

U10



GODIŠNJI KATALOG
ANNUAL CATALOGUE
2012-13

Umetnički prostor U10 otvoren je 3. maja 2012. godine kao nezavisni izlagački prostor. Prva izložba, pod nazivom 10+1, ujedno je otvorila novo mesto beogradskoj publici zainteresovanoj za svežu i kvalitetnu savremenu umetnost. Tom prilikom formiran je samoorganizovani U10 tim koji čine Isidora Krstić, Iva Kuzmanović, Lidija Delić, Marija Šević, Nina Ivanović, Sava Knežević i Nemanja Nikolić koji je takođe i inicijator projekta, a pod čijim kustoskim vođstvom su svi zajedno sa još četiri umetnika istupili sa svojim radovima povodom otvaranja prostora.

U razgovoru između istoričarke umetnosti i kustoskinje Ane Bogdanović i Nemanje Nikolića povodom izložbe 10+1, ističe se da će identitet prostora graditi upravo umetnici koji će se predstavljati u njemu. Nakon grupnog izlaganja, svaki član U10 imao je svoju samostalnu izložbu kojom su predstavljeni široj publici prvenstveno kao umetnici, a zatim i kao članovi umetničkog saveta.

Snažna pozitivna reakcija publike i kulturne javnosti dokazala je neophodnost za nastavkom ulaganja u ovaj, inicijalno osmišljen kao kratkoročni projekat. Usledio je stalni javni poziv za umetnike, kustose i umetničke grupe čime je U10 tim dobio ulogu selektora i proširio svoje delovanje na aktivno učešće u kreiranju lokalne umetničke scene.

U cilju promocije mladih umetnika do 35 godina koji se nalaze na početku svojih umetničkih karijera i koji nisu imali priliku da se adekvatno predstave ovdašnjoj publici, izložbe se organizuju po pozivu i putem konkursa koji je otvoren tokom cele godine.

Prisustvo svih formi i medija vizuelnog izražavanja u dosadašnjoj izlagačkoj praksi stvorilo je raznovrstan i dinamičan program koji je dozvolio svakom autoru da transformiše umetnički prostor u skladu sa karakterom svog umetničkog rada.

Do sada je realizovano preko dvadeset samostalnih i grupnih izložbi, kao i ostalih dešavanja poput debata, javnih vođenja od strane umetnika i muzičkih događaja.

Pred vama se nalazi pregled izložbi održanih u Umetničkom prostoru U10 u periodu od maja 2012. do decembra 2013. godine.

Tim okupljen oko Umetničkog prostora U10 zahvaljuje se nezasitoj publici, jedinstvenim izlagačima, kustosima i istoričarima umetnosti, doslednim učesnicima i saradnicima, kao i svim nezamenljivim grupama i pojedincima koji su neumornom podrškom, svojstvenošću i entuzijazmom doprineli da u ovom periodu premašimo očekivanja.

Art space U10 opened on 3 May 2012 as an independent exhibition space. The first exhibition titled 10+1 opened the space to the Belgrade public with an appeal to novel and quality contemporary art. A self-organised team was put together for this occasion consisting of Isidora Krstić, Iva Kuzmanović, Lidija Delić, Marija Šević, Nina Ivanović, Sava Knežević and Nemanja Nikolić who is also the initiator of the project and under whose curatorship the artists were presented together with four more artists at the opening of the space.

In a talk between art historian and curator Ana Bogdanović and Nemanja Nikolić for the occasion of exhibition 10+1, an accent was put on the space's identity that was to be constructed by the presented artists. After the group exhibition, every member of U10 furthermore produced a solo show with which they were presented primarily as artists, followed by the role as members of the artistic council.


The strong positive reaction and feedback of the public together with the artistic community demonstrated an evident necessity to further pursue the continuation of this initially short-term project. An all year round open call was thus established, inviting artists, curators and artistic groups to send in their submissions, with which U10 took on the role of selector and broadened its activities and participation in the scope of the local art scene. The selection is also done by invitation.

The fundamental point of the art space is to promote young artists up to 35 years of age at the beginning of their artistic careers who haven't had the opportunity to be adequately presented to the local public. The presence of all forms of artistic media has so far created a vibrant and dynamic program which allowed the space to be transformed according to each artists own facet of artistic practice.

Up to this date, over twenty solo and group exhibitions have been carried out along with other events such as public guiding, debates and concerts.

Featured in this publication is an overview of the exhibitions that took place in Art space U10 from May 2012 to December 2013.

The team involved in Art space U10 would like to thank the fervent and dedicated public, all the extraordinary artists, curators and art historians, committed participants and collaborators, as well as the exceptional and irreplaceable groups and individuals who with their inexhaustible support, uniqueness and enthusiasm contributed to exceeding any prior expectations.



LIDIJA DELIĆ
NIKOLA GROZDANOVIĆ
NINA IVANOVIĆ
SAVA KNEŽEVIĆ
ISIDORA KRSTIĆ
IVA KUZMANOVIĆ
IVAN MARKOVIĆ
BRANKO MILANOVIĆ
NEMANJA NIKOLIĆ
PETAR SIBINOVIĆ
MARIJA ŠEVIĆ
10+1

U10 KAO NOVO MESTO ZA MLADE UMETNIKE

Kada je reč o stvaralaštvu mladih vizuelnih umetnika veoma često se, u javnim razgovorima, polemikama i istraživanjima, postavlja pitanje o pozicijama i mogućnosti artikulacije autora najmlađe generacije u lokalnom beogradskom okruženju. Nakon završenih studija umetnosti, kada se dogodi vreme da samostalno, kao tek oformljene umetničke ličnosti nastupe u javnosti – kroz izložbe, raznovrsne umetničke projekte, te budu percipirani u okviru teorijskih, kustoskih ili kritičkih osvrta u sredini u kojoj deluju – neretko nailaze na konfuzne mehanizme po kojima funkcionišu lokalni umetnički sistemi i zatim na nemogućnost da se u okviru ovih, uprkos profesionalnom i posvećenom pristupu umetničkoj praksi, pozicioniraju. Finansijska ograničenja vezana za produkciju radova, kao i nepostojanje strukturiranog i održivog umetničkog tržišta dodatno otežavaju razvoj kontinuiranog rada i delovanja mladih umetnika. Iz ovih razloga, sve prisutnije rešenje navedenog problema u poslednjem periodu nalazi se u samoorganizaciji kroz manje umetničke grupe, kolektive ili zajednice koje svoje

U10 AS A NEW SPACE FOR YOUNG ARTISTS

In the discourse concerning the production of young visual artists, in public talks, debates and researches, the question about the position and articulation of the authors of the youngest generation in the local surrounding of Belgrade is frequently posed. After completing art studies, when the time comes to publicly step out as just formed artistic personalities – through exhibitions, diverse artistic projects and be perceived in the scope of theoretical, curatorial and critical acclaims in the surrounding in which they are acting – young artists often embark on perplexing mechanisms in which the local art systems function and the inability to position themselves in them, despite the professional and dedicated approach to their artistic practice. Financial limits connected to the production of artworks, as well as the lack of a structured and sustainable art market, to the young artist only additionally create difficulties in developing continual artwork production and artistic activity. Based upon these grounds, the evermore present solution to the stated problem is recently found in self-

umetničke aktivnosti izvode, prikazuju i razvijaju u okviru određene umetničke ili teoretske platforme koja je vezana za određeni izlagački prostor.

Nadovezujući se na ideju u neophodnosti samoorganizacije u datom kontekstu, nastao je umetnički prostor U10 na inicijativu umetnika Nemanje Nikolića u okviru koga će na prvoj izložbi 10+1 biti predstavljen i afirmisan rad autora Nikole Grozdanovića, Lidije Delić, Nine Ivanović, Isidore Krstić, Save Kneževića, Ive Kuzmanović, Ivana Markovića, Branka Milanovića, Nemanje Nikolića, Petra Sibinovića i Marije Šević, koji se nalaze u periodu neposrednog završetka umetničkih studija. U razgovoru sa Nemanjom pričamo o ovom novom zanimljivom mestu za umetničko stvaranje i upoznavanje sa publikom.

A: Na koji način, kao mladi umetnik, komentarišeš svoj položaj i položaj svojih kolega u ovoj sredini i koliko je ova aktuelna problematika uticala da se odlučiš na osnivanje i realizaciju projekta o umetničkom prostoru U10?

N: Položaj i profesionalni razvoj jednog mladog umetnika nakon završetka umetničkih studija zavisi od velikog broja faktora. Mogu slobodno da kažem da je situacija za nas krajnje nezahvalna. Već na samom početku ne postoji jasna predstava o tome šta ove studije podrazumevaju, većina „budućih umetnika“ nema ideju šta tokom studija želi kod sebe da razvije. Posledica je da se onda tokom studija odvija neka vrsta pokušaja stalnog pronalaženja mlade osobe koja nema tačno određen plan. Sa druge strane, sistem obrazovanja talentovanim ljudima, kojih smatram da ima puno, često ne omogućava dovoljno jasnu strukturu, tako da se neki od njih izgube u ovom procesu. Dakle, vlada određena iluzija da samo treba raditi, verovati u to što radiš i da će sve ostalo doći samo od sebe. Kada dođe trenutak suočavanja sa onim što dolazi nakon studija mladi umetnik je najčešće dezorijentisan.

A: Da li to znači da fakultetsko umetničko obrazovanje ne pruža dovoljno sveobuhvatnu pripremu za stupanje u samostalnu umetničku karijeru?

N: Definitivno. Biti umetnik nije samo istraživati i stvarati radove, već i znati da ih prezentuješ, da ih artikuliseš na druge načine sem stvaralačkog. Mada, obrazovanje nikada ne može biti bez greške, nikada ne može da pruža savršenu pripremu za dalje. Ali sada ne bih ulazio dublje u tu problematiku. Veći problem, često istican od strane umetnika, je nepostojanje

organising through small artistic groups, collectives or affiliations, which present and develop their artistic activity through an artistic or theoretical platform which is connected to a particular exhibition space.

Making a link to the necessity of self-organisation in the local context, art space U10 was formed on the initiative of artist Nemanja Nikolić, within which the works of the following authors will be presented and affirmed, at its first exhibition titled 10+1. They are Nikola Grozdanović, Lidija Delić, Nina Ivanović, Isidora Krstić, Sava Knežević, Iva Kuzmanović, Ivan Marković, Branko Milanović, Nemanja Nikolić, Petra Sibinović and Marija Šević, who are all found in the period of just completing their art studies. In the talk with Nemanja, we discuss this new and interesting place for artistic production and public encounters.

A: As a young artist, in what way do you reflect upon your position and the position of your colleagues in the local environment and how did this question influence the decision to establish and carry out the U10 art space project?

N: The position and professional development of a young artist after graduating from art studies depends on a number of factors. I feel free to say that the situation for us is very much distressing. On the very start, there is no clear notion about what the studies imply, where the majority of “future artists” don’t have an idea what it is they want to develop within themselves. This has the consequence of a young person, that doesn’t have a clearly defined plan during the studies, constantly going through the process of trying to find and define oneself. On the other hand, the educational system often does not offer talented people, which I consider to be large in number, a well defined structure. This leads to some getting lost in the whole process. A certain illusion is dominating that one just has to work, believe in it and that everything else will just come on its own. When the moment comes to confront what comes after graduating, a young artist is often disorientated.

A: Does this mean that formal art education doesn’t offer a sufficient enough preparation for starting an independent career in the arts?

N: Definitely. Being an artist is not only about research and making works, but knowing how to present them and articulate them in ways other than those concerned with the creative process. Nevertheless, education can never be faultless and can never grant





◀ *Ivan Marković
Mali svetovi / Miniature world
2010.
Drvo / Wood
100 x 20 cm*

fondacija koje bi finansirale produkciju umetničkih radova ili ih otkupljivala, nepostojanje ozbiljnog umetničkog tržišta, nedostatak volje da se ulaže u ovu sferu kulture i još češće nedostatak hrabrosti da se rizikuje putem podrške neafirmisanim i još uvek šire nepriznatim stvaralocima. Priča o tome kako je težak položaj umetnika dobar podsticaj na kreativnost čini mi se vrlo ironična.

A: Da li misliš da postoji neki drugi način da se mladi umetnik pozicionira u nekomercijalnim umetničkim sistemima? Koliko su institucije kulture ili nezavisne organizacije otvorene za saradnju i da li je na taj način moguće afirmisati se kao mladi stvaralac?

N: To je vrlo komplikovano pitanje koje podrazumeva ozbiljnu analizu. Kada mladi autor želi da se "plasira" na scenu, on nužno mora da uklapa svoju poetiku u izlagačku politiku određene institucije ili organizacije. To je često naporan proces koji podrazumeva prilagođavanje. Upravo zato je i nastao prostor U10, sa željom da to izbegnemo.

A: Došli smo do neophodnosti samoorganizovanja. Reci mi nešto više o U10, koja ideja se krije iza ovog projekta?

N: Ideja je puno, imamo elana i pozitivne energije da radimo dalje i razvijamo ovaj prostor. No, opet se vraćamo na prethodno rečeno – za osnivanje bilo kakvog prostora i njegovo održavanje i funkcionisanje, kao i ozbiljnije produciranje radova, potreban je novac. Na početku na kome se nalazimo, uprkos entuzijazmu koji posedujemo, nismo sigurni koliko

the perfect basis for what comes after. For now I wouldn't prolong that question. A greater problem which is often pointed out by artists is the lack of an establishment which would finance the production of art works or purchase them, followed by the lack of a significant art market, the lack of the will to invest into this culture domain and even more, the lack of courage to risk supporting non-established and still widely unknown artists. The anecdote about how the difficult position of the artist contributes to creativity seems more than ironic.

A: Do you think there is an alternative way for young artists to place themselves in non-commercial art systems? How much are cultural institutions or independent organisations open for cooperation and is it possible to become established as a young artist in this way?

N: That is a very complex question which implies critical analysis. When young authors wish to promote themselves, they are obliged to adjust their poetics according to the policy of a certain institution or an organisation. This is often a tense process which entails adaptation. This is the essential reason why the U10 space was established, out of the desire to avoid this.

A: We have come to the necessity of self-organisation. Tell me more about U10, what idea lies behind this project?

N: There are a lot of ideas, we have the drive and the positive energy to work on and further develop this

ćemo finansijski moći da održavamo ovaj prostor, ali svakako krećemo aktivno sa programom. Ono što je sigurno jeste da će ovaj prostor biti mobilan – dakle menjaće lokacije tokom vremena i da neće delovati kontinuirano, neminovno ćemo morati da pravimo pauze. U tom smislu, ja ga ne bih ni definisao kao klasičan izlagački prostor – više kao jednu lokaciju koja u ovom trenutku služi za izlaganje. Nastupamo kao jedna grupa istomišljenika, kao grupa mladih umetnika koju povezuje zajedničko studiranje, a ne kao neka definisana umetnička grupa ili organizacija. Okupili smo se oko ovog projekta iz krajnje praktičnih razloga i polazimo od zajedničke potrebe za prostorom u kome ćemo predstavljati svoje radove, bez ikakvih ideoloških ili teoretskih pozicija. Imali smo sreću da upoznamo neke ljude koji će nam u ovoj fazi pružiti finansijsku podršku da našu potrebu za izlaganjem pretočimo u realnost, a koji ni na koji način ne utiču, niti ograničavaju program i ostale aktivnosti koje će se u U10 odvijati.

A: Kakav program je planiran za U10? Predviđeno je puno sadržaja osim izložbene aktivnosti.

N: Da, osmislili smo veoma dinamičan program za U10. Pored grupnih i samostalnih izložbi, biće organizovanja i vođenja kroz izložbe od strane umetnika, ali i javne prezentacije, upoznavanje sa publikom, itd. Svako ko je raspoložan i ima šta da kaže, slobodan je da nam se pridruži u okviru ovih aktivnosti. Prostor U10 nastoji da bude mesto prezentovanja mladih, tek dolazećih autora i zato od velikog značaja nam je da program iskoristimo kako bismo se na što bolji i sveobuhvatniji

space. But again, we come back to the previously said, that for founding any kind of space and its subsistence, as well as any considerable art work production, money is essential. On the very start where we are, we are not sure how we are going to manage financially to sustain the space. However, we are decidedly starting an active program. What is sure is that the space is going to be mobile, we'll be shifting places in time and the project won't be constant, but rather periodical. In this sense, I wouldn't define it as a classical exhibition space – but more as one location which currently serves as an exhibition space. We present ourselves as a group of people who think alike, a group of people which are connected by having studied together, and not as a defined art group or organisation. We have gathered around this project on purely practical grounds; we start from the joint need of a space in which we will present our works, without any ideological or theoretical positioning. We had the luck to meet people who would in this stage of the project support us financially and turn our desire for exhibiting into reality, but who wouldn't in any way influence or limit the program and activities that are to take place at U10.

A: What kind of program is intended for U10? A large amount of content is planned apart from the exhibiting activity.

N: Yes, we've come up with a very dynamic program for U10. Apart from the group and solo shows, artists themselves will be involved with the organisation; there will also be events such as exhibition guiding,



▶ *Branko Milanović
Prekinuta putanja / Broken path
2010.
Drvo / Wood
35 x 95 x 35 cm*



način predstavili stručnoj i široj publici.

A: Umetnici su se sami, bez ikakvih uticaja sa strane, organizovali oko ovog projekta. Ti se javljaš kao autor projekta, kao pokretač i organizator čitave stvari koji je, istovremeno, odigrao i ulogu selektora umetnika koji će biti aktivni u ovom prostoru. Kako komentarišeš to da umetnik preuzima ulogu kustosa i kako se odnosiš prema ovoj, za tebe novoj poziciji? Da li te na neki način ograničava ili ti, pak, daje mnogo više slobode da način prezentacije umetničkog rada prilagodiš potrebama i željama ove grupe umetnika?

N: Ideja da ja preuzmem ovu ulogu dogodila se krajnje spontano, usled praktične neophodnosti da neko ipak zauzme datu poziciju i da izabere određene umetničke pozicije i određene radove za izložbu. Umetnici koji izlažu, pored mene, su umetnici moje generacije i manje - više nalaze se u istoj poziciji kao i ja. Lično nemam ambiciju da se u bližoj budućnosti posvetim kustoskoj profesiji. Ovde se konkretno radi o tome da sam ja, kao neko ko je čitav projekat započeo, želeo i da ga sprovedem do kraja i da mi je uloga kustosa bila nametnuta kao neminovnost.

A: Šta je to, što sem generacijske sličnosti, povezuje mlade umetnike koje si odabrao da izlažu? Da li postoji još neki kriterijum selekcije kojim si se vodio?

N: Mislim da je ono što umetnike ove izložbe povezuje lokalna sredina u kojoj žive, kao i isti obrazovni sistem iz koga su izašli, što je već mnogo. Na taj način je stvorena određena konekcija koja je potpuno

public presentations, meeting the artist/public etc. Anyone who wants to and has something to say is free to join us in the course of these activities. The U10 space attempts to be a place for presenting young people and up-and-coming authors. This is why it's of crucial importance that we use the program to present ourselves in the best possible way to the professional and general public alike.

A: Artists have, without any side influence, come together around this project. Your call is as the author of this project, its founder and organiser, who has at the same time the role to select artists who will be active in this space. How do you reflect on the situation where an artist undertakes the function of the curator and how do you relate to this, for you, a new position?

N: The notion of me having this function came quite spontaneously, as a practical necessity for someone to take up the responsibility and select certain artistic outlooks and works for the exhibition. The artists exhibiting are artists of my generation and are more or less in the same position as I am. I personally don't aspire to be a curator in the future. Here, since I had started the whole project and wanted to carry it out till the end, the role of the curator was inevitable.

A: What is it that connects the young artists that you have chosen to exhibit, apart from them coming from the same generation? Was there some other criterion of selection that led you?

N: What I consider to connect the artists participating

prirodna. S druge strane, bitnu ulogu igrao je moj lični ukus kada je u pitanju umetnost. To je nešto što može da se vidi kroz pažljivo posmatranje radova na izložbi. Ja mislim da umetnost mora biti ozbiljna igra u kojoj umetnici ne teže ilustrovanju određenih definicija, niti treba da pruže odgovore na neka velika pitanja. Za mene je umetnost otvoreno polje u kome umetnik može da razmišlja potpuno slobodno. U ovoj selekciji vodio sam se time, ali sam birao i umetnike koji su profesionalni, inovativni i u čijem radu se vidi uživanje u procesu stvaranja umetničkog dela. Mislim da su svi umetnici na izložbi krajnje odgovorni i dovoljno ozbiljni da odgovore na zahteve profesionalnog bavljenja umetnošću. U nekom širem kontekstu, borba protiv haosa, protiv letargije, otpor u svom najširem značenju, je nešto što povezuje radove ovih umetnika. Čini mi se da je na našoj generaciji da se sa takvom situacijom izbori. A to je izvodljivo samo manjim koracima koji će jednog dana neminovno dovesti do većih rezultata. I samo upornim radom. Kod nas je popularno žaliti se na okolnosti, kritikovati sve. Ja smatram da ne treba pričati, već treba praviti konkretne stvari, treba konkretno delovati kako bi se nešto promenilo.

A: Imajući u vidu tvoje pređašnje iskustvo, kao i ideje i planove vezane za U10 i predstojeće izložbe, šta bi izdvojio kao cilj ovog projekta? Čemu težite kroz predstojeće aktivnosti i šta bi istakao u prvi plan kada su pitanju tvoja i vaša očekivanja u vezi sa ovim?

N: Za početak, biće predstavljeni umetnici koji će svojim radom graditi identitet prostora U10, bar u bližoj budućnosti. Cilj je da se lokalnoj ali i široj, regionalnoj i internacionalnoj sceni ukaže na važnu i reprezentativnu mladu umetničku produkciju u Srbiji. Nisam siguran koliko umetnost ima moć da stvari menja na nekom opštijem nivou. Ukoliko budemo ovim projektom uspeli da nešto u kulturnoj ponudi grada ili u vezi sa mladim umetnicima promenimo ili podignemo na viši nivo, to će biti odlično. Čak i ako se stvari ne promene, mislim da je veoma bitno da smo odlučili da se uhvatimo u koštac sa ovim problemom i uradimo nešto zanimljivo i drugačije.

Razgovor vodila Ana Bogdanović

in this exhibition is the local environment which they live in, as well as the same educational system they came out of, which is already a lot. In this way, a certain connection was made, which proved to be completely natural. On the other hand, a major role was my personal affinity when it comes to art. It is something that can be seen through carefully observing the works at the exhibition. I consider art to be a serious game where artists don't attempt to illustrate certain definitions or provide answers to big questions. To me, art is an open ground where the artist can think without bounds. In this selection, I was driven by this notion as well as going for artists which are professional, innovative and in whose work one can observe the enjoyment present in the process of creating an artwork. I consider all the artists present at the exhibition to be fully responsible and serious enough to respond to the requirements in the course of pursuing a professional artistic career. In a wider context, the struggle against chaos, lethargy, and resistance in its wider sense is something that connects the works of these artists. This is all achievable in small steps that will eventually lead to greater results. And just with persisting in work. It is popular here to complain about the circumstances and criticize everything. I think one shouldn't talk too much but act on specific matters in order to make a change.

A: Having your previous experience in mind, the ideas and plans connected to U10, as well as the forthcoming exhibitions, what would you regard as the goal of this project? To what do you aspire through the coming activities and what would you give the utmost importance when it comes to all of your expectations connected to the project?

N: For the beginning, artists presented will with their works create the identity of U10, at least for the near future. The goal is to draw attention to the significant and distinguished young artistic production in Serbia, aimed at the local surrounding, regional and international art scene alike. I'm not sure how much art has the power to change things on a more general level. Speaking of the cultural variety of the city or young artists, if we succeed to change something or bring it to a higher level – that would be great. Even if things don't change, I believe that it is really important that we chose to deal with this problem and do something interesting and different.

Talk led by Ana Bogdanović

NIKOLA GROZDANOVIĆ

REVERSE EVOLUTION

Nikola Grozdanović, rođen 1984 u Nišu.
Diplomirao 2011. godine na Fakultetu likovnih umetnosti u Beogradu, smer slikarstvo.

Samostalne izložbe:

2012. Reverse evolution, Umetnički prostor U10, Beograd
2010. Galerija zavoda za proučavanje kulturnog razvitka, Beograd
2008. Univerzitetska biblioteka Svetozar Marković, Beograd

Grupne izložbe:

2011. Skup 2, galerija Nova, Beograd
2010. Pod razno, galerija Nova, Beograd
2010. Novi mladi, galerija Zvono, Beograd
2010. Granična zona, galerija FLU, Beograd
2009. Prolećna izložba, Umetnički paviljon Cvijeta Zuzorić, Beograd

Nikola Grozdanović, born in 1984 in Niš. Graduated from the Faculty of Fine Arts in Belgrade, department of Painting, in 2011.

Solo exhibitions:

2012. Reverse evolution, U10 Art Space, Belgrade
2008. University Library Svetozar Marković, Belgrade
2010. Gallery of the Cultural Development Research Institute, Belgrade

Group exhibitions:

2011. Gathering 2, Gallery Nova, Belgrade
2010. Various Items, Gallery Nova, Belgrade
2010. The New Young, Gallery Zvono, Belgrade
2010. Borderline Zone, FLU Gallery, Belgrade
2009. Annual Spring Exhibition, Pavilion Cvijeta Zuzorić, Belgrade

GRRRR
2012.

Drvo, metal i gips / Wood, metal and plaster
70 x 70 cm



◀ *Reverse evolution*
2012.
Kombinovana tehnika / Mixed media
5x15x5cm

◀ *Reverse evolution, Cube 2*
2012.
Kombinovana tehnika / Mixed media
5x15x5cm

◀ *Reverse evolution, Cube 3*
2012.
Kombinovana tehnika / Mixed media
5x15x5cm

▶ *Mrtvi zec / Dead rabbit*
2010.
Kombinovana tehnika / Mixed media
205x140cm

Sada uvek razmišljam o njemu.
Neprekidno.
Ne bih znao šta da radim da ono nije tu.
Ne bojim se pokrivenih zuba i krivih očiju
Zubalo je tako staro.
Povremeno skočim samo na tren da me ne vidi,
Praznih očiju želim da milujem vetar
Nedostaje mi taj osećaj
Izlizao se i promenio mi je nagone u životinjske,
Ispuštam smrad i niko me ne razume
Ja sam zubalo.
Građevina i katarza,
Povrh svega jedna velika zabluda i mravinjak po telu.
Kada osetiš milimetar njegovog nosa na licu,
Tada nije blizu.
Pogledaj se dobro, umorile su te prevelike godine
Misliš da poznaješ sebe,
Pa odakle ti toliki zubi
I kuda bleneš sa tolikim očima.
Da, i ti si zubalo
Meteori, rupe, komadine
Svašta je na asfaltu.
Naravno i ti si Zubalo tu.

Now I'm always thinking about him.
Constantly.
I wouldn't know what to do, if it weren't there.
I'm not afraid of the faulty teeth and squint eyes
The Tooth-man is so old.
From time to time I jump for a moment, so that he
can't see me,
With hollow eyes, I want to caress the wind
I miss that feeling
It has worn off and became an animal instinct,
I emit a horrible smell and nobody understands me
I am a tooth-man.
Construction and catharsis,
But above all, a great delusion and an ant-hill covering
the body.
If you feel an inch of his nose on your face,
He is no longer close.
Take a good look, the years have run you over
You think you know yourself,
So where do all those teeth come from
And what are you staring at with those gigantic eyes.
Yes, you too are the tooth-man
Meteors, holes and chunks
Lots of things on the road.
You are also here, but of course,
Tooth-man.



NEMANJA NIKOLIĆ

VISIBLE THINGS

Nemanja Nikolić (1987) je diplomirao na Fakultetu likovnih umetnosti u Beogradu 2010. godine, na odseku slikarstvo, gde trenutno završava svoj doktorski umetnički projekat. Od 2008. godine ima redovnu izlagačku aktivnost. Učestvovao je na brojnim grupnim izložbama, radionicama i festivalima u zemlji i inostranstvu. Autor je dva murala u javnom prostoru Beograda. Dobitnik je više nagrada, poput Nagrade za crtež iz fonda Vladimir Veličković, specijalne otkupne nagrade za zidnu instalaciju na konkursu Novi zid (Raiffeisen Bank-e i galerije 12HUB) i Nagrade za osobenu kreativnu inovaciju iz fonda Miloš Bajić. Nemanja Nikolić je inicijator Umetničkog prostora U10. Živi i radi u Beogradu

Samostalne izložbe

2012. *Visible Things*, Umetnički prostor U10, Beograd
2012. Laureati Nagrade za crtež iz Fondacije Vladimir Veličković, Galerija Haos, Beograd
2010. *Svuda oko nas*, galerija Nova, Beograd
2010. *Crteži u izlogu*, Goethe-Institut, Beograd
2009. *NNN+P, Step Out 4*, (sa Nemanjom Petrovićem), Magacin Kraljevića Marka, Beograd

Nemanja Nikolić (1987) graduated from the Faculty of Fine Arts in Belgrade in 2010, department of Painting, where is currently completing his doctoral art project. Since 2008 his works was exhibited on numerous solo and group exhibitions, workshops and festivals in Serbia and abroad. He participated in a number of group exhibitions, workshops and festivals in Serbia and abroad. He is author of two murals in public places in Belgrade. He has won several awards, such as Award for drawing from Vladimir Veličković Fund, Special Award for mural and wall installation, New Wall contest (Raiffeisen Bank and Gallery 12HUB) and Award for an exceptional creative innovation from Miloš Bajić Fund. Nemanja Nikolić is initiator of Belgrade based U10 Art Space. Lives and works in Belgrade.

