



*Za četiri godine postojanja, Umetnički prostor U10\* je kontinuiranim radom na prezentaciji i afirmaciji kvalitetnog svežeg stvaralaštva, uspeo da doprinese vidljivosti važnog dela savremene umetničke scene iz zemlje i regiona. U vremenu i prostoru u kome je samo-organizovanost prepoznata kao poželjan i čak neophodan model funkcionisanja, sedmoro umetnika koji stoje iza Umetničkog prostora U10, u saradnji sa velikim brojem autentičnih mladih autora na polju savremene umetnosti je od početka delovanja u maju 2012. do danas, u Umetničkom prostoru U10 organizovala preko 80 izložbi, radionica, vođenja, tribina i drugih sadržaja.*

*Drugi bijenalni katalog Umetničkog prostora U10 predstavlja pregled dešavanja održanih u samom prostoru, uz pojedinačno predstavljanje svih autora koji su u protekle dve godine izlagali u U10 kao i projekte organizovane od strane Umetničkog kolektiva U10 u zemlji, regionu i inostranstvu.*

*Umetnički prostor U10 želi da se ovom prilikom zahvali svim umetnicima, kustosima i drugim saradnicima koji su kao autori učestvovali u programima organizovanim od strane U10, brojnim predstavnicima nezavisnih udruženja i javnih institucija i ustanova kulture, posebno Muzeju Savremene Umetnosti Beograda, Kulturnom Centru Beograda i Ministarstvu Kulture kao i publici na poverenju i svesrdnoj podršci bez kojih ne bismo mogli da ostvarimo postignuto.*

*In four years of existence, Art Space U10\* has through continued work on the presentation and promotion of high-quality fresh creativity, managed to contribute to the visibility of an important part of the contemporary art scene in the country and the region. In time and space in which self-organization is recognized as desirable and even an essential functioning model, seven artists behind the Art Space U10 in collaboration with a large number of authentic young authors in the field of contemporary art, from the beginning of operation in May 2012 to the present, has organized over 80 exhibitions, workshops, leadership forums and other content at Belgrade's U10.*

*The second biennial catalog of U10 Art Space presents an overview of the events held in the space, with individual introductions to all of the authors who have in the past two years exhibited in U10, as well as projects organized by the artistic collective U10 in the country, the region and abroad.*

*Art Space U10 would like to take this opportunity to thank all the artists, curators and other associates who have participated as authors in the programs organized by U10, a number of representatives of independent associations and public and cultural institutions specially the Museum of Contemporary Art in Belgrade (MSUB), Belgrade Cultural Centre (KCB) and Ministry of Culture, as well as the public for their trust and support, without whom we would not have been able to achieve what we have achieved.*

*\*U10 Umetnički prostor se nalazi u Beogradu. Osnovan je 2012. i vode ga / U10 Art Space is located in Belgrade. It was founded in 2012 and is run by: Nemanja Nikolić, Lidija Delić, Nina Ivanović, Iva Kuzmanović, Isidora Krstić, Marija Šević, Sava Knežević*

# U10 UMETNIČKI PROSTOR BEOGRAD DVOGODIŠNJI KATALOG

2014  
2015

U10 ART SPACE  
BELGRADE  
BIENNIAL  
CATALOGUE

IZLOŽBE

APR/2014-  
DEC/2015

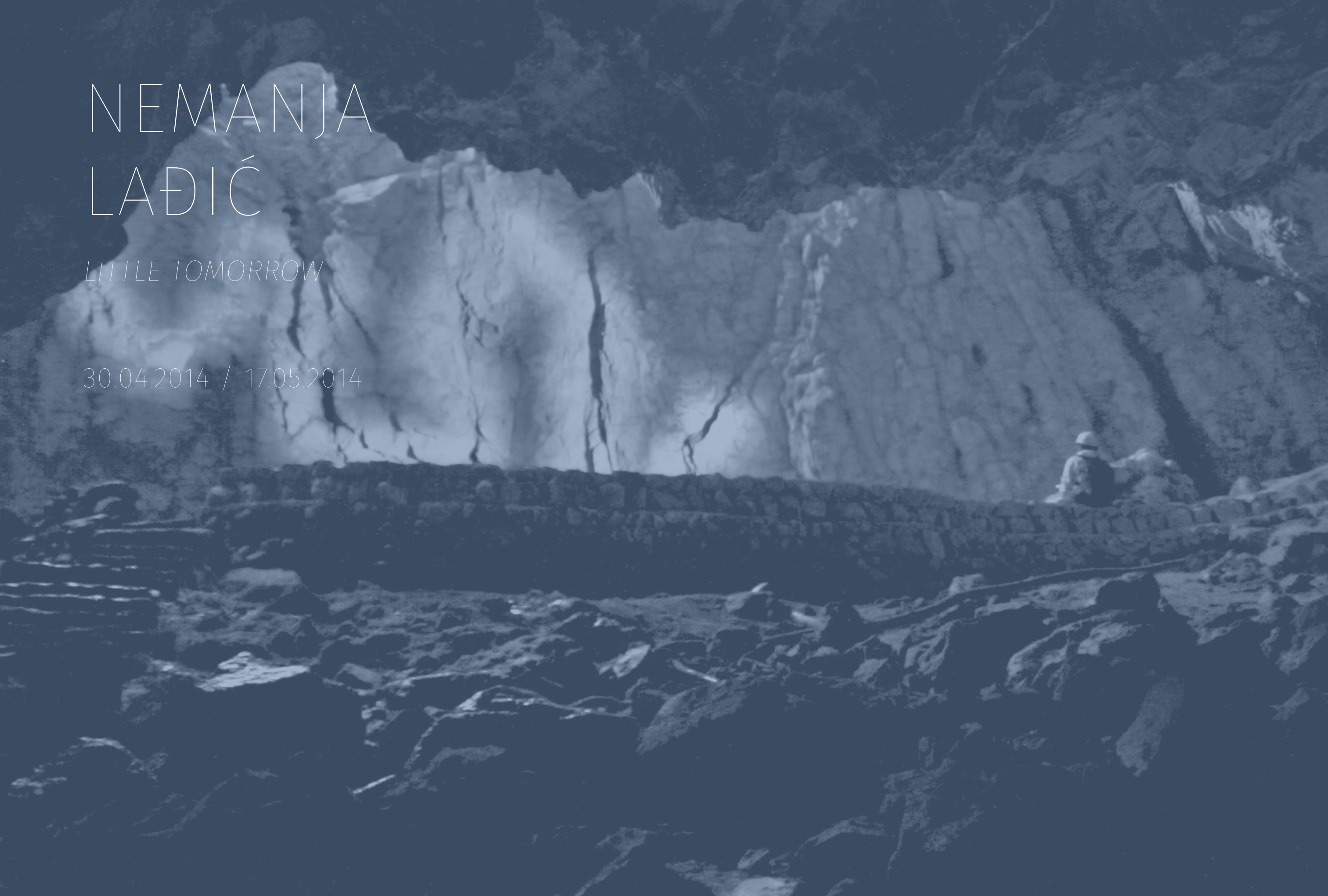
EXHIBITIONS



# NEMANJA LAĐIĆ

*LITTLE TOMORROW*

30.04.2014 / 17.05.2014







Pećina, 2013, video, 2' 26" loop / The Cave, 2013, video, 2' 26" loop

Jovana Stokić

## **PROIZVOLJNOST U PEJZAŽU: NOVI VIDEO RADOVI**

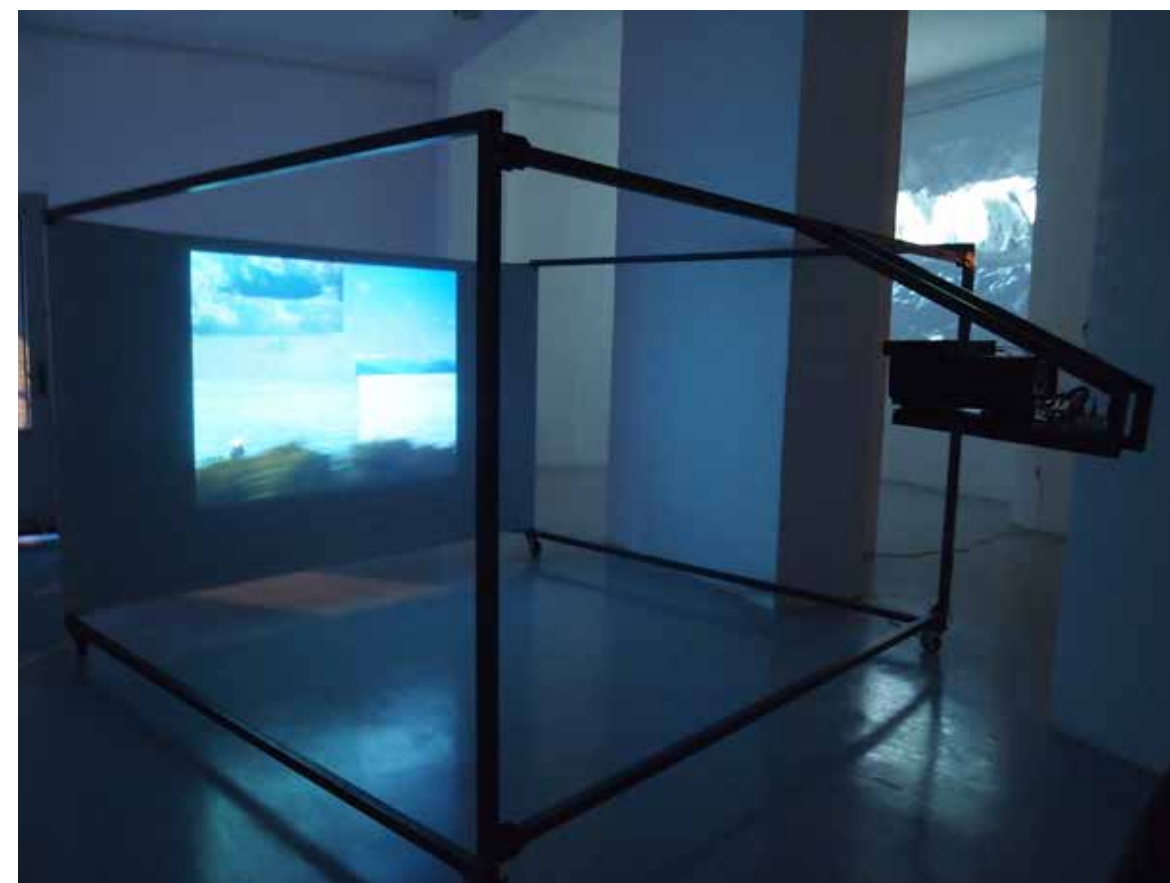
Video instalacija Papierschnitzel (2013) upućuje gledaoca na meditativni prizor pogleda kroz prozor. Slika je pokretna u skladu sa predstavom koja se kreće – simulirajući pokretno mesto sa koga se posmatra. Polaziste je sasvim obično: da li to Nemanja gradi video zapis svog iskustva putovanja vozom? Slika se komplikuje sopstvenom razgradnjom, video insistira na permutaciji i varijaciji očekivanih prizora. Tako nastaje kompozitna digitalna pokretna slika koja gradi novu sintaksu pejzaza. Ova, no-

## **ARBITRARINESS IN LANDSCAPE: NEW VIDEO WORKS**

Video installation Papierschnitzel (2013) directs the spectator to meditative scenery of a view through the window. The image is moving, corresponding with the moving scenery- simulating the moving spot from which it is being observed. The starting question is quite simple: Is Nemanja creating a video recording of his train ride experience? The image is additionally complicated by its degradation, while the video insists on the permutation and variation of expected scenes. This is how a composite digital moving

vonastala izvedena sintaksa insistira na površini slike podvlaceći kvalitet digitalne slike kao izravnjanja. Umetnik ukazuje na površnost ili površinski kvalitet slike da bi povukao paralelu sa virtualnim opazanjem digitalne, posredovane internetske slike sveta. Na ovaj način, rad progovara jezikom modernističke samo-refleksivnosti jer zapravo rad ima za temu proizvoljnost pejzaza i njegovu nevezanost za predstavnu, mimetičku sliku sveta. Nemanjin pejzaz odustaje od opisa prirode, čak i od modernističkog delovanja na način prirode. Pejzaz ovde insinuirá tenziju površnosti koja više govori o potrebi da se promeni perspektiva. Na sličan način, postavljanjem ove video slike u prostoru, umetnik uslovljava posmatrača da promeni perspektivu u odnosu na sam rad i odustane od filmične, narativne strukture posmatranja.

image is created, the one that builds up a new landscape "syntax". This newly derived syntax insists on image surface, underscoring the digital image quality as equalization. The artist points to the superficiality and the surface quality of the image to draw a parallel with the virtual observation of the digital, mediated Internet image of the world. In this way, the artwork speaks the language of modernist self-reflection, since its subject is the arbitrariness of landscape and its detachment from a representative, mimetic image of the world. Nemanja's landscape renounces the pure description and even the modernist influences of nature. Here, the landscape insinuates a tension of superficiality, saying more about the need to change the perspective. Similarly, by putting this video image in space, the



A sama slika ne odustaje od tradicije, posredovane holandskim slikarstvom sedamnaestog veka, odnosima pojavnog i refleksije. Tako se naizgled svakodnevni prizor internalizuje i ukazuje na proizvoljnost kao polje slobode i unutrašnjosti viziju kao cilj svake medijacije predstave sveta. Nemanjini radovi progovaraju u sublimnom, kao očuđavajućem faktoru predstavnosti.

Video rad *The Cave Piece* (2013) se takođe bavi kategorijom sublimnog. Umetnik kontrolise staticnu vizuru unutrašnjosti pecine insinuirajući kadar koji predstavlja pozorisnu scenu. Na ovoj staticnoj sceni, slučajni prolaznik je jedino događanje ovog rada. Taj susret nepojamno dugog trajanja prirode oko nas, podvucen je temporalnom kratkotrajnom akcijom. Putanja protagonista može se isticati kao alegorija kratkog trajanja ljudskog zivota u odnosu na vecnost prirode. Otuda se sublimni karakter ove predstave vraća na nultu tacku ljudskog stvaralastva – pecinsko slikarstvo. Bez potrebe da se bavi narativnim, ovaj rad takođe govori o tradiciji predstavljacke umetnosti. Podseca me na način na koji nemacki režiser Werner Herzog insistira na kategoriji sublimnog u izuzetnom filmu o slikarstvu Pecine Chauvet, Pecina zaboravljenih snova. Herzog evocira legendarnog Longinusa i njegov pojam iluminacije: “Nasa dusa se izdize iz prirode zahvaljujuci istinski sublimnom, izvija se u visokom duhu i ispunjava ponosnom radoscu jer je sama stvorila ono sto cuje.”

artist conditions the viewer to change the perspective of the work and reject a filmic, narrative structure of observation. The image alone doesn't reject tradition, mediated by ratio between manifestation and reflection in the 17th century Dutch painting. Thus, seemingly mundane scenes are internalized and point out to arbitrariness as the basis of freedom and internal vision as the aim of every mediation of world depiction. Nemanja's works speak to the sublime, as the estranging factor of representation.

The video work “*The Cave Piece*” (2013) further deals with the category of the sublime. The artist controls a static vision of a cave interior, insinuating the scene that represents a theatre stage. On this static stage, a random passer-by is the only action at hand. This encounter with the durational nature around us is underscored by temporal short-term action. The path of the protagonists can be drawn as the allegory of the fragility of human life compared to the perpetuity of nature. Hence, the sublime character of this representation returns to the zero point of human creativity - cave painting. Not needing to cope with the narrative, this work also speaks of the tradition of representational art. German director Werner Herzog insists on the category of the sublime in an extraordinary film about painting of the Chauvet Cave, “*The Cave of Forgotten Dreams*”. Here, Herzog evokes the legendary Longinus and his concept of illumination: “For our soul is raised out of nature through the truly sublime, sways with high spirits, and is filled with proud joy, as if itself had created what it hears.”



[Papierschnitzel, 2013, video instalacija, 8' loop / Papierschnitzel, 2013, video installation, 8' loop](#)



# JASNA DAMNJANOVIĆ

*PROMENA JE JEDINA KONSTANTA /*

*CHANGE IS THE ONLY CONSTANT*

*29.05.2014 / 13.06.2014*





Jelena Spaić

## PROMENA JE JEDINA KONSTANTA

*Videla sam se ponovo unutra,  
Videla se u kutiji  
koja me je držala u sebi  
dok sam rasla i dok nisam  
narasla prevelika i preobla  
za nju ili je možda ona počela  
ulaziti u sebe i sužavati se  
u strašnu klaustrofobiju.<sup>1</sup>*

Jasnine žene su dosta krupnije od nje. Tela su im ponekad neprirodno savijena, smeštena u nabijenom, a nemom prostoru. Imaju gustu kosu, širom otvorene oči, pritiskaju svoje velike ruke o ivice platna pohabanog od prethodnih slojeva slika koji se pomaljuju, sporo cureći, dok zatvaraju ženske velike figure. Neobično su lepe, jake, a ranjive, u procepu sopstvenih nastajanja. I nestajanja.

Senke ne skrivaju žensku geometriju tih gordih obličja. Jasna svoje žene tera da se odupru svemu što ih zatire i zatvara. One se ponekad asimiluju sa pozadinom zarad sopstvenog opstanka. Lišene putenosti, neke od njih drže atribute sopstvene propasti – sečiva, himere, ogromne ribe... Ruka koja pridržava klonulu glavu nije samo jedna od mogućih ljudskih poza, to je uvek ikonološki kod koji označava melanholiiju. Melanholična je borba ovih žena sa sopstvenom prošlošću! (one potiču i sjedinjavaju se sa predhodnim slikanim slojevima, izrasle su iz Jasninih ilustrativnih crteža veselih boja i lakih, zapaljivih sukoba...). Ali sukobi su ovde u drugom planu, slikarski vešto razrešeni u korist ženskih ponora i

## CHANGE IS THE ONLY CONSTANT

*I saw myself inside again I saw  
myself a box inside  
which kept me as I  
grew and grew  
too large and round for this or  
did the box continue  
to shrink and tighten  
into a passionate claustrophobia.<sup>1</sup>*

Jasna's women are much larger than she is. Their bodies are sometimes strangely skewed and placed in dense and mute space. They have thick hair, wide open eyes and press their big hands against the edges of the canvas, worn out from previous layers of painting, peeking out and slowly dripping whilst enclosing the massive female figures. They are atypically beautiful, strong, and nevertheless vulnerable found in the mid-space of their own becoming - and disappearing.

Shadows don't conceal the female geometry of these superior figures. Jasna forces these women to refute everything that's closing them up. They are sometimes absorbed into the background - for the sake of their own survival. Lacking any sensuality, some of them hold the keys to their own downfall – blades, chimeras, huge fishes... A hand that supports a declining head is not just one of many possible human postures; it is an iconographic code for melancholy. It is a melancholic fight with the women's own past! (They originate from and dissolve into the previously painted layers – they arose from Jasna's illustrative bright-co-



Bez naziva, 2014, akril na platnu, 100x130cm / Untitled, 2014, acrylic on canvas, 100x130cm / Photo: Luka Đurić



opštih strahova (strah od smrti, samoće naglašava nepomično žensko telo iza providne zavese sa krvavim tragovima poput scene iz Psiha...).

Crno sunce melanholije ih jača, dok se mesnata falusna zmija ispravlja ka nebu. Ovo nije nežno žensko pismo iako je ženski rukopis.

Nalazimo se u alegorijama odrastanja i prerastanja. Jasnine žene su simboli promene.<sup>2</sup> One su slobodne manipulacije. Ponosno sugerišu nedovršenosti, razgradnje, sastavljanja i preslaganja. Bez svesti o promeni kao slabosti, kao odustajanju i sramotnom bekstvu od sopstvenih predhodnosti. Bez sećanja koje optužuje svedočeci o tome kako je ranije bilo drugačije. Vezane su za isceljenje, samoisceljenje sebe i sveta. One su preobražaji fikcije. Figure promene kao monumentalne aktuelizacije ne bi li se svet opskrbio varijacijama. A u tom svetu promena nije izbor.

<sup>1</sup> Natasha Le Bel, iz pesme *Žena u kutiji*

<sup>2</sup> Reč promena je ženskog roda. Žena se rađa da bi i sama mogla rađati. Ona nije stvorena iz metafizičke Božije reči, već iz rebra. Eva je na hebrejskom i život i rebro i ime novostvorene nepoznate žene. Eva ne imenuje život već mogućnost ponovnog stvaranja, re-kreacije, promene. Žena je često i figura melanholije.

loured drawings and light, enflamed conflicts...). But here conflicts stay in the background, skillfully painted to the benefit of female demise and primal fears (the fear of death and loneliness is emphasized by a still female body behind a curtain smeared with blood, much like a scene from "Psycho"...).

