digital visual references on classical technique of painting nowadays. ●



Be Yourselfie, detalj postavke, 2018.

Be Yourselfie, exhibition view, 2018



Be Yourselfie, detalj postavke, 2018.

Be Yourselfie, exhibition view, 2018

KAKO SAM PRVI PUT U ŽIVOTU SVESNO DOŽIVELA OSEĆAJ EROTIKE ZAHVALJUJUĆI EMTIVIJU: DEJVID BOUVI, CHINA GIRL

Iva Kuzmanović

Rad „Kako sam prvi put u životu svesno doživela osećaj erotike zahvaljujući Emtiviju...” je nastao iz potrebe da revalorizujem sadržaj sopstvenog sećanja i, na višem nivou, odnos prema sentimentalnosti uopšte. Osnovni motiv, romantični pejzaž koji prikazuje zalazak sunca i ljubavnike u talasima, prvobitno je izveden u tehnici ulja na platnu. Repetativno izvođenje osnovnog motiva u ovom tradicionalnom slikarskom mediju, koji sam po sebi iz tehnoloških razloga zahteva vreme, uslovalo je ponovno kontinuirano proživljavanje sentimentalog iskustva, prisećanje na prošlo vreme: analogne televizore, proizvoljne mrlje i preprženost kolorita reprodukcije slike sa VHS kasete, sećanje na fotonski prizor zapamćen u detinjstvu. Stalno ponavljanje motiva koji oscilira između odrednica romantičnog, erotskog i kiča, izaziva osećaj nelagodnosti tako da slike, kao produkti procesa, odražavaju disonantni odnos prema sentimentalnosti. One su, istovremeno, i omaž njenoj nekritičnoj nevinosti, i ironičan odklon od iste. Daljim tretmanom, slika dobija funkciju predstave. Prizor postaje veći od života, istovremeno na dohvata ruke i nedodirljiv, stavlja posmatrača na, često inferiorno, mesto promišljanja sopstvene pozicije u odnosu prema sećanju. Temporalnost sećanja, njihova nestalnost uslovljena protokom vremena, dodatno je naglašena uključivanjem video instalacije i audija u postavku. Ambijentalno okruženje tako postaje svojevrsan mizanscen koji posmatraču obezbeđuje vreme (i prostor) za kontemplaciju. ●

THE FIRST TIME IN MY LIFE THAT I HAVE EVER KNOWINGLY GRASPED EROTIC SENSATION THANKS TO MTV: DAVID BOWIE, CHINA GIRL

The exhibition “The first time in my life that I have ever knowingly grasped erotic sensation thanks to...” emerged from the need to re-evaluate the content of a personal memory and the attitude towards sentimentality in general. The basic motif, a romantic landscape depicting a sunset and lovers rolling in the waves, is initially done in oil. The repetition of the basic motif using this traditional painting technique (which requires time for technological reasons) has led to the continual reliving of the sentimental experience and reminiscing on the times passed: analogue TVs, unexpected glitches and burnt colours of the the image reproduced in VHS technology, recollections of the photonic scene that had been remembered in childhood. The constant repetition of the motif that oscillates between the determinants of romantic, erotic and kitsch creates a sense of discomfort in a way that the paintings, as products of the process, reflect a dissonant attitude towards sentimentality. They are simultaneously an homage to its nonjudgmental innocence and an ironic criticism of it. The paintings shift into images by further treatment. The depiction that becomes bigger than life, within a hand’s reach and unattainable at the same time, places the observer in an (often inferior) perspective of rethinking of one’s own position in relation to memory. The temporality of memories and their fragility as affected by the passing of time is further suggested by the inclusion of an audiovisual installation into the setting. The ambient environment thus becomes a particular mise-en-scène that provides the contemplative time (and space) for the observer. ●

KAKO SAM PRVI PUT U ŽIVOTU SVESNO DOŽIVELA OSEĆAJ EROTIKE ZAHVALJUJUĆI EMTIVIJU: DEJVID BOUVI, CHINA GIRL

THE FIRST TIME IN MY LIFE THAT I HAVE EVER KNOWINGLY GRASPED EROTIC SENSATION THANKS TO MTV: DAVID BOWIE, CHINA GIRL



Iva Kuzmanović, *Ljubavnici*, prostorna instalacija: ulje na platnu, 170×210 cm, žica, promenljive dimenzije, 2018. (detalj)

Iva Kuzmanović, *Lovers*, spatial installation: oil on canvas, 170×210 cm, wires, dimensions variable, 2018 (detail)



Iva Kuzmanović, *Kako sam prvi put u životu svesno doživela osećaj erotike zahvaljujući Emtiviju: Dejvid Bouvi, China Girl*, video instalacija, 180', VHS format, 2018.

Iva Kuzmanović, *The first time in my life that I have ever knowingly grasped erotic sensation thanks to MTV: David Bowie, China Girl*, video installation, 180', VHS format, 2018



Iva Kuzmanović, *Crossfade*, triptih, ulje na platnu u metalnom ramu,
ukupne dimenzije promenljive, 2018.

Iva Kuzmanović, *Crossfade*, triptych, oil on canvas in a metal frame,
total dimensions variable, 2018

Sava Knežević

Izbor teme izložbe „Gde god vetar duva” se kako simbolički tako i egzistencijalno vezuje za život u urbanom ambijentu i u savremenom dobu, pri čemu konkretno aludira na njegovu moguću modifikaciju. Predmet koji se repetira u radovima, a čija prisutnost u urbanoj sredini neizbežno sabira ostatke intenzivnog života urbanih prostora, evidentirajući svu raznovrsnost paralelnih životnih tokova tih prostora i dovodeći u pitanje funkcije javnog komunalnog sistema i sistema obrazovanja, otvara prostor za umetničko istraživanje koje je suočeno sa pojmovima kao što su grad, mišljenje, iskustvo, identitet i kolektivna svest. ■ Na nivou osnovne konstrukcije, polazna tačka je preispitivanje lične istorije tako što su, bez pristrasnosti, analizirani aspekti ličnog mišljenja i iskustva. Oslanjajući se na teoriju iskustva, Mauricio Feraris je upravo analizirao tendencije koje pasivno deluju unutar mišljenja i iskustva. Ispostavlja se da je veći deo našeg iskustva, ma koliko istančano ono moglo da postane, snažno oslonjeno na već jasan teren na kojem pojmovne šeme organizuju znanje. Upravo ta premissa je uzeta kao dominantna za obradu teme u kojoj se određene istoriografske vrednosti i informacije sagledavaju kao predmet vizuelne analize i artikulacije. U tom smislu, cilj nije da se u prvi plan istakne lično sećanje već da se stvori posredna veza između sećanja i diskursa koji funkciju gradskog mehanizma vidi kao predmet izučavanja. A ta veza je obično podređena blagoj parodiji. Naime, postojeći objekti bi trebalo da u očima „običnih” građana budu asocijacije funkcionalnosti, te kao takvi utiču na specifičan sistem gledanja i reprezentacije stvarnosti. Zato je ovo ogled o opsesivnom (istorijskom) interesu da se nešto usadi kao opšta istina, što se suprotstavlja ideji funkcionalnosti koju grad nameće i demonstrira da je grad baziran na upravo suprotnoj ideji. ■ Na širem planu, radovi testiraju sopstvenu poziciju unutar kolektivnih i individualnih memorija. U njima se ono što je predstavljeno uvek javlja u veoma posredovanom obliku. Njihovo multiplikovanje zahteva razuman pogled produženog trajanja: kontemplativan i aktivan. Služeći se postupkom dokumentovanja, post-obrade i interpretacije, radovi bi trebalo da aktiviraju određene kodove prepoznatljivosti uzimajući u obzir istorijski, socijalni i demografski kontekst. Repeticijom iz slike u sliku prizor se ne menja i ne evoluiira, uprkos pokušaju da se iz drugog plana razloži analogijom kolorističkih odnosa. Ponavljanje rastavljenih predmeta odražava duh sebe samog, a s druge strane je čitljivo kao potajni označitelj istorijskih događaja. Samim tim, iako interpretirani objekti upućuju na ličnu prošlost, oni istovremeno nameću globalna pitanja o istorijatu jednog društvenog konteksta i proizvoljnoj prirodi identiteta. ●

The choice of the topic for the exhibition “Wherever the Wind Blows” is symbolically as well as existentially linked to life in an urban environment and in the contemporary age, specifically alluding to its possible modification. The object repeated in the works, whose presence in the urban environment represents a remnant of life in urban spaces and a record of the diversity of parallel life flows of these spaces and questions public utility services as well as the educational system, creates an opportunity for an artistic exploration that is confronted with concepts like the city, thought, experience, identity and collective consciousness. ■ On a basic level, the starting point is a re-examination of the artist’s personal history, personal thought and experience without bias. Leaning on the theory of experience, it was Maurizio Ferraris who analysed the tendencies that act passively within thought and experience. A large part of our experience heavily relies on an already ‘clear terrain’ upon which conceptual schemes organise knowledge. It was this premise that has been taken as the dominant one for the elaboration of the topic in which certain historiographical values and information are perceived as subjects of visual analysis and articulation. In such a context, the aim is not to put personal memories in the forefront but to create a mediated connection that sees the function of an urban mechanism as a subject for research. That connection often seems to be a slight parody. In fact, the existing objects should in the eyes of ‘ordinary’ citizens be associated with functionality while remaining unfathomable outside its basic utilitarian function. Thus, they are written into the consciousness as an institutional form of knowledge and as such they influence a specific system of seeing and the representation of reality. Therefore, this is a study dealing with the obsessive (historical) interest to implant something as a general truth contrary to the idea of functionality that the city imposes. ■ On a broader plane, the works test one’s own position within collective and individual memories. The represented subjects always occur in a particularly mediated form. Their multiplication demands a rational gaze of extended duration: a contemplative and active one. Using the procedure of documentation, post-processing and interpretation, the works should activate certain codes of recognition taking into consideration the historical, social and demographic context. Repeating a subject from one painting to another neither changes nor evolves it, despite attempts to decompose it from another plane by an analogy of coloristic relation. The repetition of disassembled objects reflects its own spirit and can be read as an unrevealed signifier of historical events. Although the interpreted objects point to a personal past, they simultaneously impose universal questions regarding the history of a social context and the arbitrary nature of identity. ●



Sava Knežević, *Analogija*, instalacija od 40 pojedinačnih kolaža (svaki 29×21 cm), 2018. (detalj)

Sava Knežević, *Analogy*, installation consisting of 40 collage pieces (29×21 cm each), 2018 (detail)



Sava Knežević, *Gde god vetar duva*, detalj postavke, 2018.

Sava Knežević, *Wherever the Wind Blows*, exhibition view, 2018



Sava Knežević, serija radova *Individualne memorije*,
digitalna instalacija, 2018.

Sava Knežević, *Individual Memories* series,
digital installation, 2018

Kustosi / Curators:
Gunnar B. Kvaran, Danielle Kvaran
Umetnice predstavljene u Umetničkom
prostoru U10 / Artists presented in U10 Art Space:
Dineo Seshee Bopape, Jelena Mijić, Sumakshi Singh

Koncept 57. Oktobarskog salona počiva na činjenici da je zapadno shvatanje savremene umetnosti postalo univerzalno i da „kakofonija” od početka 21. veka biva imenitelj disparatnih umetničkih pravaca. Izgleda da preispitivanje umetnosti i toga šta umetnost može biti čini glavnu nit koncepta izložbe. Naziv izložbe „Čudo kakofonije” sugerise konstelaciju dela koja izražavaju, svojim oblikom, strukturama i sadržajem, raznolikost i bogatstvo kakofoničnog izraza kao važnog elementa ili stanja na međunarodnoj sceni savremene umetnosti na početku ovog veka. Kustosi će kroz izložbu istražiti umetničku produkciju u svetu; razmotriti različite umetničke scene, različite generacije. Te tako strukturisana izložba predstavljaće „instalaciju kao ogledalo sveta”, kao raznorodnu situaciju bogatu kakofonijom. Nasuprot pežorativnom prizvuku, „Čudo kakofonije” treba posmatrati kao pozitivnu situaciju, iz koje se stvara nova vrsta energije kojom se mogu preneti disonantne, pa čak i konfliktne ideje i izrazi. Stanje suživota „mnogostrukih identiteta” koji se udaljavaju od čistote i prenose zajedničke raznolikosti, toleranciju, mnogostrukost i, u stvari, demokratski govoreći, poštovanje drugoga, da bi se stvorio smisleni narativ o umetnosti i kulturi, društvenim pitanjima i politici. ●

The concept of the 57th October Salon rests on the fact that the Western perception of contemporary art has become universal and that “cacophony” has been the denominator of disparate art movements since the beginning of the 21st century. The reconsidering of art and what art can be, seems to be the main thread of the exhibition’s concept. The name of the exhibition, “The Marvellous Cacophony”, suggests a constellation of works that express, through their forms, structures and content, the diversity and richness of the cacophonous expression as an important element or condition in contemporary art today. The curators present artistic production worldwide; they look into diverse art scenes, different generations. Structured in this way, the exhibition will represent “an installation as a mirror of the world”, as a diversified situation, rich in cacophony. In contrast to its pejorative tone, “The Marvellous Cacophony” should be seen as a positive situation, that gives rise to a new type of energy, through which dissonant and even conflicting ideas and expressions can be transmitted. The state of coexistence of “multiple identities” that move away from purity and transmit common diversity, tolerance, multiplicity and, in fact, democratically speaking, respect for others, in order to create a meaningful narrative about art and culture, social issues and policies. ●



Sumakši Sing, *Plan*, instalacija, konac i žica, promenljive dimenzije, 2018. (detalj)

Sumakshi Singh, *Plan*, installation, thread and wire, dimensions variable, 2018 (detail)

Dineo Seše Bopape, *Is I am sky*, video, boja, zvuk, 17'48", 2013.

Dineo Seshee Bopape, *Is I am sky*, video, colour, sound, 17'48", 2013



Јелена Мијић
Сумакши Синг

15.IX - 28.X. 2018.

Dineo Seshee
Borape

Jelena Mijić

Sumakshi Singh

ЧУДО КАКОФОНИЈЕ

Sumakshi Singh, *Plan*, instalacija, konac i žica,
promenljive dimenzije, 2018.

Sumakshi Singh, *Plan*, installation, thread and wire,
dimensions variable, 2018



Jelena Mijić, *Reinstatement*, multimedijalna instalacija, 2018.

Jelena Mijić, *Reinstatement*, multimedia installation, 2018

Brigita Antoni, Jovana Vujanović, Teodora Nikčević

„Telo je istovremeno najčvršća, najnedostižnija, najiluzornija, najkonkretnija, najmetaforičnija, sveprisutna i večno udaljena stvar – mesto, instrument, okruženje, singularnost i mnoštvo. Telo je najneposrednije i najdirektnije svojstvo mog društvenog bića, neophodna karakteristika mog društvenog pozicioniranja i ličnog osveščivanja, dok je istovremeno i aspekt mog ličnog otuđenja u okruženju.”^[1] ■ Živeti u savremenosti na prvom mestu znači živeti u vremenu ispunjenom nesigurnostima i rizicima. U takvom sistemu, „potraga za izgubljenim vremenom” je sentimentalna ideja, zamenjena konstantnom i daleko kompleksnijom potragom za izgubljenim, zamagljenim sopstvom, gde fenomen naglašenog interesa za telo dolazi kao prirodan rezultat. Kada se makro univerzum ispostavi kao bolno nesiguran, mikro univerzum postaje jedina zona sigurnosti, a povratak na „ja” univerzalan odgovor pojedinca. „Ja” je jedino mesto kontrole i uporište izgradnje identiteta, čime telo postaje mesto direktne inskripcije i projekcije želje. ■ Kao osnovne karakteristike takvog novog poretka, postavljaju se heterogenost i hibridnost, koje se ogledaju u radovima sve tri autorke, i one postaju osnovna jedinica pozicije nove subjektivnosti u kojima su mnogostruke potencijalnosti predominantne a pred pojedincem se otvara niz pitanja: kako se u takvoj konstelaciji uopšte formira sopstveni identitet? Šta utiče na njega – društvo, iskustvo, pojedinac? Postoji li konstanta koja ga definiše? Da li sam ja svoje telo i ko sam ako nisam ono? ■ Poigravajući se sa kategorijama „autentičnog” i „kreiranog” identiteta, i njegovom fleksibilnošću pred zahtevima sopstva i društva, izložbom „Tereni tijela” aktuelizuje se povratak na „ja” i aktivira čitav niz ovih i sličnih pitanja u vezi sa identitetom i telom kao oruđem mapiranja sveta oko sebe. Problematizuje se uticaj strukturalnih faktora na pozicioniranje tela u savremenom društvu, pri čemu autorke „Terene tijela” konstruišu kao autentičan teren za udruženo polje delovanja, i daju svojevrsan kaleidoskopski odgovor – fluidan, multifasetan, daleko pre spektar mogućnosti nego determinisano rešenje, kao što je uostalom i sam identitet. ■ Ukoliko ga shvatimo kao proces kontinuarne mutacije kojim se proizvode i reprodukuju jedinstveni narativi o sebi, kao što tvrdi Gidens, identitet postaje refleksivni projekat i objekat individualne odgovornosti koji je u perpetualnom procesu nastanka. U tom postupku izgradnje, telo ima ulogu oruđa njegovog definisanja i konstituisanja, i kao takvo preuzima sintagmu „telo kao projekat”^[2]. Na taj način ono sve više postaje lični projekat, predmet autokreacije dok je istovremeno podložan i spoljašnjim uticajima. ■ Taj uzročno-posledični odnos međusobne interakcije sveta i pojedinca najdirektnije potvrđuje performativni deo Jovaninog rada

“The body is simultaneously the firmest, most unattainable, illusionary, metaphorical, omnipresent and eternally distant object – a place, an instrument, environment, singularity and plurality. The body is the most immediate and direct property of my social being, the necessary characteristic of my social position and personal awareness while at the same time an aspect of my personal alienation from my surroundings.”^[1] ■ Living in the contemporary world firstly means living in a time filled with uncertainty and risk. In such a system, the “search for the time lost” is a sentimental idea, replaced by the far more complex and constant search for the lost, faded self, where the phenomenon of the overemphasised interest for the body comes naturally. When the macro-universe turns out to be painfully insecure, the micro-universe becomes the only zone of security, and the return to “myself” a universal answer of the individual. “Myself” is the only place of control and stronghold of identity, which makes the body the place of direct inscription and projection of want. ■ In this new order, heterogeneity and hybridity install themselves as the basic characteristics which are evident in the works of all three artists, becoming the basic unit of the new subjectivity in which manifold potentials prevail, and the individual is met with an array of questions: how is identity even formed in such a constellation? What has influence on this identity – society, experience, the individual? Is there a constant that defines it? Am I my body and if not, who am I? ■ Playing with the categories of the “authentic” and “created” identity, as well as its flexibility in the face of itself and the society at large, the exhibition “Terrains of the Body” actualises the return to self and activates an array of questions regarding identity and body as a tool of mapping the world surrounding us. The exhibition scrutinises the effect of structural factors on the position of the body in the contemporary society, where the authors construct “Terrains of the body” as an authentic terrain for a joint field of action, and offer a kaleidoscopic answer of sorts – fluid, multifaceted, rather a spectrum of possibilities than a determined solution, such as identity is. ■ If we understand identity as a process of continuous mutation that produces and reproduces unique narratives of the self, as Giddens proposes, it becomes a reflexive project and an object of individual responsibility in a perpetual process of becoming. In this constructive process, the body has a role of being a tool in its definition and constitution, and as such exerts the syntagma “body as a project”^[2]. In this way it turns more and more into a personal project, the object of ‘autocreation’ simultaneously susceptible to external influences. ■ This cause-and-effect relationship of mutual interaction of the world and the individual is most directly confirmed through the performative part of Jovana’s work



Teodora Nikčević, *Champion*, prostorna instalacija, promenljive dimenzije, 2017. (detalj)

Teodora Nikčević, *Champion*, spatial installation, dimensions variable, 2017 (detail)

u kom obrisi svega što je okružuje postaju sastavni deo njene celovitosti, ogledajući se u njoj. Jovana se postavlja kao *tabula rasa* sposobna za preuzimanje bilo koje uloge, identiteta, emocije koje ispituje u video radu, a „Ever after” potvrđuje u kojoj meri igranje uloga omogućuje aktiviranje nebrojenih mogućnosti transformacija. S druge strane, ma kako bezbrojne bile mogućnosti, Teodora se u svom radu „Champion” okreće onome što joj je najpoznatije – sopstvenom telu. Ironično, svedeno samo na „ljušturu”, multiplicirano, apstrahovano i istrgnuto iz prirodnog konteksta, telo postaje nepoznanica sa sopstvenim pravilima tj. izostankom istih, kojim se ispituju potreba za prilagođavanjem i deformacije koje ono nosi. Od *ground zero* i Jovaninog fizički prisutnog tela, preko Teodorine (de)materijalizacije, Brigita se finalno „oslobađa” tela u potpunosti. Zahvaljujući virtuelnoj realnosti, „oslobađanje” od prirodnog, ili barem svakako materijalnog tela je moguće, čemu se i teži, kao i uspostavljanju odnosa bez fizičke prisutnosti, prezentujući se kroz neku od eksperimentalnih vizija sopstva. Ultimativna savremena transcendentálnost. ■ Ako se uzme u obzir da jedna od osnovnih manjkavosti ljudskog tela jesu njegove granice, onda im „Tereni tijela” svojom fluidnošću i heterogenošću sasvim sigurno odolevaju, postajući time savršeni agensi bivanja u svetu. ●

where traces of everything surrounding her become an integral part of her being, reflecting in herself. Jovana poses as a *tabula rasa* capable of taking on any role, identity, emotion, that she scrutinises in the video project “Ever After” confirming to what extent playing a role can allow for the activation of countless possibilities of transformation. On the other hand, though countless the possibilities may be, Teodora turns to that which is most well-known in her work “Champion” – her own body. Ironically, reduced only to the ‘shell’, multiplied, abstract and torn from its natural context, the body becomes an unknown with its own rules or lack thereof, serving to examine the need for adaptation and the deformations that it carries. From *ground zero* and Jovana’s physical body, through Teodora’s (de)materialisation, Brigita finally ‘lets go’ of the body entirely. Thanks to virtual reality, being ‘released from’ the natural or at least the physical body, is entirely possible, something we strive for together with establishing relationships without physical presence, presenting ourselves through a more experimental vision of self. The ultimate contemporary transcendentality. ■ If we take into account that one of the fundamental defects of the human body are its boundaries, then “Terrains of the Body” certainly resists them through its fluidity and heterogeneity, thus becoming the perfect agent of being. ●

Teodora Jeremić

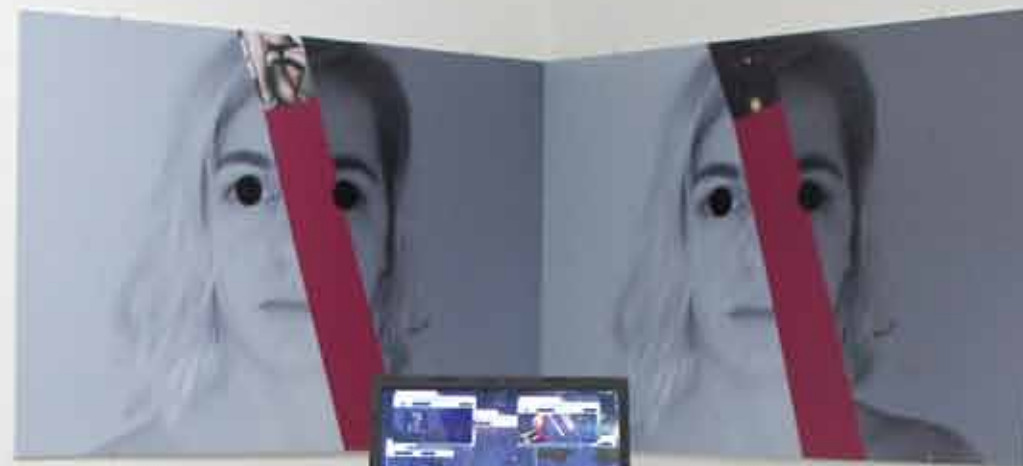


Teodora Nikčević, *Champion*, prostorna instalacija, promenljive dimenzije, 2017. (detalj)

Teodora Nikčević, *Champion*, spatial installation, dimensions variable, 2017 (detail)

¹¹Bryan S. Turner, *The Body and Society: Explorations in Social Theory*, Basil Blackwell, Oxford 1984, str. 8. ¹²Anthony Giddens, *Modernity and Self-Identity. Self and Society in the Late Modern Age*, Stanford University Press, Stanford 1991, str. 54.

¹¹Bryan S. Turner, *The Body and Society: Explorations in Social Theory*, Oxford: Basil Blackwell, 1984, p. 8. ¹²Anthony Giddens, *Modernity and Self-Identity. Self and Society in the Late Modern Age*, Stanford: Stanford University Press, 1991, p. 54.



Brigita Antoni, *Selfie Vaginas*, digitalna štampa, 120×180 cm, gif, 2014.

Brigita Antoni, *Selfie Vaginas*, digital print, 120×180 cm, gif, 2014



Jovana Vujanović, *Ever After*,
performans, instalacija, video, 2015.

Jovana Vujanović, *Ever After*,
performance, installation, video, 2015

Anna Basa, Svetlana Bulatović, Marija Rajšić

MLADI UMETNICI ■ ■ Ko su mladi umetnici? Koliko dugo traje ta mladost? Da li se završava nekom ličnom odlukom, ili vam to neko kaže? Da li su mladi umetnici oni koji tek počinju sa samostalnim radom, dakle neiskusni, ili umetnici sa malim brojem godina, bolje reći nezreli. Da li je Džozef Košut ikada bio mladi umetnik jer je svoj rad „Jedna i tri stolice” (1965) napravio sa samo dvadeset godina, i da li je Ričard Long bio mladi umetnik kada je uradio rad „Linija napravljena hodanjem” (1967) sa dvadeset i dve godine? Primeri ove vrste bi pobili tvrdnju da umetnici sa malo godina i malo radnog iskustva ne stvaraju velika umetnička dela. ■ Ima lukavstva i podmuklosti u tom izrazu „mladi umetnik”. Prišiju vam ga i vi ga nosite zato što mislite da označava potencijal koji će se jednog dana eksplozijom razviti u značaj, a oni su vas njime zakitili jer označava samo one prema kojima ne moraju da imaju velike materijalne obaveze. Tako je mladi umetnik najčešće onaj koji radi bez honorara. Britanci su mudro napravili umetnički brend „Young British Artists”, pa su neki njihovi mladi umetnici postali najplaćeniji i baš me interesuje da li su se tako oslobodili tog teškog prefiksa „mladi umetnik” i izmislili neki novi. Ako nisu, baš bi mogli. ■ U umetnosti je sve teško, pa i mladost. Od nje je samo teža osrednjost. A prišiće vam i to, vrlo brzo, bar kad postanete umetnik „srednje” generacije. Zato ne brinite. Srećno! ●

YOUNG ARTISTS ■ ■ Who are young artists? How is youth defined? Does one decide when it’s over or when somebody else tells you it’s over? Are ‘young artists’ defined as those who are just starting out, meaning unexperienced, or artists of a young age, meaning they are immature? Was Joseph Kosuth ever a young artist, considering that he made “One and Three Chairs” (1965) when he was only twenty years old? Or Richard Long when he made “A Line Made by Walking” (1967) at the age of twenty-two? Examples like this can disclaim the belief that artists of a young age and little work experience cannot make great artworks. ■ Using the expression ‘young artist’ is somewhat devious and vile. The phrase is attached to the artist and carried around as a mark, because artists are led to think that it bears a certain potential that will one day blossom into something meaningful. However, it is a staggering phrase, as what it actually means is that the financial support offered to these artists does not have to be extensive. This leads to a situation where young artists usually work for free. The Brits have wisely created an art brand titled “Young British Artists” making some of their young artists one of the highest paid artists in the world. I am very interested if that was the way, in which the heavy prefix ‘young artist’ was disposed of and I am curious if they ever came up with a new one. If they did not, one would surely be fitting. ■ In art, everything is hard and so is youth. The only thing harder than being young is being mediocre. And soon enough, you will be labelled mediocre too. Or at least, when you become a ‘mid-career’ artist. So, don’t worry about a thing - and good luck! ●

Radoš Antonijević bivšim studentkinjama Svetlani Bulatović, Mariji Rajšić i Ani Baši povodom otvaranja njihove zajedničke izložbe „Integracije” / Radoš Antonijević to former students Svetlana Bulatović, Marija Rajšić and Anna Basa, on the opening of their joint show “Integrations”



Svetlana Bulatović, *Osinjak*, skulptura sa video projekcijom, 90×170×80 cm, 2018.

Svetlana Bulatović, *Wasp nest*, sculpture with video projection, 90×170×80 cm, 2018



Integracije, detalj postavke, 2018.

Integrations, exhibition view, 2018



Ana Baša, *Slatki dome*, prostorna instalacija, kombinovana tehnika, 2018.

Anna Basa, *Sweet Home*, spatial installation, mixed media, 2018

Katarina Petrović

Ulazite u sobu sa eksperimentima. Svaki od predmeta i instalacija ove postavke nateraće Vas da zastanete i da se zapitate. Prateći hronologiju Katarinine misli, izložba „Srce tame” fokusira se na nedokučive aspekte naše realnosti, početak i kretanje, prisustvo i odsustvo. Stvarajući empirijske i naučne informacije, a vođena intuitivnim uvidima, umetnica zamišlja i upućuje nas na razmišljanje o pitanju procesualnosti, pre svega u kontekstu kreacije značenja i formi. ■ Njeno istraživanje započinje algoritamski generisanom knjigom „Lexicon Liber Novus”, u kojoj jedan stih Horhea Luisa Borhesa služi kao početna jedinica za beskrajn niz rečničkih definicija. Knjiga od 4.000 strana, objašnjava sve reči stiha, sve reči u objašnjenjima, sve reči u tim objašnjenjima i tako dalje – stvarajući tako bazu reči i njihovih brojeva. U radu „Cosmologicus”, Katarina koristi ovu bazu podataka i antenu napravljenu u Evropskoj svemirskoj agenciji za prevođenje radio signala planete Jupiter u semantički tok. Tekstualni zapis vibracija nečujnih ljudskom uhu, biće generisan tokom trajanja izložbe, a prethodno zabeleženih 16.000 pesama biće prikazano u tomu od 32 generativne knjige. ■ Ispitujući pojam kosmogonije i postanka, Katarinin najnoviji rad „Origin”, istražuje svojstva zvuka u vakuumu. U ovom radu, zvuk se produkuje i reprodukuje kroz beskrajni niz refleksija između mikrofona i zvučnika (akustički *feedback loop*) ugrađenih u staklenu sferu. Periodičnim vakuumiranjem komore, Katarina posmatra ponašanje zvuka i frekvencija, beležeći nalaze za dalja istraživanja. Ovaj rad trenutno je u fazi istraživanja. ■ Generisanje značenja i davanje reda stvarima, čini suštinu svakog kreativnog procesa, umetničkog i naučnog. Katarinina začuđenost i entuzijazam za interdisciplinarno istraživanje otvara nove perspektive u razumevanju ne samo umetničkih i naučnih koncepata, već pre svega filozofskih. „Wunderkammer” eksperimenata, ova izložba svedoči o značaju umetničkih perspektiva u stvaranju jednog novog zajedničkog razumevanja prirode i našeg odnosa prema njoj. ●

You are walking into a room of experiments, where each of the objects and installations will make you stop and wonder. Following the chronology of Katarina’s thought, the exhibition “Heart of Darkness” focuses on some of the unfathomable aspects of our reality – creation and motion, presence and absence. By creating empirical and scientific information, led by the intuitive insight, the artist imagines and direct us to the thought of the process itself, particularly in the context of creation of meaning and form. ■ Her research begins with an algorithmically generated book “Lexicon Liber Novus”, where a verse from a poem by Jorge Luis Borges serves as an input for an infinite series of word definitions. The book of 4.000 pages, explains all words in the verse, all the words in those explanations, all the words in those explanations and so on – effectively creating a large database of words and their numbers. In the work “Cosmologicus”, Katarina uses this database and an antenna built at the European Space Agency, to translate radio emissions from the planet Jupiter into a semantic stream. A textual record of vibrations inaudible to the human ear, will be generated during the show where the collection of previously recorded 16.000 poems makes a volume of 32 books. ■ Looking into the notion of cosmogony and creation, Katarina’s latest work “Origin”, explores the properties of sound in a vacuum. In this work, the sound is produced and reproduced in an infinite stream of reflections between a speaker and a microphone embedded in a glass sphere (acoustic feedback loop). By periodically vacuuming the chamber, Katarina observes the behaviour of sound and frequencies, notating the findings. This work is currently in the phase of research. ■ Generating meaning and giving order to things lays at the heart of every creative process, artistic as well as scientific. Katarina’s wonderment and enthusiasm for interdisciplinary work, opens up new perspectives in understanding not only artistic and scientific concepts, but the philosophical ones. This exhibition is a “Wunderkammer” of experiments, a testimony of the importance of the artistic perspective in creating a new mutual understanding of nature and our relation to it. ●



Katarina Petrović, *Cosmologicus* v.2.0, instalacija, gvozdene cevi, softver, plexiglas, projekcija, staklo i voda, 200×200×200 cm, 2018. (detalj)

Katarina Petrović, *Cosmologicus* v.2.0, installation, iron pipes, software, plexiglass, projection, glass and water, 200×200×200 cm, 2018 (detail)



Katarina Petrović, *Cosmologicus v.2.0*, instalacija, gvozdene cevi, softver, pleksiglas, projekcija, staklo i voda, 200×200×200 cm, 2018.

Katarina Petrović, *Cosmologicus v.2.0*, installation, iron pipes, software, plexiglass, projection, glass and water, 200×200×200 cm, 2018



Autor projekta / Project author: Jovan Jović
Učesnici / Participants: Nebojša Adamović, Bowon Kim, Stefan Lukić, Jelena Fužinato, Jovan Jović, Iva Kuzmanović, Jelena Mijić, Katarina Petrović

Kalendar je uređen način brojanja vremena i imenovanja određenih vremenskih perioda, uobičajeno dana. Kalendar je sistem organizovanja dana u društvene, religiozne, ekonomske ili administrativne svrhe. To se radi davanjem imena periodima vremena, tipično dana, nedelja, meseca i godina. Periodi u kalendaru (kao što su godine i meseci) su obično, mada ne neophodno, sinhronizovani sa ciklusom Sunca ili Meseca. Sam termin kalendar potiče od *calendae*, termina za prvi dan meseca u Rimskom kalendaru, što je povezano sa glagolom *calare* „pozivati”, u smislu „pozivanja” novog meseca kad se prvi put vidi. ■ Prvenstvena praktična upotreba kalendara je označavanje dana radi informisanja i/ili dogovaranja o budućim događajima i zapisivanja događaja koji su se dogodili. Dani mogu biti značajni zbog građanskih, religijskih ili društvenih razloga. Na primer, kalendar pruža način određivanja koji su dani religijski ili građanski praznici, koji dani označavaju početak i kraj poslovnih razdoblja. Kalendar se koristi i kao deo potpunog vremenskog sistema: datum i vreme dana zajedno određuju trenutak u vremenu. ■ Često se i komad papira ili kartona na kome je odštampan sistem datuma zove kalendar. ●

A calendar is an organised way of counting time and naming certain time periods, usually days. A calendar is a system for organising days for social, religious, economic or administrative purposes. This is done by naming periods of time, typically days, weeks, months and years. Periods in the calendar (such as years and months) are usually, though not necessarily, synchronised with the cycle of the Sun or Moon. The term calendar itself comes from *calendae*, a term for the first day of the month in the Roman calendar, which is related to the verb *calare* “to call”, in the sense of “calling” a new month when it is first seen. ■ The primary practical use of the calendar is to mark the day in order to inform and/or arrange future events and to record events that have taken place. Days can be significant for civic, religious or social reasons. For example, a calendar provides a way to determine which days are religious or civil holidays, which days mark the beginning and end of business periods. The calendar is also used as part of a complete time system: the date and time of day together determine the moment in time. ■ Often a piece of paper or cardboard on which the date system is printed is also called a calendar. ●

Izvor / Source: wikipedia.com



Jelena Fužinato, ..., *tako da smo otišli na plivanje. Decembar 2039*,
litografija, 20×28,5 cm, 2018.

Jelena Fužinato, ..., *so we went swimming. December 2039*,
lithography, 20×28,5 cm, 2018



sleva:
Nebojša Adamović, Bovon Kim i Stefan Lukić, *PNE*,
litografija, 30×42 cm, 2018.
Iva Kuzmanović, *Septembar*, litografija, 50×70 cm, 2018.

from left to right:
Nebojša Adamović, Bowon Kim and Stefan Lukić, *BCE*,
lithography, 30×42 cm, 2018
Iva Kuzmanović, *September*, lithography, 50×70 cm, 2018



Otvaranje Novogodišnje izložbe radionice litografije:
Kalendar za 2019. godinu

Opening of the New Year's exhibition of the lithography workshop:
Calendar for 2019



sleva:
Katarina Petrović, 17052016_0104UT21.22/f.77/r.23 *Jupiter_*
Katarina Petrović, 2019, litografija, 50×30 cm, 2018.
Jelena Mijić, *Umetnost treba da bude lepa, šarena i rukom rađena*,
litografija, 68×50 cm, 2018.
Jovan Jović, *Početak*, litografija, 73×60 cm, 2018.

from left to right:
Katarina Petrović, 17052016_0104UT21.22/f.77/r.23 *Jupiter_*
Katarina Petrović, 2019, lithography, 50×30 cm, 2018
Jelena Mijić, *Art Should Be Beautiful, Colourful and Handmade*, lithography,
68×50 cm, 2018
Jovan Jović, *The Beginning*, lithography, 73×60 cm, 2018



U10 VAN U10 / U10 OUTSIDE U10 - U10 VAN U10 / U10 OUTSIDE U10 - U10 VAN U10 / U10 OUTSIDE U10 - U10 VAN U10 / U10 OUTSIDE

ARE YOU HELPING
ARE YOU HURTING





prethodna strana:
Izložba *Zajednička značenja*, Nadežda Kirčanski,
Are you helping, are you hurting, sprej na zidu, 50×30 cm, 2019.
*Verbalni ispis apsorbovan sa zidova Bruklina, Njujork, originalno delo
uličnog umetnika Tonija Kohenspargera.

Izložba *U10 u aqb*, Marija Šević, *Milk*, ulje na platnu, 180×180 cm, 2017.

previous page:
Exhibition *Shared meanings*, Nadežda Kirčanski,
Are you helping, are you hurting, spray on the wall, 50×30 cm, 2019
*A verbal fragment absorbed from the streets of Brooklyn, NYC,
originally by the street-artist Toni Kochensparger.

Exhibition *U10 at aqb*, Marija Šević, *Milk*, oil on canvas, 180×180 cm, 2017



Izložba *Zajednička značenja*, Andrea Dramićanin, *Take my breath away*,
vakuumirana orhideja, promenljive dimenzije, 2019.

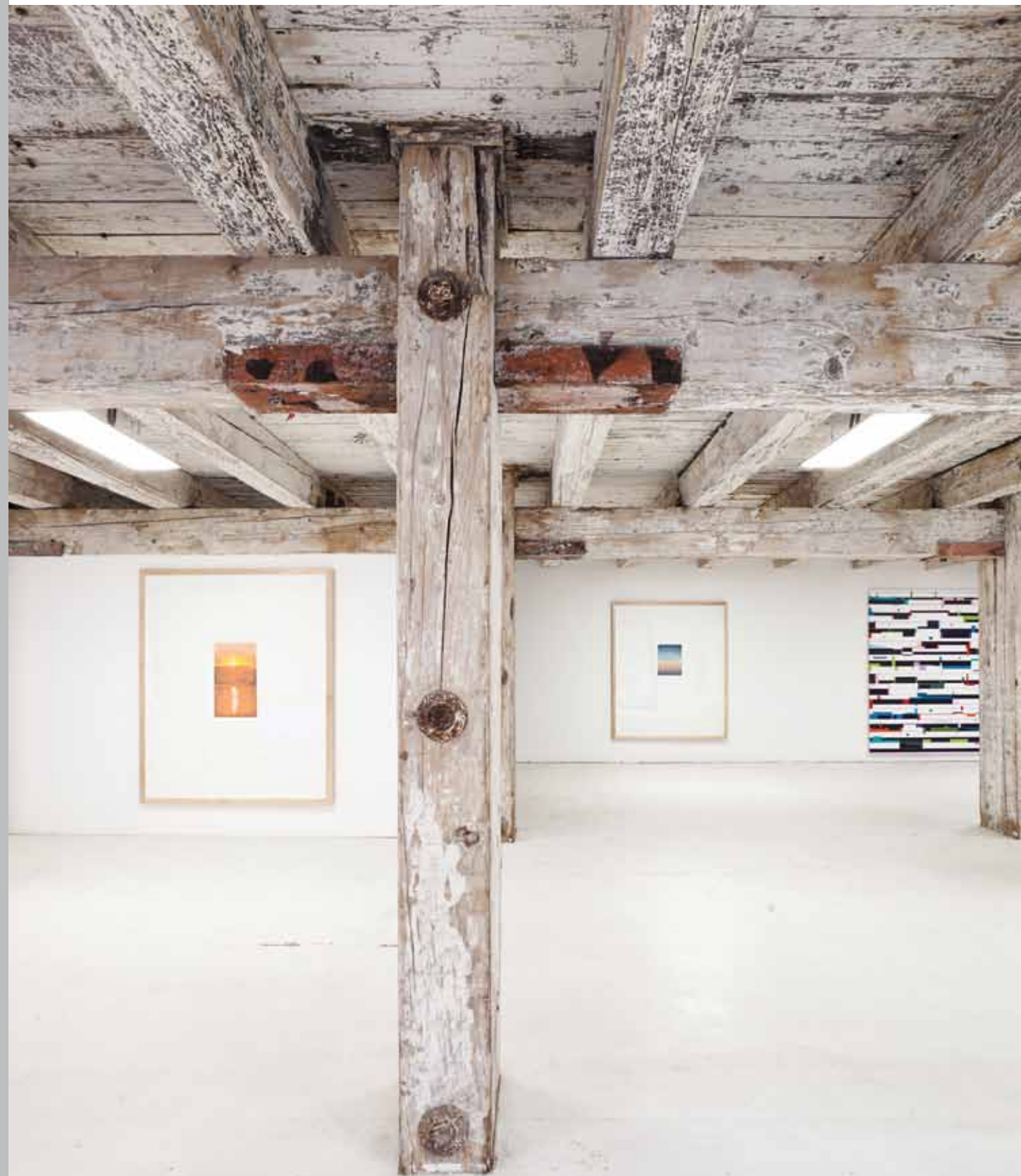
Exhibition *Shared Meanings*, Andrea Dramićanin, *Take my breath away*,
vacuumed orchid, dimensions variable, 2019

**Projektni prostor „aqb”, Budimpešta, Mađarska
/ aqb Project Space, Budapest, Hungary**

**Izlagači / Exhibitors: Lidija Delić, Nina Ivanović,
Sava Knežević, Isidora Krstić, Iva Kuzmanović,
Nemanja Nikolić, Marija Šević**

U10 je umetnički prostor iz Beograda koji je nastao 2012. godine kao reakcija na tadašnji nedostatak umetničkih institucija i izlagačkih prostora. To je nezavisni, neprofitni umetnički prostor posvećen predstavljanju i promociji mladih lokalnih umetnika. Od tada, U10 je postao nezaobilazno mesto na beogradskoj sceni savremene umetnosti i zahvaljujući brojnim saradnjama sa sličnim inicijativama iz regiona i inostranstva, teži da učini srpsku savremenu umetnost internacionalno vidljivom. ■ Umetnici koji čine kolektiv U10 su povezani zajedničkim načinom razmišljanja, sličnim pogledima na svet i kolektivizmom, ali u individualnoj umetničkoj praksi, svako razvija svoju ličnu poetiku. U svom slikarstvu, Nemanja Nikolić je počeo da razvija sopstveni način transponovanja filma, zvuka i muzike služeći se jezikom geometrijske apstrakcije. Njegov fokus nije na filmskom narativu, već na kinematografskim kodovima: kadru, rezu i ritmu njihovih međusobnih smenjivanja. S druge strane, Iva Kuzmanović koristi reference iz popkulture kako bi preispitala sećanje na svoje prvo erotsko iskustvo i stav prema sentimentalnosti uopšte, tako što stvara slike koje u isto vreme odaju poštu njenoj neosuđujućoj naivnosti i ironično je kritikuju. Marija Šević slika intimne, budoarske scene koje predstavljaju mlade ljude izgubljene u trenucima dokolice, zabave i beskrajnog noćnog života. Ona stavlja posmatrača u poziciju voajera, čineći ih saučesnicima u situacijama u kojima linija između zadovoljstva i destrukcije nije jasno definisana. ■ Umetnička praksa Lidije Delić se zasniva na intermedijском istraživanju odnosa između njenih unutrašnjih procesa i prostora koji je okružuju. Ona širi i preobražava unutarnje prostore, koji su sačinjeni od osećanja, snova, sećanja i mašte, kroz njihovo premeštanje u fizički prostor i atmosferu galerije. Fascinacije svakodnevicom i mestima koje je imala priliku da poseti, dokumentuje foto-aparatom i kasnije nacрта, navele su Ninu Ivanović da stvori monumentalne, ali ipak delikatne prostorne crteže od žice na kojima su prikazani urbani ili prirodni pejzaži koji predstavljaju neku vrstu dnevnika. Instalacije Isidore Krstić su takođe neka vrsta vizuelnog eseja, u kom ona pronalazi svoje slabosti, strahove i anksioznosti koji se tiču njenih sećanja i iskustava iz svakodnevnog života. Ona kroz gotovo ritualne pokrete interpretira i oblikuje ova osećanja u artefakte koji otelotvoruju njena nekadašnja osećanja i

U10 is an artist collective from Belgrade, Serbia. In 2012, as a reaction to the lack of sufficient supporting to art institutions and exhibition spaces, they initiated and opened U10 Art Space in Belgrade – an independent, non-profit exhibition space dedicated to supporting local emerging artists. U10 has since become a must-see in the Belgrade contemporary art scene and thanks to numerous collaborations with similar like-minded initiatives from the region and beyond, it aims to make Serbian contemporary art gain more visibility internationally. ■ The artists that form the U10 collective are bound by a common way of thinking, similar worldview and collectiveness, but in their individual artistic practices, they develop their own personal poetics. In his paintings, Nemanja Nikolić makes his own way of transposing film, sound and music using the language of geometric abstraction, focusing on the cinematographic codes: the frame, the cut and the rhythm of their mutual interchange, rather than on the film narrative. On the other hand, Iva Kuzmanović uses pop-culture reference to re-evaluate the memory of her first erotic experience and the attitude towards sentimentality in general by creating paintings that are simultaneously an homage to its non-judgmental innocence, and an ironic criticism of it. Marija Šević paints intimate boudoir-looking scenes that represent young people lost in moments of leisure, partying and the endless nightlife. She puts the viewers into the position of voyeurs, making them accomplices in situations where the line between pleasure and self-destruction is difficult to define. ■ Lidija Delić bases her practice on an intermedial exploration of relations between her inner processes and the spaces that surround her. She expands and transforms internal spaces of feelings, dreams, memories and imagination through their transposition into the physical space and atmosphere of a gallery. Nina Ivanović's fascination with everyday situations and places that she had a chance to visit, document with her camera and later draw, led her to create monumental, but at the same time delicate spatial drawings of urban or natural landscapes in wire that are a certain kind of diary. Isidora Krstić's installation is also a form of visual essay, where she looks into her vulnerabilities, fears and anxieties regarding her memories and experiences in daily life. She interprets and shapes these sentiments through a sort of a ritualistic gesture into artefacts that for her embody past feelings and recollections. Rather than looking back, Sava Knežević takes the future as his main theme. His work deals with the ability of individuals to create their own systems, in which they privately fantasise about what the future



slevo:
Lidija Delić, *Zalazak*, ulje na platnu, 140×170 cm, 2017.
Lidija Delić, *Zalazak*, ulje na platnu, 140×170 cm, 2017.
Nemanja Nikolić, *Nezaboravljen*, akril na platnu, 250×200 cm, 2018.

from left to right:
Lidija Delić, *Sunset*, oil on canvas, 140×170 cm, 2017
Lidija Delić, *Sunset*, oil on canvas, 140×170 cm, 2017
Nemanja Nikolić, *Unforgotten*, acrylic on canvas, 250×200 cm, 2018

sećanja. Pre nego da gleda unazad, Savi Kneževiću je budućnost glavna tema. Njegov rad se bavi sposobnošću pojedinca da stvori sopstveni sistem u kom može nasamo da fantazira o tome kako budućnost može da izgleda, iako ga to samo može dovesti do razočarenja.