Solo exhibitions

2012. *Visible Things*, U10 Art Space, Belgrade
2012. Exhibition of the Awarded Laureate, from the Vladimir Veličković Fund, Gallery Chaos, Belgrade
2010. *Around us*, Gallery Nova, Belgrade
2010. *Drawings in the window*, Goethe-Institut, Belgrade
2009. *NNN+P, Step Out 4*, (with Nemanja Petrovic), Magacin Kraljevica Marka (MKM4), Belgrade



▲ *Distant*
2012
Audiovizuelna instalacija
/ AV installation

ČINITI STVARI VIDLJIVIM: CINEMA-GRAPHIA I CRTEŽ KAO OPROSTORENJE U RADU NEMANJE NIKOLIĆ

Autorka teksta: Bojana Matejić

Kada je pisao studiju Glas i fenomen, Derida je, kritikom Huserlove koncepcije porekla i (fa)logo-fono-centrizma, ponudio jednu novu optiku za promišljanje ontološkog statusa umetnosti i estetike. Takva se umetnost i/ili estetika, suprotno ontološkom ne-razlučnom tuprisustvu, pojavljuje u polju razlike, na nestabilnoj granici između viđenog (eidos) i pisanja koje ga artikuliše i omogućava. Ovakav pristup koincidira sa zaokretom u filozofskoj tradiciji od filozofije svesti ka filozofiji jezika. Umetnost i umetničko delo se uvek pojavljuje ili „događa“ usred jezika ili postojećih tekstova kulture, znanja, premda, ta struktura prema Deridi nikada nije zatvorena. Štaviše, teško je u njegovom „projektu“ dekonstrukcije uopšte govoriti o strukturi. Koherentnost ove jezičke strukture, kao skupa konvencija i pravila kojima umetničko delo biva određeno, implicira razmenu smisla ili proces (vizuelne) komunikacije unutar zatvorenog

MAKING THINGS VISIBLE: CINEMA-GRAPHIA AND DRAWING AS “SPACING” (ESPACEMENT) IN THE WORK OF NEMANJA NIKOLIĆ

Author: Bojana Matejić

When Derrida was writing his study *The Voice and the Phenomenon*, based upon the critique of Husserl's conception of origin and (fa)logo-fono-centrism, he offered a new standpoint for engaging into the ontological status of art and aesthetics. This kind of art and/or aesthetics, opposed to the ontological unfathomable here-presence, appears in the field of difference, the unstable boundary between the observed (eidos) and writing which articulates and defines it. This standpoint coincides with the turnover in philosophical tradition from the philosophy of consciousness to the philosophy of language. Art, as well as a work of art, always appears or “happens” in the midst of language or existing texts concerning culture and knowledge, although this structure, according to Derrida, is never finalized. Moreover, it is difficult even to speak about structure in his

sistema. Takva koncepcija (vizuelne) komunikacije ili razmene, je prema Deridi, neodrživa, jer da bi došlo do komunikacije i efekta smisla, „reči moraju da putuju“. Jezik nije statičan sistem, već implicira kretanje, odnosno, prostorno-vremensku dimenziju, ili rečju Deride, pisanje kao oprostorenje (espacement). Pisanje, jezik, pa samim tim i umetničko delo uvek zahteva oprostorenje koje se odvija u trenutku njegovog odvajanja od aktera / „subjekta-autora“.

Nije slučajno govoriti o pisanju ili umetničkom stvaralačkom činu kao oprostorenju, ako se setimo da postoji vrlo koncizna podela umetnosti na „prostorne“ ili plastične (arhitektura, slikarstvo, skulptura, fotografija itd.) i „vremenske“ (muzika i ples), ili pak, „prostorno-vremenske“ (video, instalacija, performans itd.). Inauguracija prostora omogućava kreaciju staništa – ili mesta boravka smisla: „Kada se jednom oprostorenje pokrene, kao neophodnost i uslov jezičkog izraza, ili procesa proizvodnje smisla uopšte, filozof jezika, tako, postaje filozof prostornih artikulacija.“*

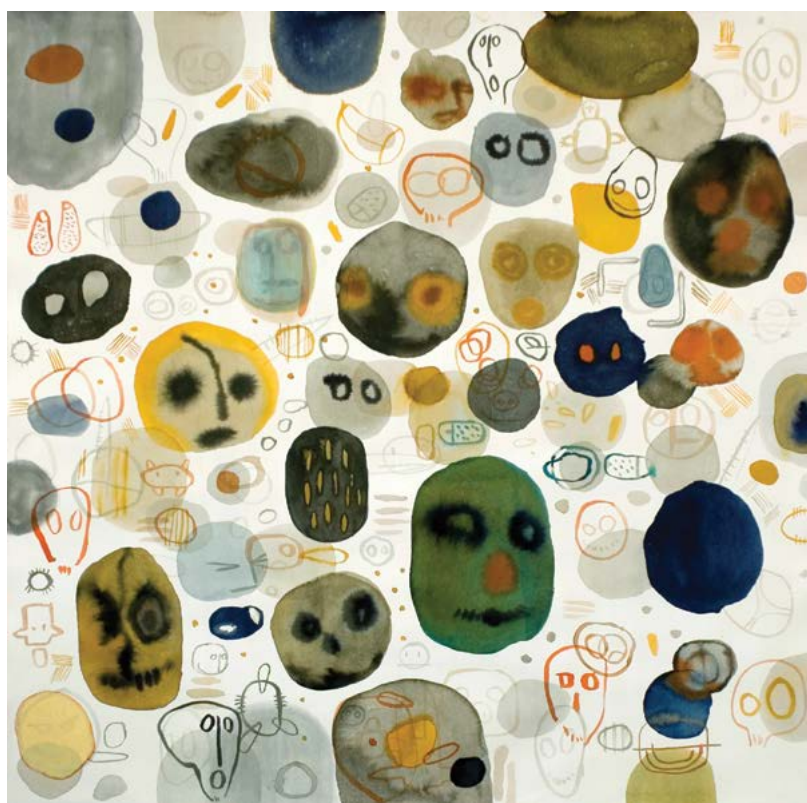
Video rad *Distant* Nemanje Nikolić kao svojevrsna kino-grafija (cinema-graphia) demonstrira upravo ove artikulacije i mehanizme. Kretanje između klasičnog postupka animacije i tradicionalnog crtanja, oslobođeno konvencionalnog filmskog scenarija, ocrta osnovnu koncepciju Nikolićevog rada: automatizam nesvesnog „sadržaja“ – intimne, lične slike sećanja, pamćenja ili pak svestan čin citiranja ili dekonstrukcije filmskih situacija, detalja, kadrova iz Ajzenštajnovih i Hičkokovih remek-dela putem crteža, koje u intertekstualnoj vezi internalizuju potpuno „nov“ „zaplet“. Takav pristup, poznat još po praksama nadrealizma, razbija uobičajni modus komunikacije, kliše, ono što podleže iteraciji (trag tragova) pa čak i u, paradoksalno, remek-delima filmske i likovne avangardne umetnosti.

Nikolićev „video diptih“ pokušava da pokaže da postoji nešto u vidu provizuelne, nesvesne, haptičke dimenzije percepcije koja se kao takva nikada ne pojavljuje u optičkom sistemu. Ona je traumatična materijalnost (neko „ništa“), „čista“ razlika, hijatus, liminalni prostor, koju pisanje maskira ili omogućava u njenom „otkrivanju“. Crtež se iz statične renesansne perspektive i okvira koji zadržava pogled unutar logičkog i samodovoljnog prostora transponuje u filmsko ili video kretanje, vreme i tako omogućava, ali i destabilizuje, viđenje u perceptivnom polju. Ovaj hibridni rad pokazuje da insistiranje na tradicionalnom, metafizičkom, kanonskom prioritetu slike nad onim što je omogućava (optičko nesvesno, pisanje, grafija) otkriva vlastitu nemogućnost. Drugim rečima, element koji decentrira taj prioritet, ono što „mislimo“ da vidimo i što zadržava pogled jeste pisanje,

“project” on deconstruction. The coherency of this language structure, as a set of conventions and rules by which an artwork is defined, implies an exchange of meaning, or the process of (visual) communication inside of a closed system. This kind of conception of (visual) communication or exchange is, according to Derrida, unsustainable, since it is necessary to have “the flow of words” in order to achieve communication and the effect of meaning. Language isn't a static system, but implies movement, or the space-time dimension, or as Derrida would call it, writing as espacement. Writing, language, and thus the artwork entails espacement that takes place in the moment of its separation from its producer / “the author-subject”.

It is not a coincidence to talk about writing or the artistic creative process in the context of espacement, if we recall the very concise division of art to plastic or “spatial” (architecture, painting, sculpture, photography, photography etc.) and “time-based” (music and dance), or even “time-space” (video, installation, performance etc.). The inauguration of space allows the creation of a habitat – or the dwelling of meaning: “Once spacing is introduced, as a sine qua non of linguistic expression and of sense-making processes in general, then the philosopher of language necessarily becomes a philosopher of spatial articulation(s).”*

The video *Distant* by Nemanja Nikolić demonstrates exactly these articulations and mechanisms as a particular cinema-graphia. Moving between a classical approach to animation and traditional drawing, liberated of any kind of cinematic scenario, is what crafts the base conception of the work of Nemanja Nikolić: the automatism of unconscious “content” – intimate, personal images of memory, recollection or the conscious act of citing or deconstructing different film situations, details and scenes from Eisenstein's, Hitchcock's masterpieces through drawing, which internalize a completely new „plot“ in an intertextual connection. This approach, known from the surrealist practice, breaks down the conventional mode of communication, the clichés governed by iteration, even in, paradoxically, the masterpieces of avanguard film and fine arts. Nikolić's video diptych tries to show that there is a sort of provisual, unconscious, haptic dimension of perception which never appears in an optical system. It is traumatic materiality (a certain “nothing”), a “pure” différence, hiatus or liminal space which writing itself masks or allows its “revealing”. From a static Renaissance perspective and frame which captures the glance inside of a logical and self-sufficient space, drawing is transposed into a cinematic or video-like movement, where time thus makes possible or destabilizes observation in the field of perception. This



◀ *Space Operators*
2011.
Tuš i akrilik na papiru / Ink and Acrylic on Paper
120 x 140 cm

◀ *Untitled*
2012.
Tuš i akrilik na papiru / Ink and Acrylic on Paper
100 x 100 cm

oprostorenje razlike, podele, razlaganja, raslojavanja ili diseminacije stabilnog filmskog prikaza. Zato možemo reći da je Nikolićev „video diptih“ područje koje pripada kino-grafiji. Ali zašto kino-grafiji, a ne kinematografiji?

Neologizmom kino-grafija** naglašava se tekstualno kretanje filmskog pisanja, suprotno konvencionalnom značenju kinematografije (umetnost ili nauka pokretnih slika/fotografije). Kino-grafija implicira, dakle, pisanje oslobođeno „tiranije“ slike radi nje same: Crtica između kino i grafije, demonstrira performativnu igru smenjivanja, dislokacije ili prekida i ponovnog sastavljanja, bliskosti; ona ocrta dualnost, razliku, ili (filmski) rez, koji biva maskiran gramatičkim premošćivanjem rečju – „to“ – („kinema-to-grafija“) i zahteva podelu označenog, naglašavajući, tako, proceduru pisanja kao oprostorenja i ekonomije koja ne dozvoljava da se dva entiteta zatvore u jedan jedinstveni pojam. Kino-grafija dekonstruiše kinematografiju. U Nikolićevom radu kino-grafija je na delu u vidu eksperimentalne video prakse, fokusirane na relacije između elemenata ispisivanja „preko“ okvira. Na taj način, logocentrični prostor renesansne, statične postavke okvira kao „prozora koji vodi u svet“ biva potisnut kretanjem i kontinuiranom razmenom značenja i bića u prostoru-vremenu kino-grafije.

* Peter Brunette, David Wills, „Introduction“, *Deconstruction and the Visual Art. Art, Media, Architecture*, Cambridge University Press, 1994, 3.

** Laura R. Oswald, „Cinema-graphia: Eisenstein, Derrida, and the Sign of Cinema“, u Peter Brunette, David Wills, *Deconstruction and the Visual Art. Art, Media, Architecture*, Cambridge University Press, 1994, 254-255.

hybrid piece of work shows that insisting on the traditional, metaphysical, canonic priority of the image more than that of what makes it possible (the optic unconscious, writing, graphia), reveals its own improbability. In other words, the element that decentralizes that priority, what we “think” we see and what captures our glance is writing, spacing the difference, division, decomposition or dissemination of a stable cinematic representation. That is why we can say that Nikolić’s “video diptych” belongs to the domain of cinema-graphia. But why cinema-graphia and not cinematography?

By the neologism cinema-graphia**, the textual movement of cinematic writing is emphasized, on the contrary to the conventional meaning of cinematography (the art or science of motion picture photography). Cinema-graphia thus implies writing liberated from the „tyranny“ of the image for its own sake: The hyphen between cinema and graphia, demonstrates a performative play of supersession, dislocation or disruption to the reassembly and finally contact; it outlines duality, difference or a (cinematic) cut, which is masked by grammatical bridging in the form of the word “to” (“cinema-to-graphy“) and demands the division of the signified, thus accenting the procedure of writing as espacement and an economy that doesn’t allow two entities to close into a single term. Cinema-graphia so to say deconstructs cinematography. In Nikolić’s piece, cinema-graphia is at work as an experimental video practice focused on the relation between the elements of writing “across” the frame. In this way, the concept of logocentric space in terms of the Renaissance, the static foundation of the frame as the „window that looks into the world“, has been repressed by the movement, continual flow and exchange of meaning and being, in the time-space of cinema-graphia.

* Peter Brunette, David Wills, „Introduction“, *Deconstruction and the Visual Art. Art, Media, Architecture*, Cambridge University Press, 1994, 3.

** Laura R. Oswald, „Cinema-graphia: Eisenstein, Derrida, and the Sign of Cinema“, u Peter Brunette, David Wills, *Deconstruction and the Visual Art. Art, Media, Architecture*, Cambridge University Press, 1994, 254-255.

ANA BANDUKA
NEMANJA GOLIJANIN
DAMJAN KOVAČEVIĆ
IVA KUZMANOVIĆ
NEMANJA LAĐIĆ
VELJKO MARKOVIĆ
BRANKA NEDIMOVIĆ
ANA PAVLOVIĆ
MINA PIŠĆEVIĆ I MIODRAG NINIĆ
JELENA VLADUŠIĆ
LUFTIRANJE





U periodu od 09. do 25. avgusta U10 predstavlja "Luftiranje" kao uvod u novu izlagačku sezonu.

"Luftiranje" je dvonedeljni umetnički događaj čiju osnovu čini izložba radova jedanaestoro umetnika koji stvaraju u različitim žanrovima vizuelne umetnosti. Kao događaj organizovan u drugoj polovini avgusta, u "jazu" između dve izlagačke sezone, "Luftiranje" ukazuje na neumornost izlagačkog kapaciteta i potrebu za kulturom "non stop".

Svojim eklektičnim i rasterećenim pristupom odabiru radova, "Luftiranje" predstavlja svojevrsan okvir za formalne i manje formalne interaktivne umetničke događaje, tribine i prezentacije a sve u cilju neprekidne komunikacije i razmene iskustava između izlagača i publike.

Starting from the 9th up to the 25th of August, U10 presents "Luftiranje"- a prelude to a new artistic season.

"Luftiranje" is a two weeks lasting art event based on the exhibition that brings together eleven artists working in various fields of art.

Taking place in the mid of August, in a gap between the two seasons, "Luftiranje" brings focus to the tirelessness of the industrious capacity and a non-stop need for a culture.

By it's eclectic and straightforward approach, "Luftiranje" stands as a unique structure that holds formal and less formal interactive art events, discussions and presentations in order to emphasize the importance of a continuous communication and exchange between the artists and the audience.

◀ Davor Gromilović
Majmuni / Monkeys
2011.
Akrljik na drvetu / Acrylic on wood
16 x 8 x 8 cm;
12 x 6 x 6 cm;
9 x 5 x 5 cm;
6 x 3,5 x 3,5 cm;
3,5 x 2 x 2 cm

◀ Ana Pavlović
Sve-mir
2012.
Kombinovana tehnika / Mixed media
116x116x116

◀ Ana Banduka
Fat loss, oils and tanning
2012.
smesa za lizalice / lollipops pulp
25x37cm

▶ Nemanja Lađić
I Like Pigeons /Ja volim golubove
2012.
Video
4' 10", 205x140cm



ISIDORA KRSTIĆ

KATALOG ANTROPOMORFNIH VRSTA

THE CATALOGUE OF ANTHROPOMORPHIC SPECIES



Rođena 1987, živi i radi u Beču. Diplomirala je na Fakultetu likovnih umetnosti u Beogradu, odsek Slikarstvo 2011. godine u klasi prof. Darije Kačić. Trenutno je na Master studijama na odseku Art&Science – Umetnost i nauka na Akademiji primenjenih umetnosti u Beču u klasi prof. Virgila Vidriha (Virgil Widrich) i prof. Bernda Kreftnera (Bernd Kräftner).

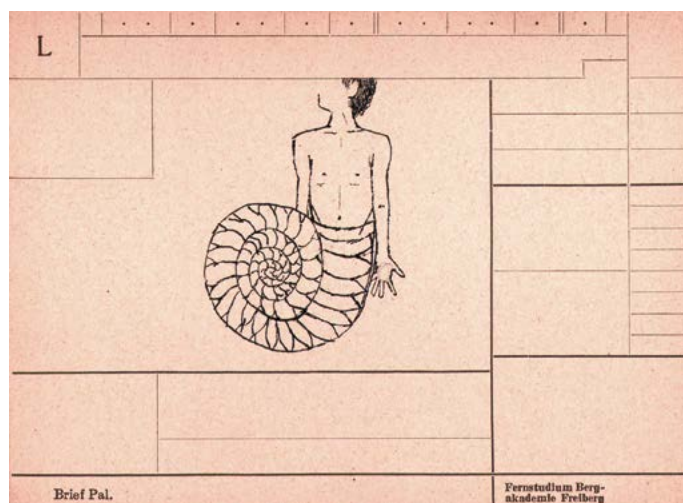
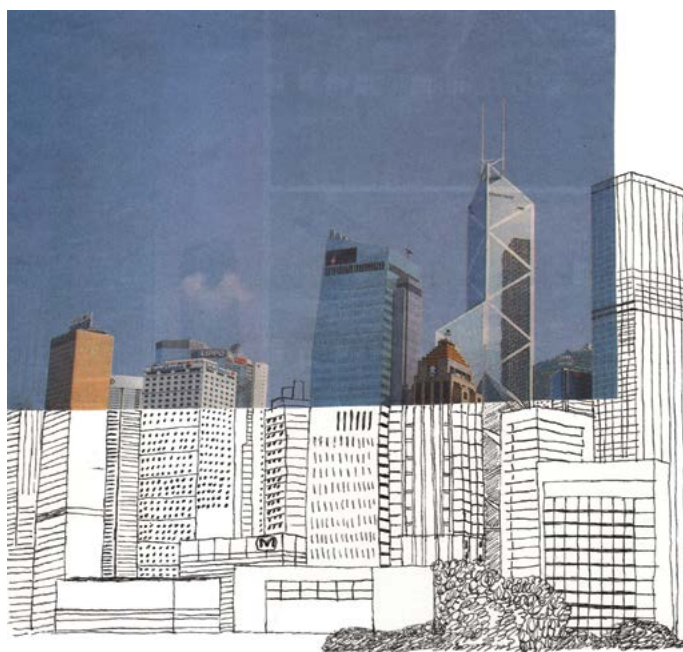
Samostalne izložbe
2012. U10 umetnički prostor, Beograd
2011. Pen&Ink, Bibliopolio Plous, Krf

Born in 1987, lives and works in Vienna, Austria. She graduated from the Faculty of Fine Arts in Belgrade, department of Painting in 2011, in the class of prof. Darija Kačić. She is currently enrolled in the Art&Science Master course at the University of Applied Arts in Vienna, in the class of prof. Virgil Widrich and prof. Bernd Kräftner.

Solo exhibitions
2012. Solo exhibition, U10 Art Space, Belgrade
2011. Pen&Ink, Bibliopolio Plous, Corfu Town, Greece

www.isidorakrstic.com

Katalog antropomorfnih vrsta / The Catalogue of Anthropomorphic Species
2011/2012.
Serija 15 crteža na nađenom katalogu fosila / Series of 15 drawings on a found fossil catalogue
Tuš na papiru / Ink on paper
15 x 11 cm svaka / each



- ◀ *Hong Kong*
2011.
Tuš i kolaž na papiru / Ink and collage
on paper
20 x 20 cm

- ◀ *Iz Kataloga antropomorfnih vrsta /*
From the Catalogue of
Anthropomorphic Species
2011/2012.
Seriya od 15 crteža na nađenom kata-
logu fosila / Series of 15 drawings on
a found fossil catalogue
11 x 15 cm

- ◀ *Brisel / Brussels*
2012.
Akril i digitalna štampa na platnu /
Acrylic and digital print on canvas
260 x 240 cm

- ▶ *Medved / Bear*
2012.
Olovka, akril i kolaž na platnu / Pencil,
acrylic and collage on canvas
100 x 70 cm

Moj skorašnji rad obuhvata istraživanje tema koje sežu od anatomije živih bića, antropomorfizma i urbanih pejzaža, fokusirajući se na formalnom, konceptualnom i tehnološkom aspektu koji vizuelni sadržaj nosi kao i njegovim različitim tumačenjima. Samu srž rada sa fotografijama čini pre svega fascinacija samom fotografskom tehnologijom s jedne strane, a s druge velikim gradovima, zajedno sa mogućnošću da se zabeleži fragment jedne promenljive realnosti. U propitivanju toga koliko je stvarnost zaista stvarna, slike s kojima radim nađu se u među-svetu novonastalog prikaza i dekonstruisane fotografije.

Lakanov koncept realnog, kao prikaz stvarnosti koji je stvarniji od same stvarnosti, čini kao da je sa svom svojom dvosmislenošću utkan u svaki aspekt rada. Koncept suprotnosti se dodatno pojavljuje kroz eksperimentisanje sa idejama proizvoljnosti i slučaja, gde preuzimam ulogu autonomnog računarskog softvera. U ovakvom radu zadajem sebi da pratim predodređeni put, koristeći ručni ili "pešački" pristup da "generišem" rad, nasuprot digitalnom programiranju.

My recent work encompasses the research of topics ranging from the anatomy of living beings, anthropomorphism and urban landscapes, focusing on the formal, conceptual and technological aspects that visual content carries along with its various interpretations. The core of my work with photographs is principally sparked by two fascinations; photographic technology on one hand, and large cities on the other, together with the notion of documenting a fragment of a variable one-time reality. In questioning how real the real is, the images I work with find themselves in a mid-space of the newly built representation and the deconstructed photograph.

Lacan's concept of the real, as the representation of the real being more real than reality itself, with all its ambiguity, seems to weave itself into every aspect of the work. The concept additionally appears when experimenting with the ideas of chance and randomness where I undertake the role of autonomous computer software. Here I assign myself to work along a predefined course, using a manual approach to "generate" the work in contrast to digital programming.



MARIJA ŠEVIĆ

STANJA UMA

STATE OF THE MIND

Marija Šević, rođena 1987. u Aranđelovcu. Diplomirala slikarstvo u klasi Jovana Sivačkog na Fakultetu likovnih umetnosti u Beogradu 2011 godine. Od oktobra 2008. do februara 2009. boravila je na Akademiji Beaux-Arts u Monpeljeu, izabrana od strane Fakulteta likovnih umetnosti. Kao stipendista francuske vlade od oktobra 2010. do februara 2011. boravila je na Akademiji Beaux-Arts u Parizu u klasi profesora Claude Closky i James Rielly. Od 2007. član je nKA/ICA - nezavisna Kulturna Asocijacija, Magacin MKM, Beograd. Trenutno živi i radi u Beogradu.

Samostalne izložbe:

2013. Na Cidade Deserta, Francuska Alijansa Brazilija, Brazil

2012. Stanja Uma, Umetnički prostor U10, Beograd

Marija Šević, born in 1987 in Aranđelovac. She graduated in Painting in the class of Jovan Sivački at the Faculty of Fine Arts, University of Arts in Belgrade in 2011. From October 2008 till February 2009, she resided at l'Ecole Supérieure des Beaux-Arts in Montpellier, selected by the Faculty of Fine Arts.

As a scholar of the French government, she resided at l'Ecole Nationale Supérieure des Beaux-Arts in Paris, from October 2010 to February 2011 in the classes of professors Claude Closky and James Rielly. Since 2007 she has been a member of nKA/ICA – Independent Cultural Association, Magacin MKM, Belgrade. She currently lives and works in Belgrade.

Solo shows:

2013. Na Cidade Deserta, French Alliance Brasilia, Brazil

2012. States of mind, U10 Art Space, Belgrade

www.marijasevic.com

Alone with the art market / Sam sa umetničkim tržištem
2010.

Ulje na platnu / Oil on canvas
180cm x 120cm



◀ *Ruke u vis! I /
Put your hands in the air! I
2011.
Ulje na platnu / Oil on canvas
140cm x 200cm*

◀ *Ruke u vis! II /
Put your hands in the air! II
2011.
Ulje na platnu / Oil on canvas
200cm x 140cm*

*"The riddle of art is that we do not know what it is until it is no longer that which it was".
Carolyn Christov-Bakargiev, dOCUMENTA (13)*

- Kada sam na godišnjoj izložbi 2010. videla prvu sliku iz ciklusa figura (2010-12), bila sam fascinirana nekim neobičnim „stanjem“ slike. Od tada nastalo je šest slika, svake godine po dve. Njihova karakteristika je jedna specifična imaginacija u kreiranju motiva po viđenju, prepoznavanju sličnosti, scenskoj postavci ili asocijaciji na poznate predloške.

- U samom procesu rada bitno je naglasiti da slike nastaju po fotografiji, prema koncipiranoj ideji, medijskog, scenskog i performativnog kadriranja slike. Tonaliteti boje gradiraju zavisno od subjektivne ekspresije koja se želi istaknuti.

- Slike predstavljaju po jednu statičnu figuru, mušku ili žensku u pejzažu ili nekom praznom prostoru pažljivo izvedenih proporcija, bočnog ili centralnog položaja, horizontalne ili vertikalne pozicije. Sve zajedno reflektuju prikrivenost ličnosti, intimu i misterioznost trenutka.

- Na prvi pogled daju utisak nekih aspekata umetnosti 19. i 20. veka, poput eha romantizma, simbolizma, egzistencijalizma ili nekih mitoloških motiva i ekspresionizma. Ono što je specifično u ovim meta-slikama su zapravo prezentacije bliskih prijatelja i autoprezentacije, sa provokativno prekrivenim likovima dimom, pixel oblakom, tamom, položajem i kosom, poput nekog nemog teatra.

- Šta ove slike predstavljaju?
One su jedan svet. Mikrokosmos muškarca i žene. Dve personalizovane ličnosti. Vidljive i nevidljive. Ljubav i život. Personalizovana stanja. Podsticajna bliskost. „Being together“.

- Personalizacija je „stanje uma“, afirmacija statusa ličnosti prema unutrašnjem i javnom manifestovanju, ne u okvirima antropocentričnog ponašanja, već kao personalizovane jedinice jednake svim živim bićima sveta prirode. To je izražavanje prava da se kreativnim aktivizmom u umetnosti učestvuje u globalnom uspostavljanju ravnoteže, povezivanju i podizanju odgovornosti prema svim gorućim pitanjima života, egzistencije, humanosti i zaštite planete Zemlje.

*"The riddle of art is that we do not know what it is until it is no longer that which it was".
Carolyn Christov-Bakargiev, dOCUMENTA (13)*

- When I saw the first painting from the series of figures at the annual exhibition of the Faculty in 2010, I was fascinated by an unusual "state" of the painting. Since then six paintings were created, two in every year. Their characteristic is a specific imagination in creating a motif from the seen, recognizing similarities, a theatrical display or association to familiar propositions.

- It is important to stress that in the process of work, the paintings are created after a photograph, according to a preconceived idea, a theatric, performative and media framing of the work. The tones of the colours vary depending to the subjective expression that wants to be emphasized.

- The paintings represent one static figure each, a male or female figure surrounded by a landscape or empty space with carefully executed proportions, in a frontal or side view, horizontal or vertical arrangement. All together, they reflect the withheld personality, intimacy and mystery of the moment.

- At first glance they leave an impression of some aspects of 19th and 20th century art, such as the echoes of Romanticism, Symbolism, Existentialism or some other mythological motifs and expressionism. What is specific in these meta-paintings is actually the presentations of close friends and self-presentation and provocatively covered individuals with smoke, a pixel-cloud, darkness, the posture and hair, reminiscent to a silent theatre.

- What do these paintings represent?
They are a symbolic world. A microcosm of man and woman. Two individualized personalities. The visible and invisible. Love and life. "Being together".

- Personalization is a "state of mind", the affirmation of the status of personality according to the inner and outer manifestation, not in the framework of anthropocentric behavior, but as an individualized being equal to all living beings in the natural world. That is the expression of the right to participate in the global constitution of balance, connecting and raising the responsibility towards all crucial matters

• Danas „stanje uma“ nije neutralan stejtment već pozicija neprihvatanja. Iskazuje svest o promenama, o novom protoku „new age“ duha i bunta, nade i otvorenosti da svaka participacija u kulturi, životu ili opštim kretanjima, koja ukazuje i zauzima stav naspram velikih ekonomskih i političkih sistema moći, postaje deo opšteg interesa u civilizacijskim promenama. To su pokreti gde je političko neodvojivo od ljudskih osećaja, energijskog i kreativnog povezivanja različitih naučnih i umetničkih polja rada sa drugim saznanjima i istraživanjima savremenih i starih epoha sveta. Aktuelne humanističke vizije društva zasnovane su na principu da se veći potencijal nalazi u „becoming with“, u građenju ljudskih odnosa koji leže u skladu sa njihovim osobinama, afektima, verom, emocijama... kao nove životne, socijalne, umetničke, kulturne... forme na planeti.

Biljana Tomić

concerning life, existence, humanity and preserving planet Earth, through creative activism in art.

• Today the “state of mind” is not a neutral statement but a position of refusal. It demonstrates the awareness of change, a new discharge of “new age” spirit and revolt, hope and openness that every participation in culture, life and general movements, that indicate to and position themselves against massive economical and political power systems and become a part of common interest in changes in civilization. Those are movements where the political is inseparable from human feelings, the energetic and creative connection of different scientific and artistic fields of work with other findings and investigations in contemporary and ancient epochs of the world. The actual humanistic visions of society are founded on a principle that a great potential is found in “becoming with”, in the construction of human relationships which lie in accordance to their characters, affects, beliefs, emotions...as new life, social, artistic, cultural... planetary forms.