The black sun of melancholy makes them stronger as the fleshy phallic snake soars towards the sky. This is not a tender female alphabet, although it is female hand-writing.

We are in the midst of allegories of growing up and outgrowing. Jasna's women are symbols of change.<sup>2</sup> They are liberal manipulations, proudly suggesting the indefinite; deconstruction, construction and reconstruction. They aren't conscious that change is a weakness, or surrender or a shameful exile from one's bygone days. They have no memory blamefully witnessing past times. They associate to healing, self-healing oneself - and the world. They are metamorphoses of fiction and figures of change in the form of monumental fabrications that attempt to supply the world with variety.

<sup>1</sup> Natascha Le Bel, excerpt from *Boxing the Female*

<sup>2</sup> In Serbian, "change" is a feminine noun. A woman is born so that she could give birth. She isn't made from God's metaphysical words, but from a rib. In Hebrew, Eve is life, a rib and the name of a newly made, anonymous woman. Eve doesn't signify life but the possibility to "make again" - recreate, to change. A woman is often a figure of melancholy.



Bez naziva, 2014, akril na platnu, 180x140cm / Untitled, 2014, acrylic on canvas, 180x140cm / Photo: Luka Đurić  
Izgled izložbe, U10 / Exhibition view, U10 / Photo: Milan Kralj



# ŽAO MI DA OTVORIM / I FEEL SORRY TO OPEN IT

*RADIONICA I IZLOŽBA SITO ŠTAMPE /*

*SILKSCREEN WORKSHOP AND GROUP EXHIBITION*

*AUTORKA PROJEKTA / PROJECT AUTHOR: BOJANA PETKOVIĆ*

*VOĐE RADIONICA / WORKSHOP LEADERS: MANE RADMANOVIĆ,*

*ISIDORA NIKOLIĆ, MARIJA GRAHOVAC*

*UČESNICI / PARTICIPANTS: ŽELJKO LONČAR, NINO MALJEVIĆ,*

*MILICA KOLARIĆ, VALENTINA BRKOVIĆ, NINA ŽIVKOVIĆ, LIDIJA DELIĆ, MARIJA*

*KNEŽEVIĆ, DUŠKO RULJEVIĆ, MINA PIŠČEVIĆ, STEFAN STARČEVIĆ, MARIJA*

*SIMIĆ SARAJČIĆ, MAJA JOSIFOVIĆ, BRATISLAV MILENKOVIĆ,*

*DAVOR GROMILOVIĆ, TIJANA KNEŽEVIĆ, DRAGAN ĐORĐEVIĆ*

*04.07.2014 / 06.07.2014*



## ŽAO MI DA OTVORIM

Baš su retki ljudi koji ne vole da dobiju poklone. Pitanje je da li uopšte postoji čovek koji se ne obraduje kada mu neko u ruke pruži neku upakovanu sitnicu. Upravo taj kontakt, dodir predmeta koji se oseti pod prstima, kao i način na koji je upakovan nečiji znak pažnje bila je tema radionice koju je pokrenula Grafička kolonija mladih zajedno sa Bojanom Petković u saradnji sa umetničkim prostorom U10.

Predvođeni Isidorom Nikolić, Marijom Grahovac i Manetom Radmanovićem, grupa autora je u okviru tri nedelje svakog dana pasionirano izrađivala ukrasne papire koji za njih imaju posebnu i personalnu vrednost. U motivima koji će biti izloženi i za javnost, publika će moći da prepozna njihov autentični odnos prema načinu na koji svako od njih gleda na ritualni čin darivanja. Emocije, kao njihovo lično stanovište u vezi sa poklonima, koji su preneli u oblike ukrasnog papira izrađene u tehnici sito štampe, učiniće da samo pakovanje bude vrednije i važnije od onoga što se nalazi unutra. Upakovani na taj način, poklon i papir čine savršenu celinu, koju biste ostavili da zauvek bude zapakovana.

Svi autori su tokom trajanja radionice učestvovali u celom procesu same sito štampe, koji je podrazumevao izradu skica, rad na pripremi, kao i samoj realizaciji ukrasnog papira. U toku rada, svakog dana, radionice su bile otvorene za posete zainteresovane publike, koja je izbliza mogla da se upozna sa tom vrstom

## I FEEL SORRY TO OPEN IT

People that don't like getting presents are rare. It's a question whether there is someone out there who doesn't like to be handed a wrapped good of some kind. The theme of the workshop was found in the tactile feeling of an object at the fingertips and the way in which somebody's sign of appreciation is packed. The workshop was initiated by "Grafička kolonija mladih" together with Bojana Petković in collaboration with Art Space U10.

Lead by Isidora Nikolić, Marija Grahovac and Mane Radmanović, a group of authors have been passionately producing wrapping papers which for them had a special and personal meaning, daily for three weeks. The public was able to witness each author's authentic relationship towards the ritual act of giving. Emotions associated to presents were transferred to various forms of wrapping paper made in silkscreen print, enabling the packaging to be more important than what is inside. The present and the paper thus create a perfect entirety, begging never to be opened.

During the workshop, all of the authors were involved in the entire process of silkscreen printing. It included the development of sketches, work on pre-production, as well as the production of wrapping papers. The workshops were open for the public every day, where they could more closely learn about this printing technique and all of its possibilities.

štampe i svim njenim mogućnostima.

Željko Lončar, Nino Maljević, Milica Kolaric, Valentina Brković, Nina Živković, Lidija Delić, Marija Knežević, Duško Ruljević, Mina Piščević, Stefan Starčević, Marija Simić Sarajčić, Maja Josifović, Bratislav Milenković, Davor Goromilović, Tijana Knežević i Dragan Đorđević predstavili su svoje poklone na završnoj izložbi u okviru koje ste mogli da vidite i osetite njihove intimne doživljaje upakovane u višeslojno šarenilo vizuelnih senzacija.

Projekat je bio podržan od strane Ministarstva kulture Srbije, Symbol-a, kao i jednog od važnih partnera radionice Euro Papier-a.

Željko Lončar, Nino Maljević, Milica Kolaric, Valentina Brković, Nina Živković, Lidija Delić, Marija Knežević, Duško Ruljević, Mina Piščević, Stefan Starčević, Marija Simić Sarajčić, Maja Josifović, Bratislav Milenković, Davor Goromilović, Marija Šević, Tijana Knežević i Dragan Đorđević showed their "presents" in the final exhibition where the public could see and feel their personal affections packed in a multi-layered colourful sensation.

The project was supported by the Ministry of Culture Serbia, Symbol and the workshop partner Euro Papier.



Izgled izložbe, U10 / Exhibition view, U10 / Photo: Nina Ivanović

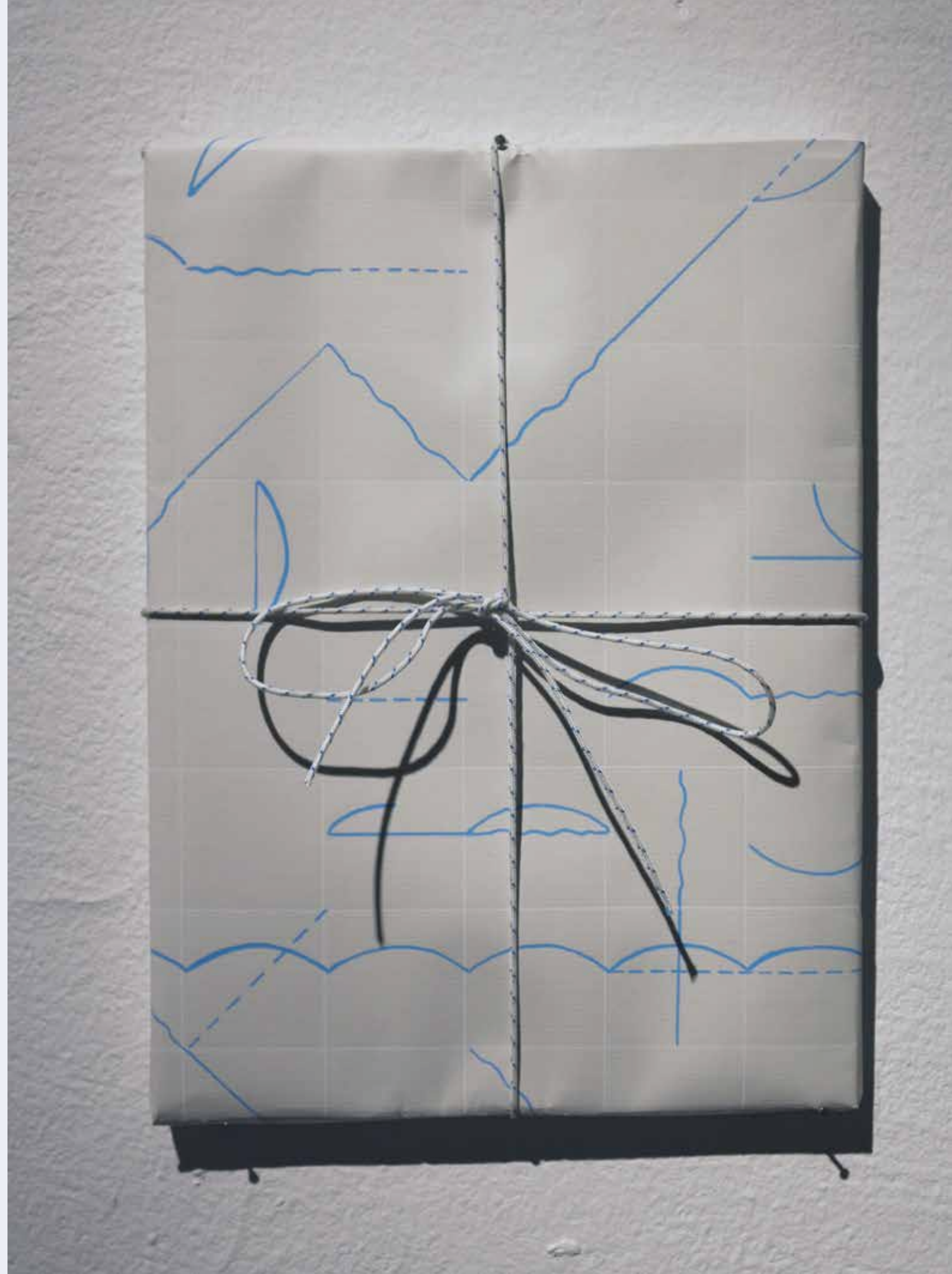




[Izgled radionice, U10 / Workshop view, U10 / Photo: Nina Ivanović](#)



[Izgled izložbe, U10 / Exhibition view, U10 / Photo: Nina Ivanović](#)





# SILENCE AND NOISE IN INTER-ACTION/ TIŠINA I BUKA U INTER-AKCIJI

A WORKSHOP AND EXHIBITION BY THE STUDENTS OF ART&SCIENCE,  
UNIVERSITY OF APPLIED ARTS IN VIENNA /  
RADIONICA I IZLOŽBA STUDENATA SMERA ART&SCIENCE SA  
AKADEMIJE PRIMENJENIH UMETNOSTI U BEČU  
KONCEPT PROJEKTA/PROJECT CONCEPT: BERND KRAEFTNER (AT)  
KOORDINACIJA PROJEKTA/PROJECT COORDINATION: ISIDORA KRSTIĆ (RS)  
UČESNICI/PARTICIPANTS: JOAN CARLES BALLESTE COMA (ES), SEBASTIAN  
KIENZL (AT), STEFANIE KOEMEDA (CH), ISIDORA KRSTIĆ (RS), ONDREJ  
MERTA (CZ), VACLAV PELOUSEK (CZ), ANITA PERETTI (IT), JULIA ROBLOW  
(DE/UA), HAROLD P. VLADAR (VE/HU) & THE HARE

07.07.2014 / 27.07.2014



Bernd Kräftner

## TIŠINA I BUKA U INTER-AKCIJI / EKOLOGIJA HETEROGENIH ZNAKOVNIH SISTEMA

U svakodnevnom životu se za smanjenu slobodu delovanja i kretanja često krive određena pravila i ograničenja. Međutim, pravila i ograničenja imaju dominantnu ulogu u igri čime stvaraju bezbrojne mogućnosti i nepredviđene situacije koje zapravo i volimo. U interakcijama se koriste pravila i ograničenja da bi se koordinirala zapetljanost naše percepcije, i haos našeg iskustva doveo u red. Jezik i znakovi su s toga proizvod koordinacije ponašanja i stvaraju našu predstavu o svetu. Radionica-izložba ima nameru da stvara predstave sveta kroz istraživanje pravila i ograničenja, na taj način proizvodeći skup heterogenih znakovnih sistema. Učesnici radionice kao polaznu tačku i inspiraciju uzimaju niz raznovrsnog materijala: - Serija fotografija namenjena jezičkim vežbama. Afazija je jezički poremećaj - ograničenje - uzrokovan disfunkcijom specifičnih moždanih regija. Neuropsiholingvistička istraživanja koriste standardizovane slikovne stimuluse koje prikazuju scene iz svakodnevnog života, koje stvaraju svojevrsnu koreografiju čiji su akteri pacijent, terapeut i fotografije; i koja je namenjena oporavku morfo-sintaktičkih sposobnosti kod afazičnih osoba u prvim godinama nakon moždanog udara. - Postupci koje je razvila grupa OULIPO. Oulipo („radionica potencijalne književnosti“) je okupljala pisce i matematičare sa uglavnom francuskog govornog područja čija je težnja bila da stvaraju ograničenim književnim postupcima. Osnovana je 1960. godine od strane Remona Kvenoa (Raymond Queneau) i Fransa Le Lionea

## SILENCE AND NOISE IN INTER-ACTION / AN ECOLOGY OF HETEROGE- NOUS SIGN SYSTEMS

In daily life we tend to accuse rules and constraints of limiting our freedom of action. However, rules and constraints play the dominant role in playing and gaming. They produce innumerable options and contingencies that we are enjoying and celebrating. In interactions we use rules and constraints to coordinate the messiness of our perceptions and to put the chaos of our experience in an order. Coordination of our behaviours evoke language and signs. They produce our re-presentations of the world. The workshop-exhibition aims at creating representations of the world by exploring rules and constraints, thereby producing heterogeneous sign systems. The workshop participants draw inspiration from a background of heterogeneous material: - A photo series designed for language training. Aphasia is a language disorder – a constraint – caused by dysfunction in specific brain regions. Neuropsycholinguistic research uses standardized picture stimuli from everyday life situations that create a choreography between patient, therapist, photographs that aims at the recovery the morpho-syntactic abilities in aphasics during the first years after their stroke. - Methods developed by OULIPO. Oulipo („workshop of potential literature“) was a loose gathering of (mainly) French-speaking writers and mathematicians who sought to create works using constrained writing techniques. It was founded in 1960 by Raymond Queneau and François Le Lionnais. Their aim was “the seeking of new structures and patterns which may be used



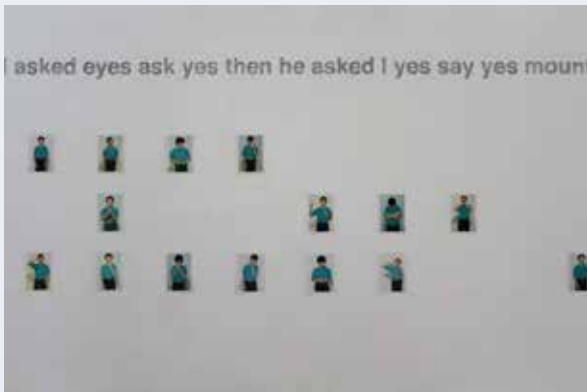
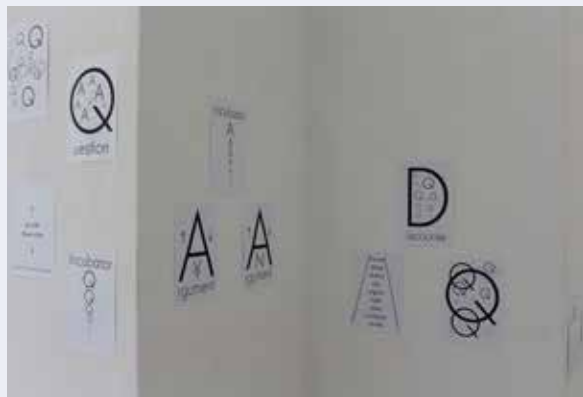
Vaclav Pelousek, 2014, audio performans i instalacija sa ručno napravljenim instrumentima / audio performance and installation with self-produced instruments

(François Le Lionnais). Cilj im je bio „stvaranje novih struktura i šablona koji bi drugi pisci mogli da koriste na način koji bi njima odgovarao“. - Modaliteti interakcije u jeziku i izvan njega: antropologija bliže posmatra prakse koje ljudska bića koriste kako bi konstruisali socijalne, kulturne i kognitivne svetove u kojima obitavaju. Centralnu ulogu u ovom procesu imaju jezik, strukture koje organizuju akciju-u-interakciji, i znakovni sistemi koji ne uključuju samo govor, već i niz različitih vrsta telesnih i strukturalnih predstava u našem okruženju. „Tišina“ u afaziji i „buka“, koja zapravo pravi distorziju signala u komunikaciji, su polazne tačke istraživanja pravila i ograničenja u interakcijama koje se odigravaju za vreme radionica. Ova istraživanja bi trebalo da pomognu pri stvaranju ekologije heterogenih znakovnih sistema koje obogaćuju predstave našeg sveta.



Anita Peretti, 2014, interaktivni rad (kutija i rolna) sa rečima / cardboard box and role, interactive work with words

by writers in any way they enjoy.“ - Modes of interaction in and beyond language: anthropology investigates practices human beings use to construct, with each other, the social, cultural and cognitive worlds they inhabit. Central to this process are language, structures for the organization of action-in-interaction, and sign systems that include not only talk, but also a range of different kinds of displays made by the body, and structure in the environment. “Silence” in aphasia and “noise” that apparently distorts the signals of our communication are the starting points to explore rules and constraints in inter-actions that take place during the workshop. This exploration should help to create an ecology of heterogeneous sign systems that enrich re-presentations of our world.



(GORE/ABOVE) The Hare, 2014. Zec uči srpski znakovni jezik, olovka na zidu / The hare learning the Serbian sign language, pencil drawings on the gallery wall  
(DOLE/BELOW) Ondrej Merta, 2014. put od Brna do Beograda, performans i instalacija / road trip from Brno, Czech Republic to Belgrade, Serbia, bike installation and performance, photos: Nina Ivanović

LEFT / LEVO  
Stefanie Koemeda, 2014. Hairy Noise, Skinny Silence, tuš na papiru / series of pen and ink drawings  
Al Teleki, 2014. crtež na suvom lišću, instalacija / pen writing on dry leaves, installation  
Al Teleki and Ondrej Merta, 2014. afazični tekst, olovka na zidovima galerije, instalacija / aphasic writings in pencil on gallery walls, ELA cards, installation  
Joan Carles Balleste Coma, 2014, instalacija / installation

RIGHT / DESNO  
Julia Rublow, 2014. tekstil sa šivenim detaljima, objekti na temu vremena / cloth with sewn details, stone and clay objects on the topic of time  
Vaclav Pelousek, 2014. rad na temu pitanja i odgovora, A4 štampani tekst i crteži / work on questions and answers, A4 printed texts and drawings  
Sebastian Kienzl, 2014. objekti od kartona na prozoru / cardboard objects as window covers



# SVETLANA RAĐENKOVIĆ

*OSVRTI I ZAPAŽANJA*

31.07.2014 / 16.08.2014







Andela Milinković

## OSVRTI I ZAPAŽANJA

Izložba Svetlane Radenković „Osvrti i zapažanja“ sastoji se iz uramljenih kolaža malih dimenzija, rađenih na papiru, potom, iz većih platna na kojima je kolaž štampan, kao i iz video rada „Kako se objašnjavaju slike živom teoretičaru umetnosti.“ U stvaralačkom procesu, autorki je važan taktilni, fizički odnos sa umetničkim radom. Uzimajući to kao jednu od polaznih tačaka, ona gradi kompleksan umetnički sistem. Za svoju seriju kolaža sama umetnica kaže da je poetski proizašla iz shvatanja Robert Rauschenbergove parabole u kojoj on izvodi pojam umetničke prakse combine iz naziva za višenamensku poljoprivrednu mašinu kombajn, metaforično poredeći složenost slikarskog rada sa složenošću mašine.

U kolažima malih dimenzija, autorka kao osnovu koristi arhivski, neorganski materijal, tačnije delove kataloga iz 60-ih i 70-ih godina koji se bave industrijskim oblikovanjem i koji potiču iz perioda SFRJ-a, tačnije iz doba fabričkog procvata Jugoslavije. Plavi papir koji se u kolažima pojavljuje kao najčešće korišćena osnova, predstavlja bazični simbol industrijskog, arhaičnog, neorganskog. Osim prepoznatljivog plavog papira, tu se nalaze i razne sheme, planovi i algoritmi.