■ Kroz motive ličnih prostora, svakodnevice, sećanja, budućnosti i intimnosti, umetnosti kao dnevnika, pop-kulture i stvaranja odnosa sa publikom, svaki od umetnika i umetnica koji čini kolektiv U10 stvara sopstvene narative koji mapiraju njihov lični prostor i iskustvo. Njihov prepoznatljiv kolektivni identitet, kao i raznolikost radova u pogledu medija i tema predstavljenih na zajedničkoj izložbi, daju dobar uvid u srpsku savremenu scenu mladih umetnika. ●

might be like, although it can only lead to disappointment. ■ Through motives of personal space, everyday life, memories, the future, intimacy, the artwork as a personal diary, pop-culture and establishing interaction with the audience, each artist of the U10 collective creates an own narrative that maps their personal space and experience. Their recognisable collective identity, as well as the diversity of works in terms of media and topic presented in a joint show, give a good insight into the Serbian emerging contemporary art scene. ●

Sanda Kalebić



Marija Šević, *Drink up baby*, ulje na platnu, 200×140 cm, 2017.

Marija Šević, *Drink up baby*, oil on canvas, 200×140 cm, 2017



Isidora Krstić, *Pink Nightingale*, instalacija (gips, glina, plastika, zavoji, iseckan kancelarijski papir, vuna, reflektivna površina, drvo), promenljive dimenzije; zvuk (dizajn zvuka: Piter Gabrijel), 5'58"; video, 1'00", 2018.

Isidora Krstić, *Pink Nightingale*, installation (plaster, clay, plastic, bandages, shredded office paper, woolen thread, reflective surface, wooden panel), dimensions variable; looped sound (sound design: Pieter Gabriel) 5'58", looped video, 1'00", 2018



sleva:
Iva Kuzmanović, *Kako sam prvi put u životu svesno doživela osećaj erotike zahvaljujući Emtiviju: Dejvid Bouvi, China Girl*, video instalacija, 180', VHS format, 2018.
Sava Knežević, serija radova *Individualne memorije*, digitalna instalacija, 2018.

from left to right:
Iva Kuzmanović, *The first time in my life that I have ever knowingly grasped erotic sensation thanks to MTV: David Bowie, China Girl*, video installation, 180', VHS format, 2018
Sava Knežević, *Individual Memories* series, digital installation, 2018



sleva:
Lidija Delić, *Zalazak*, ulje na platnu, 140×170 cm, 2017.
Nemanja Nikolić, *Nezaboravljen*, akril na platnu, 250×200 cm, 2018.
Nemanja Nikolić, *Koraci*, akril na platnu, 200×200 cm, 2018.

from left to right:
Lidija Delić, *Sunset*, oil on canvas, 140×170 cm, 2017
Nemanja Nikolić, *Unforgotten*, acrylic on canvas, 250×200 cm, 2018
Nemanja Nikolić, *Steps*, acrylic on canvas, 200×200 cm, 2018



sleva:
Nina Ivanović, *Šuma*, armatura, žica i sprej u boji, 430×218×0,8 cm, 2018.
Marija Šević, *Povratak prirodi I*, ulje na platnu, 200×140 cm, 2017.

from left to right:
Nina Ivanović, *Forest*, wire and spray paint, 430×218×0,8 cm, 2018
Marija Šević, *The Return to Nature I*, oil on canvas, 200×140 cm, 2017

**Galerija Škuc, Ljubljana, Slovenija
/ Škuc Gallery, Ljubljana, Slovenia**

Izlagači / Exhibitors: Milica Baltovski, Lidija Delić, Andrea Dramićanin, Nikola Grozdanović, Nina Ivanović, Nadežda Kirćanski, Sava Knežević, Isidora Krstić, Iva Kuzmanović, Nemanja Nikolić, Slavica Obradović, Marija Šević Kustos / Curator: Miloš Zec

Zajednička značenja su jedan od osnovnih aspekata našeg postojanja. Naši životi su isprepletani životima drugih, ili kako Pol Riker piše: „Životna istorija svakog od nas je sustignuta u istorijama drugih”. Učestvujući sa drugima u zajedničkom horizontu značenja, baštini-mo posebne vrednosti koje se poštuju u ovom horizontu.

■ Ova izložba je izgrađena na dijalogu i kroz dijalog. Hana Arent tvrdi da su prostor i institucije autoriteta ustanovljeni na svakom mestu gde se ljudi sastaju da zajedno delaju i razgovaraju. Oni koji su izolovani i ne učestvuju u zajedničkom životu, dobrovoljno gube svoj glas i postaju nemoćni. Posmatrajući samoorganizovanje kao proces koji preispituje ustaljene veze na kojima je naše društvo izgrađeno – između pojedinaca, grupa i institucija – „Zajednička značenja” otvaraju mogućnosti mišljenja različitih oblika kolektivne umetničke kreativnosti. ■ Verujemo da model rada kojim rukovode umetnici omogućava uspostavljanje nehijerarhijskih načina organizacije, kao i razmene znanja i resursa na otvoreno participativan način. Naše razumevanje termina „samoorganizacija” u kontekstu umetničkih praksi je ono koje pokazuje kako grupe, kolektivi, i druge mreže pojedinaca, mogu da rade i nezavisno od korporativnih struktura. ■ Ali da li je ovaj etos *zajednice-ispred-nadmetanja* održiv i sposoban da opstane u savremenom svetu umetnosti koji je vođen profitom? Da li se umetnici danas udružuju samo kako bi zajedno bili uspešniji na tržištu ili čisto iz razloga povećane vidljivosti i boljeg prisustva u dominantnom umetničkom eko-sistemu, koji se zatim ni ne preispituje? I kako, ako današnji korporativni jezik već uveliko koristi termine poput participacije, kolaboracije i kolektivnosti, možemo da očuvamo značenje tih reči, s obzirom na to da su one razvijene kao suprotnost svim onim vrednostima koje zastupa korporativni sektor? ■ Umetnički prostor U10 je samoorganizovani umetnički kolektiv koji se nalazi u Beogradu. Funkcioniše kao nezavisan prostor od 2012. godine, u sredini u kojoj neprofitne organizacije jedva da postoje i gde umetničko tržište i dalje nije postalo glavna struja koja usmerava lokalnu umetničku scenu.

Suštinski, kolektiv U10 pokreću novi društveni kontakti, stvaranje i održavanje uspešnih saradnji i

Shared meanings are a very basic aspect of our experience. Our lives are entangled in the lives of others, or, as Paul Ricœur writes: “the life history of each of us is caught up in the histories of others”. By participating with others in a shared horizon of meaning, we inherit specific values respected within this horizon. ■ The proposal for the exhibition is built upon and through dialogue. Hannah Arendt posits that spaces and institutions of authority are established in each place where people get together to act and converse. Those who isolate themselves or do not take part in the common life voluntarily lose their voice and become powerless. Seeing self-organisation as a process that challenges the fixed relationships our society is built upon – between individuals, groups and institutions – “Shared meanings” addresses the possibilities of different forms of collective artistic creativity. ■ We believe that the artist-run working model is one that maintains non-hierarchical modes of organisation; the exchange of knowledge and resources; and one which conducts artists’ decision-making processes along the lines of open participatory models. Our understanding of the term “self-organised” within the context of art practices is that it shows how groups, collectives, and other networks of individuals can operate independently from institutional and corporate structures. ■ But is this *community-over-competition* ethos viable and sustainable in the profit-driven contemporary art world? Do artists today merely come together in order to be more successful within the market, namely for the cause of greater visibility and higher presence within the dominant art eco-system, which is subsequently not even questioned? And how, if today’s corporative language already absorbed terms such as participation, collaboration and collectivity, can we still preserve the meaning of these words, since they were developed in opposition to all those values that corporate sectors stands for? ■ U10 Art Space is a self-organised artist-run space based in Belgrade. It has been operating as an independent actor since 2012 – in an environment where non-profit organisations barely exist and where the art market has still not become the main force driving the local art world. Social relationships, successful interactions, and participation are the driving force of U10 Art Space. Sometimes described as social artwork(s)^[1], artist run spaces revise the conventional professional image of an artist. They direct the attention to an artist as a social being, as well as to the production of art as a collective action. As an extension of this notion the exhibition brings together members of U10 collective (Lidija Delić, Nina Ivanović, Sava Knežević, Isidora Krstić (based



Isidora Krstić, *O distanci i disonanci*, instalacija, ram sa objektima: palma, drvo, glina, kolaž, tekstil; zvuk: tekst čitan kompjuterizovanim glasom, 2019.

Isidora Krstić, *On Distance and Dissonance*, installation, frame with objects: collage, toy palm, wood, clay, textile; sound: computer-spoken text, 2019

Nina Ivanović, *Fotografije u javnom prostoru – Ljubljana*, samolepljivi papir na zadnjoj strani uličnog znaka, različite dimenzije, 2019.

Nina Ivanović, *Photographs in public space – Ljubljana*, self-adhesive paper on the back side of a street sign, variable dimensions, 2019



participacija, kako u vođenju, tako i u radu kolektiva. Ponekad opisan kao participativno umetničko delo^[1], rad umetničkih prostora kojim upravljaju umetnici (*artist-run space*) zapravo kontinuirano preispituje konvencionalne definicije umetnika-profesionalca. Tako se skreće pažnja na umetnika kao društveno kolektivno biće, odnosno, na proces stvaranja umetničkih radova kao kolektivne delatnosti. Nastajući iz ove linije razmišljanja, na izložbi „Zajednička značenja” će biti prikazani zajednički radovi članova Umetničkog kolektiva U10 (Lidija Delić, Nina Ivanović, Sava Knežević, Isidora Krstić (koja živi i radi u Beču), Iva Kuzmanović, Nemanja Nikolić i Marija Šević) i pet umetnika koji su pozvani posebno za ovu priliku (Milica Baltovski, Andrea Dramićanin, Nikola Grozdanović, Nadežda Kirćanski i Slavica Obradović). Radeći kao grupa, ovih dvanaest umetnika otkrivaju „Zajednička značenja” kao formu okupljanja, gde svaki pojedinačni glas doprinosi procesu komunikacije. Ustanovljena propozicija tako stvara dinamičnu strukturu bez fiksnih tačaka i otvara mogućnosti za preispitivanje fundamentalnih aspekata kolaborativnog procesa, pri tom stalno imajući na umu da kolektivni rad ne može biti viđen isključivo kroz formu, već samo kao trud i stremljenje. ●

in Vienna), Iva Kuzmanović, Nemanja Nikolić, Marija Šević) with five artists that they have invited for this occasion (Milica Baltovski, Andrea Dramićanin, Nikola Grozdanović, Nadežda Kirćanski, Slavica Obradović). Working in a group, the twelve artists disclosed “Shared meanings” as a shape of assembly – where each one voice contributes to the communication process. This discovery creates a dynamic structure without fixed points and constitutes a space to renegotiate fundamental aspects of the collaborative process, all of that while keeping in mind that collective work cannot be foreseen as a form but only as an effort. ●

^[1]Artist-run Spaces: Nonprofit Collective Organizations in the 1960s @ 1970s, Gabriele Detterer & Maurizio Nannucci (eds.), Jrp Ringier, Zurich 2013.

^[1]Artist-run Spaces: Nonprofit Collective Organizations in the 1960s @ 1970s, Gabriele Detterer & Maurizio Nannucci (eds.), Zurich: Jrp Ringier, 2013.



Dear...

odozgo:
Lidija Delić, *Dear*, vez na tekstilu, 220×150 cm, 2019.
Sava Knežević, *Tri*, papir maše, instalacija,
promenljive dimenzije, 2019.

from top to bottom:
Lidija Delić, *Dear*, embroidery on textile, 220×150 cm, 2019
Sava Knežević, *Three*, papier-mâché, installation,
dimensions variable, 2019



odozgo:

Marija Šević, *U muzeju Gime*, ulje na platnu, 220×160 cm, 2019.
Milica Baltovski, *Ispao mi je aparat*, analogna fotografija odštampana
na papiru, 100×150 cm, 2018.

from top to bottom:

Marija Šević, *Dans le musée Guimet*, oil on canvas, 220×160 cm, 2019
Milica Baltovski, *My Camera Broke*, analogue photography printed on
paper, 100×150 cm, 2018



Iva Kuzmanović i Slavica Obradović, *Shared Meanings*,
in-situ instalacija: pesak, neonska svetla, digitalna grafika na tabletu,
promenljive dimenzije, 2019. (detalj)

Iva Kuzmanović and Slavica Obradović, *Shared Meanings*,
in-situ installation: sand, neon lights, digital graphics on a tablet,
dimensions variable, 2019 (detail)



Nina Ivanović, Sastanak povodom izložbe „Zajednička značenja”,
analogna fotografija, 2019.

Nina Ivanović, Meeting for the exhibition „Shared Meanings”,
analogue photography, 2019

**Galerija Reflektor, Užice, Srbija
/ Reflektor gallery, Užice, Serbia**

**Izlagači / Exhibitors: Lidija Delić, Nina Ivanović, Sava Knežević, Aleksandra Kovačević, Isidora Krstić, Iva Kuzmanović, Jelena Nikolić, Nemanja Nikolić, Tamara Spalajković, Emir Šehanović, Marija Šević, Darko Vukić
Kustos / Curator: Velimir Popović**

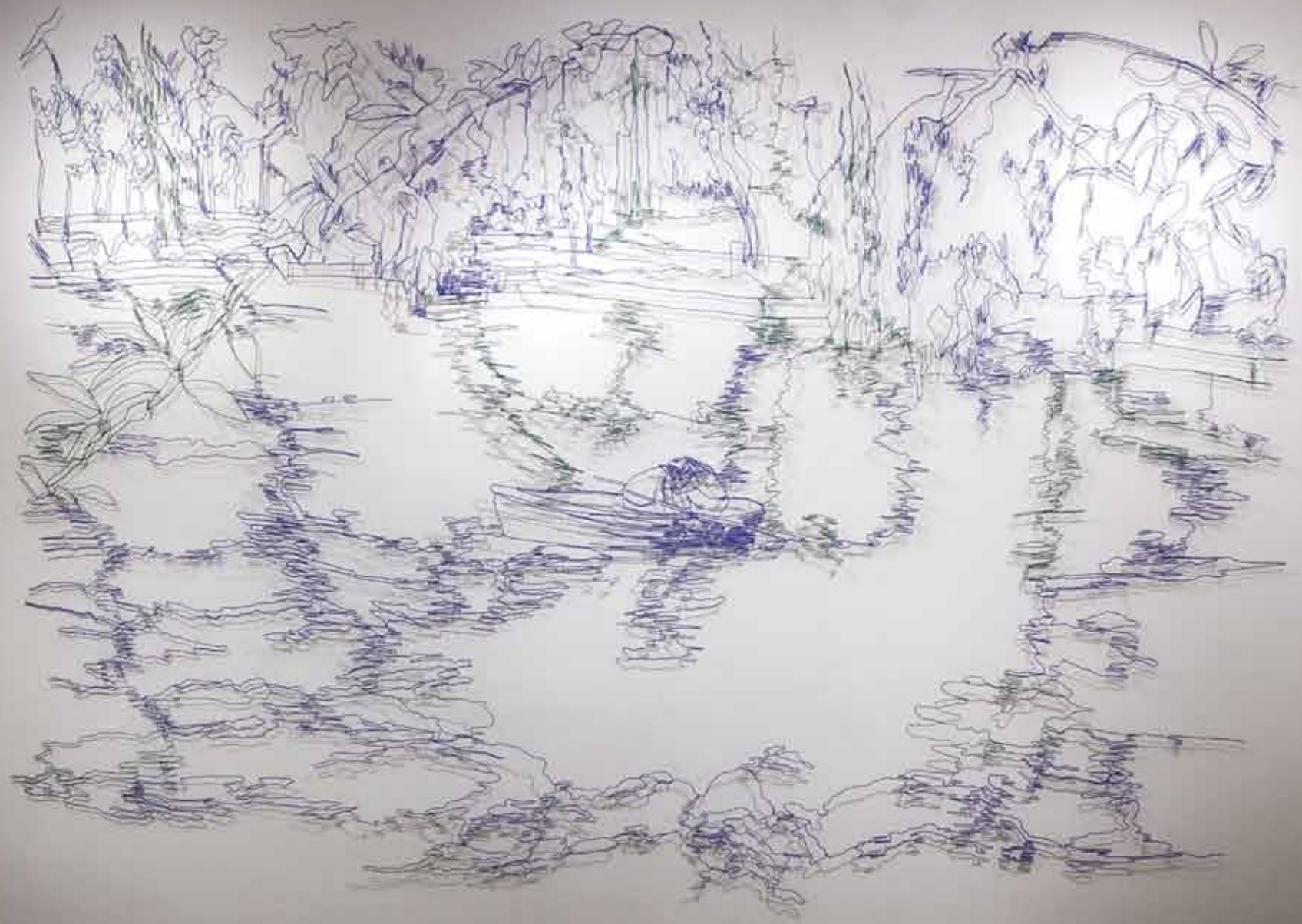
Izložba pod nazivom „odkuda/form from” užičkoj publici prikazuje radove umetnika članova kolektiva U10: Lidije Delić, Nine Ivanović, Save Kneževića, Isidore Krstić, Ive Kuzmanović, Nemanje Nikolića i Marije Šević. Pored članova pomenutog kolektiva, na izložbi će biti prikazani radovi Tamare Spalajković, Aleksandre Kovačević, Jelene Nikolić, Darka Vukića i Emira Šehanovića Esh-a. U ulozi kustosa je Velimir Popović. ■ Izložba predstavlja deo saradnje između UVUU-a (Udruženje vizuelnih umetnika Užice) i Umetničkog kolektiva U10, čiji je prvi deo bila postavka radova užičkih umetnika u Umetničkom prostoru U10, koja za cilj ima promociju mladih stvaralaca iz zemlje i inostranstva. ■ ■ Cilj ovog projekta je da se kroz (interaktivnu) komunikaciju između izlagača unutar Galerije Reflektor, sa svim njenim kontekstima, konfiguracijama i materijalnostima, postigne konstantna (re)konstrukcija posmatrača. ■ Svi izabrani radovi kao osnovu imaju strategije precizne konceptualne lokalizacije posmatrača, tačnije odlikuju ih pokušaji tačnog pozicioniranja nekog traga (u određenoj bazi podataka...) koji predstavlja *blueprint* za njegovu konkretizaciju. Otuda se interakcija između umetnika, pa i interakcija između radova koji su u galeriji kroz komunikacijske procese postavljeni, može definisati kao razmena logičkih obrazaca koja nastaje u susretu dva ili više modela. U trenutku naznačenog susreta, jedan model u odnosu na drugi postaje modus (načinstvo, način, način na koji nešto može biti izvedeno...) i prikazuje jasnu liniju senzualno-kognitivne realizacije određenog rada. ■ Pošto se galerijski prostor nalazi u bivšoj zgradi kasarne „Četvrti puk” i kao takav sadrži neizbrisive tragove jedne disciplinske institucije, možemo zaključiti sledeće: Moguće je postaviti izložbu tako da se vektori realizacije umetničkih radova poklope ili uzglobe sa ostacima vektora kasarne kao disciplinske ustanove koja je sada transformisana u galerijski prostor. Radna teza izložbe je: Afekat je razlika. ●

The exhibition titled “одкуда/ form from” presented the works of the U10 collective (Lidija Delić, Nina Ivanović, Sava Knežević, Isidora Krstić, Iva Kuzmanović, Nemanja Nikolić and Marija Šević) to the audience of the city of Užice (Serbia). Apart from members of the collective, the exhibition featured works by Tamara Spalajković, Aleksandra Kovačević, Jelena Nikolić, Darko Vukić and Emir Šehanović Esh. In the role of curator was Velimir Popović. ■ The exhibition was part of the cooperation between the UVUU (Association of Visual Artists Užice) and U10 Art Collective. The first part of the cooperation was contextualising the works of the artists from Užice at U10 Art Space. ■ ■ This project aims to continually “re-construct” the viewer by establishing (interactive) communication between the individual exhibitors featured at the gallery with the present contexts, configurations and materialities. ■ All works embody the strategy to precisely and conceptually localise the viewer; or the attempt of accurately positioning a trace (found in a particular database) as a blueprint for its materialisation. In this way, the interaction between the individual artists, together with the interaction between their respective works (positioned in space by observing communicational processes), could be defined as an exchange of logical frameworks between two or more models. ■ Having in mind that the exhibition space is located in former military barracks (the building of the IV regiment), and as such contains undiminished traces of the disciplinary institution that it was, we can draw the following conclusion: It is possible to put up an exhibition so that the trajectories of the individual artworks’ realisations ‘align’ or ‘conjoin’ with the trajectories of the disciplinary institution turned exhibition space. ■ The working hypothesis of the exhibition is: Affect is difference. ●



Emir Šehanović, *Tesan trenutak*, digitalna štampa na platnu, silikonsko vlakno, kanap, okrugli vijak s okom, 130×170×70 cm, 2017.

Emir Šehanović, *Tight Moment*, digital print on fabric, silicone fiber, rope, eye bolt screws with rings, 130×170×70 cm, 2017



Nina Ivanović, *Poljubac*, žica i sprej u boji, 400×300×0,3 cm, 2016.

Nina Ivanović, *Kiss*, wire and spray paint, 400×300×0,3 cm, 2016



Iva Kuzmanović, *Putovanje kroz bezizlaz*, prostorna instalacija:
neonska svetla, pesak, žica, promenljive dimenzije, 2019.

Iva Kuzmanović, *A Journey Through the No Way Out*, ambient
installation: neon lights, sand, wire, dimensions variable, 2019



Sava Knežević, *Heteronomičnost*, zemlja,
prostorna instalacija, promenljive dimenzije, 2019.

Sava Knežević, *Heteronomy*, dirt,
installation, dimensions variable, 2019



Think
Different.

Aleksandra Kovačević i Jelena Nikolić, *meetme@heaven*,
video instalacija, 105', 2017.

Aleksandra Kovačević and Jelena Nikolić, *meetme@heaven*,
video installation, 105', 2017



Marija Šević, *Mama i tata*, ulje na platnu, 220×160 cm, 2016.

- U10 - 2019 - U10 - 2019 - U10 - 2019 - U10 - 2019 - U10 - 2019 - U10 - 2019 - U10 - 2019 - U10 - 2019 - U10 - 2019 - U10 - 2019

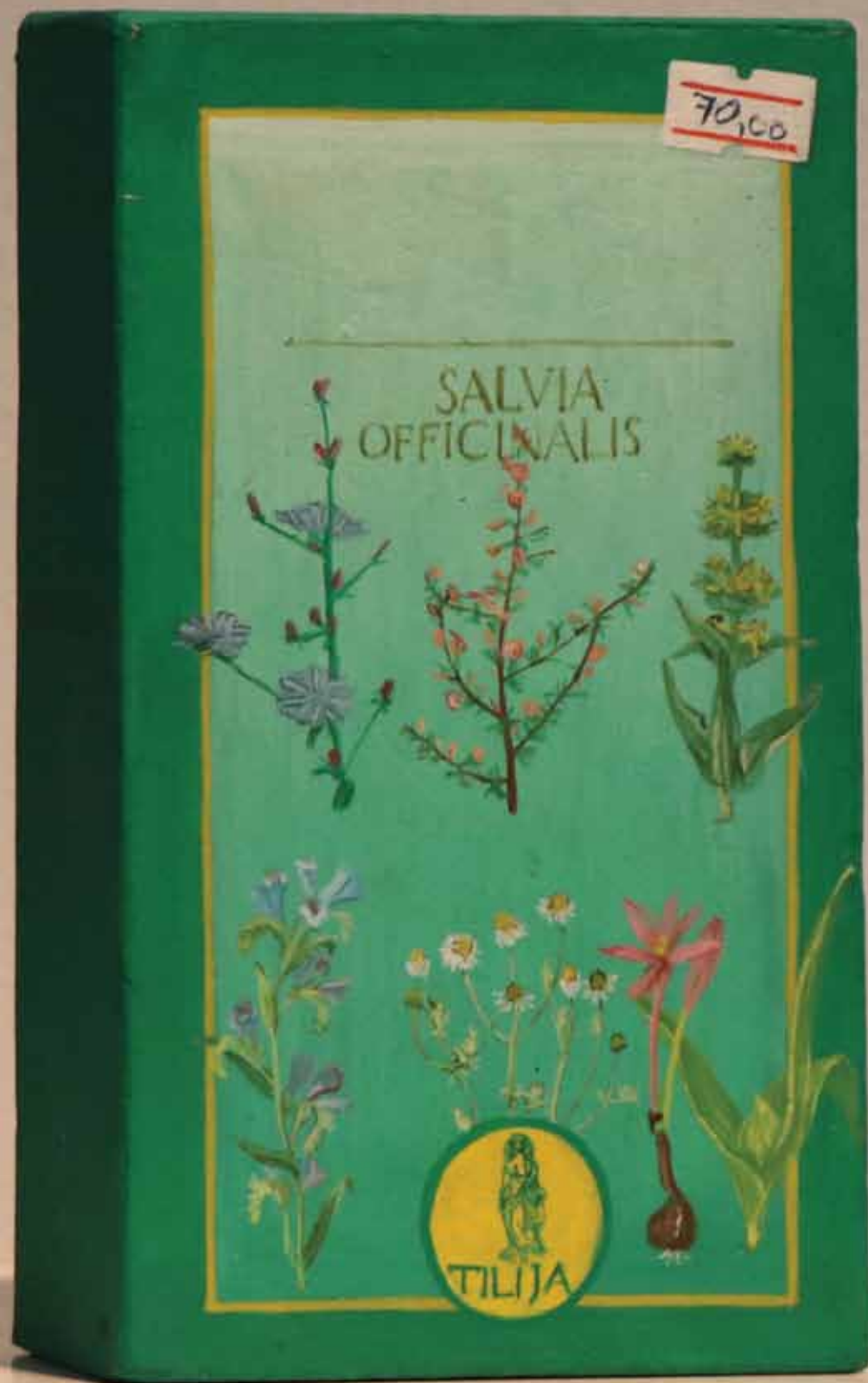


Marija Šević, *Mum @ dad*, oil on canvas, 220×160 cm, 2016

Izložba *Sve više i više misli o drugim mislima*, Driton Selmani,
Šta god da radiš, nemoj to da radiš, instalacija u prostoru,
katovana folija na kamionu, 350×250 cm, 2019.

Exhibition *More and More Thoughts About Other Thoughts*, Driton Selmani,
Whatever You Do, Don't Do It, site-specific installation,
vinyl cut letters on van, 350×250 cm, 2019





Izložba Masterpieces, Aleksandar Rakezić, *Bez naziva (Salvia Officinalis)*, gips, akrilik, 15×9×4 cm, 2018.

Exhibition Masterpieces, Aleksandar Rakezić, *Untitled (Salvia Officinalis)*, plaster, acrylic, 15×9×4 cm, 2018



Izložba Kawai.not, Bogdan Stefanović, *Goja jede bananu*, ulje na platnu, 130×200 cm, 2018.

Exhibition Kawai.not, Bogdan Stefanović, *Goya Eating a Banana*, oil on canvas, 130×200 cm, 2018.



Izložba *Send Me a Picture of Your Room*, Sofija Sadžakov,
A feeling of and, obojeni pesak, 400×300 cm, 2019. (detail)

Exhibition *Send Me a Picture of Your Room*, Sophia Sadžakov,
A feeling of and, coloured sand, 400×300 cm, 2019 (detail)



Izložba *Masterpieces*, Nina Jeftić, *Nika*,
 uljani pastel na papiru, 29×41 cm, 2019.

Exhibition *Masterpieces*, Nina Jeftić, *Nike*,
 oil pastel on paper, 29×41 cm, 2019



Izložba *Fool me once, shame on you. Fool me twice, shame on me*,
Romi Jedidija, *Anxiety Machine*, performans / instalacija, 2019. (detalj)

Exhibition *Fool me once, shame on you. Fool me twice, shame on me*,
Romy Yedidia, *Anxiety Machine*, performance / installation, 2019 (detail)

Izložba *Ako tvoja budućnost nije moja*, Nina Galić,
Paneli sa porukama posetilaca izložbe u U10, prostorna instalacija,
promenljive dimenzije, 2019. (detail)

Exhibition, *If your future is not mine*, Nina Galić,
Panels with messages left by the visitors of the exhibition at U10,
spatial installation, dimensions variable, 2019 (detail)





Izložba *Bliskost*, Tijana Radenković, *Bliskost*, agar i mikroorganizmi na objektima, promenljive dimenzije, 2019. (detail)

Exhibition *Closeness*, Tijana Radenković, *Closeness*, agar and microorganisms on objects, dimensions variable, 2019 (detail)

Bogdan Stefanović

Kroz odbojnost prema umetničkim idejama koje su postale dominantne nakon Drugog svetskog rata, kao i načinu funkcionisanja sveta u savremenom društvu, razvila se frustracija prema istim idejama koje se konstantno ponavljaju već skoro polovinu veka. Sa druge strane frustracije nalazi se dečiji um, koji svet želi da vidi van okvira i šablona, ali ne uspeva u tome. Dve dijametralno suprotne strane u jednu ruku dopunjuju jedna drugu, ali je u većini slučajeva dečiji um zarobljen frustracijom ne dozvoljavajući mu da pobegne van okvira logike i stvari nametnutih tokom godina. ■ Slike su produkt tih sukobljenih stanja uma koja zajedno, tokom kreativnog procesa, stvaraju meditativno stanje. Kroz slike možemo sagledati bezbrižnu energiju deteta koje kroz jednostavne crteže pokušava da odbaci sve nelagodnosti. Sam proces stvaranja može naći korelaciju u istočnjačkoj kulturi, gde postoji ideja *puštanja* stvari: ne vezivati se ni za šta, već biti otvoren ka svemu. Sama slika nema zadatak da postavlja tzv. *nebitna* pitanja ili da pokušava da *pametuje*. Ona postoji sama za sebe i kroz komunikaciju sa posmatračem stvara intimni odnos, jedinstven za svaku osobu. Distorzija na samim slikama predstavlja frustraciju i ima ulogu da poremeti to bezbrižno stanje uma. ■ Slike su rađene u jednostavnom maniru, kroz ravne, čiste površine popunjene intenzivnim bojama. Banana kao glavni karakter ima zadatak da se nosi sa frustracijama i da nas od njih štiti. ●

Starting with a resistance to ideas in art that have been dominant since the end of World War II, together with how the contemporary world functions, a certain frustration regarding these same, repetitive ideas arose. On the other hand, there is this childlike mind-set that wants to see the world outside of its limitations, but doesn't succeed at doing so. These opposing concepts on one hand complement each other, but in most cases the 'child's mind' is confined by the frustration of not being allowed to escape the frame of rationality and what it had been taught throughout the years. ■ Bogdan Stefanović's paintings are a product of those opposed states of mind that as a result of this duality also have a meditative quality. The KAWAI.NOT paintings allow the viewer to perceive the carefree demeanour of a child through simplified drawings that reference Zen culture and the idea of letting go as the best way to further prosper. The frustration is further depicted through the distortion of the perceived. The bright colours along with the 'primitive' drawings work together to create a joyful atmosphere and lead you and your mind in a state where you are able only to think about the painting itself, without having to answer any political or other questions that may arise, which have been posed many times in vain. ■ The paintings are executed in simple, clean and bright colours. The themes vary and stem from the artist's own imagination to well-known works of art. As the main character, the Banana represents a figure that deals with frustrations that come along the way. The Banana is there to protect us all. ●

Bogdan Stefanović, *Andeo*, ulje na platnu, 130×100 cm, 2018.Bogdan Stefanović, *Angel*, oil on canvas, 130×100 cm, 2018



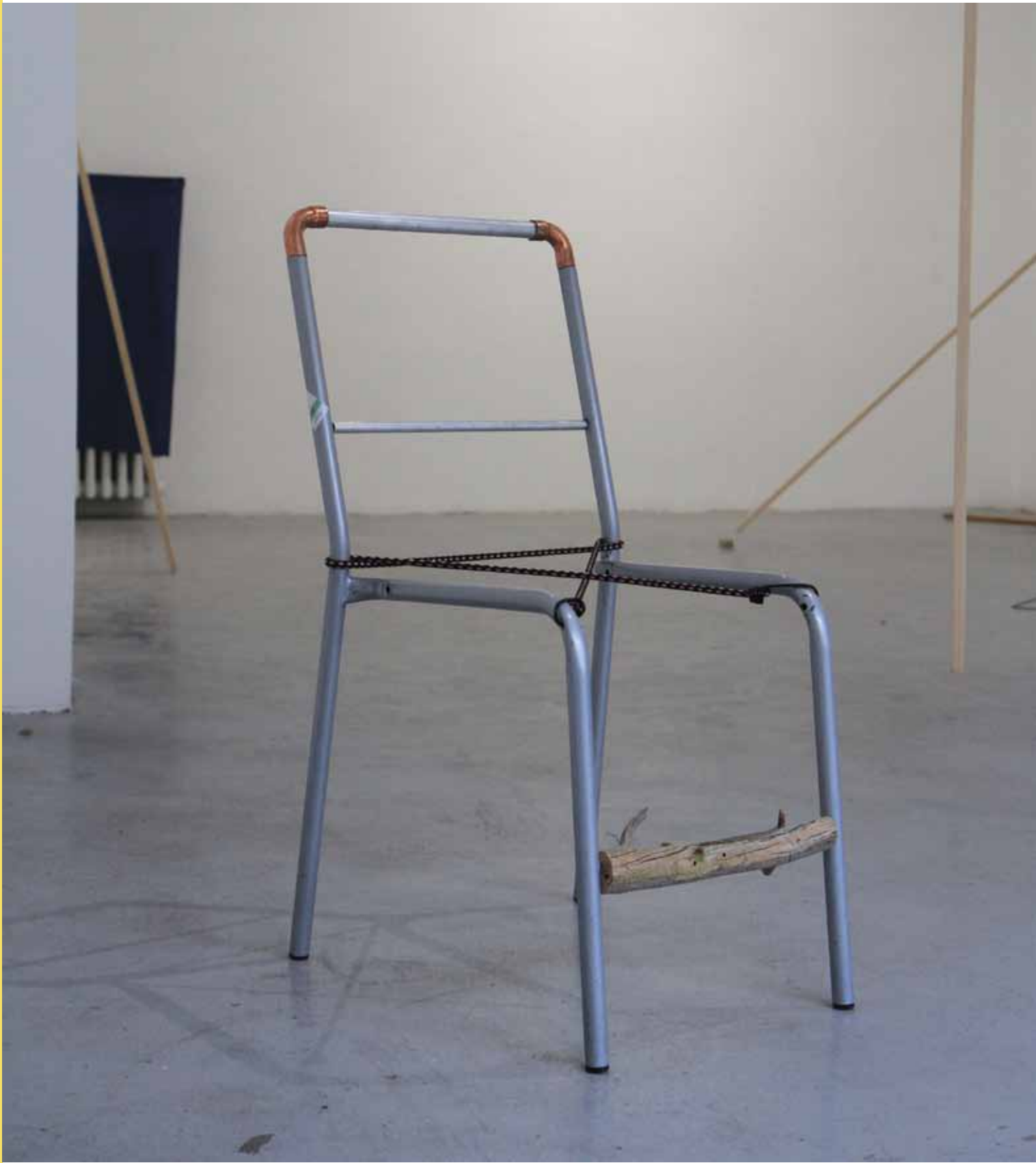
Bogdan Stefanović, *Kawai.not*, detalj postavke, 2019.

Bogdan Stefanović, *Kawai.not*, exhibition view, 2019

**Jasmina Grudnik, Guadalupe Aldrete,
Marko Marković, Marthin Rozo, Rafael Lippuner**

„Skrivena zajedništva” su stvari koje nas jedva drže na okupu, odbegli trenuci zapletenosti između živih bića u kompleksnom svetu. Ova zajedništva možda nisu direktno vidljiva, jer grade sama sebe i razvijaju se u interakciji, saradnji, takmičenju i željama koje nastaju između različitih bića i sredina. ■ Ana L. Cing piše o skrivenim zajedništvima u kontekstu svoje knjige „Pečurka na kraju sveta”, koja postavlja pitanje kako će izgledati život u kapitalističkim ruinama. Njena studija istražuje ruinirane industrijske pejzaže i nesigurne uslove za život, u kojima raste posebna vrsta pečurke koja za jedne ima najvišu vrednost, dok drugi uopšte ne cene njen poseban ukus. Ovaj primer služi kao postavka za niz globalnih procesa, koji vode do pejzaža punih zajedničkih uticaja, dok takođe otkrivaju i *drugost*. ■ „Skrivena zajedništva nisu isključivo ljudske enklave. Skrivena zajedništva nas ne mogu iskupiti. Skrivena zajedništva ne institucionalizuju dobro. Skrivena zajedništva nisu dobra za sve.” iz: Ana L. Cing „Pečurka na kraju sveta: O mogućnosti života u kapitalističkim ruinama” ■ Ovakav sticaj prilika služi kao vodič kroz vibracije Beograda. Pet internacionalnih umetnika traži skrivene stvari koje nas okupljaju na lokacijama u njihovim poljima delovanja, između sebe, njihovih korena i zemlje koja ih okružuje. Rezultati će biti izloženi u Umetničkom prostoru U10. ●

“Latent commons” are hidden, fugitive moments of entanglement between living beings in a complex world. These commons may not be directly visible, as they structure themselves and develop in interaction, cooperation, competition and desires between different beings and environments. ■ Anna L. Tsing writes about latent commons in the context of her book “The mushroom at the end of the world”, which puts into question how life in capitalist ruins would come to be. Her study explores ruined industrial landscapes and precarious livelihoods, where a special kind of mushroom grows that is of highest value for some, while others don’t appreciate its special taste. This serves as the setup for a variety of global processes, leading to a landscape full of mutual influences while also uncovering *otherness* on the way. ■ “Latent commons are not exclusive human enclaves. Latent commons cannot redeem us. Latent commons don’t institutionalize well. Latent commons are not good for everyone.” from: Anna L. Tsing, “The mushroom at the end of the world: On the possibility of life in capitalist ruins” ■ Constellations as such serve as a guide through the vibrations of the city of Belgrade. Five international artists look to uncover hidden commons on location in their respective fields, between themselves, their roots and the surrounding ground. The results will be displayed at U10 Art Space. ●



Rafael Lippuner, *Zamke* (br. XIII–XV), instalacija, mešoviti mediji, promenljive dimenzije, 2019. (detalj)

Rafael Lippuner, *Traps* (no. XIII–XV), installation, mixed media, dimensions variable, 2019 (detail)



Skrivena zajedništva, detalj postavke, 2019.

Latent Commons, exhibition view, 2019



Jasmina Grudnik, *Ulična anamneza, performativna intervencija i video*, 2019. (detalj)

Jasmina Grudnik, *Street Anamnesis*,
performative intervention & video, 2019 (detail)



Martin Roso, *List mi je pokazao put*, listovi, serija printova, mobilna aplikacija, promenljive dimenzije, 2018. (detalj)

Marthin Rozo, *A Leaf Showed Me the Way*, leaves, series of prints, mobile application, dimensions variable, 2018 (detail)

Nebojša Adamović, Dunja Ćorlomanović, Nikola Dimitrović, Katarina Đorđević, Kosta Đorđević, Nina Jeftić, Una Knežević, Jasna Konstantin, Ivana Kucina, Jovana Kulezić, Andrea Moračanin, Dunja Ožegović, Aleksandar Rakezić, Tomica Radulović, Vukašin Raduški, Anja Tončić, Katarina Vijatov

Na izložbi „MASTERPIECES” biće prikazani radovi master studenata Slikarskog odseka Fakulteta likovnih umetnosti u Beogradu u odabiru Umetničkog kolektiva U10. Sedamnaest mladih umetnika je pozvano nakon dvodnevne posete kolektiva fakultetu, a radovi su birani i postavka je osmišljena u saradnji i slobodnoj komunikaciji između umetnika i kolektiva. Cilj izložbe je, u skladu sa ciljevima Umetničkog prostora U10, predstavljanje i afirmacija mlade umetničke scene i pružanje prilike umetnicima najmlađe generacije da steknu iskustvo u samoj postavci i organizaciji izložbe, komunikaciji sa publikom i stručnom javnošću, kao i da se upoznaju i predstave na lokalnoj sceni. ●

“MASTERPIECES” presents the works of the Master students of the Painting department from the Faculty of Fine Arts in Belgrade, selected by the U10 Art Collective. After a brief and insightful visit to the faculty, the collective invited seventeen young artists to show their works within the exhibition setting made through a collaboration with the collective. The goal of the exhibition is, in accordance with the fundamental idea of U10 Art Space, to present and promote the young art scene and to give the opportunity to the artists of the youngest generation to gain experience in exhibition set-up and organisation, communicating with the public and professionals, and finally present themselves and their work to the local art scene. ●



Tomica Radulović, *Bez naziva*, ulje na platnu, 100×70 cm, 2018.