Biliana Tomić



◀ *Autoportret / Self-portrait*
2010.
Crtež na papiru / Pencil on paper
35cm x 50cm

▶ *The return to nature I / Povratak u prirodu*
2012.
Ulje na platnu / Oil on canvas
140cm x 220cm



SAVA KNEŽEVIĆ

UNRESOLVING DISSONANCES



Sava Knežević rođen 1985. u Beogradu. Diplomirao na Fakultetu likovnih umetnosti u Beogradu, smer slikarstvo (2011). Izlagao na nekoliko izložbi u zemlji i inostranstvu. Član ULUS-a od 2012. godine. Od 2012. je deo grupe okupljene oko umetničkog prostora U10.

Samostalne izložbe
2012. Unresolving dissonances, Umetnički prostor U10, Beograd
2010. Stvaranje novih poetika, Srećna galerija-SKC, Beograd

Sava Knežević, born in 1985 in Belgrade. Sava has a Master degree in Painting from the Faculty of Fine Arts in Belgrade (2011). He has exhibited on number of exhibitions in Serbia and abroad. He is member of the ULUS since 2012. Currently he is a collaborator at U10 art space in Belgrade, working on managing exhibitions and events.

Solo exhibitions
2012. U10 Art Space, Unresolving dissonances, Belgrade
2010. Procreation of new poetics, Happy Gallery SKC, Belgrade



Bubnjar / Drummer
2012.
Ulje na platnu / Oil on canvas
160 x 180 cm



◀ *Kamikaza na plodnoj pozadini /
Kamikaze on fertile background*
2012.
Ulje na platnu/ Oil on canvas
165 x 110 cm

◀ *Invazija / Invasion*
2012.
*Kombinovana tehnika na lesonitu /
Mixed media on hardboard*
117 x 168 cm

Šta je čežnja?

Primetio sam da čežnja i sramota (krivica) cirkulišu kroz mene i primetio sam brzinu moći imaginacije. Odjednom, kod kuće sam, dišem teško, posramljen užasnih stvari koje sam želeo da budem iskušan da uradim. Na kraju krajeva, čežnja je ta koja baca ključ moje lepe tamnice revolta.

Ove slike su nastale opterećenošću vizuelnim sadržajem, i balansiranjem između prihvatanja torture neorganizovane vizuelne svakodnevice i zamišljanja neke druge utopije. Vreme prestaje da postoji i ostaje samo brend kao postojanost, kao neki apstraktni parametar (konstanta, svetionik) oko koga se sve dešava, kao da se na našim imenima pojavljuju jarki odbljesci boja koje definišu brend.

Pitanje je šta je vizuelna predstava stvarnosti, da li je ona hibrizovana slikom utopije ili je obrnuto. Ovaj dualizam strukturisao je dijalog između materijalizma i idealizma koji je ukorenjen dijalektičkim nasleđem zvanim duh vremena, određen ukusom. Ali mašine nisu bile samopomerajuće niti samodizajnirane, a nikako autonomne. Nisu mogle da dostignu ljudski san nego samo da se narugaju njemu. One nisu bile čovek, autor glavom i bradom, već samo motorična karikatura reprodukovanog sna.

Mada možda ja i želim biti otrgnut od sopstvene subjektivnosti, sporazumno zanosno pljuvan dok se smejem. I da ispunjen posmatram žuto, crno, zelene, rasterizovane, prelepe ravnodušnosti. I mogu tako da sanjam o lošim stvarima na koje me drugi ohrabruju. Možemo da komuniciramo kao da se nadopunjujemo procesom fotosinteze i da se iz miline pojavljuje u meni: "Da, to je ono što jeste, zar ne?" i mogao bih da nastavim sa svojom ravnodušnošću, ono sa svojom, a ja sa njegovim blagodetima.

What is longing?

I have noticed that longing and shame (guilt) circulate within me. I then notice the haste of the power of imagination. I'm at home at once, heavily breathing, shameful of all the dreadful things I was tempted to do. In the end, it is longing that throws away the key of my beautiful dungeon of revolt.

These paintings were created as a consequence of an overflow of visual content and balancing between on one hand, accepting the torture of a chaotic visual everydayness, and imagining some other utopia on the other. Time ceases to exist and what remains is only a brand as the only reality, resembling an abstract parameter (a constant, lighthouse) around which everything takes place, as if bright colours showed up at once on our names resembling a brand.

The question is what the visual representation of reality is, is it hybridized by a utopic image or the other way around. This dualism structured the dialogue between materialism and idealism which is rooted by the dialectic heritage called the spirit of time (l'esprit du temps), defined by taste. But machines weren't self-moving or self-designed, and not in the least autonomous. They couldn't reach the human dream but just mock at it. They weren't man, the author himself, but just a motoric caricature of a reproduced dream.

But maybe I wanted to break loose from my own subjectivity, agreeably and exultingly spat on while I laugh. Then fulfilled like that, to observe the yellow, black, green and rasterized beautiful equanimities. In that I can then dream of the bad things which others were encouraging me to. We could communicate through mutually fulfilling each other with photosynthesis and what would finally arise through sweet pleasure is "Yes, this is how it is, isn't it?". I could then continue with my apathy, and it with its own, and me with its amenities.

EXIT THROUGH THE GLORY HOLE

*PERVERZNAKOV VODIČ KROZ BEOGRADSKO
GRAFIČKO PODZEMLJE
PERVERT'S GUIDE THROUGH BELGRADE'S
GRAPHIC UNDERGROUND*

Weedzor je vizuelni umetnik iz Beograda.
www.weedzor.com

FuckNewRave je vizuelni umetnik iz Beograda.
www.stefanunkovic.com

EmaEmaEma je vizuelna umetnica iz Beograda.
<http://emasdream.tumblr.com/>

Fat Kid Beny je vizuelni umetnik iz Beograda.
<http://getrichordie85.tumblr.com/>

д.л.т. je vizuelni umetnik iz Beograda.
<http://securityinthebed.tumblr.com/>

Weedzor is a visual artist from Belgrade.
www.weedzor.com

FuckNewRave is a visual artist from Belgrade.
www.stefanunkovic.com

EmaEmaEma is a visual artist from Belgrade.
<http://emasdream.tumblr.com/>

Fat Kid Beny is a visual artist from Belgrade.
<http://getrichordie85.tumblr.com/>

д.л.т. is a visual artist from Belgrade.
<http://securityinthebed.tumblr.com/>

WHO THE
FUCK IS
MARINA
ABRAMO
VICH?



◀ *Д.Л.Т.*
Odras rata na psihu čoveka /
Reflection of war on a man's psyche
2012.
Site-specific mixed-media installation /
Višemedijska site-specific instalacija
Promenjive dimenzije /
Dimensions variable

◀ *Exhibition title intervention*

◀ *Fat Kid Beny*
Kris Dies 4 Your Sins
2012.
Site-specific mixed-media installation /
Višemedijska site-specific instalacija
Promenjive dimenzije /
Dimensions variable

Tokom perioda od tri nedelje u junu 2012. godine, grupa pet beogradskih umetnika je po prvi put izlagala zajedno - EmaEmaEma, Fat Kid Beny, Fuck New Rave, Weedzor i д.л.т. su bukvalno preuzeli prostor legendarne galerije Neurotitan, u samom centru Berlina. Njihovi radovi su dobili priliku da budu viđeni u novom kontekstu, dok su se sami autori posvetili site-specific intervencijama specijalno za tu priliku.

Verovatno po prvi put, iako su aktivni na beogradskoj sceni već duži niz godina, pet pozvanih umetnika su se našli u prilici da predstave svoj rad, postavke i ambijente u relevantnom galerijskom prostoru, prikazujući specifičan presek stilova, tehnika, inspiracija i specifičnih umetničkih pristupa.

Bogato iskustvo crtanja na otvorenom i korišćenja različitih tehnika podcrtava svaki detalj ovog živopisnog i duhovitog asamblaža, kako možemo sagledati ovu izložbu kao celinu. Istovremeno, ona pruža i relevantan uvid u rad nekih od najzanimljivijih beogradskih autora mlađe generacije, čije se aktivnosti uglavnom odvijaju daleko od bilo kakvog formalnog ili neformalnog sistema koji prati lokalnu scenu vizuelnih umetnosti. Pored više nego očiglednih referenci u naslovu i podnaslovu izložbe - na umetničku ikonu Banksy-a, neurotičnog mislioca Slavoj Žižeka i određene forme pornografske produkcije - za same autore ova izložba će takođe biti svojevrsni izlaz, iskorak u nove forme (zajedničkog) delovanja, samospoznajuće iskustvo i šansa da se istraže sopstvene granice u sasvim novom kontekstu.

Kao i u okviru inicijalnog predstavljanja ovog projekta, autori će reagovati na fizički prostor U10, kreirajući specifično imerzivno vizuelno iskustvo. Kao feedback zajedničkog delovanja u okvirima otvorenog, neutralnog i inspirativnog berlinskog umetničkog konteksta, povratak autora na "domaći teren" će pružiti novu, drugačiju i neočekivanu Glory Hole inkarnaciju.

Kustos izložbe: Relja Bobić
Grafički dizajn: Slang International i Stefan Unković
Koprodukcija sa Dis-patch Kolektivom-
www.dis-patch.org
Fotografije: Saša Arsić
Podrška: Superdot

Over a period of three weeks in June 2012, a group of five Belgrade-based artists exhibited together for the first time - EmaEmaEma, FatKidBeny, FuckNewRave, Weedzor and d.l.t. literally took over the space of the legendary Neurotitan Gallery in Berlin Mitte. Their work got a chance to be seen in a new context, and to offer a chance to the authors to realize site-specific works specially for this project. Probably for the first time, despite being active on the Belgrade scene for a number of years, the five selected artists had a chance to present works, setups and ambiances in a relevant gallery space, showcasing their specific crossovers of styles, techniques, inspirations and peculiar artistic experiences.

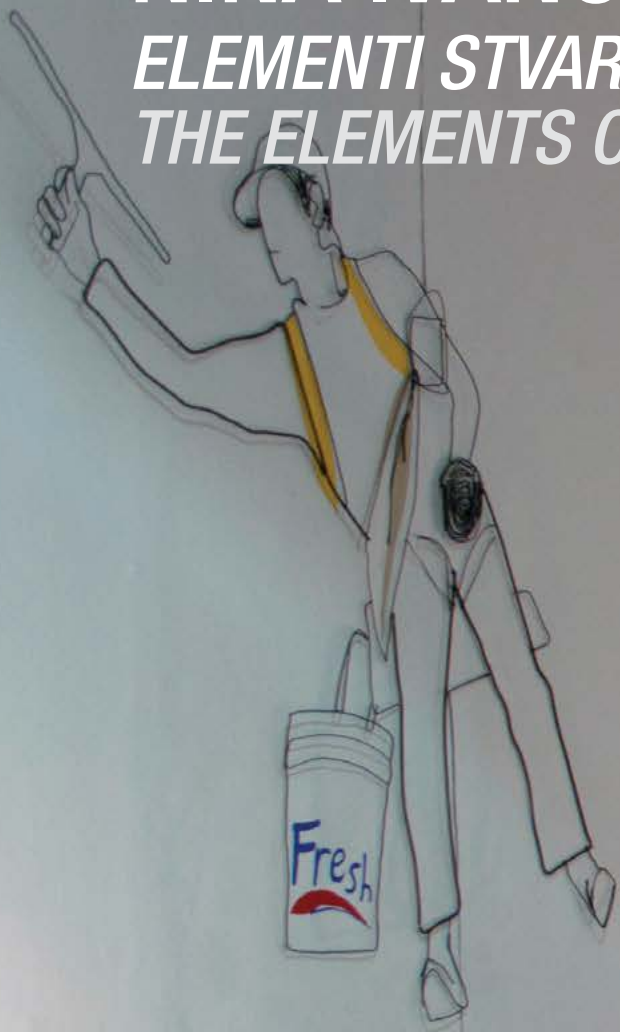
Their rich experience of drawing outdoors and utilizing various techniques underlines each detail of the colorful and witty assemblage which the exhibition transcends as a whole. At the same time, the exhibition offers a relevant view into some of the most interesting younger generation Belgrade-based artists of today, whose work is mostly unfolding completely outside of any official or informal system which is following the local visual arts scene. Beside the more than obvious references in the title and subtitle of the show - to the art icon Banksy, the neurotic thinker Slavoj Žižek and certain forms of pornographic production - for the artists themselves this exhibition will be an exit of sorts, a step into new ways of (collaborative) working. A self-reflective experience and a chance to explore their own limits and have an outside look on their own work in a completely new context.

As in the initial Berlin incarnation of the project, the authors will be responding to the ambience of the U10 exhibition space, creating an immersive visual experience of sorts. As a feedback of the communal experience on the open, neutral and inspiring art milieu of Berlin, the return of the authors to their "home turf" will offer a new, different and unexpected Glory Hole incarnation.

Curated by Relja Bobić
Graphic design by Slang International
and Stefan Unković
Co-production with Dis-patch Collective -
www.dis-patch.org
Photo by Saša Arsić
Support by Superdot

NINA IVANOVIĆ

ELEMENTI STVARNOSTI THE ELEMENTS OF REALITY

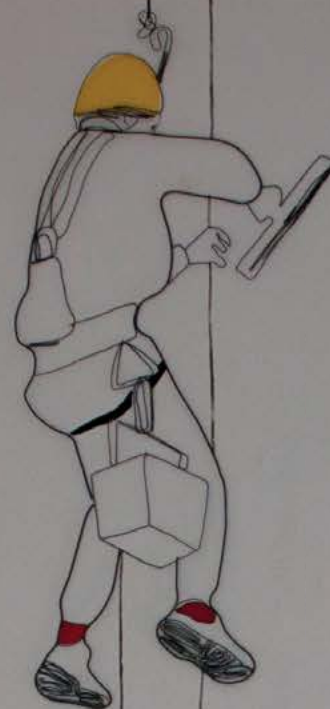


Nina Ivanović
(1986, Beograd)

Diplomirala na Fakultetu likovnih umetnosti u Beogradu, odsek slikarstvo, 2010. godine. Od 2006. ima redovnu izlagačku aktivnost kroz internacionalne radionice, izložbe i radove u javnom prostoru. Tokom 2007- 2010. bila je deo nKA / iCA (Nezavisna Kulturna Asocijacija), a od maja 2012. deo je U10 tima. Trenutno živi i radi u Beogradu.

Samostalne izložbe

2012. Elementi stvarnosti, Umetnički prostor U10, Beograd
2012. Novi čovek Singidunuma, kustos Ivan Stanić, Veliki barutni magacin na Kalemegdanu, Beograd

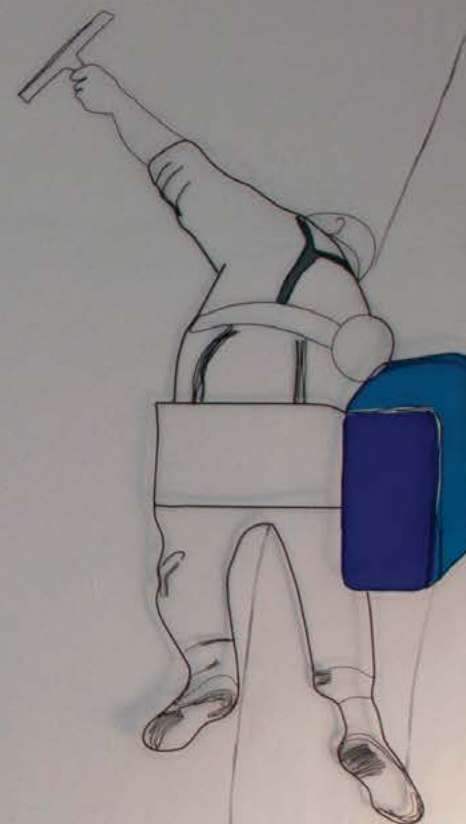


Nina Ivanović
(1986, Belgrade)

Graduated from the Faculty of Fine Arts in Belgrade, department of Painting, in 2010. She regularly exhibits her work through international workshops, exhibitions and in public space since 2006. From 2007 – 2010, she was a part of nKA/iCA, Independent Cultural Association, and from May 2012 is a part of the U10 team. She currently lives and works in Belgrade.

Solo exhibitions

2012. The Elements of Reality, U10 Art Space, Belgrade
2012. Novi čovek Singidunuma, Great Gunpowder Storage, curator Ivan Stanić, Belgrade Fortress, Belgrade



Brisači prozora / Window cleaners
2012.
Instalacija / Installation
(photo by Ivan Iliev)

www.tinyurl.com/ninaivanovic





◀ *Baka, unuk i Miki Maus /
Grandmother, grandson and
Mickey Mouse*
2012.
Žičani crtež / Wire drawing
100 x 300 cm

◀ *Balerine u fontani /
Ballerinas in fountain*
2012.
Žičani crtež / Wire drawing
180 x 200 cm

◀ *Brisači prozora (detalj) /
Window cleaners (detail)*
2012.
Instalacija / Installation

▶ *Izlaz / Exit*
2012.
Fotografija / Photography
50 x 70cm

Asocijacije koje određeno mesto, situacija ili predmet probude u nama su nešto što smatram za veoma suptilno, karakteristično ali pre svega subjektivno. Prijatna toplota vazduha, vlažni asfalt na pijaci, zaslepljujući odsjaj sunca na kosi japanca, simetrija, geometrija, brzina, slučajnost i repeticija – samo su neki od elemenata stvarnosti od kojih nastaju moje beleške ukradenih trenutaka koje lovim fotoaparatom.

U početku sam svoju fascinaciju određenim situacijama, koje se uglavnom vezuju za urbanu sredinu, predstavljala crtežima. Crtežima nastalim u brzini, krišom, crtani flomasterom i rapidografom. Iz čistih linearnih prikaza nastao je crtež u žici, "izdigao" se i osamostalio u prostoru koristeći nebo ili zid kao pozadinu, dok je beleženje flomasterom polako prešlo u beleženje fotoaparatom.

Ovi radovi nose delove vremena i mesta koje sam imala prilike da osetim.

The associations which a particular place, situation or object evoke in us are something that I regard as being very subtle, characteristic but above all, subjective. The comfortable warm air, moist asphalt on the market, the blinding reflection on the hair of a Japanese person, symmetry, geometry, speed, coincidence and repetition – these are just a few elements of reality from which my notes of stolen moments come into being, pursued with my camera.

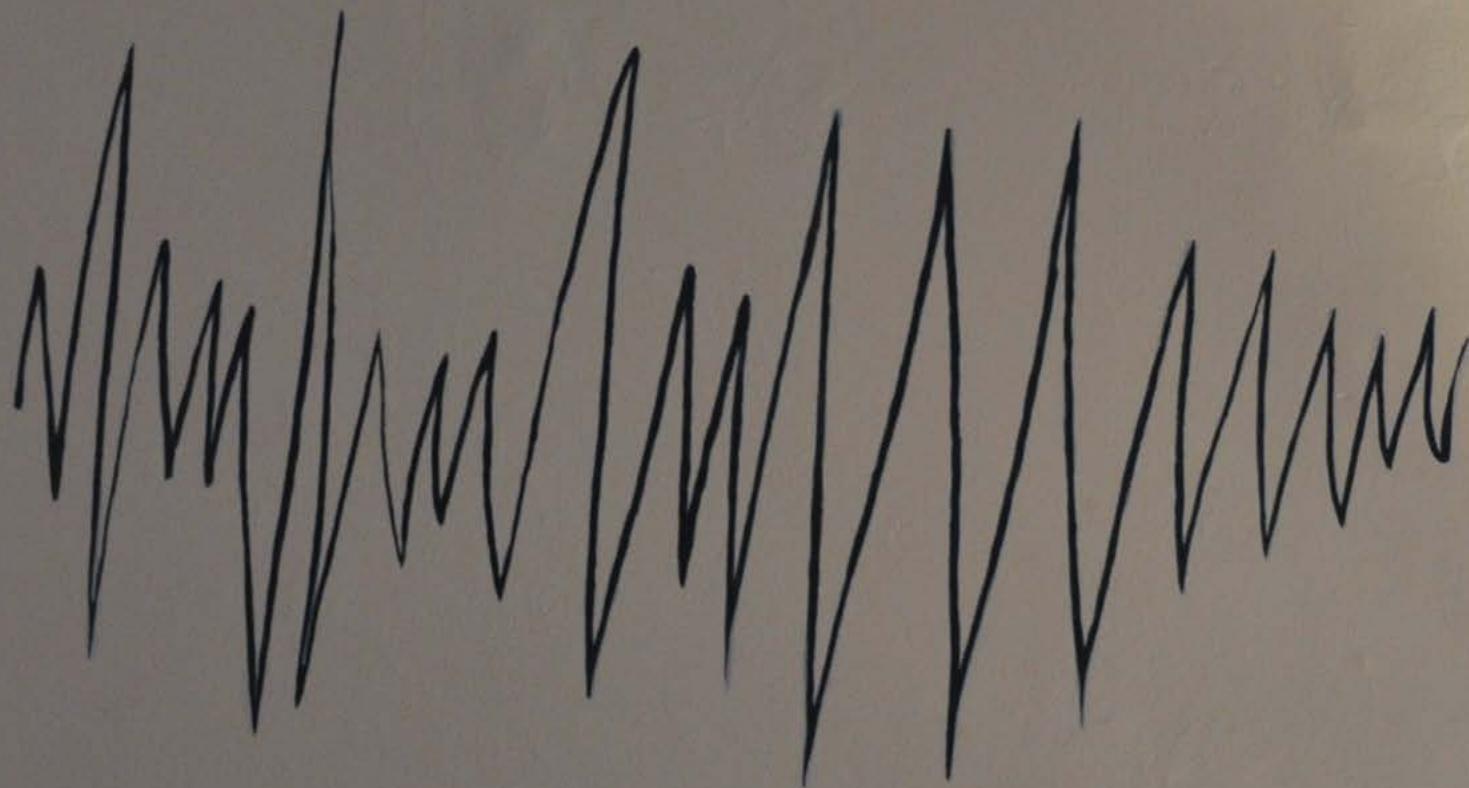
At the very beginning, I portrayed the fascination with particular situations which were mostly connected to the urban surrounding, with drawings. These drawings were made hastily, using felt-tip and rapidograph pens. What then emerged out of these pure linear depictions, were drawings in wire, "arising" to stand independently in space having only the sky or wall as a background; where noting with felt-tip pens slowly became substituted with the camera.

These works carry fragments of times and places that I had a chance to feel.



IVA KUZMANOVIĆ

MAŠINA ZA DETEKTOVANJE SARKAZMA
SARCASM DETECTING MACHINE



MAŠINA
ZA DETEKTOVANJE
SARKAZMA
IVA KUZMANOVIĆ
13.12.-29.12.2012.

Iva Kuzmanović je rođena 1984. godine u Beogradu, gde je diplomirala na Fakultetu likovnih umetnosti, na odseku za slikarstvo, 2011. godine, u klasi prof. Čedomira Vasića. Posle dugogodišnje redovne izlagačke aktivnosti, mnogobrojnih grupnih izložbi, radionica, intervencija u javnom prostoru i autorskog rada u okviru različitih umetničkih manifestacija, izložbom Mašina za detektovanje sarkazma svoj rad zaokružuje i po prvi put ga predstavlja samostalno. Takođe je jedna od osnivača i članova tima U10.

Iva Kuzmanović was born in 1984 in Belgrade, where she graduated from the Faculty of Fine Arts, department of Painting in 2011 in the class of prof. Čedomir Vasić. After a long standing consistent exhibiting activity, a large number of group exhibitions, workshops, public space interventions and commissioned works in the scope of various artistic manifestations, she sums up her work with the exhibition Sarcasm detecting machine and for the first time presents her work in a solo show. One of the founders and the member of U10 team.



Boje intenzivno pastelne. Elementi crtanih filmova. Na jednom od zidova reinterpetirani Lihtenštajn. Iva Kuzmanović svesno koristi popularni izraz šezdesetih. Njen formalni pristup sličan je prethodnicima američkog pop-arta ali tematikom jasno reflektuje aktuelne društvene iluzije. Ovde protagonisti nisu imaginarne ličnosti iz stripa niti idoli savremenog spektakla. Subjektat nije ni marketiška prašina niti naša zavedenost istom. Centralno mesto zauzima marginalac, bezimena individua, nepripadnik, odmetnik, svako i niko: mi. Glas je dat beskućniku čiji svet egzistira isključivo unutar mikro ideologija, oslobođen imperativa savremenog života. Svoje ostvarenje postiže kroz skoro ritualno održavanje „mentalne higijene“. Ovakav oblik postojanja se konfrontira naizgled neophodnom i lažnom entuzijazmu, stereotipima velikih naracija i apsoluta koji dovode do opšteg kolapsa sistema: Mašina za detektovanje sarkazma je pred

Straightforward, vivid pastel colours. Elements of cartoons. Liechtenstein – reinterpreted – hanging on one of the walls. Iva Kuzmanović makes a conscious use of popular aesthetics of the 60's. Her systematic approach is reminiscent to precursors of American pop art, but thematically it clearly reflects current social illusions. The protagonists here are not imaginary characters from comics, nor the idols of contemporary spectacle. The subject here is not the dust created by advertisements, nor our dazedness by it. The focal figure is a marginal, nameless individual, opponent, outcast and an outlaw. Everybody and nobody at the same time. Us. The voice is given to a homeless person, whose world exists exclusively within micro-ideological boundaries, liberated from modern life imperatives. His self-accomplishment is achieved through an almost ritual maintenance of "mental hygiene". He is fulfilled. This form of existence is confronted by seemingly

eksplozijom. Zarobljene u momentu suspenzije, samo delić sekunde nas deli od opšte havarije i pepela. Ipak, ovaj trenutak iščekivanja konačnog kolapsa ostavlja mogućnost eventualnog izlaska. Da li ćemo ubrizgati dodatni entuzijazam u naš sistem, zvati ministra u pomoć ili pak iskoristiti bezazleni ventilacioni otvor na galerijskom zidu?

Kroz naizled razdragani i bezbrižan formalistički i koloristički pristup Iva Kuzmanović problematizuje oporu realnost društvenih apsurd. Akcenat i relevantnost daje individualnosti i upravo u mikro naracijama vidi mogućnost delovanja. Sveprisutni sarkazam je glavno sredstvo za trivijalizaciju problema i izdizanje od istog. Ova serija radova se ne miri sa konačnim apsurdom i nihilističkom koncepcijom sveta. Naprotiv. Ona priznaje problem i gleda ga otvorenih očiju. Spoznaja predstavlja osnovni preduslov za daljnje delovanje. Da li će ono biti konstruktivno ili destruktivno, od nas zavisi.

Tekst: Nataša Vasiljević

◀ *I'd rather sink than call Bradic for help*
2011.
Ulje na platnu / Oil on canvas
150 x 150cm

▼ *Istočna 62. i Treća / East 62nd and 3rd*
2010.
Kombinovana tehnika / Mixed media
70 x 210cm

unnecessary and false enthusiasm, grand narratives' stereotypes, and absolutes that lead to a complete disruption of the system: The sarcasm detecting machine is anticipating the explosion. Dumbfounded in this moment of suspension, only a trifle of a second is keeping us away from complete destruction and ashes. This moment of apprehension of complete collapse still allows the possibility of an exit. Are we going to inject an additional dose of enthusiasm to our system? Are we going to ask the Minister for help or escape through the harmless ventilation draft in the gallery wall?

Iva Kuzmanovic uses what at first sight seems like a gleeful and carefree formal and coloristic approach, to problematize the bitter reality of social absurdity. She accentuates individuality and gives it its relevance. Action is achieved through micro narratives. Omnipresent sarcasm is the main tool for the trivialization of the problem and overcoming it. This series of works is not reconciled with the final absurdity and the nihilistic conception of the world. On the contrary, it acknowledges the problem and stares at it eyes wide open. Comprehension itself is a fundamental precondition for further action, and whether it is going to be constructive or destructive, that depends on us.

Text by Nataša Vasiljević



LIDIJA DELIĆ

INTO THE WAVE

Rođena 1986. godine u Nikšiću. Diplomirala na slikarskom odseku Fakulteta likovnih umetnosti u Beogradu 2010. Trenutno je na završnoj godini Interdisciplinarnih umetničkih doktorskih studija. Od 2007. do 2010. godine je bila član organizacije "NKA-ICA", "nezavisna kulturna asocijacija" čija je organizatorica, kustoskinja i istoričarka umetnosti Biljana Tomić. Od 2006. je bila deo grupe REAL PRESENCE, internacionalne umetničke radionice. Od 2012. je deo grupe okupljene oko umetničkog prostora U10. Jedan od pet dobitnika Henkel nagrade za Srbiju (2008). Dobitnica nagrade za crtež aukcijske kuće iz Rima, Gioielli di Carta (2010).

Samostalne izložbe

2013. Into the Wave, Umetnički prostor U10, Beograd
2012. Into the great white open, Galerija Centar, Centar savremene umjetnosti Crne Gore, Podgorica
2010. Stvaranje novih poetika, Srećna galerija SKC, Beograd
2007. Novi crtež, Galerija fakulteta likovnih umetnosti, Novi Sad

Born in Montenegro, in 1986. Graduated from School of Design, in Belgrade, Department of Textile Design, in 2005. Graduated at the Faculty of Fine Arts in Belgrade, Department of Painting, in 2010. Currently she is at the PhD studies, Multimedia Art Department at University of arts in Belgrade. From 2012. she is a collaborator at U10 art space in Belgrade, working on managing exhibitions and events. Since 2007, she has been part of the nKA/ICA organization (Independent Cultural Association). Lidija attended a series of summer workshops named REAL PRESENCE, one of the biggest international workshops in Serbia, from 2006 on. She won the Henkel Prize for Serbia in 2008. She was awarded a prize for drawing by Gioielli di Carta auction house from Rome.

Solo exhibitions

2013. Into the Wave, U10 Art Space, Belgrade
2012. Into the great white open, Gallery Center, Podgorica
2010. Making new poetics, Happy Gallery, SKC, Belgrade
2007. Exhibition of small scale, Faculty of Fine art, Novi Sad

www.lidijadelic.com

Installation view from Exhibition
Into the Wave
(Photo by Nemanja Knežević)



◀ *Into the Wave*
2013.
Crtež na papiru / Drawing on paper
40 x 135 cm

◀ *Into the Wave*
2013.
Ulje na platnu / Oil on canvas
130 x 100 cm

◀ *Into the Wave*
2013.
Ulje na platnu / Oil on canvas
130 x 100 cm

As happens sometimes, a moment settled and hovered and remained for much more than a moment. And sound stopped and movement stopped for much, much more than a moment.