Sama priroda kolaža kao takvog usko je povezana sa rekontekstualizacijom. Tako i u kolažima Svetlane Radenković, korišćen industrijski arhivski materijal je rekontekstualizovan, njegova izvorna funkcija se gubi, a sam materijal se pretvara u deo likovnog izraza. U ovim kolažima kao drugi bitan element pojavljuju se i prikazi prirode koja je organska. Crtež je taj koji ovde podvlači neorgansko i organsko kao novu, sada umetničku celinu, ali crtež takođe ima i dekonstruktivnu ulogu, služeći kao linija razdvajanja. Osim industrijskih printova i pejzaža, primećuju se i tekstualne celine, dok se antropomorfno javlja simbolički kroz brojeve i geometrijske sheme, ili kao lica bez očiju i ekspresije. U pitanju je orvelovska poetika, gde čovek u modernom društvu postaje broj, a političko-društvena utopija propada pod

The exhibition titled “Glances and Observations” by Svetlana Radenković is comprised of small format paper-based collages, large canvases with printed collage and the video work titled “How to explain paintings to a living art theorist.” In the creative process, the tactile and physical relation with the work represents an important aspect of the artist’s work. With that as one of the starting points, she constructs a complex artistic system. In the series of collages, the artist quotes Robert Rauschenberg’s parable, in which he extracts the artistic term “combine” from the multifunctional agricultural machine of the same name, in a way metaphorically comparing the complexity of the painting process with the complexity of the machine.

The core of the small format collages represents the use of archival, inorganic material, more precisely pieces of catalogues from the sixties and seventies on the topic of industrial design in SFRY (Socialist Federative Republic of Yugoslavia), which is the same period of industrial prosperity. The blue paper that appears as the most common base (background) in the collages, represents the basic symbol of the industrial, archaic and inorganic. Besides the characteristic blue paper various types of schemes, prospects and algorithms are also encountered.

The nature of collage itself is tightly related to re-contextualization. In this way in Svetlana Radenković’s collages, industrial and archival material that is used is being re-contextualized, losing its original meaning, where the material transforms into part of the artistic expression. The representation of nature and its organic features, appears as another important element in these works. Drawing is the main subject that underlines the inorganic and organic as the new artistic totality. In drawing, the deconstructive part is also inherent. Apart from the industrial prints and landscapes, the textual parts can also be seen, while anthropomorphic forms symbolically emerge through the numbers

How to explain pictures to a living art theorist, 2014, Performans Svetlane Radenković / Performance by Svetlana Radenkovic / Photos: Boris Burić

budnom smotrom Velikog brata. Velika platna su rekreacija kolaža malih dimenzija. Zapravo, rekonstruiranjem određenih segmenata malih kolaža, umetnica pravi novi likovni entitet, koji, iako je proizašao iz postojećih radova, sada „živi“ kao autonomno delo. Ona ispituje bezbrojne likovne mogućnosti koje se mogu dobiti kada se pojedini elementi kolaža ponovo komponuju na drugačije načine. Velika platna su još jedna demonstracija autorkine umetničke igre i traganja za intimnim likovnim izrazom kroz izmeštanje i menjanje prvobitnih funkcija određenih celina ili segmenata.

Video rad „Kako objasniti slike živom teoretičaru umetnosti“ je još jedan element ove izložbe, gde autorka rekreira performans Jozefa Bojsa „Kako objasniti slike mrtvom zecu“. U video radu ona većinski obavlja iste aktivnosti koje je obavljao Bojs na svom performansu 1965. godine, sa ključnom razlikom da umetnica zamenjuje mrtvog zeca teoretičarem umetnosti.

Referirajući na prakse modernističkih umetnika, autorka kreira sopstveni umetnički univerzum, gde se dotiče teme složenosti nastajanja, stvaranja likovnog izraza kao i tema recepcije i interpretacije umetnosti (performans). Međutim, ona u svom radu ne zauzima nikakav krut, niti čvrsto definisan stav. Ono što bi se moglo protumačiti kao kritika je u radu Svetlane Radenković više blaga ironija i humor (u slučaju performansa), ili traganje za novim likovnim zadatkom i novim idejama (u slučaju kolaža). Autorka se poigrava kako idejama tako i materijalnim, taktilnim aspektima umetnosti i kroz to poigravanje ona traga (a možda i pronalazi) svoj likovni, ličan izraz. Konstantno traganje i eksperimentisanje je ono što karakteriše ove radove Svetlane Radenković. Stalna promena konteksta je ono što autorki otvara i širi put. Možda je upravo u tome najveća vrednost prikazanih radova – jer u njima možemo pronaći eksperiment, preispitivanje, igranje, poigravanje, traganje... osvrt i zapažanja.

and geometry schemes, as faces without eyes and expression. We almost talk about Orwellian poetics, where man in modern society becomes a number and the political-social utopia collapses under the inspection of the Big Brother.

The large canvases are in a sense, recreations of the small format collages. By recomposing particular parts of the smaller formats, the artist creates a new artistic entity, although originating from existing works, now continue to 'live' on their own. The artist examines countless artistic possibilities that could be made by repurposing fragments of already existing works.

The video work "How to explain paintings to a living art theorist" is a work where the author recreates Joseph Beuys's performance "How to explain paintings to a dead hare". In this work, the artist is mainly doing the same activities which Joseph Beuys performed in his 1965 piece, but with the difference of the artist replacing the dead hare with a living art theorist.

By referencing the modernist artistic practice, the author is creating her own universe, where she touches on subjects such as the complexity of creation, the artistic process as well as the subjects of reception and interpretation (performance). However, in her own works she doesn't assume a crudely defined stance. What could be interpreted as a position of critique is in fact in Svetlana Radenković's work rather mild irony and humor (in case of the performance), or a quest for an artistic problem and new ideas. Constant search and experimentation are things that characterize the works of Svetlana Radenković. Continuous change of context is what opens and spreads the path open for the author. Perhaps this is exactly where the greatest value of the displayed works lies - in encountering experiment, investigation, play, searching... in glances and observations.





# MIŁORAD PANIĆ

*AuBuC*

21.08.2014 / 06.09.2014

31.07.2014 / 16.08.2014





## 'SKUPOVI': DIJALETIKA MESTA I NE-MESTA

Naziv nove grupe Panićevih zemljanih radova 'Skupovi' pozajmljen je iz pojmovnog okvira matematičke, formalne, teorije skupova, što upućuje na potrebu autora za ponovnim promišljanjem same ontologije umetničkog dela-skulpture. Oni pripadaju već dugoj tradicionalnoj niti neo- i post-avangardnih, postminimalističkih, Lend-Art projekata i reaktualiziju pitanje ontologije umetničkog dela unutar opozicionog para Priroda vs. Kultura. Sa pojavom postminimalističke umetničke prakse, javni prostor postaje ne-mesto umetničkog dela u kome izloženi materijal „zastupa“ ono što „ispada“ iz proce sa imenovanja umetničkog dela (vreme, priroda, telo itd.).

Umetničko delo autor promišlja u terminima množ(a)va, koje nastaje „sabi- ranjem“ i „odzimanjem“, „rasipanjem“ i ponovnim „sastavljanjem“ elemenata koji pripadaju, sa jedne strane, fizičkom mestu (site) – osi „fizičke“, „sirove“ realnosti (priroda) i, sa druge strane, ne-mestu (non-site), koje je pretpostavka galerijskog prostora (kultura). Skupovi, u tom smislu, „izranjaju“ iz samog ponora između ne-mesta-apstrakcije-galerijskog prostora i mesta kao fizičke, „fokalne tačke“ „porekla“ skulpture. Skupovi-skulpture u ovom procesu podrazumevaju mnoštvo koje je zajedničko mestu i ne-mestu. Imenovanje nekog skupa-skulpture koja autor vrši, mogli bismo čitati u značenju Smitsonove (Robert Smithson) „otvorene granice“, koja izražava otpor prema „zatvorenoj ganici“

## 'SETS': THE DIALECTICS OF PLACES AND NON-PLACES

'Sets' is the title of the new series of Panić's works, a term borrowed from the conceptual framework of the mathematical, formal set theory. The series should be seen as the author's necessity to re-think the ontology of the artwork – sculpture. The works belong to the long-standing tradition of neo- and post-Avantgarde, post-minimalistic Land Art projects resuming the question of an artwork's ontology within the 'Nature vs. Culture' dichotomy. With the appearance of post-minimal artistic practice, the public space becomes a non-place for an artistic work within which the exhibited material 'represents' what 'falls out' from the process of naming the artwork (time, nature, body etc.).

The author reflects upon the artwork in terms of multiplicity, formed by 'adding' and 'subtracting', 'deconstructing' and 're-constructing' elements which on one hand belong to the physical place (site) – the axis of a 'physical', 'raw' reality (nature), and on the other, the non-place (non-site), which is a precondition of the gallery space (culture). Sets, in this sense emerge from the void between the non-place-gallery space-abstraction and the place as a physical, focal point of the sculpture's origin. Set-sculptures in this process imply a multiplicity which is common both for the place, as well as the non-place. The naming of the set-sculptures by the author could be seen through Robert Smithson's 'open border' term, which expresses a resistance to the





ne-mesta, odnosno galerijskog prostora.

Dijalektika mesta i ne-mesta, u kojoj autor promišlja skulpturu, jeste ništa drugo do ispitivanje prostora i vremena dela u kome se ono pojavljuje sa aspekta istraživanja granice prirode i kulture. Drugim rečima, Skupovi nas „vraćaju“ na staru neo- i post-avangardnu, danas prilično zapostavljenu i zaboravljenu tezu, da umetnost nije izolovana u odnosu na lokalitet vlastite proizvodnje, već da je reč o procesu koji je imanentan podjednako i kulturi i prirodi. Skulptura, saglasno tome, više nije konceptualna naknadna zamisao ili apstraktna prostorna konceptualizacija u odnosu na ono što prirodni prostor nudi, već ona što živi zajedno sa mestom vlastite proizvodnje. Skupovi-skulpture izražavaju, na taj način, neku vrstu kritike tradicionalne, dominantne, antropocentrične koncepcije kulture koja u sistemskom metafizičkom smislu nastaje kao produkt autonomne ljudske aktivnosti (Volje). Drugim rečima, reč je o kritici shvatanja prirode kao pasivnog, ahistoričnog, inertnog elementa u procesu proizvodnje dela. Ontologija takve skulpture jeste ontologija imanencije.

‘closed border’ of the non-place – namely, the gallery.

The dialectic of the place and non-place, in which the author reflects upon sculpture, is nothing else than rethinking the time and space in which a work appears – from the aspect of exploring the border between nature and culture. In other words, Sets bring us back to the old neo- and post- Avantgarde today largely neglected and forgotten thesis that art is not isolated in terms of the locality of its production, but represents a process characteristic of both nature and culture. Sculpture accordingly isn't a conceptual after-thought or abstract spatial conceptualization in relation to what space has to offer; it lives together with the place of its own creation. Set-sculptures in this way express a certain critique of the traditional, dominant and anthropocentric conception of culture which in a systemic metaphysical sense appears as a product of autonomous human activity (will) . In other words, at stake is a critique of perceiving nature as a passive, ahistorical, idle element during the process of production. The ontology of such a sculpture is the ontology of immanence.

[Skupovi, 2014, karbonatne konkrecije \(lesne lutke\), promenljive dimenzije / Sets, 2014, carbonate concretion, variable dimensions /](#)  
[Photos: Nina Ivanović](#)







LUKA  
KLIKOVAC

*MEMENTO*

12.09.2014 / 27.09.2014





Memento, 2014, digitalni print, 145 x 400cm / Memento, 2014, digital print, 145 x 400cm / Photos: Nina Ivanović

Jelena Matić

## MEMENTO

Još od nastanka civilizacije, u svim kulturama i društvima smrt označava završetak nečega. Ona nas prati ceo život, ona je nepristrasna, a njena snaga je nesporna. Upravo zbog te svoje moći u književnosti, religiji i umetnosti uglavnom se prikazuje u različitim, mahom jezivim, oblicima i vidovima. Iako to na prvi pogled tako ne izgleda, savremenom čoveku pojam smrti je iz više razloga zastrašujući, a percepcija života potpuno izmeštena. Jedan od naših ideala jeste večna mladost. Drugim rečima, suština života nije da ga živimo, da ne gledamo na vreme, da ne brojimo dane, da ne iščekujemo nešto, već kako da isto to vreme zaustavimo ili bar usporimo. Sve ovo prati i činjenica da se na godišnjem

## MEMENTO

Since the dawn of civilization, in all cultures and societies, death signifies an ending. Death accompanies us throughout our lives, it is unbiased, and its power is undeniable. It is exactly because of its power that it is usually displayed in the most eerie shapes and forms in literature, religion and art. The notion of death is terrifying to a modern man for many reasons, where his perception of life is at the same time completely distorted. One of our ideals is eternal youth. In other words, the essence of life is neither to live, nor to glance at the watch, nor to count the days, nor to await something, but to make time stop or at least slow it down. All of this is followed by the fact



nivou u svetu izvrše milioni estetskih operacija i tretmana. Uklanjanje „nedostataka“ ili razna genetička istraživanja u laboratorijama samo su paravan iza kojeg se krije pokušaj usporavanja ili zaustavljanja poslednje etape u našim životima, a s druge strane apsurd i ironija ovih i drugih opsesija i ideala vezanih za smrt, mladost, vreme i život, jeste da naša civilizacija, bilo u ličnom ili društveno-kulturološkom pogledu, ne može da zamisli život bez fotografije. Upravo je ona ta koja nas od prvog dana njenog, a i našeg postojanja konstantno podseća na prolaznost i kraj. Suzan Zontag kaže (Susan Sontag): „Sve fotografije su memento mori. Snimiti fotografiju znači učestvovati u smrtnosti, povredljivosti i promenljivosti neke druge osobe (ili stvari). Upravo isecanjem ovog trenutka i njegovim zamrzavanjem, sve fotografije svedoče o neumoljivom topljenju vremena.“

that millions of cosmetic surgeries and treatments are undertaken annually all around the world. The removal of “flaws” or various genetic researches in laboratories are just a cover behind which the attempt to slow down or to stop the last stage in our lives is hidden; on the other hand, the absurdity and the irony of these and other obsessions and ideals related to death, youth, time and life is that our civilization, whether in a personal or socio-cultural respect, can not imagine life without photography. It is exactly what constantly reminds us of the transience and the end from the first day of its and our existence. Susan Sontag says: “All photographs are memento mori. To take a photo means to participate in mortality, vulnerability and the changeability of another person (or thing). All photographs testify to the relentless melting of time, just by cutting out this moment and freezing it.”



# PROJEKAT NOVA KOLEKCIJA: PLAYGROUND

*NUA TREĆI BEOGRAD*

*KUSTOSI / CURATED BY:*

*TANJA ĐORĐEVIĆ, KRISITINA GREBENAR, MIRJANA JEMOVIĆ*

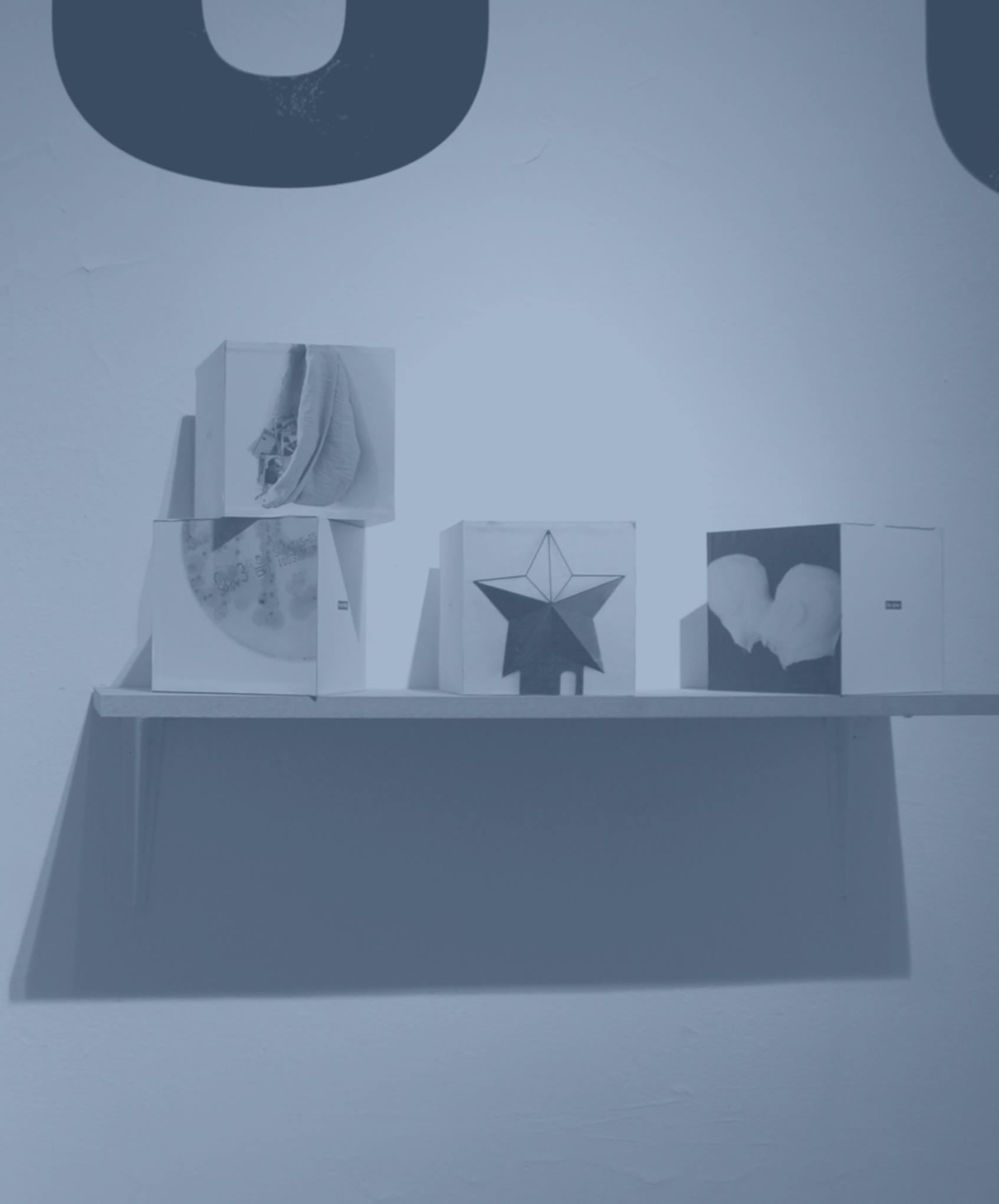
*IZLAGAČI / PARTICIPANTS:*

*NATALIJA PAUNIĆ, ALEKSANDRA BOGDANOVIĆ,*

*DEJAN RADISAVLJEVIĆ, MIRZA DEDAĆ, DUŠAN POPOVIĆ,*

*DRAGANA RAĐENOVIĆ*

04.10.2014 / 18.10.2014







## IZLOŽBA PROJEKTA: NOVA KOLEKCIJA

Edukativno-produkcijski projekat NOVA KOLEKCIJA, namenjen studentima umetnosti i istorije umetnosti iz Beograda i Novog Sada, odvijao se u nekoliko dinamičnih faza u 2014. godini. Projekat je okupio oko 120 studenata umetnosti i istorije umetnosti oko pitanja: kakve su posledice situacije u kojoj neke od najreferentnijih institucija za umetničko stvaralaštvo, poput Muzeja savremene umetnosti u Beogradu, zbog rekonstrukcije ne rade punim kapacitetom i njihove kolekcije su u potpunosti nedostupne javnosti već duži niz godina. Studenti su učestvovali u seriji predavanja, a potom je 37 studenata umetnosti koncipiralo i realizovalo 30 radova uz pomoć mentora, umetnika i pedagoga: Žolta Kovača, Miloša Tomića, Ljubomira Vučinića, Olivera Parlić, Anice Vučetić i Radoša Antonijevića.

## EXHIBITION OF THE NEW COLLECTION PROJECT

NEW COLLECTION is an educational and creative project, targeted at students of Art and Art History from Belgrade and Novi Sad. It has developed through several phases over the course of 2014. The project gathered around 120 students of Art and Art History around the following issue: what are the consequences of the situation in which some of the most referential institutions for contemporary art, such as the Museum of Contemporary Art in Belgrade, operate in limited capacity and their collections are entirely unavailable to public for over several years now. Students got to partake in lectures, and then 37 of them embarked upon conceiving and producing around 30 artworks with the help of their mentors, artists and professors: Žolt Kovač, Miloš Tomić, Ljubomir Vučinić, Olivera Parlić, Anica Vučetić and Radoš Antonijević. The newly produced works directly

Ono što povezuje radove je direktno promišljane i kritika uslova umetničke produkcije i obrazovanja u Srbiji, a oni su organski pronašli svoje mesto u okviru jedne od šest izložbenih celina NOVE KOLEKCIJE. Izložbe je konceptualizovala grupa studenata istorije umetnosti uz podršku mentorke - nezavisne kustoskinje Maje Ćirić.