Tomica Radulović, *Untitled*, oil on canvas, 100×70 cm, 2018



Masterpieces, detalj postavke, 2019.

Masterpieces, exhibition detail, 2019



Masterpieces, detalj postavke, 2019.

Masterpieces, exhibition detail, 2019



Vukašin Raduški, *Bez naziva*, akril na stiroduru, 60×52 cm, 2019.

Vukašin Raduški, *Untitled*, acrylic on styrofoam, 60×52 cm, 2019

Stefan Đorđević

Na neki način, Kolos je *mainstream*. Kolos je deo pop kulture koju svi misle da predobro poznaju. Zato što je *cool*. Zato što je uzbudljiv. Zato što izgleda kao da nije *fake*. Zato što se dobro slika... ■ Sve te modrice, razbijene glave i nosevi, krv, znoj, tetovaže, duge kose, ćelave glave, gola tela u zanosu, mladost, ljubav, bratstvo, industrija, težak život, lagan život, bolji život, sam život. ■ Hm... ■ Hajdemo ponovo. ■ Kolos nije deo pop kulture, jer ga niko zapravo ne poznaje. Niko do Kolosa samog. On zna da je ćudljiv, da nije *cool*, da nije najpametniji, da nije prvi u vrsti. On zna da je nežan, neupotrebljivo nežan i ranjiv. On zna da je sramno romantičan, toliko da boli, više od pocepane arkade, više od slomljenog nosa, više od ruke pune zuba. On zna da nas neće uplašiti. On zna da je to što ima važno i da znamo zašto je važno. On zna da neće uspeti. On ne zna da nije *fake*, jer ne zna šta je *fake*. ■ Kolos je važan. Kolosu je važan. Važno je znati ko si i to ne zaboraviti. A Kolos zna ko je i nezaboravan je. ●

In a way, Kolos is mainstream. Kolos is a part of pop culture that everyone thinks they know oh so well. Because he’s cool. Because he’s exciting. Because he’s not a fake. Because he looks good on pictures. ■ All those bruises, cracked heads and noses, blood, sweat, tattoos, long hair, bald heads, naked bodies in ecstasy, youth, love, brotherhood, industry, a rough life, an easy life, a better life, life itself. ■ Hm... ■ Let’s start again. ■ Kolos is not pop, because nobody even knows him. Nobody but Kolos himself. He knows he’s quirky, that he’s not cool, that he’s not the smartest nor the first in line. He’s gentle, hopelessly gentle and vulnerable. He’s shamelessly romantic, so much that it hurts – more than a broken brow bone, or a broken nose, or a handful of teeth. He knows he won’t scare us. He knows that what he has means something, and that we know why. He knows he won’t make it. He doesn’t know he’s not a fake, because he doesn’t even know what a fake is. ■ Kolos is important. He means something to Kolos. You need to know who you are and never forget. And Kolos knows who he is, and he indeed is – unforgettable. ●



Stefan Đorđević, *Kolos – Downhill Underage*,
analogna fotografija, 40×60 cm, 2011–16.

Stefan Đorđević, *Kolos – Downhill Underage*,
analogue photography, 40×60 cm, 2011–16



Stefan Đorđević, *Kolos – Downhill Underage*, detalj postavke, 2019.

Stefan Đorđević, *Kolos – Downhill Underage*, exhibition view, 2019



Stefan Đorđević, *Kolos – Downhill Underage*, detalj postavke, 2019.

Stefan Đorđević, *Kolos – Downhill Underage*, exhibition view, 2019

Confluenze: Anja Dimitrijević, Paloma Leyton, Laura Santini

Šta znači „pomicanje prostora”? ■ Prostor koji se pomiče je prostor podložen promeni, koji menja svoj oblik iz jedne u drugu formu. Radi se o prostoru koji dobija novi smer na fizičkom i misaonom nivou. ■ Naše usmerenje je koncentrisano na filmsko zapisivanje fenomena prisutnosti i percepcije prostora, jer kako pejzaž uzrokuje pogled, tačka gledišta posmatrača je uzrokovana njegovom percepcijom i njegovim stavom. ■ Radovi Anje Dimitrijević, Palome Leyton i Laure Santini su prikazani kao prožimanja koja evociraju otelotvorenje i percepciju različitih prostora: vidikovac u Jerusalimu, javni trg u francuskom gradiću Nimu, prirodne sedimentacije stena u italijanskim planinama u Lesiniji, horizonti Argentine, Španije i Francuske, i teatralni apstraktni prostor koji je podložen imaginaciji i istraživanju novih formi. ■ Od momenta kada smo postale svesne da postoje sličnosti između naših video radova, odlučile smo da ih prikazemo u zajedničkom repertoaru. Iako imamo različite percepcije, povezuju nas istraživanja pojma vremena, razdaljine, geografije i merenja. Krećemo se usporeno kroz kompleksne pejzaže. Kroz fokus vezan za pojam opažanja želimo da pozovemo na slušanje i kontemplaciju materije koja nas okružuje, kao i materije koja se nalazi u našim telima. Kao ljudska bića, dok živimo, mi opažamo i delimo prostor. Takođe i u pokretu mi stvaramo prostor. Naša prisutnost stvara površinu koja je u isto vreme i mapa i putanja. Ovi nivoi stvaranja imaju svoj kontinuitet i postoje u vremenu. ■ U svim prikazanim radovima, tačka gledišta posmatrača/kamere je važan element same strukture. Slike raznih predela su u ovom slučaju povezane činjenicom da je opažanje takođe i registrovanje ili sakupljanje. Video je instrument s kojim se može preosmisliti prostor i s kojim se mogu podstaći novi efekti na njemu. ■ Vizuelne priče imaju moć da preoblikuju *mesta* u *prostore* tako što bude beživotne predmete. Naše istraživanje je fokusirano ne samo na sastavljanje hronološkog filmskog narativa, već i na različite elemente opažanja vremena („Déplacement d’atmosphère”, „Valle delle Sfingi”), istraživanje prostora koristeći telo i njegova čula kao instrumente („Valle delle Sfingi”, „Horizontes”), osmišljavanje javnog prostora na nov način koji je ili potpuno prazan ili multiplikovan ljudskim prisustvom („Déplacement d’atmosphère”, „Scopus”) i istraživanje apstraktnog prostora kao što je crni prostor teatra („Agrès-Sol”). ●

What does “shifting space” mean? ■ A space that shifts is a space that is subject to change, that fluctuates from shape to shape and from one formation to another, assuming new physical and conceptual directions. ■ Our interest is focused on filming the ways in which space is dependent on the phenomena of presence and perception, since the perception of a space requires the presence of an observer and this is in turn always influenced by perception and position. ■ The works of Anja Dimitrijević, Paloma Leyton and Laura Santini evoke the impressions and awareness of different spaces: a viewing point in Jerusalem, a public square in Nîmes, natural rock formations in Lessinia, the horizons of Argentina, Spain and France and a theatrical, abstract space that is susceptible to imagination and a research on new forms. ■ We became aware that our videos shared recurring ideas, so we decided to show them in one unique repertoire. While our ways of perceiving may vary, explorations of time, distance, geography and measurements are concepts that commonly emerge from our group. Our call to focus on perception is an invitation to listen and to contemplate, both to the matter that surrounds us as well as the matter that forms our bodies. As human beings, while we live, we perceive and we inhabit. We move slowly through a complex landscape, shaping the space as we go. The surface we create with our presence is both a path and a map, and these are our traces, framed within a time continuity. ■ In all the works presented, the point of view of the spectator/camera is an important element, since images of spaces are connected to the fact that perceiving is registering. And because visual stories have the power to transform spaces into places, the video is a tool that can modify space and introduce new qualities to it. ■ Our research does not only want to create chronological cinematic narratives, but to bring out different elements of the perceptions of time (“Déplacement d’atmosphère”, “Valle delle Sfingi”), to explore the field using the body and its senses as a tool (“Valle delle Sfingi”, “Horizontes”) to rethink public space as completely emptied on one hand, or multiplied by the human presence on the other (“Déplacement d’atmosphère”, “Scopus”); or, to explore the forms of abstract space in the blackness of a theatre (“Agrès-Sol”). ●

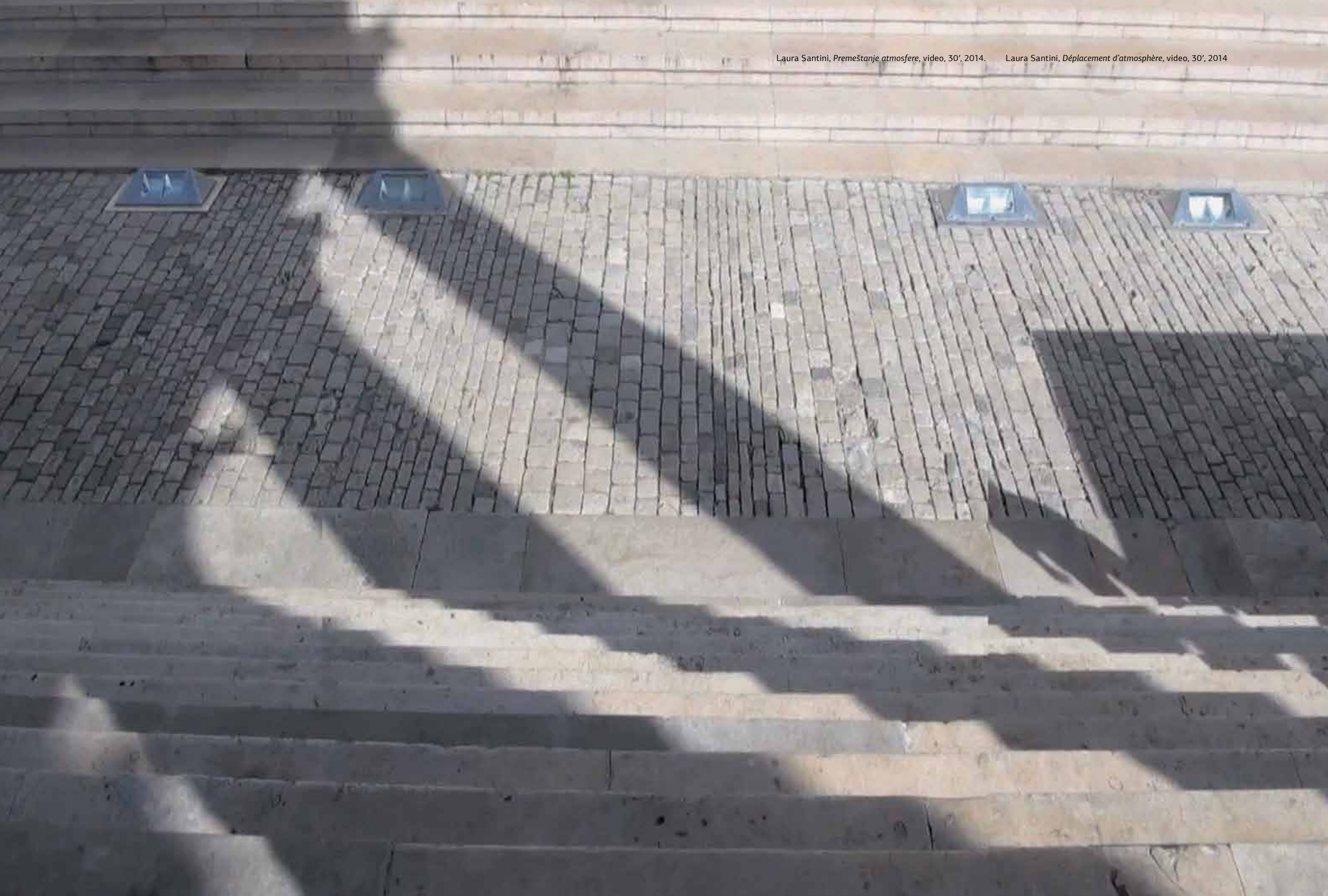


Anja Dimitrijević, *Valle delle Sfingi / Dolina sfingi*, video, 3’57”, crno-beli, stereo, 2017.

Anja Dimitrijević, *Valle delle Sfingi / Valley of the Sphinxes*, video, 3’57”, black and white, stereo, 2017

Laura Santini, *Premeštanje atmosfere*, video, 30', 2014.

Laura Santini, *Déplacement d'atmosphère*, video, 30', 2014





Paloma Lejton, *Horizonti*, kadrovi iz videa, promenljive dimenzije, 2018.

Paloma Layton, *Horizontes*, stills from videos, dimensions variable, 2018

Tijana Radenković

Pogledaj! Vratili su se! ■ *Već izvesno vreme ih nisam videla.* ■ Pa dobro, oni se i pojavljuju tamo gde ih ne vidimo. Najčešće. ■ *Onda bih više volela da ih uopšte ne vidim.* ■ Ali nisu oni za to krivi. Nije uvek lak zadatak opažati stvari iz jedne dublje perspektive. Trebalo bi da makar još jednom pokušaš. ■ *Radije bih rekla: oni su veoma dobri u sakrivanju.* ■ Misliš da to rade namerno? ■ *Ne znam. I nije me ni briga, da budem iskrena. Ali kada su izloženi tako direktno, ispred mog nosa, čini mi se da ima više smisla ako ih uopšte ne vidim. Tako su smrdljivi!* ■ Dozvoli mi da predložim nešto drugo. ■ *Kao šta, na primer?* ■ Svet, onako kako ga mi danas poznajemo, prikazuje nam se na različite i, često, vrlo složene načine, zar ne? U datom slučaju, možda je tvoje svedočenje ove različitosti i ove složenosti takvo da, u stvari, propuštaš neke važne detalje koji su, na jedan ili drugi način, oprečni u odnosu na linearnu perspektivu koju si do sada pratila. ■ *To znači da ja nisam dovoljno otvorena za nove perspektive dok si ti, na primer, mnogo sposobnija da ih doživiš na nekom do sada neviđenom nivou? Uz pomoć tvojih „savršenih” optičkih instrumenata?* ■ Ne. Ono što pokušavam da kažem je da si, na svom putu razumevanja sveta pojavnosti, možda naišla na neke... Kako da kažem... Neke prepreke. I one te sada sprečavaju da doživiš neke druge moguće svetove, koji se nalaze u tvom neposrednom susedstvu i zapravo su ti veoma bliski. ■ „*Neke druge svetove*” – *koje ja ne umem da iskoristim jer ne želim da pokleknem pred izazovima otvaranja novih horizonata? Umesto toga, ostajem zarobljena u „problemu” puke percepcije. Znači, ako te dobro razumem, ja sam nesposobna da vidim „stvarnost” stvari na ovom svetu u neposrednom okruženju vlastitog tela, samo zato što je ta tzv. realnost nepojmljiva ljudskim očima? Je li to ono što pokušavaš da kažeš?* ■ Ali mi sada gledamo u te „nepojmljive” stvari! One nisu toliko nevidljive koliko se to tebi čini. Zar ne umeš da ceniš moje pokušaje da dam smisao onome što, na osnovu tvojih upornih tvrdnji, predstavlja samo nekakvu glupost? ■ *Način na koji to radiš ne menja moj stav prema njima. Naprotiv, stvara mi samo osećaj neprijatnosti... Kontinuiranu nelagodnost. Čak i strah! Izgleda mi kao da su svuda i da ih mogu sresti bilo gde, kao da nas napadaju sa svih strana, bez obzira na to šta radimo, gde stojimo ili kuda se krećemo. Ovo stvarno prevazilazi moju maštu – i prosto me izluđuje!* ■ Da, oni se pojavljuju i ponovo se pojavljuju, kako im je volja. Ali znaj da naša uloga u ovom procesu nije mala. ■ *Zašto nas ne ostave na miru? I nađu neko drugo mesto za život?* ■ Šta misliš, kako oni nas vide, kako ti i ja izgledamo u njihovim očima? Da li misliš da oni cene naše „gostoprinstvo” ili bi radije potražili neko drugo sklonište? ■ *Mislim da si ti već preterala sa svojim gostoprinstvom, kako bi im dala mogućnost da budu „ispravno”*

Look! They are back! ■ *I haven’t seen them in a while.* ■ Well, their shapes are where we cannot see. Most often. ■ *Then I’d prefer not to see them at all.* ■ But it’s not their ‘fault’. Perceiving things at a deeper level is not always an easy task. You should give it another try. ■ *I’d rather say: they are good at hiding themselves.* ■ You think they do so on purpose? ■ *I don’t know. And I don’t even care, to be honest. But once they are put on display right in front of my nose, it makes more sense to me to keep them out of sight. They smell so bad!* ■ Let me suggest something else. ■ *Like what?* ■ The world as we know it manifests itself in different and often very complex ways, right? So, in your own way of witnessing this variety and this complexity you might have missed some important details, which – in one way or another – stand in opposition to the straight perspective you’ve been following so far. ■ *Which is to say: I am not open enough to new perspectives that you, for instance, have experienced on an unprecedented level? With the little help of your ‘perfect’ viewing tools?* ■ No. What I am trying to say is that, on your own route to understand the world of appearances, it may be that you have come across some... how to put it... some obstacles. And they prevent you from experiencing some other possible worlds, neighbouring your own. ■ *“Some other worlds” that I do not take advantage of, as an eye-opening challenge? Instead, they remain as my mere ‘problem’ of perception. So, if I understand you correctly, I am incapable of seeing the ‘reality’ of things surrounding my own body in this world, simply because this so-called reality is unperceivable by human eyes? Is that what you are trying to say?* ■ But we are looking at those “unperceivable things” right now! They are not as invisible as you understand them. Don’t you appreciate how I tried to make some sense out of what you insist to be just a nonsense? ■ *The way you do it does not change my attitude towards them. On the contrary, it creates the sense of discomfort. Perpetual discomfort. Even fear! They appear to be everywhere and anywhere, invading us from all sides, regardless of what you do, where you stand or where you move. This is beyond my imagination – it freaks me out!* ■ Yes, they appear and re-appear, as they like. And our own role in this process is not small. ■ *Why don’t they leave us alone? And find some other place to live?* ■ What do you think, how do you and I appear to them? Do you think that they appreciate our ‘hospitality’ or they’d rather look for another shelter? ■ *I think you’ve already exaggerated with your hospitaliy so to give them a ‘proper’ exposure: a dozen of shelters! This does not surprise me, however: you’ve always fencied providing structures, especially when it comes to the most bizarre objects at your disposal. This is strange. How can you even touch them?* ■ I am not touching them: we are touching each other, all the time. Subconsciously. We share the space where our

izloženi pogledu: napravila si tuce nekakvih skloništa! Ali znaj, to me nimalo ne iznenađuje: uvek si se upuštala u takve stvari, formiranje struktura, posebno kada su u pitanju najbizarniji objekti na raspolaganju. Stvarno si čudna. Kako uopšte možeš da ih dodiruješ? ■ Ne dodirujem ja njih: mi se stalno dodirujemo, dotičemo jedni druge. Podsvesno. Mi, u stvari, delimo prostor u kome naša tela zajedno borave. Harmoničan boravak, rekla bih. Ali bez emocija... ■ *Pokušavaš da budeš duhovita, ha?* ■ Ne. Ozbiljna sam. Sve je to povezano sa različitim načinima života i kako se odnosimo prema tome. Naš odnos je, u najmanju ruku, veoma profesionalan. Ali je i prilično lične prirode. ■ *Pa šta?* ■ Pa ništa. Radi se o sledećem: kako se približiti svetu pojavnosti na radikalno drugačiji način. ■ *Ali pogledaj ih! Bože, pa to je čitava kolonija!* ■ Haha! ■ *Izgleda kao da nas napadaju... I to sa svih strana. Za mene je to neka vrsta okupacije!* ■ Pitanje je: ko je kolonizovao koga i pod kojim izgovorom? ■ *Mrzim ih. Tako su zarazni i osećam se bolesno. Ovo je previše – oni su posvuda, mislim da ih mogu osetiti čak i ispod kože! Tako su ružni. Molim te, pusti me, hoću da idem odavde.* ■ Čekaj. Nemoj biti tako negativna, nema potrebe za podgrevanjem paranoičnih fantazija. Ono što sada govoriš, vraća nas na dobro poznati teren – formiranje strahova u detinjstvu, koje većito podstiču odrasle neznalice (naravno, iz određenog razloga – strahovi su uvek bili jednostavan način da nas neko drži pod svojom kontrolom; i ostalo je tako). Ali u međuvremenu smo odrasli, zar ne? I ne želimo da ponavljamo greške iz detinjstva, slažeš se? Hajde da pristupimo ovoj intimnoj neobičnosti na drugačiji način. ■ *Nemam pojma o čemu pričaš...* ■ Razmišljaj o drugom u odnosu od sebe. I o „strahovitim” prikazima istine koja ima veze s tim. Kao što i sama znaš, kroz istoriju su ljudi, nažalost, imali iznenađujuće ograničenu sposobnost da razumeju druga bića, bilo da je u pitanju čovek ili životinja. U najgorem slučaju, ove dve kategorije su bile zamenljive – i to u meri u kojoj se neke grupe ljudi tretiraju lošije i od životinja, čak i danas. Da li treba da te podsetim na najočiglednije primere? ■ *Ne, nastavi. Ne volim da se prisećam devedesetih godina...* ■ U svakom slučaju, ti primeri obuhvataju kako nedostatak empatije i emocionalne inteligencije, tako i nedostatak osećaja krivice. Ignorisanje svega toga ponekad može do vesti do drastično ograničenih razmera mišljenja. Zauzvrat, takvi (ograničeni) horizonti mogu da izazovu procese kojim sebe i drugoga možemo doživeti na ugrožavajuće pogrešan način (sve to može da završi nepredvidivim, čak i tragičnim posledicama, ako mogu da dodam). Molim te, pogledaj samo još jednom ova moja „skloništa”. Pogledaj kako se oni koji u njima borave razmnožavaju i šire u prostoru. Ali to ih, pred ljudskim okom, ne čini ništa manje lepim i privlačnim. Čak i ako

bodies delve, together. In a sort of harmony. Without feelings, though. ■ *You are trying to be funny, ha?* ■ No. I’m serious. It’s all about the many ways of being, and how we approach them. Our relationship is very professional, to say at least. But also – quite personal. ■ *So?* ■ So, how about approaching the world of appearances in a radically different way? ■ *But look at them! My God, it’s a colony!* ■ Haha! ■ *It seems like they are invading us... from all sides. A kind of occupation.* ■ The question is: who’s been colonizing whom, and under which pretext? ■ *I hate them. They make me feel sick. This is too much – they are all around the place, I think I can even feel them under my skin! They are so ugly. Please, let me go.* ■ Wait. Don’t be so negative in fuelling your paranoid fantasies. What you are saying brings us back to the familiar side of our childhood phobias, always nurtured by some ignorant adults (of course, for their own purposes – that was an easy way to keep us under their control, for a long while). But we have grown up meanwhile, haven’t we? And we do not want to repeat their mistakes, right? Let’s approach this intimate strangeness in another way. ■ *I have no clue what you are talking about...* ■ Think about the other of your own self. And about the ‘fearsome’ displays of truth related to it. Throughout history, people have unfortunately had a surprisingly limited capacity to understand other beings, be it human or non-human. In worst cases, these two categories have been interchangeable – to the extent that some groups of people are treated worse than animals, even today. Do I need to remind you of the most obvious examples? ■ *No, go on. I don’t like remembering the nineties...* ■ In any case, those examples encompass the lack of empathy, of emotional intelligence, and the sense of guilt alike. Ignoring them may sometimes lead to drastically limited horizons of thought. In turn, such horizons are able to provoke processes of perceiving both oneself and the other in a dangerously misleading manner (ending up with unforeseen and even tragic consequences, if I may add). Just look at my ‘shelters’ again, please. Look how their inhabitants are expanding, in number and size. But this does not make them less beautiful and attractive to human eye. And even if they smell, they still make an inevitable part of our environment. ■ *Things are clear: they’ve never been invited here. And they keep settling down regardless.* ■ Why not welcoming their alleged strangeness as an extraordinary feature of our own ‘normality’ (despite all self-defense measures undertaken for the sake of our so-called well- being)? Think about this: how much the fact that we can now see all those anonymous, ‘invisible’ creatures help us broaden our cognitive space? How much their ‘occupation’ of our physical space can tell us about the intertwined, mutually enhancing encounters between

emituju mirise, i dalje su neizbežan deo našeg okruženja. ■ *Stvari su jasne: nikada ovde nisu bili pozvani. A oni, bez obzira na to, nastavljaju da se naseljavaju i šire.* ■ Zašto ne pozdravimo njihovu navodnu nastranost kao izvanrednu karakteristiku naše „normalnosti” (uprkos svim merama samoodbrane preduzetim radi našeg tzv. blagostanja)? Razmisli o tome. Sada možemo da vidimo sva ta anonimna, „nevidljiva” stvorenja: koliko nam ta činjenica pomaže da proširimo naš kognitivni prostor? Koliko nam ta njihova „okupacija” našeg fizičkog prostora može reći o međusobno isprepletanim (i potencijalno unapređujućim) susretima između navodno nepovezanih mikro-i makro-kultura? ■ *U njima nema ničeg kulturnog – oni su čisto varvarska i primitivna stvorenja! Zar ti nije muka od njih? Za mene, oni izgledaju tako ružno. Zapravo, oni su tako tamni i tako ružni da bih ih najradije istrebila – jednom zauvek. Ili bih izbegavala da razmišljam o njima koliko god je to moguće. Prestanimo s ovim. Molim te. Ne želim da znam o njima. Paraziti!* ■ To je neka vrsta „zvanične izjave”? ■ *Da.* ■ Moram ti priznati da zvuči prilično rasistički – i naivno: oni su deo sveta u kojem živimo, oni su deo naših vlastitih tela. Na neki način, oni parazitiraju na našim telima, ali oni daju i nove živote! I upravo zbog toga treba ih smatrati *skoro ljudskim bićima*, ako bas želiš to da čuješ. I nijedna „crna” ili „bela” verzija naše navodno superiorne realnosti i blagostanja nikada ne bi mogla zameniti jednu jednostavnu činjenicu. ■ *A to je?* ■ Osnovna potreba da se *njihovo* postojanje tretira na podjednakom nivou s našim *vlastitim*. ■ *Hmmm....* ■ Čekaj, nisam završila. Naša je dužnost, kao ljudskih bića, da priznamo njihov status radi zajedničkog blagostanja u budućnosti. Ovo možda nije „zdrava” budućnost, u čisto naučnom smislu, ali treba da nastojimo da razvijamo jednu inkluzivniju *ekologiju znanja*. Stoga, ja ne vidim njihovu „komšijsku” prisutnost kao nekakav problem (a to je upravo ono u šta su mnogi pokušali da nas ubede, svim mogućim sredstvima). Nikada nisam verovala u savršeno čista, bela tela u poređenju sa onim telima koja su osuđena da ostanu zauvek „prljava” i tamna. Umesto toga, ja pokušavam da vidim sve nas – uprkos našim očiglednim razlikama (naznačila si samo nekoliko, više ne bih da komentarišem ovu šemu podele zasnovanu na boji, ako se slažeš) – kao uzorke jednog te istog organizma, u potrazi za uzajamno bogatijom koegzistencijom. ■ *Jesi li ti luda? Da li si videla kako narastaju tokom vremena, posvuda? I to na našoj teritoriji! Kao plesni, proširili su se i otimaju svaki milimetar od nas! Halapljiva čudovišta – i sada bi ih trebalo prihvatiti kao „gazde” naših prostora!* ■ Misliš: naših vlastitih tela? ■ *Prokleti paraziti...* ■ Tvoje telo nije samo tvoje. ■ *E, nije ni tvoje...* ■ Nikada ne koristim isti sunder dva puta. A ni ti ne bi trebalo to da radiš. I problem je rešen. ■ *Ali oni će ponovo doći, bez obzira na to koji prah stavljam na lice pre nego što izađem na ulicu.* ■ Možda je vreme da se skinu „maske”

apparently unrelated micro- and macro- cultures? ■ *There is nothing ‘cultural’ about them – they are purely barbarian and primitive! Aren’t you sick of them? They look so ugly to me. Actually, they are so dark and so ugly that I’d preferably have them exterminated – once and for all. Or avoid thinking about them as much as possible. Let’s stop. Please. I don’t want to know anything about them. Parasites!* ■ That’s a kind of ‘statement’? ■ Yes. ■ Sounds pretty racist to me – and also naive: they are part of the world we live in, they are part of our own bodies. In some ways, they are parasiting upon our own bodies, but they are also giving new lives! And exactly because of that we should consider them as *almost human*, if you wish. And no ‘black’ or ‘white’ version of our own, supposedly superior reality of well- being could ever compensate for one simple fact. ■ *Which is?* ■ The basic need to acknowledge *their* existence on equal terms with our own. ■ *Hmmm....* ■ Wait, I’m not done. It is our duty, as human beings, to *recognize* their status for the sake of a common well-being in the future. This might not be a ‘healthier’ future, in purely scientific terms, but we should aim at developing a more inclusive *ecology of knowledge*. Therefore, I do not see their ‘neighbouring’ presence as a problem (which is exactly what many have tried to convince us about, by all possible means). I’ve never believed in perfectly clean, white bodies in comparison to those that are doomed to remain ‘forever dirty’ and dark. Instead, I tend to see all of us, despite our apparent differences (you’ve named just a few, I’d prefer not to comment further on this color-based division scheme, if you agree) as specimens of one and the same organism – in search for mutually beneficial *co-existence*. ■ *Are you crazy? Have you seen them growing over time, all over the place? Our place! Like mould and mildew, they’ve been expanding and grabbing every single millimeter from us! Rapacious monsters – and now I’m supposed to accept them as ‘landlords’ of our own lands!* ■ You mean: of our own bodies? ■ *Damn parasites...* ■ Your body is not itself. ■ *Nor is yours...* ■ I do not use the same cotton sponge twice. Neither should you. And problem solved. ■ *But they will come again, no matter which powder I put on my face before going out.* ■ Perhaps it’s time to take off the ‘masks’ we have been wearing for a long time, believing that they could make us look better in the eyes of a beholder. Perhaps it’s time to wash our faces from constructed ‘truths’ about ourselves and the others, from master lies and dogmas that have kept us locked within the world of our presumably superior, untouchable interests, always at the expense of every ‘invisible’, ‘marginal’, or ‘inferior’ minor element in our most immediate surroundings. ■ *Speaking of interests, is this the so-called method you’ve been conceiving in order to trigger my attention, once again, about the subject of your own interests in*

koje nosimo već dugo vremena, verujući da nam mogu pomoći da izgledamo bolje u očima posmatrača. Možda je vreme da speremo s lica konstruisane „istine” o sebi i o drugima, od velikih laži i dogmi koje nas drže u okovima naših navodno superiornih, nedodirljivih interesa, uvek na račun svakog „nevidljivog”, „marginalnog” ili „inferiornog” manjinskog elementa u našem neposrednom okruženju. ■ *Kad već govoriš o interesima, da li je ovo takozvana METODA kojom si planirala da ponovo privučeš pažnju o „divljim životinjama”, omiljenom predmetu tvojih interesovanja?* ■ Sve neudomljene grupe živih organizama imaju pravo da traže svoju životnu zonu u meri u kojoj ovaj čin ne narušava nečiju dobrobit. U stvari (a biologija ovde igra svoju ulogu, takođe), nema smisla braniti, tako reći, „etnički čistu” telesnu teritoriju kao isključivo ličnu i prirodom datu. Rekla bih da postoji nešto što možemo, možda, i naučiti od ove „kolonije” (kako si ti to nazvala) koja okupira sve oko sebe – uključujući i tvoju četkicu za zube. Za mene je mnogo značajnije da se ovo učenje razume u smislu interkulturalnog suživota, pre nego samo kao moje interesovanje za „divlje životinje”. Ja, svakako, ne mogu sprečiti ljude da gledaju sa omalovažavanjem i gađenjem na organizme koje ti isti ljudi imaju tendenciju da vide kao jednostavno patogena bića, ili „čudovišta” opasna po život. Ali, što se mene tiče, ja održavam bliskost sa tim organizmima, držim se blizu njih, na skoro intiman način. Za mene je to način učenja o svetu koji delimo, kao i način da se prizna i prihvati njihovo pravo da egzistiraju na ovom svetu onakvi kakvi su: naši neizbežni saputnici, nezaobilazni gosti i čak dobrodošli prijatelji, čije je prisustvo (i dugovečnost!) podstaknuto upravo toplotom naših živih tela, ali i neživim objektima sa kojima su naša tela u svakodnevnom kontaktu. I veruj mi, kad ti već ponovo govorim istu stvar, bez obzira koliko tebi to glupo zvučalo: tvoje telo nije samo. To je zajednička teritorija na kojoj se akumulira nama ranije nepoznato znanje, i to zajedno sa mikroorganizmima – svim onim neizbežnim i jedva vidljivim, mada izuzetno moćnim „gostima”. Oni nas mogu naučiti nečem novom: novim načinima življenja zajedno, u svetu koji je sve više otuđen. Na kraju krajeva, UČENJE nije ništa drugo nego lično iskustvo poremećaja – poremećaja koji nastaje kroz pukotinu u našoj rigidno uspostavljenoj percepciji sveta. ●

‘wildlife’? ■ All undomesticated species have the right to claim their own living territory to the extent that this act does not harm either side’s wellbeing. As a matter of fact, and biology also comes here into play, there is no sense in defending, so to say, an ‘ethnically clean’ corporeal territory as exclusively one’s own and as naturally given. I’d say there is something we could, possibly, learn from this ‘colony’ (as you’ve named it) occupying everything around – including your own tooth-brush. And for me, it is much more significant that this learning is understood in terms of intercultural co-existence than a mere interest in wildlife. I cannot prevent people from looking down, and with disgust, at organisms they tend to see as simply pathogens, life-threatening ‘monsters’. But I keep myself close to them, in an almost intimate manner, as a way of learning about the world we share – and by recognizing their right to be in this world as they are: our inevitable companions, the unavoidable guests and even welcome friends, whose presence (and longevity!) is incited by the warmth of our living bodies, or by non-living objects we get in contact with on a daily basis. And trust me when I am telling you again, no matter how silly it may sound to you: your body is not itself. It’s a shared territory where previously unknown knowledge may be growing, together with microorganisms, those uninvited and hardly visible though extremely powerful ‘guests’. They may teach us something new about the ways of living together, in a world all the more alienated from itself. In the end, LEARNING is nothing else but a personal experience of disorder through the crack in our rigidly established perception of the world. ●

Marko Stamenković





Tijana Radenković, *Bliskost / Mi nismo samo Mi*,
video projekcija, 9'28" / 16'6", 2017/2019.

Tijana Radenković, *Closeness / We Are Not Only Us*,
video projection, 9'28" / 16'6", 2017/2019



Tijana Radenković, *Bliskost*, agar i mikroorganizmi na objektima, promenljive dimenzije, 2019.

Tijana Radenković, *Closeness*, agar and microorganisms on objects, dimensions variable, 2019

Danilo Stojanović

Veoma mi je teško da rečima opišem o čemu je ova izložba jer nisam previše dobar u objašnjavanju sopstvenih radova. Ali ipak ću pokušati. Ideje i procesi koje istražujem u svom slikarstvu se uvek sjedinjuju u nešto drugo i tako bivaju preneseni na površinu platna. Obično počinjem s određenom misli, predstavom, fotografijom, ili bilo čime što mi privuče pažnju. Rastavljajući ih, prisvajam samo detalje za koje me zanima da ih izvadim iz konteksta, i potom stavim u novi. Prvobitna predstava je zatim odbačena, a slika nastavlja svoj život. Više sebi ne postavljam nikakva pitanja, već samo radim. Znam, znam da sve ovo zvuči kao pregršt besmislica, ali, dragi čitaоче, za mene je ovo od krucijalnog značaja, tako da ostani sa mnom još koji trenutak. Slike koje su izabrane za ovu izložbu su iz različitih „perioda” (iako mrzim ovu reč, ona mi jedina pada na pamet). Sve one dele sličnu atmosferu, iako su naslikane tokom nekoliko godina. Figure su anonimne i ograničene, boje su zamućene i hladne, i naslućuje se osećaj strave u vazduhu. Moja želja je da posmatrač poveže sliku s nekim fiktivnim narativom i da poveže tačke između njih. Dosta ćaskanja, uživajte u izložbi! ●

It's really hard for me to explain in words what this exhibition is about since I'm not very good at explaining my works. I'll give it a go anyway. Ideas and processes that I explore in my paintings always morph into something else in the process of being transferred onto the surface of the canvas. Usually I start with a thought, an image or a photograph or whatever triggers my attention. I pick it apart and then I appropriate only the details that interest me, which I then extract and put in a new context. The initial image is then discarded and the painting takes its own course. From this point on, I don't ask any more questions, I just do. I know, I know it's a lot of nonsense to you, dear reader, but for me it is crucial, so bear with me for a moment. ■ The paintings that have been selected for this particular exhibition are from different “periods” (although I hate that word it's the only one that comes to mind). They all share a similar atmosphere even though they are years apart. The figures are anonymous and sparse, the colours are muddy and cold and there is a sense of dread in the air. My desire is for the viewer to connect the paintings with a kind of fictional narrative and to connect the dots between them. Enough with the chit-chat, enjoy the show. ●



Danilo Stojanović, *Diving into oblivion is easier than you think*,
ulje na medijapanu, 15×19,8 cm, 2016.

Danilo Stojanović, *Diving into oblivion is easier than you think*,
oil on mdf board, 15×19,8 cm, 2016



Danilo Stojanović, *Studija lomače*, ulje na platnu, 30×20 cm, 2016.

Danilo Stojanović, *Bonfire study*, oil on canvas, 30×20 cm, 2016



Danilo Stojanović, *Be careful what you wish for
(the fire is in the underbelly)*, detalj postavke, 2019.

Danilo Stojanović, *Be careful what you wish for
(the fire is in the underbelly)*, exhibition view, 2019

Vasja Ris Lebarič

Izložbu su organizovali alternativni kulturni centar Matrijaršija i festival Novo Doba povodom jubilarnog desetog izdanja festivala Novo Doba. ■

Iz svemirske stanice Czentrifuga, iz dalekog svemira, preko galaksije Grejpfrut, preko sedam hemisfera, kroz crne rupe i zvezdanu prašinu dolazi Vasijona i predstavlja Svemirsku tišinu. ■ Šta se to čuje? Neko zujanje? Vasijona se skuplja u jednu tačku i sprema se da eksplodira!

Jedan novi veliki prasak! Drugačiji zvuk iz svemira! Opasne frekvencije! Početak jedne nove priče. U prostoru sve zveči – slike vrede više od hiljadu reči. ●

The exhibition was organized by the alternative cultural centre Matrijaršija and the Novo Doba festival on the occasion of the jubilee tenth edition of the Novo Doba festival. ■

From the space station Czentrifuga, from beyond the known universe, across the Grapefruit galaxy and over the seven hemispheres, through black holes and star dust, comes the Vasjaverse to present the Space Silence. What's that sound? Some kind of hum? The Vasjaverse is shrinking to a singularity and is about to explode! A new Big Bang! A different sound of the universe! Dangerous frequencies! The beginning of a new story. In space everything rings – images are worth more than a thousand words. ●



Vasja Ris Lebarič, *Leteći tanjiri*, sitoštampa, 200×300 cm, 2016.
*Autor originalne fotografije: Đango Not

Vasja Ris Lebarič, *UFO*, screen printing, 200×300 cm, 2016
*Original photo author: Django Knoth



Vasja Ris Lebarič, *Vasijona Noise*, detalj postavke, 2019.

Vasja Ris Lebarič, *Vasijona Noise*, exhibition view, 2019

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 Vasja Ris Lebarič, *Vasijona Noise*, performans, 15', 2019.

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 Vasja Ris Lebarič, *Vasijona Noise*, performance, 15', 2019



Romy Yedidia

Izložba „Fool me once, shame on you. Fool me twice, shame on me.” istražuje raskorak između intimnih i javnih iščekivanja i anksioznosti, dok nudi razigrani izvor ličnog uvida umetnice u to šta za nju predstavlja i na koji način se ona nosi s teretom društvenih očekivanja. Izložba se sastoji iz dva rada koja su sastavljena od po jednog videa i jedne instalacije. U radu „Anxiety Machine” umetnica istražuje emocionalni nivo društvenih normi kroz „alat za anksioznost”, prolazeći kroz ritualizovanu verziju vežbe za oslobađanje napetosti, na kraju koje doživljava katarzu. U drugom performativnom radu, „Belly love”, istrajnost igra ključnu ulogu prikazujući granice, terete i jačinu društvenog uslovljavanja. Oba rada su međusobno povezana i sadrže jake performativne aspekte koji preispituju društvene i kulturološke konvencije savremenog doba. ■ Izložba ispituje odnose između prikaza tela, društvene rodne performativnosti i identifikacionih igara moći u savremenoj sredini. Prikazani radovi pružaju uvid u razgraničavajuće i dezorijentišuće faktore u vezi s rodnim i telesnim očekivanjima savremene visoko zahtevne društveno-kulturne sredine. Borba umetnice sa sopstvenim identitetom je vidljiva kroz performativnu istrajnost u kojoj poziva posetioce da svedoče nametnutom surovom testiranju društvenih očekivanja i kulturološkog pritiska. Breme istrajnosti u neprekidnoj rekonstrukciji identiteta kao obliku „rituala pročišćenja” podstiče već poremećen identifikacioni prospekt za budućnost modernog subjekta. ●

The exhibition “Fool Me Once, Shame on You. Fool Me Twice, Shame on Me.” explores the discrepancies between intimate and public anticipations and anxiety, while offering a playful outset of the artist’s own perception of what and how it is to carry a load of social expectations. The exhibition is compiled of two different video and site-specific installations: “Anxiety Machine”, in which the artist explores the emotional strata of social norms through the ‘anxiety tool’, undergoing a ritualised tension release exercise, and consequently reaching catharsis. “Belly Love” is the second performative piece, in which endurance plays a key role in showcasing the limits, weights, and violence of social conditioning. Both of these works relate to one another and hold strong performative aspects that question the socio-cultural convictions of our contemporary conditions. ■ The exhibition investigates the trajectories between body representation, social gender-performativity, and identificational power-plays of the contemporary environment. The showcased works look into the ramifications and disorientating factors relating to gender and body expectations of a contemporary and highly demanding socio-cultural environment. The artist’s identity struggles are visible in the performative endurance into which she invites spectators to witness the inflicting vicious trials of social expectations and cultural pressure. The burden of enduring the continuous reconstruction of the identity as a form of ‘purification ritual’ stimulates the already distorted identificational prospect of modern subjects. ●

Andrea Knezović

Romi Jedidija, *Belly Love*, beton, čelične šipke sa navojem, matice, 20×47×37 cm, 2016.

Romy Yedidia, *Belly Love*, concrete, thread steel rods, hardware nuts, 20×47×37 cm, 2016



Romi Jedidija, *Fool me once, shame on you. Fool me twice, shame on me*,
detalj postavke, 2019.