John Steinbeck

Nova serija radova Lidije Delić nastavak je autorkinih intenzivnih istraživanja prirode i potencijala medija u okviru kojih deluje (slike, crteža, fotografije) i tema kojima se bavi, a koje, najšire, vezuje za pitanja složenog opažajnog i emocionalnog doživljaja odnosa prostor - vreme. Zanimanje za ovu problematiku umetnica na izvestan način započinje u grupi radova sa studija, više fokusiranih na formu i eksperimente u domenu likovne kompozicije, dok u prvim većim ciklusima crteža i slika „Surface“, „Sofas“ i „Ambience“, jasnije i konzistentnije razvija određena konceptualna i proceduralna rešenja i postupke koji će postati konstantne u njenom daljem stvaralaštvu. Jedan od najvažnijih je postupak redukcije, koji Lidija elaborira kako kroz sam likovni izraz, tako i u kontekstu mogućnosti da ponese i prenese poetske i simboličke konotacije jednog dela i otvori ga za dalje interpretacije. Taj proces se u motivskom prostoru reflektuje u autorkinom pažljivom posmatranju svakodnevnog, pojavnog i predmetnog okruženja, otkrivanju posebnosti njegovog postojanja u detaljima, malim, neprimetnim segmentima i jednostavnosti. Prizori koje pronalazi i beleži, za umetnicu se zapravo otvaraju u njihovoj neočekivanoj snazi žarišnih tačaka događaja, vremenskih i emotivnih tokova. Fragmenti pustih enterijera, sekvence eksterijerskih situacija, urbanih celina, plaža, kupališta, pučine postaju kondenzovani trag sveta u događanju. Dokumentovani najpre na fotografiji i potom preneti na platno, ovi vizuelni sadržaji su u atorkinom karakterističnom likovno - poetskom postupku, dekonstruisani, razlagani i analizirani u repetitiji, brisani do beline i nemosti. Čak i kad zadržava neke manifestacije realnog tu su pre svega kako bi naglasila njihovu fragilnost i nestabilnost, dimenziju u kojoj postoje u spletu emocija, misli i naslućivanja. U radovima Lidije Delić slika sveta treperi u svetlosti, praznini, tiha je i meditativna uprizorena kako bismo se prepustili njenom trajanju i jedinstvenosti, baš kao što i umetnica čini.

Tekst: Miroslav Karić

As happens sometimes, a moment settled and hovered and remained for much more than a moment. And sound stopped and movement stopped for much, much more than a moment.

John Steinbeck

The new series of works by Lidija Delić represent a continued intensive research of the nature and potential of media used (painting, drawing and photography) as well as the themes tackled generally related to the complex perceptual and emotional experience of the time-space relation. The artist's initial interest in this subject was expressed through a series of works during her undergraduate years, focused on form and experiments regarding composition. Furthermore, in her first larger series of drawings and painting („Surface“, „Sofas“ and „Ambience“), she more clearly and consistently develops certain conceptual and procedural methods and solutions which will become constants in her subsequent artistic practice. One of the most important is the method of reduction, which the artist elaborates through a fine art aspect as well as within the context of the possibility to convey and transmit poetic and symbolic connotations of a piece and open it for further interpretations alike. That process is in the sense of the artist's motive reflected through the careful observation of the every-day, phenomenal and figural surrounding, and discovering the particularities of its existence in details, minute, obscure segments and simplicity. The discovered and subsequently noted scenes open up to the artist in their unexpected strength and crucial event points, temporal and emotional courses. Fragments of deserted interiors, sequences of outdoor situations, urban spaces, beaches, swimming areas and horizons become a condensed mark of the world in the course of its enactment. Firstly photographed and then transferred to a canvas, the visual content and sensations are found in the artist's characteristic figurative-poetic approach - dissolved, deconstructed and analysed in a repetitive fashion, and finally cleared to a brilliant, mute whiteness. Even when they retain some manifestations of the real, they do so primarily to emphasise fragility and instability, the dimension in which they continue to exist – a concoction of emotions, thoughts and anticipations. In the works of Lidija Delić, the image of the world glimmers in light, emptiness and suggestiveness; it is quiet and meditative, envisioned so that we could surrender to its persistence and exclusiveness, just like the artist does.

Text by Miroslav Karić

U10

U intervjuu u katalogu prve kolektivne izložbe grupe umetnika 10+1 (Lidije Delić, Nikole Grozdanovića, Nine Ivanović, Isidore Krstić, Save Kneževića, Ive Kuzmanović, Ivana Markovića, Branka Milanovića, Nemanje Nikolića, Petra Sibinovića i Marije Šević), organizovane u novom umetničkim prostoru U10 i otvorene početkom maja 2012. godine, Nemanja Nikolić, inicijator ove lokacije, sjajno je formulisao okvirni koncept i perspektivu funkcionisanja: „Za početak, biće predstavljeni umetnici koji će svojim radom graditi identitet prostora U10, bar u bližoj budućnosti. Cilj je da se lokalnoj ali i široj, regionalnoj i internacionalnoj sceni ukaže na važnu i reprezentativnu mladu umetničku produkciju u Srbiji. Nisam siguran koliko umetnost ima moć da stvari menja na nekom opštijem nivou. Ukoliko budemo ovim projektom uspeli da nešto u kulturnoj ponudi grada ili u vezi sa mladim umetnicima promenimo ili podignemo na viši nivo, to će biti odlično. Čak i ako se stvari ne promene, mislim da je veoma bitno da smo odlučili da se uhvatimo u koštac sa ovim problemom i uradimo nešto zanimljivo i drugačije“.

Godinu dana posle - U10 je postao nezaobilazno mesto okupljanja mladih umetnika i šire scene stvaralaca i publike. Svakako je strateški zanimljivo i važno da ova lokacija nema karakteristike zvaničnih, nezavisnih ili privatnih galerijskih prostora. Radi se o autonomnoj i angažovanoj grupi umetnika koja se bavi svojom umetnošću, kao i produkcijama slično orijentisanih grupacija ili pojedinaca iz Beograda, šire regije i inostranstva. U pitanju su nastojanja i konkretni zadaci da se programski uspostavlja stalan dijalog i relacije razmene, kao model njihovih multi-aktivnosti od autorskog umetničkog plasmata do kustoske, menadžerske i promotorske prakse. Kroz čin samo-organizovanosti oni ne plediraju ni za jednim posebnim statusom, već više svoje aktivnosti prihvataju kao proces upoznavanja različitih formi delatnosti u profilaciji autorskih pozicija.

Posmatran sa strane, prostor U10 deluje kompaktno, zračeci duhom otvorenosti i razumevanja neophodnosti vremena, da se neformalno i profesionalno daju šanse šireg afirmisanja različitih kategorija ideja i narativa aktuelne produkcije. Najčešće sami iznose svoje stejtemente o radu ili u saradnji sa prijateljima iz oblasti

U10

In the interview found in the catalogue following the first exhibition titled 10+1 (with the works of Lidija Delić, Nikola Grozdanović, Nina Ivanović, Isidora Krstić, Sava Knežević, Iva Kuzmanović, Ivan Marković, Branko Milanović, Nemanja Nikolić, Petar Sibinović and Marija Šević) with which new art space U10 was opened at the beginning of May 2012, Nemanja Nikolić, the initiator of this venue brilliantly formulated its underlying concept and context of functioning. „In the beginning, we will present the artists that will be, with their engagement, building up the identity of art space U10, at least in the near future. The goal is to draw the local, regional and international attention to the important and representative young artistic production in Serbia. I am not sure about the amount of power art has in changing things on a more general level. If with this project we succeed at raising the level of cultural assortment in the city regarding young artists, that would be great. Even if things don't change, I think it's immensely important that we've decided to tackle this problem and do something different and interesting at the same time“.

A year later – U10 has become an obligatory point of gathering for young artists, a wider scene of artists and the general public. It is certainly interesting from a strategic point of view that this venue does not have the characteristics of official, independent or private galleries. What is at stake is an autonomous and engaged group of artists that actively produces their own work, works on productions of similarly oriented groups or individuals from Belgrade as well as the wider region or from abroad. In this way, attempts are being made and clear goals being set to systematically establish a permanent dialogue and point of exchange, as a model of their multi-activity from professional artistic development to curatorial, management-in-the-arts and promotional practice. Through the means of self-organising, they don't strive for any particular status, but accept their roles as a process of getting to know different types of functions through the profiles of author-based positions.

From an observer's point of view, U10 seems compact, with an air of openness and acknowledgement of today's necessities – to informally and professionally offer a chance of more widely recognising different

kritike. Stepeni nivoa značenja njihovih interesovanja, pristupa i formulacija opsega umetničke produkcije kreću se u sferi ličnih elaboriranja samog procesa nastajanja motiva, personalnog govora i percepcije slika, crteža, kolaža, fotografija, instalacija, videa, skulpture... Svi zajedno predstavljaju veoma talentovanu i senzibilnu grupu umetnika sa približnim shvatanjima, imaginacijom i tematikama iz realnog i intimnog života, urbanog žargona i ikoničnosti okruženja.

Prateći članove grupe i pojedine autore, koje manje ili više poznajem već duži niz godina, smatram ovu formu angažovanosti u okviru umetničkog prostora U10 veoma značajnom u njihovom profesionalnom radu. Tu poziciju vidim kao bitan korak prekoračenja iz perioda studentske prakse u status mladog umetnika. Njihove izložbe održane tokom ovog jednogodišnjeg perioda pokazale su onu dragocenu mladalačku zrelost koja simbolično obeležava puteve umetničkog kretanja dalje.

Biljana Tomić

Biljana Tomić, istoričarka umetnosti, kustoskinja i likovna kritičarka, bavila se umetničkom praksom i promocijom mladih umetnika od kasnih 60-tih godina. Kao saradnica i urednica Galerije Studentskog kulturnog centra od 1971 – 1999 / 2000 – 2002, radila je na mnogim umetničkim programima u zemlji i inostranstvu. Osnivanjem agencije nKA organizovala je sa Dobrilom Denegri veliki međunarodni workshop mladih umetnika i studenata sa umetničkih akademija 2001 – 2010. Od 2007 organizovala je u saradnji sa studentima brojne umetničke radionice i izložbe u okviru programa Magacina u Kraljevića Marka – DOB u Beogradu.

categories of ideas and the narrative of contemporary artistic production. They most often publish statements about their artistic practice themselves or in collaboration with friends from the art critic practice. The levels of importance of their interest, approach and areas of working and artistic production range in the sphere of a personal elaboration of the very process of the origin of motives, the articulation and perception of paintings, drawings, collages, photographs, installations, videos, sculptures... They all represent a very talented and receptive group of artists with a similar understanding and imagination, dealing with themes concerning "real" and intimate life, urban jargon and the iconicity of the surrounding.

Following the members of this group along with individual authors, to whom I am more or less acquainted to a number of years, I consider this form of engagement in the scope of art space U10 extremely significant in their professional outreach. I see this position as a key step to coming out of student-based practice to the status of a young artist. The exhibitions they made and hosted throughout this one-year period have shown that precious young maturity which symbolically marks the pathway to artistic advancement.

Biljana Tomić

Biljana Tomić, art historian, curator and art critic. She worked with the art practice and promotion of young artists in the late sixties. As a collaborator and editor of the Student Cultural Center Gallery from 1971 – 1999 and from 2000 – 2002, she was involved in a number of artistic projects in the country and abroad. As a founder of the nKA organisation, together with Dobrila Denegri she organised a large international workshop for young artists and art students from 2001 – 2010. From 2007 she worked with students to organise a number of artistic workshops and exhibitions in the scope of the program of Magacin in Kraljevića Marka – DOB in Belgrade.

Bez Naziva*

Simona Ognjanović, Miloš Zec, Sima Kokotović

Među mnogim paradoksima koji definišu beogradsku scenu vizuelnih umetnosti moglo bi se reći da najupadljiviji leži u sledećem: umetnička produkcija, mada u celosti određena brojnim poteškoćama, pre svih finansijskim a potom i nekim temeljnim sistemskim disfunkcionalnostima, uprkos svemu i dalje opstaje i živi. Sudeći po broju izložbenih postavki u najznačajnijim privatnim, nezavisnim ili oficijelnim gradskim galerijskim prostorima, ali i po broju svršenih studenata umetničkih akademija, aktivnosti na beogradskoj sceni ipak ne manjka. Međutim, očigledno je da se umetnički život odvija u jednom ne sasvim neproblematičnom okviru.

Naime, od gotovo svih aktera scene mogu se često čuti slični iskazi koji se mahom odnose na već pomenutu finansijsku oskudicu u kojoj se realizuje galerijski život kao i na preovlađujuću društvenu nezainteresovanost za izlagačku delatnost. Vrlo se često susrećemo sa tvrdnjom da u Srbiji ne postoji umetnički sistem. U relativno sličnom tonu pojedini teoretičari su pokušavali da artikulišu dominante koje su markirale srpski umetnički prostor tokom devedesetih godina, ističući da zapravo o njemu ne možemo ni govoriti kao o sceni, budući da je za njeno konstituisanje potreban upravo umetnički sistem (razvijena mreža institucija za reprezentaciju i kritičku valorizaciju umetnosti) koji je u tom periodu u celosti izostajao. Danas, kada se ponovo govori o nepostojanju umetničkog sistema vrlo često ostaje nejasno da li svi pod tom sintagmom podrazumevaju isto. Najčešće se naglašava nedostatak razvijenih, organizovanih i umreženih, kako se shvata, nosećih sistemskih institucija. Sveprisutan je i kolektivni lament nad izostankom strateškog promišljanja kulturne politike, i isticanje nepostojanja umetničkog tržišta i jakih privatnih galerija. U razgovoru sa velikim brojem aktera na sceni pitanje smisla daljeg bavljenja umetnošću u Srbiji figurira kao dominantno, budući da ne postoji publika (izložbe posećuju rodbina i prijatelji umetnika, i uža stručna javnost), zatim javno mnjenje koje se interesuje za lokalnu scenu, kao ni likovna kritika i sama kritička misao. Naravno, sve je ispraćeno neizostavnim narativom o nefunkcionisanju nosećih muzejskih prostora. Zbog svega navedenog, kao mogući izlaz neretko se pominje odlazak u "razvijene" evropske centre umetnosti i kulture.

Ipak, vrlo retko će se čuti da se institucionalni okvir

Untitled*

Simona Ognjanović, Miloš Zec, Sima Kokotović

There are many paradoxes that define the visual art scene of Belgrade. One could say that the most striking one is the following: Although artistic production is defined by many disadvantages, firstly financial, but also several deep-rooted system dysfunctions; it nevertheless doesn't cease to exist. Judging by the number of exhibitions taking place in some of the most important private, independent and official gallery spaces of the city, and by the number of students graduated from art schools, there is no lack of artistic activity in the Belgrade scene. However, it is apparent that artistic life also doesn't persist in such an unambiguous framework.

Similar statements can often be heard from nearly all participants of the artistic community. They are mostly connected to the financial deprivation in which gallery life strives and the characteristic social ignorance for the exhibiting practice. We are actually very often confronted with the statement that an art system is literally inexistent in Serbia. Certain art theoreticians have attempted to explain and articulate dominant tendencies that have marked Serbian art throughout the nineties, stressing that the Serbian scene can't be even treated as one, having in mind that an art system is necessary for its establishment (a broad network of institutions for critical valorisation and representation of art) which was completely lacking. Nowadays when this question is raised again, it is often not clear whether the syntax in question is perceived the same. Most stressed is the lack of developed, organised and networked institutions of the system. Furthermore, the collective lament for the absence of strategically thought-out cultural policies has accustomed itself as well as accentuating the absence of an art market and powerful private galleries. In conversation with a large number of actors in the scene, the question of the sense of further artistic engagement remains dominant, as a result of the absence of an audience (exhibitions are largely visited by relatives and friends of the artist, and a small professional crowd), public opinion with an interest in the local scene and finally art criticism and the critical thought itself. Everything is, of course, followed by the inevitable narrative of the non-functional leading museums. As a consequence, the way out is often seen through the departure to "developed" European centres of art and culture.

umetničkog delovanja drastično promenio tokom poslednjih decenija i da država više nema ni interes ni ekonomsku moć da ulaže znatnija sredstva u kulturu/ umetnost, te da se shodno tome treba reorganizovati iznutra i možda redefinisati koncept, status i funkciju umetnosti u društvu i javnom i političkom životu. Čini se kao da se i dalje očekuje ili makar samo priželjkuje moćni sistem zasnovan na izdašnim donacijama i budžetima a koji bi predstavljao potporu umetnicima i umetničkom sistemu u celini. Takođe, nekritičkim isticanjem internacionalnog (evropskog) okvira koji se prepoznaje kao priželjkivani regulisani prostor za profesionalni rad, vrši se zapravo svojevrsna provincijalizacija scene iznutra i izostaje svako ozbiljnije ispitivanje izuzetno problematičnog odnosa između centra i periferije u hegemonističkom svetu zapadne umetnosti. Ono što možda najviše izostaje, a na tome se verovatno i temelji jedan od najprisutnijih paradoksa naznačen na početku teksta, jeste da umetničko delovanje, odnosno same umetničke prakse (uz naravno pojedine izuzetke) ne reflektuju zatečeno stanje već, ignorišući okvir u kojem nastaju, neposredno reprodukuju, kako akteri scene i sami ističu, jedan disfunkcionalni, u široj javnosti nedovoljno vidljiv i neefikasni (ne)sistem. Kao mogući modalitet otpora, reagovanja i makar kao pokušaj promene okvira i strategije delovanja, na beogradskoj sceni poslednjih godina pojavljuju se različiti oblici svojevrsnog samoorganizovanja. Jedan od njih predstavlja i projekat grupe umetnika organizovanih oko umetničkog prostora U10.

Ovaj prostor je počeo sa radom 2012. i trenutno ulazi u drugu godinu svojih redovnih aktivnosti. Umetnici okupljeni oko U10, u svojoj inicijalnoj, formativnoj fazi, prepoznali su se i udružili pre svega po generacijskoj liniji, ali i kao grupa koja je želela da odmah po završetku osnovnih studija postane vidljiva i prisutna na sceni. Ne pronalazeći adekvatan način afirmacije svojih umetničkih koncepata i ideja, odlučili su da se izbore za sopstveni, autonomni prostor odstupajući tako od ustaljenih načina promocije savremene umetničke produkcije. U pitanju je nezavisno umetničko udruženje organizovano oko zajedničkog prostora koje ne funkcioniše na principima ekspoloatacije i logike kulturne industrije. Svojim angažmanom omogućava socijalizaciju tek formiranih profesionalaca, odnosno njihovo aktivno uključivanje u umetničku produkciju obezbeđujući im prostor za izlaganje, javna vođenja i razgovore i pružajući im kustosku i produkcijsku pomoć. U fokusu izlagačkog programa, ali i u

In spite of this, one will rarely hear that the institutional framework of artistic engagement has immensely changed throughout the last decades and that the state no longer has the interest or economic power to invest significant amounts of resources into culture or art. This leads to the necessity to reorganise from within and maybe redefine the concept, status and function of art in society and public, political life. It appears that a powerful system with large donations and budgets is still expected or even anticipated, which would provide support to artists and the art system as a whole. Uncritically emphasising the international (European) framework which is recognized as an attractive regulated "space" for professional engagement, actually "provincializes" the scene from the inside and each consecutive attempt to seriously question the deeply problematic relationship of the centre and periphery is upfront suffocated in the light of authoritative western art. What is perhaps lacking the most, on which one of the most present paradoxes is grounded from the beginning of the text, is that artistic engagement and practice (with a few exceptions) do not reflect the present state, but ignore the context and directly reproduce the maladjusted, in the wider public still invisible and inefficient (non) system. As a possible modality of resistance, reaction and attempt to rearrange the framework and strategies of practice in the Belgrade scene of the last years, a number of different forms of self-organisation appear. One of them is the project of a group of artists formed around art space U10.

This space was founded in 2012 and is currently in its second year of art related activity. These artists have in their initial, formative phase identified themselves at a generational level that also wanted to become visible and present on the scene immediately after finishing their studies. Without being able to find an adequate mode of affirmation of their concepts and ideas, they decided to fight for their own, autonomous space, standing out from already established modes of promoting contemporary artistic production. At stake is an independent artistic organisation which doesn't function on the principles of the exploitations and logics of the cultural industry. Its concept includes the "socialization" of recently formed professionals and actively involving them in artistic production by supplying an exhibition space, a guiding or talk open to the public, and offering them curatorial and production assistance. The core of the program and organisation is comprised from artists that are "new

ulozi organizatora i selektora su umetnici za koje možemo reći da su "novi u polju" (M.Ćirić). Svojim pristupom pomažu formiranje jednog drugačijeg modela konstruktivnog delovanja, sa potencijalom da uključe, animiraju, motivišu, okupe i usmere kolege na suočavanje i rešavanje određenih problema scene. Njihov model, osoben po neformalnom pristupu u radu, krajnje jednostavnom, fleksibilnom i ličnom, lišenog krutosti i birokratije, menja uobičajenu sliku o izlagačkim institucijama.

Na taj način, aktivnost grupe U10 mogla bi da se nadalje formuliše kao generisanje jednog specifičnog prostora čije koordinate izlaze van ravni ocrtane vektorima dominantnih izlagačkih praksi beogradske scene, postepeno utvrđujući platformu za kritičko promišljanje uslovljenosti koje definišu disfunkcionalnost ovdašnjeg (ne)sistema. Na samoj grupi je da pokuša da nešto jasnije profiliše svoj program i izlagačku politiku, kako bi i na taj način artikulisali i utvrdili svoj umetnički stav.

* Tekst predstavlja deo tekućeg kustoskog projekta koji sa U10 vodi autorski tim Simona Ognjanović, Miloš Zec, Sima Kokotović i Rade Pantić.

in the field" (M. Ćirić). Their approach accomodates the formation of an alternative model of constructive engagement, with a potential to include, animate, motivate, bring together and guide their colleagues to confront and deal with particular matters concerning the scene. Their model, characteristic by an informal approach, changes the image of common institutions through a general simplicity, flexibility and personality, voided of any conventionality or bureaucracy.

The activity of the U10 group could in this way further be formulated as a process of generating a specific place whose coordinates step out of the surface outlined by the vectors of dominating exhibiting practices of the Belgrade scene; thus gradually establishing a platform for critical thought that deals with the conditions that define the impaired (non)system. It's up to the group to attempt to somewhat clarify and define their program and exhibiting policy in order to delineate and articulate their standpoint.

*The text represents a segment of the on-going curatorial project with U10 conducted by a team of authors: Simona Ognjanović, Miloš Zec, Sima Kokotović and Rade Pantić.

Autori

Nakon završenih dugogodišnjih studija istorije umetnosti odlučili da se posvete ispitivanju fenomena umetnosti u kontekstu društvenih relacija koje definišu njihovu stvarnost. Nameravaju to i dalje da čine.

Authors

After years of studying the art history they decided to start investigating the concept of art in the context of social relations that define their material reality. They still strive to pursue this investigation.

Umetnički prostor U10 / Progresivna inicijativa

Umetnički prostor U10, pokrenut od strane umetnika najmlađe generacije, značajan je doprinos razuđenoj i destabilisanoj umetničkoj sceni u Beogradu na početku druge decenije XXI veka. Trend samoorganizovanja umetnika javlja se u uslovima u kojima dugi niz godina nedostaje sistemskih instrumenata za negovanje, razvoj i unapređenje umetničke produkcije u Srbiji. Pod ovim instrumentima podrazumevam raznovrsnost izlagačkih prostora, muzejsku delatnost, fondove za produkciju, kritiku i izdavaštvo, kustoske projekte, mobilnost umetnika, podršku participaciji na međunarodnim događajima i manifestacijama, razmenu iskustava i znanja i kontinuirani razvoj i unapređenje edukativnih programa na postojećim umetničkim akademijama. Bez navedenih mehanizama scena postaje ambijent letargične praznine u okviru koga jedini impulsi života dolaze od strane nezavisnih inicijativa, samoorganizovanih grupa i pojedinaca.

U Srbiji postoji nekoliko umetničkih grupa koje nisu povezane određenim formalnim ili teorijskim pitanjima već potrebom za kreiranjem alternativnog sistema za delovanje, kao što su, na primer, grupe DEZ ORG ili Treći Beograd. Rad u okviru Umetničkog prostora U10, kao jedna nova inicijativa samoorganizovanih umetnika, prepoznaje se upravo u tom ključu, ne kao potreba za razvijanjem određene poetike izražavanja, određenog teorijskog okvira delovanja, razvijanja određenog formalnog jezika, već upravo kao potreba za pokretanjem novog sistema za delovanje, izlaganje, prikazivanje i povezivanje umetnika. Trenutno se taj sistem realizuje u formi umetničkog programa novog galerijskog prostora u centru Beograda ali po rečima jednog od inicijatora, Nemanje Nikolića, on nije definisan kao klasični izlagački prostor, tj. ne zavisi od lokacije, već je po strukturi mobilan i predstavlja jednostavnu potrebu grupe umetnika da sebi obezbede prostor za izlaganje.

Ovakav stav ogleda se i u programskoj delatnosti galerije koju vode sami umetnici. Tokom 2012. i 2013. godine u ovom umetničkom prostoru realizovana je serija samostalnih i grupnih izložbi ali i napravljena saradnja sa nekoliko sličnih inicijativa i projekata (kao što je, na primer, projekat „Kustosiranje“). Umetnici koji su do sada izlagali su uglavnom nedavno završili studije na Fakultetu likovnih umetnosti u Beogradu ili

Art Space U10 / A progressive initiative

Initiated by a number of artists of the youngest generation, Art Space U10 represents a significant contribution to the diminished and destabilized art scene in Belgrade, at the beginning of the 21st century. The trend of self-organized artists appears in a condition of a year after year absence of system apparatuses for nurturing, developing and sustaining artistic production in Serbia. The term apparatus implies the diversity of spaces for exhibiting, museum activity, production funds, art critique and publishing, curatorial projects, artist mobility, support of participation at international events and manifestations, knowledge and experience exchange, and the continual development and advancement of educational programs at existing art academies. Without the mentioned mechanisms, the scene grows into an empty and lethargic environment, in which the only signs of life come from independent initiatives, self-organized groups and individuals.

A number of artistic groups exist in Serbia that rather than having a specific formal or theoretical background in common, such as Dez org or Treći Beograd, harbour the need to create an alternative system to act in. As a new initiative of self-organized artists, U10 is likewise identified as such – without necessarily the need to develop a particular artistic, poetic, theoretical framework or a certain formal discourse, but to in fact institute a new system of industry, exhibiting, presenting and connecting artists. This system is currently underway in the form of an artistic program taking place in a new gallery space in the centre of Belgrade, but in the words of Nemanja Nikolić, its initiator, it (the art space) is not defined as a classical gallery, which depends on the location, but is mobile in its core and represents the simple need of a group of artists to get access to an exhibiting space.

This attitude is further noted through the activities of the gallery lead by the artists themselves. Throughout 2012 and 2013, the gallery had carried out a series of solo and group exhibitions, and further established a cooperation with a few similar initiatives and projects (such as Kustosiranje). The largest part of artists shown until now has just graduated from the Faculty of Fine Arts in Belgrade or the Academy of Arts in Novi Sad and is for most of them, their first solo exhibition.

na Akademiji umetnosti u Novom Sadu i većini je ovo jedna od prvih samostalnih izložbi.

Ono što se već na prvi pogled primećuje jeste profesionalnost u prezentaciji radova što čini da U10 postaje značajan prostor gde zainteresovani mogu sagledati u punom formatu produkciju najmlađih umetnika koji tek započinju karijeru. U produkciji formalno prevlađuju slike, crteži, fotografija, instalacije i skulptura, što je na neki način i očekivano imajući u vidu da se radi o prvim profesionalnim iskustvima umetnika nakon završenih studija. Umetnička istraživanja se kreću u potpuno različitim tematskim poljima ali bi se u najširem mogućem smislu mogla identifikovati sa frazom kojom se u katalogu samostalne izložbe „SpaCe Opera“ Milice Kolarić definiše njen rad kao „stalna potraga za intimnim prostorom slobode“. Upravo se ta lična i intimna traganja prepoznaju kod većine umetnika, traganja koja, nezavisna od dominantnih razvojnih linija savremene umetničke produkcije, razvijaju sopstvene teme sopstvenim jezikom, kao nepretenciozni prostori slobode rasterećeni svih unapred postavljenih teorijskih, konceptualnih, institucionalnih ili tržišnih zahteva. Bez obzira na krajnji rezultat, u smislu izloženog umetničkog dela, taj i takav prostor slobode jeste i osnovni kvalitet inicijative U10.

Samo delovanje umetničkih prostora, koji aktivno izlažu radove najmlađih umetnika, može doprineti stvaranju atmosfere za razvoj sve kvalitetnijih produkcija, a kada se takvi prostori kreiraju na osnovama naprednih organizacionih modela, što je i najprogresivnija karakteristika inicijative U10, onda samo sa nestrpljenjem možemo očekivati pun razvoj nove generacije umetnika koja takve modele pokreće.

Milica Pekić

Milica Pekić, istoričarka umetnosti i kustos iz Beograda. Suosnivač KIOSK platforme za savremenu umetnost, a od 2002. do danas aktivno učestvuje u stvaranju, razvoju i kustoskim projektima platforme. Kao kustos kreira program Galerije12HUB od 2013. godine. Njeni radovi i eseji objavljeni su u brojnim časopisima, publikacijama i katalozima.

The professional approach to presenting the works is evident and immediately noticeable. This establishes U10 as a notable place where the interested public can view the production of the youngest of artists at the beginning of their careers, in full format. The production mainly consists of painting, drawing, photography, installation and sculpture, which in a certain sense can be counted upon, as these are the first experiences of the artists after completing studies. The themes of artistic research are diverse, but could be elaborated and further identified with the phrase found in the catalogue of exhibition “SpaCe Opera”, with which the work of Milica Kolarić is described as “a constant search for the intimate space of freedom”. The very personal and intimate quest that can be identified in most artists, independent of dominant lines of contemporary artistic production, who develop their own topics through their own language, as unpretentious spaces of freedom relieved of all beforehand postulated theoretical, conceptual, institutional and art market demands. Regardless of the final product displayed, such a “space of freedom” is in fact the core that makes up the quality of U10’s initiative.