Koncepti i umetnički radovi nastali u toku NOVE KOLEKCIJE ne pretenduju da postanu deo kolekcije neke institucije, već služe kao dokument u vremenu koji svedoči o razmišljanjima, pozicijama i zaključcima jedne nove generacije umetnika i kustosa. Pored jedinstvenog iskustva realnih uslova umetničke produkcije, koncipiranja izložbe i izlaganja, jedan od najbitnijih aspekata NOVE KOLEKCIJE je umrežavanje studenata, budućih nosilaca umetničke scene.

question and critically address artistic production and education in Serbia and organically find their place in one of the six exhibition concepts within New Collection. The exhibitions are conceptualized by a group of Art History students, supported by their mentor – independent curator, Maja Ćirić.

The concepts and artwork produced during the New Collection project do not pertain to become a part of any institutional collection, but serve as documents in time showing the positions and conclusions of a whole new generation of artists and curators. Apart from the experience of artistic production and curating, one of the most relevant aspects of the NEW COLLECTION is networking among students, the future actors of the local art scene.

NOVA KOLEKCIJU organizuje NUA Treći Beograd u saradnji sa Goethe -Institutom u Beogradu, uz podršku U10 galerije, Inex galerije, Asocijacije Urbani inkubator i Ministarstva kulture i informisanja.



Izgled projekta i izložbe / Exhibition and project view, U10 Art Space, 2014  
Photos: Nina Ivanović

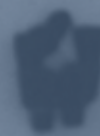


# NEMANJA GOLI JANIN

*GOLI RUČAK /*

*NAKED LUNCH*

30.10.2014 / 15.11.2014





## SLIKA I PRILIKA : O IZLOŽBI “GOLI RUČAK” NEMANJE GOLIJANINA

Na koji način se danas, u kontekstu svakodnevne eksponiranosti života na društvenim mrežama i krajnje pervertiranog odnosa privatno - javno, u umetnosti može govoriti na temu intimizma? Kako se u eri selfi-ja i apsolutne dominacije fotografskog i video zapisa u dokumentovanju naših postojanja, u slikarstvu promišljaju pojam vizuelne samoreprezentacije i priča o posebnosti nečijeg identitetskog prostora? Neke od odgovora nudi i aktuelna serija radova Nemanje Golijanina, nastala, kako sam autor kaže, u završnoj fazi intenzivnih istraživanja i formiranja vlastite umetničke poetike. Radeći ih najpre u crtežu, a potom postupno transponujući na slikarsko platno, Golijanin svoja likovna ostvarenja ne koncipira samo kao uprizorenja intimnih doživljaja nesporedne svakodnevne, već ih u predočavanju niza različitih vizuelnih senzacija apstrahovanih iz događanja i proživljavanja jedne realnosti uspostavlja kao polje permenetne autorefleksije. Kroz fragmente materijalnih manifestacija sveta koji ga okružuje, u predmetima, pojavama, situacijama i njihovim asocijativnim vezama, umetnik zapravo tematizuje emotivnu i psihološku dimenziju sopstvene egzistencije. Uvodeći takođe autoportret kao često mesto promišljanja predstave o sebi, Golijanin dodatno akcentuje introspektivne sadržaje svojih radova, pronalazeći mogućnosti njihovog daljeg komuniciranja u simboličkim

## MIRROR IMAGE(S) : ON THE EXHIBITION “NAKED LUNCH” BY NEMANJA GOLIJANIN

How can we talk about intimacy today, having in mind the context of a daily exposed life on social networks and utterly perverted public-private relationship? In the ‘selfie’ era and absolute dominance of photography and video in documenting our being, how is the concept of visual self-representation in painting structured and how can we talk about the particularities of somebody’s area of identity? Some answers are offered by Nemanja Golijanin’s current series of works, which as the author says, conclude an intense phase of research and forming his own artistic direction. Firstly with drawing and gradually shifting to canvas, Golijanin conceives his artistic practice not only as representations of intimate experiences of a direct “everydayness”, but additionally constitutes them as a permanent field of self-reflection through representing a sequence of diverse visual sensations, drawn from living and going through a particular reality. Through fragments of material manifestations of the world that surrounds him, in objects, appearances, situations and the associations between them, the artist engages with the emotional and psychological dimension of his own existence. Often using self-portrait as a field of self-contemplation, Golijanin additionally emphasizes the introspective content of his work and finds the potential to communicate it through the symbolic

(DESNO/RIGHT) Goli Ručak, 2014, ulje na platnu, 80 x 60 cm /  
Naked Lunch, 2014, oil on canvas, 80 x 60 cm







Izgled izložbe / Exhibition view, U10 Art Space, 2014

potencijalima svakog gradivnog elementa likovne celine. Razigranost linije, intenzivna hromatska paleta, sve je to u funkciji oslikavanja umetnikovog senzibiliteta, živopisne ličnosti i vedre percepcije života. Osoben crtački i slikarski izraz posmatraču, naime, otkrivaju suštinski karakter Golijaninovih radova kao projekcije jednog duha i misaone zagledanosti u neposrednost življenja. Intonirana na ovakav način umetnikova dela ipak ne govore o nekakvom činu eskapizma, traženju izlaza iz nimalo lake društvene stvarnosti, već pre svega u centar zbivanja stavljaju jednu drugu vrstu naših bivstvovanja, ono u čemu se, na kraju, svako od nas ogleda, u svojim željama, izborima, odlukama, fascinacijama...

possibilities of every structuring element forming the visual whole. The playful line and intense chromatic palette are all a part of depicting the artist's sensitivity, vibrant personality and bright perception of life. The particular style of drawing and painting reveal the very character of Golijanin's work to the viewer, as the projection of a certain spirit on one hand and a contemplative gaze into the immediacy of life on the other. However, the artist's works do not imply the act of escapism or finding a way out of the harsh social reality, but first and foremost place another mode of our existence in the hub; that which is in the end reflected in each of our own desires, choices, decisions, fascinations...



Sintisajzer svemir, 2014, ulje na platnu, 80 x 60 cm / Synthesizer universe, 2014, oil on canvas, 80 x 60 cm



Pista, 2014, ulje na platnu, 150 x 100 cm / Catwalk, 2014, oil on canvas, 150 x 100 cm / Photos: Nina Ivanović





MARKO  
STANKOVIĆ

*VARIJANSE /*

*VARIANCES*

20.11.2014 / 06.12.2014





Učionica, 2013, Parafin + kombinovani materijali, 150 x 190 x 500 cm / Classroom, 2013, Paraffin wax + mixed materials, 150 x 190 x 500 cm /



20.11.2014 / 06.12.2014

Saša Janjić

## VARIJANSE

Početak 18. vijeka francuski filozof Julien Offray de La Mettrie izneo je radikalnu teoriju u knjizi *Čovjek mašina* u kojoj je zapravo osporio postojanje duše i uopšte bilo kakve mogućnosti metafizičkog. Čovjek je po njemu sveden na telesne mehaničke funkcije, a svi misaoni procesi su posledica tih istih nepromenljivih fizičkih zakona. La Mettrie je ostao sporedna slučajnost u istoriji prosvetiteljstva, a njegov neumoljivi ateizam je ostao kao jedva čujni izazov svim pokušajima pomirenja dva sveta. Upravo skulpture - objekti Marka Stankovića u sebi nose antagonizam slučajnog i predvidljivog, stvarajući fini disbalans između suprotnih sila konstrukcije i prirodnih procesa. Upravo zbog toga je Stanković kao naziv svoje najnovije izložbe uzeo jedan matematički

## VARIANCES

At the beginning of the 18th century, French philosopher Julien Offray de La Mettrie presented a radical theory in his book *“Man Machine”* where he actually denied the existence of the soul or any other possibility of the metaphysical. Man in his view is broken down to physical, mechanical functions and all mental processes are a consequence of the same unchangeable physical laws. La Mettrie remained a bystander in the history of the Enlightenment movement and his uncompromising atheism a barely recognized challenge to all attempts at reconciling the two worlds. It is here where the sculptures – objects of Marko Stanković, with all of their antagonism of the random and predictable, create a fine disparity between the opposing powers of



(GORE/ABOVE) Odstupanja 1, 2014, Parafin, medijapan, čelik, 60 x 140 x 270 cm / Deviations 1, 2014, Paraffin wax, MDF, steel, 60 x 140 x 270 cm (DOLE/BELOW) Odstupanja 2, 2014, Tekstil, vatin, digitalna štampa, 1 modul – 60 x 50 x 250 cm, promenljive celokupne dimenzije Deviations 2, 2014, Textile, batting, digital prints, 1 modul – 60 x 50 x 250 cm, overall dimensions variable / Photos: Nina Ivanović



pojam iz teorije verovatnoće i statistike „varijanse“ koji predstavlja matematičko očekivanje odstupanja slučajne promenljive od njene srednje vrednosti.

Mašinske strukture i kalupi kao predstavnici jednog tačno definisanog, utvrđenog sistema i odlivci parafina, derivata fosilnih ostataka bića koja su davno nastanjivala ovu planetu, nose u sebi misao o promenljivosti, kretanju materije i transformacijama koje se neprestano dešavaju. Nepromenljivi fizički zakoni koji održavaju čitav sistem u ravnoteži postaju praktično neupotrebljivi u situacijama u kojima materija funkcioniše po sopstvenim pravilima. Slučajnosti koje nastaju multipliciranjem, ritam ponavljanja formi sve je funkciji ispitivanja tih neumitnih procesa.

Različite varijante odlivaka, njihova nepredvidljivost i mnogobrojni mogući ishodi deo su istraživanja kako na formalnom nivou tako i kao deo procesa koji se neposredno odvija u realnom vremenu. Njih možemo posmatrati i kao paradigmatične primere proizvoljnosti savremenog sveta i fluktuacija značenja i vrednosti, pogotovu u polju umetnosti. Suptilne razlike i promene koje se dešavaju tokom vremena uspostavljaju nove relacije u odnosu na nepromenljivu formu koju skulptura kao medij poseduje. Na ovom mestu možemo uspostaviti paralelu sa prirodnim procesima mutacija i varijacija koje čine srž samog procesa evolucije. Bez tih malih promena teško da bi bilo napredka i progressa.

Način na koji forma reaguje kada se izvede u različitim materijalima jedno je od osnovnih pitanja na koje Marko Stanković želi da da odgovor. On ispituje način na koji matematički, digitalni, 3D

construction and natural processes. For this exhibition Stankovic took the mathematical term from the theory of probability and statistics - ‘variances’ which represent the mathematical expectation of the deviation of a random variable from its mean.

The mechanical structures and moulds as representatives of a precisely defined and delineated system, together with the paraffin casts, fossil remnants from beings that long ago inhabited this planet - all contain within themselves thoughts of variability, the flow of matter and constant transformation. Unalterable physical laws that maintain a whole system in balance become practically useless in situations where matter functions according to its own rules. The coincidences that arise from multiplication and the rhythm of form repetition are all in favour of questioning these relentless processes.

The variety of casts, their unpredictability and the vast number of possible outcomes are a part of both research with form and the real-time process. These can be seen as paradigmatic examples of the arbitrariness of the contemporary world and furthermore as the fluctuation of meaning and value, especially in the field of art. The subtle differences and changes that take place in time establish new relations in regards to the unchangeable form that sculpture as media contains. Here we can draw a parallel to the natural processes of mutation and variation that constitute the core of evolution. Without these small changes, it is hard to imagine advancement and progress.

One of the key questions Marko Stankovic wants to investigate is in what way



modeli funkcionišu kada se prevedu u materijalni svet. Transponovani u tkaninu oni dobijaju novu formu, novu strukturu koja u potpunosti zavisi od karakteristika materijala u kome je izvedena. Odstupanja koja se dobijaju su znatna ali takođe i mogućnosti novih oblikovanja i novih čitanja.

Forma kao jedna od primarnih karakteristika skulpture u radovima Marka Stankovića podvrgnuta je konstantnom ispitivanju. Sa njom se eksperimentiše podjednako i na makro ali i na mikro nivou. Prelazak iz jednog agregatnog stanja u drugi i forme koje nastaju tom prilikom odražavaju nepredvidljivost ali i polaznu osnovu za ispitivanja koja su u osnovi svakog umetničkog procesa.

form reacts when executed in a number of different media. He inquires the method in which mathematical, digital, 3D models function when they are placed into the material world. When transferred to fabric, they acquire a new form and structure that entirely depends on the attributes of the executed material. As a result, the deviations are significant, but so are the possibilities of new shapes and interpretations.

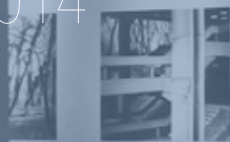
Form, as one of the central characteristics of sculpture in the works of Marko Stankovic, is constantly put to the test. It is experimented with both on a macro and micro level. The transition from one aggregate state to the other and the forms produced in such a way reflect uncertainty, yet represent the foundation for investigations that are the basis of every artistic process.



# IVAN HRKAŠ

*HOME IS WHERE YOU ARE*

11.12.2014 / 27.12.2014







Silvija Dervišefendić

## HOME IS WHERE YOU ARE

“Home is where you are” je serija fotografija, kojom autor Ivan Hrkaš vizuelno prepričava svoju intimnu priču kroz motive arhitektonskih objekata, te urbanog prostora u Sarajevu i Beogradu, koji se na prvi pogled čine trivijalnim, pomalo bezličnim, slučajnim. Međutim, ti motivi su vrlo posebni, iskreni i pažljivo odabrani. Fotografije portretiraju odnos autora sa partnerom na način da koristi građevine u pozadini, javna mjesta poput parkova, šetališta ili prolaza kao scenu, koja mu služi kao nepristani narator i svjedok njihove veze. Kroz te, naizgled spontane scene, Hrkaš rekonstruiše sjećanja na zajednički proživljene trenutke, priziva ih natrag u sadašnjost bilježeći ih kao da se upravo dešavaju. Mjesta i pojedine građevine sa fotografija u oba grada imaju određenu istoriju za autora i njegovog partnera ponaosob, ali sada dobivaju novo značen-

“Home is where you are” is a series of photographs in which the author, Ivan Hrkaš, visually narrates his intimate story through the architectural objects and urban spaces of Sarajevo and Belgrade. At first glance, they may leave the impression of being trivial, almost impersonal and random. However, the subjects are distinct, honest and carefully chosen. The photographs portray the relationship between the author and his partner in a way in which they use the buildings in the background, public spaces such as parks, paths or passages as a scene, serving the purpose of a continual narrator and witness of their relationship. Through these seemingly spontaneous scenes, Hrkaš reconstructs memories of moments spent together and recalls them in the present moment as if they would be taking place this very instant. Sites and particular buildings from the photographs

je, novu vrijednost za koju ih veže zajednička sadašnjost. Izabrani javni prostor, prikazane zgrade, te različiti dijelovi dana, kada su fotografije načinjene, simbolično upućuju na razvoj odnosa između dvoje ljudi, odnosno kako grade svoju vezu, kako se razvijaju njihove emocije i kako sami prihvataju te emocionalne promjene kroz koje prolaze kao par ali i individualno. Tu intenciju najbolje opisuje pozicioniranje ljudske figure – portretisanog naspram arhitekture, unutar građevina i otvorenog prostora. Otvoreni prostor sugerise upoznavanje, prve susrete na neutralnom terenu, gdje je prisutna nesigurnost, ali i želja da se druga osoba bolje upozna; skrivena figura unutar zgrade, koja se teže uočava gdje preovladava arhitektura, upućuje na igru zavodjenja, sticanja sigurnosti i povjerenja, približavanja, kada odnos postaje konkretan, zamršen, kompleksan – stvaran, dok scene u polumraku, u prolazu zgrade ili pred ulazom u dom oslikavaju bliskost, nešto zabranjeno, intimu koja ostaje skrivena od očiju javnosti.

Rad podsjeća na fotografije s ljetovanja, turističkog putovanja, odlaska u predjele koje otkrivamo po prvi put, a možda i iznova; mjesta kojim se vraćamo, jer smo emotivno vezani za taj prostor, za ljude, za sjećanja. A sjećanja bude emocije koje nas vode kroz život, koje nas čine tako posebnim nekome koga želimo zadržati pored sebe. Rad Home is where you are se može čitati i kao ljubavno pismo, u kojem autor želi podsjetiti partnera na prošlost koju svakodnevno dijele. Može funkcionisati i kao vizuelni dnevnik koji prati ritam i dinamiku jednog partnerstva.

Ovo je ljubavna priča između dva grada, u dva grada, između sjećanja.

(PRETHODNA STRANA/PREVIOUS PAGE) Ivan Hrkaš, Iz serije fotografija Home is where you are, 2014, digitalna fotografija, 100 x 70 cm / From the series of photographs Home is where you are, 2014, digital photography, 100 x 70 cm

in both cities have a special history for the author and his partner. However, now they have a new meaning, a new value to which they are tied to by the means of a mutual present. The selected public space, pre-viewed buildings and various times of day of the taken photos symbolically suggest the development of a relationship between two people and how they shape it, how emotions develop and how they themselves accept emotional changes through which they go through as a couple, but also individually. The intention is best illustrated by placing the human figure in contrast to the architecture, both inside and outside. The outside space suggests meetings, the first encounters in a neutral setting, where insecurity is mixed with the desire to get to know the other person. In the cases where the architecture dominates, the hidden figure inside the building is more difficult to observe suggesting a game of seduction, working towards having security and trust, up until the relationship becomes solid, messy, complex – real, while scenes in the half-shadow, in the passage of a building or in front of the house illustrate closeness, something forbidden, an intimacy that stays away from the public eye.

The work reminds the viewer of holiday snapshots, a touristic trip, the journey to places which we explore for the first time, or maybe over and over again; places which we come back to, because we are emotionally attached to the particular space, people and memories. And memories awaken emotions that lead us through life, that make us particularly special to the person we want to keep next to us. The work “Home is where you are” could be read as a love letter, through which the author wants to remind his partner of their past shared every day. It can also function as a visual diary that follows the rhythm and dynamics of a partnership.

This is a love story between two cities, in two cities, between memories.



MILENA  
BAKMAZ  
&  
DINA  
BELANČIČ

*SA REČIMA BEZ REČI /  
WORDS WITHOUT WORDS*

15.01.2015 / 31.01.2015







Milena Bakmaz konflikte posmatra sa sociološkog, političkog, lingvističkog i umetničkog aspekta i naglašava ih tako što koristi i dela drugih autora kroz postupak u kojem se postavljaju pitanja i traže odgovori. Na taj način se započinje komunikacija u kojoj se otvara perspektiva uzajamnog razumevanja, što se pokazuje kao možda jedini put za rešavanje nagomilanih konflikata u ljudskom životu.

Milena Bakmaz sees conflict from sociological, political, linguistic and artistic aspects and stresses them by utilizing the works of other authors through the method of posing questions and looking for answers. Communication as a result, is initiated through opening a perspective of mutual understanding, which proves to possibly be the only path to solve the accumulated conflicts in a person's life.

U vizuelnom radu Dine Belančić umetnica izgovara reči koje se ne čuju. Vizuelizacijom ovakvog, "nemog" govora, ona želi da ukaže na mogućnost jednog oblika komunikacije u kojem izrečeno postaje predmet želje, mašte, slobodne predstave, jednom rečju, predmet nespontanog interaktivnog učešća posmatrača

In the visual work of Dina Belančić, the artist speaks out words that cannot be heard. By visualising this 'mute' speech, she wants to draw attention to the possibility of a form of communication in which the spoken becomes the object of desire, imagination, free representation, in a word, the object of unhindered interactive viewer participation in interpreting

Milena Bakmaz & Dina Belančić

## SA REČIMA BEZ REČI

Izložba čiji je naziv "Sa rečima bez reči" pokušaj je umetnica, Milene Bakmaz i Dine Belančić, da vizuelnim sredstvima ispituju društveni i artistski problem jezika i komunikacije.

Za Milenu Bakmaz jezik kao osnovno sredstvo komunikacije među ljudima u isti mah je jedna od ključnih komponenti njihovog identiteta. Ali, po Mileni, jezik može da se shvati i kao značajno sredstvo kojim se naglašavaju konflikti proizašli iz nerazumevanja i neprihvatanja razlika među ljudima i skupinama ljudi, a to dovodi do osporavanja važnih potreba za uzajamnim priznanjem, za sigurnim životom, za samosvojnošću kulturnih identiteta i za njegovim socijalnim prihvatanjem. Osporavanje ovih momenata može biti uzrok dugotrajnih društvenih sukoba, segregacije i diskriminacije.