Romy Yedidia, *Fool me once, shame on you. Fool me twice, shame on me*,
exhibition view, 2019



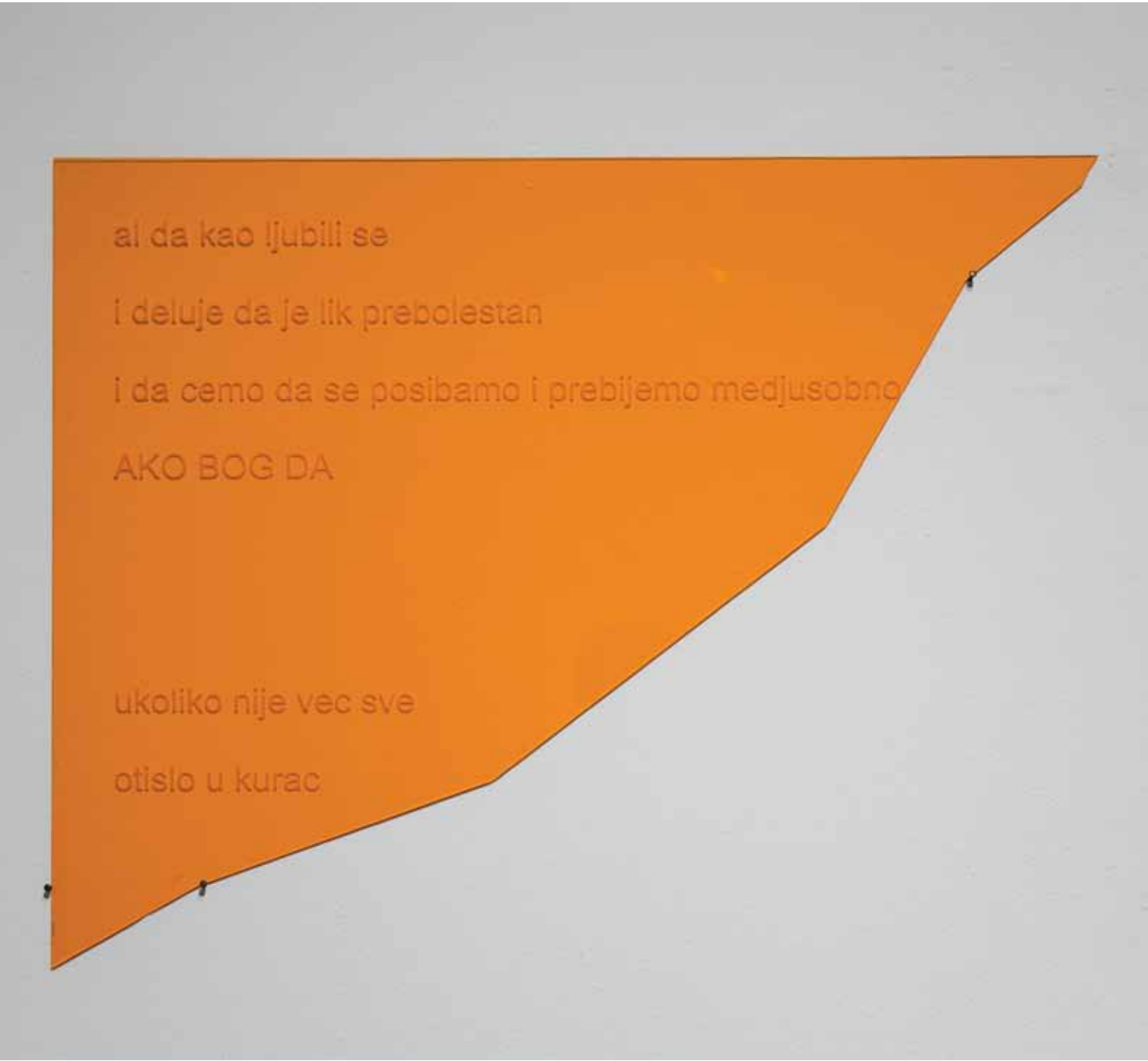
Romi Jedidija, *Anxiety Machine*, performans, 15', 2019.
(asistentkinja na performansu: Anastasija Kanazarević)

Romy Yedidia, *Anxiety Machine*, performance, 15', 2019
(performance assistant: Anastasija Kanazarević)

Jelena Pantelić

Snovi o vezivanju i oni o izolaciji ■ ■ Umetnost Jelene Pantelić podseća na vođenje dnevnika pre nego na pričanje priče, sa refleksijama na poverenje, intimnost i dom koje migriraju iz njenog ličnog života u prostor izložbe. Iako ovo može da se kaže za mnoge umetnike, ono što njen slučaj čini posebnim je nejasan status uzroka i posledice: razlika između stvari koje se jednostavno dese i inspirišu nas, i stvari koje učinimo da se dese da bi nas inspirisale. U suštini i generalno govoreći, ne znamo šta od ova dva dolazi prvo, niti šta nas kasnije čeka. Jedan način da se u takvoj situaciji povрати deo kontrole je da se ono najmračnije i najčudnije prenese iz sopstvene realnosti u namerno, veštački i svrsishodno stvoren ekspoze; da se problemi materijalizuju i prikažu publici; da dobijemo publiku i da kažemo *njima* da se nose s tim. U tom smislu, Jelena Pantelić doživljava svoju praksu kao rabotu a ne kao posao, kao stvar moranja pre nego izbora. ■ Ova kompulsivnost bi se mogla tumačiti i kao definicija našeg onlajn prisustva: prećutno ćemo se složiti da postoji osećaj da moramo, pre nego da želimo, da provodimo vreme na telefonu, da budemo povezani sa svim mogućnostima koje postoje, da svajpujemo svoj put kroz život. Ovom temom se bavi Tavi Meraud, posmatrajući pipanje LCD-ja simultano i kao dodirivanje sadržaja i ideja, stvarajući tom prilikom novu kovanicu koja je važna za rad Jelene Pantelić: „Transintimnost [...] uključuje i ljubav prema kiborg-ljubavi. Uključuje i ljubav koja raste zato što promatram svoju ljubav kroz ekrane; mogu da skrinujem sebe i da se projektujem, i da se kupam u sjaju ekranizovane slike svoje ljubavi. Ali mislim da su ovo sve relativno površinski osećaji uzvišenosti, ravni u poređenju sa potentnim mogućnostima koje površina donosi. Razne verzije elektronske iliti tehno-ljubavi, u nedostatku bolje reči, ionako su uvek smatrane problematičnim jer ovakvim scenarijima kontakta nedostaje upravo *kontakt*, te oni ne mogu ispuniti haptičku potrebu koja je neophodna čovečanstvu. Posmatrajte transintimnost, onda, kao iridescentnu intimnost, onu koja više nije površinski kontakt, bliskost i posedovanje koje se osvaja dodirom, već onu koja penetrira – koja je vlasništvo u duplom smislu reči ‘posedovati’, gde smo i mi sami takođe osvojeni, progonjeni.” (*Iridescence, Intimacies*, 2015). ■ Distribucija moći između vlasnika i vlasništva stavlja intimnost i transintimnost u novu perspektivu, definišući odnose u smislu širem od onog koje markira tehnološki uslovljeno doba u kom živimo. Kroz svoj rad, Jelena Pantelić tretira obe stvari: ispovedanje drugima i ispovedanje tehnologiji, što se na kraju projektuje kroz i na samopouzdanje. Veoma lucidan način da se odnosi prikažu je da se o stvarima govori kroz seksualne termine, kroz

Dreams of Attachment and Isolation ■ ■ Jelena Pantelić is more of a diarist than a storyteller, whose reflections on trust, intimacy and homemaking migrate from her personal life into the exhibition space. While this could be said about many artists, what makes her case interesting is the precarious status of cause and effect: there is a difference between things that simply happen and inspire us and those that we do to ourselves to get inspired. The truth is, we don’t always know what comes first, or where it will take us. A way to get a bit of that control back is to bring the darkest and the most peculiar aspects of one’s personal reality to an intentional, artificially and purposefully created exposure; to materialise these issues and show them to an audience; to get an audience and to tell *them* to deal with it. In this sense, Pantelić experiences her artistic practice as labour rather than work, as a question of necessity rather than choice. ■ This compulsion could, as well, be one possible description of our online presence: don’t we often feel like we need to, rather than want to, spend time on our phones, to be connected to all possibilities at all times, to swipe our way through life? Tavi Meraud taps into this subject while considering touching a liquid-crystal display as touching content and ideas as well, coining a term that pertains very much to Pantelić’s art: “Transintimacy [...] includes the love of cyborg love. It includes the love that grows because I survey my love through screens; I can screen myself and project myself, and bask in the glow of the screened image of my love. But I think these are all relatively flat senses of enhancement, compared to the absolutely voluptuous possibilities indicated by the surface. These instances of electronic or techno-love, for lack of a better word, have anyway been considered to be troubling, for these scenarios of contact precisely lack contact, cannot fulfil the haptic injunction decreed upon humanity. Consider transintimacy, then, as an iridescent intimacy, one that is no longer flat contact [...], closeness and possession negotiated through touch, but rather a more penetrative possession – possession in that doubled sense of ‘to own’ but to oneself be owned, haunted” (“Iridescence, Intimacies”, 2015). ■ The distribution of power between the owner and the owned puts intimacy and transintimacy into a new perspective, one that defines relationships in a sense broader than the one set in the technologically-empowered age that we’re in. Through her work, Jelena Pantelić deals with both: confiding in others and confiding in technology, which ultimately projects from and onto self-confidence. A very lucid way to portray relationships is to speak in sexual terms, of fetishes and of kinks, and to allow for the boundaries to get defined by opposites. This encourages the audience to associate the matters in Pantelić’s art



Jelena Pantelić, *Tinder*, laserska gravura na kliritu, 60×60 cm, 2019.

Jelena Pantelić, *Tinder*, laser engraved clirit, 60×60 cm, 2019



Jelena Pantelić, *Someday someone will be the last person to ever think of you and you will finally cease to exist*, video, 8'42", 2018.

Jelena Pantelić, *Someday someone will be the last person to ever think of you and you will finally cease to exist*, video, 8'42", 2018

fetiše i specifične preference, što dozvoljava da se granice odmere suprotnostima. Ovakva postavka ohrabruje publiku da materiju kojom se Jelena Pantelić bavi vide kao sado-mazohizam, voajerizam i egzibicionizam, i slične dihotomije koje umetnica sada koristi čak i direktno kroz naslov izložbe. Sa druge strane, pitanje konkretnog odnosa nedefinisano lebdi u vazduhu. Kao posmatrači, suočavamo se, zaista, sa otvorenim prikazom želje, ali jako retko vidimo reciprocitet. Čak i u videu u kom su prikazani ljubavnici na parking, nakon što smo videli naizgled uzbudljiv, ali zapravo monoton proces ljubljenja, fokus se prebacuje sa para iz kola na osobu iza kamere (ili možda još opštije govoreći, na nas same). ■ Kroz iskrenost i vulnerabilnost kojom se predstavlja drugima, umetnica ispituje njihovu i našu pažnju, tražeći iznova i iznova nove forme bliskosti i vezivanja. Taj motiv se provlači kroz način na koji smo pozvani na njenu izložbu, ali i kroz same radove, ponekad i kroz njihovu pripremu. Eksperiment o ljudskoj empatiji jako često ne uspe, kao što se to desilo u „Klari“, video radu gde publika saznaje za bizarne načine na koje ljudi započinju razgovore sa umetnicom u čet-sobama. Pa ipak deluje da, u umetnosti Jelene Pantelić, ljudski potencijal da razočara je pitanje vremena pre nego „da li će“, što znači da je neuspeh neizbežan, pa čak i neophodan da bi se intimnost ciklično odbacivala, a izolacija, pa i sama ranjivost, opravdavala. Možda je osama mehanizam odbrane a Tinder i Krstarica su načini da se stvari pokrenu, kad ono što vozi ljubav već u dizajnu ima grešku. Možda je ljubav više autorefleksivna nego što mislimo, možda je takva postala skoro, a možda nakon što su ljudi mislili da je slobodna u sedamdesetim. Umesto slobodne ljubavi, dobijamo ljubav sa ograničenjima, ali ne onim koje postavljamo drugima. Kao što Jelena Pantelić sama kaže, imamo pravo na *safeword* za nas same – kao u S&M odnosima, tako i onlajn, i najzad u životu, šifra (neka analogno tome bude tajna) čuva porciju lične intime na sigurnom i skrivenom mestu. ●

with dichotomies such as sadomasochism, voyeurism and exhibitionism, which the artist now utilises even more directly with the title of this exhibition. All the while, however, the question of actual intercourse is left up in the air. As spectators, we're confronted with an open display of desire, yet we rarely see reciprocity. Even with the video showing two lovers in a parking lot, after having seen the initially exciting but ultimately repetitive kissing in a car, the focus of the viewer shifts from the couple to the person behind the camera (or even more relatively speaking, back to ourselves). ■ In honesty and vulnerability presented to others, the artist asks for their and our attention, seemingly looking for forms of closeness and bonding, each time anew. This transpires in the way we're invited into her exhibition, but also in the works themselves and sometimes in their preparation. This experiment in human empathy backfired on many occasions like it did in "Klara", a video in which we get to know the bizarre ways in which people start conversations with the artist in a chat room. Yet it seems that, in Pantelić's art, the human potential to disappoint is a "when" and not an "if", meaning that failure is imminent and also the needed outcome that denounces intimacy and justifies isolation in a cyclic pattern. Perhaps isolation is a defence-mechanism and Tinder and Krstarica are ways to set it in motion when the engines of love inevitably fail. Perhaps love is more self-reflexive than we think it is, perhaps it became such recently, or rather right after people thought it was free in the 70s. Instead of free love, we get to enjoy love with boundaries, but not the kind of boundaries that constrain others. As Pantelić says herself, we get to have a safeword for ourselves – as in S&M relations, as online, as in life – a protective spell that keeps a portion of one's intimacy secret. ●

Natalija Paunić



Jelena Pantelić, *Safeword*, detalj postavke, 2019.

Jelena Pantelić, *Safeword*, exhibition view, 2019



Jelena Pantelić, *Bez naziva*, instalacija, promenljive dimenzije, 2019. (detalj)

Jelena Pantelić, *Untitled*, installation, dimensions variable, 2019 (detail)

Nina Galić

Dana 19. aprila 2016. godine, na zatvaranju Kongresa Komunističke partije u Havani, Fidel Kastro (1926–2016) se poslednji put obratio javnosti. Transfer liderstva je obavljen nesmetano, prenet na njegovog mlađeg brata Raula, koji je predstavio novi smer državne politike okrenute ka tržišno orijentisanom neoliberalizmu. Može se zaključiti da je Fidelovo pojavljivanje na kongresu u Adidas trenerci signal podrške tom novom putu, dezertirajući vojnu uniformu. ■ Ali, moguće je podstaći i drugačije tumačenje. Može se interpretirati kao Fidelov subverzivni akt podilaženja mladim generacijama, nazvanim „underclass” (ovaj termin se koristi, jer je blaži od termina „socijalno isključeni” i njime se izostavlja ukazivanje na siromaštvo), koji udruživanjem u različitim oblicima aktivnosti, kao što su demonstracije, protesti ili nemiri, odražavaju svoje stavove, interese i ideale, time dajući odgovor društvu u kome se osećaju marginalizovano od političkog procesa; sve podržano tada aktuelnim promotivnim sloganom Adidas „Your future is not mine”. ■ Pomenuta Adidasova kampanja 2016/17. godine, koja ukazuje na odlučno odupiranje distopijskoj budućnosti, snažno proširanje kroz depresivna i uznemirujuća scenarija budućnosti, samo je jedan od primera komercijalizacije potrebe za društveno-političkim promenama. Komodifikacija kontrakulture je primarna težnja savremenih ideoloških režima kulturne produkcije, ostavljajući iza sebe *Homo Poseur*-a koji će svojim životnim stilom dati jedan od mnogobrojnih opcija za preživljavanje. Kontrakultura je danas dominantna kultura. Ili se pak može tvrditi da je ova kampanja dokaz da Adidas ne zaboravlja svoje antifašističke principe i deluje u skladu sa njima? ■ Analizirajući značenja Fidelove Adidas trenerke, napravila sam uniformu za novog revolucionarnog subjekta od originalnih Adidas trenerki, čime se dodaje neizbežna premisa Adidas a i uloga korporativne moći u formiranju vrline (zasnovane na ulozi *Temple de la Raison* u Francuskoj revoluciji), koji, koristeći ekonomsku motivaciju koju kapitalizam nadahnjuje, apsorbuje humanističke pokrete kao strategiju. ■ Sam čin šivenja uniforme za novog revolucionarnog subjekta pretpostavlja da revolucionarni subjekt postoji. Uniforma, ne u cilju uniformisanosti, već postavljanja u stanje akcije i prevazilaženja nemogućnosti političke subjektivizacije, što bi značilo prelazak iz društvene u političku sferu delovanja, naglašavajući da je politička subjektivizacija kolektivna. Uniforma sašivena od rasparčanih delova Adidas trenerki ukazuje da novouspostavljeni sistem neizbežno nasleđuje odlike prethodnog, zbog čega njegov razvoj treba posmatrati kao proces postajanja. Dodavanjem reči „IF” (ako) naznačava se pitanje KADA? ●

On April 19, 2016 Fidel Castro (1926-2016) addressed the public at the closing of the Communist Party’s congress in Havana for the last time. The smooth transfer of leadership was carried out to his brother Raúl, who introduced the new direction of the state toward market oriented neoliberalism. One can conclude that Fidel’s appearance in an Adidas tracksuit supported this new path, which abandoned the military uniform. ■ However, different interpretations of his appearance can arise. It could be interpreted as a subversive act in which Fidel intentionally tries to cajole to younger generations, also known as the ‘underclass’ (a term used to minder social exclusion and avoid the term ‘poor’), which today engage in different forms of activities such as demonstrations, protests or riots, by which they reflect their interests, ideals and values, thereby giving an answer to the society in which they feel marginalised from the political process; all supported with the promotional slogan of Adidas “Your Future is not Mine”. ■ The mentioned Adidas campaign from 2016/17, which implies a decisive resistance to the dystopian future – powerful marching through the depressing and disturbing scenarios of the future – is just one of many examples of the commercialisation of people’s need for (global, political) change. The commodification of counterculture is the primary drive of modern ideological regimes of cultural production, leaving behind *Homo Poseur*, who will give one of the many options for survival with the lifestyle. Counterculture is the dominant culture today. But one can argue that this campaign could be the evidence that Adidas didn’t forget its anti-fascist principles and to act in accordance with them. ■ Analysing the meaning of Fidel’s Adidas tracksuit, I created a uniform for the new revolutionary subject from the original Adidas tracksuits, thereby adding the inevitable premise of Adidas and the role of corporate power in forming virtue (based on the role of the *Temple of Reason* in French revolution), which by using the economic motivation that capitalism inspires, absorbs humanistic movements as a strategy. ■ The act of sewing the uniform for the new revolutionary subject assumes that the revolutionary subject exists. The uniform is not there for the purpose of uniformity, but to set off the state of action and overcome the impossibility of political subjectivisation, which would result in the transition from the social to political sphere of operation and amplify that the political subjectivisation is actually collective. The uniform, sewed together from parts of Adidas tracksuits, indicates that a newly established system inevitably inherits the premise of a previous one, where its development should be perceived as a process of becoming. By adding the word ‘if’, the question of ‘when’ should also be stressed. ●



Nina Galić, *Mapiranje Lokacija – Prva lokacija: Snimanje Adidas Originals kampanje fotografa Jurgena Telera u Berlinu, 2017. godine, performativna fotografija, razne dimenzije, 2018.*

Nina Galić, *Mapping of Locations – First Location: Photoshoot of the Adidas Originals 2017 campaign by photographer Jürgen Teller in Berlin, performative photography, various dimensions, 2018*



Nina Galić, *Upitnici*, prostorna instalacija, promenljive dimenzije, 2019.

Nina Galić, *Questionnaires*, spatial installation, dimensions variable, 2019



Nina Galić, *Uniforma novog revolucionarnog subjekta*,
prostorna instalacija i video, promenljive dimenzije, 2016–19.

Nina Galić, *The Uniform of a New Revolutionary Subject*,
spatial installation and video, dimensions variable, 2016–19

**\\ ~~CORPORATE~~
SOCIAL
REPRODUCTION
AS REGULATION
OF THE NEW
REVOLUTIONARY
SUBJECT**

**FIDEL
CASTRO
IN
~~ADIDAS~~
TRACKSUIT**

**~~SAME~~
FUTURE
WITH
MANY
OPTIONS**

Gorana Bačevac, Sophia Sadžakov

„Send me a picture of your room” je samostalna izložba umetnica Gorane Bačevac i Sofije Sadžakov čiji koncept omogućava da intimno, ali ujedno i nedokučivo, razmišljamo o konceptu prostora. Iako dolaze iz različitih sfera (i geografski i sociopolitički) i rade u različitim medijima, obe umetnice se bave značajem doživljaja prostora, kako fizički tako i psihološki. ■ Knjiga francuskog filozofa Gastona Bašlara, „Poetika prostora”^[1] se bavi ličnom i emotivnom percepcijom arhitektonskog prostora. U formi fenomenološke studije, „Poetika prostora” daje uvid u koncept privatnosti doma, spavaće sobe, i emotivni odgovor koji pojedinac može imati percipirajući određeni prostor kao svoju bezbednu zonu. Oslanjajući se na ovu tezu, umetnice prave iskorak preispitujući posmatračev koncept izložbenog prostora kroz (de)konstrukciju digitalnih formi – dozvoljavajući mu da se prošeta kroz njihov privatni prostor i imaginarne utopije. Njihov kreativni proces je ručni rad i može se tumačiti kao komentar na naš vlastiti odnos sa tehnologijom i uticaj tehnologije na stanje društva. Koristeći spavaću sobu kao osnovnu potku za kreiranje iskustva, umetnice razmišljaju o svom ličnom, ali istovremeno i opštem osećaju, šta određeni prostor predstavlja, posmatrajući spavaću sobu kao posredničku zonu između posmatrača i umetnika. Omogućivši publici da posmatra umetnički rad samo sa određene tačke gledišta i u određenom vremenskom okviru, umetnice ipak uspostavljaju granice. Međutim, svaka definicija *Mi* i *Ja* ustvari implicira uspostavljanje nekih granica, a te granice predstavljaju mesta uočavanja *Sebe* i *Njih*, što implicira da je definisanje sopstva moguće samo i uvek u odnosu na ono drugo. ■ Umetnice polaze od sebe i komuniciraju sa izložbenim prostorom na isti način kao što komuniciraju između sebe, pri čemu se stvara utisak da prostor izgleda kao izgrađen za potrebe izložbe, a ne obratno. U Goraninom radu svesni smo da vidimo i prepoznamo oblik ali ga istovremeno i ne vidimo, dok se naše oči prilagođavaju pikselu i distorzovanoj slici. Sa druge strane, Sofija polazi od tibetanskog rituala stvaranja peščanih mandala koje svojom prolaznošću navode na saosećanje i blagostanje. Koristeći ovu drevnu tehniku, Sofija rekreira šeme i obrasce koje su deo njenog detinjstva. Zakoračiti u nečiji umetnički rad, ležati u tuđem krevetu je intimno i ranjivo, ali kroz taj čin nas umetnice uvode u sam rad čiji subjekat i učesnik postajemo *Mi*. Soba postaje prikaz naših unutrašnjih pejzaža (*inscapes*)^[2]. ●

“Send Me a Picture of Your Room” is a collaborative exhibition of artists Gorana Bačevac and Sophia Sadžakov that allows us to contemplate the space we inhabit through the shown works. The exhibition evokes a sense of place that is both intimate and elusive at the same time. Even though they come from different backgrounds and work with different media, both artists reveal something significant about how we occupy and experience a certain space – both physically and psychologically. ■ French philosopher Gaston Bachelard published the book titled “La Poétique de l’Espace” (The Poetics of Space) that particularly focuses on the personal, emotional response we have to certain spaces. “The Poetics of Space”^[1] is a phenomenological study of the sites of our intimate lives, the intimacy of our own house, our own bedroom. Relying on his thesis, the artists take a step further and question the viewer’s perception of space by the (de)construction of digital forms – in turn allowing us to wander through their intimate spaces and imagined utopias. Their creative work is a manual process that can be seen as a comment on our own relationship with technology and its impact on our society in general. Using the room as a fundamental frame for the experience, the artists simultaneously reflect upon their personal and generalised sense of what a certain space can mean, as well as the intermediary zone between the artist and the viewer. By allowing the viewer to observe the work from a certain standpoint, for a certain amount of time boundaries are established, without whose presence it would be impossible to define ourselves and the space we occupy. ■ For the exhibition, the artists look inside and communicate with the given space, in the same way as if they were communicating with each other. In Gorana’s work, as your eyes get adjusted to the composition of pixels and finally recognise the shape, you are aware of simultaneously perceiving and not perceiving. The architecture of the exhibition space feels more like it was designed for the show and not the other way around. On the other hand, Sophia’s work refers to the Tibetan ritual of creating a transitory sand mandala as an act of compassion and spiritual blessing. By using this repetitive ancient technique, Sophia recreates patterns from her childhood. To lay in someone’s bed or to step into an artwork is a vulnerable act, but by allowing it, the public becomes both a participant and subject. The ‘room’ becomes a depiction of our own *inscapes*.^[2]. ●

Nikoleta Marković

^[1]Gaston Bachelard, *The Poetics of Space*, Boston: Beacon Press, 1994.
^[2]*Inscapes* refers to a term first used in religious sense, revealing the true nature of the object. Today it has a wider interpretation regarding our own relationship and hidden dynamics of objects.



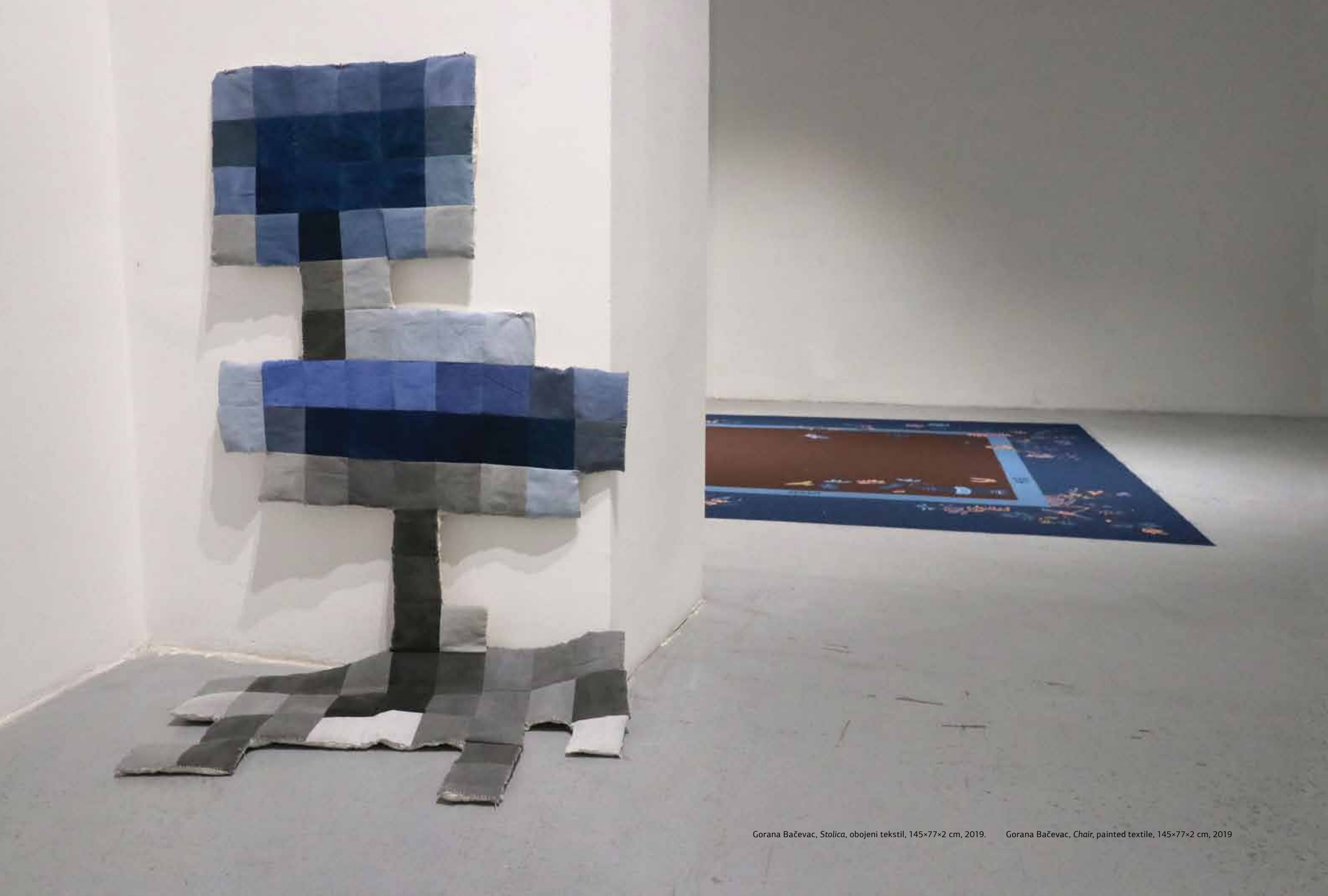
Sofija Sadžakov, *A feeling of and*, obojeni pesak, 400×300 cm, 2019. (detalj)

Sophia Sadžakov, *A feeling of and*, coloured sand, 400×300 cm, 2019 (detail)



Send Me a Picture of Your Room, detalj postavke, 2019.

Send Me a Picture of Your Room, exhibition view, 2019



Gorana Bačevac, *Stolica*, obojeni tekstil, 145×77×2 cm, 2019.

Gorana Bačevac, *Chair*, painted textile, 145×77×2 cm, 2019

Driton Selmani
Kustoskinja / Curator: Lora Sariaslan

Samostalna izložba multivalentnog kosovskog umetnika Dritona Selmanija bavi se pitanjem uloge humora, preispitujući njegov kapacitet kao oruđa za pojačavanje značenja (ne)poznatog. Elementaran, ljudski, a često težak za analizu, humor je polazna tačka za razumevanje različitih kultura, kao i strategija da se u njima preživi. Na izložbi je predstavljeno kako se u Selmanijevom radu humor, uprkos svojoj ležernosti, tretira kao moćan način izražavanja, tranzicioni i (trans)nacionalni kulturni proizvod i tema za razgovor. Uprkos njegovoj „lakoći”, humor je zaista kompleksna tema, i ova izložba ga predstavlja kao sredstvo za razgovore o identitetu i preispituje kako humor oblikuje umetnički jezik i produkciju samog Selmanija. Ono što humor čini aktivnim je to što on ne dolazi samo iz jednog izvora, već u dijalogu koji je ne samo iniciran od strane (u ovom slučaju) umetnika, već se oslanja i na posmatrača, prouzrokujući (u slučaju uspeha) aktivan, hipnotišući i provokativan dijalog i diskurs. Ono što Selmani radi jeste da stvara angažovani dijalog i dijalog koji angažuje. ■ Humor iznenađuje i zaokuplja našu pažnju, i to je upravo ono zbog čega ga umetnici i koriste... i odakle bolje krenuti nego od sebe. U radu „Kažu da ne možeš da držiš dve lubenice u jednoj ruci”, kroz autoportret, Selmani preispituje kako sebe, tako i staru albansku izreku koja govori o nemogućnosti da se bude na dva mesta u isto vreme. ■ Obične stvari dobijaju nova značenja kroz umetnikove kreativne improvizacije kada banalne i za životnu okolinu opasne plastične kese pretvara u skromnu platformu za deljenje iskrenih misli. A kamioni za dostavu više ne dostavljaju robu, već sažete i minimalističke pametne citate samog Selmanija. ■ U radu „Lorem ipsum”, model teksta koji se često koristi u grafičkom dizajnu, štampi i izdavačkim industrijama, Selmani izvrće tako da ove dve reči smešta u potencijalno vitalnu poruku – poruku u boci. Na taj način, on beznačajni model teksta pretvara u tekst ispovesti ili onaj koji bi mogao spasiti nečiji život. ■ Oštrom ironijom i provokativnim kritičkim stavom, Driton Selmani govori u metaforama i alegorijama dok preispituje pouzdanost postojećih stanja i situacija, izmišljenih struktura i postojećih tabua. Zamišljena kao neprestano kulturološko istraživanje, izložba „Sve više i više misli o drugim mislima”, ispituje kako javne tako i privatne društveno promenljive pejzaže. Svakodnevni objekti i lingvistički fenomeni predstavljaju polazišnu tačku koja se završava u raznovrsnim formatima koji sežu od ličnih skica do instalacija, prikazujući društvene procese i istorijske veze, često koristeći apsurdnost i humor. Selmani pretvara objekte i situacije u umetničku poeziju u formi malih, ali važnih postupaka, te se rad suptilno povezuje sa nečim poznatim, a ipak stranim, u isto vreme i tu i tamo. ■ Driton Selmani je pronicljivi posmatrač i pripovedač našeg doba koji uspeva da izmami osmehe na lica. ●

The solo exhibition of the multivalent Kosovo-born and based artist Driton Selmani focuses on the dominant role of humour, questioning its capacity as a tool to magnify the meaning of the (un)familiar. Elemental, human, and yet at times difficult to analyse, humour is an entry point into diverse cultures and a strategy to survive within it. We see how in Selmani’s work humour works as a captivating mode of expression, transitional and (trans) national cultural product, and topic for discussion, despite its levity. In spite of its ‘lightness’ humour is indeed a complex topic, and this exhibition presents it as a means of identity negotiations and queries how humour shapes the artistic language and production of Selmani. What makes humour active is that it is not a one-sided action, but a dialogue not only initiated by (in this case) the artist but also relies on the viewer, resulting (in successful examples) in an active, immersive, and provocative dialogue and discourse. What Selmani does is to create an engaged and engaging dialogue. ■ Humour surprises and grabs our attention, and that is precisely why artists employ it... and what better place to start but the self. In “They say you can’t hold two watermelons in one hand”, Selmani challenges both himself and an old Albanian saying implying one’s inability to be in two places at the same time as he creates a self-portrait. ■ The ordinary takes on a fresh meaning through the creative improvisation of the artist as the banal and environmentally hazardous plastic bags turn into a humble platform for genuine thought sharing. And delivery trucks do not deliver goods, but the distilled and minimalistic brainy quotes of Selmani. ■ In “Lorem Ipsum”, the placeholder text commonly used in the graphic, print, and publishing industries for visual mockups Selmani shuffles the purpose of *the two words* to turn them into the most vital message, a message in a bottle. Hence, the meaningless filler text morphs into a confessional or lifesaver. ■ With biting irony and provocative critical attitude, Driton Selmani speaks in metaphors and allegories as he questions the certainty of existing conditions and situations, fabricated structures, and existing taboos. Conceived as a form of continuous cultural study, “More and More Thoughts About Other Thoughts” investigates the socially shifting landscape(s) both personal and public. Everyday objects and linguistic phenomena provide points of departure which end up in a diverse format ranging from personal sketches to installations, demonstrating social processes and historical links, often employing absurdity and humour. As he turns objects and situations into artistic poetry in the form of small and meaningful actions, the work subtly engages with something familiar yet alien, both here and there. ■ Driton Selmani is a keen observer and storyteller of our times managing to put a smile on our face. ●



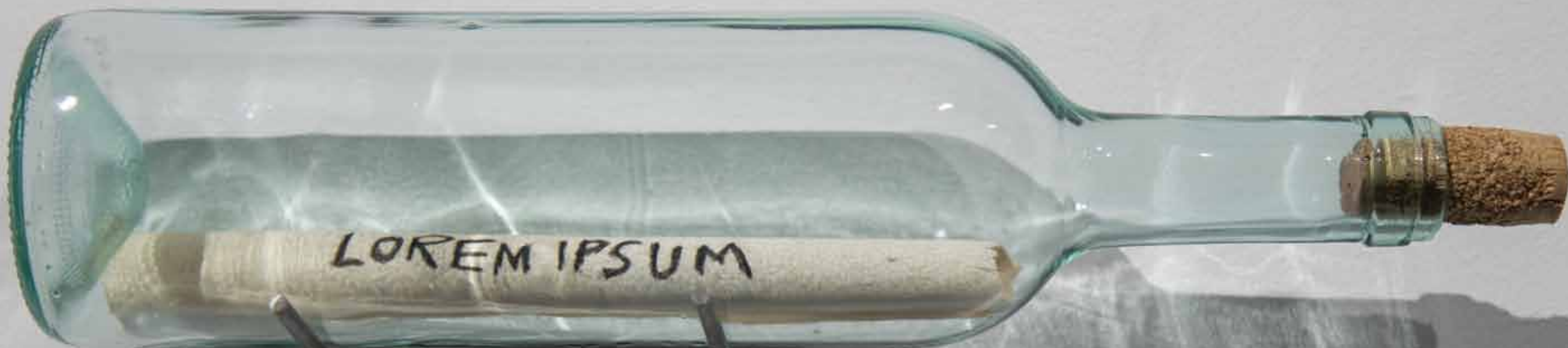
Driton Selmani, *Ne koristiti kao kesu*,
crni marker na plastičnoj kesi, 60×45 cm, 2019.

Driton Selmani, *Not to Be Used As a Bag*,
black pen on plastic bag, 60×45 cm, 2019

Driton Selmani, *Ali nema ali (ili obrnuto)*,
čelična skulptura, 300×30×85×115 cm, 2019.

Driton Selmani, *But No But (Or Vice Versa)*,
steel sculpture, 300×30×85×115 cm, 2019





Driton Selmani, *Lorem ipsum*, staklena boca,
reciklirani papir, ugljen, 30×8 cm, 2019.

Driton Selmani, *Lorem ipsum*, glass bottle,
recycled paper, charcoal, 30×8 cm, 2019

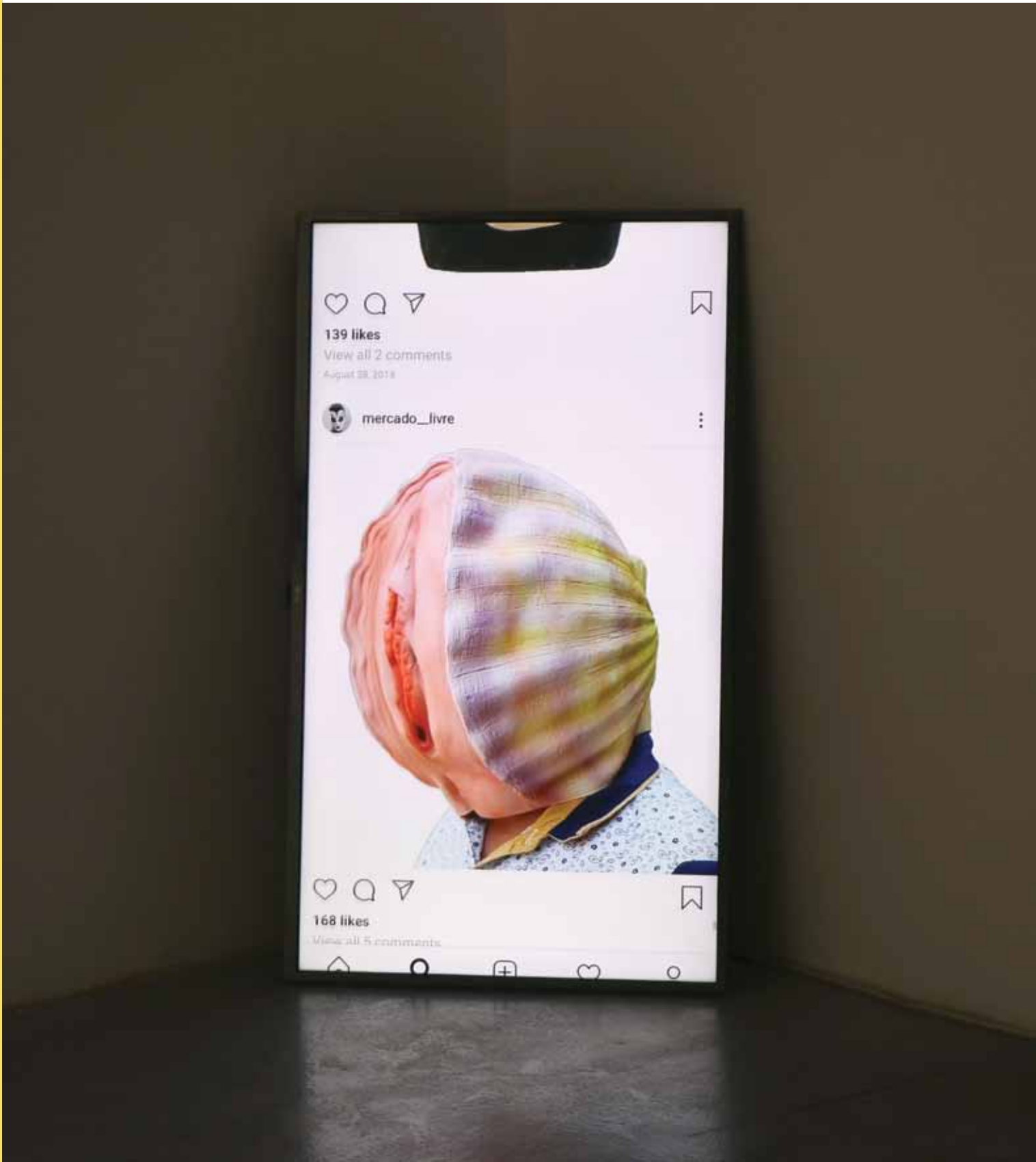
Tamara Spalajković, Manuel deLanda, Agata Wieczorek, Wei-Yu Chen, Wisrah Villefort, Plastique Fantastique Kustos / Curator: Darko Vukić

Intro: ■ Kao nastavak prvog izdanja, ova verzija se takođe bavi citatima, ali na razigran način. Sa izrazom izdvajanja i fenomenom laganja. Upravo ta krhkost čini obmanu tako lakom do određene tačke i tako primamljivom. Kao takva, proteza uvek prevazilazi celinu kojoj je dodata i nužno joj je potrebna ideološka osnova da bi stekla i zadržala svoj legitimitet i validnost. Nikada ne dolazi u sukob s razumom, jer stvari su zaista mogle biti onakve kakve lažljivci tvrde da jesu. Proteza je tako uvek i jedino sredstvo ili instrument koji je podređen suverenom subjektu – ljudskom subjektu u ovom slučaju – koji želi njegovo postojanje i zahteva njegovo korišćenje i poštovanje. U ideološkom smislu, protetski ud je jednako suvišan kao i mobilni uređaj za komunikaciju, internet, teleskop, bicikl, mlazni avion, jezik ili bilo koja druga ljudska proteza^[1]. Laži su često mnogo verovatnije, više privlačne razumu nego stvarnost, jer lažov ima veliku prednost što unapred zna šta publika želi ili očekuje da čuje. Svoju priču za javnu potrošnju pripremio je pažljivim pogledom kako bi je učinio verodostojnom, dok stvarnost ima neskrivenu naviku da se suočava sa neočekivanim, za šta nismo bili spremni^[2]. I srećom oduvek tako. Naš život je prostetičan. Pretpostavljamo da kroz ove raznolike procese možemo ostvariti svoje želje koje i same postaju protetske. Pretpostavljamo i drugi život kroz prostetizaciju naših trenutnih nastojanja. ■

Intro: ■ As a continuation of the first edition of Prosthetic Pavilion, this version also tackles some quotes but in a mash-playful manner, with a stand-out term and phenomenon of lying. It is this fragility that makes deception so very easy up to a point, and so tempting. As such, a prosthesis is always in excess of the whole to which it is added, and necessarily requires an ideological basis in order for it to gain and retain its legitimacy and validity. It never comes into a conflict with reason, because things could indeed have been as the liar maintains they were. The prosthesis is thus always and only ever a tool or instrument subservient to the sovereign subject – the human subject in this case – that desires its existence and demands its usage and compliance. Ideologically, the prosthetic limb is just as excessive as the mobile communication device, or the internet, or a telescope, or a bicycle, or a jet aircraft, or language, or any other human prosthesis^[1]. Lies are often much more plausible, more appealing to reason than reality, since the liar has the great advantage of knowing beforehand what the audience wishes or expects to hear. He has prepared his story for public consumption with a careful eye to making it credible, whereas reality has the disconcerting habit of confronting us with the unexpected, for which we were not prepared^[2]. And happily ever after. Our life is prosthetic. We assume that through this variety of processes we can realise our desires that they themselves are becoming prosthetic. We also assume another life through this ‘prosthetisation’ of our current endeavours. ■

^[1]Hannah Arendt, „Lying in Politics”, in: *Crises of the Republic*, Harcourt Brace Jovanovich, New York 1972. ^[2]Matthew Poole, „Specificities of Sitedness”, in: *When Site Lost the Plot*, Urbanomic, 2013.

^[1]Hannah Arendt, “Lying in Politics”, in: *Crises of the Republic*, New York: Harcourt Brace Jovanovich, 1972. ^[2]Matthew Poole, “Specificities of Sitedness” in: *When Site Lost the Plot*, Urbanomic, 2013.