Only the activities of art spaces that attentively exhibit the works of the youngest artists can contribute to an atmosphere where ever more quality production can develop. And when these spaces are set up based upon advanced organisational models, the most progressive trait of the U10 initiative, we can then only impatiently await the full expansion of a new generation of artists.

Milica Pekić

Milica Pekić, art historian and curator from Belgrade. Co founder of KIOSK platform for contemporary art, and since 2002 till present actively engaged in creating and developing curatorial and art projects. As a curator she runs art program of the Gallery12HUB in Belgrade since 2013. Her essays are published in numerous magazines, publications and catalogs.

KREACIJA KAO PROCES U STUPNJEVIMA

Imali smo sreću da smo bili u mogućnosti da stvorimo U10.

Rekacija na naš nastanak je bila neočekivano dobra i intenzivna, i na sreću još uvek traje.

Svi smo po svojim afinitetima ušli u ceo proces.

Uloge su se prirodno rasporedile, svako radi ono u čemu se dobro oseća.

Na glasanje!

Međutim, postepeno se stvari ubrzavaju, množe i postaje sve jasnije da je za dobro funkcionisanje potrebna određena vrsta stručnosti, jer projekti ne počivaju isključivo na entuzijazmu. Tada se suočavate sa osećajem bezizlaznosti, osećaj koji se direktno bazira na odsustvu scene, infrastrukture, novca i nemogućnosti da se posveti neophodno vreme za profesionalan rad. Suočavate se sa **dvostrukim licem entuzijazma**, onim najboljim i najgorim.

Ne radi se o odsustvu profesionalizma već o nemogućnostima za punim ostvarivanjem profesionalizma.

Svi smo jednaki.

Ja mislim da nismo svi isti.

Zato je ovo tako zanimljivo, jer u spektru ponuđenih projekata i onih koje mi sami pronalazimo dolazi do sukoba različitih senzibiliteta i očekivanja i stvara se jedna zanimljiva situacija koja formira težište: ono koje se prirodno određuje po senzibilitetu. Zato je naš program raznovrstan.

Menja se uloga umetnika i odgovornost je danas veća, posebno u sredini u kojoj živimo. Idilična slika stvaraoaca, koji sedi u ateljeu i bavi se isključivo svojim radom i povremeno izlaže, je lepa i primamljiva slika, ali za nas je to luksuz. **Umetnik mora da** izađe iz uštogljene i hermetički zatvorene situacije i **prihvati odgovorniju ulogu.**

Naša prva zamisao je da radimo sa kustosima koji bi organizovali izložbe. Radimo na tome da ohrabrimo teoretičare umetnosti da se uključe i da daju svoj doprinos, kako bi osvestili malo ovu scenu. Ne mislim samo doprinos našem prostoru, nego mnogo šire.

Mi stičemo iskustvo i menjamo formulacije. To ide sa vremenom i sa različitim situacijama kroz koje stičemo svest o tome šta su zapravo problemi a šta potrebe.

Najvažnija je komunikacija između umetnika i kustosa, odnosno dijalog onih koji u prostor U10 donose svoju umetnost i mišljenje.

Uglavnom saradujemo sa mladim umetnicima koji nisu formirani izlagači. Mi im nudimo svoje resurse i spremni smo da im pomognemo. Ipak, mi nismo u ulozi kustosa u užem smislu te prakse. Širok je dijapazon naše saradnje sa izlagačima: nekada imamo ulogu organizatora, a nekada ulogu kustosa, koji stupa u komunikaciju sa izlagačem, kako bi formulisao indentitet i kontekst svoje izložbe.

Umetnici koji izlažu u U10 su mladi i većina njih nije imala priliku da bude viđena i prepoznata od strane profesionalnih kustosa. Takođe, u Srbiji postoji jedan veliki i bitan fenomen, a to je nekomunikacija između mladih kustosa i umetnika. Shodno tome, naš cilj je da stvorimo prostor za budućnost, gde bi postojala takva saradnja.

Fokus je na mladim umetnicima?

Da, da. Isključivo. Ne prvenstveno nego isključivo na mladim umetnicima.

Odgovornosti u umetosti ima, i biće je sve više. Ipak, stiče se utisak da su mladi umetnici nepripremljeni na to. Društvena uloga umetnika je drugačija: odgovornija i veća. Umetnik bi trebalo da se posmatra kao intelektualac koji artikuliše svoj rad kroz različite medije, ne samo kroz svoj medij.

Ovo što radimo u U10 je vrlo karakteristično za **kontekst Srbije.**

To ne sme da se izostavi.

Kod nas stvari specifično funkcionišu i vrlo su nestrukturisane. Stoga je naš rad posledica ovog konteksta i strukture življenja.

Komunikacija kustosa i umetnika je skoro nepostojeća, a to je pitanje sistema. Trebalo bi da se ona ostvaruje i neguje kroz sistem obrazovanja. Kod nas se ta komunikacija dešava na veoma niskom nivou, skoro beznačajnom. Zato umetnici, iz želje da popune tu prazninu, preuzimaju na sebe dodatne uloge i tu se stvara **osećaj odgovornosti: individualni i društveni.**

Neki vrlo "ozbiljni" izlagački prostori umetniku u suštini nude jako malo: on dobija zidove a za ostalo se snalazi sam. Ako to prihvatimo kao normalu, dozvoljavamo da uplivamo u **opšte stanje letargije**.

Ja mislim da postoji samo jedna reč i to je jedino validno, a to je – **angažman**.

Apsolutno.

Mislim da ne postoji ništa drugo.

Aktivizam!

Aktivizam ili angažman?

Angažman!

Ne aktivizam, aktivizam je nešto drugo.

Jednostavno ne možeš više da čekaš da te šira javnost prepozna ili prihvati, bilo da je reč o publici ili o nečemu trećem. Moraš da ukažeš na sebe.

Decenijsko nepostojanje MSU ne osećamo kroz U10, već kao pripadnici društva koje je kulturološki propalo. Muzej savremene umetnosti ne treba da bude servis koji služi umetnicima, već društvu i kulturi. Naravno da nas umetnike to mnogo boli, ali problem je mnogo **širi**.

Mislim da smo premalo puta kontaktirali određene institucije, ali svaki put kada smo to uradili, izašli su nam u susret. Neki pojedinci su se istakli u tome i oni su jako važni za to što radimo. Mislim da se ljudi još uvek upoznaju sa našim prostorom.

Što se tiče „generacijskog vakuuma“, mislim da je to malo kompleksnije pitanje. To definitivno postoji, apsolutno da. Postoji jedan **manjak na mnogo nivoa**.

Sadržaj savremenih praksi ne dopire do prosečnog građanina. To što ti kažeš da postoji dvadeset godina vakuuma, znači dvadeset godina nešto ne postoji. Da bi nešto postojalo, mora da postoji praksa koja to dokumentuje. Ako imaš izložbu, sadržaj toga mora da bude objavljen. A ko to objavljuje?

u stupnjevima.

je proces

Svaka izložba

Ovde postoji jedna **moralna uslovljenost**. Kada kažem "moralna" ne mislim na etiku već na pitanje emocionalnih očekivanja i sigurnosti u odnosu prema svom radu. Ljudi su previše navikli da rade sa onim što je dostupno i jako teško izlaze iz tog okvira.

JEDAN OD BITNIH PROBLEMA JE ŠTO **LJUDI NEMAJU ODVAŽNOST**. A ODSUSTVO ODVAŽNOSTI JE POSLEDICA DUGOTRAJNE (MATERIJALNE) UTUČENOSTI. OBRAZOVNI SISTEM NE RAZVIJA TAKVE UMETNIKE. MI NISMO IMALI MOGUĆNOSTI DA RAZMIŠLJAMO O VELIKIM I DUGOROČNIM PROJEKTIMA.

Svako od nas je na prvom mestu umetnik pa tek onda član tima U10.

Ta funkcija se integrisala u našu svakodnevicu i drago nam je zbog toga. Ovo iskustvo nas je unapredilo na mnogo nivoa, međutim, sa žaljenjem shvatamo da bi sve brže napredovalo kada bismo ovom projektu mogli da posvetimo više vremena.

Težimo tome da što češće saradujemo sa umetnicima iz inostranstva, jer našoj sceni nedostaju saradnja i uspostavljanje dijaloga.

Neke ciljeve koje smo na samom početku imali smo i postigli. Međutim, **bavljenje umetnošću je ozbiljna stvar**, bez obzira da li si autor, kustos ili galerista. To je ozbiljna profesija koja traži veliki angažman, vreme, zalaganje, obrazovanje, proučavanje različitih modela i primenu istih. Treba joj pristupiti ozbiljno kako bi se razvijala. Mislim da se mi ovim bavimo više nego ozbiljno u odnosu na vreme kojim raspolažemo.

Očekujemo od umetnika da pokažu količinu entuzijazma jednaku onoj sa kojom mi ulazimo u svaki projekat jer oni, zajedno sa nama, čine ovaj prostor.

Sagovornici: Lidija Delić, Nina Ivanović, Isidora Krstić, Iva Kuzmanović, Marija Šević, Sava Knežević i Nemanja Nikolić

Autor: Nataša Vasiljević

NATAŠA VASILJEVIĆ, 1984, živi i radi u Veneciji. Magistarske i osnovne studije završila je na Univerzitetu IUAV iz Venecije, smer za vizuelnu umetnost. Trenutno je u rezidenciji sa grupom Anemoui, pri Fondaciji Bevilacqua la Masa, Venecija. Kroz svoju umetničku praksu bavi se raznim tematikama kroz različite medije, dajući uvek veliki značaj prostoru u kome rad nastaje. Nedavno je izlagala u institucijama: Nitra Gallery, Solun; Fondazione Gervasuti, Venecija; ArtVerona12, Verona; Beo_Project Gallery, Beograd; Corpo 6 Galerie, Berlin; Neon-campobase, Bolonja; East China Normal University, Šangaj. Sardanik je za Flash Art International, Milano.

KUSTOSIRANJE

7X3





◀ Maja Đorđević, Dušan Savić,
Ivana Jevremović
*Od ove gline može da se napravi /
From this clay you can make*
2013.
Instalacija / Installation

◀ Aleksandra Kovačević,
Mladen Janković, Tijana Zebić,
Sofija Bojanović
Mesec rada / One month of work
2013.
*Instalacija, kombinovana tehnika /
Installation, mixed media*

◀ Luka Tripković, Sara Sopić,
Hristina Stojanović
FIN DE PARTIE
2013.
*Instalacija, kombinovana tehnika /
Installation, mixed media*

U toku jesenjeg semestra 2012. organizovan je jednosemestralni kurs Kustosiranje: tehnologija izložbenog procesa/ realizacija projekta – „stvaran svet“ u saradnji sa vanr. prof. Miloradom Mladenovićem, akademskim slikarem i dipl.inž. arhitekture (Arhitektonski fakultet u Beogradu), doc. Radošem Antonijevićem, akademskim vajarem (Fakultet likovnih umetnosti Univerziteta umetnosti u Beogradu) i autorskim timom projekta Kustosiranje, koji čine Andrej Bereta i Srđan Tunić, kustosi i istoričari umetnosti.

Prepoznajući značaj ovog projekta, usledio je poziv za izlaganjem od Umetničkog saveta Galerije U10. Umetnički kolektiv U10 je jedinstven umetnički prostor u Srbiji i regionu, utemeljen na hrabrom poduhvatu udruživanja mladih umetnika i uspešnoj promociji sveže produkcije najzanimljivijih i najmlađih generacija likovnih umetnika. Sasvim u skladu sa izlagačkim konceptom U10, podrškom značajnih dometa novije umetničke produkcije, ova izložba i njeni akteri dobijaju priliku da se „na velika vrata“ zvanično predstavljaju u polju umetnosti.

Studenti osnovnih studija arhitekture, istorije umetnosti i vajarstva su ovom prilikom imali jedinstvenu priliku da zajednički, proaktivno osvajaju znanja i veštine o procesu i tehnologiji umetničke izložbe, razvijanju koncepta i produkciji umetničkog dela, kustoskim praksama i realizacijom izložbenog projekta. Značaj ovog projekta je u interfakultetskoj saradnji, multidisciplinarnoj obuci i načinu rada koji studente obučava za realne situacije u kojima će se naći posle diplomiranja. Posebna pažnja je poklonjena motivaciji studenata njihovim samostalnim izborom tema i zadataka koje su rešavali upoznavajući različitu problematiku savremene umetničke prakse.

Kroz rad u timu, studenti tri fakulteta Univerziteta u Beogradu će kao završnicu kursa imati priliku da odgovorno realizuju grupnu izložbu „7x3“ u okviru Umetničkog prostora U10 u Beogradu, čije je otvaranje zakazano za 21.03.2013. u 19 časova. Ova izložba predstavlja priliku da javnost dobije uvid u rezultate rada, kao i u metode umetničkog obrazovanja koje su se tokom projekta formirale.

Postavku će činiti sedam radova, po jedan za svaki tim sastavljen od po jednog studenta Istorije umetnosti, Arhitekture i Likovnih umetnosti. Svako delo predstavlja jedinstvenu ideju i rezultat je samostalnog rada mladih kreativaca. „7x3“ pokazuje potpuno alternativni pristup izlaganju u kome se polazi od ideje saradnje bliskih struka u oblasti kulture.

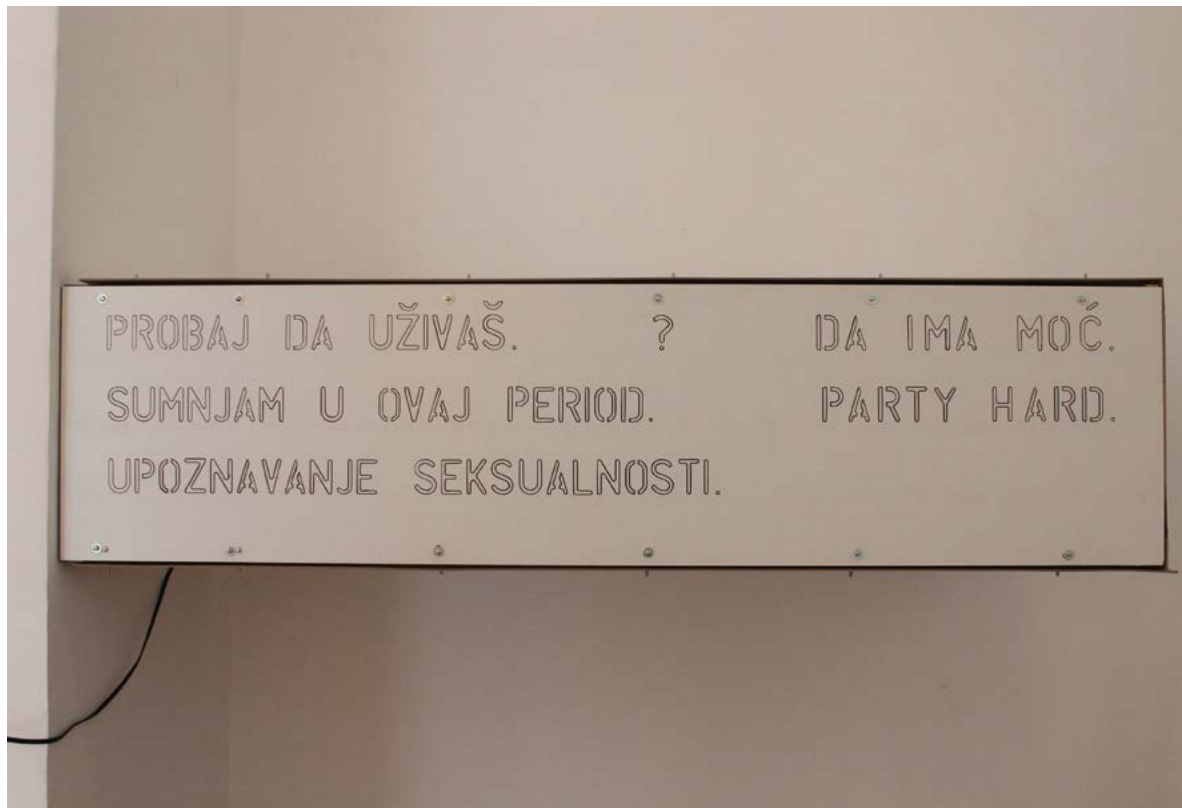
In the autumn term of 2012, the one-term course Kustosiranje was organized and included: the technology of the exhibiting process and project realization of Real World in collaboration with associate professor Milorad Mladenović, academic painter and graduate architecture engineer (Faculty of Architecture), docent Radoš Antonijević, academic sculptor (Faculty of Fine Arts, University of Arts Belgrade) and the authors' team of project Kustosiranje Andrej Bereta and Srđan Tunić, curators and art historians, and its founders and members.

As a sign of recognition for the importance of this project, an invitation from the artistic council of U10 Art Space was received. Artists engaged in the work of Art Space U10 represents a unique example in Serbia and the region, founded on a courageous attempt to bring young artists together. It was initiated by painter and curator Nemanja Nikolić to successfully promote the most interesting of the youngest generations of visual artists and their production. In the spirit of the exhibiting concept of U10 and as a support of significant achievements of new artist production, the participants of this exhibition were given a chance to officially introduce themselves in the field of art.

Students of Architecture, History of Art and Sculpture were given an opportunity to together at this occasion proactively conquer knowledge and skills about the process and technology of making an exhibition, develop the concept and produce an art work, along with the aid of curatorial practices and realization of the exhibiting project. The key point of this project lies within the cooperation between different faculties, multidisciplinary training and a way of working that enables students to gain knowledge for real-life situations which they are confronted with after graduation. Special attention was given to motivating students in making independent choices of topics and an assignment that they solved using different contemporary strategies.

Through team work, students of the three before mentioned faculties of the University of Belgrade had the chance and responsibility, as a final project, to assemble the group exhibition 7x3 in Art Space U10 in Belgrade, whose opening was scheduled for March 2013. The exhibition model represents an opportunity for the public to have access to work results, as well as to the methods artistic education which were formed during this project.

The exhibition consisted of seven works, one for every team constituted from one student of Art



Učesnici izložbe: Arhitektura: Hristina Stojanović, Filip Mikić, Maja Morošan, Sofija Bojanović, Anastasija Protić, Anđela Nikolić, Kristina Manolev, Ivana Jevremović. Istorija umetnosti: Tijana Zebić, Kristina Grebenar, Sara Sopić, Sandra Nikač, Senka Latinović, Iva Parađanin, Dušan Savić. FLU: Aleksandra Kovačević, Jelena Nikolić, Bogdan Pavlović, Maja Đorđević, Luka Tripković, Mladen Janković

Produkciju i realizovanje ove izložbe su podržali Galerija Umetnički prostor U10 i Arhitektonski fakultet, Univerziteta u Beogradu.

Tekst:
Andrej Bereta i Srđan Tunić,
Autori projekta Kustosiranje / About and around curating, Kustosi - istoričari umetnosti

History, Architecture and Fine Arts respectively. Every piece represented a unique idea and was the result of independent commitment of young creative individuals. 7x3 shows an entirely alternative approach in creating an exhibition whose initial idea was based on in-depth cooperation with related professions in the domain of culture.

Participants:
Architecture: Hristina Stojanović, Filip Mikić, Maja Morošan, Sofija Bojanović, Anastasija Protić, Anđela Nikolić, Kristina Manolev, Ivana Jevremović
Art history: Tijana Zebić, Kristina Grebenar, Sara Sopić, Sandra Nikač, Senka Latinović, Iva Parađanin, Dušan Savić
Faculty of Fine Arts: Aleksandra Kovačević, Jelena Nikolić, Bogdan Pavlović, Maja Đorđević, Luka Tripković

The production of this exhibition was supported by Art Space U10 and the Faculty of Architecture, University of Belgrade.

Text:
Andrej Bereta i Srđan Tunić, curators and art historians and project authors of Kustosiranje / About and around curating



◀ Autori Jelena Nikolić,
Kristina Grebenar, Filip Mikić
OČEKIVANJA / EXPECTATIONS
2013.
Instalacija, kombinovana tehnika /
Installation, mixed media

◀ Autori Jelena Nikolić, Iva Parađanin,
Anđela Nikolić, Kristina Manolev
PORODICA / FAMILY
2013.
Instalacija, kombinovana tehnika /
Installation, mixed media



KSENIJA JOVIŠEVIĆ MARIJA MARKOVIĆ

*KADA AKO NE SADA
WHEN IF NOT NOW*

Ksenija Jovišević rođena 1988. godine u Beogradu. 2012. godine diplomira na slikarstvu Fakulteta likovnih umetnosti u Beogradu, u klasi prof. Gordana Nikolića. U svom radu bavi se sobom u svetu oko sebe. Svetom kakav jeste, odnosno kakav bi želela da bude. Živi u nadi da će jednoga dana uspešno dosegnuti savršenstvo.

Samostalne izložbe:

2013. Zamisli želju, Galerija 3BGD, Beograd
2013. Velika težnja, Galerija 73, Beograd
2013. Kada ako ne sada, Umetnički prostor U10, Beograd
2011. Ništa nije samo to što jeste, DKSG, Beograd

Marija Marković (07.11.1985.)

Diplomirala akademske studije-Master studije na Fakultetu likovnih umetnosti u Beogradu, odsek slikarstvo, 2011. godine. Od 2012. godine je član ULUS-a. Živi i radi u Beogradu.

Samostalne izložbe:

2013. Kada ako ne sada, Umetnički prostor U10, Beograd
2012. Galerija Mostovi Balkana, Kragujevac
2012. Galerija Alt, Beograd

Ksenija Jovišević (1988 Belgrade)

Graduated from the Faculty of Fine Arts in Belgrade (2012), with a degree in Painting in the class of Gordana Nikolić. In her work she deals with herself and the world around her. The world as it is and the world she would want it to be. She lives with the hope that one day she will successfully reach perfection.

Solo shows:

2013. Make a wish, 3BGD, Belgrade
2013. Big aspiration, Gallery 73, Belgrade
2013. When if not now?, U10 Art Space, Belgrade
2011. Nothing is just what it is, DKSG, Belgrade

Marija Marković (07.11.1985)

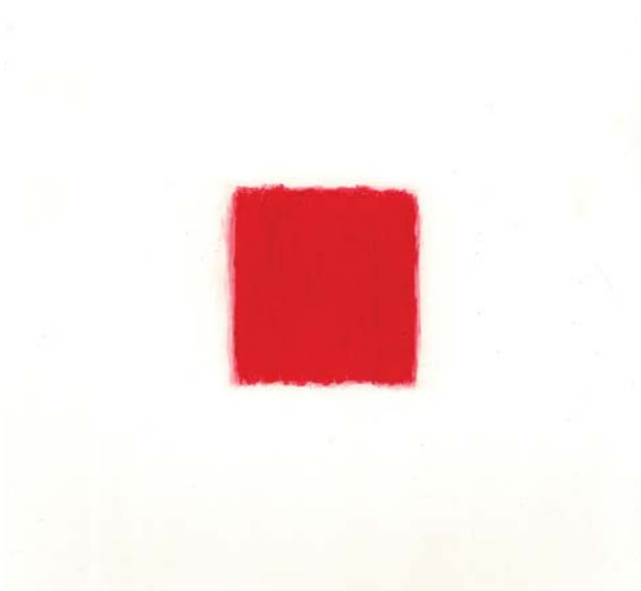
Has a Master degree in Painting from the Faculty of Fine Arts in Belgrade (2011). Since 2012 she is a member of ULUS (The Fine Artists Association of Serbia). She lives and works in Belgrade.

Solo shows:

2013. When if not now?, U10 Art Space, Belgrade
2012. Gallery Mostovi Balkana, Kragujevac
2012. Dimensions of the Body, Gallery Alt, Belgrade

www.jovisevicksenija.blogspot.com
www.marijemarkovic.com

*Opening of exhibition
(Photo by Nevena Poledica)*



◀ Marija Marković
 Prostorni crtež / Spatial drawing
 2011.
 Kombinovana tehnika /
 Mixed media
 21,5x13x13cm; 14,5x9x9cm;
 7x6,5x 6,5 cm;

◀ Ksenija Jovišević
 Odloženo vreme / Time delay
 2013.
 Kolaž na ručno pravljenom papiru
 / Collage on handmade paper
 22,5 x 21,5 cm

◀ Ksenija Jovišević
 Težnja / Aspiration
 2012.
 Kombinovana tehnika na ručno
 pravljenom papiru / Mixed media
 on handmade paper
 22,5 x 21,5 cm

Ako nisam za sebe, ko će za mene biti?
 Ako sam samo za sebe, šta sam ja?
 Ako ne sada – kada?

Talmudska izreka

Od talmudskih mislilaca do danas nameće se potreba da se odredi čovekova mera: Kako živeti, a biti čovek? Kako biti u miru sa sobom? Kako živeti u harmoniji sa svetom oko sebe? Uvek je upitan stepen samosvesti, samodovoljnosti, sebičnosti i introvertnosti koji nam je neophodan da opstanemo kao jedinka, a da ne izgubimo svoju humanu dimenziju, da ne prestanemo biti biće sveta.

Nestrpljivost savremenog čoveka bitno definiše njegov pogled na svet, kao i količinu zadovoljstva i sreće koju je u stanju da oseti. Neretko, u toj neprestanoj jurnjavi za stvarima, onim koje će naš život načiniti "idealnim", zanemarujemo isti koji prolazi pored nas.

A sreća koju tražimo, kojoj težimo, samo je u nama. Mudrost se ogleda u čovekovom prihvatanju sebe i sposobnosti postizanja harmonije sa svetom, takvim kakav jeste.

Kada - ako ne sada?

If i am not for myself, who will be?
 If i am solely for myself, what am i?
 When, if not now?

A Talmud saying

From the Talmud wise men up until now, there has been a need to determine the human measure; How to live, and be a man at the same time? How to be in peace with oneself? How to live in harmony with the world around? There is always the question of the level of self-consciousness, self-sufficiency, selfishness and introvert which is necessary to survive as a human being, but at the same time not losing our humane dimension, not seizing to be a being of the world.

Impatience of the contemporary man significantly defines his view to the world, as well as the amount of pleasure and happiness he is able to feel. At times, in that continuous haste for things that would make our life "ideal", we often neglect it as it passes by.

And the happiness we are striving to and searching for is only in us. Wisdom is found in accepting oneself and the ability to achieve harmony with the world, as it is. When, if not now?



DAVOR GROMILOVIĆ

FROM SOMEWHERE TO NOWHERE

Davor Gromilović
(1985, Sombor)

Diplomirao slikarstvo na Akademiji Umetnosti u Novom Sadu 2010, gde je takođe završio i master studije 2012, smer Crtež. Ima aktivnu izlagačku aktivnost od 2008, i učestvovao je na 30 grupnih izložbi u zemlji i inostranstvu. Pored izložbi, gde pretežno izlaže crteže i slike, bavi se i u dizajnom majica, naslovnih stranica za muzička izdanja, plakata za koncerte, kao i animacijama kratke forme. Svoje interesovanje za fanzine vuče još iz tinejdžerskih dana, a danas je aktivan u izradi art fanzina i jedan je od osnivača ZBIR fanzina. Od 2009. aktivan je kroz izradu murala, gde se ističe rad u Omladniskom Centru Crna Kuća 13 (CK13) u Novom Sadu. Trenutno živi na relaciji Sombor – Novi Sad i saraduje sa mnogim mladim likovnim autorima širom Balkana, kako kroz rad na fanzinima tako i kroz izložbe.

Samostalne Izložbe

2013. "From Somewhere to Nowhere", Umetnički prostor U10, Beograd
2012. "Bastards - streetart", Club Izba, Novi Sad
2011. "I can't play football", galerija Mali Likovni Salon KCNS, Novi Sad
2011. "6 feet deep", Galerija Otvorenog Univerziteta, Subotica
2009. "Glory Hole", galerija ULUV, Novi Sad
2009. "Papirne igračke", Šok galerija – Art Klinika, Novi Sad
2008. "Friends", galerija za vizuelnu kulturu Zlatno Oko, Novi Sad

Davor Gromilović
(1985, Sombor)

Graduated in Painting at the Academy of Arts in Novi Sad in 2010, also completing a Master degree program in Drawing in 2012. He has had an active career exhibiting since 2008, participating in 30 group shows in Serbia and abroad. Apart from exhibitions, where he mostly shows his drawings and paintings, he does t-shirt designs, album covers, concert posters as well as animations and short feature films. He has had an interest in fanzines since his teenage years, and is one of the co-founders of ZBIR fanzine. Since 2009, he has done a number of murals, with a special mention to his work in the Youth Center CK13 in Novi Sad. He currently splits his time between Sombor and Novi Sad and collaborates with a large number of artists throughout the Balkans through work on fanzines and exhibitions.

Solo Exhibitions

2013. "From Somewhere to Nowhere", U10 Art Space, Belgrade
2012. "Bastards - streetart", Club Izba, Novi Sad
2011. "I can't play football", galerija Mali Likovni Salon KCNS, Novi Sad
2011. "6 feet deep", Open University Gallery, Subotica
2009. "Glory Hole", gallery ULUV, Novi Sad
2009. "Papirne igračke", Šok gallery – Art Klinika, Novi Sad
2008. "Friends", Zlatno Oko, Novi Sad



◀ *Lighting the fire*
2013.
Akrilik na platnu / Acrylic on canvas
54 x 75 cm

◀ *Fire circle with no escape*
2013.
Akrilik na platnu / Acrylic on canvas
54 x 75 cm

▶ *Majmuni / Monkeys*
2011.
Akrilik na drvetu / Acrylic on wood
16 x 8 x 8 cm;
12 x 6 x 6 cm;
9 x 5 x 5 cm;
6 x 3,5 x 3,5 cm;
3,5 x 2 x 2 cm

Detalji iz nenapisane knjige ljudskog iskustva...