## WORDS WITHOUT WORDS

The exhibition titled "Words without Words" is an attempt of artists Milena Bakmaz and Dina Belančić to investigate the social and artistic problem of language and communication.

For Milena Bakmaz, language as people's primary mode of communication, also represents a crucial component of their identity. For Milena it can also be understood as a significant method to emphasize conflicts stemming from misunderstanding and not accepting differences between people and groups of people, which then leads to invalidating essential needs for mutual acknowledgment, a secure life, autonomous cultural identities and their social recognition. The denial of the mentioned points could represent a cause to longstanding social conflict, segregation and discrimination.



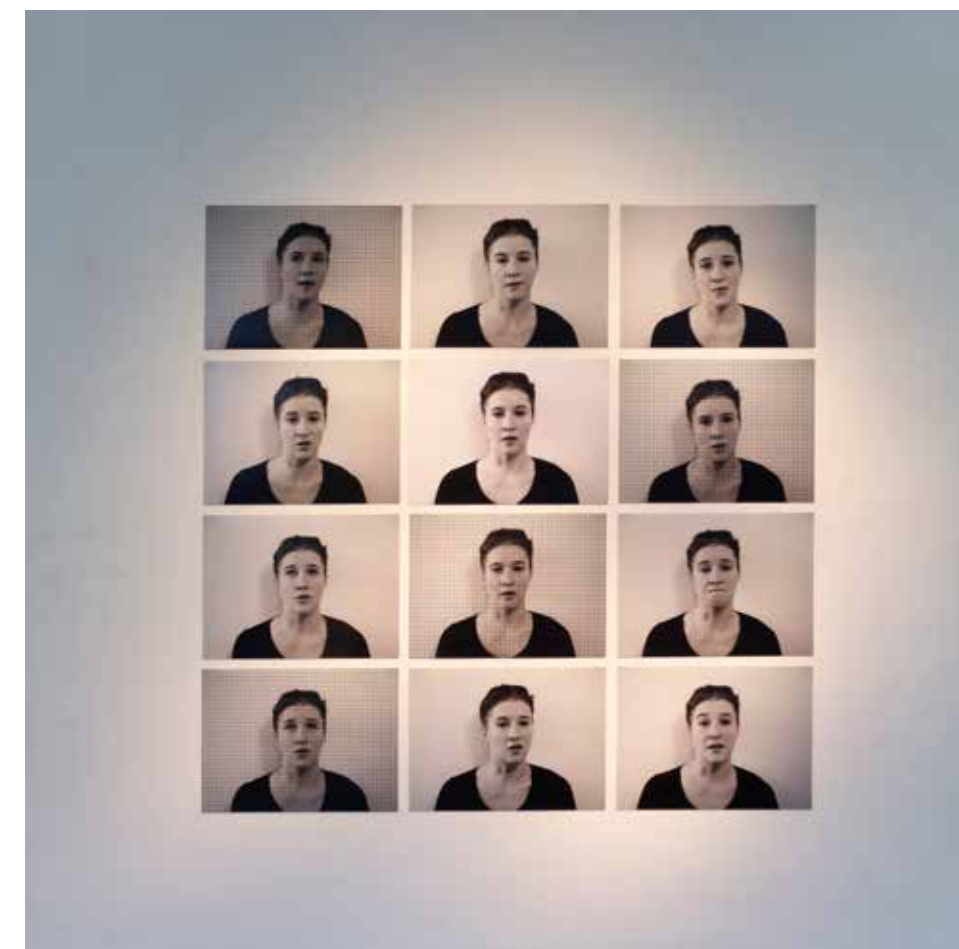
Milena Bakmaz, *Evropa*, 2012, rapidograf na paus papiru, 74 x 74 cm / *Europe*, 2012, rapidograph on tracing paper, 74 x 74 cm / Photo: Nina Ivanović (PRETHODNA STRANA/PREVIOUS PAGE) Dina Belančić, *Iz ciklusa Reljefni autoportreti*, 2012, tehnika: originalna, dimenzije: 60 x 50 cm / *From the series of self-portraits in relief*, 2012, technique: original, dimensions 60 x 50 cm





u tumačenju njenog govora, pa i dela. Ovakva vizuelizacija prećutne, interaktivne komunikacije u isti mah ukazuje na značajan paradoks konceptualnog diskursa u umetnosti. Naime, koncept bez (unapred datog, ograničavajućeg) koncepta, za koji se Dina Belančić opredeljuje, da bi izrekao svoju utopijsku (interaktivnu) nameru, mora naprosto da “zanemi”, da govori ali da, pri tom, ništa ne kaže. Tek tako se ono izgovoreno prepušta apsolutnoj interpretativnoj slobodi drugog. A to je, možda, najveći paradoks savremene umetnosti koja da bi rekla danas “pravu” stvar mora to da učini u isti mah sa rečima i bez reči.

speech, but also the work. This kind of visualisation of tacit, interactive communication also shows the crucial paradox of the conceptual discourse in art. Namely, a concept without a (previously assigned, constricting) concept which Dina Belančić opts for, has to simply silence itself, to speak without actually saying anything in order to articulate its utopian (interactive) intention. Only then can the spoken be absolutely freely interpreted by the other. And this might be the prevalent paradox of contemporary art that in order to say the ‘right’ thing today, it has to be simultaneously done with and without words.



Dina Belančić, Govor bez reči printovi iz video rada, 2015, digitalna fotografija, ukupno 130 x 130 cm / Speech without words prints from the video, 2015, digital photography, total 130 x 130 cm (PRETHODNA STRANA/PREVIOUS PAGE) Milena Bakmaz, Knjiga, 2011, objekat, 31 x 28 cm / Book, 2011, object, 31 x 28 cm Triptih, 2012, fotografija, 46 x 150 cm / Triptych, 2012, photography, 46 x 150 cm



MARIJA  
BOGDANOVIĆ  
&  
JAGODA  
MIĆOVIĆ

*ZA JUČE, DANAS I SUTRA /*

*DUBOKI PREDELI*

*FOR YESTERDAY, TODAY AND*

*TOMORROW /*

*DEEP LANDSCAPES*

05.02.2015 / 21.02.2015



Jagoda Mićović

## DUBOKI PREDELI

*“U pozorištu prošlosti koje predstavlja naše pamćenje dekor održava ličnosti u njihovoj dominantnoj ulozi.”*

Gaston Bašlar

Duboki predeli, poput nekih pejzaža, predstavljaju prostore našeg sećanja ili fragmentarne ‘predele’ sećanja. Ova sećanja su mirna, topla, sanjalačka, povremeno i uznemirujuća. Široka su poput beskrajnih intimnih prostora. U njima sanjarimo, zamišljamo, lebdimo kroz njih, istražujući ih čulima. Valeri imaginacije čuvaju taj prostor. Ti ‘duboki predeli’ opredmećeni su slikom prostornih sećanja.

Na izložbi se prikazuje rad nastao po foto predlošku iz 1944. god iz porodičnog albuma, pod nazivom Duboki predeo. Duboki predeo predstavlja osobe koje čine deo mozaika iz dubljih porodičnih sećanja, prikazanih u kontekstu pejzaža. Ostali radovi: Prošlost, Kuća, Soba i Pradedovska šuma (Prokletije), nastaju kao fragmenti i scene koje uokviruju doživljeni intimni prostor.

## DEEP LANDSCAPES

*“In the theater of the past that is constituted by memory, the stage setting maintains the characters in their dominant roles.”*

Gaston Bachelard

Deep Landscapes, like certain landscapes, are spaces of our memory or fragmented ‘sceneries’ of memory. These particular memories are calm, warm, dreamy and occasionally disturbing. They are as wide as infinite spaces of intimacy. In them we daydream, picture things, float through them and explore them with our senses. Hues of imagination guard that space. These ‘deep landscapes’ are materialized through the image of the spaces of our memory. The exhibition presents a work that uses a photo found in a family album from 1944 titled Deep Landscape. Deep Landscape embodies persons part of a mosaic, which stems from deep-seated family memories, placed in the context of a landscape.

Other works: Past, House, Room and Ancestral Forest (Prokletije) come into existence as fragments and scenes which sum up the experience of the intimate space.

(GORE/ABOVE) Jagoda Mićović, Duboki predeo, 2015, olovka na papiru, 140 x 200 cm / Deep Landscape, 2015, pencil on paper, 140 x 200 cm  
(DOLE/BELOW) Izgled izložbe / Exhibition view, U10 Art Space, 2015  
Photos: Nina Ivanović





## OBJEKTI - LAUNDRY

Postavku “Laundry” čini nekoliko objekata koji su nastali građenjem različitih odevnih predmeta koje posedujem. Predmeti u našim životima su izraženo lične stvari, manje ili više intimne, oni su naša reprezentacija u spoljašnjem okruženju i čine deo našeg identiteta. Samim tim deo su našeg sećanja i nosioci različitih zapisa. Odevni predmeti su specifični jer upotpunjuju i delimično određuju našu pojavu. U ovom smislu oni su integralni deo naše likovnosti.

U postavci “Laundry” odevni predmeti imaju funkciju materijala za građenje skulptura gde se njihove strukture i boje koriste onako kako bi se koristio bilo koji drugi slikarski ili vajarski material. Ova izložba je deo istraživanja u kome se funkcija odevnih predmeta izvrće, a njihovo specifično opterećenje i pojedinačno sećanje na događaje „preseca” novim oblikovanjem gde oni postaju likovni objekti. Savijeni, precizno složeni ili zgužvani oni predstavljaju nameru da se kroz prezentaciju transformisanog ličnog i intimnog, istovremeno iz njega istupi.

## LAUNDRY - OBJECTS

The exhibition presents several objects made by using various items of clothing that I own. Objects in our lives are particularly personal and fairly intimate; they are a means of self-representation in the outer world and constitute a part of our identity. They are part of our memory and agents of leaving traces. Clothes are specific because they complement and partially determine our own appearance. Accordingly, they represent a core part of our visual appearance.

In the exhibition “Laundry”, clothing items function as sculptural material and their structure and colour are used as any other painting or sculpting media. This exhibition represents part of a research where the function of clothing is reversed and their particular burden and memory they possess gets ‘cut’ by a newly made form - as artistic objects. Neatly folded or wrinkled, the work should be seen as an intention to step out of the transformed personal and intimate space through its actual presentation and representation.

(GORE/ABOVE) Marija Bogdanović, Objekat, 2015, tekstil, 25 x 35 x 15 cm /  
Object, 2015, textile, 25 x 35 x 15 cm  
(DOL/BELOW) Marija Bogdanović, Objekat, 2015, tekstil, 25 x 35 x 60 cm /  
Object, 2015, textile, 25 x 35 x 60 cm  
Photos: Nina Ivanović







ALEKSANDRA  
KOVAČEVIĆ

&

JELENA  
NIKOLIĆ

*2DEEP.MP4*

26.02.2015 / 14.03.2015



## APOFENIJA

Izvor: Wikipedia

Apofenija je iskustvo percipiranja šablona ili veza u nasumičnim ili beznačajnim podacima. Termin je pripisan Klausu Konradu<sup>[1]</sup> od strane Pitera Brugera<sup>[2]</sup>, koji ga je definisao kao “nemotivisano uviđanje veza” praćeno “specifičnim iskustvom abnormalne smislenosti”, ali počeo je da reprezentuje ljudsku tendenciju traženja šablona u nasumičnim informacijama uopšte, kao što je slučaj sa kockanjem i paranormalnim fenomenima.<sup>[3]</sup> On je izveo reč “Apophänie” kako bi okarakterisao početak zabludne misli u psihozi. Ovaj neologizam se prevodi kao “apofenija”, iz grčkog apo[udaljen od] + phaenein [pokazati], da bi se ukazalo na činjenicu da šizofrenici inicijalno doživljavaju zabludu kao otkrovenje.<sup>[4]</sup>

## APOPHENIA

From Wikipedia, the free encyclopedia

Apophenia is the experience of perceiving patterns or connections in random or meaningless data. The term is attributed to Klaus Conrad<sup>[1]</sup> by Peter Brugger<sup>[2]</sup>, who defined it as the ‘unmotivated seeing of connections’ accompanied by a ‘specific experience of an abnormal meaningfulness’, but it has come to represent the human tendency to seek patterns in random information in general, such as with gambling and paranormal phenomena.<sup>[3]</sup> He coined the word “Apophänie” to characterize the onset of delusional thinking in psychosis. This neologism is translated as “apophany”, from the Greek apo[away from] + phaenein [to show], to reflect the fact that the schizophrenic initially experiences delusion as revelation.<sup>[4]</sup>

Rad koji su umetnice predstavile je video instalacija koja se bavi pitanjem smisla; postojanjem, logikom određenja i njegovom funkcionalnošću. Okosnice rada su Diznjeviji dugometražni animirani filmovi, apofenija i internet.

The work presented by the two artists is a video installation that deals with meaning; the existence, the logic of determination and its functionality. The baseline of the work represents Disney's feature animated films, apophenia and the internet.



[2deep.mp4, 2015, video instalacija, 450 videa u loop-u na shuffle-u, 2'29"1 / 2deep.mp4, 2015, video installation, 450 videos in loop on shuffle, 2'29"1](#)

### Notes

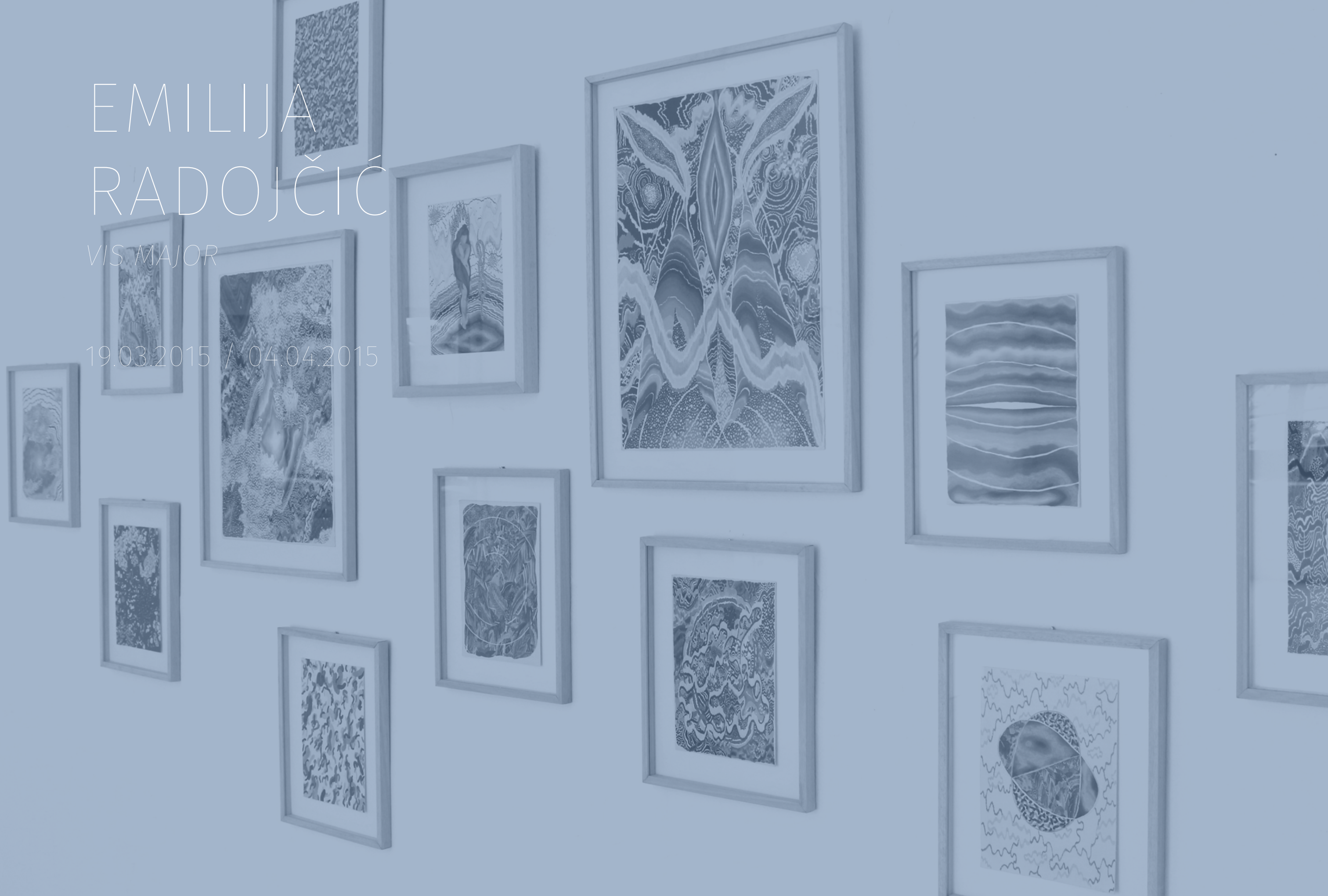
1. ^ Conrad, Klaus (1958). Die beginnende Schizophrenie. Versuch einer Gestaltanalyse des Wahns. Štuttgart: Georg Thieme Verlag.
2. ^ Brugger, Peter. "From Haunted Brain to Haunted Science: A Cognitive Neuroscience View of Paranormal and Pseudoscientific Thought", Hauntings and Poltergeists: Multidisciplinary Perspectives, uredili / editors J. Houran i R. Lange (North Carolina: McFarland & Company, Inc. Publishers, 2001).
3. ^ Hubscher, Sandra L. "Apophenia: Definition and Analysis". dbskeptic.com. Pristupljeno 2012-07-16 / Retrieved 2012-07-16.
4. ^ Mishara, Aaron (2010). "Klaus Conrad (1905–1961): Delusional Mood, Psychosis and Beginning Schizophrenia". Schizophr Bull 36 (1). str./pg. 9–13.



EMILIJA  
RADOJČIĆ

*VIS MAJOR*

19.03.2015 / 04.04.2015







Tapiserije, 2014-2015, vuna, konac, kanap i drvo, razne dimenzije / Crtezi iz Puzzle serije, 2013-2015, tuš na papiru, 25 x 17,5 cm /  
Tapestries, 2014-2015, wool, thread, rope and wood, variable installation size / From the series of drawings Puzzle, 2013-2015, ink on paper, 25 x 17,5 cm

Relja Bobić

## VIS MAJOR

Ukoliko je “čitanje slike” jedan od mogućih procesa kojima kao posmatrač pristupamo kreacijama iz sveta vizuelnog stvaralaštva, “osećanje slike” čini se kao daleko bliža odrednica ukoliko govorimo živopisnom opusu EmeEmeEma (Emilije Radojčić).

Kao autorka koja je ušla u svet umetnosti oslikavajući fizički, urbani prostor koji nas okružuje prenoseći u njega duh prirode – bez obzira kako izaberemo da tumačimo ovaj ambivalentni pojam – Ema kroz svoje skorije radove istražuje obrise beskrajnih unutrašnjih pejzaža kroz koje uspeva da samouvereno šeta i upija primalno pulsiranje prisustva.

Kroz skoro ritualno posvećenje procesu crtanja i stvaranja uopšte, ona šalje i prima emocije i energetske sinusoide nepoznatog sadržaja, ali nesumnjivog

## FORCE MAJEURES

If ‘reading the image’ is one of the possible processes at our disposal as receptors of creations from the domain of visual arts, then ‘feeling the image’ seems as a far more appropriate reference if we are talking about the lively opus of EmaEmaEma (Emilija Radojčić).

As an author who entered the world of art by painting around the physical, urban space that surrounds us, transposing into it the spirit of nature – regardless of how we choose to understand this ambivalent notion – in her recent works Ema investigates the outlines of endless inner landscapes, through which she strolls with confidence and absorbs the pulsations of the presence.

Through an almost ritual dedication to the processes of drawing and creating itself, she sends and receives emotions

naboja. Stoga se njene drhtave, apstraktne kompozicije raskošnog kolorita mogu sagledati kao fragmenti očitavanja kakvog meta-osciloscopa koji je - i nas zajedno sa njom - povezuju sa univerzalnim, primordialnim podrhtavanjem etra. U tom smislu, prožimanje kružnih formi, iz kojih se radikalno ali nepredvidivo šire pulsirajuće linije, ni najmanje ne iznenađuje i nudi nam “unutrašnje mape” njenog kretanja kroz fluidna, transcendentalna prostranstva.

Eksperimentisanje sa različitim formatima i prethodno nepoznatima medijima za Emu je imanentna potreba, te ritual crtanja često može zameniti beskonačno pletenje taktilnih kompozicija na razboju. Same po sebi, one deluju kao prirodan put da njene linije i kompozicije ožive u prostoru, provlačeći se kroz raster razboja i kreirajući inspirativnu igru praznina i površina. Efemerni i neuhvatljivi osećaji postaju opipljivi doživljaji utkani u niti malih formata koje Ema posvećeno vaja iz mnogobrojnih smotuljaka vunice - zapravo plašteva raznobojnih linija koje su oduvek bile njen osnovni materijal za konstrukciju refleksija unutrašnjih svetova.