Višrah Vilefort, *Slobodno tržište*, onlajn projekat, u toku

Wisrah Villefort, *Mercado Livre*, online, ongoing



Outro: ■ Paradoks lažljivca [sve češći pod-topos aktuelnih delovanja i uslova unutar savremene umetnosti i digitalne kulture. Posmatran alegorijski – kao figura glavonožaca, ili još bolje, figure hobotnice sastavljene od više prostetičkih udova koji ometaju međuljudske odnose, interakcije i razmene – paradoksalne je prirode. Erotska priroda društvenih odnosa i njihova različita ekonomija otkrivaju vanracionalne izvore imaginarnih ponašanja i pokušaja, kombinujući ih sa kulturnim aktivnostima, od suptilnih do surovih gestova, izjava, praksi ili namera. Sveukupno, one laž ističu kao potpuno implicitnu neophodnost međusobne povezanosti u normativno posredovanim razgovorima. Specifičnost zamišljanja i uveravanja kao sposobnosti ostvarivanja ili prostetiziranja odnosa, sa namerom da se zadovolji potreba kalibracije ili kategorizacije ovih aktivnosti orijentisanih na položaj u sve većoj kompleksnosti datog. Između navodno stvarnog i onoga što nije; što je priroda i takozvana kultura, velika je mreža proizvodnje koja oscilira u neslavnom ambisoidnom udubljenju globalnog ka lokalizovanom horizontu učenja. Gotovo uvek se ponavlja kroz istovetnost i bešavnost, a njihov uticaj stvara dovoljnost koja se razgrađuje u virtuelnom. Neko ko nešto inicira i odlučuje, postavlja temu za drugog sa istim uslovima da odlučuje, inicira i predloži. Odnos lažljivca i prevarenog jeste unutrašnji fenomen sopstva kao onog koje se razlikuje po onome što stoji (i bilo je pre) protiv njega. Iskrena i neiskrena pozicija za iskrenost ključna je osnova iz koje gornji okvir izlazi na bojnom polju rešenih strategija i suočavanja sa egzaltacijama, što dovodi do rezultata forme, modaliteta i ponašanja. Kad god postoji laž iza ugla, život se lagano pretvara u širi spektar triler-skih zapleta. To je opravdano sredstvo uznemiravanja, sve prisutnije u našim temporalnostima.] ●

Outro: ■ The liar paradox [an increasingly common subtopos of current affairs and conditions in contemporary art and digital culture. Viewed allegorically- as a cephalopod figure, or better yet, octopus figures composed of multiple prosthetic limbs that interfere with interpersonal relationships, interactions and exchanges - they are paradoxical in nature. The erotic nature of social interrelationships and their different economy reveals beyond-rational sources of imaginary attempts and attitudes. Combining them with cultural activities, from subtle to raw gestures and statements, practices or intentions. Overall, they point out the lie as a wholly implicit necessity for interconnectedness in normatively-mediated conversations. The specificity of imagining and persuasion as the capacity to realise or 'prosthetise' relations, with the intention of satisfying the need to calibrate or categorise these position-oriented labours in the ever-increasing complexity of the given. Between the supposedly real and what is not; what is nature and the so-called culture is a vast network of production that oscillates in the unofficial abysmal recess of a global towards a localised learning horizon. It is almost always repeated through sameness and imperceptibility, and their influence creates a sufficiency that breaks down in the virtual. Someone who initiates and decides something sets the topic for another with the same conditions to decide, initiate and propose. Liar-deceiver relationship is internal phenomena of self as that which is distinguishable of what stands (was before) against it. An honest and insincere position for sincerity is a key basis from which the upper framework emerges on the battlefield of resolved strategies and coping with exaltations, leading to form, modality and behaviour results. Whenever there is a lie around the corner, life is slowly transforming into a wider range of thriller modes. It is a justified tool of harassment, increasingly present in our temporalities.] ●

www.prosthetic2.com | www.thewrong.org



**Umetnički kolektiv 280A i pozvani umetnici /
280A Artist Collective and invited artists**

Olga Holzschuh, Ash Garwood, Emir Šehanović, Ágnes Várnai, Maria Trabulo, Martina Menegon, Sasha Kurmaz, Magdalena Żołędź, Susanna Hofer, Lisa Jäger, Eos Quinn, Michaela Putz, Ernst Lima, Christiane Peschek, Isidora Krstić, Philipp Pess

Za izložbu „Hram Ega”, grupa „izabranika” okupila se oko virtuelnog simpozijuma: transformativnog procesa koji je učesnike proveo kroz različita stanja digitalizovanog *ja*. Izloženi radovi predstavljaju artefakte posvećene novonastalom Hramu Ega. ■ ■ Hram Ega se seća svih i slavi svakoga ko pristupi njemu. ■ Ti biraš u šta ćeš da veruješ. ■ Da li si možda fundamentalista? ■ Tvoja vera je prazna. ■ Fali joj prava posvećenost. ■ Zato su ti potrebni rituali i repeticija. ■ Trebaju ti klikovi, svajpovi, flikovi, tapovi. ■ Linkovi, hakovi, lajkovi, fidovi i frendovanja. ■ Trebaju ti selfiji. ■ Tvoji selfiji su prazni rituali tvog *ja*. ■ Sve tvoje fotografije će postati arhiva tvog sopstva. ■ Tvoje virtuelno groblje. ■ ■ Tvoje digitalno *ja* je drugo ti. Ništa više od duplikacije. ■ Privatnost, publicitet, publika i tvoje *ja* su međusobno isprepleteni. ■ Postoje samo u odnosu na nešto drugo. ■ Tvoje *ja* nije nekakav statični identitet, već priča istkana od svih prošlih iskustava, budućih težnji i želja i trenutnog stanja stvari oko tebe. ■ Tvoje *ja* nije dato, već je naučeno kroz vreme, kao jezik. ■ ■ Tvoje virtuelno *ja* je stvoreno kako bi sve tvoje optimizacije imale svoje mesto. ■ ■ Ti si svoja sopstvena hiper-stvarnost (*hyper-reality*). ■ Zamisli da zapravo postaneš svoj alter ego, svoj sopstveni avatar. ■ Ili otelotvorenje svojih sopstvenih ideja. ■ Tvoja svetla i mračna strana diriguju „melodiju” tvoje pesme. ■ Pesmu koju ti sam moraš čuti, pre svih. ■ Senka je uvek tu, i uvek će te pratiti. ■ Tvoja mračna strana je skrivena i zakamuflirana – to je tvoj bolni pokušaj da zaštitiš sliku sebe koja se uklapa u narativ koji ti odgovara. ■ Da li osećaš daleke potrebe? ■ Sve što treba je da VERUJEŠ u božansku silu koja će te spasiti i zaustaviti svu patnju. ■ ■ Zamisli da nisi više tu, da ne živiš više. Nisi pod zemljom, već je tvoje lice i cela tvoja pojava jasno vidljiva. Emituješ sjaj u večnost. ■ ■ Sad si svoj sopstveni hram. Prikloni mu se i prihvati ga u potpunosti. ●

For “Church of Ego”, a selected group of confidants had been gathered in a virtual symposium, a transformative process through different realms of the digitalised self. The exhibited positions are artefacts of devotion to the Church of Ego about to arise. ■ ■ Church of Ego remembers all the faces and all the voices and it rejoices over each new one. ■ You chose your own belief. ■ Are you a fundamentalist? ■ Your belief is empty. ■ It lacks devotion. ■ That’s why you need rituals and repetition. ■ You need clicks, swipes, flicks, taps. ■ Links, hacks, likes, feeds, adds. ■ You need selfies. ■ Your selfies are empty rituals of your self. ■ All your photos will become the archive of yourself. ■ Your virtual graveyard. ■ ■ Your digital self is a double. A duplicity. ■ Privacy, publicity, audiences, and the self – they are deeply intertwined. ■ You exist only in relation to one or to the other. ■ Your self is not so much a static identity as a story, a story made out of your past experiences, future hopes and immediate surroundings. ■ Your self is not a given; it is made and learned like a language. ■ ■ You created your virtual self as a means of the embodiment of your optimisations. ■ ■ You are your own hyper-reality. ■ Imagine becoming your alter ego, your own avatar. ■ You are the embodied manifestation of your own ideas. ■ All the bright and all the dark aspects of yourself orchestrate the melody of your song. ■ A song that you need to hear first, before anyone else. ■ But in order to hear it, you have to learn to listen. ■ The shadow is always there and will always be there. ■ Your dark side is concealed or camouflaged, it’s your painful attempt to protect an image that fits the narrative you decided to maintain for yourself. ■ Do you feel the distant tremor? ■ JUST BELIEVE in the divine force that will rescue you from your suffering. ■ ■ Imagine you are dead now. You are not buried under the ground. Your face and your appearance is clearly visible. You shine for all eternity. ■ ■ You are your own church now. Worship and embrace it, you have become your own religion. ●



Liza Jeger, *Portal*, mesing/akrilne cevi, silikon, zemlja, pesak, foto-otisak, promenljive dimenzije, 2019. (detalj)

Lisa Jäger, *Portal*, brass/acrylic tubes, silicone, soil, sand, photoprint, dimensions variable, 2019 (detail)

Isidora Krstić, *Strange Place*, drveni ram, akrilna boja, iscepana dokumenta, gips, norveška mahovina, zvukovi prirode, 20", 2019.

Isidora Krstić, *Strange Place*, wood, acrylic paint, shredded newspaper, plaster, natural Norwegian moss, looped sound: whale, water and fire sounds, 20", 2019





Hram Ega, detalj postavke, 2019.

Church of Ego, exhibition view, 2019



Kristijane Pešek, *Hiperija – Knjiga sopstva*,
1.400 fotografskih autoportreta u knjizi, 15×21×4 cm, 2019.

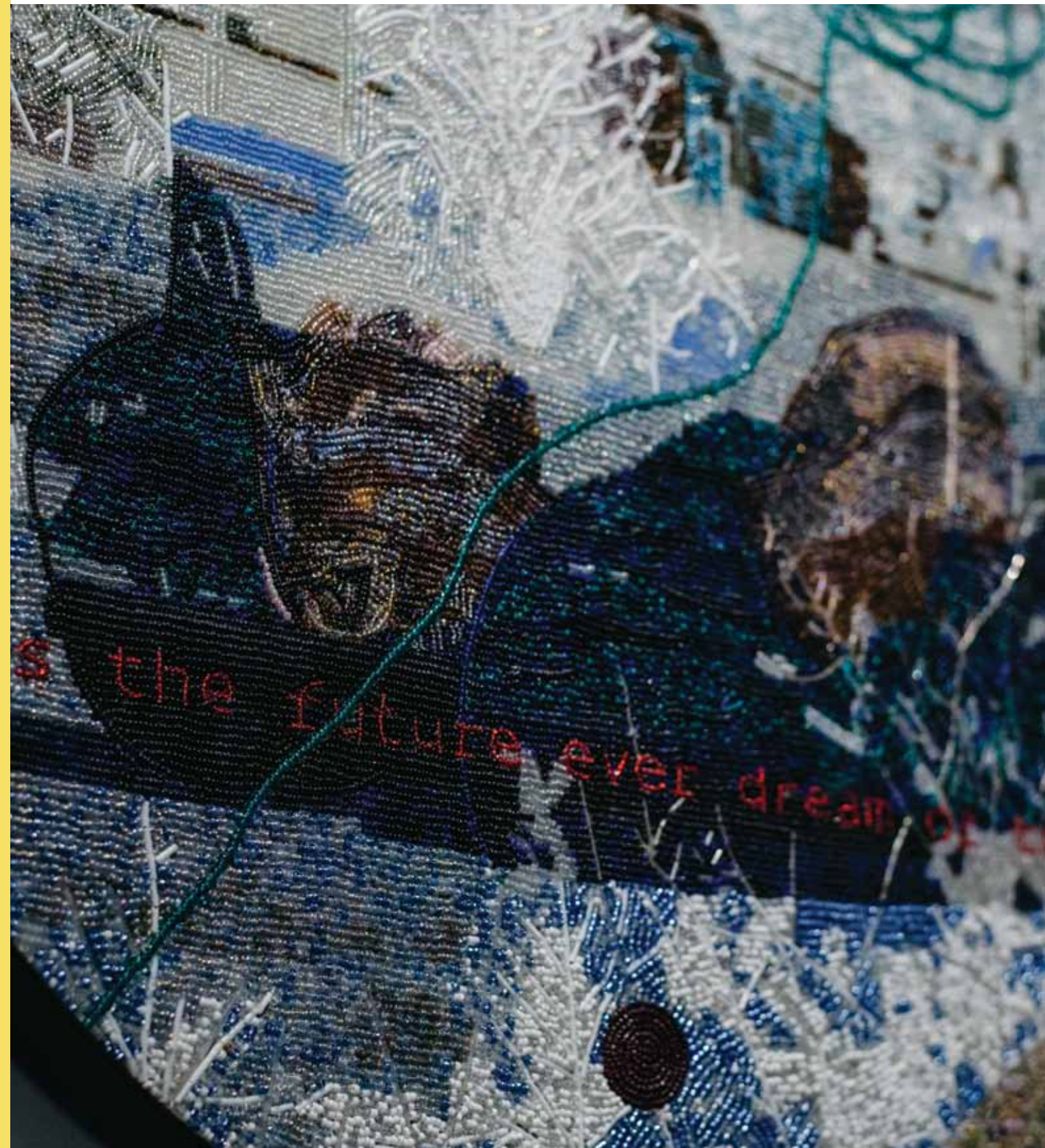
Christiane Peschek, *Hyperia – The Book of Self*,
1.400 self-images in a book, 15×21×4 cm, 2019

Darko Vukić, Liza Grobler, Mirza Dedać, Mila Panić, Igor Ripak, Sahar Sepahdari, Goran Stojčetočić Kustos / Curator: Nadežda Kirćanski

Izložba „hibridni narativi, hibridne istorije” počinje uznemirujućim odjecima prošlosti koji možda imaju neke veze i sa nama. Merijen Hirš je to nazvala *postmemory* želeći da označi specifičan odnos nove generacije sa sećanjem njihovih predaka: to je nasleđeni narativ koji je nekad usađen toliko duboko da se čini kao da je naše autentično iskustvo. Sećanje koje se spontano prenosi na nove generacije putem slika, priča i ponašanja se često preslika i na njihovo okruženje, odnose i način razmišljanja. Fludni, fragmentirani narativ, tako predstavlja nestabilno jedinjenje dobijeno filtracijom već filtriranog koje rezultira režiranim ishodom s kojim možemo da se nosimo. Hibridni narativ, nastaje reparacijom izlomljenih delova prošlosti koji nisu zaslužili da budu istorizovani, ili makar, nisu bili u poziciji da to priušte. ■ Nasuprot tome, čini se da nove generacije imaju ozbiljne poteškoće sa sećanjem: zaboravili smo kako da se sećamo, jer Internet od nas ne zahteva da se sećamo. Taj internet koji je nepovratno penetrirao našu realnost i odavno izgubio pravo na veliko početno slovo. Mi nastavljamo da zaboravljamo stvari, jer nemamo kapacitet da procesuiramo sav ovaj protok informacija. Naši aparati za filtriranje i memorisanje su pregoreli, ostavljajući nas ogoljene i nespremlne u sred *post-truth* digitalne amnezije sa istopljenom matičnom pločom. ■ Radovi i iskustva podeljeni na izložbi „hibridni narativi, hibridne istorije” istražuju instrumente pripovedanja koji mogu doprineti kontra-istoriji, otkrivajući i arhivirajući marginalne, previđene i skrivene perspektive u korelaciji sa post-činjeničnom epohom koja nas je dočekala u ovom milenijumu. Izložba nudi virtuelni i fizički forum za diskusiju o odgovornosti kod proizvodnje istorijskog znanja i načinima na koje se ovi narativi i metodi prenose na naredne generacije. ■ ■ „hibridni narativi, hibridne istorije” je projekat saradnje Nadežde Kirćanski i HEKLER – kolaborativne platforme i kolektiva koji se fokusira na kritičko ispitivanje gostoprimstva i konflikta putem korealizovanja umetničkih, edukativnih i rezidencijalnih programa, i arhive. HEKLER su osnovali umetnici Nataša Prljević, Jelena Prljević i Džoša Nierodzinski u Njujorku. Projekat „hibridni narativi, hibridne istorije” započet je u novembru 2018. godine tokom boravka Nadežde Kirćanski na „Residency Unlimited” u Bruklinu, kao deo nagrade Mangelos, koju je te godine dobila. Pored dvomesečne rezidencije, nagrada podrazumeva i samostalnu izložbu po povratku u Srbiju. ●

“hybrid narratives, hybrid histories” begins with the unsettling sound of multiple echoes from the past that might have something to do with us. Marianne Hirsch named it ‘post-memory’, aiming to signify a specific relationship that the new generation has to the memory of their predecessors. It is an inherited narrative; the one that sometimes turns out to be rooted so deeply it appears authentic to one’s own experience. A memory that is transmitted to the new generation through images, stories, and behaviours that reflect onto their surroundings, relationships, and perspectives. A fluid, fragmented narrative, an unstable compound built by filtering the already filtered until there is a semi-curated outcome we could accept; a hybrid narrative, emerged from the shattered pieces of something that did not deserve to be a part of the history, or at least, could not afford it. ■ But this new generation, on the contrary, seems to be having severe difficulties remembering things: we forgot how to remember because the Internet does not need us to remember. The Internet that has lost its claim on the capital letter as it had (invisibly but fully) penetrated our reality beyond retrieve. We keep on forgetting how to remember things, or how to develop new tools for filtering and remembering since the old ones have been severely damaged with this amount of data flow. They have burned out, leaving us unequipped right here in the middle of our post-truth digital amnesia with a half-burned motherboard that needs to be rebuilt. ■ Works and experiences shared in “hybrid narratives, hybrid histories” explore the storytelling instruments that serve a counter-history, revealing and archiving the marginal, overseen, and hidden perspectives in correlation to the post-factuality era we have entered this millennium. It offers a virtual and physical forum to discuss our role in historical knowledge production and the ways we convey these narratives and methods to the next generations. ■ ■ “hybrid narratives, hybrid histories” is a collaborative project between Nadežda Kirćanski and HEKLER – a collaborative platform and collective that focuses on the critical examination of hospitality and conflict through art projects, pedagogy, residencies, and archive. HEKLER is founded by artists Nataša Prljević, Jelena Prljević, and Joshua Nierodzinski in New York. The project started developing in November 2018, during Nadežda Kirćanski’s residential stay at the Residency Unlimited in Brooklyn, as a part of the Mangelos Award she was awarded with in that year. Besides providing a two month residency, the Mangelos Award also includes a solo show term upon the recipient’s return to Serbia. ●

www.hekler.org



Liza Grobler i Qaqambile Bead Studio, *Snovi iz Dilfontejna*, perlice, ø80 cm, 2019.

Liza Grobler & Qaqambile Bead Studio, *Deelfontein Dreams*, beadwork, ø80 cm, 2019

Sahar Sepahdari, predavanje-performans, 2019.

Sahar Sepahdari, lecture performance, 2019





hibridni narativi, hibridne istorije, detalj postavke, 2019.

hybrid narratives, hybrid histories, exhibition view, 2019

Kustoskinja / Curator: Dunja Petković
Učesnici / Participants:
Kustosi / Curators: Branislav Dimitrijević, Miroslav Karić, Dušan Savić, Teodora Jeremić, Katarina Kostandinović, Darko Vukić
Umetnici / Artists: Ivan Šuletić, Iva Kuzmanović, Slobodan Stošić, Luka Cvetković, Lazar Njegomirović, Anastasija Pavić

Izložba „Ne buljite tako romantično” Dunje Petković je nastala kao rezultat kustoske radionice „Izložbotvornica” Stevana Vukovića i Tijane Savatić i predstavlja ciklus snimljenih video dijaloga umetnika i kustosa. ■ Uzimajući u obzir strukturu odnosa umetnika i kustosa prilikom osmišljavanja izložbe, autorka je odlučila da dileme koje su se pojavile u tom procesu metodološki ispita postavljanjem pitanja koja su aktuelna na domaćoj umetničkoj sceni. Ona se ne tiču samo učesnika i njihovog kustoskog odnosno umetničkog opusa, već i pitanja konstruisanja sadržaja koji korespondira sa prvobitnim problemom sa kojim se autorka susrela: kako, kao kustos, uspostaviti saradnju sa umetnikom. Nesigurnost u sopstvenu procenu i znanje, u ulozi studentkinje istorije umetnosti, navela ju je da formira koncept koji odgovara istraživanju sprovedenom pre same realizacije. Susreti sa potencijalnim učesnicima, i saznanja koja su tim prilikama dobijena, rezultirala su formatom snimljenih video dijaloga, bez moderatora i konkretne direkcije, i omogućila su prividnu slobodu izražavanja čime ovakav rad dobija performativni karakter. ■ Učesnici su odabrani prema determinantama koje se tiču njihovog dosadašnjeg profesionalnog angažmana, tako da se dobije jedan uobličen, iskren i konkretan sadržaj. Fokus je bio na diverzitetu prilikom odabira učesnika, a faktor spajanja istih u parove prema njihovom dosadašnjem kustosko-umetničkom radu. Koncept je sproveden faktorom iznenađenja, jer pred samo snimanje oni nisu bili upoznati sa kim će razgovarati i o kojoj temi, odnosno o kakvim pitanjima će diskutovati. Cilj takvog pristupa bio je da se izbegne startna pozicija gde su obe strane upoznate i unapred spremne na stav sagovornika, ali i da se uoče stavovi kako kustosa tako i umetnika, koji kroz razgovor o trenutnim problemima na domaćoj umetničkoj sceni dolaze do odgovora, ne nužno usklađenih. ●

The exhibition “Don’t Stare so Romantically” by Dunja Petković was created as a result of the curatorial workshop “Izložbotvornica” (Exhibition Factory) led by Stevan Vuković and Tijana Savatić, and represents a cycle of recorded video dialogues between artists and curators. ■ Taking into account the structure of the relationship between an artist and a curator during the realisation of an exhibition, the author decided to methodologically examine the dilemmas that emerge from this process by asking questions that are of interest in the local art scene. The questions are not only about the participants and their curatorial or artistic oeuvre; but also relate to the problem of constructing content that corresponds to the original issue the author has encountered: how to collaborate with an artist as a curator? Being insecure about her own assessment and knowledge, in her role of a student of art history, Dunja Petković created a concept that was appropriate for the research conducted prior to the realisation. Meetings with potential participants and the lessons learned from them, resulted in the format of the recorded video dialogues, without moderation and specific guidance that allows an apparent freedom of expression, giving this work a performative character. ■ Participants were selected according to their own professional engagement so far, so that they could produce one piece of meaningful, honest and concrete content. The focus was on diversity when selecting participants, and the factor of merging them into couples according to their past curatorial and artistic work. The concept was implemented by the factor of surprise: before the filming, the participants were not familiar with whom they will be having a discussion and on what topic, or what issues they will cover. The aim of this approach was to avoid a starting position where both parties would be prepared and aware of the other interviewee’s position, but also to notice the views of both the curator and the artist who, through talking about current problems in the local art scene, come to the answers that are not necessarily synchronised. ●



Ne buljite tako romantično, detalj postavke, 2019.

Don't Stare so Romantically, exhibition view, 2019



4.

Ne buljite tako romantično, detalj postavke, 2019.

Don't Stare so Romantically, exhibition view, 2019

Adamović Nebojša, 2019. godine, ulje, 100x100 cm

Adamović Nebojša (1995, Valjevo) je završio Školu za dizajn (2014), a diplomirao je primenjeno slikarstvo na Fakultetu primenjenih umetno-sti u Beogradu (2018). Master studije slikarstva završio je na Fakultetu likovnih umetnosti u Beogradu, na kom je 2019. godine upisao doktor-ske umetničke studije. Imao je 11 samostalnih izložbi, među kojima su izložbe u Galeriji savremene likovne umetnosti u Nišu, Platoneumu u Novom Sadu, Domu kulture Studentski grad, Galeriji Štab, Narodnom muzeju u Kragujevcu i Studentskom kulturnom centru u Kragujevcu. Učestvovao i na više grupnih izložbi u zemlji i inostranstvu. Dobitnik je Nagrade za crtež „Miodrag Vujačić Mirski“, kao i Otkupne nagrade Likovne jeseni.

Aldrete Gvadalupe, 2019. godine, ulje, 100x100 cm

Aldrete Gvadalupe (1984, Gvadalahara, Meksiko) fokusira rad na istraživanje metoda beleženja apstraktnih slika koje su u bliskoj vezi sa njenom prošlošću i sadašnjošću. Iako autobiografski, njen rad nije o njoj, već o pojedincu koji predstavlja veću grupu ljudi koji prolaze kroz iste probleme. Njeni radovi su rezultat procesa koji uključuju različite medije i ponekad se izvode pred publikom, beleženi su na umetničkim predmetima ili su prikazani kao deo instalacija čija je svrha da podsta-kne publiku na interakciju. Živi i radi u Beču. www.guadalupealdrete.com

Antoni Brigita, 2019. godine, ulje, 100x100 cm

Antoni Brigita (1987, Bar, Crna Gora) završila je diplomske (2010) i postdiplomske studije (2011) grafičkog dizajna na Fakultetu likovnih umetnosti na Cetinju, dobivši Nagradu za slobodni crtež. Boravila je na umetničkim rezidencijama u Crnoj Gori i inostranstvu. Samostalno i grupno je izlagala više puta u Crnoj Gori i inostranstvu. Takođe je bila učesnica internacionalnog edukativnog programa „Letnja škola kao škola” u Prištini, na kursovima Borisa Budena „In the museum of history” (2017) i Hulijete Arande „Meeting the Universe Halfway” (2018). Dobitnica je Nagrade Milčik YVAA (2019).

Bačevac Gorana, 2019. godine, ulje, 100x100 cm

Bačevac Gorana (1992) je završila osnovne i master studije vajarstva na Fakultetu likovnih umetnosti u Beogradu. Dobitnica je Nagrade za crtež „Stevan Knežević” 2017. godine. Među značajnijim izložba-ma na kojima je izlagala su: „Terrestrial Oddities”, Galerija HBKsaar, Sarbriken, Nemačka; „Ženske priče”, Salon MSUB, Beograd; samo-stalna izložba „Something old, something new, something borrowed, something blue”, Magacin u Kraljevića Marka, Beograd; „Perspektive XXXIII”, Srpski kulturni centar, Pariz; „Kada se drugi susreće sa drugim Drugim”, Kulturni centar Beograda. Živi i radi u Beogradu. www.behance.net/bacevacgorana

Baltovski Milica, 2019. godine, ulje, 100x100 cm

Baltovski Milica (1993, Beograd) je diplomirala savremeno odevanje na Fakultetu primenjenih umetnosti u Beogradu. Svoje kolekcije je izlagala na Beogradskoj nedelji mode i u Muzeju primenjene umetnosti u Beogradu.

Baša Ana, 2019. godine, ulje, 100x100 cm

Baša Ana (1974, Omsk, Rusija) je završila master studije vajarstva na Fakultetu likovnih umetnosti u Beogradu, u klasi profesora Mrđana Bajića i Radoša Antonijevića 2017. godine. Članica je ULUS-a od 2018. godine. Učestvovala je na više grupnih izložbi, a samostalno je izlaga-la u Galeriji Kolarčeve zadužbine i Umetničkom prostoru U10.

Bence Peter, 2019. godine, ulje, 100x100 cm

Bence Peter je kustos iz Budimpešte i osnivač platforme „Everybody Needs Art”. www.everybodyneedsart.com

Bopape Dineo Seše, 2019. godine, ulje, 100x100 cm

Bopape Dineo Seše (1981, Polokvane, Južna Afrika) je studirala sli-karstvo i skulpturu na Tehnološkom institutu u Durbanu, a diplomirala na umetničkoj školi De Ateliers u Amsterdamu 2007. godine. Master studije je završila na Univerzitetu Kolumbija u Njujorku, 2010. godine. Između ostalih, radovi su joj prikazani u Novom muzeju Instituta za savremenu umetnost u Filadelfiji i na 12. Bijenalu u Lionu. Samostalne izložbe je imala u galeriji Mart House u Amsterdamu i Palais de Tokio u Parizu. Dobitnica je Nagrade MTN za nove savremenike za 2008. godinu, Nagrade Bijenala u Šardži za 2017. godinu i Nagrade „Future Generation Art Prize” 2017. godine. Živi u Johanesburgu. www.seshee.blogspot.com

Brukner Janoš (1984, Budimpešta, Mađarska) je završio master studije mađarskog jezika i književnosti na Univerzitetu Etveš Lorand (2010) i slikarstva na Mađarskom univerzitetu likovnih umetnosti (2012), oba u Budimpešti, kao i master studije na programu Umetnost u kontekstu, na Univerzitetu umetnosti u Berlinu (2020). Njegove inovativne tehnike pozitivno su ocenjene na Univerzitetu u Njukaslu, gde mu je ponuđeno mesto u Laboratoriji za kulturna istraživanja. Do-bitnik je mnogih nezavisnih stipendija i nagrada. Izlagao je u brojnim istaknutim galerijama i muzejima. Živi i radi u Berlinu. www.brucknerjanos.com

Bulatović Svetlana (1993, Beograd) je završila osnovne i master studije vajarstva na Fakultetu likovnih umetnosti u Beogradu, u klasi profesora Mrđana Bajića i Radoša Antonijevića. Dobitnica je Velike nagrade „Beta i Rista Vukanović, slikari” (2017). Učestvovala je na više grupnih i imala je dve samostalne izložbe: „Integracije” u Umetničkom prostoru U10 (2018) i „Sanjarenje” u Galeriji FLU (2018). Članica je ULUS-a od 2020. godine. www.behance.net/fineartsvetlanab/projects

Cvetković Luka (1995, Ričmond, Virdžinija) je vizuelni i performans umetnik. Bavi se pitanjem moći, estetizacije politike i relativizacije istine, koristeći se subverzivnim reakcijama na postojeće kulturno-političko stanje. Zajedno sa kustosom Dušanom Savićem izveo je performativnu šetnju od Beograda do Venecije, povodom učešća Srbije na Venecijanskom Bijenalu (2019). Deo je umetničkog projekta Gete instituta pod nazivom „Laž i krađa kao praksa” (2019/2020), i umetničkog kolektiva Institut za aplauz. Među značajnijim nagradama koje je dobio je Nagrada za osobenu kreativnu inovaciju Fonda „Miloš Bajić”, 2018. godine. Njegov rad „Poklon” nalazi se u kolekciji Muzeja Zepter.

Čen Vej-Ju, 2019. godine, ulje, 100x100 cm

Čen Vej-Ju je završio osnovne studije na Odseku za računarske nauke i inženjerstvo, na Univerzitetu Juan Ze, Taojuan, Tajvan, a diplomirao je novomedijsku umetnost na Nacionalnom univerzitetu umetnosti u Tajpeju. Nagrađen na međunarodnom simpozijumu o računarskoj medijskoj umetnosti i kreativnom govoru „ART MACHINES”, a dobitnik je i nagrade koju dodeljuje tajvansko udruženje za kompjutersko-ljud-sku interakciju „TAICHI”. Finalista je nagrade „YouFab Global Creative”. Njegov rad je fokusiran na računarsku i svetlosnu umetnost, najviše kroz instalacije, a takođe koristi i elemente algoritma kao mašinsku operaciju. Pokušava da protumači kontradikciju u savremenoj tehnolo-giji i neintelligentnom. U radu zasnovanom na svetlu, koristi nevidljivi signal kao izvor interakcije i dobija rutu prema interakciji u određenom polju.

Ćopić Sanja (1992, Beograd) je diplomirala vajarstvo na Fakultetu likovnih umetnosti u Beogradu, u klasi prof. Mrđana Bajića. U prvoj godini studija je dobila nagradu za najbolji portret-skulpturu, a u za-vršnoj nagradu „Perspektive” za najboljeg mladog umetnika. Takođe, pobednica je takmičenja „Telo kao režim” za najbolji video rad. Uče-stvovala je na preko 25 grupnih i imala je 3 samostalne izložbe u Sr-biji, Italiji, Sloveniji i Austriji. Najrecentnije je izlagala u Salonu Muzeja savremene umetnosti u Beogradu. Istražuje teme identiteta, spiskova, sećanja, fantazija, snova, kao i poziciju umetnika koji radi puno radno vreme, koristeći medije videa, performansa i instalacija. Zanimaju je komunikacija, jezici, filantropija i lepota tužnih i ružnih stvari. www.sanjacopic.com

Ćorlomanović Dunja, 2019. godine, ulje, 100x100 cm

Ćorlomanović Dunja (1995, Beograd) je završila osnovne i master studije slikarstva na Fakultetu likovnih umetnosti u Beogradu, u klasi prof. Dobrice Bisenića. Trenutno je na doktorskim studijama na istom fakultetu. Učestvovala je na više grupnih izložbi od kojih se ističu „Ma-sterpieces” u Umetničkom prostoru U10 i „Momentum” u Galeriji FLU, obe 2019. godine. Samostalnu izložbu „Pogled u zemlju u zemlji Cvet” imala je iste godine u Galeriji SKC-a Obrenovac. Izlagala je na nekoliko festivala mozaika u zemlji i inostranstvu i dobitnica je dve nagrade za mozaik. Bavi se izradom scenografija i pedagoškim radom. Članica je ULUS-a od 2020. godine.

Ćurčić Marijana (1987, Užice) je završila osnovne i master studije slikarstva na Fakultetu likovnih umetnosti u Beogradu, u klasi prof. Milete Prodanovića, a zatim u klasi prof. Jovana Sivačkog. Članica je Udruženja vizuelnih umetnika Užice od osnivanja, gde je radila kao koordinatorka projekata i koordinatorka Galerije Reflektor. Izlagala je na više grupnih izložbi u zemlji i inostranstvu. Njen umetnički rad se bazira na introspekciji, istraživanju suštinskog osećaja sreće koji nastaje kroz opsednutost zadovoljstvima i potrebom za iluzijom. www.marijanacurcic.com

Dedać Mirza (1981, Beograd) je završio osnovne i master studije slikarstva na Fakultetu likovnih umetnosti u Beogradu, u klasama prof. Čedomira Vasića i prof. Milete Prodanovića. Trenutno je na doktor-skim studijama istog fakulteta. Dobitnik je Nagrade za crtež „Stevan Knežević”. www.cargocollective.com/mirzadedac

DeLanda Manuel je meksičko-američki pisac, umetnik i filozof koji živi u Njujorku od 1975. godine. Predaje arhitekturu na Arhitektonskoj školi Univerziteta Princeton, kao i na Školi za dizajn Univerziteta u Pen-silvaniji, gde drži predmete o filozofiji urbane istorije i dinamici grado-va kao istorijskih aktera, sa naglaskom na važnosti samoorganizacije i materijalne kulture u razumevanju grada. DeLanda takođe predaje arhitektonsku teoriju kao honorarni profesor arhitekture i urbanog dizajna na Pratovom institutu, a predsedava Katedrom „Žil Delez” i predaje filozofiju na Evropskoj diplomatskoj školi (EGS). Diplomirao je na Školi vizuelnih umetnosti u Njujorku (1979), a doktorirao medije i komunikaciju na Evropskoj diplomatskoj školi (2010).

Delić Lidija (1986, Nikšić, Crna Gora) je diplomirala slikarstvo na Fakultetu likovnih umetnosti u Beogradu 2010, a 2015. godine doktori-rala na Odseku za multimedijalnu umetnost na Univerzitetu umetnosti u Beogradu. Suosnivačica je i članica Umetničkog prostora U10. Pred-stavljala je Srbiju na Bijenalu mladih umetnika Evrope i Mediterana (BJCEM) u Tirani, Albanija, 2017. godine. Iste godine je bila finalistkinja Nagrade „Mangelos”, a 2018. godine je izlagala na 57. Oktobarskom salonu u Beogradu. U organizaciji „Balkan Projects” i Švajcarskog instituta u Njujorku, boravila je na umetničkoj rezidenciji u Njujorku 2019. godine. Živi i radi u Beogradu. www.lidijadelic.com

Dimitrijević Aleksandar (1977, Užice) je 2004. godine završio osnov-ne studije slikarstva, a 2010. magistarske studije crteža na Akademiji umetnosti u Novom Sadu. Na istoj akademiji je upisao doktorske studije 2018. godine. Bavi se istraživanjem međuljudskih odnosa i procesa koji se u društvu i pojedincu manifestuju kroz taj odnos, inter-pretacijom grafičkih elemenata preuzetih iz svakodnevnog i trivijalnog konteksta. Izlagao je na 30 samostalnih i preko 150 grupnih izložbi, kako u zemlji tako i u inostranstvu. Za svoj rad je nagrađivan više puta. Radovi mu se nalaze u brojnim domaćim i inostranim kolekcija-ma. Živi i radi u Užicu. www.dimitrijevica.com

Dimitrijević Anja (1993) živi između Beograda i Venecije. Završila je master studije u oblasti primenjenog pozorišta (pozorišna režija) na Univerzitetu IUAV u Veneciji 2018. godine. Tokom osnovnih studija vizuelnih umetnosti i pozorišta, dobila je Erasmus stipendiju, zahva-ljujući kojoj je jedan semestar provela u Bordou. Anja je deo kolektiva „Confluenze”, platforme koja se zasniva na fluidnoj dinamici rada između umetnika, arhitekata i muzičara. Od 2015. godine radi kao kulturni medijator na Venecijanskom bijenalu, u srpskom i danskom paviljonu. Bila je na praksi u Institutu za scenske umetnosti Bunker u Ljubljani 2018. godine. Njeni video radovi i performansi predstavl-jeni su na više festivala i izložbi. Vodila je multidisciplinarnu mobilnu radionicu performativnih akcija „Barene” tokom godišnjeg kongresa AESOP-a (Udruženje evropskih škola planiranja) 2019. godine. www.vimeo.com/user54244873

Dimitrijević Branislav (1967, Beograd) diplomirao je na Katedri za modernu umetnost Odeljenja za istoriju umetnosti Filozofskog fakul-teta u Beogradu kod prof. Ješe Denegrija. Doktorirao je 2012. godine na Univerzitetu umetnosti u Beogradu kod prof. dr Milene Dragičević Šešić. Od 2002. godine predaje kurseve iz oblasti istorije i teorije umetnosti na Visokoj školi za likovnu i primenjenu umetnost. Od 2009. godine angažovan je i kao nastavnik na Akademiji Nova u Beogradu, gde stiče zvanje docenta 2014. godine. Od 2011. godine predaje i na kursu o kustoskim studijama na Univerzitetu umetnosti u Beogradu, u okviru Erasmus programa saradnje sa Univerzitetima u Voriku i Amsterdamu.

Dimitrović Nikola (1990, Beograd) je diplomirao grafički dizajn na Beogradskoj politehnici, a zatim je 2019. godine završio master studije slikarstva na Fakultetu likovnih umetnosti u Beogradu, u klasi prof. Vesne Knežević. Za vreme studija je učestvovao na preko 20 grupnih izložbi u zemlji i inostranstvu. Nakon dugogodišnje izlagačke prakse, svoje umetničko iskustvo je obogatio ulogom kustosa u inicijativi autorskog projekta „Trilogy: Time, Space, Identity”, prvoj likovnoj izla-gačkoj trilogiji u Beogradu, u Kulturnom centru Magacin. Izabran je da 2020. godine učestvuje na međunarodnoj izložbi savremene umetnosti i performansa „Al-Tiba9”, koja se svake godine održava u Muzeju mo-dernih umetnosti u Alžiru. Njegov rad je publikovalo nekoliko domaćih i stranih kataloga i umetničkih magazina. www.instagram.com/_dimitrovic

Dramićanin Andrea (1990, Beograd) je završila vajarstvo na Fakul-tetu likovnih umetnosti u Beogradu. Poslednji semestar master studija je, kao stipendistkinja Vlade Francuske, završila na Nacionalnoj visokoj školi lepih umetnosti u Parizu. Dobitnica je Velike nagrade „Beta i Ri-sta Vukanović, slikari”, kao i Nagrade iz Fondacije Vladimir Veličković. Izlagala je samostalno i grupno u Srbiji, Bosni i Hercegovini, Francu-skoj, Nemačkoj i Kanadi. www.cargocollective.com/andreadramicanin

Đorđević Katarina (1994, Bor) je završila osnovne i master studije slikarstva na Fakultetu likovnih umetnosti u Beogradu. Doktorske studije upisala je 2019. godine na istom fakultetu. Učestvovala je na brojnim grupnim izložbama i imala je samostalnu izložbu „Egzil” u Galeriji FLU. Živi i radi u Beogradu.

Đorđević Kosta (1993, Beograd) je završio osnovne (2018) i master (2019) studije slikarstva na Fakultetu likovnih umetnosti u Beogradu, u klasi prof. Milete Prodanovića. Izlagao je na nekoliko grupnih izložbi u Beogradu i Novom Sadu. Dvostruki je dobitnik stipendije „Dositeja”, Fonda za mlade talente Ministarstva omladine i sporta Republike Srbije.

Đorđević Maja (1990, Beograd) je diplomirala slikarstvo na Fakultetu likovnih umetnosti u Beogradu. Dobitnica je Velike nagrade „Beta i Rista Vukanović, slikari”. Izlagala je na brojnim samostalnim i grupnim izložbama u zemlji i inostranstvu, uključujući i 57. Oktobarski salon u Beogradu. Učestvovala je na umetničkim sajmovima ZONAMAKO u Meksiko Sitiju, Umetničkom sajmu u Los Anđelesu i LISTE u Bazelu (sa Umetničkim kolektivom U10), kao i na rezidencijalnim programima „Dio Horia” na Mikonosu, Grčka i „Balkan Projects” u Los Anđelesu. www.instagram.com/majadjordjevic_

Đorđević Milan (1992, Prokuplje) je završio slikarstvo na Fakultetu likovnih umetnosti u Beogradu. Na završnoj godini studija je dobio nagradu „Perspektive” koju dodeljuje Šok zadruga iz Novog Sada. Učestvovao je na jedanaest grupnih izložbi. Vizuelnim umetnostima se bavi i kao istraživač, a objavio je više naučnih radova i učestvovao je u međunarodnim projektima. Trenutno je student doktorskih studija na Univerzitetu umetnosti u Beogradu i stipendista Ministarstva pro-sвете, nauke i tehnološkog razvoja. Izložba „Perspektivni na margini” u Umetničkom prostoru U10 je bila njegovo prvo samostalno izlaganje.

Đorđević Stefan (1987, Bor) je nakon što se zbog studija preselio u Beograd, svoje dotadašnje glavno interesovanje, skejtbording, zame-nio filmom i fotografijom. Završio je osnovne i master studije kamere na Fakultetu dramskih umetnosti u Beogradu i trenutno radi kao nezavisni reditelj i snimatelj na filmu i ostalim medijima. Režirao je kratki igrani film „Poslednja slika o ocu”, koji je nagrađivan na festiva-lima u Lokarnu, Sarajevu, Zagrebu, Beogradu... Član je internacionalne asocijacije dokumentarnih fotografa „Zero Photos”. www.stefandjordjevic.com

Fužinato Jelena (1984, Prnjavor, BiH) je započela umetničke studije na Akademiji umetnosti u Banjaluci. Diplomirala je slikarstvo na Fakultetu likovnih umetnosti u Beogradu 2009. godine. Od 2012. do 2015. godine pohađala je postdiplomske studije na Univerzitetu umetnosti u Berlinu, na studijskom programu Umetnost u kontekstu. Godine 2014. je pohađala program za kustose i medijatore umet-nosti na Alto univerzitetu u Helsinkiju. Za svoj rad dobila je priznanja Akademije umetnosti u Banjaluci. Bila je nominovana za Nagradu „Zvono”, namenjenu vizuelnim umetnicima u BiH, 2016. godine. Živi i radi u Berlinu. Koristi medij filma, skulpture i crteža, te niz aktivnosti i metoda kako bi istražila autoritarne odnose unutar institucija kao što su porodica, škole, muzeji i države. Bavi se stvarnim događajima, ali koristi spekulacije i fikciju u obradi i predstavljanju tema. Ovaj slojeviti pristup okuplja postojeće reference i fiktivne informacije u stvaranju novih metaforičkih predstava. Njene instalacije su dugotrajni i mul-timedijalni projekti sa složenim ishodom, koji ohrabruju gledaoce da razmotre mehanizme snage upisane u prikazane slike. www.jelenafuzinato.com

Galić Nina (1987, Kraljevo) je završila master studije vajarstva na Fakultetu likovnih umetnosti u Beogradu 2011. godine. Izlagala je na više samostalnih i grupnih izložbi u Srbiji i inostranstvu. Polazeći od objekta kao minimizirane disciplinarne arhitekture, kreira objekte koji, definišući subjekte, intuitivno prepostavljaju savremene fenomene kapitalističkih oblika proizvodne kulture, antagonističkih oblika eko-nomija i reprodukcije klasnih odnosa moći. Njen rad uključuje objekte, skulpture, prostorne instalacije i intervencije. www.ninagalic.com

Garvud Eš (1986, Sidnej, Australija) je umetnica koja živi na relaciji između SAD i Australije i čija se praksa fokusira na proširenu fotogra-fiju. Diplomirala je na Univerzitetu u Novom Južnom Velsu, na Odseku za teoriju umetnosti, 2010. godine. Prva je dobitnica stipendije „Eva Breuer” koju dodeljuje Umetnička galerija Novog Južnog Velsa. Real-i-zovala je tromesečni rezidencijalni boravak u Cité internationale des arts u Parizu 2016. godine, kao i kolaborativnu naučnu rezidenciju na Odeljenju za astrofiziku na Univerzitetu u Ajdahu 2017. godine. Uče-stovala je na brojnim izložbama. www.ash-garwood.com

Grobler Liza (1974, Kejptaun, Južnoafrička Republika) je vizuelna umetnica čija je praksa definisana procesom u kom materijalnost i efemernost objekata i medija spajaju fizičke i psihološke prostore, kao i istorijske i ekološke aspekte. U 2016. godini je bila dobitnica „Africa Centre Award”, a Muzeji IZIKO su poručili njenu prostorno specifičnu instalaciju za Nacionalnu galeriju. Njeni radovi su bili izlagani na Me-đunarodnom umetničkom sajmu u Kejptaunu (2017), Internacionalnom sajmu dizajna u Kejptaunu (2015), Internacionalnom festivalu video umetnosti ADDIS (Etiopija) i na festivalu MOFO (Tasmanija, 2015). www.lizagrobler.com

Grozdanović Nikola (1984, Niš) je završio master studije slikarstva na Fakultetu likovnih umetnosti u Beogradu 2011. godine. Izlagao je na više izložbi u zemlji i inostranstvu.