U potpunosti odbacujući direktno prenošenje informacija i aktuelne, dnevno-novinske društvene prilike, ova serija slika se bavi iskonskim, vanvremenskim pokretačima svakog ljudskog bića milenijumima unazad. Vešto se koristeći simbolima i karakterističnim smislom za humor, prikazujući reakcije i interakcije ljudi u apsurdnim (često apstraktnim) trenucima, Davor pokušava da se „prikluči“ na kolektivnu svest sa namerom da sakupi prećutane istine, pretpostavke, impresije i iznova proživljavane tragedije čovekovog duha i uma. Vodeći se definicijom alegorije, da se unutrašnjost jednog sveta nekada najlakše može objasniti preko spoljašnjosti drugog, gradi simbolikom ogrnute predele i bića, sa porukom smeštenom ispod bajkovite fasade. Kumulativno komponovanje površine slike i kolažiranje situacija nameću posmatraču snažan leitmotiv u svakom kompleksnom prikazu, zajedno sa shvatanjem da mnoge stvari u životu ne možeš da objasniš, a kamoli da kontrolišeš. Kao R. E. Howard-ova Hiborija, svet koji je smešten u nepostojeći „međuperiod“, tako i elementi Davorovih slika lebde u vremenu i prostoru, često prikazujući sinergiju između oduvek zavađenih istoka i zapada, gradeći univerzalni habitus čovečanstva, u kome se nalaze detalji iz nenapisane knjige ljudskog iskustva. Iskustva koje je doživljeno u jednom momentu, negde na licu Zemlje, ali koje je svojom groteskom, tenzijom i opskurnošću uticalo da ne bude zabeleženo... nigde.

Details from the unwritten book of human experience...

Discarding direct information transmission as well as the current daily-newspaper state of society, this series of paintings deals with the genuine and timeless actuators of every human being spanning as far as millenniums before. Knowingly working with symbols and a characteristic sense of humour, depicting human reactions and interactions in often absurd and abstract moments, Davor tries to connect to the collective consciousness with an intention to collect unspoken truths, assumptions, impressions and re-enacted tragedies of man's spirit and mind. Guided by the definition of allegory, that the innermost part of one world is best described with the outer part of another, beings and landscapes are symbolically constructed with a message found right beneath the fairy-tale like façade. The cumulative composition of a paintings' surface and collaging situations imposes a strong leitmotiv to the viewer, together with the notion that many things in life can't be explained, and have even less control upon them. Similar to R.E. Howard's Hyboria, a world set in a fictional mid-period, so do the elements of Davor's paintings drift in space and time, often showing the synergy between the always set at odds East and West, building the universal habitus of humankind, where the details of the unwritten book of human experience lie. These experiences, lived in one moment, somewhere on the surface of the Earth, but which have with their grotesque, tension and obscurity affected that they be not recorded... anywhere.

Igor Matić

Igor Matić



NATAŠA STOJANOVIĆ RACHEL KING

PRODAJEMO MAGLU SELLING FOG

Nataša Stojanović, diplomirala na Srednjoškolskom odseku Fakulteta likovnih umetnosti u Beogradu, 2010. Upisala Master program (2011) na Moore College of Art and Design u Filadelfiji, odsek Studio Art, očekuje magistraturu u avgustu 2013. Učestvovala je na izložbama kako u zemlji tako i u inostranstvu (Sjedinjenim Američkim Državama, Holandiji, Bugarskoj, Grčkoj i Irskoj). Bila učesnik jednogomesečnog umetničkog rezidencijala u Burenu, Irskoj (Burren College of Art and Design, 2012.)

Rejčel King, rođena u Sjedinjenim Američkim Državama (Wilmington, Ohajo). Diplomirala na Bowling Green Univerzitetu, odsek Likovne umetnosti sa fokusom na metalu i nakitu. Trenutno pohađa Gemological Institute of America sa ciljem profesionalnog usavršavanja u oblasti gemologije. Rejčel je u isto vreme i student Master programa na Moore College of Art and Design u Filadelfiji, odsek Studio Art. Ovo je Rejčelina prva izložba u inostranstvu. Do sada je izlagala u Ohaju i Filadelfiji. Bila učesnik jednogomesečnog umetničkog rezidencijala u Burenu, Irskoj (Burren College of Art and Design, 2012.)

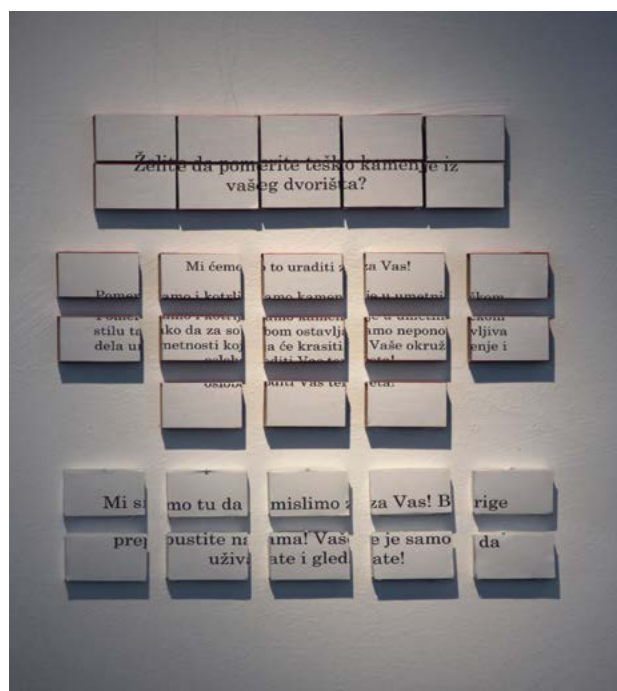
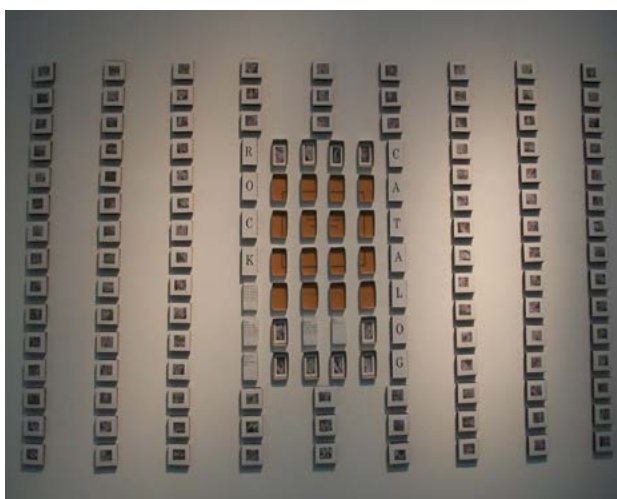
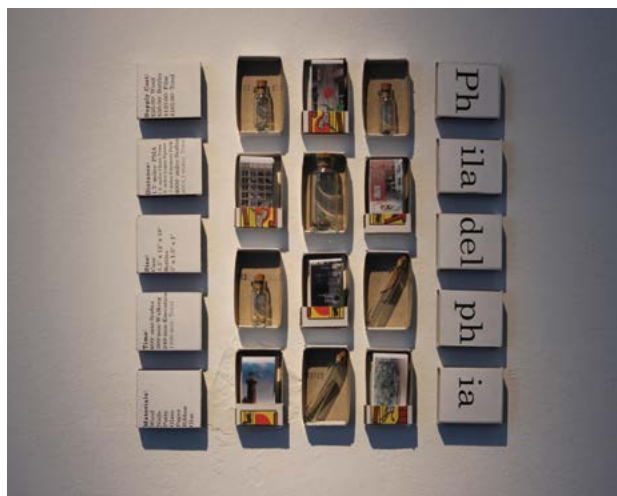
Natasa Stojanovic earned her Bachelor degree in Painting from the Faculty of Fine Arts in Belgrade (2010). She is currently a Master of Fine Arts candidate attending Moore College of Art and Design in Philadelphia, U.S.A, and is projected to graduate in August of 2013. Stojanovic has shown in Serbia, as well as internationally in the U.S.A (Philadelphia), Netherlands, Bulgaria, Greece and Ireland. In summer 2012 she completed an artist's residency at the Burren College of Art and Design in Ballyvaughan, Ireland.

Rachel King was born in Wilmington, Ohio, United States. She graduated Bowling Green State University in 2006 with a degree in Fine Arts a focus in Metals and Jewelry. She is currently attending Gemological Institute of America for her Graduate Gemologists Diploma as well as petitioning for her Graduates Degree in Fine Arts at Moore College of Art and Design in Philadelphia, PA. This is Rachel's first international show. She has shown in Bowling Green, Ohio in addition to Philadelphia, PA. Rachel spent the previous summer in Ballyvaughan, Ireland at the Burren College of Art for an artist's residency.

www.cargocollective.com/natasastojanovic
www.kingmanufacturingco.com

Natasa Stojanovic
Golden Dust
2013.

Wall Installation (28 match boxes, digital print, copper wire, dust)
58,5 x 18,5 cm



◀ Rachel King
Philadelphia
2013.
Zidna instalacija (22 šibice, digitalna štampa, staklene bocice) /
Wall installation (22 match boxes,
digital print, glass bottles)
18,9 x 22 cm

◀ Rachel King
Burren Catalog
2013.
Zidna instalacija (150 šibica, digitalna štampa) / Wall installation (150 match boxes, digital print)
57 x 140 cm

◀ Natasa Stojanovic
Skupljaci Tereta (detail)
2013.
Instalacija (48 šibica, digitalna štampa, kamen) / Installation (48 match boxes, digital print, rock)
Variable

▶ Natasa Stojanovic
Not a Day Without a Line
2013.
Zidna instalacija (42 šibice, digitalna štampa, aluminijumska žica, konac u boji) / Wall Installation (42 match boxes, digital print, aluminum wire, colored thread) 5,2 x 155,4 x 1,5 cm

Umetnički projekat "Prodajemo Maglu" se bavi analizom umetničko-stvaralačkog procesa kao važnog dela umetničke prakse koji je vrlo često potcenjen i zanemaren u procesu vrednovanja i razumevanja umetničkog dela.

Opsesivno konzumiranje vizuelnih sadržaja koje vlada u današnjoj kulturi isključuje bilo kakav analitički i kritički stav prema posmatranom, pretvarajući današnje društvo u "društvo kratkovidih voajera". U ovakvom disfunkcionalnom društvu umetnik je viđen kao "prodavac magle" čiji proizvod je rezultat dokolice i hedonizma, i kao takav ne zavređuje puno pažnje niti poseduje materijalnu vrednost. S druge strane, unosna umetnost "praznih priča" sve više dobija na ceni, naročito u domenu proizvodnje i plasiranja apsurdnih ideja.

Na ovoj izložbi, umetnice Rejčel King iz Sjedinjenih Američkih Država i Nataša Stojanović iz Srbije, primenjuju marketinšku prodajnu strategiju na umetnička dela koja će izložiti ovom prilikom, sa ciljem da otkriju, prikažu i uvećaju materijalnu vrednost svakog pojedinačnog komada. Šira publika možda ne može da razume sve nivoe današnje umetnosti, ali zasigurno može da shvati vrednost umetničkog dela posmatranog očima kupca. Oni, kojima sofisticirani jezik umetničkih ideja nije blizak, imaće priliku da vide umetnost propuštenu kroz filter numeričkog pragmatizma.

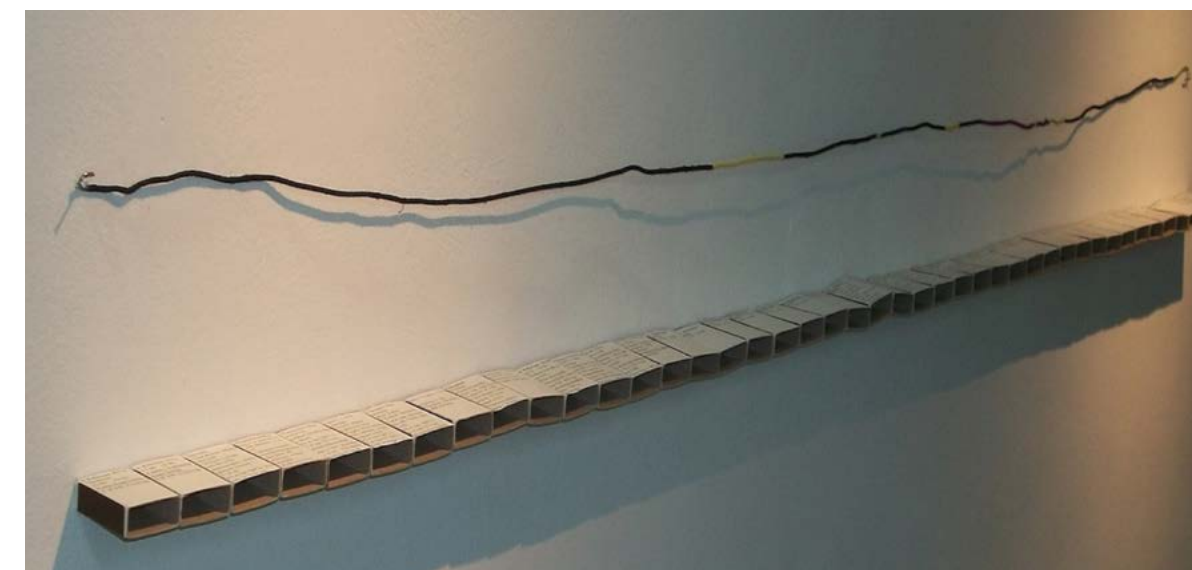
Tekst: Nataša Stojanović

The collaborative art project "Selling Fog" analyses the creative process as an important feature of the artistic practice, which is very often underestimated and neglected when it comes to the evaluation and appreciation of the artwork itself.

Today's world of seductive and manipulative visual imagery does not trigger critical and analytical thinking but rather commodifies the viewer's perception, turning him/her into a mere consumer of visual pleasure. This obsessive consumerism consequently leads to the creation of the new society – the society of 'the nearsighted voyeurs'. In this dysfunctional society the artist is seen as 'a fog seller' whose product is a result of leisure and hedonism, and as such is worthless. On the other hand, the art of deceptive story telling seems to be highly profitable nowadays especially regarding a production and distribution of absurd ideas.

In the exhibition "Selling Fog" the artists Rachel King from the United States of America and Natasa Stojanovic from Serbia, are applying the advertising sale strategies onto their own artworks in order to reveal, promote and increase the materialistic value of each art piece. Most viewers may not understand all the levels of art that exist today, but they understand the effects of marketing, advertising, and sales pitches. Those who are not familiar with the sophisticated language of the artistic ideas will be presented with the opportunity to see the art world through the interpretative lens of numerical pragmatism.

Text by Natasa Stojanovic



BRANKA NEDIMOVIĆ

ZNATIŽELJA CURIOSITY

Branka Nedimović je rođena 1985. u Zrenjaninu. Diplomirala je fotografiju 2010. u klasi profesora Milana Aleksića na Akademiji umetnosti u Beogradu. U poslednjih nekoliko projekata Branka Nedimović se bavi širokim spektrom tema: od auto reprezentacije, prisvajanja vizuelnog sadržaja, kroz režiranu fotografiju, do "prave" ili dokumentarne fotografije. Aktivno izlaže na samostalnim i grupnim izložbama u zemlji i u inostranstvu. Za seriju fotografija "Nestali" osvojila je prvu nagradu "Emergent Lleida 2010" Fondacije Sorigué (Međunarodni Festival fotografije i vizuelnih umetnosti Španija). Slobodni je umetnik i saradnik Nove akademije umetnosti u Beogradu na programu Vizuelna umetnost - Fotografija.

Odabrane samostalne izložbe:

2013. Znatiželja, Art Space U10, Belgrade
2012. Nestali, Beo_project, Beograd
2012. When I was, SKC, Kragujevac
2012. BeogrArt, O3one galerija, Beograd
2011. Nestali, Emergent Fundatio Sorigue, Arxiu de Historic de Lleida, Španija

Branka Nedimović, born 1985 in Zrenjanin. Graduated in Photography in 2010, in the class of Prof. Milan Aleksić, from the Academy of Arts in Belgrade. In recent projects, Branka Nedimović has been dealing with a wide spectrum of topics: from self-representation, acquiring visual material, staged photography to "real" or documentary photography. For the series of works "Nestali", she received the first prize "Emergent Lleida 2010" of the Sorigué Foundation (International Festival of Photography and Visual Arts Spain). She has also exhibited in a number of solo and group shows. She is a freelance artist and a collaborator of the New Academy of Arts Belgrade, at the Visual Arts – Photography

Selected solo exhibitions

2013. Curiosity, Art Space U10, Belgrade, Serbia
2012. Missing, Beo_project, Belgrade, Serbia
2012. When I was, SKC, Kragujevac, Serbia
2012. BeogrArt, O3one gallery, Belgrade, Serbia
2011. Missing, Emergent Fundatio Sorigue, Arxiu de Historic de Lleida, Spain

www.brankanedimovic.com



*Bez naziva / Untitled
2013.*

*Lambda print na foto papiru / Lambda print on photo paper
110 x 76 cm*



◀ *Bez naziva / Untitled*
2013.
Lambda print na foto papiru /
Lambda print on photo paper
110 x 76 cm

Pesnik Antonio Porchia je jednom prilikom napisao nešto što zvuči kao da je smišljeno upravo za izložbu Znatiželja: "Znam šta sam ti dao, ali ne znam šta si ti primio".

Da li se poruka, koju bi trebali da primimo, nalazi negde iza očigledne provokacije?

Ako pokušamo da odgonetnemo metodologiju, takođe je očigledno, da se modeli tj. svi ovi ljudi nisu zatekli goli na različitim mestima. Skinuli su se za i zbog umetnosti. Ceo projekat je režirane prirode, a značenje je kreirano kroz više različitih izbora kao što je izbor modela i mesta fotografisanja pa konačno do izbora izloženih fotografija. Način na koji su modeli fotografisani navodi na pitanja: Da li je ovo erotika, pornografija ili eksperiment? Takođe se pitamo da li su ovo nudisti, egzibicionisti ili ljudi željni zabave? Da li bi hteli da se skinu i pred našim foto aparatom i da li bi mi hteli da se oni skinu pred našim aparatom?

Kvalitet ove izložbe je upravo u tome što nema jednog tačnog odgovora.

Izložba Znatiželja je na liniji razdvajanja zadovoljstva i neprijatnosti, slobode i straha, možda erotike i pornografije. Ovde nema drame, ali drama sama po sebi nije ništa poučnija od romana pa upravo zato ovu izložbu treba čitati kao roman o ljudima.

Što se same golotinje tiče, ona nas samo provocira, ali tako nam i treba jer često zaboravljamo da nije uvek bilo tako. Neki filozofi se pitaju zašto smo kao civilizacija više napredovali po pitanju kulinarstva nego po pitanju erotike, seksa ili golotinje:

"Grci i Rimljani javno su ukazivali čast samo jednom delu ljudske golotinje-falusu, koji je oslikavan u obliku spremnom za oplodnju na svim javnim trgovima, na svakoj kućnoj fasadi, na svakom raskršću kao i na amajlijama za sreću koje su nosile devojke". (Iz knjige E. K. Grejlinga: Smisao stvari)

Vesna Mićović

The poet Antonio Porchia once wrote something that sounds as if it would be put together for the exhibition Curiosity: "I know what I've given you, but I don't know what you've received".

Is the message that's supposed to be received hidden behind the obvious provocation?

In an attempt to decipher the methodology, it is also obvious that the models, namely all of the people posing, weren't found naked in different places. They took their clothes off exclusively for the purpose of art. The whole project is staged, whereas the result is created through a number of different choices such as the choice of the model, the setting of the shooting and finally the chosen photographs. The way in which the models are photographed raises a number of questions: Is this erotic photography, pornography or an experiment? Are these nudists, exhibitionists or people seeking fun? Would they want to undress in front of our cameras? Would we want them to?

The quality of this exhibition is actually in the lack of a right answer.

The exhibition Curiosity stands on the border line dividing comfort and discomfort, freedom and fear and maybe eroticism and pornography. Here there is no drama, drama is no more substantial than a novel, and therefore the exhibition should be seen as a novel about people.

Concerning nudity, it seems it serves only a means of provocation. That serves us well, because it is often forgotten that it wasn't always like this. Philosophers question the reasons why civilization has moved forward more in culinary art than in the domains of eroticism, sex and nudity:

"The Greeks and Romans publicly honoured simply one part of human nudity – the phallus. It was depicted in a fertilize-ready state on all public squares and junctions, every façade, as well as on good-luck charms worn by young women." (From A. C. Grayling's, The Meaning of Things)

Vesna Mićović

ESH

SUBUHUM KUDUSUM VERUHUM

Emir Šehanović ESH je rođen 1981. godine u Tuzli. Krajem 90-tih godina prošlog veka već je bio aktivni učesnik lokalne street art scene pod imenom Aorta. Njegova biografija obiluje svestranim angažmanima - od street art projekata, samostalnih i kolektivnih izložbi, sve do učesća u osnivanju tuzlanske umetničke grupe Manufaktura i regionalne umetničke inicijative Art of Asphalt.

Esh je stekao međunarodno priznanje kroz projekte murala, video arta, digitalnih printova i multimedije. Paganska tradicija, sujeverje i okultizam neke su od stalnih tema prisutnih u njegovom radu, dok su kolaži i asamblaž njegov omiljeni instrumenti. Krajnji rezultat može biti kolaži, print ili prostorna intervencija na čiju digitalnu osnovu Esh interveniše materijalima koji istovremeno nose i specifičnu značenjsku slojevitost.

Do sada je učestvovao na izložbama u Zagrebu, Ljubljani, Beču, Sofiji, Zagrebu, Štutgartu, Herceg Novom i drugim gradovima regiona, a redovno je prisutan na festivalima kao što su Muu u Zagrebu ili Škver u Malom Lošinj.

Emir Šehanović ESH was born in 1981 in Tuzla, Bosnia & Herzegovina. In the late 90s he was already an active participant of the local street art scene under the pseudonym Aorta. His biography is filled with multi-faced engagements - from street art projects, over solo and collective exhibitions, all the way to foundation of the artistic group Manufaktura in Tuzla, as well as the regional initiative Art of Asphalt.

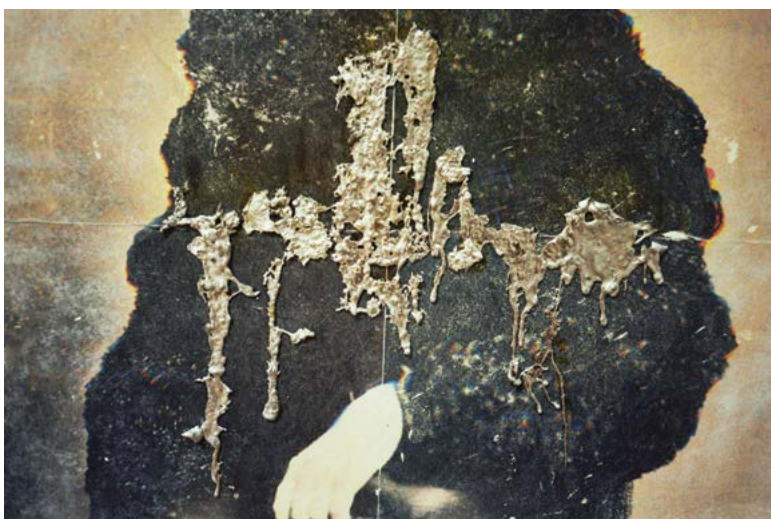
Esh received international recognition for his mural projects, video, digital prints and multimedia. Pagan tradition, superstition and the occult are some of the constant themes present in his work, while collages and assemblages are his favorite instruments. The final result may be a collage, print or spatial intervention, based in the digital domain but intruded by specific materials which have a deep cultural value for the author. The space receives a special treatment in his works, whether it is an intervention in public space or a classic format of a painting.

He has so far presented exhibitions in New York, Tokyo, Athens, Zagreb, Ljubljana, Vienna, Sofia, Belgrade, Stuttgart, Heilbronn, Herceg Novi and other cities in the region, while he is a regular visitor of the Škver and MUU festival in Mali Lošinj and Zagreb respectively. His works can often be seen on the pages of relevant blogs and art magazines.

www.esh.ba



Zumra I, II, III, IV
2012.
Multilayered collage
20 x 25 x 1 cm



◀ *Untitled*
2013.
Pigment transfer on wood, Lead
70 x 90 cm

◀ *Pb, 82*
2013.
Multilayered fabric/carpet
180 x 220 cm

Ukoliko bi želeli da zamislimo kako bi mogla da izgleda karakteristična umetnost sa Balkana, propuštena kroz prizmu savremene vizuelne kulture u koju će autor pored ličnog senzibiliteta uneti i ono najupečatljivije i najautentičnije iz lokalne tradicije - možda ćemo se naći u situaciji da pokušavamo da vizuelizujemo radove Emira Šehanovića.

Esh iz fragmenata lokalnih tradicija, sujeverja i verovanja uspeva da izgradi sopstveni kvazi-mitološki svet čiji su obrisi često antropomorfni, ali u svojoj suštini krajnje estetski i misaono apstraktni. On konstruiše subjektivne i fiktivne konstelacije upečatljivih likova i stanja uma, uvek ostajući vezan za karakteristično područje u kome se njegov umetnički jezik razvijao i gde je sazeo. Balkanske priče, motivi i ornamentika vešto su utakni u svaku poru Eshove kompozicije, bilo da govorimo o digitalnim printovima, ručno rađenim kolažima ili prostornim intervencijama.

Krzavi, neravni obrisi na njegovim kompozicijama kao da i dalje u sebi nose tragove geometrijske ornamentike živog kolorita koji su obeležili autorovo odrastanje i svakodnevicu. Na ovaj način, Esh maestralno transponuje svoje lično iskustvo vezano za specifičan, lokalni kulturološki konteskt u izraz čije je značenje istinski univerzalno, dok u samom procesu uspeva da kreira, razvije i realizuje vizuelnu estetiku koja je istovremeno i čvrsto zaokružena i dovoljno amorfna da bi se uspešno aplicirala i transformisala kroz različite medije, prizore i formate.

Figure i karakteri koje vreme kao da je ispralo i postavilo u ambivalentni vremenski okvir između prošlosti i budućnosti, postaju pozadina za razigrano meandriranje "onostranih" stanja i misli. Slojevi koji dolaze iz banalnog medijskog smetlišta stare hartije, istovremeno pružaju zaumnu dubinu ali i kreiraju tanku ivicu između svetla i tame - između razigranih boja i varijacija crne.

Radovi iz serije "Zumra" nisu samo maestralne kompozicije kolaža koji svoju specifičnu dubinu postižu zahvaljujući filigranskim ali nepravilnim rezovima autora, već su to i ogledala koje provociraju posmatrača da promisli kompoziciju sopstvenih unutrašnjih otvora i ponora. U ovom slučaju, medij i poruka zaista postaju jedno, spaljene ivice listova papira oslikavaju neuhvatljive obrise i amorfne slojeve unutrašnjeg metafizičkog sveta.

Specifičan odnos prema dubini i prostoru još jedna je snažna nit koja vezuje svaku Eshovu intervenciju. Posebno ukoliko osmotrimo instalacije pripremljene specijalno za beogradsku izložbu, kroz koje motivi

If one would wish to imagine how would a specific visual art aesthetic from the Balkans look like, beamed through the prism of contemporary visual culture in which the author is projecting a personal sensibility while also adding the most authentic and relevant influences from the local environment - then you might find yourself trying to visualize the works of Emir Šehanović.

From fragments of local traditions, magic rituals, superstitions and beliefs, Esh manages to build a meta-mythological world of his own - its outlines are often anthropomorphic, but in their true nature entirely aesthetically and metaphorically abstract. He constructs subjective and fictional constellations of breathtaking characters and states of mind, while always staying connected to the specific surroundings in which the author's artistic language has been growing and maturing over the years. Balkan stories, motives and ornaments are skillfully woven into each particle of Esh's compositions, and this is always the case no matter if we are talking about digital prints, handmade collages or spatial interventions.

The burnt and blurred edges of his depictions seem to be still carrying traces of the geometrical ornaments and lively color schemes which have marked the author's childhood and everyday. In such a way, Esh sublimely transposes his personal experience related to a specific, local cultural context into an expression whose associations are purely universal. In the process, he manages to create, develop and realize a visual aesthetic which is at the same time firmly rounded up, but also open enough to be successfully applied and transformed across formats and mediums.

Figures and characters, who seem as they were washed out by time and set in an ambivalent timeframe somewhere between past and future, are transforming into a backdrop for a playful meandering of the "outer" and "altered" states and thoughts. Layers which are feeding in from the banal media residue of abandoned paper are offering a mystical deepness and creating a cutting-edge between the light and the dark - between vivid colors and variations of black. In their sheer physical presence, Esh's works are successfully maintaining a context for a natural and peaceful co-existence of parallel worlds.

The portrait works of the "Zumra" series are not just impressive compositions of collages that achieve their specific depth due to the crafty but uneven cuts made by the author, but those are also mirrors which provoke the viewer to think through his or her own



poznati sa njegovih kolaža zalaze u treću dimenziju korišćenjem različitih lokalnih materijala i tehnika, zadržavajući sve specifičnosti i kvalitete prethodnih radova. Ni jedna od njegovih kompozicija ne miruje u drugoj dimenziji, čak i ukoliko se radi o "ograničenom" formatu i tehnici digitalnog printa. Eshov specifičan pristup komponovanju slojeva učiniće da komad papira dobije neočekivanu dubinu i predstavi poigravanja ravni koja kao da se odvijaju u neuhvatljivom prostoru ispred posmatrača. Još jedna tanka nit, između iluzije i realnosti, na pravi način je razvučena od strane autora, dok će posmatrač sam

Direktna sprega između životnih izbora i iskustava i samog čina stvaranja ostvarena je kroz Eshove eksperimente sa olovom, koje se koristi u isceliteljskim ritualima karakterističnim za područje iz koga dolazi. Duhovi utkani u njegove "tretirane slike" polako zalaze u prostor i istovremeno transponuju opipljivo iskustvo autora, iskustvo koje prizor obogaćuje do tačke u kome se imaginarno i realno prepliću do nivoa u kome je nemoguće razaznati jedno od drugog. Esh posmatrača navodi na hod po ovoj tankoj liniji, u čemu se možda krije i najveća moć njegovih impresivnih prizora. Njih je teško promisliti, zapravo oni su toliko upečatljivi da će pri prvom kontaktu ostvariti direktnu vezu sa podsvešću posmatrača, bez obzira da li posmatrač želi toga da bude svestan.

Ispisivanjem naslova izložbe u galersijkom prostoru, autor zaokružuje proces kreiranja sopstvenog intimnog ambijenta u kome njegovi "duhovi" mogu mirno boraviti. Subuhum Kudusum Veruhum reči su koje se obično ispisuju iznad dovratka u domovima u Bosni, kako bi loša energija ostala izvan zidova doma. Na posmatraču je da proceni koja strana je ovoga puta prevagnula. U njemu.