Odnos između zvuka i slike još jedna je neizbežna tema, ali ne u kontekstu aktuelne sinestetičke audio-vizuelne sinhronizacije koja karakteriše najveći deo današnje “novomedijske” umetničke produkcije. Ema takva istraživanja verovatno ostavlja za neki od sledećih koraka. Ona se pre pita kako bi, u prelasku na sledeći nivo komunikacije, njeni crteži zvučali. Verovatno i sama čuje i oseća reveberacije ezoteričnih, vintage sintisajzera dok iscertava svoje talasaste linije i površine na papiru, a imajući u vidu njen afinitet ka animaciji i pokretnim slikama, nećemo predugo čekati na odgovor na njeno pitanje. Bilo da se kreće u monohromatski ili

and energetic sine waves of unknown content, but undeniable charge. Thus her tremulous, abstract compositions of extravagant colors can be viewed as fragments of readings from a ‘meta-oscilloscope’ of sorts, the one that connects her – and us together along the way – to the universal, primordial trembling of ether. Having that in mind, the weaving of circular forms across her drawings, from which multitudes of lines radially but unpredictably pulsate, offer ‘inner maps’ of her movements through the fluid, transcendental plains.

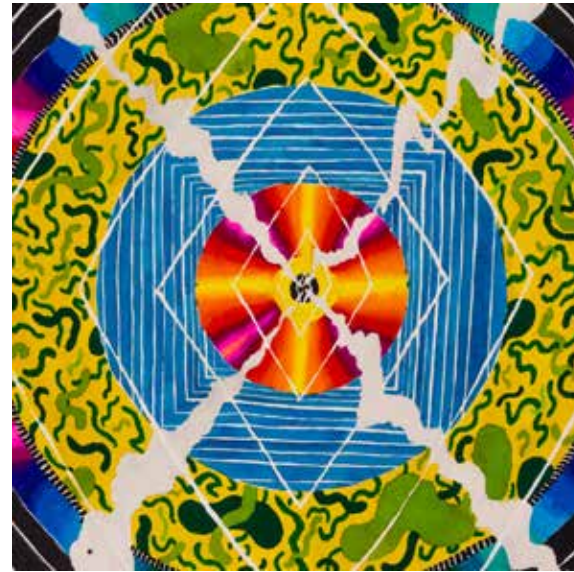
Experimenting with different and previously unfamiliar formats and mediums seems to be an immanent need for Ema, so the ritual of drawing may be switched with endless weaving of tactile compositions over a loom. In itself, they seem as the most natural road for her lines and compositions to come to life within a space, moving through the grid of the loom to create an inspirational play of blanks and surfaces. The ephemeral and elusive feelings become tangible experiences weaved into the threads of the small formats that Ema is determined to sculpt from numerous bulks of wool – haystacks of colorful lines that have always been her basic material for constructing reflections of inner worlds.

The relationship between sound and image is another unavoidable topic, but not in the context of contemporary synesthetic audio-visual synchronization that characterizes most of the current artistic production from “new media” domain. Ema probably keeps those searches for one of her next steps. She is now rather asking herself the question how would, in the transition to the next level, her drawings sound like converted to aural vibrations. She probably hears the reverberations of esoteric, vintage synthesizers while she guides her wavy lines





[Dancing shapes, 2015, tuš na papiru / ink on paper, 50x35cm](#)



[Mandala II, 2015, kombinovana tehnika na papiru / mixed media on paper, 70x50cm](#)

raskošnim tonovima, Ema uspeva da uspešno prenese i artikuliše obrise svog unutrašnjeg, kao i svemira koji nas zajedno okružuje. Ili barem jedne od njegovih vizija. Njeno priključivanje u kolektivno nesvesno uspešno izbegava zamku jeftinih, ezoteričnih referenci, i nepretenciozno uspeva da prenese jednu od vizija onoga što bi mogao biti nad-um (nous) - kolektivna, vibrirajuća inteligencija sa kojom možemo biti u dodiru samo ukoliko to sebi dozvolimo.

and surfaces across paper, and having in mind her affinity to animation and the moving image, we will not have to wait for too long in order to find the answer to her question.

Whether she is moving in monochromatic or sumptuous tones, Ema manages to successfully transmit and articulate the edges of her internal universe, as well as the universe that surrounds us. Or at least one of its visions. Her tuning into the collective subconscious avoids the trap of cheap, esoteric references and unpretentiously manages to bring to life another vision of what could be an uber-mind (nous) of sorts – a collective, vibrating intelligence that we can tune into anytime, as long as we let ourselves do it.



[Izgled izložbe / installation view, U10 Art Space, 2015](#)



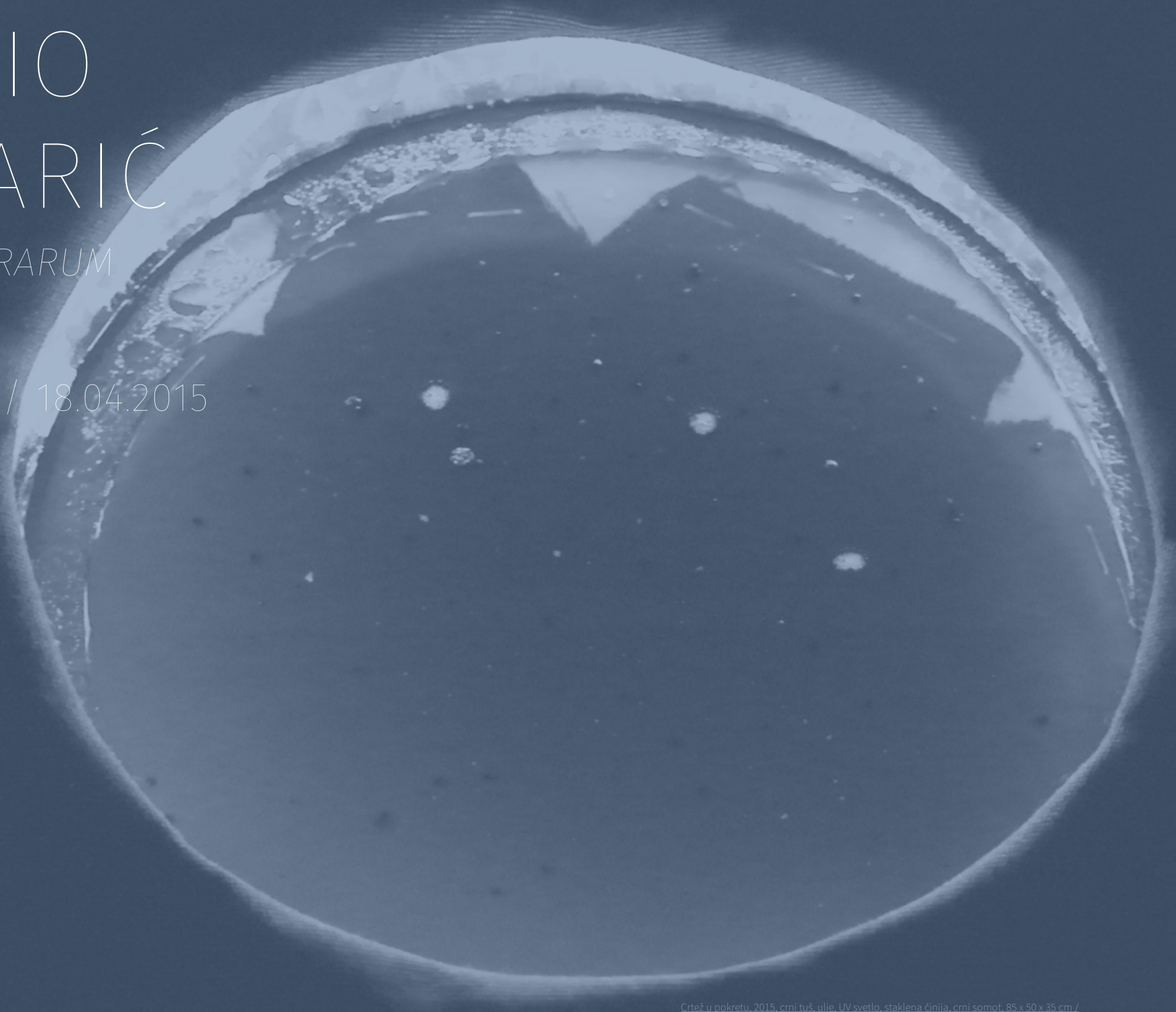
[Mandala I, 2015, kombinovana tehnika na papiru / mixed media on paper, 70x50cm / Photos: Nina Ivanović](#)



# MARIO KOLARIĆ

*ORBIS TERRARUM*

09.04.2015 / 18.04.2015



Crtež u pokretu, 2015, crni tuš, ulje, UV svetlo, staklena činija, crni somot, 85 x 50 x 35 cm /  
Drawing in motion, 2015, indian ink, oil, UV light, glass bowl, black velvet, 85 x 50 x 35 cm





Tri (detalj), 2015, nađeni zlatni papir, providni silk, 60 x 55 x 90 cm / Three (detail), 2015, found golden paper, transparent silk, 60 x 55 x 90 cm

Relja Bobić

## ZAPIS U BUDUĆNOST

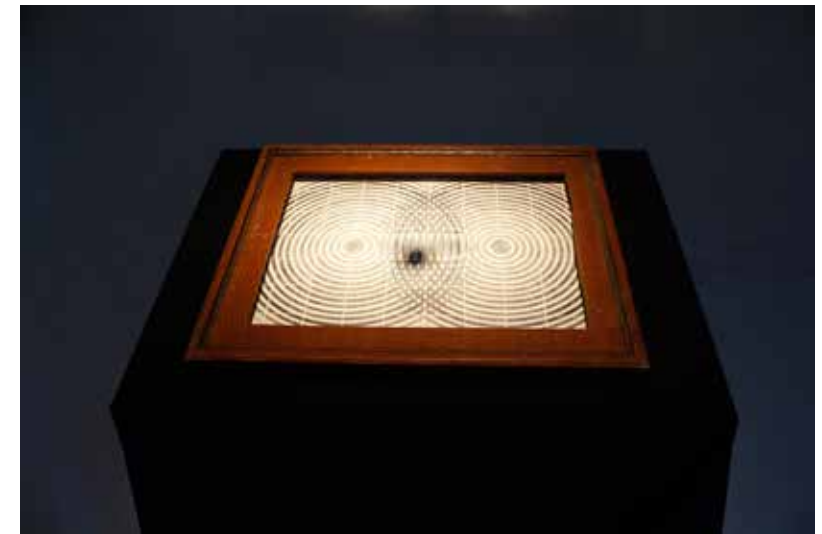
Kao simbolički prikaz odnosa između prostora, objekata, tema ili ideja, mape su nam oduvek bile neophodne kako bi sagledali obrise nekog sveta, bilo da govorimo o fizičkoj teritoriji ili raskošnim mentalnim slikama. Moderna kartografija beleži svoje početke u XVI veku sa kreacijom Orbis Terrarum Abrahama Orteliusa, čiji naziv Mario Kolarić opravdano preuzima kao referencu i sam naslov svoje prve samostalne izložbe u Beogradu.

Magična privlačnost starih mapa i njihovo nesavršeno čitanje sveta provejavaju kroz veliki deo crtačkog opusa koji Kolarić delimično predstavlja na ovoj izložbi. U kretanju od sasvim apstraktnih do krajnje plastičnih floralnih motiva, on uspeva da izgradi vizije imaginarnih prostora koji istovremeno sami sebe definišu, ali i opcrtavaju autorovu krivudavu putanju kroz sopstvenu podsvest. Alegorične, apstraktne kompozicije kreiraju

## A RECORD INTO THE FUTURE

As a symbolic depiction of the relationships between space, objects, themes or ideas, maps have always been essential to us in order to fully grasp the edges of a world, regardless of whether we refer to a physical territory or lavish mental imagery. Modern cartography marks its beginnings in the 16<sup>th</sup> century, with the creation of “Orbis Terrarum” by Abraham Ortelius, whose title Mario Kolarić rightfully takes on as the reference and title of his first major solo exhibition in Belgrade.

The magic appeal of vintage maps and their imperfect reading of the world is the central topic of the drawing opus that Kolarić partially presents at this exhibition. In the transition from fully abstract to essentially plastic floral motives, he manages to display visions of imaginary spaces that are at the same time self-defining, but also map out the author’s wriggly path through his



Tri, 2015, nađeni ram, grafit na papiru, nađeni zlatni papir, providni silk, crni somot, 60 x 55 x 90 cm / Three, 2015, found frame, graphite on paper, found golden paper, transparent silk, black velvet, 60 x 55 x 90 cm

Crtež u mirovanju (Wishing well), 2015, drveni sto i stolica, stakleni bazen, crni tuš, 95 x 100 x 75 cm / Drawing in stillness (Wishing well), 2015, wooden table and chair, glass box, indian ink, 95 x 100 x 75 cm

Orbis Terrarum, izgled postavke / Orbis Terrarum, installation view



duboko lični atlas onostranog, kroz koji on vešto navigira ostavljajući trag maštovitog pogleda ka unutra.

Dvodimenzionalne predstave ovih imaginarnih prostranstava na ovoj izložbi prerastaju u svojevrсни kabinet čuda, deo autorovog istraživačkog procesa koji se bez ustezanja odvija pred publikom. Izložene su “prostorne situacije” u kojima motivi prvobitno elaborirani kroz crtež dobijaju svoju neuhvatljivu fizičku i taktilnu dimenziju. Ideja “crteža u pokretu” tako dobija svoje svetlosno i kinetičko otelotvorenje, koje predstavlja samo jednu deonicu puta ka konačnim prostornim konstruktima ovih ideja. Autor sopstveni istraživački proces stavlja u centar pažnje, deleći sa posmatračem neočekivane alhemične alteracije pokreta koji su do sada bili zarobljeni na papiru.

Mario Kolarić nepretenciozno uklapa i tka različite materijale, forme i agregatna stanja, prolazeći kroz intimnu, samozadovoljnu i entuzijastičnu fantamazgoričnu igru koja je na pola puta između eksperimenta i privida zaokruženog sistema. Istovremeno, on naizgled gospodari i manipuliše vremenom, sveprisutnim elementom koji uvek ostavlja neizbrisiv trag, bilo kroz nepostojanost boje na papiru ili neočekivane transformacije materije u pokretu. U zanimljivom obrtu, koristeći onovremenske teksture i forme Mario zapravo sačinjava zapise koji zalaze u budućnost, kao glasnici koji će autoru pružiti povratnu informaciju o tome šta ga iščekuje na trnovitom putu samospoznaje i pomoći mu da iscrta sasvim nove delove svoje mape.

Ovo specifično “pozorište sveta” otkriva bogatstvo autorovog unutrašnjeg prostranstva i pruža nam još jedno, neuhvatljivo viđenje umetnikovog ja, koje je u ovom slučaju u stalnom pokretu ka nepoznatom, većito nam izmičući. Na ovoj izložbi imamo priliku da ga, zajedno sa umetnikom, savladamo i sagledamo makar na jedan trenutak, pre nego što se ponovo otrgne u pravcu sledeće vizije - nove metafizičke teritorije.

own subconscious. Allegoric, abstract compositions create a deeply personal atlas of the otherworldly, through which he skillfully navigates, leaving a trace of the imaginative look within.

The two-dimensional representation of these imaginary landscapes grows into a unique cabinet of curiosities at this exhibition, a part of the author's research process that is parched in front of the audience. Certain 'spatial situations' are exhibited, in which the motives initially elaborated by the way of drawings reach their physical and tactile dimensions. The idea of 'a drawing in flux' thus receives its luminous and kinetic embodiment, which represents only one stage of the artist's journey to the final spatial constructs of these ideas. The author puts his own investigative process into the center of attention, sharing with the viewer the unexpected alchemic alterations of movements that have been until now confined only to paper.

Mario Kolarić unpretentiously molds and weaves materials, forms and states of being, realizing an intimate, self-pleasing and enthusiastic phantasmagoric play that is halfway between an experiment and an illusion of a completed system. At the same time, he seems to be in control of and manipulating time, the ever-present element that unavoidably leaves its trace, whether through the impermanence of color on paper or the unexpected transformation of matter in motion. In an interesting twist, by using ancient, otherworldly textures and forms, Mario is actually putting together records that dive into the future, as messengers that will provide the author with feedback about the next temptations on his road to self-realization, and help him to draw out entirely new parts of his map.

This specific 'theater of the world' reveals the wealth of the author's inner world and offers us another, intangible view of the artist's self, which in this case is in a constant flux towards the unexpected. At this exhibition we are given a chance to overcome it and, together with the artist, perceive it at least for a single moment, before it tears off towards another vision – a new metaphysical territory.



Vista I, 2015, savijeni papir, grafit, olovka u boji, 52 x 240 cm / Vista I, 2015, folded paper, graphite, color pencil, 52 x 240 cm  
Deo instalacije Diary fragments, serija crteža, 2009-2012 / Installation view of Diary fragments, series of drawings, 2009-2012 / Photos: Nina Ivanović



# IRL

IZLAGAČI / EXHIBITORS:

ALEKSANDAR MATIJEVIĆ, VALENTINA BRKOVIĆ,

GORAN KAUZLARIĆ, JELENA NIKOLIĆ,

JOVANA SUDIMAC, MAJA ĐORĐEVIĆ,

MILAN BULATOVIĆ, MIRZA DEDAĆ,

SANDRA STOJANOVIĆ, TIJANA RADENKOVIĆ

AUTORKA IZLOŽBE / EXHIBITION AUTHOR:

SANDRA STOJANOVIĆ

EXHIBITION DESIGNER / DIZAJNERKA IZLOŽBE:

VALENTINA BRKOVIĆ

20.04.2015 / 25.04.2015





Sandra Stojanović

## IRL

IRL je izložba o stvarnostima digitalne slike. Radovi deset autora približavaju načine na koje su format digitalne slike i njeno prisustvo na internetu uticali na mehanizme percipiranja, zaključivanja i izražavanja.

Izloženi radovi koji su nastali u prethodne četiri godine su tematski i formalno dosta različiti. Organizovani su u tri celine u prostoru: društveni komentar, kritika standarda fizičkog izgleda i hibrid tradicionalne i digitalne slike.

Više na [irlexhibition.tumblr.com](http://irlexhibition.tumblr.com)

IRL is an exhibition about the realities of a digital image. Art projects by ten authors shed light on ways in which the digital format and its presence on the internet have influenced the mechanisms of our perception, decision making and expressiveness.

The exhibited artworks, which were produced in the past four years, are thematically and formally varied. They are organised in three sections in the exhibition space: social commentary, a critique of the standards of physical appearance and traditional and digital image hybrids.

More on: [irlexhibition.tumblr.com](http://irlexhibition.tumblr.com)







GAËLLE

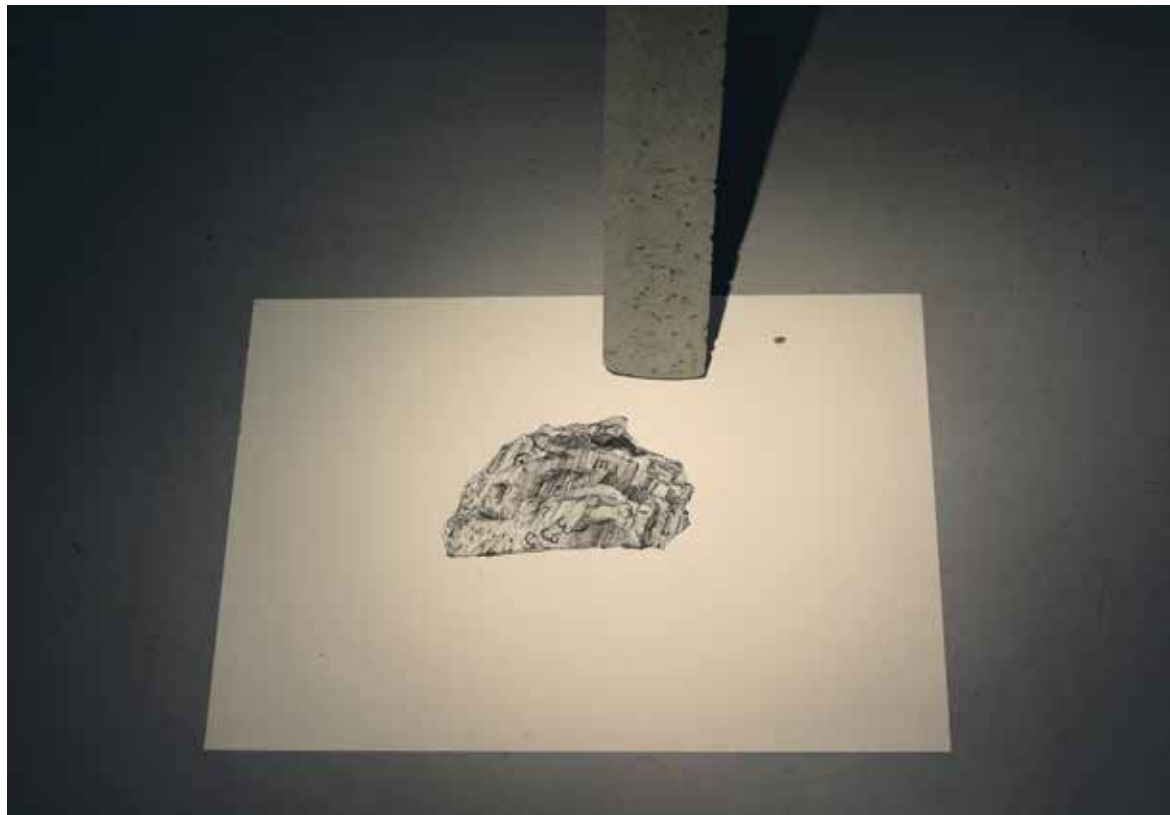
LEENHARDT

*LES ANGLES D'EXTINCTION /*

*UGLOVI NESTAJANJA*

07.05.2015 / 16.05.2015





Baptiste Mano

## UGLOVI NESTAJANJA

‘Ugao nestajanja’ je mera koja određuje “naviku” minerala ili način na koji se deformiše, kao i tačku njegovog nestajanja. U mineralogiji, pomaže nam da definišemo stene i njihovo poreklo.