Grudnik Jasmina (1989, Slovenija) je završila master studije slikar-stva na Akademiji za likovne umetnosti i dizajn u Ljubljani, a trenutno studira na Odeljenju za umetnost i nauku na Univerzitetu primenjenih

umetnosti u Beču. Dobitnica je stipendije za studiranje u inostranstvu Ministarstva kulture Republike Slovenije. Izlagala je u galeriji Alkatraz i Kinošiški u Ljubljani, Muzeju savremene umetnosti u Zagrebu, Illustration hub-u Univerziteta primenjenih umetnosti u Beču i na Festivalu animiranog filma „Primanima” u Mađarskoj. www.behance.net/jasminagrufa1e

Hofer Suzana (1985, Austrija) je završila nemačku književnost, a studirala je umetnost i komunikacije, kao i primenjenu fotografiju na Univerzitetu primenjenih umetnosti u Beču. Njen rad često ima pod-logu u njenom obrazovanju u oblasti književnosti. Za njen fotografski pristup je karakteristična transformacija slike u vizuelne narative; sastavljanje prikazane površine i narativa na način koji ne deluje ni kao slučajan niti kao veštački. Fokusirana je na fotografisanje nepre-tencioznih portreta, fragmentiranih dokumenata i naizgled slučajnih kompozicija mrtve prirode – zanemarujući u potpunosti dizajnirane i sjajno komponovane prizore. Živi i radi u Beču. www.fountainsedit.com/a/susanna-hofer

Holčšu Olga (1985, Mađarska) se u svom radu usredsređuje na bliski odnos između digitalne tehnologije i promenljive percepcije stvarnosti i njene materijalizacije. Mediji u kojima se izražava uključuju foto-grafiju, video, performans, skulpturu i instalaciju. Živi i radi u Kelnu, Nemačka. www.olgaholzschuh.com

Ivanović Nina (1986, Beograd) je diplomirala slikarstvo na Fakultetu likovnih umetnosti u Beogradu 2010. godine. Od 2006. godine aktivno učestvuje na umetničkoj sceni kroz domaće i internacionalne radioni-ce, letnje škole i grupne izložbe. Do sada je realizovala 8 samostalnih izložbi. Dobitnica je Nagrade za crtež Fakulteta likovnih umetnosti (2009), Nagrade Fondacije Vladimir Veličković (2014) i Nagrade 57. Oktobarskog salona (2018). Tokom tri meseca 2013/14. godine je učestvovala na rezidencijalnom programu u Glo’Art centru u Belgiji i 2017. godine mesec dana je provela u Bazelu, Švajcarska, na residen-ciji „Kuckucks Nest”. Realizovala je radove u javnom prostoru poput rada „Pejzaži” u italijanskom gradu Vitorio Veneto (2018) i svetlosne instalacije „Perači prozora” na prozorima Kulturnog centra Beograda (2019). Suosnivačica je Umetničkog kolektiva U10, koji od 2012. godi-ne vodi Umetnički prostor U10. Živi i radi u Beogradu. www.ninaivanovic.com

Jedidija Romi (1990, Tel Aviv, Izrael) je studirala dizajn enterijera na Institutu za tehnologiju Holon u Izraelu 2014. godine, a 2017. godine je završila osnovne studije dizajna u arhitekturi na Akademiji Gerit Ritveld u Amsterdamu. Njena umetnička praksa uključuje medije kao što su instalacije, skulpture i performans. Dobitnica je Stipendije za mlade umetnike Fonda Mondrijan, kao i Stipendije za izuzetnost Instituta za tehnologiju Holon u Izraelu. Njeni radovi su izlagani na u Beelden u Lajdenu (Holandija), Looiersgracht 60 (Holandija) i Studio UY (Nemačka). Živi i radi u Amsterdamu. www.romyyedidia.com

Jeftić Nina (1995, Beograd) je završila osnovne i master studije slikarstva na Fakultetu likovnih umetnosti u Beogradu, u klasi prof. Radomira Kneževića. Učestvovala je na više grupnih izložbi. Imala je dve samostalne izložbe: „Crteži” u Centru za kulturu Smederevo 2018. godine i „Memento” u KC Baraka u Beogradu 2019. godine.

Jeger Liza (1989, Ulm, Nemačka) živi i radi u Beču. Od 2018. godine studira na Akademiji likovnih umetnosti u Beču u klasi „Tekstual-na skulptura”. Od 2017. do 2018. godine je studirala vajarstvo na Univerzitetu likovnih umetnosti u Hamburgu, a od 2013. do 2017. na programu „Prošireni slikarski prostor” na Akademiji likovnih umetnosti u Beču. Godine 2013. je dobila Nagradu za mlade umetnike koju dode-ljuje grad Ulm. Imala je nekoliko samostalnih i grupnih izložbi.

Jeremić Teodora (1991, Beograd) je završila istoriju umetnosti na Filozofskom fakultetu u Beogradu i trenutno je na master studijama u okviru kojih istražuje pojam „objektnog” u lokalnim i regionalnim umetničkim praksama u post-jugoslovenskoj umetnosti. Do sada kustosirala nekoliko grupnih i solo izložbi: „Come As You Are” Slavice Obradović u prostoru DIM (2019), „It’s ok, I know what I’m doing” u Galeriji Reflektor, Užice (2019), „You will make sense when you find a horizon” Branislava Nikolića i Domingosa Oktavijana u galeriji Hestia (2019), „IScream” u Umetničkom prostoru U10 (2017)... Trenutno radi kao projektna menadžerka u „Hestia Art Residency & Exhibitions Bureau”, prostoru koji promoviše i ohrabruje dijalog Istočne i Jugoistočne Evrope sa Južnom Amerikom. Živi i radi u Beogradu.

Jović Jovan (1979) je diplomirao na Grafičkom odseku Fakulteta likovnih umetnosti u Beogradu. Od 2010. do 2012. godine je radio kao slikar Narodnog pozorišta u Beogradu. Tokom 2017. godine radio je kao majstor štampe u Centru za vizuelna istraživanja na Fakultetu likovnih umetnosti u Beogradu. Od 2017. do 2020. godine je radio u svom grafičkom ateljeu, u tehnici litografije. Učestvovao je na nekoliko grupnih izložbi u zemlji i inostranstvu, a 2018. godine je bio autor i učesnik radionice – izložbe „Kalendar za 2019” u Umetničkom prostoru U10.

Kalebić Sanda (1992, Beograd) je diplomirala istoriju umetnosti na Filozofskom fakultetu u Beogradu. Dobitnica je Nagrade Spomen-zbirke Pavla Beljanskog za najbolji diplomski rad iz nacionalne istorije umetnosti, 2016. godine. Tokom studija je bila saradnica na izložbama u Muzeju afričke umetnosti. Od 2015. godine radi u Umetničkom prostoru U10, a od 2017. godine je članica Umetničkog kolektiva U10, gde je učestvovala u organizaciji preko osamdeset izložbi. Redovno piše o umetnosti.

Karić Miroslav (1975, Beograd) je 2000. godine diplomirao istoriju umetnosti na Filozofskom fakultetu u Beogradu. Od 2001. do 2020. godine je radio kao sekretar i kustos u nezavisnoj umetničkoj asocijaciji Remont, a od 2020. godine radi kao kustos Muzeja savremene umetnosti u Beogradu. Od 2003. godine je bio član uredničkog tima Remont art magazina, a u periodu od 2004. do 2010. godine i urednik rubrike „Izložbe” u beogradskom kulturnom mesečnom vodiču „Yellow Cab”. Aktivan je kao saradnik, koordinator, kustos i PR. Od 2010. godine je deo kustoskog tima projektne inicijative „Fotodokumenti”, kao i član organizacionog tima Nagrade „D. B. Mangelos”. Član je ULUPUDS-a i Međunarodnog udruženja likovnih kritičara AICA.

Keresteši Botond (1987, Targu Mureš, Rumunija) je diplomirao na Mađarskom univerzitetu likovnih umetnosti u Budimpešti. Bavi se slikom, crtežom i prostorno specifičnim slikarskim instalacijama. Mešajući reference iz istorije umetnosti, popularne kulture, virtuelnog prostora i svakodnevnog života, njegove slike se pretvaraju u fragmentirane stvarnosti snolikog pejzaža. Živi i radi u Budimpešti. www.botondkeresztesi.com

Kim Bovon (1994, Seul, Južna Koreja) je diplomirala na Korejskom nacionalnom univerzitetu umetnosti 2020. godine. Tokom studija je provela godinu dana na programu razmene na Nacionalnoj visokoj školi lepih umetnosti u Parizu. Glavni izvor njenih radova je suptilan odnos stranaca i nepoznatih krajolika. Putujući svetom, ona prikuplja slike i kombinuje stečena osećanja i iskustva u svoja dela. Njeni najnoviji radovi, „Note Me Not Me” i „YouMe Iris”, pokušaj su istraživanja XR-a (proširena stvarnost) i osvojili su umetničku nagradu „Playful Media 2019” koju dodeljuje Art Collider. Bovon pokazuje kako se virtuelni svet može razlikovati od stvarnog koristeći ogledalo kao ključnu metaforu.

Kirčanski Nadežda (1992, Zrenjanin) je vizuelna umetnica koja kroz spektar medija istražuje sudar sociopolitičkih realnosti i savremenog jezika mladih, čijom se analizom filtrira skriveni emotivni, fizički i intelektualni rad. Osnovne i master studije vajarstva završila je na Fakultetu likovnih umetnosti u Beogradu. Trenutno je na doktorskim umetničkim studijama na istom fakultetu. Dobitnica je Nagrade „Mangelos” za 2018. godinu. www.behance.net/nadezdarkircanski

Klement Dejan (1989, Beograd) je diplomirao na Akademiji lepih umetnosti u Beogradu. Od 2008. godine aktivno izlaže u zemlji i inostranstvu. Živi i stvara u Užicu.

Knežević Sava (1985, Beograd) je diplomirao slikarstvo na Fakultetu likovnih umetnosti u Beogradu, gde je trenutno na doktorskim studijama. Redovno učestvuje na izložbama u zemlji i inostranstvu. Kao dugogodišnji autor i saradnik, doprineo je realizaciji murala na više lokacija širom Srbije. Učestvovao je u volonterskim programima sa decom bez roditeljskog staranja i decom sa posebnim potrebama. Trenutno radi kao asistent na Arhitektonskom fakultetu u Beogradu. Jedan je od osnivača Umetničkog prostora U10. Živi i radi u Beogradu.

Knežević Una (1990) je završila osnovne i master studije na Fakultetu likovih umetnosti u Beogradu. Trenutno je na doktorskim studijama slikarstva na istom fakultetu. Dobitnica je Nagrade za sliku malog formata „Ljubica Cuca Sokić”. Izlagala je na više grupnih izložbi, među kojima u Galeriji DKS na Bijenalu crteža i Umetničkom prostoru U10. Živi i radi u Beogradu. www.instagram.com/unaaknezevic

Konstantin Jasna (1994, Vršac) je završila master studije slikarstva 2019. godine, u klasi prof. Radomira Kneževića. Izlagala je na više grupnih izložbi. Živi i radi u Beogradu.

Kostandinović Katarina je diplomirala istoriju umetnosti na Filozofskom fakultetu u Beogradu. Radila je kao saradnica na programima u Muzeju savremene umetnosti u Beogradu, Muzeju grada Beograda i Narodnom muzeju u Beogradu. Radi u Kulturnom centru Beograda kao kustoskinja, koordinatorka programa, te nezavisno kao koosnivačica umetničkog kolektiva IZA (Institut za aplauz). Bila je koordinatorka programa kustoskog kursa „Šta kustosiranje može/treba da bude?” 2018. godine.

Kovačević Aleksandra (1989) je završila master studije transmedijskih istraživanja na Fakultetu likovnih umetnosti u Beogradu. Izlagala je na tri samostalne i učestvovala na više grupnih izložbi. Pretežno se bavi post-konceptualnom i post-internet umetnošću, a rezultati njenih istraživanja su često medijski fluidni radovi. Živi i radi u Beogradu. www.aleksandrakovacevi.wixsite.com/tldr

Krstić Isidora (1987, Beograd) je diplomirala slikarstvo na Fakultetu likovnih umetnosti u Beogradu i završila je master studije na programu umetnosti i nauke na Univerzitetu primenjenih umetnosti u Beču. Suosnivačica je i članica Umetničkog prostora U10 u Beogradu. Njeni radovi bili su izloženi u Galeriji 5020 u Salzburgu, PROJEKTRAUM-u u Berlinu, umetničkom sajmu LISTE u Bazelu, Galeriji ŠKUC u Ljubljani, Atinskom festivalu fotografije, bečkom Künstlerhaus-u, Bečkoj nedelji umetnosti, itd. Dobitnica je Nagrade za crtež „Stevan Knežević”. Od 2012. godine živi i radi u Beču. www.isidorakrstic.com

Kucina Ivana (1995, Beograd) je diplomirala slikarstvo na Fakultetu likovnih umetnosti u Beogradu, u klasi prof. Dobrice Bisenića, 2018. godine. U toku studija je dobila nekoliko nagrada i pohvala. Učestvovala je na brojnim grupnim izložbama, od kojih se ističu: I Bijenale savremene crkvene umetnosti, Beogradski festival mozaika, „Masterpieces” u Umetničkom prostoru U10, „Momentum” u Galeriji FLU, „INTER/AKCIJA” u Domu omladine Beograda. Živi i radi u Beogradu.

Kulezić Jovana (1993, Šabac) je završila srednju umetničku školu Tehnoart Beograd, Visoku školu likovnih i primenjenih umetnosti strukovnih studija, zatim osnovne studije slikarstva na Fakultetu umetnosti u Nišu, u klasi prof. Zorana D. Kostića i master studije slikarstva na Fakultetu likovnih umetnosti u Beogradu, u klasi prof. Simonide Rajčević. Dobila je Nagradu za crtež „Stevan Knežević”, 2019. godine. Od 2015. godine je izlagala na nekoliko grupnih izložbi u zemlji i inostranstvu. Svoju prvu samostalnu izložbu je imala 2018. godine. Radi kao nastavnica crtanja i slikanja u školi. Živi i radi u Beogradu.

Kurmaz Saša (1986, Kijev, Ukrajina) je multidisciplinarni umetnik sa iskustvom u umetnosti grafita. U svojoj umetničkoj praksi koristi foto-grafiju, video i performativne situacije kroz koje analizira društveno-političke odnose koji se podjednako tiču poetskih i političkih tema. Učestvovao je na mnogim međunarodnim grupnim izložbama i festivalima. www.sashakurmaz.com

Kuzmanović Iva (1984, Beograd) je 2011. godine diplomirala slikarstvo na Fakultetu likovnih umetnosti u Beogradu. Od 2012. godine, kao suosnivačica Umetničkog prostora U10 i redovna članica Umetničkog kolektiva U10, učestvovala je kao organizatorka, kustoskinja ili umetnica u preko sto grupnih i samostalnih izložbi i drugih projekata u kulturi i umetnosti. Od 2008. godine je članica NKA/ICA.

Kvin Eos (1990) je nebinarna umetnica, koja sebe smatra postčovekom. U svojoj izvorno digitalnoj praksi, ona suprotstavlja savremeni emocionalni duh sa fluidnim definicijama tela i virtuelnom istorijom, preplićujući nekoliko različitih percepcija stvarnosti. U njenim radovima sadašnjost funkcioniše kao poseban rezultat za buduću arheologiju, u kojoj se otuđenje susreće sa mitologijom. Prostorno specifični radovi Eos Kvin su uglavnom su efemerni i nisu virtuelno predstavljeni.

Lebarič Vasja (1975, Koper, Slovenija) je studirao slikarstvo na Akademiji likovnih umetnosti u Ljubljani i vizuelnu kulturu na Univerzitetu umetnosti u Berlinu. Magistrirao je 2007. godine na Akademiji u Ljubljani. Radi u okviru grupa Grejpfrut (Ljubljana) od 1991. i Czentrifuga (nekad Fleischerei, Berlin) od 2001. godine. www.vasijona.tumblr.com

Lejton Paloma (1994, Rosario, Argentina) trenutno živi i radi u Veneciji. Spojila je akademsko obrazovanje iz likovnih umetnosti (Univerzitet u Granadi, 2015; Nacionalna škola likovnih umetnosti u Nimu, 2015; Univerzitet IUAV u Veneciji, 2018) sa ličnim putem vazdušne akrobatkinje i instruktorke, radeći za različite trupe u Španiji, Francuskoj, Italiji i Norveškoj. Njeno istraživanje se nalazi na hibridnoj teritoriji između vizuelnih i izvođačkih umetnosti. Njeni radovi su bili predstavljeni na nekoliko festivala i izložbi, uključujući i Venecijansko bijenale. Pored kolektiva „Confluenze”, osnivačica je grupe „Cia Denkraum” i koordinatorka eksperimentalnog cirkuskog projekta „Cordialmente, el Universo”. Suosnivačica je i instruktorka venecijanske asocijacije za vazdušni ples „Aria Alta”, a povremeno sarađuje i kao izvođačica vertikalnog plesa na projektu „Vertikalni talasi” i radi kao umetnička pedagoškinja. Trenutno je na doktorskim studijama za umetnost i istoriju na Univerzitetu u Granadi. www.palomaleyton.com

Li Ostin (1983, Las Vegas, Nevada) je završio osnovne studije slikarstva na Umetničkoj školi Tajler 2006. i master studije slikarstva na Jejlju 2013. godine. Imao je brojne samostalne i grupne izložbe u SAD i Evropi. U svojim bujno ekspresivnim i krajnje savremenim slikama i skulpturama, on spaja apstrakciju i figuraciju, humor i patos. Živi i radi u Njujorku. www.austinlee.net

Lima Ernst (1994, Austrija) se bavi jukstapozicijom fotografskih radova, crteža, grafike, zvučnih instalacija i slikanja u višeslojnim kolažima. Koosnivačica je nezavisne galerije One Mess u Beču. Njeni radovi prikazani su na nekoliko izložbi, među kojima u das weisse haus u Beču, na sajmu Parallel Vienna i Friche la Belle de Mai u Marseju. Njen rad je odnedavno deo kolekcije Ö1 Talentebörse. Živi i radi u Beču. www.ernstlima.com

Lipuner Rafael (1985, Švajcarska) trenutno živi i radi u Beču, gde je završio master studije umetnosti 2019. godine. Zainteresovan je za različite medije i svakodneve objekte, koje kombinuje u svojim instalacijama, kako bi preispitao naše paradigme posmatranja: kako gledamo na svet kao celinu i kako je percipirana naša okolina, kako navika i interakcija formiraju strukture, i obrnuto. Prilagođene po-

stavke intervenišu sa uobičajenim metodama potrošnje i proizvodnje. Ono što je između deluje kao mesto kretanja, koje sadrži ne samo stav, već zamah i potencijal za eskalaciju naših očekivanja. U svojoj srži, njegovi radovi pokušavaju da ponovo ožive i uživaju u prisutnim neizvesnostima. www.raefae.li

Lukić Stefan (1985, Užice) je vizuelni umetnik koji kroz crtež, sliku, intervenciju u javnom prostoru i performans pokušava da zabeleži univerzalno stanje dok se nalazimo u tranzitu, migraciji, dok putujemo, odnosno, dok smo u ulozi putnika i očevica. Diplomirao je na Fakultetu primenjenih umetnosti u Beogradu 2018. godine. Treću godinu osnovnih studija je proveo na razmeni na Nacionalnoj visokoj školi lepih umetnosti u Parizu. Trenutno je na master studijama na Fakultetu likovnih umetnosti u Beogradu. Učestvovao je na masterklasu na Kraljevskoj akademiji u Amsterdamu 2019. godine. Dobitnik je Nagrade za slikarstvo na FPU za 2016. godinu. Imao je nekoliko samostalnih izložbi, a grupno je izlagao u Parizu, Beogradu, Novom Sadu, Nišu, Kragujevcu... Trenutno živi i radi u Beogradu. www.stefanlukic.art

Marković Marko (1983, Hrvatska) je performans umetnik koji se bavi temama identiteta, kao i procesima preobražaja između pojedinca i društva. U svom radu je fokusiran na odnose moći i preispitivanje pozicije inferiornosti i superiornosti u različitim geopolitičkim sistemima. Aktivno izlaže i kustosira u inostranstvu od 2008. godine. Predstavio je svoj rad u hrvatskom paviljonu na Bijenalu arhitekture u Veneciji 2016. godine.

Menegon Martina (1988, Italija) je umetnica koja se bavi interaktivnom i umetnošću pomešane stvarnosti (mixed reality art) da bi stvorila intimne i složene sklopove fizičkih i virtuelnih elemenata koji istražuju savremeno sopstvo i njegovu sintetičku telesnost. Predaje na Univerzitetu primenjenih umetnosti u Beču i na Univerzitetu IUAV u Veneciji. Trenutno živi i radi u Beču. www.martinamenegon.com

Mijić Jelena (1989, Novi Sad) je završila studije slikarstva na Fakultetu likovnih umetnosti u Beogradu. Članica je foto-kolektiva „Belgrade Raw” i jedna od organizatorki umetničkog rezidencijalnog programa „MultiMadeira” koji se dešava na portugalskom ostrvu Madeira. Najviše je interesuju nasumičnosti, neodređenost, participativnost i kaos u oblasti umetnosti, zajedno sa pitanjima o autorstvu, imperativu originalnosti, genijalnosti i autoritetu umetnikove ličnosti i institucionalizaciji umetnosti, kao i preispitivanje opšteprihvaćenih postulata na kojima se zasniva umetničko delo. Živi i radi u Beogradu. www.cargocollective.com/jela

Milenković Sofija (1993, Beograd) je završila osnovne i master studije istorije umetnosti na Filozofskom fakultetu Univerziteta u Beogradu, 2017. godine. Kao stipendistkinja Vlade Francuske, završila je master studije istorije umetnosti na Univerzitetu Pariz 1 Panteon-Sorbona, 2019. godine. Bila je angažovana na projektima u saradnji sa Galerijom Rima u Beogradu i Spomen-zbirkom Pavla Beljanskog u Novom Sadu, a od 2020. godine je saradnica na projektu „Hronologija izlaganja skulpture u Srbiji 1945–2000”. Od 2021. godine radi u Umetničkom prostoru U10. Dobitnica je nagrade „Prof. dr Katarina Ambrozić” (2017), Nagrade Spomen-zbirke Pavla Beljanskog (2018) i nagrade „Lazar Trifunović” (2020).

Moračanin Andrea (1995, Kraljevo) je završila je Umetničku školu u Kraljevu (2014), a zatim osnovne (2018) i master (2019) studije slikarstva na Fakultetu likovnih umetnosti u Beogradu. Trenutno je studentkinja doktorskih studija na istom fakultetu, na Odseku za grafiku. Izlagala je u Srbiji, Poljskoj, Belgiji i Južnoj Koreji.

Nikčević Teodora (1986, Nikšić, Crna Gora) je diplomirala na Fakultetu likovnih umetnosti Univerziteta Crne Gore (2008), na kom je završila i specijalističke studije (2009), nakon čega je studijski boravila

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na internacionalnoj letnjoj školi u Salzburgu uz podršku stipendije KulturKontakt (2010). Samostalno je izlagala u Perjaničkom domu u Podgorici i Galeriji Klub u Podgorici. Učestvovala je na Bijenalu mladih umetnika Evrope i Mediterana u Ankoni (2011) i Tirani (2017). Boravila je u okviru rezidencijalnog programa CAOS u Terniju, u Italiji i u okviru Umetničke kolonije „Nida” u Litvaniji. Učestvovala je u brojnim među-narodnim umetničkim projektima.

Nikolić Jelena (1990) je multimedijalna umetnica iz Beograda. Završila je osnovne studije slikarstva i master studije transmedijskih istraživanja na Fakultetu likovnih umetnosti u Beogradu. Dobitnica je Nagrade za osobenu kreativnu inovaciju Fonda „Miloš Bajić”, za 2013. godinu. Imala je četiri samostalne izložbe i učestvovala je na više grupnih izložbi i radionica u zemlji i inostranstvu. Bavi se pretežno fotografijom i video radom. www.nikolicgjelena.wixsite.com/recreation

Nikolić Marija (1993) je vizuelna umetnica iz Beograda. Završila je master studije na Fakultetu likovnih umetnosti u Beogradu, u klasi prof. Milete Prodanovića. Trenutno je studentkinja doktorskih studija na istom fakultetu i master studija nauke na Politehničkom univerzitetu u Milanu. Stvara unutar formalno divergentnih polja savremene i tradi-cionalne umetničke prakse digitalne umetnosti, crteža, performansa i interaktivne instalacije. Tematski okvir njenih radova obuhvata kritički aspekt socijalnih i psiholoških fenomena, zastupljenih u okviru politič-kih sistema savremenog liberalnog kapitalizma i njegovih istorijskih prethodnica, tematizovanih kroz studije kulture, psihoanalize, društve-no-političke moći, biopolitike prostora, zazornog i apsurdna. Izlagala je više puta na grupnim izložbama u Beogradu i Novom Sadu i imala je dve samostalne izložbe: „Horizonti” u galeriji Remont i „Tri glavne analogije” u Umetničkom prostoru U10. Živi i radi u Milanu.

Nikolić Nemanja (1987) je diplomirao slikarstvo na Fakultetu likovnih umetnosti u Beogradu 2010. godine. Završio je doktorske umetničke studije na istom fakultetu 2019. godine. Realizovao je samostalne izložbe u institucijama kao što su Likovna galerija KCB-a, galerija Dix9 u Parizu, Centar za savremenu umetnost Crne Gore (Dvorac Petrović-a), galerija ERD u Seulu, Dom omladine Beograda, itd. Učestvovao je na brojnim grupnim izložbama: Caixa Forum u Madridu i Barseloni, Kunsthal KadE u Amersfortu, Holandija, Künstlerhaus u Beču, 56. i 57. Oktobarski salon u Beogradu, itd. Dobitnik je više nagrada, kao što su Nagrada za crtež iz Fondacije Vladimir Veličković, Nagrada za osobenu kreativnu inovaciju Fonda „Miloš Bajić”, itd. Njegovi radovi se nalaze u brojnim kolekcijama: ABN AMRO kolekcija u Amsterdamu, Lukas muzej narativne umetnosti u Los Anđelesu, WAP fondacija u Seulu, Ekard kolekcija u Hagu, Kolekcija Oktobarski salon (KCB), Telenor kolekcija u Beogradu, kolekcija Wiener Städtische, itd. Od 2018. godine radi na Fakultetu likovnih umetnosti u Beogradu. Inicijator je nastanka Umet-ničkog prostora U10. www.nemanjanikolic.com

Njegomirović Lazar (1995, Beograd) je završio Srednju školu za dizajn 2014. godine, nakon čega je upisao Fakultet likovnih umetnosti u Beogradu, na Slikarskom odseku, u klasi prof. Milete Prodanovića. Učestvovao je na više grupnih izložbi. Dobitnik je Nagrade za crtež „Stevan Knežević” 2019. godine.

Obradović Slavica (1990) je vizuelna umetnica. Diplomirala je 2015. godine na Fakultetu likovnih umetnosti u Beogradu, na Vajarskom odseku. Izlagala je na više grupnih i realizovala je nekoliko samostalnih izložbi (Dom omladine Beograda, Remont, Navigator...). Učestvovala je na rezidencijalnom programu u Sarbrikenu, Nemačka, u okviru galerije HBKsaar, 2019. godine. Bavila se organizacijom programa u okviru nezavisnog kulturnog centra Kvaka 22. Njen rad se kroz fizičku i virtuelnu skulpturu bavi predstavom tela u procesima fragmentacije, hibridizacije i srastanja. Kroz ove neobičnosti, ona predstavlja kom-pleksna međuljudska prožimanja i emotivna stanja. Radi u medijima skulpture, instalacije i digitalne umetnosti. www.slavicaobradovic.com

Ožegović Dunja (1995, Beograd) je završila osnovne (2018) i master (2020) studije slikarstva na Fakultetu likovnih umetnosti u Beogradu, u klasama prof. Dragane Stanačev Puače i prof. Milete Prodanovića. Kao stipendistkinja Republike Slovačke, zimski semestar 2019/20. je provela na Akademiji likovnih umetnosti i dizajna u Bratislavi. Dobitnica je Nagrade za portret „Đorđe Bošan, slikar i profesor ALU”, Nagrade za crtež „Stevan Knežević”, Nagrade „Vrt dobre nade” za najbolji rad na temu životinje u mozaiku i Nagrade za sliku malog formata „Ljubica Cuca Sokić”. Učesnica je brojnih grupnih izložbi u zemlji i inostranstvu, kao i različitih projekata iz oblasti umetnosti i šire. Samostalnu izložbu „Slovo K je kap na travki. To je suština” imala je u Galeriji FLU. Radi u različitim medijima. www.instagram.com/du__zeg

Panić Mila (1991, Brčko, BiH) redefiniše postojeće narative o dijaspori i percepciju boljeg života kroz spektar medija. Nakon diplomatskih studija na Akademiji umetnosti u Banjaluci, magistrirala je umetnost u javnom prostoru i nove umetničke strategije na Bauhaus Univerzitetu u Vajmaru. Njeni radovi su izlagani u Kunsthaus Dresden, Künstlerhaus u Beču, Muzeju savremene umetnosti u Skoplju, itd. Osnivačica je „Fully Funded Residencies”, onlajn platforme koja omogućava pregled umetničkih rezidencija, fondova za mobilnost i stipendija. Trenutno živi i radi u Berlinu. www.milapanic.net

Pantelić Jelena (1992, Beograd) je završila osnovne i master studije vajarstva na Fakultetu likovnih umetnosti u Beogradu 2019. godine. U okviru master programa je, kao stipendistkinja Vlade Francuske, provela semestar na Nacionalnoj visokoj školi lepih umetnosti u Parizu. Dobitnica je Nagrade „Sreten Stojanović” za dostignuće u skulpturi za 2018. godinu. Bila je finalistkinja Nagrade „Mangelos” 2019. godine. Izlagala je na grupnim izložbama u Srbiji i inostranstvu, kao i samostalno u Umetničkom prostoru U10. www.behance.net/yelpatt

Pavić Anastasija trenutno studira na Fakultetu likovnih umetnosti u Beogradu, na Odseku za nove medije. U svojoj umetničkoj praksi obrađuje savremena društvena pitanja kao što su „post-cyber” feminizam, konzumerizam, međuljudski odnosi i uticaj interneta na društvo. Svoj umetnički izraz pronalazi u medijima video performansa, fotografije, kolaža i crteža. Učestvovala je na više grupnih izložbi i trenutno volontira u Muzeju savremene umetnosti u Beogradu.

Pes Filip (1987, Minhen, Nemačka) stvara virtuelne reprodukcije danteovskih scenarija, kao i rekonstrukcije pejzaža pakla. Živi i radi u Beču. www.philippess.com

Pešek Kristijane (1984, Salzburg, Austrija) je diplomirala na Aka-demiji likovnih umetnosti u Beču 2014. godine. U multisenzornim instalacijama kreira dijaloge oblikovane virtuelnom iscrpljenošću, intimnošću i idealizacijom, između tela i ekrana, između onljajna i oflajna. Ovi interfejsi, koji se nalaze između post-fotografije, post-interneta, teksta i slike, postaju hibridi između analognih procesa i digitalne/virtuelne transformacije. Izlagala je na brojnim izložbama u inostranstvu. Dobitnica je austrijske državne stipendije za umetničku fotografiju 2019. godine. U oflajn svetu, živi u Beču. www.christianepeschek.com

Petković Dunja (1995, Beograd) je studentkinja četvrte godine isto-rije umetnosti na Filozofskom fakultetu u Beogradu. Od 2019. godine je deo kustoskog tima nezavisne umetničke asocijacije Remont. Sa grupom studenata je 2018. godine postavila izložbu „Umetnost u doba klasnog rata” u Ostavinskoj galeriji. Izložba „Ne buljite tako romantično” u Umetničkom prostoru U10 je njen prvi samostalni kustoski projekat.

Petrović Katarina (1986, Niš) je završila osnovne i master studije slikarstva na Fakultetu likovnih umetnosti u Beogradu, kao i master

studije na Odseku za umetnost i nauku Kraljevskog konzervatorijuma i Kraljevske akademije umetnosti u Hagu. Kao stipendistkinja Vlade Francuske, pohađala je i Nacionalnu visoku školu lepih umetnosti u Parizu. Koinicijatorka je platforme „ArtScience Forum”, podkasta i umetničkog projekta „Femkanje”, i članica je kolektiva „Trixie” u Hagu, umetničkog centra „Stroom Den Haag” i ULUS-a. Izlagala je na samostalnim i grupnim izložbama u Beogradu, Arnemu, Hagu, Milanu, Roterdamu, Ljubljani i Sofiji. Njen rad je bio nominovan je za nagradu „Emotional Synthesis” FuturDome u Milanu 2018. godine i nagradu „Master ArtScience” Kraljevske akademije umetnosti u Hagu. Dobitnica je Nagrade „Mangelos” za 2019. godinu. Trenutno radi kao istraživačica i koordinatorka istraživačke grupe „ArtScience” u Centru za transdisciplinarna istraživanja Leo Apostel, Slobodnog univerziteta u Briselu. www.katarinapetrovic.net

Plastik Fantastik je umetnička grupa sa sedištem u Londonu, aktivna od 2004. godine. Grupu je prvobitno osmislio Sajmon O’Salivan, predavač na programu istorije umetnosti/vizuelne kulture na Goldsmitu u Londonu, u tekstu napisanom o hipotetičkim arhitek-tima izložbe „New Life” u galeriji Čizenhejl, u Londonu, 2004. godine. Od pojave prvog manifeste, priča o Plastik Fantastiku je pripovedana kroz njihove stripove. Dejvid i Sajmon su stalne figure u grupi, dok se ostali članovi redovno menjaju. Kolektiv je mitopoetična fikcija koja je artikulisana kroz stripove, performanse, tekst, instalacije, oltare i asamblaže, a fokusirana na istraživanje estetike, svetog, popularne kulture i politike. www.plastiquefantastique.org

Popović Velimir (Užice) je diplomirao na Fakultetu likovnih umetnosti u Beogradu 2011. godine. Njegova interesovanja se kreću od klasičnog slikarstva, preko eksperimentacija u oblasti vizuelnih umetnosti, do teorije umetnosti i tematizacije kustoskih praksi. Živi i radi u Beogradu.

Puc Mihaela (1984) je studirala umetnost i nauku na Univerzitetu primenjenih umetnosti, nakon što je studirala komunikacije i političke nauke na Univerzitetu u Beču. U svom radu, bavi se interakcijom digitalnih slika, memorije i površine ekrana kroz fotografiju, slikarstvo i naknadnu digitalnu obradu. Njeni radovi su izlagani na različitim grupnim i samostalnim izložbama u Austriji i inostranstvu. Nagrađena je godišnjom Nagradom za likovnu umetnost Gradišća 2018. i dobila je START stipendiju za fotografiju Vlade Austrije 2019. godine. Živi i radi u Beču. www.michaelaputz.com

Radenković Tijana (1991, Kraljevo) je završila osnovne studije na Fakultetu likovnih umetnosti u Beogradu, u klasi prof. Čedomira Vasića i master studije, u klasi prof. Milete Prodanovića. Tokom doktorskih studija je bila na Erasmus razmeni na Odseku za intermedije Fakulteta za umetnost i dizajn u Bratislavi, Slovačka. Učestvovala je na više grupnih i samostalnih izložbi u Srbiji, Hrvatskoj, Bosni i Hercegovini, Crnoj Gori, Francuskoj, Italiji i Nemačkoj. Živi i radi u Bratislavi. www.cargocollective.com/tijanaradenkovic

Radulović Tomica (1995, Banjaluka, BiH) je završio osnovne i master studije slikarstva na Fakultetu likovnih umetnosti u Beogradu, u klasi prof. Vesne Knežević. Trenutno je na doktorskim studijama slikarstva na istom fakultetu. Izlagao je na više grupnih izložbi u zemlji. Dobitnik je Nagrade za portret „Đorđe Bošan, slikar i profesor ALU” (2018) i Velike nagrade „Beta i Rista Vukanović, slikari” (2019).

Raduški Vukašin (1995, Jagodina) je završio Umetničku školu u Nišu, te osnovne studije slikarstva na Akademiji umetnosti u Novom Sadu 2018. godine, nakon čega započinje master studije slikarstva na Fakultetu likovnih umetnosti u Beogradu. Do sada je imao dve samostalne izložbe: „Skice, vežbe, ideje” u SKNS Fabrici tokom projekta predstavljanja mladih umetnika (2017) i „Akumulacije” u Savezu udruženja likovnih umetnika Vojvodine (2018). Učestvovao je

Biografije

na više grupnih izložbi. Dobitnik je pohvale XVIII Bijenala studentskog crteža Srbije i Nagrade „Boško Petrović” za najuspešniji rad iz stručno umetničke discipline slikanje na Akademiji umetnosti u Novom Sadu.

Rajšić Marija (1992, Beograd) je završila osnovne i master studije na Vajarskom odseku Fakulteta likovnih umetnosti u Beogradu, u klasi profesora Mrđana Bajića i Radoša Antonijevića. Dobitnica je Nagrade „Vladeta Petrić” 2017. godine. Učestvovala je na više grupnih izložbi, a izlagala je samostalno u galeriji Centra za kulturu Sopot i Umetničkom prostoru U10. Učestvovala je na Internacionalnom vajarskom simpozi-jumu „Zielonka Forest” u Poljskoj 2017. godine. U Centru za kulturu Sopot je asistirala na vođenju radionice vajanja 2016. i 2017. godine, a od 2018. samostalno vodi radionicu za sve uzraste.

Rakezić Aleksandar (1995, Kraljevo) je diplomirao slikarstvo na Fakultetu likovnih umetnosti u Beogradu, u klasi prof. Milete Prodanovića. Trenutno je na master studijama u klasi istog profe-sora. Kao stipendista Vlade Francuske je zimski semestar 2019/20. godine proveo na Nacionalnoj visokoj školi lepih umetnosti u Parizu. Izlagao je na brojnim grupnim izložbama u zemlji i inostranstvu, kao i samostalno u Umetničkom prostoru U10, 2020. godine. Pored izlagačke prakse, inicijator je i autor izložbe „5 iz 6”, prve studentske samoinicijativne izložba u Galeriji FLU, zatim projekta „Hodanje po mesečini”, u Skandinavskom paviljonu i kustoskog projekta „Ko ima ključ?”, na Nacionalnoj visokoj školi lepih umetnosti u Parizu. Njegov rad su pohvalile Fondacija Vladimir Veličković i Niš Art Fondacija. Živi i studira u Beogradu.

Ripak Igor (1982, Zrenjanin) je fotograf i umetnik koji živi i radi u Beču. Završio je osnovne studije dramaturgije na Dramskom de-partmanu Akademije umetnosti u Novom Sadu. Trenutno studira na Smeru umetnost i fotografija na Akademiji likovnih umetnosti u Beču. Radio je kao set fotograf na nagrađivanim dugometražnim i kratkometražnim filmovima. Koautor je teksta predstave „Jedan zarez nešto” postavljene u Beogradu u produkciji LeStudija. Radio je kao dramaturg u Narodnom pozorištu „Toša Jovanović” u Zrenjaninu. www.igorripak.com

Roso Martin (1991, Kolumbija) se bavi prirodom i paradoksalnom vezom koju ona ima sa čovekom. Za njega, posmatranje se sastoji od prepoznavanja ritma postojanja drugih bića. Ovo je prvi korak u pro-cesu nastanka njegovih radova. Njegova motivacija leži u otkrivanju prirodnih pojava koje prolaze neopaženo i prenošenja naučnog znanja i sopstvene fascinacije životom. U svom radu, on želi da pokaže druge vidove svakodnevnog života, kao ogledalo za raspoznavanje nas samih. www.marthinrozo.wordpress.com

Sadžakov Sofija (1992) je završila studije umetnosti na Akademiji umetnosti, arhitekture i dizajna u Štutgartu, Nemačka, gde je rođena i trenutno živi. Fokusirajući se na proces, radi na strukturama, mus-trama i ornamentima koje prevodi u konceptualne crteže i prostorne instalacije.

Santini Laura (1993, Bergamo, Italija) živi i radi između Rima, Venecije i Bergama. Završila je master studije vizuelnih umetnosti na Univerzitetu IUAV u Veneciji, a pohađala je i programe u Rimu, Nimu i Jerusalimu. Bavi se analizom odnosa između vidljivog i nevidljivog u percepciji slike. Nedavno je počela da eksperimentiše sa projekci-jama i performansima, zvučno-prostornim radovima, kao i drvenim i keramičkim instalacijama. Deo je kolektiva „Confluence”, platforme koja se zasniva na fluidnoj dinamici rada između umetnika, arhitekata i muzičara. Osim bavljenja svojim umetničkim istraživanjem, radi i kao asistentkinja nekoliko umetnika. Njeni radovi predstavljeni su na nekoliko grupnih izložbi. Sa kolektivom „Confluence” je 2019. godine vodila multidisciplinarnu mobilnu radionicu „Barene”, tokom godišnjeg kongresa AESOP-a (Udruženje evropskih škola planiranja). www.cargocollective.com/laurasantini

Sariaslan Lora (Istanbul, Turska) je istoričarka umetnosti i kus-toskinja. Završila je osnovne studije istorije umetnosti i integrisanih međunarodnih studija na Koledžu Noks, SAD, kao i master studije isto-rije umetnosti na Univerzitetu u Teksasu, Ostin, SAD. Bila je kustoskinja u muzeju Istanbul Modern (2005–2011), a pre toga asistentkinja kustosa u Muzeju umetnosti u Dalasu, Teksas (2001–2005). Kustosirala i kokustosirala je brojne međunarodne izložbe. Piše članke o modernoj i savremenoj umetnosti kao članica turske sekcije AICA (Međunarodno udruženje likovnih kritičara) i nacionalna dopisnica za EMF (Evropski muzejski forum) za Tursku.

Savić Dušan

Savić Dušan (1988, Beograd) je kustos i istoričar umetnosti. Pored Galerije FLU u Beogradu, Galerije Doma omladine Beograda i Muzeja savremene umetnosti u Beogradu, radio je u timu galerije Inex i učestvovao u formiranju nezavisnog kulturnog centra Kvaka 22. Tre-nutno radi u Legatu Franklin i u okviru kustosko-umetničkog kolektiva Institut za aplauz.

Selmani Driton

Selmani Driton (1987, Uroševac) trenutno živi i radi na relaciji Priština – Doganović (kod Kačanika). Završio je master studije na Umetničkom univerzitetu Bornmut u Velikoj Britaniji. Izlagao je na samostalnim i grupnim izložbama: Stacion centar za savremenu umetnost u Prištini, Muzej Ludvig u Budimpešti, Kunstraum Niederösterreich u Beču, Casa Contemporanea u Sao Paulu, 16. Mediteransko bijenale u Ankonì, Umetnički prostor U10 u Beogradu, 5. Marakeško bijenale, festival „Am-sterdam Light“, „Fabbrica del Vapore” u Milanu, Bijenale u Bregencu, galerija Exchiesetta u Polinjano a Mareu, Nacionalna umetnička galerija u Tirani, Centar za savremenu umetnost u Solunu, galerija Eugster u Beogradu, festival „Norrköping Light”... www.dritonselmani.com

Sepahdari Sahar

Sepahdari Sahar (Teheran, Iran) je video i performans umetnica koja u relacijama isceljenja i humora gradi prostor za dekodiranje društve-nih normi i kulturoloških ukrštanja. Kustosirala je izložbu „Digitalna dijaspora”, gde su predstavljeni radovi umetnika koji pripadaju islam-skoj dijaspori, sa fokusom na rad afro-američkih umetnika islamske veroispovesti. Njeni performans i video radovi su prikazani u Abrons Arts Center, The New Museum, Eyebeam i Judson Memorial Church u Njujorku, kao i u The Haskell Opera House na granici između SAD-a i Kanade. Živi u Njujorku. www.saharspace.com

Sing Sumakši

Sing Sumakši (1980, Nju Delhi, Indija) je umetnica i pedagoškinja. Svoje interaktivne instalacije, slike, crteže, radove koncem i skulpture izlaže u galerijama i muzejima širom sveta. Magistrirala je likovne umetnosti na Školi umetničkog instituta Čikaga (SAIC), a diplomirala na Univerzitetu Maharadža Sajađžirao, u Barodi, Indija. Učestvovala je na rezidencijalnim programima Kolonije Mekdauel, SAD, Fondacije Pisto-letto, Italija, Fondacije Kamargo, Francuska, Skowhegan, SAD, CAMAC, Francuska i Sculpture Space, SAD. Živi u Gurugramu, Indija. www.sumakshi.com

Spalajković Tamara

Spalajković Tamara (1996, Beograd) je umetnica koja radi u različitim medijima kao što su skulptura, tekst, performans, video i socijalna skul-ptura. Saradnica je Ulične galerije. U 2019. godini, dobila je Nagradu za osobenu kreativnu inovaciju Fonda „Miloš Bajić”, kao i prvu nagradu na konkursu „Privatna vrednost” koju je organizovala Švajcarska ambasada u Beogradu. Učestvovala je na brojnim grupnim izložbama uključujući „You’re a Giant” koju je organizovala Voždovačka galerija. Učestvovala je na izložbi „1999 – The Oracle Told Me I’d Fall in Love With the One” na Fotopub festivalu u Novom Mestu (Slovenija) 2019. godine, na poziv kustoskinje Natalije Paunić.