Kustos izložbe / Curated by: Relja Bobić
 Grafički dizajn / Graphic design: Emir Šehanović
 Izbor zvuka / Sound: Saša Arsić
 Fotografije / Photos: Saša Arsić

◀ *Untitled, Untitled, Untitled*
 2013.
 Pigment transfer on wood, Lead
 50 x 60 x 20 cm

◀ *We drink blood I, II, III, IV*
 2013.
 Pigment transfer on wood
 39 x 59 cm

mental composition of cracks and wells. In this case, the medium and the message do become one - burnt edges of random sheets of paper depict the ever untamed contours and amorphous layers of an inner metaphysical world.

The bridge between choices and experiences of life and the very act of creation is achieved in Esh's experiments with lead, which is used in the traditional healing rituals characteristic of the part of Bosnia he comes from. The spirits built into his "treated images" slowly gain space and transpose a tangible artist's experience, a life experience which enriches the images by mixing the real and the imaginary up to a level in which it is almost impossible to differ one from the other.

A specific relationship to depth and space is a strong common thread connecting any of Esh's interventions. If we look at some of the installations prepared specially for the Belgrade exhibition, the motives previously known to us from the collages are boldly entering the third dimension through the use of various local materials and ancient techniques, at the same time keeping all of the specifics and qualities of the previous works. There is no single Esh composition which is content in the second dimension, even if it is in an inherently "limited" medium of digital print. Esh's specific approach to composing layers will make a piece of paper reach unexpected depths and depict the play of surfaces which seems to be unfolding right before our eyes.

Esh subtly directs the viewer to walk across this thin line him or herself, which is one of the strongest powers of his impressive compositions. It is hard to think through them, they are impressive enough in their own right that they will immediately create a synapse to the viewer's subconsciousness, regardless of whether we, the person in front of the work, would like to be aware of that or not. The author carefully weaves a subtle net of lines halfway between illusion and reality, leaving only to us the choice of how deep we want to go.

By writing the title exhibition on the gallery wall, Esh rounds up the process of creation of an intimate personal ambience in which his ghosts are free to wander around undisrupted. Subuhum Kudusum Veruhum are the words which are spoken in homes across Bosnia in order to keep the negative energy away from the walls of the household. It is up to the viewer to decide which side has prevailed this time. In himself.

RANKO TRAVANJ

DELUGE (AND AFTER)

Rođen 1985. u Beogradu. diplomirao na Fakultetu likovnih umetnosti, na odseku za slikarstvo, 2009. godine. Trenutno je na Doktorskim umetničkim studijama na istoimenom fakultetu. Izlagao je na više grupnih i jednoj samostalnoj izložbi. Živi u Beogradu.

Izložbe:

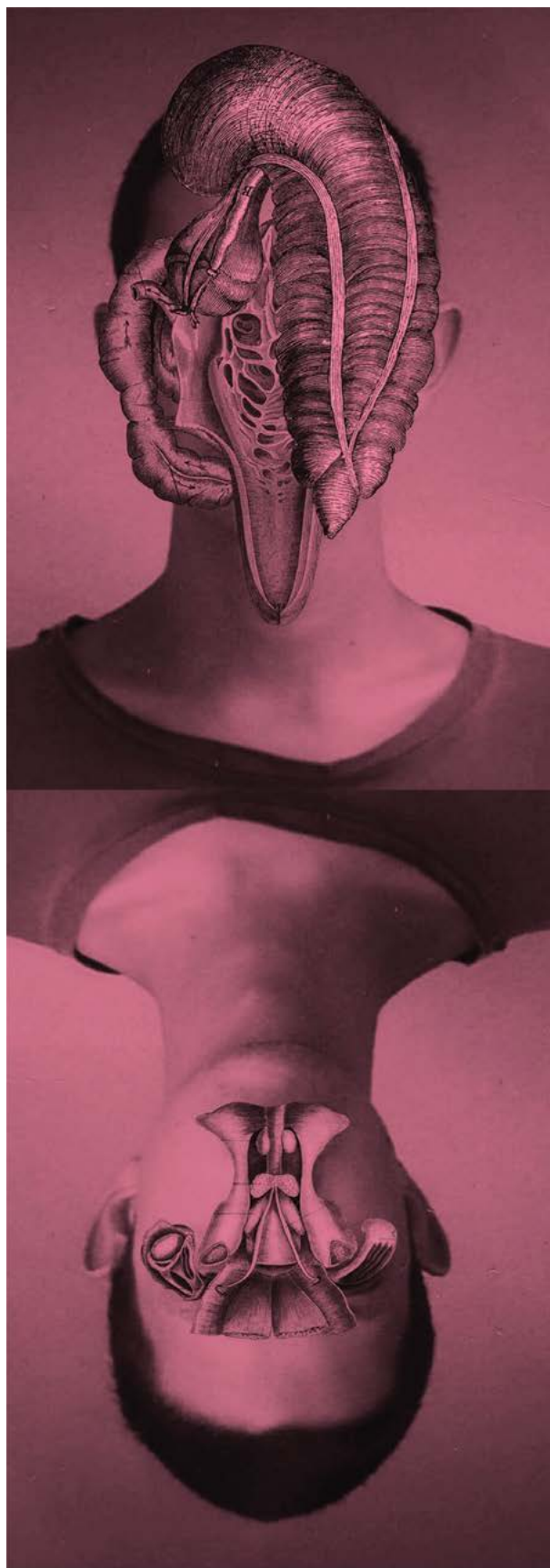
2013. Samostalna izložba *Deluge (and After)*, Umetnički prostor U10, Beograd
2013. *Signal*, IDAHO BELGRADE ART, Kulturni Centar Grad, Beograd
2011. *Prihvatljive razlike: mnogostruki potencijali i slikarstvo* - Warren Neidich i Maja Ćirić, u saradnji sa lokalnim umetnicima i ekspertima iz različitih oblasti, Likovna galerija, Beograd
2011. *Regard sur l'art vidéo en Serbie*, Francuski kulturni centar, Beograd
2010. *Cooperation-not corporation*, kustosi Maja Ćirić i David Goldenberg, ITS-Z1, Ritopek
2009. Izložba produciranih radova Nagrade Dimitrije Bašičević Mangelos za 2009. godinu, Remont galerija, Beograd
2009. Samostalna izložba studenta nagrađenog prvom nagradom na STARTFEST-u, Mali likovni salon, Novi Sad
2008. *Umetnik- građanin / Umetnica- građanka*, 49. Oktobarski Salon, Beograd

Born in 1985. In Belgrade. Graduated from the Faculty of Fine Arts, department of Painting in 2009. He is currently enrolled in the PhD in Arts study program at the same Faculty. He has exhibited in a number of group shows and one solo show. Lives in Belgrade.

Exhibitions:

2013. Solo show *Deluge (and After)*, U10 Art Space, Belgrade
2013. *Signal*, IDAHO BELGRADE ART, Cultural Center Grad, Belgrade
2011. *Acceptable differences: numerous potential and painting* – Warren Neidich and Maja Ćirić, in cooperation with artists and experts from various fields, Likovna galerija, Belgrade
2011. *Regard sur l'art vidéo en Serbie*, French Cultural Center, Belgrade
2010 *Cooperation – not corporation*, curated by Maja Ćirić and David Goldenberg, ITS – Z1, Ritopek, Serbia
2009 Exhibition of produced artworks of the Dimitrije Basicевич Mangelos Award, Remont gallery, Belgrade
2009 Solo show for the 1st Prize award winning student of StartFest, Mali likovni salon, Novi Sad, Serbia
2008. *Umetnik- građanin / Umetnica- građanka (eng. Artist – Citizen)*, 49th October Salon, Belgrade





◀ *Autoportret / Autoportrait*
2013.
Digitalni print / Digital print
50 x 140cm

Siva faza Johannesesa de Pestilentia

Izložba je formirana kao kompleks dokumenata, slika između izmeštenih iz falsifikovane prošlosti zaboravljenog avangardnog umetnika, nedovršenog alter-ega autora, koji bi u stvari mogao biti bilo ko. Ovi dokumenti nastaju u izvođenju tragične figure romantičnog heroja, i u njenoj istovremenoj dekonstrukciji. Svesni umetnički anahronizam potiče iz večitog skrivanja u fantazmu o otpadničkoj, egzotičnoj personi, sablasti koja je nevidljiva, ali čiji tragovi i ostaci ne mogu biti izbrisani. Element zazornog proizilazi iz etičkog odnosa prema onome što se dešava iza kulisa- nečemu tako bliskom, a tako nepodnošljivom. Slike su relikti te klaustrofobične, zagušljive intime katastrofičkog subjekta, gde je skrivanje pervertirana igra koja se odvija oko transgresivnog čina, i onoga što dolazi posle.

Predstave zastupljene na ovim slikama sastoje se iz dekonstruisanih idiličnih prizora, nastalih kao reakcija na prenaplašenu dramatičnu sceničnost dekadentnih romantičarskih klišeja u slikarstvu. Nastale su spajanjem predstava iz sećanja, koje je blisko kolažnom. U pozadini je nagovešteno prisustvo brisanih prostora idiličnog pejzaža. Portreti (autoportreti) se svode na antropomorfne kože, ljuštore, prazne opise koji konstruišu taj fantazmatski identitet. Njihovo nastajanje može se definisati kao stalni proces zbacivanja tih ljuštura. Za crteže (Neurological Drawings) je karakteristično beleženje nerazgovetnih predstava o unutrašnjosti sopstvenog tela i organa. Impulsi toplote, širenja i grčenja zabeleženi su putem zakasnelog automatskog crtanja, i ono što prenose ovi crteži nije ni spoljašnjost, ni unutrašnjost tih organa, već njihovo stanje između. Kolaži eksplicitno uvode stanje transgresije, klimaksa, prezasićenosti i gađenja (point of disgust), kao kulminaciju jedne artificalne i hipertrofirane osećajnosti.

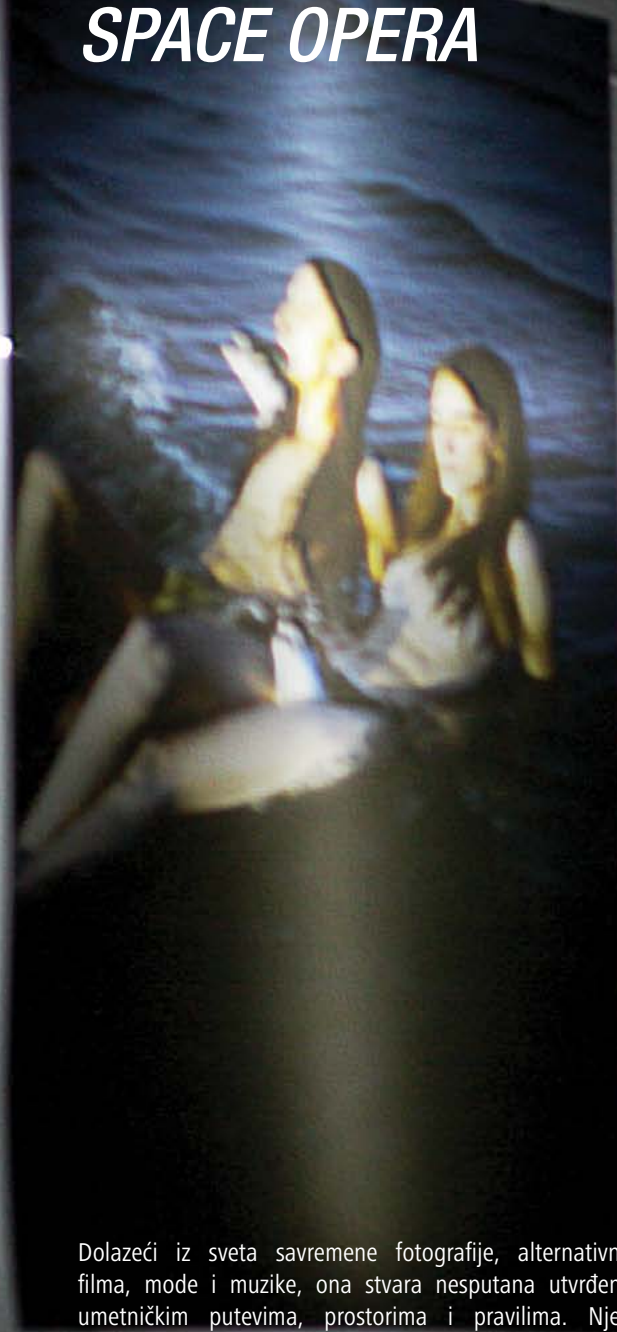
The grey phase of Johannes de Pestilentia

The exhibition is conceived as of a collection of documents – paintings taken from the fabricated past of a forgotten avant-garde artist, the incomplete alter-ego of the author, who could in fact be anybody. These documents result from performing the figure of the romantic hero and deconstructing it at the same time. The conscious artistic anachronism derives from continuously hiding behind the phantasm of the reckless and exotic persona, the invisible ghost, whose traces and remains cannot nevertheless be erased. The element of ignominy comes from the ethical relationship to what happens behind the curtains – something so close, but yet unbearable. The paintings are relicts of that claustrophobic, stifling intimacy of the catastrophic subject, where the hiding represents a perverted game occurring around a transgressed act and what comes after it.

The images on the paintings consist of deconstructed idyllic scenes produced as a reaction to the overly dramatic scene-like, decadent romantic clichés in painting. They are constructed by collaging images from memory, whereas the presence of idyllic spacious landscapes is hinted in the background. The portraits (self-portraits) are reduced to anthropomorphic skins, shells, empty cases that construct this phantasmal identity. Their emergence can be perceived as a continual process of shedding these skins. The character of the drawings (Neurological Drawings) on the other hand lies in recording unclear notions of happenings inside the body and organs. Impulses of warmth, dilation and contracting are noted through delayed automatic drawing, where the product of the drawings covers neither the outer nor inner segment of the organs, but their state in between. The collages explicitly present states of transgression, climax, saturation and repulsion (point of disgust), as a culmination of artificial and hypertrophic sensitivity.

MILICA KOLARIĆ

SPACE OPERA



Dolazeći iz sveta savremene fotografije, alternativnog filma, mode i muzike, ona stvara nesputana utvrđenim umetničkim putevima, prostorima i pravilima. Njeno umetničko delovanje, vođeno intuicijom i dadaističkim slučajem, predstavlja stalnu potragu za novim slobodama i nosi odlike sirove emotivnosti i estetizovane anarhičnosti. Fotografski radovi Milice Kolaric objavljeni su u brojnim časopisima posvećenim savremenoj umetnosti. Izlagala je na grupnim izložbama u Nemačkoj i Srbiji.



Coming from the domain of contemporary photography, alternative film, fashion and music, her works are made unconstrained by predetermined artistic means, spaces and rules. Her artistic practice is led by intuition and Dadaistic chance and represents a constant investigation into new freedoms featuring raw emotionality and aestheticized anarchy. Milica Kolaric's Photography work has been published in a number of magazines focusing on contemporary art. She has shown her work in exhibitions in Germany and Serbia.

www.milicakolaric.com

*SPaCe Opera, prostorna instalacija
2013.
Serija fotografija, led svetla / Photo series with led lights*



◀ *SPaCe Opera, prostorna instalacija*
2013.
Serijska fotografija, led svetla /
Photo series with led lights

◀ *SPaCe Opera, prostorna instalacija*
2013.
Foto-projekcije na zavesi i zidu /
Photo projection on
the curtain and the wall

Space Opera je podžanr naučne fantastike, a termin je skovan po uzoru na termin "sapunska opera". Narativi Space Opere stavljaju akcenat na romantičan i melodramski konflikt, izmešten iz našeg stvarnog sveta. Junaci Space Opere Milice Kolarić su savremena queer tela, dovedena u melodramsku relaciju, koja ulaze u igru od sukoba do identifikacije sa starim ritualima i zahtevima savremenog sveta.

Instalacija Space Opera koristi se pre svega medijima videa i fotografije, ali istovremeno istupa iz njihovih okvira. Specifičnim autorskim postupkom, video i fotografija postaju prostor za izvođenje i definisanje subjektivnosti. Ona sugerise izvesnu kritičnost spram rituala, i ta kritičnost je nedvosmisleno utkana u rad, ali to je samo jedno od čitanja. Ozbiljnost pristupa, voljni pristanak tela da se podvrgnu ritualu, repetitivno izvođenje istog – proširuju granice čitanja rada. Milica Kolarić uzima sebe za subjekta Space Opere, to je istraživački subjekt, koji traga za savremenim u ritualu i ritualu u savremenosti. Svet koji ona gradi prepoznaje queer tela, kojima po opštem mišljenju u tom ritualu nije mesto. Ona propituje njihove granice, modeluje ih i na posletku iznova konstituiše.

Sam rad postaje naučno fantastični skript, same fotografije čine asocijativni fantastični narativ, u kom se moguća značenja nameću kao na traci, i iskaču iz ustanovljenih okvira i dihotomija poput konzervativno/progresivno, tradicionalno/moderno, stvarno/fantastično. U dihotomijama se neizbežno prednost daje jednoj od dve strane, u ovom radu one se razbijaju i to polje borbe se proširuje. Umesto da ponudi jasne odgovore, izložba Milice Kolarić otvara pitanja. Motivi/teme/simboli fantastičnog, naučnog, religijskog, ritualnog i telesnog u njenoj instalaciji su isprepletani u vrtlogu značenja. Na svakom gledaocu i gledateljki je da prepozna svoju ličnu poziciju: ideološku, emotivnu i/ili političku.

Olga Dimitrijević

Kuratorica / Curator: Jelena Vojvodić
Foto / Photo by Deana Petrović

Space opera, a term coined along the lines of "soap opera" is a subgenre of science fiction. The narratives of space opera emphasize the romantic and melodramatic conflict displaced from the real world. The heroes of SPaCe OPERA by Milica Kolarić are contemporary queer bodies brought into melodramatic relation, who come into play by moving from conflict to identification with old rituals and demands of the modern world.

The SPaCe OPERA primarily uses video and photography, but at the same time the installation steps out of the boundaries of these media. Through the artist's unique approach, video and photography become a space for performing and defining subjectivity. This piece suggests a certain criticism of ritual, and it is unequivocally embedded in the work, although this may be only one interpretation of many. The seriousness of the approach, the willing consent of the bodies to undergo the ritual, the repetitive performance of the ritual – they all extend the boundaries of interpreting the work. Milica Kolarić places herself as the subject of SPaCe OPERA, a research subject that is searching for the contemporary in ritual and for the ritual in the contemporary world. The world she builds is one in which queer bodies are recognized, queer bodies which according to general opinion have no place in ritual. She questions their boundaries, gives them shape and ultimately reconstitutes them.

The piece becomes a science fiction script and the photos make an associative fantastic narrative with infinite possibilities of meanings that go beyond the established boundaries and dichotomies such as conservative/progressive, traditional/modern, real/fictitious. Dichotomies inevitably give priority to one of the two sides, in this piece however, they are broken down and the conflict is expanded. Rather than offering a clear answer, Milica Kolarić's exhibition raises questions. The motives/themes/symbols of science fiction, the religious, ritual and bodily elements in her installation are intertwined into a vortex of meaning. It is up to each spectator to recognize his/hers own position: ideological, emotional, political.

Olga Dimitrijević

NO BORDERS - NO NATIONS EX-ORDINARY

KUSTOSI / CURATORS :

BRANKA VUJANOVIĆ
MIROSLAV KARIĆ
LILJANA KARADŽIĆ
ELENA VELJANOVSKA
LULZIM ZEQIRI
IVANA MESTROV
MIHA COLNER

UMETNICI / ARTISTS:

IVAN HRKAŠ
NEMANJA NIKOLIĆ
JOVANA VUJANOVIĆ
GJORGJE JOVANOVIK
DRITON SELMANI
TEA HATADI
MAJA SMREKAR





◀ Ivan Hrkaš
Intima #3 / Intimacy- #3
2012.
Promenljivih dimenzija /
Variable dimensions

◀ Gjorgje Jovanovik
Our democracy...
2013.
Promenljivih dimenzija /
Variable dimensions

◀ Tea Hatadi
Censorship of Happiness: in front
of the wall
2013.
Promenljivih dimenzija /
Variable dimensions

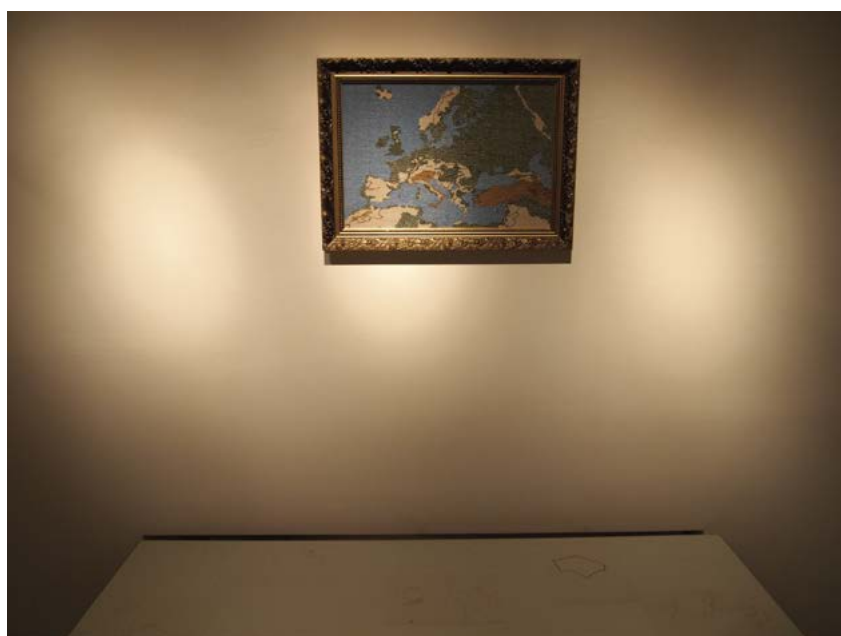
Izložba je inicirana od strane The No Borders Orchestra (NBO), interdisciplinarnog projekta koji traga za novim vidom komunikacije u regionu bivše Jugoslavije, čije je rezultate prethodno pokazalo angažovanje dinamičnog profesionalnog simfonijskog orkestra sastavljenog od muzičara iz bivših jugoslovenskih republika. Izložba se u svom konceptualnom okviru drži ključnih elementata misije NBO: inovativni pristupu interkulturalnom dijalogu, promocija kreativnosti u regionu i veća uloga i angažman kulture u svim sferama društvenog života. Regionalni tim umetnika i kustosa koji je formiran za ovaj projekat imao je priliku da se susretne, poveže i započne zajednički rad na konceptualizaciji, kreiranju i realizaciji izložbe koja će biti prikazana u sledećim gradovima: Sarajevu, Beogradu, Podgorici, Skoplju, Prištini, Zagrebu i Ljubljani. Glavni cilj izložbe je jačanje postojećih i stimulisanje novih saradnji, iniciranje sinergijskih poduhvata i razmene ideja stvaranjem mogućnosti za nove partnerske projekte i formiranje platforme za umrežavanje umetnika i kustosa. Regionalna dimenzija ovog projekta nije sadržana samo u formalnom okupljanju umetnika i kustosa iz regiona bivše Jugoslavije, već i u tematizaciji/refleksiji onoga što je nekada predstavljalo jedinstveni geografski, društveni i kulturni prostor.

Oponiranje granicama i nacijama na prostoru bivše Jugoslavije u poslednjih dvadeset godina je postal gotovo utopijsko razmišljanje. Podržano ideologijom oslobođenja od autoritarne države, proces podele se učino nepovratnim dok se fragmentacija na male (takođe autoritarne) enklave nacija i religija pojavila kao jedini način da se postigne već započeti proces promena. Nasuprot evropskim integracijama, u Jugoslaviji je započet obrnut proces dezintegracije stvaranjem novih – mentalnih i fizičkih granica i barijera. Koncept običnog i normalnog života u bivšoj Jugoslaviji, koji se najčešće odnosio na ideju o srednjoj klasi, obično se povezuje sa periodom od trideset godina relativne ekonomske stabilnosti (1960-1990). Međutim, imajući u vidu globalne tendencije individualizma i ekonomskog darvinizma u poslednje dvije decenije, ovaj koncept se (iz različitih razloga), ukazuje zastarelim. Ono što se nekad smatralo osnovnim ljudskim pravom, danas se posmatra kao slobodna volja koja zavisi od fleksibilnosti i dovrtljivosti bivših običnih (ex-ordinary) građana.

Grupna izložba Ex-Ordinary reflektuje opšte stanje uma na prostoru bivše Jugoslavije, kroz individualna

Exhibition was initiated by The No Borders Orchestra (NBO), interdisciplinary project which calls for a new kind of communication in the ex-YU region, through highly motivated and dynamic professional symphonic orchestra composed of the musicians from all ex-YU countries. The exhibition in its conceptual framework, follows the key elements of the NBO's mission: innovative approaches in the intercultural dialogue, promotion of creativity in the region and greater role and involvement of culture. Regional artistic and curatorial team which was formed for this occasion was given opportunity for meeting, connecting and joint work of all participants in conceptualization, creation and realization of an exhibition which will be presented in the following cities in the region: Sarajevo, Belgrade, Podgorica, Skopje, Priština, Zagreb and Ljubljana. The main aim of the exhibition project is to strengthen the existing and encourage new collaborations, to initiate synergic actions and exchange of ideas, by creating opportunities for new partnership projects, building a platform of artistic and curatorial networking. The regional dimension of this project is not only enshrined in the formal gathering of artists and curators from ex-YU region, but also in thematization / reflections on what was once common geographical, social and cultural space.

Over the past twenty years, resisting the idea of "borders and nations" in the region of former Yugoslavia became more or less utopian thinking. Backed by the ideology of liberation from the authoritarian state, the process of division seems to have been irreversible while the fragmentation into smaller (also authoritarian) enclaves of nations and religions appeared to be the only way to achieve the already ongoing processes of change. In contrast to ongoing European integration, Yugoslavia began the reverse process of disintegration by building new – mental and physical - borders and barriers. The concept of ordinariness and 'normal life' in former Yugoslavia, referring to the notion of the growing middle class in the western hemisphere after WWII, is commonly thought to be the result of thirty years of relative economic stability (1960-1990). However, following the dominant global tendencies of individualism and economic Darwinism over the past two decades it is (reasonably) considered outdated. What used to be considered a basic human right is nowadays seen as a lifestyle 'choice', dependent on the flexibility and ingenuity of ex-ordinary citizens. The Ex-Ordinary group exhibition reflects the general



◀ Jovana Vujanović
La Fine
2013.
Variable dimensions

◀ Gjorgje Jovanovik
Our democracy...
2013.
Variable dimensions

◀ Driton Selmani
Tell me where I'm from?
2013.
Variable dimensions

▶ Nemanja Nikolić
Panic Book
2013/14.
Variable dimensions

(ili čak intimna) viđenja neposrednog okruženja i kroz dekonstrukciju zvaničnih i kolektivnih sećanja, podržanih tekućom, često subliminalnom propagandom. Zasnovani na nasleđu kulturnih kontakata na teritoriji bivše Jugoslavije, radovi koji su odabrani za ovu izložbu bave se fenomenologijom prostora i antropologijom osećanja (strah/ljubav/bijes/sreća) kao i devijacijama sećanja i anticipacijama budućnosti. Kroz mrežu pojedinačnih priča i mišljenja izložba Ex-Ordinary gradi novo, i u potpunosti subjektivno, tumačenje savremenih lokalnih društava.

state of mind in the area of former Yugoslavia at present by presenting individual stories, analyses and visions of collective memories. The artists will show a collection of individual (or even intimate) perspectives of their immediate surroundings, deconstructing official discourses and collective memories backed by ongoing, often subliminal propaganda. Against the background of the legacy of cultural contacts in the territory of former Yugoslavia, the works selected for this exhibition deal with the phenomenology of space and anthropology of feelings (fear/love/anger/happiness), as well as with the deviation of memory and anticipation of the future. Through the network of individual stories and points of view the Ex-Ordinary exhibition will construct a new, entirely subjective, interpretation of contemporary societies.



**CLOSE-UP&BLOW-UP:
RE-KONSTRUKCIJA
FOTOGRAFSKE
SLIKE II**

**CLOSE-UP&BLOW-UP:
RE-KONSTRUKCIJA
FOTOGRAFSKE
SLIKE II**

17.10/02.11.2013.

ART SPACE BEOGRAD



Izložba Re-konstrukcija fotografske slike II, predstavlja (novi) deo projekta/izložbe CLOSE-UP&BLOW-UP: Re-konstrukcija fotografske slike predstavljenog u Muzeju savremene umetnosti Vojvodine u maju 2013. Izložba se fokusira na istraživanje 'prostora' fotografije i različitih načina pristupanja mediju. Izložba pokazuje na koji način savremeni umetnici upotrebljavaju fotografiju, te se ti pristupi upoređuju s onima savremenih fotografa. Kako se medij fotografije konstantno transformiše, izložba zapravo postavlja pitanje šta znači 'napraviti' fotografiju u 21. veku. Izložba je nastala iz potrebe za saradnjom i samoorganizacijom umetnika iz (približno) iste generacije i konteksta (obrazovnog sistema/Akademije umetnosti u Novom Sadu), sa ciljem da pokrene afirmaciju i pravilno razumevanje fotografskog medija. Istraživanje i analiza sprovode se kroz prepoznavanje, pregled i raspravu o pojedinačnim praksama (i ekscesima!) fotografa-umetnika i umetnika koji koriste fotografiju.

Umetnici / Artists: Miroslav Dajč, Nemanja Delja, Selena Junačkov, Jovana Krstić, Tijana Luković, Darija Medić, Andrea Palašti, Aleksandar Ramadanović, Monika Sigeti, Ivana Stojanović, Slobodan Stošić, Jelena Vladušić, Rina Vukobratović, A Formati (Mirko Žarković, Natalia Ninkov, Ibis Čerimagić, Matea Jocić, Dasha Bradić, Mary Smith, Marija Mandić, Gordana Jarić, Daniel Šivinjski)

Autor izložbe / Curator: Andrea Palašti

The exhibition Re-constructing the photographic image II represents a (new) part of the project/exhibition CLOSE UP & BLOW UP: Re-constructing the photographic image which was displayed the Museum of Contemporary Art of Vojvodina in Novi Sad, in May 2013. The exhibition focuses on the exploration of the photographic 'space' and on different ways to approach the medium. The project explores in what way contemporary photographers and artists use photography. Since the medium of photography is constantly transforming itself, the exhibition in fact poses the question what does it mean to make a photograph in the 21st century. The exhibition originated from the need for collaboration and self-organisation of the artists from (approximately) the same generation and context (educational system/Academy of Art in Novi Sad), with a goal to initiate affirmation and a correct understanding of the photographic medium. The research and analysis is carried out through recognition, overview and discussion about individual practices (or excesses!) of photographers and artists using the medium.