Čudno je, na neki način, da ugao nestajanja definiše i prikazuje se u određenom domenu – u domenu jezika, elementa, kamena. Ove forme nisu čekale na jezik kako bi definisao njihovo postojanje ili izgled, njima je potrebna evokacija nestajanja kako bi oživele u svetu nauke. Kao da nam je neka jako bitna činjenica ostala nepoznata, kao poziv sa one strane.

Sto dugačak 12 metara nosi različite

## LES ANGLES D’EXTINCTION

‘The extinction angle’ is the measure between the cleavage direction or habit of a mineral and its extinction. In mineralogy it helps define rocks and their origin.

It is odd in a way that an extinction angle appears and defines in a certain domains such as language, elements and rocks. These forms didn’t wait for language to come and appear; they needed the extinction evocation to come to life in the scientific world. As if some underlying fact was unknown to us.

At the exhibition, a 12 metre long table is placed with different plaster elements on it. These casts are former sheaths to



(GORE DESNO/ ABOVE RIGHT)  
UGLOVI NESTAJANJA, 2015, betonske letve, različite dimenzije (od 1 do 3 m) i ručno razvijene fotografije, 20 x 25,5 cm / THE EXTINCTION ANGLES, 2015, concrete sticks, hand printed photos, dimensions: concrete sticks: various lengths (from 1 to 3m), hand printed photos: 20 x 25,5 cm



gipsane elemente raspoređene po njegovoj površini. Ovi kalupi nekada su nosili forme koje nisu direktno prikazane, ali ostaju prisutne kroz svoje negative. Vreme je sveprisutno, i sporo se odvija. Fotografski proces prožima sam naslov izložbe, dok gipsani kalupi reflektuju evokacije minerala kroz tehničke crteže nađene u zgradi bivšeg Geozavoda.

Svi elementi nalaze se u stanju opstanka. Forme koji nisu trebale biti prikazane, nisu trebale biti vidljive. Postoji potreba da se kopa dublje. Da se upliva u eroziju. Da se vreme zaustavi bacanjem svetla na objekte koji neuhvatljivo nestaju. Kroz prizore planinske magle, zadržavanje traga slučajnog crteža na fotografiji, biranje kalupa umesto skulptura – pogled Gael Lenhart nalik je uglu nestajanja koji definiše predivnu fragilnost u stvarima, i na našu sreću uvodi ih u domen umetničke scene podsećajući nas - Time is on our side, yes it is (Džeri Ravoj (Jerry Ragovoy) u izvođenju Mika Džegera (Mick Jagger)).

forms that are not shown but stay present through their negative. Time is ever present - and slowly moves on. The process of photography echoes in the very title of the exhibition, where the plaster process mirrors evocations of minerals through technical drawings found at the abandoned building of the Geozavod (the former Geological Institute in Belgrade).

All the elements here seem to be in a constant state of survival. Forms not meant to be shown, not meant to be visible. There exists a necessity to dig deeper. To erode. To stop time by shining light on objects that are evanescent. Catching fog in the mountain, keeping the trace of an accidental drawing on an image, choosing casts instead of sculptures : Gaëlle Leenhardt's gaze acts as an extinction angle to define a marvellous fragility in things and luckily for us making them appear in the realm of the art scene reminding us that - Time is on our side, yes it is (Jerry Ragovoy sung by Mick Jagger).

(DESNO/RIGHT) UGLOVI NESTAJANJA, 2015, sto: metal, beton, 70 x 50 x 1200 cm i odlivci: gips, drvo, promenljivih dimenzija / THE EXTINCTION ANGLES, 2015, table: metal, concrete; casts: plaster, wood, dimensions: table: 70 x 50 x 1200 cm, casts: various dimensions / Photos: Nina Ivanović





# LIDIJA DELIĆ

SEASCAPES /  
INTO THE WAVE

21.05.2015 / 06.06.2015





## SEASCAPES/INTO THE WAVE

Preispitivanje usvojenih i nadalje razvijanih proceduralnih rešenja i postupaka, u disciplini koja je po svojoj osnovnoj medijskoj odrednici statična umetnost, Lidiju Delić je navelo da iz stanja dvodimenzionalnosti slikarskog objekta izađe u prostor i tako ambijentalno aktivira svoje slike. Problemsko središte višemedijske prostorne instalacije "Seascapes/Into The Wave" koju čine crteži-skulpture, video projekcija i ambijentalni zvuk usidreno je zanimanjem za složenost pitanja doživljaja odnosa između kretanja i trajanja.

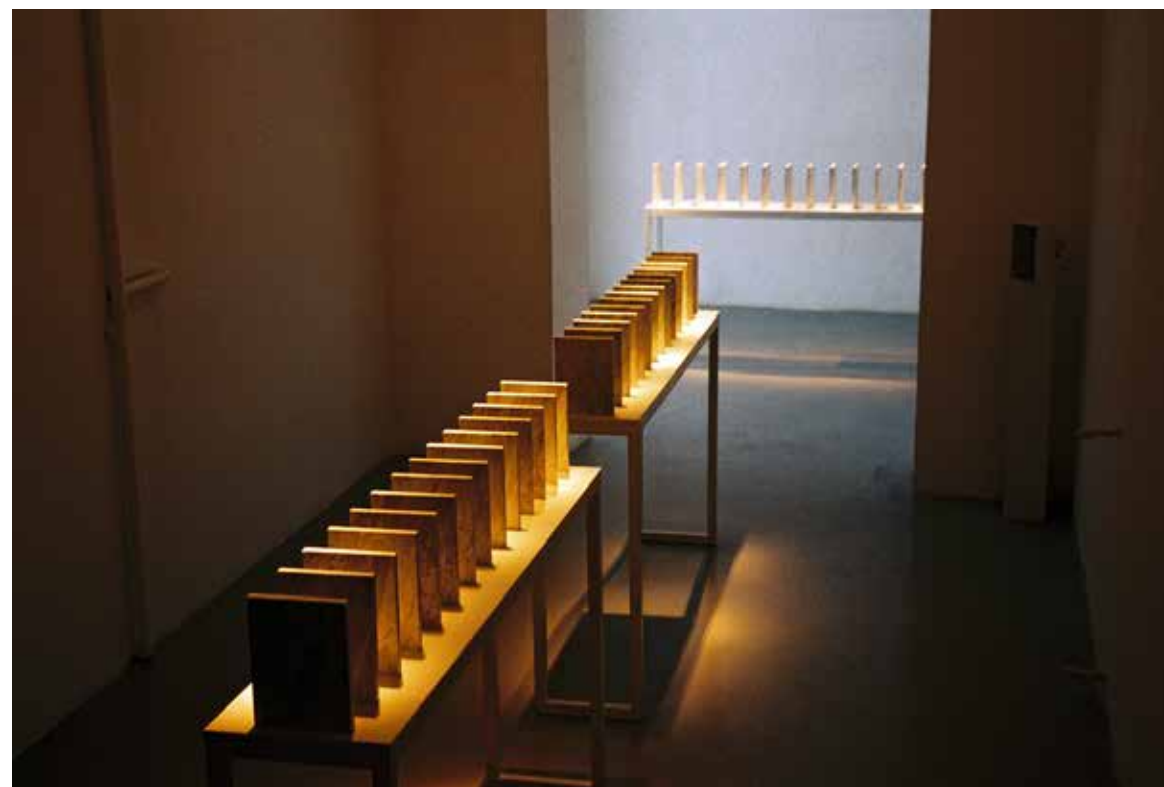
Formalno dvodelna, u materijalnom i u konceptualnom smislu, izložba se ostvaruje kao koherentna celina čiji su pojedinačni fragmenti razvijeni uodnošavanjem sa totalitetom postavke. Kroz prepoznatljive vizuelne iskaze, snolike po svom sadržaju i formi, Lidija Delić vešto transponuje sugestibilnu atmosferu iz svojih prethodnih slikarskih serija "Ambience" i "Into The Wave" u imaginativno transformisan fizički prostor galerije. Kako bi otvorila mogućnost gledaocu za postepeno upuštanje u događaj umetnica se prepušta senzornim igrama usporavanja vremena, suspendovanja, pauze, preklapanja i stanja mirovanja, pokrećući u posmatraču izvesne psihofiziološke senzacije i izvodeći ga tako iz jedne ravni realnosti u drugu, iz fizičkog u čulni prostor.

Radovi Lidije Delić najčešće nastaju u serijama, budući da umetnica pojave, fenomene ili predmete za koje je zainteresovana reflektuje u njihovom neprestanom kretanju, odnosno, sekventnom trajanju. Ovog puta, serijalizovani estetizovani morski prizori - Seascapes okreću se

Questioning already adopted and further developed solutions and procedures, in a discipline that is according to its basic media determined a static art, led Lidija Delić to step out from the two-dimensional state of the painter's object into space and make her paintings become active in the surrounding. The heart of the matter of the multimedia three dimensional installation entitled Seascapes/Into The Wave that consists of paintings-sculptures, a video projection and ambiental sound is anchored by the artist's interest in the complexity of the question of one's experience of the relationship between movement and existence.

Bipartite in its form, in the material and conceptual sense, the exhibition is realized as a coherent whole; individual fragments of this whole were developed by means of establishing their relations with the entirety of the exhibition. Through recognizable visual statements, dreamlike in their contents and form, Lidija Delić skillfully transposes a suggestible atmosphere from her previous painting series of Ambience and Into the Wave to the transformed physical space of the gallery. In order to open a possibility for the viewer to gradually engage with the event, the artist plays 'sensory games' of slowing down time, suspending, pausing, overlapping and finally triggering certain psycho-physical sensations in the viewer and leading him or her from one level of reality into another - from physical to sensory space.

Lidija Delić most often creates her works in series, because this artist reflects the occurrences, phenomena or objects for



Seascapes / Into the Wave, 2015, izgled instalacije / Seascapes (detail), 2015, installation view / Photos: Miloš Zec



drugačijem plastičkom govoru. U crtežima na pločama možemo da detektujemo samo premeštanja figure, ali uz odsustvo transformacije. Suprotno Mejbriđovim (Eadweard Muybridge) fotografskim studijama dekompozicije pokreta, a bliže Bergsonu (Henri Bergson), kretanje na crtežima je postavljeno u područje trajanja. Ono nije linija, jer linija nastaje tek nakon pređenog puta, nakon završenog čina. Umetnica nam otkriva da sve, čak i naizgled čvrst i nepromenljiv predmet kao što je mermerna ploča, takođe jeste događaj, tačnije, višestrukost tokova događaja - koji nam se otkrivaju u bogatoj teksturi materijala kao naslage vremena. Vreme predstavlja koegzistenciju svih ostalih nivoa trajanja, ono je drugačije i od linije, prostora ili broja ili bilo koje druge opazajne kategorije razuma jer mnogo toga što gradi iskustvo ovih događaja se ne nalazi u sferi neposredno vizuelno opazljivog.

U jukstapoziciji sa mermernim pločama nalazi se adaptirana video sekvenca preuzeta iz holivudskog filma *The Swimmer* (1968). Promenom brzine, veličine i orijentacije projekcije otvara se drugo čvorište događaja. Dok medijum videa omogućava relativizaciju posmatračevog iskustva temporalnosti, plan usporenog kretanja ga polako uvodi u situaciju sličnu oniričkom stanju, u kojem se moduliše njegova unutrašnja vremenska svest. Usporavanje slike omogućava duhovnu i mentalnu senzaciju, dok su parametri svetla, pokreta i zvuka podređeni varijacijama, ponavljanjima, alternacijama, recikliranjima. Najzad, i zvuk se osamostaljuje, zahvaljujući svojoj autonomiji, on sve više dobija status slike - arhetipske slike koja se nalazi u uvodnom delu Božanstvene komedije kojom pesnik započinje svoj put.

U preseku prostora koji je vidljiv i prostora koji misli, umetnica u radu "Seascapes/Into The Wave" privremeno suspenduje sva-

which she is interested in their perpetual movement, or, sequential existence. This time, the aesthetic seaside scenes presented, the Seascapes, are directed towards a different sculptural language. In her drawings on marble plates, we can detect only the movements of a figure from place to another, without any transformation. As opposed to the Eadweard Muybridge's photographic studies of the decomposition of movement, and closer to the ideas of Henri Bergson, movement in her drawings is set in the realm of duration. It is not a line, because a line is created only after a section of path has already been covered, after a completed action. The artist discloses to us that everything, even the seemingly solid and unchangeable object such as the marble plate is also an event, or to be more precise, multiple flows of events - which are revealed to us in a rich texture of the material as a layer of time. Time represents the coexistence of all the other levels of existence, it differs from the line, space or number, or any other category perceptible by the reason, because a large part of the things built on the experiences derived from these events is not located in the realm of the directly visually perceptible things.

In the juxtaposition with the marble plates, there is an adapted video sequence taken from a Hollywood film, *The Swimmer* (1968). By changing speed, size and orientation of the projected image, another hub of events is being opened. And while the medium of video relativizes the viewer's experience of temporality, the slow motion plane slowly leads him into a situation that is similar to an oneiric state, in which his internal perception of time is modified. Slowing down of the picture provides for a spiritual and mental sensation, and at the same time the parameters of light, movement and sound are being subordinated to variations, repetitions, alternations,

kodnevicu i u intimnom spletu okolnosti svog unutrašnjeg prostora aktivira posmatrača kao učesnika kroz iskustvo blisko meditaciji. Posmatraču je omogućeno da projektuje sadržaje sopstvenog nesvesnog na ponuđene slike, i tako inicira ili nastavi započeto otkrivanje i premeravanje svog unutrašnjeg prostora.

recycling. Finally, the sound too becomes independent, and owing to its autonomy, it gradually gains the status of an image - an archetypical image in the introductory part of *The Divine Comedy* that the Poet uses to begin his journey.

In the intersection of space that is visible and space that thinks, in her work *Seascapes/Into The Wave*, the artist temporarily suspends the everyday life and in an intimate conjunction of her own internal space makes the viewer an active participant through an experience that is close to meditation. She enables the viewer to project the contents of their own unconsciousness onto the images offered, and to thus initiate or resume discovery and measuring of their own internal space.



[Seascapes / Into the Wave, 2015, izgled instalacije / Seascapes / Into the Wave, 2015, installation view / Photos: Miloš Zec](#)





BELGRADE  
RAW:

LIVE.BELGRADERAW

BELGRADE RAW: DARKO STANIMIROVIĆ, LUKA

KNEŽEVIĆ-STRIKA, ANDREJ FILEV, NEMANJA

KNEŽEVIĆ, MILOVAN MILENKOVIĆ, JELENA MIJIĆ,

SAŠA TRIFUNOVIĆ, DEJAN GOLIĆ, DUŠAN RAJIĆ,

MANE RADMANOVIĆ

11.06.2015 / 27.06.2015





## LIVE.BELGRADERAW

Izložba live.belgraderaw se bavi beleženjem, posmatranjem i načinima prezentacije i percepcije grada, ali ne isključivo kroz fotografije kolektiva Belgrade Raw. U ovom trenutku fotografija, i slika uopšte, zbog mogućnosti njihovog lakog i brzog stvaranja i deljenja, zaista postaju univerzalni alati komunikacije. Takođe, gotovo svi ti sadržaji se, na neki način, procesuiraju kroz kameru, video ili fotografsku, a najčešće onu mobilnog telefona. Želeli smo da ispitamo raznolikost korišćenja ovih tehničkih mogućnosti.

Ovom izložbom proučavamo i odmeravamo korišćenje fotografije i videa nastalih iz ličnih potreba, kao i onih koji nastaju iz nekih drugih razloga. Onih koji pretenduju na objektivnost i onih koji su očigledno subjektivni, a nastali su u javnim ili privatnim prostorima. Takođe, bavimo se i dostupnošću, tj. sve većom nedostupnošću samih tih prostora.

The exhibition live.belgraderaw deals with documenting, observing and the methods of presenting the perception of a city, but not exclusively through the photography of the Belgrade Raw collective. At this moment, photography and the image itself are becoming a universal communication tool out of the reason of their easy and fast creation and sharing possibilities. All this content is, in a way, processed through a camera, video or photographic, and most commonly the mobile phone camera. What we wanted to do is investigate the diversity of these technical possibilities.

With this exhibition we are looking into the use of photographs and videos from the perspective of personal use, as well as those that were made for other purposes. There are those which lean onto the objective side while others are apparently subjective, and are made in public or private space. We also go into the accessibility or rather the growing lack of such spaces.





# NINA SIMONOVIĆ

HESITATIONS

02.07.2015 / 18.07.2015





Hesitations. Izgled izložbe / Exhibition view / Photo: Nina Ivanović

## Biljana Tomić

Gledati Ninine crteže, ne možete a da se ne predate impresiji da gledate nevinost beline, krhkost duše, upornost ruke, imaginaciju beskrajna, suštinu vremena i dodir prostora gde se prelamaju granice vidljivog i nevidljivog... Pred tim, neophodno je zapitati se šta je ta osetljivost, čežnja, strepnja, oklevanje u nekoj fragilnoj sigurnosti, upornosti i istrajnosti umetnice... Zamisliti se pred njenim doticanjem dubinskih pitanja egzistencije, biti ljudskog bića, duhovne slobode, kretanja i promena u ljudskoj neophodnosti opstanka. Moramo se suočiti da se govori o parametrima vere, o opsesijama i posvećenosti gde umetnik zalaže samog sebe kao argument da se mora istrajati do kraja zamišljenog cilja. Umetnost je zagonetka, pravilo, oslobađanje, zadatak i rezultat.

Volela bih da znam više šta ti crteži znače... kao što je jednom napisao Matko Meštrović o Morelletu, rane 1962. godine: "Još nisam dokučio kako pisati o ovim slikama, o ovoj umjetnosti. Tako bih rado to htio znati, baš tako znati o njima pisati, kako one znadu nastajati".

Nije slučajno prisetiti se Francois Moreletta na početku 60-tih kada su nastajale nove pojave u umetnosti, jedna za drugom, paralelno, novi realizam, fluxus, neo dada, pop art, op art, kinetička i programirana umetnost, minimalna umetnost, konceptualna umetnost... i kada su se pojavili sa novim apstrakcijama umetnici koji su sledili duh vremena post Bauhausa i razvoja nauke, tehnologije i informatike, i zapravo, dali dragocene, suptilne i skoro neponovljive interpretacije crteža i slikarstva, kao što su Agnes Martin, Channa Horwitz, Emma Kunz, Prabhavathi Meppayil i drugi. Ovi primeri samo markiraju tok vremena kada danas ponovo u naletima digitalnih opsesija i mogućnosti nastaju čudesne ambijentalne, zvučne, mobilne i vizuelne postavke, poput Ryoji Ikede, koje su jednostavno nesagledive u svom potencijalu širenja i prezentnosti.

To look at Nina's drawings, we cannot but surrender to the impression that we're looking at the innocence of whiteness, the fragility of the soul, a determined hand, an imagined eternity, the core of time and the hint of a space where the visible and invisible meet... It is crucial to then ask oneself what is this sensitivity, longing, fear, hesitation embodied in a type of fragile security, determination and endurance of the artist... And then to reflect on her touching the deepest existentialist questions, the self, spiritual freedom and fluctuations in the human prevalence to exist. We have to confront that here we are dealing with questions related to faith, obsessions and dedications where the artist pledges herself to finish a certain goal. Art is a riddle, a rule, liberation, an assignment and a result.