Stefanović Bogdan

Stefanović Bogdan (1993, Jagodina) je završio osnovne studije slikar-stva na Fakultetu umetnosti u Nišu, a trenutno je na master studijama na Akademiji umetnosti u Novom Sadu. Svoj prvi video rad „Život” je izlagao u Beogradu i Lisabonu. Dobitnik je nagrade Evropske mreže za digitalnu umetnost i nauku 2015. godine, uz pomoć koje je 2016. godine izlagao svoju prvu interaktivnu audio-vizuelnu instalaciju „Frequency

Chamber

Chamber

Stojanović Danilo (1989, Pula, Hrvatska) je završio Školu primenjenih umetnosti i dizajna u Puli, a zatim, 2013. godine, postdiplomske studi-je slikarstva na Akademiji likovnih umetnosti u Veneciji. Iste godine je učestvovao u osnivanju umetničkog kolektiva „Fondazione Malutta” u kom još uvek aktivno deluje. Na istoj akademiji je magistrirao slikar-stvo 2017. godine. Izlagao je na brojnim grupnim izložbama u Italiji. Živi i radi na relaciji Venecija – Pula.

Stojčeto

Stojčeto**vić Goran** (1975, Skoplje, Severna Makedonija) se bavi dubinskim asocijativnim procesima i psiho-vizuelnim sadržajima kroz likovne umetnosti, performans i socijalno angažovanu praksu. Diplomirao je slikarstvo na Fakultetu umetnosti u Prištini. Osnivač je i predsednik Udruženja Art Brut Srbija. Od februara 2015. godine vodi „Art brut studio VMA” u Dnevnoj bolnici Klinike za psihijatriju Vojno-medicinske akademije u Beogradu, gde pored likovnih radionica, radi i na teorijskom istraživanju odnosa umetnosti i psihologije.

Stošić Slobodan

Stošić Slobodan (1989, Novi Sad) je završio Akademiju umetnosti u Novom Sadu. Dobitnik je Nagrade „Mangelos” za 2012. godinu. Član je Grupe za konceptualnu politiku. Izlagao je na brojnim izložbama u Srbiji, Belgiji, Francuskoj, Albaniji, Rumuniji, Grčkoj, SAD... www.slobodanstosic.tumblr.com

Šehanović Emir

Šehanović Emir (1981, Tuzla, BiH) istražuje sujeverje, okultna i simbolična značenja, ukorenjena u iskustvima iz njegovog detinjstva i lokalnoj tradiciji rodne Bosne. Ove teme, u širem smislu, prelaze na promišljanje našeg kolektivnog nesvesnog. Njegovi radovi su prikazani u Njujorku, Tokiju, Parizu, Berlinu, Atini, Zagrebu, Ljubljani, Beču, Sofiji, Beogradu, Štutgartu, Hajlbronu i mnogim mestima u Jugoistočnoj Evropi. Živi i radi u Beogradu. www.esh.ba

Šević Marija

Šević Marija (1987) je završila osnovne i master studije slikarstva na Fakultetu likovnih umetnosti u Beogradu. Usavršavala se na Visokoj školi lepih umetnosti u Monpeljeu, a kao stipendistkinja Vlade Francu-ske, boravila je na Nacionalnoj visokoj školi lepih umetnosti u Parizu 2010/2011. godine. Suosnivačica je Umetničkog prostora i kolektiva U10. Učestvovala je na brojnim samostalnim i grupnim izložbama, među kojima u galeriji Dix9 u Parizu, SAAS u Londonu, Škuc u Ljublja-ni, MAC u Rimu, Srpskom paviljonu u Londonu, Studio 106 L.A. u Los Andelesu, Francuskom institutu u Beogradu, Casa Testori u Milanu, Alliance Française u Braziliji, kao i na Festivalu Project Space, Uqbar u Berlinu, umetničkom sajmu „Parallel Vienna” u Beču, umetničkom sajmu LISTE u Bazelu,. Živi i radi u Beogradu. www.marijasevic.com

Šuletić Ivan

Šuletić Ivan (1982, Beograd) je diplomirao (2007) i završio doktorske umetničke studije (2015) na Fakultetu likovnih umetnosti u Beogradu. Dobitnik je prve Nagrade za crtež Fondacije Vladimir Veličković 2018. godine, Nagrade „Likovna jesen” 2016. godine i druge nagrade Niš Art Fondacije za 2015. godinu. Izlagao je na više samostalnih i grupnih izložbi u zemlji i inostranstvu. Njegovi radovi se nalaze u javnim i pri-vatnim kolekcijama, među kojima su: Muzej grada Beograda, kolekcija savremene umetnosti Wiener Städtische, kolekcija Galerije savremene umetnosti Niš, kolekcija Šumatovačka i druge. Radi kao docent na Arhitektonskom fakultetu u Beogradu. www.ivansuletic.com

Tončić Anja

Tončić Anja (1996, Beograd) je završila osnovne (2018) i master (2019) studije slikarstva na Fakultetu likovnih umetnosti u Beogradu, u klasi prof. Milete Prodanovića. Proglašena je za studenta generacije 2019. godine. Od 2013. godine je učestvovala na preko 60 grupnih i samostalnih izložbi u zemlji i inostranstvu. Dobitnica je 9 nagrada, od kojih se izdvajaju otkupna nagrada galerije Fabiano u Italiji i Velika nagrada „Beta i Rista Vukanović, slikari”. Dobitnica je stipendije Mi-nistarstva prosvete Republike Srbije, kao i stipendije Fonda za mlade

talente „Dositeja”. Od 2019. godine je predstavnica Saveta Rektorata Univerziteta umetnosti u Beogradu. Od 2018. godine aktivno sarađuje sa galerijom X Vitamin u Beogradu. Članica je ULUS-a od 2020. godi-ne. Njeni radovi se nalaze u kolekcijama galerija X Vitamin, OSTEN u Makedoniji, Fabiano u Italiji, Degen u Bazelu, Steps u Tokiju, kompa-nije Deloitte u Beogradu, osiguravajuće kuće Wiener Städtische, kao i u privatnim kolekcijama u Srbiji, Austriji, Švajcarskoj, SAD i Indiji. Živi i radi u Beogradu.

Trabulo Marija

Trabulo Marija (1989, Porto, Portugal) je završila master studije umetnosti i nauke na Univerzitetu primenjenih umetnosti u Beču, a prethodno je diplomirala na Fakultetu likovnih umetnosti u Portu i na Akademiji likovnih umetnosti na Islandu. Živeći na relaciji Beč – Porto, učestvovala je u raznim publikacijama i umetničkim projektima i ča-sopisima, a kao umetnica je učestvovala na festivalima, seminarima i razgovorima, kao i na rezidencijalnim programima u Austriji, Nemač-koj, Italiji, Portugalu, Grčkoj i Iranu. www.mariatrabulo.tumblr.com

Varnaj Agnes

Varnaj Agnes (1990, Dunaujvaroš, Mađarska) je studirala modu na Univerzitetu primenjenih umetnosti u Beču. Dobitnica je nagra-da Svarovski i „Rondo Vöslauer” za svoju kolekciju „POWER” 2014. godine. Učestvovala je u tromesečnom rezidencijalnom programu u Pforchajmu, Nemačka, 2018. godine. Jedna je od osnivačica kolekti-va digitalnih umetnika „(nova) Sazvežđa” i članica Udruženje studija mladih umetnika (FKSE). www.agnesvarnai.com

Vijatov Katarina

Vijatov Katarina (1995, Vršac) je završila master studije slikarstva na Fakultetu likovnih umetnosti u Beogradu, u klasi prof. Dobrice Bisenića, 2019. godine. Izlagala je na više grupnih izložbi, od kojih se ističu Bijenale studentskog crteža u Galeriji DKSG i „Masterpieces” u Umetničkom prostoru U10.

Vilefort Višrah

Vilefort Višrah je brazilski umetnik koji se bavi fotografijom, videom, štampom, tekstom i hipermedijom. Njegov umetnički i kustoski rad prikazan je u Brazilu, Italiji, Engleskoj, SAD i Srbiji, kao i širom sveta putem interneta. Njegovi radovi deo su kolekcije Fondacije „One Mi-utes” u Institutu Sandberg u Amsterdamu, Holandija. Bio je finalista nagrade „Reynaldo Roels Jr.”. Objavio je deo svog istraživanja u Bra-zilskom časopisu za poslovanje i upravljanje proizvodnjom. Njegova praksa razmatra prošireni pojam ekologije u odnosu na delovanje sintetičkih polimera, nečovečnih entiteta i digitalne materije u doba klimatskih i ekoloških kriza. Završio je osnovne studije prava na Fede-ralnom univerzitetu Fluminense.

Vječorek Agata

Vječorek Agata živi i radi Lođu, Poljska, gde trenutno završava master studije na Nacionalnoj filmskoj školi. Prethodno je sa pohva-lama diplomirala na Akademiji umetnosti Stžeminjski u Lođu, gde je studirala grafiku i slikarstvo. Njena praksa kombinuje film, fotografiju i animaciju, i podrazumeva dokumentarni i studijski pristup. Za svoj rad često ulazi u hermetička okruženja i radi sa društveno marginalizova-nim grupama, kako bi istražila neuobičajena razumevanja identiteta, sopstva i pola. Njeni radovi su izloženi i nagrađeni međunarodno. Laureatkinja je evropske platforme za fotografiju „Parallel”. Pored svoje umetničke prakse, bavi se i pisanjem i sarađuje sa časopisom savremene umetnosti „Lynx”.

Vučićević Miloš

Vučićević Miloš (1991, Užice) je trenutno na master studijama Univerziteta primenjenih umetnosti u Beču, na Odseku za umetnost i nauku. Jedan je od osnivača Galerije Reflektor u Užicu i Festivala savremene umetnosti Videopark. Bavi se umetničkim istraživanjem kroz različite medije, kao što su video, performans, instalacije i sl. Njegov umetnički pristup je čvrsto povezan sa određenim društvenim i političkim paradigmama. Koncept ima primarnu ulogu u njegovim ra-dovima, te tako pozicionirajući individualne, kao i kolektivne diskurse, interpretira određene pojave i svakodneve događaje. Njegovi radovi postavljaju pitanja: ko smo mi, kuda smo krenuli, šta smo i za šta smo sposobni? www.milosvucicevic.com

Vujanović Jovana

Vujanović Jovana (1986, Podgorica, Crna Gora) je diplomirala grafiku na Fakultetu likovnih umetnosti na Cetinju, 2011. godine. Dobitnica je Godišnje nagrade Fakulteta za slobodan crtež 2008. i Nagrade za video 39. Crnogorskog likovnog salona „13. novembar” 2017. godine. Izlagala je samostalno u zemlji i regionu, a učestvovala je i na brojnim međunarodnim i regionalnim grupnim izložbama i projektima. Rezi-dencijalno je boravila u Francuskoj i Nemačkoj. Samostalno je izlagala u galeriji moderne umetnosti „V. Bronštejn” u Irkutsku, Rusija, Galeriji Centar u Podgorici, Modernoj galeriji u Podgorici i galeriji Perjanički dom u Podgorici. Članica je Udruženja likovnih umetnika Crne Gore (ULUCG).

Vukić Darko

Vukić Darko (1992, Ivanjica) je vizuelni umetnik i autor. Diplomirao na transmedijskim istraživanjima i Slikarskom odseku Fakulteta likovnih umetnosti u Beogradu (2016). Član je Centra za istraživačku praksu (The New Centre for Research & Practice). Žiriran je za „Perspektive 15” kao jedan od najperspektivnijih mladih umetnika i dobitnik je Nagrade za crtež FLU. Bio je gostujući predavač na kursu „Facing the Art”, FUD UJEP, Češka. Finalista je Nagrade „Mangelos” za 2019. go-dinu. Kustos je „Prostetičkog paviljona” i urednik platforme. Objavljuje tekstove i vizuelne intervencije u časopisima za umetnost i arhitektu-ru. Učestvovao je u većem broju lokalnih i internacionalnih događaja, od radionica i prezentacija, preko predavanja, projekcija i festivala, do grupnih i samostalnih nastupa. Trenutno živi u Beogradu. www.prosthetic2.com/darko-vukic

Vuković Petar

Vuković Petar (Užice) je završio Fakultet primenjenih umetnosti u Beogradu, Odsek za industrijski dizajn. Radi kao spoljni saradnik baveći se industrijskim dizajnom. Bio je jedan od 15 finalista konkursa „Michelin Challenge Design” 2015. godine. Radio je za firmu „ARPEL” i dizajn spoljne oplate CNC laserskog sistema za sečenje metala. Tako-đe, radio je i dizajn gradskog električnog koncept automobila za firmu „IEEG”. Trenutno se bavi spojem dizajna i umetnosti.

Zec Miloš

Zec Miloš je nezavisni kustos i istoričar umetnosti koji živi i radi u Beogradu. Diplomirao je istoriju umetnosti na Filozofskom fakulte-tu u Beogradu. U svom radu je fokusiran na umetničke i kustoske prakse i postupke koji deluju kroz pukotine i sa ruba polja savremene umetnosti, sa ciljem proizvodnje alternativnih saznanja o društvenim, političkim i estetskim transformacijama i kao izazov dominantnoj kustoskoj geopolitici. Kustosirao je izložbu „Shared meanings” u Galeriji ŠKUC u Ljubljani, Slovenija (2019) i bio je pomoćnik kusto-sa na izložbi „FADE IN 2: EKST. MODERNISTIČKA DOMA – NOĆ” u Muzeju savremene umetnosti u Beogradu – Galerija-legat Milice Zorić i Rodoljuba Čolakovića (2017). Kao pisac i urednik, učestvovao je u radu na brojnim katalozima, kritičkim člancima i drugim umetničkim publikacijama.

Zvizdić Uroš

Zvizdić Uroš (1989, Priboj) je završio osnovne i master studije na Fakultetu likovnih umetnosti u Beogradu. Profesor je umetničke grupe predmeta u Umetničkoj školi u Čačku od 2015. godine, i član UVUU-a od 2017. godine. Polje rada svodi na minimalističku vizualizaciju okolnosti u kojima se prepliću socijalni aspekt i forma postmoderne materijalne tekovine. Izlagao je više puta samostalno i u grupi, u zemlji i inostranstvu. www.uroszvizdic.com

Žoleđ Magdalena

Žoleđ Magdalena (1989, Poljska) se u svojoj umetničkoj i teorij-skoj praksi fokusira uglavnom na postfotografske koncepte. Radi sa tekstom, fotografijom, eksperimentalnim videom i objektima. U svom istraživanju bavi se evolucijom digitalnih slika koja se često odnosi na posthumanizam. Upisala je doktorske studije fotografije na Univer-zitetu likovnih umetnosti u Poznanu 2017. godine, u okviru kojih piše knjigu o post-fotografiji. Od 2018. do 2019. godine bila je razmeni na Školi likovnih umetnosti Slejd u Londonu. Živi i radi u Londonu. www.magdalenazoledz.pl

Adamović Nebojša *1995, Valjevo, Serbia. He graduated from the School of Design in 2014 and in 2018, he graduated in Applied Painting from the Faculty of Applied Arts in Belgrade. He received an MA degree in Painting from the Faculty of Fine Arts in Belgrade, where he enrolled in PhD studies in 2019. He has had 11 solo shows, including exhibitions at the Gallery of Contemporary Fine Arts in Niš, Platoneum in Novi Sad, Student’s City Cultural Centre, Štab Gallery, National Museum in Kragujevac, Student’s Cultural Centre in Kragujevac. He has participated in several group exhibitions in Serbia and abroad. He is the recipient of the Miodrag Vujačić Mirski Award for Drawing and the Art Autumn Prize.

Aldrete Guadalupe *1984, Guadalajara, Mexico. Her work is focused on exploring methods to capture abstract images that intimately relate to her past and present. Although autobiographic, her work is not about herself but about an individual that represents a larger group of people undergoing similar issues. Her artworks result from processes involving various visual media, which are sometimes performed in front of an audience, captured on art objects or shown as a part of installations whose purpose is to prompt the audience to interact. She lives and works in Vienna. www.guadalupealdrete.com

Antoni Brigita *1987, Bar, Montenegro. She completed graduate (2010) and post-graduate studies (2011) in Graphic Design at the Faculty of Fine Arts in Cetinje, receiving an award for free drawing. She participated in art residencies in Montenegro and abroad. She had multiple solo and group shows in Montenegro and abroad. She was a participant of the international educative program “Summer School as School” in Priština, attending the courses “In the Museum of History” (2017) by Boris Buden and “Meeting the Universe Halfway” (2018) by Julieta Aranda. She is the recipient of the YVAA Milčik Award (2019).

Bačevac Gorana *1992. She earned her Bachelor and Master degrees from the Faculty of Fine Arts in Belgrade, Sculpture department in 2017. She is the recipient of the “Stevan Knežević” Award for Drawing in 2017. She exhibited at “Terrestrial Oddities”, HBKsaar gallery, Saarbrücken, Germany, “Women’s Stories”, Salon of the MoCAB, Belgrade, solo exhibition “Something old, something new, something borrowed, something blue”, MKM Magacin Kraljevića Marka, Belgrade, “Perspectives XXXIII”, Serbian Cultural Centre, Paris, “When the Other Meets the Other Other”, Cultural Centre of Belgrade. She currently lives and works in Belgrade. www.behance.net/bacevacgorana

Baltovski Milica *1993, Belgrade. She graduated from the Faculty of Applied Arts in Belgrade, department of Fashion Design. She showcased her collections at the Belgrade Fashion Week and at the Museum of Applied Arts in Belgrade.

Basa Anna *1974, Omsk, Russia. She completed her MA in 2017 at the Sculpture department of the Faculty of Fine Arts in Belgrade under the instruction of professors Mrđan Bajić and Radoš Antonijević. She is a member of the Association of Fine Artists of Serbia (ULUS) since 2018. She has participated in numerous group shows and had a solo exhibition at the Gallery of Kolarac in Belgrade and at U10 Art Space.

Bencze Peter is a Budapest-based curator. He is a founder and a lead programmer of the platform Everybody Needs Art. www.everybodyneedsart.com

Bopape Dineo Seshee *1981, Polokwane, South Africa. She studied Painting and Sculpture at the Durban Institute of Technology and graduated from De Ateliers in Amsterdam in 2007. In 2010 she completed an MFA at Columbia University in New York. Among other venues, Bopape’s work has been shown at the New Museum, the Institute of Contemporary Art, Philadelphia and the 12th Biennale de

Lyon. Solo exhibitions of her work have been mounted at Mart House Gallery, Amsterdam and Palais de Tokyo. Bopape was the winner of the 2008 MTN New Contemporaries Award, the 2017 Sharjah Biennial Prize, and the winner of the Future Generation Art Prize 2017. She lives in Johannesburg. www.seshee.blogspot.com

Brückner János *1984, Budapest, Hungary. He received his MA in Hungarian Language and Literature at Eötvös Lóránd University (2010), MA in Painting at the Hungarian University of Fine Arts (2012), both in Budapest, and MA in Art in Context at the University of Arts in Berlin (2020). His innovative techniques were recognised by the University of Newcastle, where he obtained a research position in the Cultural Lab. He has been awarded by a number of independent curatorial boards and he was also invited as resident artist in a number of prominent galleries and museums. He lives and works in Berlin. www.brucknerjanos.com

Bulatović Svetlana *1993, Belgrade. She completed her BA and MA in sculpture at the Faculty of Fine Arts in Belgrade, under the instruction of professors Mrđan Bajić and Radoš Antonijević. She won the “Beta and Rista Vukanović” Award for Painting in 2017. She has participated in numerous group and two solo shows: “Integrations” at U10 Art Space (2018) and “Dreaming” at the Gallery of the Faculty of Fine Arts (2018). She has been a member of the Association of Fine Artists of Serbia (ULUS) since 2020. www.behance.net/fineartsvetlanab/projects

Chen Wei-Yu gained his Bachelor degree at the department of Computer Science and Engineering at Yuan Ze University, Taoyuan, and graduated in New Media Art, Taipei National University of Art. He was awarded at ART MACHINES: International Symposium on Computational Media Art, Creative Speech and also at TAICHI Taiwanese Association of Computer-Human Interaction. He was a finalist of YouFab Global Creative Award. His work focuses on computer and light art, mostly through installations. His work utilises the elements of algorithm as the machine operation. He tries to interpret the contradiction in contemporary technology and the non-intelligent. In light based work, he utilises the invisible signal as the source of interaction, and obtains the route according to the interaction in particular field.

Cvetković Luka *1995, Richmond, Virginia. He is a visual and performance artist interested in the question of power, the ‘aestheticising’ of politics and relativisation of truth through subversive reactions on the general cultural/political state. Alongside curator Dušan Savić, he performed a protest walk from Belgrade to Venice, as a commentary on the Serbian Pavilion at the Venice Biennale (2019). He is a part of “Lie and theft as practice” (2019/2020), a project supported by the Goethe Institute, and art collective IZA (The Applause Institute). Some of the awards he won include the Award for Special Creative Innovation of the Miloš Bajić Fund. His sculpture “Gift” is part of the Zepter Museum collection.

Ćopić Sanja *1992, Belgrade. She received a Master degree in Sculpture at the Faculty of Fine Arts in Belgrade, in the class of prof. Mrđan Bajić. In the first year of her studies, she received an award for the best portrait sculpture and in the last she was awarded the title of “The Perspectives” for young, emerging artists. She is also the winner of the video art contest “Body as a Regime”. She participated in over 25 group and 3 solo exhibitions in Serbia, Italy, Slovenia and Austria. Most recently, she exhibited at the Salon of the Museum of Contemporary Art in Belgrade. She explores identity, lists, memories, fantasies, dreams and the position of the full-time employed artist in the contemporary society by using videos, performance and installation. She is interested in communication, languages, philanthropy, the beauty of sad and ugly things. www.sanjacopic.com

Ćorlomanović Dunja *1995, Belgrade. She received her BA and MA degree in Painting at the Faculty of Fine Arts in Belgrade, in the class of prof. Dobrica Bisenić. She is currently enrolled in Ph.D. studies at the same faculty. She exhibited her work at several group shows, most notably “Masterpieces” at U10 Art Space and “Momentum” at the Gallery of the Faculty of Fine Arts in Belgrade, both in 2019. In the same year, she had a solo show “Look to the Ground in the Flower Land” at the Gallery of Centre of Sports and Culture in Obrenovac. She exhibited in several mosaic festivals in Serbia and abroad, and got two awards for mosaics. She also works in scenography and teaching. She has been a member of the Association of Fine Artists of Serbia (ULUS) since 2020.

Ćurčić Marijana *1987, Užice, Serbia. She completed her Bachelor and Master studies in Painting at the Faculty of Fine Arts in Belgrade, in the class of prof. Mileta Prodanović, then in the class of prof. Jovan Sivački. She has been a member of The Visual Artists Association of Užice since its founding, where she worked as a project coordinator and coordinator of the Reflektor Gallery. She has exhibited in several group exhibitions in Serbia and abroad. Her work is based on introspection, an exploration of the essential sense of happiness that emerges through an obsession with pleasure and the need for illusion. www.marijanacurcic.com

Dedać Mirza *1981, Belgrade, Serbia. He graduated from the Faculty of Fine Arts, Department of Painting at the University of Arts in Belgrade in the class of prof. Čedomir Vasić. He holds an MA from the same program with mentorship by prof. Mileta Prodanović, where he is currently pursuing his PhD. He is the recipient of the “Stevan Knežević” Award for students’ drawing from the Faculty of Fine Arts in Belgrade. www.cargocollective.com/mirzadedac

DeLanda Manuel is a Mexican-American writer, artist and philosopher who has lived in New York since 1975. He is a lecturer in architecture at the Princeton University School of Architecture and the University of Pennsylvania School of Design, where he teaches courses on the philosophy of urban history and the dynamics of cities as historical actors with an emphasis on the importance of self-organization and material culture in the understanding of a city. DeLanda also teaches architectural theory as an adjunct professor of architecture and urban design at the Pratt Institute and serves as the Gilles Deleuze Chair and Professor of Philosophy at the European Graduate School. He holds a BFA from the School of Visual Arts (1979) and a PhD in media and communication from the European Graduate School (2010).

Delić Lidija *1986, Nikšić, Montenegro. She graduated in Painting from the Faculty of Fine Arts, Belgrade in 2010, and earned a PhD from the Multimedia Art Department at the University of Arts in Belgrade in 2015. She is co-founder and member of artist-run U10 Art Space in Belgrade. In 2017 she was selected to represent Serbia at the Biennale des jeunes créateurs de l’Europe et de la Méditerranée (BJCEM) in Tirana, Albania. Lidija was a finalist in the 2017 “Mangelos” Award, and in 2018 she exhibited at the 57th October Salon, Belgrade. In 2019, Lidija was a part of the Artist-in-Residence program organised by Balkan Projects and Swiss Institute in New York. She lives and works in Belgrade. www.lidijadelic.com

Dimitrijević Aleksandar *1977, Užice, Serbia. He received a BA in Painting in 2004 and MA in Drawing in 2010 at the Academy of Arts in Novi Sad. He enrolled Ph.D. studies at the same academy in 2018. He is interested in researching interpersonal relationships and processes that manifest in society and the individual by interpreting graphic elements taken from every day and trivial contexts. He has had 30 solo and over 150 group exhibitions, both in Serbia and abroad. He has been awarded many times for his work. His works can be found in numerous collections in Serbia and abroad. He lives and works in Užice. www.dimitrijevica.com

Dimitrijević Anja *1993. Lives between Belgrade and Venice. She obtained a Master in Applied Theatre (theatre directing) at the University IUAV of Venice in 2018. During her Bachelor studies in Visual Arts and Theatre, she received the Erasmus scholarship and spent a semester in Bordeaux. Anja is part of Confluenze, a platform based on a fluid work dynamic between artists, architects and musicians. She has worked as cultural mediator since 2015 for La Biennale di Venezia in Serbian and Danish pavilions. She was an intern as video maker for Bunker Institute of Performing Arts in Ljubljana. Her videos and performances have been presented in several festivals and exhibitions, and she led the multidisciplinary mobile workshop “Barene performative action workshop” during AESOP Annual Congress (Association of European Schools of Planning) in 2019. www.vimeo.com/user54244873

Dimitrijević Branislav *1967, Belgrade. Graduated in Modern Art at the Department of Art History at the Faculty of Philosophy, with prof. Ješa Denegri. He received his PhD in 2012 from the University of Arts in Belgrade with prof. Milena Dragičević Šešić. Since 2002, he has been teaching courses in art history and theory at the College of Fine and Applied Arts. Since 2009, he has been working at the Nova Academy in Belgrade, where he has had the title of an assistant professor since 2014. Since 2011, he has also taught curatorial studies at the University of the Arts in Belgrade and at Erasmus cooperation programs with the Universities of Warwick and Amsterdam.

Dimitrović Nikola *1990, Belgrade. Graduated in Graphic Design from the Belgrade Polytechnic, and in 2019 he received an MA degree in Painting at the Faculty of Fine Arts, class of prof. Vesna Knežević. During his studies, he participated in over 20 group exhibitions in Serbia and abroad. After a few years of exhibiting practice, he broadened his experience with the role of curator in the project “Trilogy: Time, Space Identity” – the first art exhibition trilogy in Belgrade, at the Magacin Cultural Centre (MKM). He is selected to participate in the “Al-Tiba9” international exhibition of contemporary art and performance, held at the Museum of Modern Art in Algeria in 2020. His work has been published by several local and foreign catalogues and art magazines. www.instagram.com/_dimitrovic/

Dramićanin Andrea *1990, Belgrade. She graduated in sculpture at the Faculty of Fine Arts in Belgrade and completed her final semester of Master studies as a French government grantee at the National School of Fine Arts in Paris. She is the recipient of the “Beta and Rista Vukanović” Award for Painting, as well as awards from the Vladimir Veličković Foundation. She has exhibited independently and in group shows in Serbia, Bosnia and Herzegovina, France, Germany and Canada. www.cargocollective.com/andreadramicanin

Dorđević Katarina *1994, Bor, Serbia. She completed her Bachelor and Master studies at the Faculty of Fine Arts in Belgrade, at the Painting department. She enrolled in PhD studies in 2019 at the same faculty. She has participated in numerous group exhibitions and one solo exhibition “Exile” at the Gallery of the Faculty of Fine Arts in Belgrade. She lives and works in Belgrade.

Dorđević Kosta *1993, Belgrade. He received his BA in 2018, and MA in 2019 at the Painting department of the Faculty of Fine Arts in Belgrade, in the class of prof. Mileta Prodanović. He exhibited at several shows in Belgrade and Novi Sad. He is the recipient of a scholarship for BA and MA studies of the “Dositeja” fund of the Ministry of Youth and Sports of the Republic of Serbia.

Dorđević Maja *1990, Belgrade. She graduated in painting from the Faculty of Fine Arts in Belgrade. She is a recipient of the “Beta and Rista Vukanović” Award for Painting. She has had a number of solo and group exhibitions in Serbia and the abroad, including 57th October Salon in Belgrade. She participated in ZONAMACO Art Fair

in Mexico City, Los Angeles Art Fair and LISTE Art Fair in Basel (with U10 Art Collective), as well as residency programmes of Dio Horia Art Platform, Mykonos, Greece and Balkan Projects in Los Angeles. www.instagram.com/majadjordjevic_

Dorđević Milan *1992, Prokuplje, Serbia. He graduated from the Faculty of Fine Arts in Belgrade with a degree in painting. In his final year of studies, he was awarded the “Perspective” award by Šok zadruha from Novi Sad. He participated in 11 group exhibitions. He also works as a scholar in the visual arts, being active in publishing scientific papers and in international research projects. He is a Ph.D. student at the University of Arts in Belgrade and the awardee of the Serbian Ministry of Education, Science and Technological Development. The exhibition “The Perspective Ones on the Margin” in U10 Art Space was his first solo show.

Dorđević Stefan *1987, Bor, Serbia. After moving to Belgrade for studying, his main interest switched from skateboarding to film and photography. He completed his Bachelor and Master studies at the Faculty of Dramatic Arts in Belgrade, Camera department, and is currently working as a freelance director and director of photography on films and other media. He directed “The Last Image of Father”, a short fiction film, awarded at film festivals in Locarno, Sarajevo, Zagreb, Belgrade and others. He is a member of the international association of documentary photographers Zero Photos. www.stefandjordjevic.com

Fužinato Jelena *1984, Prnjavor, Bosnia and Herzegovina. She started her artistic studies at the Academy of Arts in Banjaluka, graduating in Painting at the Faculty of Fine Arts in Belgrade in 2009. From 2012 to 2015 she attended postgraduate studies at the University of Arts in Berlin, at the Art in Context program. She spent 2014 at Alto University in Helsinki where she took the program for curators and mediators of art. She received awards from the Academy of Arts in Banjaluka and was nominated for the “Zvono” award for visual artists in Bosnia and Herzegovina in 2016. She lives and works in Berlin, Germany. She uses the media of film, sculpture and drawing to explore authoritarian relations inside institutions such as family, schools, museums and states. Fužinato deals with real events but is using speculation and fiction in their treatment and presentation. This layered approach brings together existing references and false information to generate new metaphorical fabrication. Her installations are often long-lasting and multimedia projects with a complex outcome which encourage viewers to consider power mechanisms inscribed in displayed images. www.jelenafuzinato.com

Galić Nina *1987, Kraljevo, Serbia. She finished her MA studies at the Department of Sculpture, at the Faculty of Fine Arts in Belgrade, in 2011. She has exhibited in solo and group exhibitions both in Serbia and abroad. Starting from the notion of objects as minimised disciplinary architecture, she creates objects which define the subject as a starting point, and go on to intuitively presuppose contemporary phenomena of capitalist forms, the production of culture, antagonistic forms of economies and the reproduction of the relations of power within class. Her work includes objects, sculptures, spatial installations and interventions. www.ninagalic.com

Garwood Ash *1986, Sydney, Australia. She is an artist based between the USA and Australia with a practice focusing on expanded photography. She graduated from the University of New South Wales with a degree in Art Theory in 2010. In 2015 she was the inaugural recipient of the Eva Breuer Travelling Art Scholarship, administered by the Art Gallery of New South Wales. She completed a 3-month residency at the Cité Internationale des Arts, Paris in 2016 and a collaborative science residency in the Astrophysics department at the University of Idaho in 2017. She has been included in numerous exhibitions. www.ash-garwood.com

Grobler Liza *1974, Cape Town, South Africa. She is a visual artist whose practice is built around process, in which materiality and ephemerality of the objects and media bring together physical and psychological spaces and historical and ecological scapes. In 2016, she was a recipient of the Africa Centre Award and a IZIKO Museums commission to create a site-specific work for the National Gallery. Her works were exhibited at Cape Town International Art Fair (2017), Cape Town International Design Capital (2015), the ADDIS International Video Arts Festival (Ethiopia) and at MOFO for Forever Now (Tasmania and Deep Space, 2015). www.lizagrobler.com

Grozdanović Nikola *1984 in Niš, Serbia. He has a MA degree in Painting from the Faculty of Fine Arts in Belgrade (2011). He has participated in many exhibitions in Serbia and abroad.

Grudnik Jasmina *1989, Slovenia. She received her MA degree in Painting at ALUO in Ljubljana, and is currently studying at the Art&Science Departement at the University of Applied Arts in Vienna. She is a recipient of the Scholarship for studies abroad of the Ministry of Culture, Republic of Slovenia. She exhibited at Alkatraz Gallery (Slovenia), Kinošiška (Slovenia), Museum of Contemporary Art Zagreb (Croatia), Illustration Hub -Die Angewandte (Austria), Primanima animation film festival (Hungary). www.behance.net/jasminagrufa1e

Hofer Susanna *1985, Austria. She holds a degree in German literature and studied art and communication practice and applied photography at the University for Applied Arts in Vienna. Her work often revolves around her literary background. Characteristic for her photographic approach is the transformation of images into visual narratives; assembling the shown surface and the narrative in a way that neither appears to be coincidental nor artificial. Her portfolio is focused on taking unpretentious portraits, fragmented documents and seemingly coincidental still life compositions – neglecting fully designed and glossy composed sceneries. She lives and works in Vienna. www.fountainsedit.com/a/susanna-hofer

Holzschuh Olga *1985, Hungary. Her work focuses on the close relationship between digital technology and the changing perception of reality and its materialisation. The forms of expression of the Cologne-based artist includes photography, video, performance, sculpture and installation. www.olgaholzschuh.com

Ivanović Nina *1986, Belgrade. She graduated from the Faculty of Fine Arts in Belgrade, Painting department, in 2010. She exhibited her work in Serbia and abroad in eight solo and many group shows. She was awarded for drawing in 2009 by the Faculty of Fine Arts in Belgrade, in 2014 she won the first award for drawing from the Vladimir Veličković Foundation and in 2018 she was awarded the 57th October Salon Prize. During three months in 2013/14 she participated in the artist-in-residence at Glo'Art Centre in Belgium and in 2017 she took part in Kuckucks-Nest residency program in Basel, Switzerland. She is one of the founders of U10 Art Collective, and from 2012 she is running U10 Art Space. In her work, she is dealing with everyday situations through urban surrounding, people and landscape in different media such as drawing, photography and sculpture. She lives and works in Belgrade. www.ninaivanovic.com

Jäger Lisa *1989, Ulm, Germany. She is based in Vienna, Austria. Since 2018, she is a student at the Academy of Fine Arts Vienna, in the class Textual Sculpture. From 2017 to 2018 she studied at the University of fine Arts Hamburg, in the sculpture department and from 2013 to 2017 at the Academy of Fine Arts Vienna, class of Expanded Pictorial Space. In 2013, she received the Advancement award Junge Ulmer Kunst. She has had several solo and group shows.

Jeftić Nina *1995, Belgrade. She completed her Bachelor and Master studies in painting at the Faculty of Fine Arts in Belgrade, in the class of prof. Radomir Knežević. She has participated in several group exhibitions. She has had two solo exhibitions: “Drawings” at the Smederevo Cultural Centre in 2018 and “Memento” at the Baraka Cultural Centre in Belgrade in 2019.

Jeremić Teodora *1991, Belgrade. She graduated in Art History from the Faculty of Philosophy in Belgrade, and is currently enrolled in MA studies at the same faculty where she does research about the concept of “abject” in local and regional art practices in post-Yugoslav art. She has curated several group and solo shows: “Come As You Are” by Slavica Obradović at DIM space (2019), “It’s ok, I know what I’m doing” in Reflektor gallery, Užice (2019), “You will make sense when you find a horizon” by Branislav Nikolić and Domingos Octaviano in Hestia gallery (2019), “IScream” at U10 Art Space (2017)... She is currently working as a project manager at “Hestia Art Residency & Exhibitions Bureau”, a space that promotes and encourages the dialogue between Eastern and South-Eastern Europe and South America. She lives and works in Belgrade.

Jović Jovan *1979. He graduated at the Graphic department at the Faculty of Fine Arts in Belgrade. From 2010 to 2012 he worked as a painter at the National Theatre in Belgrade. During 2017, he worked as a master of the press at the Centre of Visual Research at the Faculty of Fine Arts in Belgrade. From 2017 to 2020 he has worked in his graphic studio, in the media of lithography. He has participated in several group exhibitions in Serbia and abroad, and in 2018 he was the author and participant of the workshop – exhibition “Calendar for 2019” at U10 Art Space.

Kalebić Sanda *1992, Belgrade. She graduated in Art History at the Faculty of Philosophy, University of Belgrade. In 2016, she received the Pavle Beljanski Memorial Collection Award for the best graduation paper submitted in art history. During her studies, she was an exhibition assistant at the Museum of African Art in Belgrade. Since 2015, she has been working at U10 Art Space, and since 2017 she has been a member of U10 Art Collective, where she has participated in the organisation of over eighty exhibitions. She regularly writes about art.

Karić Miroslav *1975, Belgrade. He graduated in Art History at the Faculty of Philosophy in Belgrade in 2000. From 2001 to 2020 worked as a secretary and curator of Remont independent art association. Since 2020, he has been working as a curator at the Museum of Contemporary Arts in Belgrade. Since 2003 he has been a member of the editorial team of Remont art magazine, and from 2004 to 2010 an editor of the column “Exhibitions” in “Yellow Cab”, Belgrade’s cultural guide magazine. He is active as an associate, coordinator, curator and PR. Since 2010 he has been a part of curatorial team of project initiative “Photodocuments”, as well as a member of organizational team of “Mangelos” Award. He is a member of ULUPUDS (The Association of Applied Arts Artists and Designers of Serbia) and International Association of Art Critics AICA.

Keresztesi Botond *1987, Târgu Mureș, Romania. He graduated from the Hungarian University of Fine Arts in Budapest. He is working in painting, drawing, and site-specific painting installations. Remixing references from art history, popular culture, virtual space, and everyday life, his paintings crystallise into the fragmented realities of dream-like landscapes. He lives and works in Budapest. www.botondkeresztesi.com

Kim Bowon *1994, Seoul, South Korea. She earned a BA degree from the Korea National University of Arts in 2020. During her studies, she spent a year in the scope of an exchange program at the National School of Fine Arts in Paris. The main source of her works is the subtle relationship between strangers and unfamiliar scenery. Traveling all around the world, she collects images and mixes up all

those feelings and experiences into her works. Her most recent works “Note Me Not Me” and “YouMe Iris” are an attempt to explore XR (extended reality), and won the art prize called “Playful Media 2019” held by Art Collider. She shows how the virtual world can be different with the real world by using a mirror as a key metaphor.

Kirćanski Nadežda *1992, Zrenjanin, Serbia. She is a visual artist who uses a range of media to examine the collision of socio-political realities and the contemporary language of youth, unfolding its unacknowledged emotional, physical, and intellectual labour. She graduated from the Faculty of Fine Arts in Belgrade, Department of Sculpture. She is currently a PhD candidate at the same faculty. She is a recipient of the 2018 “Mangelos” Award. www.behance.net/nadezdukircanski

Klement Dejan *1989, Belgrade, Serbia. He graduated from the Academy of Fine Arts in Belgrade. He has been actively exhibiting in Serbia and abroad since 2008. He lives and works in Užice.

Knežević Sava *1985, Belgrade. He graduated in Painting at the Faculty of Fine Arts in Belgrade, where he is currently doing his PhD. He has been regularly exhibiting in Serbia and abroad. Over the course of years, he was the initiator and author of murals on several locations in Serbia. He has been involved as a volunteer in charity programs that include children without parental care and children with special needs. He currently works as a teaching assistant at the Faculty of Architecture in Belgrade. He is one of the co-founders of U10 Art Space. He lives and works in Belgrade.

Knežević Una *1990. She earned her BA and MA degrees at the Faculty of Fine Arts in Belgrade. She is currently enrolled in PhD studies at the same faculty. She is a recipient of the “Ljubica Cuca Sokić” Award for Small Format Painting. She has participated in several group shows such as at the Gallery of the Student’s City Cultural Centre, the Biennial of Drawing and at U10 Art Space. She lives and works in Belgrade. www.instagram.com/unaaknezevic/

Konstantin Jasna *1994, Vršac, Serbia. She graduated from the Faculty of Fine Arts in 2019, Painting department, in the class of prof. Radomir Knežević. She has exhibited within several group shows. She lives and works in Belgrade.

Kostandinović Katarina graduated in Art History at the Faculty of Philosophy in Belgrade. She worked as an associate on programs at the Museum of Contemporary Arts in Belgrade, the Belgrade City Museum and the National Museum in Belgrade. She currently works as a curator/programme coordinator at the Cultural Centre of Belgrade. Independently, she has been working on numerous projects. She is a co-founder of IZA (The Applause Institute) and in 2018 she was the coordinator of the international curatorial programme “What Could/ Should Curating Do?”.

Kovačević Aleksandra *1989. She holds an MA Degree in Transmedia Research from the Faculty of Fine Arts in Belgrade. She had three solo shows and has participated in several group exhibitions. The primary focus of her artistic research is post-conceptual and post-internet art, and the result is often media fluid artwork. She works and lives in Belgrade. www.aleksandrakovacevi.wixsite.com/tldr

Krstić Isidora *1987, Belgrade. Lives in Vienna. She received an MA in Painting from the Faculty of Fine Arts in Belgrade (2011) and an MA in Art and Science from the University of Applied Arts in Vienna (2016). She is the co-founder of U10 Art Space in Belgrade. She has shown her work in venues such as Chapelle du Quartier Haut in Sète, France, where she also participated in an art residency throughout 2018–2019, 12–14 Contemporary Vienna, Galerie 5020 Salzburg, PROJEKTRAUM Berlin, LISTE Art Fair Basel, ŠKUC Ljubljana, Athens Photo Festival,

Künstlerhaus Wien, Vienna Art Week and others. She has also worked as curator, writer and is the editor of several books and publications. www.isidorakrstic.com

Kucina Ivana *1995, Belgrade. She graduated in Painting from the Faculty of Fine Arts in Belgrade, in the class of prof. Dobrica Bisenić in 2018. She received several awards during her studies. She has participated in numerous group exhibitions, among which are: The First Biennial of Contemporary Church Art, Belgrade Mosaic Festival, “Masterpieces” at the U10 Art Space, “Momentum” at the Gallery of the Faculty of Fine Arts, “INTER/ACTION” at the Belgrade Youth Centre. She lives and works in Belgrade.