Tekst / Text: Andrea Palašti

Foto dokumentacija / photo-documentation: Aleksandar Ramadanović, Miroslav Dajč, Jovan Jakšić



◀ A3.Format grupa predstavlja
A5.Brošure; 2011 - 2013;

◀ Nemanja Delja
Moja mama / moj tata /
My mother / my father
2012.
Dve fotografije - Inkjet print /
Two photographs - Inkjet print

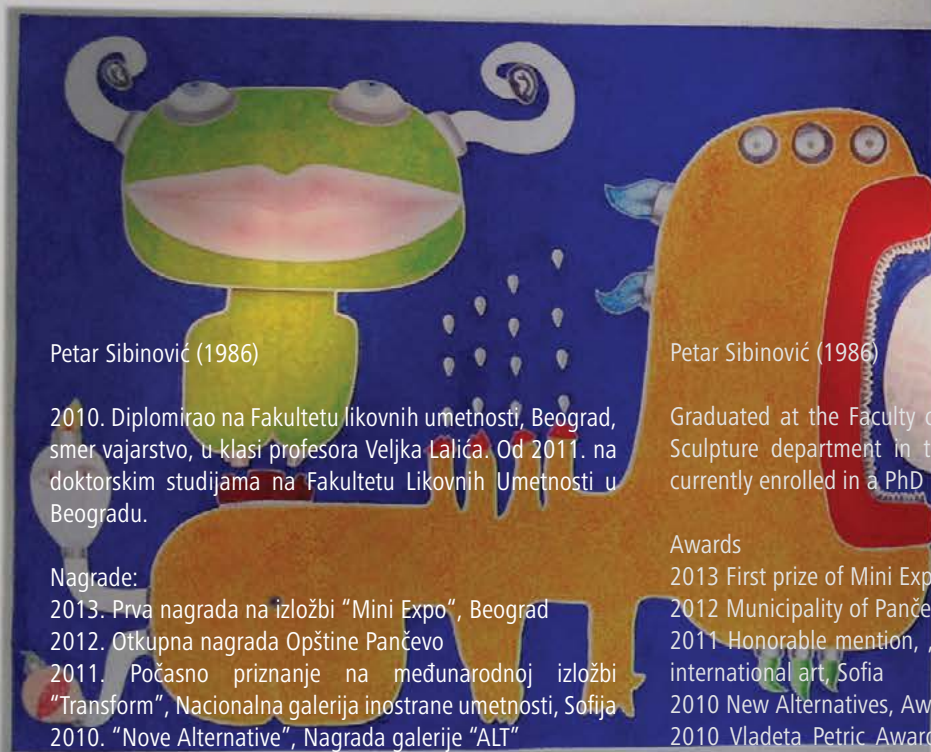
◀ Exhibition view

▶ Monika Sigeti
Revealing
2013.
Kombinovana tehnika /
Mixed media

PETAR SIBINOVIĆ

RAZLIČITO OD NAS

UNLIKE US



Petar Sibinović (1986)

2010. Diplomirao na Fakultetu likovnih umetnosti, Beograd, smer vajarstvo, u klasi profesora Veljka Lalića. Od 2011. na doktorskim studijama na Fakultetu Likovnih Umetnosti u Beogradu.

Nagrade:

- 2013. Prva nagrada na izložbi "Mini Expo", Beograd
- 2012. Otkupna nagrada Opštine Pančevo
- 2011. Počasno priznanje na međunarodnoj izložbi "Transform", Nacionalna galerija inostrane umetnosti, Sofija
- 2010. "Nove Alternative", Nagrada galerije "ALT"
- 2010. Nagrada "VLADETA PETRIĆ", za uspeh i rezultate u skulpturi, FLU
- 2010. Nagrada SO "Savski venac" za skulpturu u javnom prostoru (Hajd park, Beograd)
- 2009. Nagrada za crtež od III do V godine, FLU
- 2008. Nagrada "KUZMANOVIĆ" za portret-skulpturu, FLU

Samostalne izložbe:

- 2013. "Drawings", Umetnički paviljoni, Dizeldorf, Nemačka
- 2011. "N°2", Galerija FLU, Beograd, Srbija
- 2011. "LICA", Galerija Sveti Luka, Ub, Srbija
- 2011. "LICE", Galerija SKC, Kragujevac, Srbija
- 2010. Izložba crteža, Galerija ALT, Beograd, Srbija

Petar Sibinović (1986)

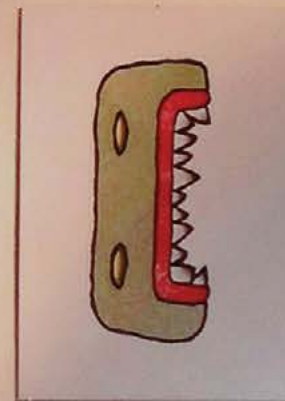
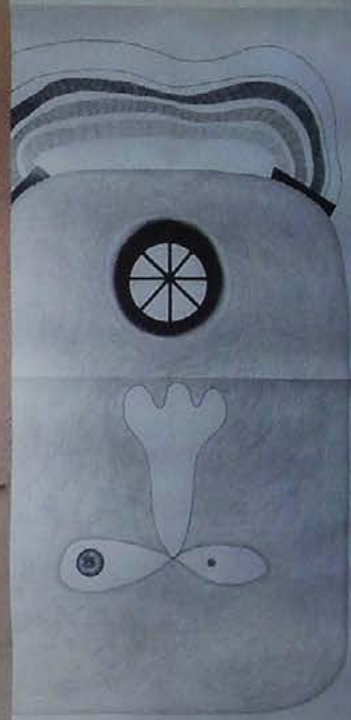
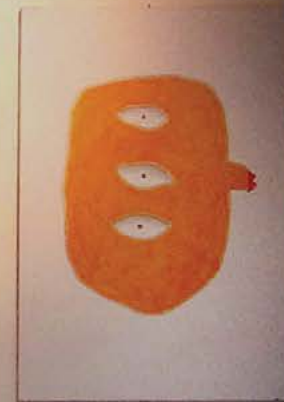
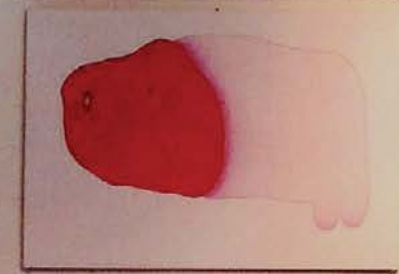
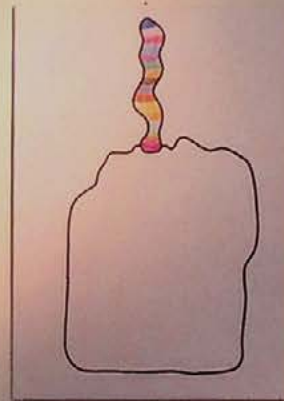
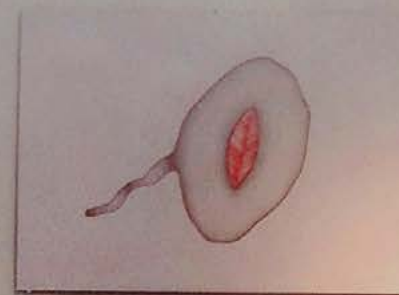
Graduated at the Faculty of Fine Arts in Belgrade, at the Sculpture department in the class of Veljko Lalić. He is currently enrolled in a PhD program at the same Faculty.

Awards

- 2013 First prize of Mini Expo exhibition, Belgrade
- 2012 Municipality of Pančevo Award
- 2011 Honorable mention, „Transform“, National gallery of international art, Sofia
- 2010 New Alternatives, Award of Gallery ALT, Belgrade
- 2010 Vladeta Petric Award for achievements in Sculpture, FFA
- 2010 Municipality of Savski Venac, Award for a sculpture in public space, Belgrade
- 2009 Award for Drawing from the 3rd – 5th year, FFA
- 2008 Kuzmanović Award for portrait sculpture, FFA

Solo exhibitions

- 2013 Drawings, Art pavilion. Dusseldorf, Germany
- 2011 N°2, Gallery of the FFA, Belgrade, Serbia
- 2011 LICA, Gallery Sveti Luka, Ub, Serbia
- 2011 LICE, Gallery SKC, Kragujevac, Serbia
- 2010 Exhibition of drawings, Galerija ALT, Belgrade, Serbia



Exhibition view,
photo by Milan Kralj
web. gallery-shots.blogspot.com



Crteži Petra Sibinovića nastaju automatskim stvaranjem formi, pa samim tim prenose slike iz umetnikove podsvesti na papir koji je često takođe slučajno izabran, a ne prethodno pripremljen. On koristi (ne)kvalitetne materijale kako bi dobio teksturu a ponekad i iluziju fakture predstavljenih formi, pa se tako na ovim crtežima mogu videti šrafiranja, potezi markerom, potrošenost flomastera kao i štampa na papiru koji su inkorporirani u sam crtež. Na ovaj način stvara se jedna vrsta dnevnika podsvesnih stanja autora uokviren u neizbežnu materijalnost stvarnosti. Nedovršene asocijacije koje izazivaju forme predstavljene na crtežima ostavljaju prostor posmatraču da ih dalje slobodno razvija u svojoj imaginaciji.

Često te forme imaju kontradiktorne, suprotne ili na neki drugi način dvojake karakteristike, kao što često predstavljaju dva pola obuhvaćena u jedinstvenu homogenu formu. Ovi crteži usko su vezani za čoveka u najširem smislu iako su oblici često neljudski, neprirodni a ponekad i mehanički. Kroz ono što je različito od nas, Petar Sibinović nas usmerava na ono u nama. Deformacije tela i lica spontano daju karakter predstavljenim formama koje prepoznajemo kao antropomorfne. Upravo to saosećanje dovodi do poistovećivanja posmatrača sa onim što je predstavljeno i dozvoljava i njegovoj podsvesti da ispliva na površinu.

Petar Sibinović's drawings are produced by automatically generating forms, correspondingly delivering images from the artist's subconsciousness to paper, which is also often randomly selected. He uses both high- and low-quality materials in order to achieve the texture and sometimes an illusion of the grainy properties of the presented forms; thus showing crosshatching, marker strokes, exhausted pens as well as the printed paper incorporated into the drawing itself. In this way, a particular diary of the artist's subconscious states comes into being, framed by the inevitable materiality of reality.

Unfinished associations triggering forms represented on the drawings leave a certain amount of space to be developed at liberty in the observer's imagination. The forms often have contradictory, juxtaposed or in some other way two-meaning characteristics, as they often represent two opposites encompassed in a single homogenous form. These drawings are closely tied to man in the widest sense, although the forms are often non-human, unnatural and sometimes mechanic. Through what is different than us, Petar Sibinović directs us to what is inside of our own selves. Bodily and facial deformations spontaneously give a character to the represented forms which are understood as anthropomorphic. It is this very compassion that leads the observer to identify with what is represented, subsequently allowing the subconscious to surface.

Kristina Grebenar



◀ *Bez naziva / Untitled*
2013.
▶ *Kombinovana tehnika na papiru /*
Mixed media on paper



BOJANA PETKOVIĆ JOVANA ĆOSIĆ KSENIJA PANTELIĆ

DIFFERENCE

Bojana Petković rođena je 1982. u Beogradu. Diplomirala je grafiku na Fakultetu likovnih umetnosti u Beogradu.

Aktivno izlaže na grupnim i samostalnim izložbama po zemlji i inostranstvu (Poljska, Jermenija, Amerika, Italija i Hrvatska). Učestvovala je na raznim video festivalima, radionicama i rezidenci programima.

Sarađuje sa Nezavisnom kulturnom scenom Srbije u raznim umetničko-edukativnim projektima za decu i mlade. Osnivač je i organizator umetničkog rezidencijalnog programa – Grafička kolonija mladih koja se održava u Prolom banji.

Bavi se sito štampom, ilustracijom, animacijom, videom i performansom.

Bojana Petkovic was born in 1982. in Belgrade where she has graduated from the Faculty of Fine Arts with the MA degree from department of Graphics art and printmaking in 2010. She exhibited in many group and solo exhibitions in Serbia and abroad, and participating in various film and video festivals. She collaborates with Independent Cultural Scene of Serbia in numerous projects and she is author of many artistic-educational workshops for children and youth. She is a founder and organiser of an artist in residency program (Graphics Art colony of youth) in Prolom banja, Serbia. Her creative activities cover the fields of screen printing, illustration, animation, video and performance.

cargocollective.com/boschka

Jovana Ćosić rođena je 1983. godine u Čačku. Diplomirala na Fakultetu likovnih umetnosti u Beogradu, odsek grafike. Trenutno je na Doktorskim studijama Univerziteta umetnosti u Beogradu, Intredisciplinarne studije, odsek digitalne umetnosti. Do sada je ostvarila tri samostalne izložbe u Poljskoj, jednu u Beogradu i jednu u Banja Luci kao i učešće na brojnim grupnim izložbama u zemlji i inostranstvu (Poljska, Danska, Mađarska, Švedska...) Učestvovala je na brojnim likovnim kolonijama, arhitektonskim projektima i radionicama animacije. Vodi program likovne radionice za decu i odrasle u Kulturnom centru Čukarica.

Jovana Ćosić was born in Čačak in 1983. She graduated from the Faculty of Fine Arts in Belgrade, the Department of Graphics Arts. She is currently doing her PhD thesis at the University of Arts in Belgrade, Interdisciplinary Studies, the Department of Digital Art.

Up till now, she presented three solo exhibitions in Poland, one in Belgrade and one in Banja Luka and participated in group exhibitions in the country and abroad (Poland, Denmark, Hungary, Sweden...) Jovana has taken part in numerous art colonies, architectural projects and animation workshops. She leads a program of art workshops for children and adults at the Cultural Center Čukarica.

cargocollective.com/jovanacosic



Ksenija Pantelić rođena je 1980. u Beogradu. Istoriju Umetnosti i Engleski jezik diplomirala je na Novom Zelandu dok je na Fakultetu likovnih umetnosti u Beogradu diplomirala grafiku. Aktivno izlaže na grupnim i samostalnim izložbama u zemlji i inostranstvu- tri samostalne izložbe u Poljskoj i jedna u Beogradu kao i učešće na grupnim izložbama u Kanadi, Francuskoj, Poljskoj,Švedskoj,Danskoj i Americi. Od 2012. njeni tekstovi su objavljeni u nekolicini stranih časopisa i fanzina – International Flesh Art, Fanzin “Samizdat” (Rumunija/Madžarska), “Skulptura-Shalling/ Enderle” (Belgija), Publikacija 9.Bijenala Umetnosti Sangaj (Kina) kao i na nekolicini internet portala - “Participate” Kultur Aktiv Gestalten, Letnja Akademija Umetnosti Salzburg (Austrija), D.E.A.R – Something Human (London).

Ksenija Pantelic was born in Belgrade in 1980. She graduated Art History/English language in New Zealand and from the Faculty of Fine Arts in Belgrade Graphic Art. She presented three solo exhibitions in Poland and one in Belgrade and participated in group exhibitions in Canada, France, Poland, Sweden, Denmark and USA. From 2012. her writings have been published in numerous magazines, fanzines and internet portals – International Flesh Art magazine, Fanzine “Samizdat” (Rumania/ Hungary), Publication –Shalling/ Enderle (Belgium), Publication-9th Biennial of Fine Art, Shanghai (China), Summer Academy of Fine Art, Salzburg (Austria), “Participate” Kultur Aktiv Gestalten (Austria), D.E.A.R. –Something Human, London (UK).

cargocollective.com/ksenija

DIFFERENCE

Video instalacija Difference suočava nas sa pitanjem nestabilnosti i (ne)postojanosti pozicija sa kojih nastupaju umetnice čija imena stoje iza ovog rada.

Pre svega, nestabilnost se nameće kroz organizaciju samog vizuelnog polja. Prostornost kadra sva tri video rada definisana je krupnim planovima čiji jedini sadržaj čine lica umetnica. U beloj praznini, bez oslonca, one kao da lebde u nepostojanom prostoru, pokušavajući da objasne nama ili samima sebi šta je to što zapravo čine ili žele da čine. Nesigurnost se tako ispostavlja kao uslovljenost koja zahteva od umetnica suočavanje sa pozicijama koje zauzimaju, koordinatama sistema kome neizostavno pripadaju i umetničkim praksama koje u okviru njega sprovode. Tako se u prvi plan ističe nužnost refleksivne prirode njihovog delovanja. Ona se ne javlja kao izbor već kao prinuda koja iziskuje preispitivanje i same procesualnosti umetničkog postupka. Ta ista procesualnost kao da naglašava beskraj prostiranja zapitanosti i složenosti problema koje umetnice zahvataju, i prepoznaje se kao odlučujući aspekt njihovog umetničkog delovanja.

Umesto da umetnički rad osmisle kao oblik posredovanja, prenošenja ideje, umetnice odlučuju da ga jasno formulišu kao platformu preko koje je moguća direktna konfrontacija sa problemima i izazovima koje nameće (ne)sistem. Upravo se s toga i govor u prvom licu ukazao kao logično rešenje. Autorke tako integrišu pitanje sistema u sam umetnički rad, odnosno posredno u galeriju, te i u samu instituciju umetnosti. Na taj način i publika biva pozvana da se uključi i otpočne direktno sagledavanje problema koje definišu polje umetnosti.

Ujedno, ceo ovaj poduhvat jasno se formuliše kao oblik umetničkog delovanja budući da autorke ne odbijaju da artikulišu svoj stav umetničkim sredstvima ali i najzad, jer ne odbacuju svoju ulogu umetnice. Možda je razlog tome taj što jedino što imaju i jeste status umetnika. Zapravo, nasleđe jednog minulog sistema i dalje primarno definiše celokupan umetnički okvir. Školovane kao umetnice, na poziciji osmišljenoj u okviru takvog sistema, one danas imaju pred sobom jedino koncept umetnosti, no ne i jasnu predstavu šta on znači i kakva mu je funkcija. U tome svakako nisu usamljene. Taj sistem koji im je ponudio smisao, danas je drastično izmenjen (obesmišljen?). Zato i jeste značajno što ove tri umetnice tendenciozno

DIFFERENCE

The video installation Difference confronts us with the issue of the instability and non-existence of the positions from which the artists speak.

Notably, the organization of the installation's visual field imposes the notion of instability. The spatiality of each video piece's shot is defined by the close-up that only contains the artist's face. In the white void, groundless, it seems as if each is floating in a non-existing space, trying to explain to us, or herself, what it is that she is actually doing or wanting to do. In this way, insecurity emerges as a condition which demands that the artists face the positions they inhabit, the coordinates of the system they inevitably belong to, and the artistic practices they perform within this system. What is foregrounded is the necessary reflexive nature of their activity. It appears not as a choice but an obligation that demands a reexamination of artistic process itself. This process emphasizes an infinite expansion of a state of inquiry and complexity of the problems that the artists address, and is recognized as a crucial aspect of their artistic endeavor.

Rather than articulating it as a mode of mediation, conveying the idea, the artists decide to formulate the artwork as a platform from which a direct confrontation with problems and challenges imposed by the (non) system is possible. For this reason, the first-person address presents itself as a logical solution. The artists, in this manner, incorporate the question of the system into the artwork itself, that is to say, indirectly into the gallery and into the institution of art itself.

At the same time, this whole project is formulated as a form of artistic activity considering that the artists do not refuse to articulate their stance through artistic means, and furthermore, they do not reject their role as artists. The reason for this might be that the only thing they have is the status of artist. In fact, the tradition of the past system still primarily defines the contemporary artistic framework. Educated as artists, a position that made sense within the framework of that system, all they have today is the concept of art, however, there is not a clear notion of what that entails and what is its function. They are not alone in this. Now, the system that had provided them with meaning has become drastically different (meaningless?). That is why it is significant that all three artists consciously chose to develop and formulate the essence of the



biraju da upravo jezikom umetnosti razviju i uobliče srž prepoznate konfrontacije.

Govor svake od njih osetno se razlikuje. Preko tih specifičnih narativa otelotvoruje se ideja individualnosti umetnica, odnosno njihovih svetonazora budući da svaka od njih artikuliše svoj pristup i svoje shvatanje problema sasvim drugačije. Međutim, svesne ograničenosti dometa inherentne takvoj poziciji, one pokušavaju da osmisle delotvorniji pristup i to upravo kroz model zajedničkog delovanja.

Zbog svega ovoga Difference funkcioniše kao pokušaj rekontekstualizacije umetničkog delovanja u okvirima srpske savremene scene. On se ne uspostavlja kao teorijski, konceptualni modalitet koji bi samosvesno operisao gotovim istorijsko-umetničkim modelima, već se formuliše kao poriv samih akterki da se suoče sa ograničenjima koja su inherentna njihovoj poziciji i njihovom nasleđu. (Ovakav poriv bi se mogao definisati i kao primarni oblik kritike prema shvatanjima Lika Boltanskog, i to u smislu emotivnog susreta sa nepravdom u društvu, iz koga se potom rađa promišljena kritika sistema.) Umetnička praska tako biva reorganizovana iznutra, određena pravcem grupnog i kritičkog suočavanja sa bezizlanošću situacije u kojoj se umetnost danas nalazi. Delovanje ovih umetnica moramo razumeti ne kao potragu za rešenjem ili izlazom, već pre svega kao način prepoznavanja i konfrontacije sa izazovima, kao polje sa koga je moguće upustiti se u de/rekonstrukciju postojećeg (ne)sistema. U pitanju je svakako dugotrajni proces.

Tekst- Simona Ognjanović i Sima Kokotović

confrontation mentioned above through the language of art.

Each of the artists differs through an own „language“. Through the means of these specific narratives, the idea of the artists emancipating themselves, as well as their viewpoints comes through, as each one tackles the problem in her own way. However, conscious of the limited aims subdued in such a position, they attempt to come up with a more efficient stance, which is essentially through a collaborative process.

As a result, Difference functions as an attempt to recontextualize artistic endeavourment in the scope of the contemporary Serbian art scene. It is not constituted as a theoretical and conceptual modality which would independently deal with art-historic models, but a drive to confront the obstacles inherent to their position and heritage. (This drive could be defined as a basic form of critique to Luc Boltanski's concepts, defined by the emotional reaction upon encountering social injustice, from which an intellectual critique of system emerges.) The artistic practice is thus reorganized from within, defined by a common and critical confrontation to the inexorable situation of art today. The work of these artists has to be understood not as a quest for the solution or a way out, but recognizing and confronting challenges; a platform from which one dives into the deconstruction of the (non-) system. By all means a long-term process.

Text- Simona Ognjanović i Sima Kokotović

INDEX

BANDUKA ANA, 24 - 27
BERETA ANDREJ, 74 - 79
BOBIĆ RELJA, 42 - 45; 96 - 101
BOGDANOVIĆ ANA, 8 - 13
BOJANOVIĆ SOFIJA, 74 - 79
BRADIĆ DASHA, 120-123
COLNER MIHA, 114-119
ČERIMAGIĆ IBIS, 120-123
ČOSIĆ JOVANA, 128-131
DAJČ MIROSLAV, 120-123
DELIĆ LIDIJA, 6 - 13; 54 - 57; 66 - 75
д.л.т. (D.L.T.), 42 - 45
DELJA NEMANJA, 120-123
DIMITRIJEVIĆ OLGA, 113
ĐORĐEVIĆ MAJA, 74 - 79
ЕМАЕМАЕМА, 42 - 45
FAT KID BENY, 42 - 45
FUCK NEW RAVE, 42 - 45
GREBENAR KRISTINA, 74 - 79; 127
GROZDANOVIĆ NIKOLA, 6 - 13; 14 - 17
GOLIJANIN NEMANJA, 24 - 27
GROMILOVIĆ DAVOR, 24 - 27; 84 - 87
HATADI TEA, 114-119
HRKAŠ IVAN, 114-119
IVANOVIĆ NINA, 6 - 13; 46 - 49; 66 - 73
JAKŠIĆ JOVAN, 120-123
JANKOVIĆ MLADEN, 74 - 79
JARIĆ GORDAN, 120-123
JEVREMOVIĆ IVANA, 74 - 79
JOCIĆ MATEA, 120-123
JOVANOVIK GJORGJE, 114-119
JOVIŠEVIĆ KSENIJA, 81 - 83
JUNAČKOV SELENA, 120-123
KARADŽIĆ LJILJANA, 114-119
KARIĆ MIROSLAV, 54 - 57; 114 - 119
KING RACHEL, 88 - 91

KNEŽEVIĆ SAVA, 6 - 13; 38 - 41; 66 - 73
KOKOTOVIĆ SIMA, 60 - 62; 130 - 131
KOLARIĆ MILICA, 110-113
KOVAČEVIĆ ALEKSANDRA, 74 - 79
KOVAČEVIĆ DAMJAN, 24 - 27
KRALJ MILAN, 124-127
KRSTIĆ ISIDORA, 6 - 13; 28 - 31; 66 - 73
KRSTIĆ JOVANA, 120-123
KUZMANOVIĆ IVA, 6 - 13; 24 - 27; 50 - 53; 66 - 73
LAĐIĆ NEMANJA, 24 - 27
LATINOVIĆ SENKA, 74 - 79
LUKOVIĆ TIJANA, 120-123
MANDIĆ MARIJA, 120-123
MANOLEV KRISTINA, 74 - 79
MARKOVIĆ IVAN, 6 - 13
MARKOVIĆ MARIJA, 46 - 49
MARKOVIĆ VELJKO, 24 - 27
MATEJIĆ BOJANA, 20 - 23
MATIĆ IGOR, 87
MEDIĆ DARIJA, 120-123
MESTROV IVANA, 114-119
MIKIĆ FILIP, 74 - 79
MILANOVIĆ BRANKO, 6 - 13
MIĆOVIĆ VESNA, 94
MOROŠAN MAJA, 74 - 79
NEDIMOVIĆ BRANKA, 91 - 94
NIKAČ SANDRA, 74 - 79
NIKOLIĆ JELENA, 74 - 79
NIKOLIĆ NEMANJA, 6 - 13; 18 - 23; 66 - 73, 114 - 119
NINIĆ MIODRAG, 24 - 27
NINKOV NATALIA, 120-123
OGNJANOVIĆ SIMONA, 60 -62; 130 -131
PALAŠTI ANDREA, 120-123
PANTELIĆ KSENIJA, 128-131
PARAĐANIN IVA, 74 - 79
PAVLOVIĆ ANA, 24 - 27

PAVLOVIĆ BOGDAN, 74 - 79
PEKIĆ MILICA, 64 - 65
PETKOVIĆ BOJANA, 128-131
PIŠČEVIĆ MINA, 24 - 27
PROTIĆ ANASTASIJA, 74 - 79
RAMADANOVIĆ ALEKSANDAR, 120-123
SAVIĆ DUŠAN, 74 - 79
SELMANI DRITON, 114-119
SIGETI MONIKA, 120-123
SIBINOVIĆ PETAR, 6 - 13; 124 - 127
SMITH MARY, 120-123
SMREKAR MAJA, 114-119
SOPIĆ SARA, 74 - 79
STOJANOVIĆ IVANA, 120-123
STOJANOVIĆ NATAŠA, 88 - 91
STOJANOVIĆ HRISTINA, 74 - 79
STOŠIĆ SLOBODAN, 120-123
ŠEHANOVIĆ EMIR ESH, 96 - 101
ŠEVIĆ MARIJA, 6 - 13; 32 - 37; 66 - 73
ŠIVINJSKI DANIEL, 120-123
TOMIĆ BILJANA, 35 - 36; 58 - 59
TRAVANJ RANKO, 102 - 105
TRIPKOVIĆ LUKA, 74 - 79
TUNIĆ SRĐAN, 74 - 79
VASILJEVIĆ NATAŠA, 52 - 53; 66 - 73
VELJANOVSKA ELENA, 114-119
VLADUŠIĆ JELENA, 24 - 27; 120 - 123
VOJVODIĆ JELENA, 110-113
VUJANOVIĆ BRANKA, 114-119
VUJANOVIĆ JOVANA, 114-119
VUKOBRATOVIĆ RINA, 120-123
WEEDZOR, 42 - 45
ZEBIĆ TIJANA, 74 - 79
ZEC MILOŠ, 60 - 62
ZEQIRI LULZIM, 114-119
ŽARKOVIĆ MIRKO, 120-123

Impresum

Izdavač / Publisher: U10

Urednici / Editors:

U10 tim / U10 team - Isidora Krstić, Iva Kuzmanović, Lidija Delić,
Marija Šević, Nina Ivanović, Sava Knežević i Nemanja Nikolić

Dizajn / Design: Aleksandra Jovanić, U10 tim / U10 team

Prevod / Translation: Isidora Krstić

Štampa / Printed by: Alta Nova d.o.o.

Tiraž / Print run: 500

Beograd / Belgrade 2014

www.u10.rs

facebook U10

instagram u10_artspace

u10@u10.rs

Ulica Kosovke Devojke 3

Belgrade, Serbia

CIP - Каталогизacija у публикацији

Народна библиотека Србије, Београд

73/77:069.9(497.11)"2012/2013"

7.038.53/.55(497.11)"2012/2013"

73/76.071.1(497.11)"20":929

УМЕТНИЧКИ простор У10 (Београд) У10 : godišnji katalog = annual catalogue : 2012-13 / [urednici, editors U10 ;
prevod, translation Isidora Krstić]. - Beograd : U10, 2014 (Beograd : Alta Nova). - 131 str. : ilustr. ; 27 cm

Uparedo srp. tekst i engl. prevod. - Tiraž 500.

ISBN 978-86-917699-0-1

а) Уметнички простор У10 (Београд) - Изложбе - 2012-2013

б) Ликовни уметници - Србија - 21в

COBISS.SR-ID 206797580