Kulezić Jovana *1993, Šabac, Serbia. She graduated from the Tehnoart secondary school of art (department of calligraphy) Belgrade, the College of Fine and Applied Arts (department of fine arts), then Bachelor studies of painting at the Faculty of Arts in Niš, in the class of prof. Zoran D. Kostić and Master studies of painting at the Faculty of Fine Arts in Belgrade in the class of prof. Simonida Rajčević. She received the “Stevan Knežević” Award of Faculty of Fine Arts in Belgrade for drawing in 2019. Since 2015, she has exhibited at several group exhibitions in Serbia and abroad. She had her first solo exhibition in 2018. She works as a school teacher of drawing and painting. She lives and works in Belgrade.

Kurmaz Sasha *1986, Kiev, Ukraine. He is a multi-disciplinary artist with a background in graffiti. In his artistic practice, he uses photography, video, and performative situations through which he analyses the social and political interrelationships that address themes both poetic and political. He has participated in many international group exhibitions and festivals. www.sashakurmaz.com

Kuzmanović Iva *1984, Belgrade. She graduated from the Department of Painting at the Faculty of Fine Arts in Belgrade. Since 2012, as a co-founder of the U10 Art Space and a regular member of U10 Art Collective, she has participated as an organizer, curator or artist in over one hundred group and solo exhibitions and other projects in culture and art. She is a member of NKA/ICA since 2008.

Lebarič Vasja *1975, Koper, Slovenia. He studied Painting at the Academy of Fine Arts in Ljubljana, Slovenia and Visual Culture at the Universität der Künste in Berlin. In 2007, he received his Master degree at the Academy of Fine Arts in Ljubljana. He has worked with collectives Grejpfrut (Ljubljana) since 1991 and Czentrifuga (Berlin) since 2001. www.vasijona.tumblr.com

Lee Austin *1983, Las Vegas, Nevada. He received a BFA in Painting from Tyler School of Art in 2006 and an MFA in Painting from Yale School of Art in 2013. He has since staged numerous solo and group exhibitions in the US and Europe. In his exuberantly expressive and utterly contemporary paintings and sculptures, he merges abstraction and figuration, humour and pathos. He lives and works in New York. www.austinlee.net

Leyton Paloma *1994, Rosario, Argentina. Currently lives and works in Venice. She blended an academic education in Fine Arts (University of Granada, 2015; National School of Fine Arts in Nîmes, 2015; IUAV University of Venice, 2018) with a personal path as an aerial acrobat and teacher, working for different companies in Spain, France, Italy and Norway. Her research is focused on a hybrid territory between visual and performing arts. Her work has been presented in several festivals and shows, including the Venice Biennale. Besides her collaboration with Confluenze Collective, she is the founder of Cia Denkraum and the coordinator of the experimental circus project “Cordialmente, el Universo”. She is co-founder and teacher at the Venice-based aerial dance association Aria Alta, and she collaborates occasionally as a vertical dance performer with Vertical Waves Project

and she works as an art educator. She is currently a PhD candidate in Arts and History at the University of Granada. www.palomaleyton.com

Lima Ernst *1994, Austria. She deals with the juxtaposition of photographic work, drawing, painting and sound installations in multi-layered collages. She is the co-founder of the Vienna-based project space One Mess Gallery. Her work has been shown in several exhibitions such as das weisse haus (Vienna), Parallel Vienna and Friche la Belle de Mai (Marseille). She recently entered the collection of Ö1 Talentebörse. She lives and works in Vienna. www.ernstlima.com

Lippuner Rafael *1985, Switzerland. Currently lives and works in Vienna, where he graduated with a Master of Arts in 2019. Fond of various media and everyday objects, his installative work combines them in order to challenge our paradigms of observation: How we look at the world as a whole and how our surroundings are perceived, how practice and interaction form structures et vice versa. Modified setups intervene with the common methods of consumption and production. The between acts as a place of movement, containing not only attitude, but momentum and the potential to escalate our expectations. At its core, Rafael’s works attempt to relive and enjoy the present uncertainties. www.raefae.li

Lukić Stefan *1985, Užice, Serbia. He is a visual artist who, through drawing, painting, intervening in public space and performance, tries to record the universal state while in transit, migration, when traveling, or as a traveller and eyewitness. He graduated from the Faculty of Applied Arts in Belgrade in 2018. He spent his third year of Bachelor studies as an exchange student at the National School of Fine Arts in Paris. He is currently a student of Master studies at the Faculty of Fine Arts in Belgrade. He attended a Masterclass at the Royal Academy in Amsterdam in 2019. He received the Award for Painting of the Faculty of Applied Arts in 2016. He has had several solo exhibitions, including: “Interspace” at U10 Art Space, YUGOostalgia at the Užice National Theatre, Obverse and Reverse at the National Museum in Kragujevac. He has exhibited in group shows in Paris, Belgrade, Novi Sad, Niš and Kragujevac amongst others. He currently lives and works in Belgrade. www.stefanlukic.art

Marković Marko *1983, Croatia. He is a performance artist interested in the topics of identity, transformation process between the individual and the masses. His focus reflects on power relations, which questions the positions of inferiority and superiority within different geopolitical systems. He is actively exhibiting and curating internationally since 2008, and in 2016 he presented his work at the Venice Biennale – International exhibition of Architecture for the Croatian pavilion.

Menegon Martina *1988, Italy. She is an artist working with interactive and mixed reality art to create intimate and complex assemblages of physical and virtual elements that explore the contemporary self and its synthetic corporeality. She is teaching at the University of Applied Arts in Vienna and at the IUAV University in Venice. She currently lives and works in Vienna, Austria. www.martinamenegon.com

Mijić Jelena *1989, Novi Sad, Serbia. She has an MA in Fine Arts. She is a member of the photo collective Belgrade Raw and part of the organisation team of the artist in residence program “MultiMadeira” based on the Portuguese island of Madeira. She is most interested in randomness, indetermination, participation and chaos in art, along with questions about authorship, imperative of originality, ingeniousness and authority of the artist’s personality, institutionalization of art, and also the commonly accepted postulates on which the art and the artworks stand. She lives and works in Belgrade. www.cargocollective.com/jela

Milenković Sofija *1993, Belgrade. She completed her Bachelor and Master studies in Art History at the Faculty of Philosophy, University of Belgrade in 2017. As a recipient of the French government scholarship, she earned her Master degree in Art History from the University Paris 1 Panthéon-Sorbonne in 2019. She was engaged in projects in collaboration with the Gallery Rima in Belgrade and the Pavle Beljanski Memorial Collection in Novi Sad. Since 2020, she has been engaged in the project “The Chronology of Exhibiting Sculpture in Serbia 1945–2000”, and since 2021, she has been working at U10 Art Space. She is the recipient of the “Prof. Dr. Katarina Ambrozić” Award (2017), the Pavle Beljanski Memorial Collection Award (2018), and the “Lazar Trifunović” Award (2020).

Moračanin Andrea *1995, Kraljevo, Serbia. She attended the High School of Arts in Kraljevo, received her BA in 2018 and MA in 2019 at the Painting department of the Faculty of Fine Arts in Belgrade. She is currently enrolled in Ph.D. studies at the Graphics department of the same faculty. She has exhibited in Serbia, Poland, Belgium and South Korea.

Nikčević Teodora *1986, Nikšić, Montenegro. She received her Bachelor degree from the Faculty of Fine Art Cetinje, University of Montenegro in 2008, where she completed her specialist studies in 2009, and was a 2010 recipient of KulturKontakt grant to study at the International Summer Academy in Salzburg, Austria. She has exhibited in solo exhibitions at gallery Perijanički Dom, Podgorica and Gallery Klub, Podgorica. Her numerous group exhibitions include Biennial of Young Artists, Mediterranea16, Errors Allowed, Ancona, Italy, and Mediterranea 18 Young Artists Biennial, History + Conflict + Dream + Failure = HOME, Tirana, Albania. She attended the artist in residency program CAOS, Terni in Italy and Nida Art Colony in Lithuania. She has been actively involved in numerous international art projects.

Nikolić Jelena *1990. She is a multimedia artist based in Belgrade. She received her BA in painting and MA in Transmedia Research at the Faculty of Fine Arts in Belgrade. She won the Award for Special Creative Innovation of the Miloš Bajić Fund in 2013. She has had four solo exhibitions, and took part in a number of group exhibitions and workshops in Serbia and abroad. Her work is focused mostly on photography and video. www.nikolicgjelena.wixsite.com/recreation

Nikolić Marija *1993, is a visual artist from Belgrade. She completed her master studies at the Faculty of Fine Arts in Belgrade, in the class of prof. Mileta Prodanović. She is currently a PhD student at the same faculty and a Master student of Science at the Polytechnic University of Milan. She creates within the formally divergent fields of contemporary and traditional artistic practice of digital art, drawing, performance and interactive installation. The thematic framework of her work covers a critical aspect of the social and psychological phenomena represented within the political systems of contemporary liberal capitalism and its historical antecedents, thematised through studies of culture, psychoanalysis, socio-political power, biopolitics of space, the vicious and the absurd. She has exhibited several times at group exhibitions in Belgrade and Novi Sad, and has had two solo shows: “Horizons” at Remont Gallery and “Three Head Analogies” at U10 Art Space. She lives and works in Milan.

Nikolić Nemanja *1987. He graduated from the Faculty of Fine Arts in Belgrade in 2010, department of Painting. He finished his PhD studies at the same faculty in 2019. He has presented his works within solo exhibitions at venues including the Art Gallery of the Cultural Centre of Belgrade, Gallery Dix9 in Paris, Belgrade Youth Centre, Centre for Contemporary Art of Montenegro and more. He has participated in a number of group exhibitions in the country and abroad: Caixa Forum in Madrid and Barcelona, Kunsthal KadE in Amersfoort, Netherlands, Künstlerhaus in Vienna, 56th and 57th October Salon in Belgrade and others. He has won several art awards, such as the Award for Drawing from the Vladimir Veličković Foundation and the Award for Special

Creative Innovation of the Miloš Bajić Fund. His works are featured in collections including ABN AMRO collection in Amsterdam, The Lucas Museum of Narrative Art in Los Angeles, WAP Foundation in Seoul, Ekard Collection in The Hague, Collection of the October Salon (Cultural Centre of Belgrade), Wiener Städtische collection, Telenor Collection in Belgrade and others. He works at the Faculty of Fine Arts in Belgrade since 2018. He is the initiator of U10 Art Space. www.nemanjanikolic.com

Njegomirović Lazar *1995, Belgrade. He attended the High School of Design, Department of Textile Design. After that, he enrolled Painting at the Faculty of Fine Arts in Belgrade in the class of prof. Mileta Prodanović. He exhibited in several group shows. He received the “Stevan Knežević” Award for Drawing in 2019.

Obradović Slavica *1990. She is a visual artist. She graduated from the Faculty of Fine Arts in Belgrade, Department of Sculpture in 2015. She has participated in many group and several solo exhibitions (Belgrade Youth Centre, galleries Remont, Navigator and others). She participated in a residency program in Saarbrücken, Germany, at HBKsaar Gallery, in 2019. She was a program coordinator within the independent cultural centre Kvaka 22 in Belgrade. Through physical and virtual sculpture, her work deals with body representation in processes of fragmentation, hybridization and merging. Through these unusual images, she represents the complex interpersonal emotional states. She works in the medias of sculpture, installation and digital art. www.slavicaobradovic.com

Ožegović Dunja *1995, Belgrade. She graduated in 2018 at the Department of Painting at the Faculty of Fine Arts in Belgrade, in the class of prof. Dragana Stanačev Puača and prof. Mileta Prodanović. She completed her MA studies in the class of the same professor in 2020. She was a grantee of the Slovak Republic for Master studies, where she spent the winter semester of 2019/2020 at the Academy of Fine Arts and Design (AFAD) in Bratislava. She has won four awards at the Faculty of Fine Arts in Belgrade: for portrait painting, “Đorđe Bošan, painter and professor AFA”, for drawing “Stevan Knežević”, award “Garden of Good Hope” for the best work for the topic of the animal in mosaic and for painting of small format “Ljubica Cuca Sokić”. She has participated in many group exhibitions in Serbia and abroad, as well as various projects in the field of art and others. She had a solo show “Letter D is a drop on the lawn. This is the essence” at the Gallery of the Faculty of Fine Arts in Belgrade. She works with multiple media. www.instagram.com/du_.zeg

Panić Mila *1991, Brčko, Bosnia and Herzegovina. She uses a range of media to redefine the existing narratives of diaspora and the perception of a better life. She holds a BFA from the Academy of Arts in Banjaluka, and an MFA from Bauhaus – Universität Weimar, department of Art in Public Space and New Artistic Strategies. Her work was exhibited at Künstlerhaus, Vienna, Kunsthaus Dresden, and the Museum of Contemporary Art in Skopje, amongst others. She is a founder of Fully Funded Residencies, an online resource for art residences, mobility funds and grants. She currently lives and works in Berlin. www.milapanic.net

Pantelić Jelena *1992, Belgrade, Serbia. She completed Bachelor and Master degree studies at the Department of Sculpture at the Faculty of Fine Arts in Belgrade in 2019. During her Master studies, she spent a semester at the National School of Fine Arts in Paris as a French government scholar. In 2018 she received the “Sreten Stojanović” Award for achievements in sculpture. She was a finalist of the “Mangelos” Award in 2019. She exhibited at group exhibitions in Serbia and abroad, and solo at U10 Art Space. www.behance.net/yelpatt

Pavić Anastasija is a young artist who is currently enrolled at the Faculty of Fine Arts in Belgrade, New Media Department. In her art practice, she is dealing with the topics of contemporary social questions like post-cyber feminism, consumerism, interpersonal relations and the influence of the internet on society. She finds her art expression in the media of video performance, photography, collage and drawing. She has participated in numerous group shows and is currently volunteering at the Museum of Contemporary Art in Belgrade.

Peschek Christiane *1984, Salzburg, Austria. She graduated from the Academy of Fine Arts in Vienna in 2014. In multi-sensory installations, she creates dialogues sculpted by virtual exhaustion, intimacy and idealisation, between body and screen, between on- and offline representations. These interfaces between post-photography, post-internet, text and painting become hybrids between analogue processes and digital/virtual transformation. Her works have been exhibited internationally. In 2019 she was the recipient of the state scholarship for artistic photography from the Austrian government. She is offline based in Vienna. www.christianepeschek.com

Pess Philipp *1987, Munich, Germany. He creates virtual reproductions of dantesque scenarios, as well as reenactments of infernal landscapes. He lives and works in Vienna. www.philipppess.com

Petković Dunja *1995, Belgrade. She is a student of the fourth year of Art History at the Faculty of Philosophy in Belgrade. She has been a part of the curatorial team of the Remont independent art association since 2019. With a group of students, she put on an exhibition “Art During the Class War Era” at the Ostavinska Gallery in 2018. The exhibition “Don’t Stare so Romantically” is her first solo curatorial project.

Petrović Katarina *1986, Niš, Serbia. She received her BA and MA degrees in Painting at the Faculty of Fine Arts in Belgrade, as well as an MA from the Art and Science Department of the Royal Conservatory and the Royal Academy of Arts in The Hague. As a grantee of the French government, she also attended the National Academy of Fine Arts in Paris. She is the co-initiator of the ArtScience Forum platform, a podcast and art project “Femkanje”, and is a member of the collective Trixie The Hague, the Stroom Den Haag Art Centre and Association of Fine Artists of Serbia (ULUS). She has exhibited within solo and group exhibitions in Belgrade, Arnhem, The Hague, Milan, Rotterdam, Ljubljana, Sofia. Her work has been nominated for the 2018 FuturDome “Emotional Synthesis” Award in Milan and the Royal Art Academy’s Master ArtScience Award at The Hague. She currently works as a researcher and coordinator of the ArtScience research group at the Leo Apostel Centre for Transdisciplinary Research, Vrije Universiteit in Brussel. www.katarinapetrovic.net

Plastique Fantastique is a London based art group active from 2004–present. The group was originally conceived of by Simon O’Sullivan, a Senior Lecturer in Art History/Visual Culture at Goldsmiths, London, in a text written about the hypothetical architects of the exhibition “New Life” at Chisenhale Gallery, London. Since the appearance of their first manifesto, the story of Plastique Fantastique has been narrated through their comics. David and Simon are constant figures in the group with other members changing regularly. The collective is a mythopoetic fiction, an investigation of aesthetics, the sacred, politics and popular culture. Produced through the media of comics, performances, text, installations and shrines and assemblages. www.plastiquefantastique.org

Popović Velimir *Užice, Serbia. He graduated from the Faculty of Fine Arts in Belgrade in 2011. His interests range from classical

painting, through experiments in the visual arts, to art theory and the thematisation of curatorial practices. He lives and works in Belgrade.

Putz Michaela *1984. She studied Art & Science at the University of Applied Arts after studying Communication and Political Science at the University of Vienna. In her work, she deals with the interaction of digital images, memory and the surfaces of screens with the means of photography, painting and digital post-processing. Her works have been shown in various group and solo exhibitions within Austria and abroad. She was awarded the annual award for Fine Art of Burgenland in 2018 and received the START grant for photography from the Austrian Chancellery in 2019. She lives and works in Vienna. www.michaelaputz.com

Quinn Eos *1990. Eos Quinn is a non-binary artist, who considers herself a post-human. In her digital-native practice she juxtaposes a contemporary emotional spirit with fluent body definitions and virtual history, interfering several perceptions of realities. In her works the present functions as a peculiar outcome for a future archaeology, where alienation meets mythology. The site-specific works of Eos Quinn are mainly ephemeral and not virtually represented.

Radenković Tijana *1991. She completed her BA studies at the Faculty of Fine Arts in the class of prof. Čedomir Vasić, and MA studies in the class of prof. Mileta Prodanović. As a PhD student, she studied in Bratislava through the Erasmus exchange program at the Academy of Fine Arts and Design – Department of Intermedia under prof. Ilona Németh. She exhibited in several group and solo exhibitions in Serbia, Croatia, Bosnia and Hercegovina, Montenegro, France, Italy and Germany. She lives and works in Bratislava. www.cargocollective.com/tijanaradenkovic

Radulović Tomica *1995, Banjaluka, Bosnia and Herzegovina. He completed his Bachelor and Master studies in Painting at the Faculty of Fine Arts in Belgrade, in the class of prof. Vesna Knežević. He is currently a PhD student at the same faculty. He has exhibited at several group exhibitions in Serbia. He is the recipient of the Award for Portrait “Đorđe Bošan, Painter and Professor of the Academy of Fine Arts” (2018) and the “Beta and Rista Vukanović” Award for Painting (2019).

Raduški Vukašin *1995, Jagodina, Serbia. He graduated from the Secondary Art School in Niš. He completed his Bachelor studies of Painting at the Academy of Arts in Novi Sad in 2018, after which he enrolled Master studies in Painting at the Faculty of Fine Arts in Belgrade. He has had two solo exhibitions, “Sketches, Exercises, Ideas” at SKCNS Factory during the project of presenting young artists (2017) and “Accumulation” at the Union of Association of Fine Artists of Vojvodina (2018). He has participated in several group exhibitions. He was awarded at the XVIII Biennial of Student Drawing of Serbia and received the award “Boško Petrović” for his work in painting at the Academy of Arts in Novi Sad.

Rajšić Marija *1992, Belgrade. She completed her BA and MA studies at the Sculpture department of the Faculty of Fine Arts in Belgrade under the instruction of professors Mrđan Bajić and Radoš Antonijević. She won the “Vladeta Protić” Award in 2017. She has been a participant of numerous group exhibitions and has had a solo exhibition at the gallery of the Cultural Centre of Sopot and U10 Art Space. In 2017, she participated at the International Sculpture Symposium “Zielonka Forest” in Poland. In 2016 and 2017 she was the Sculpture Workshop Assistant, and in 2018 the Sculpture Workshop Tutor at the Cultural Centre of Sopot.

Rakezić Aleksandar *1995, Kraljevo, Serbia. He received a BA in Painting from the Faculty of Fine Arts in Belgrade, in the class of prof. Mileta Prodanović. He is currently enrolled in MA studies with the same professor. He received a scholarship from the French government and spent the 2019/20 winter semester at the National

School of Fine Arts in Paris. He had a solo show at U10 Art Space in 2020. His group exhibitions include “Private Value 2” at the Residency of the Swiss ambassador in Belgrade, two shows at the National School of Fine Arts in Paris and “INTER/ACTION” at the Belgrade Youth Centre. Apart from exhibiting, Aleksandar was the initiator and author of the exhibition “5 from 6”, the first self-initiated student exhibition at the Gallery of the Faculty of Fine Arts in Belgrade, followed by the project “Walking Under the Moonlight”, Scandinavian Pavilion and most recently, the curatorial project “Who Has the Key?”, at the National School of Fine Arts in Paris. His work has been awarded by the Vladimir Veličković Foundation and Niš Art foundation. He lives in Belgrade.

Ripak Igor *1982, Zrenjanin, Serbia. He is a freelance photographer and artist based in Vienna. He graduated in Dramaturgy from the Department of Dramatic Arts at the Academy of Arts in Novi Sad. He currently studies Photography at the Academy of Fine Arts in Vienna. He worked as a set photographer on award winning movies. He is co-author of the “Jedan zarez nešto” theatre play in production of LeStudio from Belgrade. He worked as a playwright at the National Theatre “Toša Jovanović” in Zrenjanin. www.igorripak.com

Rozo Marthin *1991, Colombia. He is an artist whose work revolves around nature and its paradoxical relationship with mankind. For him, observation consists of recognising the rhythm of existence of other beings. This is the first step in his process of artistic creation. His motivation resides in revealing natural events that go unnoticed, and transmitting scientific knowledge and his fascination for life – to show other kinds of everyday life as a mirror to recognise ourselves. www.marthinrozo.wordpress.com

Sadžakov Sophia *1992. She studied Fine Arts at the State Academy of Art, Architecture and Design in Stuttgart, Germany where she was born and currently lives. Focusing on the process, she works with patterns, structures and ornaments that she transfers into conceptual drawings and site-specific installations.

Santini Laura *1993, Bergamo, Italy. She lives and works between Rome, Venice and Bergamo. She obtained her Master’s degree in Visual Arts at the IUAV University of Venice along with other art studies in Rome, Jerusalem and Nîmes. Her thesis is an analysis of the relationship between visible and invisible in the perception of the image. She has recently begun to experiment with screenings and performance, sound-space works, wood and ceramic installations. Laura is a part of Confluenze, a platform based on a fluid work dynamic between artists, architects and musicians. She alternates her artist research with the role of assistant for several artists. Her work has been featured in several group exhibitions. In 2019 with Confluenze, she led the multidisciplinary mobile workshop “Barene” during AESOP Annual Congress (Association of European Schools of Planning). www.cargocollective.com/laurasantini

Sariaslan Lora (Istanbul, Turkey) is an art historian and curator. She received her BA in Art History and Integrated International Studies at Knox College, USA and an MA in Art History from the University of Texas, Austin, USA. She was curator at Istanbul Modern (2005–2011) and prior to that she was assistant curator at the Dallas Museum of Art in Texas, USA (2001–2005). She has curated and co-curated numerous exhibitions internationally. She contributes to publications on modern and contemporary art as a member of AICA (International Association of Art Critics) Turkey and is the National Correspondent for EMF (European Museum Forum) for Turkey.

Savić Dušan *1988, Belgrade. He is a curator and art historian. He has worked for the Gallery of the Faculty of Fine Arts in Belgrade, the Museum of Contemporary Art in Belgrade and curated at the Gallery

of the Belgrade Youth Centre. He is a founding team member of Inex Film Gallery and one of the founders of the independent cultural centre Catch 22 (Kvaka 22). He currently works for the Franklin Collection and art collective The Applause Institute.

Selmani Driton *1987, Uroševac. He currently works and lives between Priština and Doganaj. He completed his MA studies at The Arts University Bournemouth UK. He has exhibited at solo and group exhibitions in: Stacion Centre for Contemporary Art Priština, Ludwig Múzeum in Budapest, Kunstraum Niederösterreich Vienna, Casa Contemporanea São Paulo, Mediterranean Biennial 16 Ancona, U10 Art Space Belgrade, 5th Marrakesh Biennial, Amsterdam Light Festival, Fabbrica del Vapore Milan, Bregenz Biennale, Exchiesetta Polignano a Mare, National Art Gallery Tirana, Thessaloniki Centre of Contemporary Art, Eugster, Belgrade, Norrköping Light Festival among others. www.dritonselmani.com

Sepahdari Sahar (Tehran, Iran) is a video and performance artist who works within the axis of healing and humour as a space for decoding social norms and cultural intersections. She has curated an on-going show called Digital Diaspora, featuring artists within the Islamic Diaspora with a focus on Black Muslim Artists. She has performed or shown video works at Abrons Arts Centre, The New Museum, Eyebeam, Judson Memorial Church in NYC and The Haskell Opera House on the border of the U.S. and Canada. She lives in New York. www.saharspace.com

Singh Sumakshi *1980, New Delhi, India. She is an artist and an educator. Her interactive installations, paintings, drawings, thread work and sculptures have been presented in gallery and museum exhibitions worldwide. Singh received an MFA from the School of the Art Institute of Chicago (SAIC) and a BFA from Maharaja Sayajiro University, Baroda, India. Artist residencies include Mac Dowell Colony – USA, Djerassi Foundation – USA, Fondazione Pistoletto – Italy, Camargo Foundation – France, Skowhegan – USA, CAMAC – France and Sculpture Space – USA. She lives in Gurugram, India. www.sumakshi.com

Spalajković Tamara *1996, Belgrade. She works with multiple media, such as sculpture, text, participative art and social sculpture. In 2019 she got the Award for Special Creative Innovation of the Miloš Bajić Fund and the first prize of the open call “Private value” organized by the Swiss Embassy in Belgrade. She was an associate of the Street Gallery in Belgrade. Tamara participated in numerous group exhibitions, including “You’re a Giant” organised by Voždovačka Gallery and in summer 2019 she took part in the exhibition “1999 – “The Oracle Told Me I’d Fall in Love with the One” curated by Natalija Paunić at the Fotopub Festival in Novo Mesto (Slovenia).

Stefanović Bogdan *1993, Jagodina, Serbia. He received his BA in Painting at the Faculty of Arts in Niš, and is currently doing his MA studies at the Academy of Arts in Novi Sad. His first video work “Life” was shown in Belgrade and Lisbon. In 2015 he received the Award of the European Digital Art and Science Network, which helped him exhibit his first interactive audio-visual installation “Frequency Chamber” at the first Art and Science exhibition in Serbia. Apart from his interactive installations, painting is his main form of expression.

Stojanović Danilo *1989, Pula, Croatia. After graduating in Painting at the School of Applied Arts and Design in Pula, he enrolled into the Painting department with professor Carlo di Raco at the Academy of Fine Arts in Venice, where he graduated in 2013. The same year, he co-founded the art collective “Fondazione Malutta”, where he is still an active member. He received his MA at the same academy in 2017. He exhibited at multiple group shows in Italy. He lives and works between Venice and Pula.

Stojčetrović Goran *1975, Skopje, North Macedonia. He explores deep associative processes and psycho-visual content through fine art, performance, and socially engaged practice. He holds a degree in Painting from the Faculty of Arts in Priština. Stojčetrović is a founder and president of the Art Brut Serbia Association. Since February 2015, he has led the Art Brut Studio VMA at the Psychiatric Clinic of the Military Medical Academy Hospital in Belgrade where he conducts drawing workshops and interdisciplinary research focusing on the relationship between art and psychology.

Stošić Slobodan *1989, Novi Sad, Serbia. He graduated from the Academy of Arts in Novi Sad. He is the recipient of the 2012 “Mangelos” Award. He is a member of the Group for Conceptual Politics. He has exhibited in numerous shows in Serbia, Belgium, France, Albania, Romania, Greece, the US and others. www.slobodanstosic.tumblr.com

Šehanović Emir *1981, Tuzla, Bosnia and Herzegovina. In his work, he explores superstition, the occult and symbolic meaning, rooted in the artist’s childhood experiences and the local tradition of his native Bosnia. These themes migrate towards a reflection on our collective unconsciousness, on a broader level. His works have been shown in New York, Tokyo, Paris, Berlin, Athens, Zagreb, Ljubljana, Vienna, Sofia, Belgrade, Stuttgart, Heilbronn and many places in the south-east European region. He lives and works in Belgrade. www.esh.ba

Šević Marija *1987. She received her BA and MA in Painting at the Faculty of Fine Arts in Belgrade. As a scholar of the French government, she resided at the National School of Fine Arts in Paris in 2010/2011. She is a co-founder of U10 Art Space and Art Collective in Belgrade. She has exhibited in numerous solo and groups shows, such as gallery Dix9 in Paris, gallery SAAS in London, ŠKUC gallery in Ljubljana, MAC gallery in Rome, Serbian House in London, Studio 106 L.A. in Los Angeles, Parallel Vienna, LISTE – Art Fair in Basel, at the French Institute in Belgrade, Casa Testori in Milan, Alliance Française in Brasilia. She currently lives and works in Belgrade. www.marijasevic.com

Šuletić Ivan *1982, Belgrade. He graduated (2007) and earned a Ph.D. (2015) from the Faculty of Fine Arts in Belgrade. He received the first award for drawing of the Vladimir Veličković Foundation in 2018, the “Likovna jesen” award in 2016 and the second award of the “Niš Art Foundation” in 2015. He exhibited in many local and international exhibitions. His works are part of several public and private collections, such as the Belgrade City Museum, Wiener Art Collection, Niš Art Foundation, Šumatovačka collection. He currently works as an assistant professor at the Faculty of Architecture in Belgrade. www.ivansuletic.com

Tončić Anja *1996, Belgrade. She completed her BA (2018) and MA (2019) studies at the Faculty of Fine Arts in Belgrade, at the Department of Painting in the class of professor Mileta Prodanović. She was named the student of the generation in 2019. Since 2013, she has participated in more than 60 group and solo exhibitions in Serbia and abroad. She received nine awards, including the Fabriano Gallery (Italy) redemption prize and the “Beta and Rista Vukanović” Award for Painting of the FFA in Belgrade. From 2019, she has been the representative of the Rectorate Council of the University of Arts in Belgrade. Since 2018, she has been actively collaborating with X Vitamin Gallery in Belgrade. She has been a member of the Association of Fine Artists of Serbia (ULUS) since 2020. Her works are in the collections of X Vitamin Gallery, OSTEN Gallery in Macedonia, Fabriano Gallery in Italy, Degen Gallery in Basel, Steps Gallery in Tokyo, Deloitte, Belgrade, Wiener Städtische as well as in private collections in Serbia, Austria, Switzerland, USA and India. She lives and works in Belgrade.

Trabulo Maria *1989, Porto, Portugal. She holds a Master degree in Art & Science from the Academy of Applied Arts in Vienna and previously graduated in Fine Arts at the University of Fine Arts in Porto and from the Academy of Fine Arts in Iceland. Splitting her time between Vienna and Portugal, she has participated in various publications and artist-run online projects and magazines, alongside other participations as an artist in festivals, seminars, and talks, as well as artist residencies in Austria, Germany, Italy, Portugal, Greece and Iran. www.mariatrabulo.tumblr.com

Várnai Ágnes *1990, Dunaújváros, Hungary. She studied Fashion at the University of Applied Arts Vienna. In 2014 she won the Swarovski Award and the Rondo Vöslauer Award for her collection POWER. In 2018, she was chosen to participate in a 3-month residency program in Pforzheim, Germany. She is a founding member of the digital artist collective, the(new) Constellation and a member of the Studio of Young Artists’ Association. www.agnesvarnai.com

Vijatov Katarina *1995, Vršac, Serbia. In 2019, she earned a Master degree in Painting from the Faculty of Fine Arts in Belgrade, in the class of prof. Dobrica Bisenić. She participated in numerous group exhibitions, most notably at the Biennial of Drawing at the Gallery of Student’s Cultural Centre in Belgrade and “Masterpieces” at U10 Art Space.

Villefort Wisrah is a Brazilian artist who works with photography, video, printing, text and hypermedia. His work, artistic and curatorial, has been shown in Brazil, Italy, England, United States, Serbia and widely on the internet. His works are part of the collection of The One Minutes Foundation at the Sandberg Institute in Amsterdam, Netherlands. He was a finalist in the 3rd Reynaldo Roels Jr. Award. He published part of his research in The Brazilian Journal of Operations & Production Management. His practice discusses an extended notion of Ecology when considering the agency of synthetic polymers, non-human entities and digital matter in the era of the climate and environmental crisis. He holds a Bachelor of Laws from the Federal Fluminense University.

Vučičević Miloš *1991, Užice, Serbia. He is currently an MA student at the Academy of Applied Arts in Vienna, Art&Science department. He is one of the founders of the Contemporary Art Festival Videopark and a project manager at Gallery Reflektor in Užice. He researches through different media such as video, performance, installation and others. His artistic approach is predominantly connected with political and social paradigms that exist in society. The concept has a primary role in his works, so he tries to position them as a reflection on everyday life. By positioning individual as well as collective discourses he interprets certain phenomena and every day events. His works pose questions such as: Who are we? Where are we headed? What are we capable of? www.milosvucicevic.com

Vujanović Jovana *1986 Podgorica, Montenegro. She graduated at the Faculty of Fine Arts in Cetinje, Department for Graphic Art in 2011. She was awarded the Annual Award for Free Drawing by the Faculty in 2008 and won the Award for video work at the 39th Montenegrin Art Salon “November 13th” in 2017. She has exhibited solo in Montenegro and abroad, and has participated in numerous international and regional collective exhibitions and projects. She participated in artist residencies in France and Germany. She had solo shows at the Modern Art Gallery “V. Bronshteyn” in Irkutsk, Russia, Centre Gallery in Podgorica, Modern Gallery in Podgorica and Perjanički Dom Gallery in Podgorica. She is a member of the Association of Fine Artists of Montenegro (ULUCG).

Vukić Darko *1992, Ivanjica, Serbia. He is a visual artist and author. He graduated from the departments of Transmedia Research and Painting at the Faculty of Fine Arts in Belgrade. He is a member of The New Centre for Research & Practice (USA). He was selected for “Perspektive 15” as one of the most perspective young artists and got awarded for his work in drawing from the FFA. He was a guest lecturer at the course “Facing the Art”, FUD UJEP, Czech Republic and the finalist of the “Mangelos” Award (2019). He is the curator of the “Prosthetic Pavilion” and platform editor. He publishes texts and visual interventions in magazines for art and architecture. He took part in many local and international events, from workshops and presentations, lectures, screenings, festivals, to group and solo shows. He currently lives in Belgrade.
www.prosthetic2.com/darko-vukic

Vuković Petar was born in Užice, Serbia. He graduated from the Faculty of Applied Arts in Belgrade, Department of Industrial Design. He works as an external associate in industrial design. He was one of 15 finalists of the 2015 Michelin Challenge Design competition. He worked for ARPEL and the design of the outer formwork of the CNC laser metal cutting system. He also worked on the design of the city’s electric car concept for IEEG. He is currently working on a mix of design and art.

Wieczorek Agata is based in Lodz, Poland, where she is currently completing her MA degree at the National Film School. She previously graduated with honours from Strzeminski Art Academy in Lodz, where she studied graphic arts and painting. Wieczorek’s practice combines film, photography, and animation, in which she incorporates both documentary and studio-based approaches. For her work, she often enters hermetic environments and works with socially marginalised groups in order to explore uncommon understandings of identity, self and gender. Her work has been exhibited and awarded internationally. She is a “Parallel” - European Photo-Based Platform 2nd Cycle New Artists Laureate. Alongside her artistic practice, she is also a writer and contributor for Lynx Contemporary art magazine.

Yedidia Romy *1990, Tel Aviv, Israel. She attended Interior Architecture studies at Holon Institute of Technology in Israel in 2014 and in 2017 she received a BA in Architectural Design at Gerrit Rietveld Academie in Amsterdam. Her artistic practice engages with mediums such as installation art, sculpture and performance. She received the prestigious Stipendium for Emerging Artists by the Mondriaan Fund, Netherlands and the excellence scholarship from the Holon Institute of Technology in Israel. Her works were exhibited in venues such as Beelden in Leiden (NL), Looiersgracht 60, Netherlands, and UY Studio, Germany. She lives and works in Amsterdam.
www.romyyedidia.com

Zec Miloš is an independent curator and an art historian based in Belgrade, Serbia. He holds an MA in Art History from the Faculty of Philosophy in Belgrade. In his work, he is interested in conflictuous art practices and methods coming from the cracks and rims of the art field with the aim to produces alternative knowledge about social, political and aesthetic transformations in today’s world and to challenge the dominant curatorial geopolitics. In 2019 he curated the exhibition “Shared Meanings” in ŠKUC Gallery in Ljubljana, Slovenia and in 2017 he was assistant curator of “FADE IN 2: EXT. MODERNIST HOME – NIGHT” exhibition at the Museum of Contemporary Art Belgrade’s Milica Zorić & Rodoljub Čolaković Gallery-Legacy. As a writer and an editor, he has contributed extensively to catalogues, magazines, periodicals and other art publications.

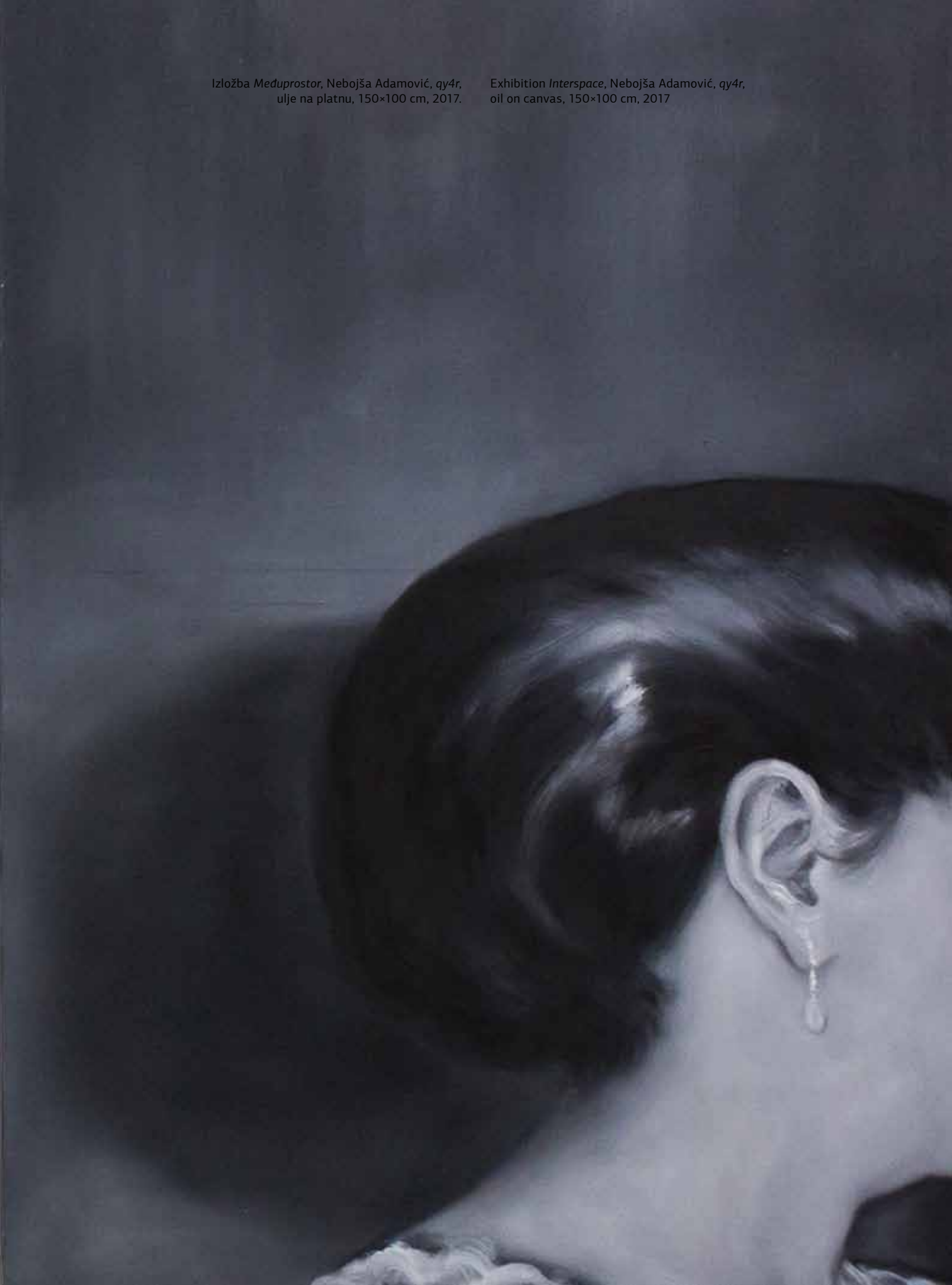
Żołędź Magdalena *1989, Poland. In her artistic and theoretical practice, she focuses mainly on the concept of post-photography. She works with text, photography, experimental video and object.

In her research, she deals with the evolution of digital images often referring to post-humanism. In 2017, she started a practice-led PhD in Photography at the University of Fine Arts in Poznan, Poland, during which she is writing a book about post-photography. From 2018 to 2019 she was a visiting PhD student at the Slade School of Fine Art in London (UCL). She lives and works in London.
www.magdalenazoledz.pl

Zvizdić Uroš *1989, Priboj, Serbia. He completed his Bachelor and Master studies at the Faculty of Fine Arts in Belgrade. He has been an art teacher at the Čačak School of Art since 2015, and a member of the UVUU (The Visual Artists Association of Užice) since 2017. His art represents a minimalist visualisation of circumstances in which the social aspect and form of the postmodern material are intertwined. He has exhibited several times both individually and in a group in Serbia and abroad.
www.uroszzvzdic.com

Izložba *Međuprostor*, Nebojša Adamović, *qy4r*,
ulje na platnu, 150×100 cm, 2017.

Exhibition *Interspace*, Nebojša Adamović, *qy4r*,
oil on canvas, 150×100 cm, 2017





ČETVRTI DVOGODIŠNJI KATALOG
UMETNIČKOG PROSTORA U10
/ THE FOURTH BIENNIAL CATALOGUE
OF U10 ART SPACE

Umetnički prostor U10 se zahvaljuje svim umetnicima, kustosima i saradnicima koji su učestvovali u realizaciji naših programa, kao i Muzeju savremene umetnosti u Beogradu, Kulturnom centru Beograda i Nezavisnoj umetničkoj asocijaciji Remont na izuzetnoj saradnji i pomoći prilikom realizacije izložbi. Posebno se zahvaljujemo publici na poverenju i svesrdnoj podršci bez kojih ne bismo mogli da ostvarimo postignuto.

Godišnji programi Umetničkog prostora U10 za 2018. i 2019. godinu su podržani od strane Ministarstva kulture i informisanja Republike Srbije.

2018:

Međuprostor

Podrška: Ambasada Republike Koreje u Beogradu

Srce tame

Hvala: Jan Kejs van Kampen, Mirko Lazović, Edo Paulus, Bernard Foing, Evropska svemirska agencija, V2_Lab for the Unstable Media, Vera van de Sejp i Michael Roumen, projekat Radio Jove i Open Source Publishing
Podrška: Umetnički centar Stroom Den Haag, Creatives Industries Fund NL, Ambasada Kraljevine Holandije u Beogradu, Centar za promociju nauke

2019:

Skrivena zajedništva

Hvala: Marko Marković se zahvaljuje Marku Markoviću i Marini Marković

Fool me once, shame on you. Fool me twice, shame on me.

Podrška: Ambasada Izraela u Srbiji

Ako tvoja budućnost nije moja

Projekat je razvijen tokom boravka na internacionalnom studio programu „Romanze mit der Revolution“ galerije ACC i grada Vajmara, Nemačka, 2017/18. godine

Sve više i više misli o drugim mislima

Podrška: Opština Priština, EU Kultura za promenu

Hram Ega

Podrška: Austrijski kulturni forum u Beogradu
Hvala: Adrijan Fajks, Jelena Glišić

Ne buljite tako romantično

Hvala: Pavle Pavlović, Sanja Đuričić, Dušan Kovačević, Kulturni centar Magacin

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2018:

Interspace

Support: Embassy of the Republic of Korea in Belgrade

The Heart of Darkness

Thanks: Jan Kees van Kampen, Mirko Lazović, Edo Paulus, Bernard Foing, European Space Agency, V2_Lab for the Unstable Media, Vera van de Seyp and Michaël Roumen, project Radio Jove and Open Source Publishing
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2019:

Latent Commons

Thanks: Marko Marković wants to thank Marko Marković and Marina Marković

Fool me once, shame on you. Fool me twice, shame on me.

Support: Embassy of Israel in Serbia

If your future is not mine

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More and More Thoughts About Other Thoughts

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Church of Ego

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Don't Stare so Romantically

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