I would like to know more about what these drawings mean... as Matko Meštrović once wrote about Morelletto in early 1962: "I still haven't found a way how to write about these paintings, about this art. It would be so good to know, to be able to write about them as good as they know how to come into being".

It is not a coincidence to reminiscence Francois Moreletto at the beginning of the sixties when new forms of art were created one after the other and in parallel to each other; New Realism, Fluxus, Neo-Dadaism, Pop Art, Op Art, Kinetic and Programmed Art, Minimalism, Conceptual Art... and when artists who followed the tradition of post-Bauhaus, scientific developments, technology and information sciences, came up with new abstractions. These very artists subsequently gave priceless, subtle and nearly unrepeatable interpretations of drawing and painting, such as Agnes Martin, Channa Horwitz, Emma Kunz, Prabhavathi Meppayil and others. These examples just mark the passage of time when today we again have, through waves of digital obsessions, the possibility to



U tom rasponu istorije i savremenosti crteži Nine Simonović izražavaju osetljivu ambivalentnost između računarskog medija i klasične mauelnosti, kao mešavine memorije znanja i iskustva od ranog detinjstva, i danas, “ o kretanjima između (dualnih) vrednosti ili entiteta i traženja da artikuliše formu koju čine sukcesije različitih vrednosti... u zadržavanju i predstavljanju samog oklevanja između njih, vibraciju.” O tome, dalje iznosi promišljanje o svesnoj “neodlučnosti između steriliteta/svedenosti minimalne, binarne estetike i bogatstva senzibiliteta intimne ekspresije”.

Nina uvodi u rad digitalni crtež, ali zadržava specifičnu taktilnost u gestu i izboru materijalu, kao da oseća kako zvuči, kako se nabira ili je privlači svojom teksturom, da svaki od njih otvara način rada: naborom, bodom, trljanjem, grebanjem... Priroda materijala koje bira često je uvodi u izvodljivost projekata i strukturalnih razrada gesta i mišljenja o :”ritmu, vremenu, repeticiji, pulsaciji, opsesiji, tragu ili ostvaljanju traga, o prisustvu, odsustvu, relacijama, vibraciji, dijalogu, kretanju, percepciji, oklevanju, procesu”... performativnom ritualu koji se ponavlja ponovo i ponovo, kao mantra, kao ritam, titraj, vibriranje promenljive vizure, površine crteža, blage reljefnosti, pravilnosti ili slučajnih poteza, geste u vremenu.

Channa Horowitz je stanje trajanja, vibriranja i tumačenju vremena, sjajno izrazila u tekstu: “The self-evidently labor-intensive and painstaking process of creating the drawings themselves suggests their additional role as records of the artist’s own time, labor, and thought.”

create fantastic ambiental, audio, kinetic and visual structures, such as Ryoji Ikeda, whose work is simply so vast in its potential to grow and be presented.

In this span between history and contemporality, the drawings of Nina Simonović express a delicate ambivalence between the computer as a media and traditional manual labour as the memory of knowledge and experience of early childhood intertwined; and today, “moving through (dual) values and entities and the search to articulate form as a result of the succession of diverse values... in keeping and representing the very hesitation, or vibration, between them.” She subsequently brings forward investigations of a conscious “undecidedness between sterility/stripped down minimalism, binar aesthetics and the abundance of sensitivity in intimate expression”.

Nina introduces digital drawing into her work, but keeps the specific tactility of the gesture and choice of material. It is like she feels the sound, how it folds or attracts her with its texture and like every material opens the method of work: folding, puncturing, rubbing and scratching... The nature of the chosen material often leads her into structural developments and reflections on: “rhythm, time, repetition, pulsations, obsession, traces or leaving traces, presence and absence, relations, vibration, dialogue, motion, perception, hesitation, process”... the performative ritual that happens again and again, like a mantra, a rhythm, flicker, the vibrating alternating view, the surface of the drawing, subtle relief, regularity or random gestures, gestures in time.

Channa Horowitz excellently expressed the conditions of the duration, vibration and interpretation of time in this excerpt: “The self-evidently labor-intensive and painstaking process of creating the drawings themselves suggest their additional role as records of the artist’s own time, labor, and thought.”



19.06 (detalji), 2015, perforirani papir, 150x150 cm / 19.06 (detail), 2015, perforated paper, 150x150 cm / Photos: Branko Starčević

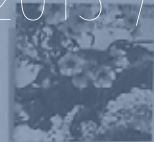
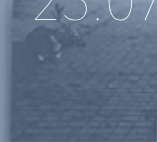


# MARKO STOJANOVIĆ

*GRAD. BILO KOJI.*

*THE CITY. ANY.*

23.07.2015 / 08.08.2015





## IZLOŽBA FOTOGRAFIJA: GRAD. BILO KOJI.

Fotografija danas, više nego ikad, beleži pun prodor u sve sfere društvenog života, unoseći radikalnu promenu u kolektivnim iskustvenostima sveta koji nas okružuje. Ubrzan tehnološki razvoj, brojne inovacije na polju digitalnih i telekomunikacionih uređaja opremljenih kamerama, kao i njihova sve masovnija upotreba učinili su fotografiju dominantnom kulturnom praksom i neizostavnim aspektom naših svakodnevnih aktivnosti. Pojava društvenih mreža, naročito aplikacije Instagram, označice možda i završnu fazu u demokratizaciji fotografskog medija, integrišući ga gotovo u potpunosti u svakodnevne vidove interpersonalnih i širih društvenih komunikacija i interakcija. Mogućnost da u svakom trenutku fotografirate, da snimak ponovite koliko god puta želite, a potom isti po sopstvenom nahođenju obradite i u sekundi podelite sa stotinama ili hiljadama drugih ljudi otvorila je novo, uzbudljivo poglavlje u dokumentarnoj fotografiji temeljno redefinišući njene vrednosti, implikacije i značaj. Sada već nesaglediv broj privatnih fotografija koje se dnevno objavljuju i distribuiraju na socijalnim mrežama, postale su predmet ozbiljnih analiza i istraživanja poput projekta Phototrails sprovedenog na studiji trinaest svetskih metropola i iniciranog sa ciljem da se ispita na koji način različite i cirkulišuće vizuelne informacije (u ovom slučaju 2, 3 miliona Instagram fotografija) mogu da sažmu i predoče kompleksnu sliku dinamika, struktura, inteziteta događaja, kao i društvenih i kulturnih specifičnosti

## PHOTOGRAPHY EXHIBITION: THE CITY. ANY.

Photography today more than ever has a breakthrough in all spheres of social life, bringing radical change to the collective experience of the surrounding world. Accelerated technological development, numerous innovations in the field of digital and telecommunication devices equipped with cameras, together with their growing mass usage turned photography into the dominant cultural practice and an inevitable aspect of our everyday lives. The occurrence of social networks, especially Instagram, will mark perhaps the final phase of democratization of the photographic medium, integrating it almost entirely into the everyday types of interpersonal and broader social communications and interactions. The ability to make a photo every day, to repeat the shot as many times as you want, then edit it at your sole discretion and share it in a second with hundreds or thousands of other people, opened up a new, exciting chapter in documentary photography, thoroughly redefining its values, implications and significance. By now, an unperceivable number of private photos daily published and distributed via social networks have become the subject of profound analysis and research, such as the project Phototrails\*, a study of thirteen global metropolises, initiated with the aim to question the ways in which different and circulating visual information (in this case, 2.3 million Instagram photos) could summarize and anticipate a complex image of dynamics, structures, intensity of events as well as social and



Izgled izložbe / Exhibition view / Photos: Marko Stojanović





određene urbane sredine. Izložba Marka Stojanovića „Grad. Bilo koji.“ u fokusu upravo ima današnji, drastično izmenjen doživljaj sveta, svakodnevnog života gradskih prostora i njihovih vizuelnih reprezentacija. Serija fotografija nastalih u Beogradu i na putovanjima uvezuju autorove jedinstvene prizore u priču, ne samo o konstantno transformišućem karakteru urbanog već i o njegovim identitetskim prepoznavanjima i čitanjima u beskrajnu mogućih individualnih/ličnih percepcija i utisaka. Snimljene usputno, najčešće kamerom mobilnog telefona i prvenstveno namenjene virtuelnoj sferi, Markove neposredne vizuelne refleksije mapiraju i otkrivaju grad kao mesto permanentne nepredvidivosti uodnošavanja prošlosti i sadašnjosti, veza i intersekcija mnoštva (ne)vidljivih slojeva i tragova naših dnevnih egzistiranja, kretanja, komunikacija, razmena, rutina i navika. Autor ih pronicljivo zapaža i beleži u detaljima, fragmentima, oblicima, perspektivama, u spontanim spojevima prirode i arhitekture, u krajnje običnim, a opet začudnim odvijanjima urbane svakidašnjice. Prevedene ovaj put u štampani medij i izmeštene u drugačiji prezentacijski okvir, Stojanovićeve fotografije još jednom ističu snagu i posebnost autorove vizure gradskih pejzaža i narativa, reflektujući svu kompleksnost čulnih impresija i relacija koje danas uspostavljamo sa realnošću i fizičkim svetom.

cultural specificities of a certain urban environment. Marko Stojanovic's exhibition "The City. Any." has in its focus exactly this drastically changed experience of today's world, the everyday life of cityscapes and their visual representations. A series of photos made in Belgrade and during his travels connect the author's unique sights into a story, not only about the constantly transforming character of the urban, but also about its identity recognitions and readings amongst the infinity of possible individual/personal perceptions and impressions. Made on the go, often with a mobile phone camera and primarily designed for the virtual sphere, Marko's immediate visual reflections map and reveal a city to be a place of permanent unpredictability of relations between past and present, connections and intersections of many (in)visible layers and traces of our daily existence, movement, communication, exchange, routine and habits. The author astutely observes and captures them in details, fragments, shapes, perspectives, spontaneous bonds of nature and architecture, in extremely ordinary but yet surprising vivacity of urban everyday life. Now transposed into a printed medium and relocated into a different presentational frame, Stojanovic's photos once again point out the strength and uniqueness of the author's vision of cityscapes and narratives, reflecting the entire complexity of sensual impressions and relations that we establish in contact with reality and the physical world.

Izgled izložbe / Exhibition view / Photos: Marko Stojanović

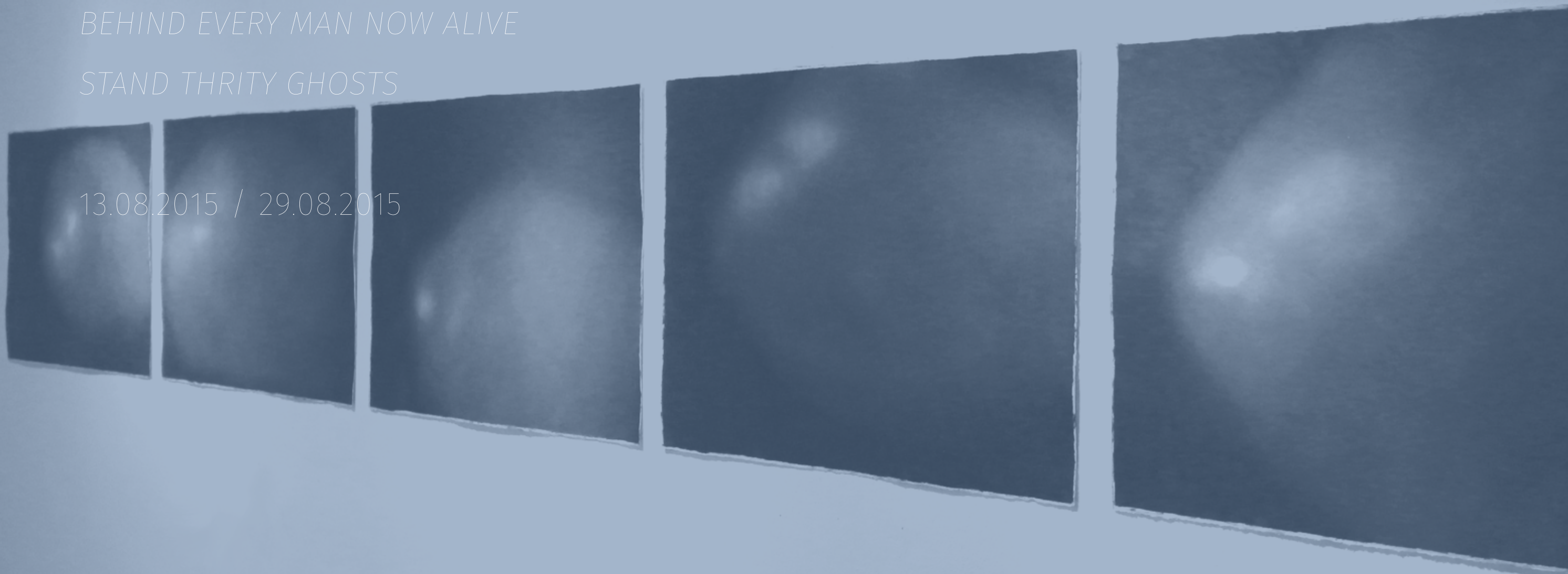


# NATAŠA KOKIĆ

*BEHIND EVERY MAN NOW ALIVE*

*STAND THRITY GHOSTS*

13.08.2015 / 29.08.2015





**„IZA SVAKOG ŽIVOG  
ČOVEKA DANAS STOJI  
TRIDESET DUHOVA, TO  
JE ODNOS PO KOJEM  
SU MRTVI BROJNIJI OD  
ŽIVIH. OD POČETKA VRE-  
MENA, OTPRILIKE STO  
BILIONA LJUDSKIH BIĆA  
JE HODALO ZEMLJOM.”**

2001: Odiseja u svemiru, Artur Č. Klark

**“BEHIND EVERY MAN  
NOW ALIVE STAND THIR-  
TY GHOSTS, FOR THAT  
IS THE RATIO BY WHICH  
THE DEAD OUTNUMBER  
THE LIVING. SINCE THE  
DAWN OF TIME, ROUGH-  
LY A HUNDRED BILLION  
HUMAN BEINGS HAVE  
WALKED THE PLANET  
EARTH.”**

2001: A Space Odyssey, by Arthur C. Clarke



Trideset crteža ugljenom predstavlja raspadanje komete, svojevrsne simboličke slike današnje borbe pojedinca da se odupre pritiscima različitih društvenih okolnosti u pokušajima da ostane veran sebi. Prateći audio rad na izložbi je snimak teksta preuzetog iz knjige „O prirodi stvari“ („De rerum natura“) rimskog pesnika Lukrecija. Napisana u prvom veku pre nove ere, knjiga istražuje epikurejsku fiziku primenom poetskog jezika i metafora – govori o principima atomizma, o prirodi uma, duše i misli; govori o razvoju sveta i njegovih pojava i raznovrsnosti nebeskih i zemaljskih pojava. Deo knjige koji je predstavljen na izložbi objašnjava mehanizam pritiska i gravitacije i zajedno sa crtežima komete još jednom otvara brojna pitanja o dvosmislenostima i kontradikcijama vremena u kojem živimo. Moja fascinacija prirodnom filozofijom nastala je u želji da spojim dve naizgled nepovezane priče - jedna je iz savremenog sveta i opisuje nedostatak interesa na globalnom nivou za rešavanje gorućih društvenih pitanja, kao i nemarnost prema pojedincu; druga je iz antičkog sveta i opisuje tačne i pogrešne teorije o univerzumu kao celini. U antičko vreme, veza između funkcionisanja društva i savršenog uređenja svemira je bila važna - ljudi su nalazili uputstva za život posmatrajući nebo. Savremeni svet, s druge strane, teži neredu - liminalnost, entropija i nesigurnost su postali norma. Značaj pozicije pojedinca se tako gubi i mi danas plutamo između slojeva stvarnosti.

(LEFT/LEVO) Crtež, 2015, uglj na papiru, 56 x 76 cm /  
Drawing, 2015, charcoal on paper, 56 x 76 cm

Thirty charcoal drawings represent the destruction of a comet. It is a highly symbolic image that presents today's struggle of the individual to resist the pressures of different social circumstances in an effort to remain true to the self. The accompanying sound piece in the exhibition is a recording of spoken word taken from the book "On the Nature of Things" ("De Rerum Natura") by the Roman poet Lucretius. Written in the 1<sup>st</sup> Century B.C., the book explores Epicurean physics using poetic language and metaphors - it talks about the principles of atomism, the nature of the soul and mind; speaks about the development of the world and the diversity of celestial and terrestrial phenomena. The part of the book that is presented at the exhibition explains the mechanisms of pressure and gravity and, together with the drawings of the comet, raises questions about the ambiguities and contradictions of our time. My fascination with natural philosophy came from an attempt to connect two seemingly unrelated stories - one is of the contemporary world and it refers to the lack of interest on the global level for solving the pressing questions, together with the neglect towards the individual; the other is from the ancient world and it describes the true and now known to be incorrect theories about the universe as a whole. In ancient times, the link between the functioning of society and the flawless design of the universe was important - people found their instructions for life by looking at the sky. The contemporary world, on the other hand, tends to lean towards disorder - liminality. Entropy and uncertainty have become the norm. The importance of the position of the individual is therefore lost and today we are floating in between layers of reality.





[Crtež, 2015, ugalj na papiru, 56 x 76 cm /](#)  
[Drawing, 2015, charcoal on paper, 56 x 76 cm.](#)

[\(DESNO/RIGHT\) Crtež, 2015, ugalj na papiru, 200 x 150 cm /](#)  
[Drawing, 2015, charcoal on paper, 200 x 150 cm.](#)  
[Photos: Nataša Kokić](#)



# MARKO TIRNANIĆ

*SVE JE POD KONTROLOM /  
EVERYTHING IS UNDER CONTROL*

03.09.2015 / 19.09.2015



Marko Tirnanić

## SVE JE POD KONTROLOM.

Izložba Marka Tirnanića pod nazivom „Sve je pod kontrolom“ je umetnikovo istraživanje u kompleksnom polju pozicija pojedinca, kao i odnosa dominantnih i pasivnih učesnika u društvenim zbivanjima i članova zajednice koji su napravili izbor između akcije i odsustva akcije. Izložba u umetničkom prostoru U10 je zapravo novi rad, koji se u velikoj meri bavi iskustvom publike i njenim učešćem u stvaranju „umetničkog rada“ kao i uloge same publike u društvu.

Prostorna instalacija koja je deo ovog rada ima ulogu da se bavi stvaranjem zajedničkog, istog diskursa za sve konzumente sadržaja rada. Sve to, autor postiže stavljanem publike u podjednak, ravnopravni položaj.

Marko u svom radu inicira suprotstavljanje sistemu, ne samo njegovim lošim segmentima, već i onim za koje bismo na prvi pogled rekli da su dobri. On pred nas stavlja suprotstavljanje dominantnoj ideologiji i učestvovanje u njoj kroz pasivno delovanje. Stoga se, kako instalacija, tako i video radovi, bave publikom i umetnikom, kroz neposredno iskustvo.

Rad ukazuje i na neophodnost opredeljivanja u okviru nametnutih normi i ograničenja. Kontrola, poniženje, samoponiženje, odnos dominantnog i pasivnog, su neke od društveno intimnih pozicija čoveka koje se mogu učitati u izložbu „Sve je pod kontrolom“.

## EVERYTHING IS UNDER CONTROL.

The exhibition of Marko Tirnanić “Everything is Under Control” represents the artist’s research in the complex area of the individual, as well as a study of relations between dominant and passive subjects of the social processes and members of the community.

The spatial installation, which represents one aspect of the work has a role to create a common, joint, and equal discourse and a place for all ‘consumers’ of the work. The author achieves this by putting the audience in the same, equal position.

With his work, Marko confronts the system, not only its negative segments, but also those, which we would qualify as good. In front of us, he places an opposition to the dominant ideology and participation in it, through passive attitudes and efforts. Therefore, the installation, as well as the video works deal with the audience and artist through a direct experience.

The work points out to the necessity to make choices in the field of imposed norms and given limitations. Control, humiliation, self-humiliation, and the dominant-passive juxtaposition are only some of the socially intimate positions of an individual that could be read in the exhibition “Everything is Under Control”.



Photo: Miloš Miliivojević



Izgled instalacije, U10, 2015 / Installation view, U10, 2015 / Photos: Milan Kralj

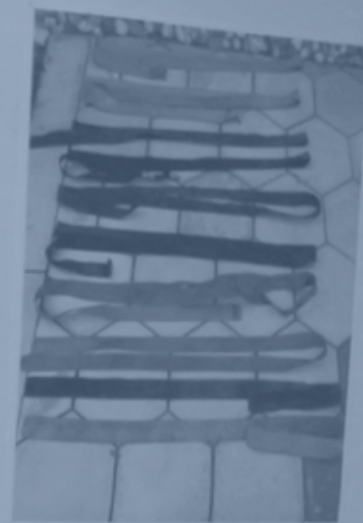
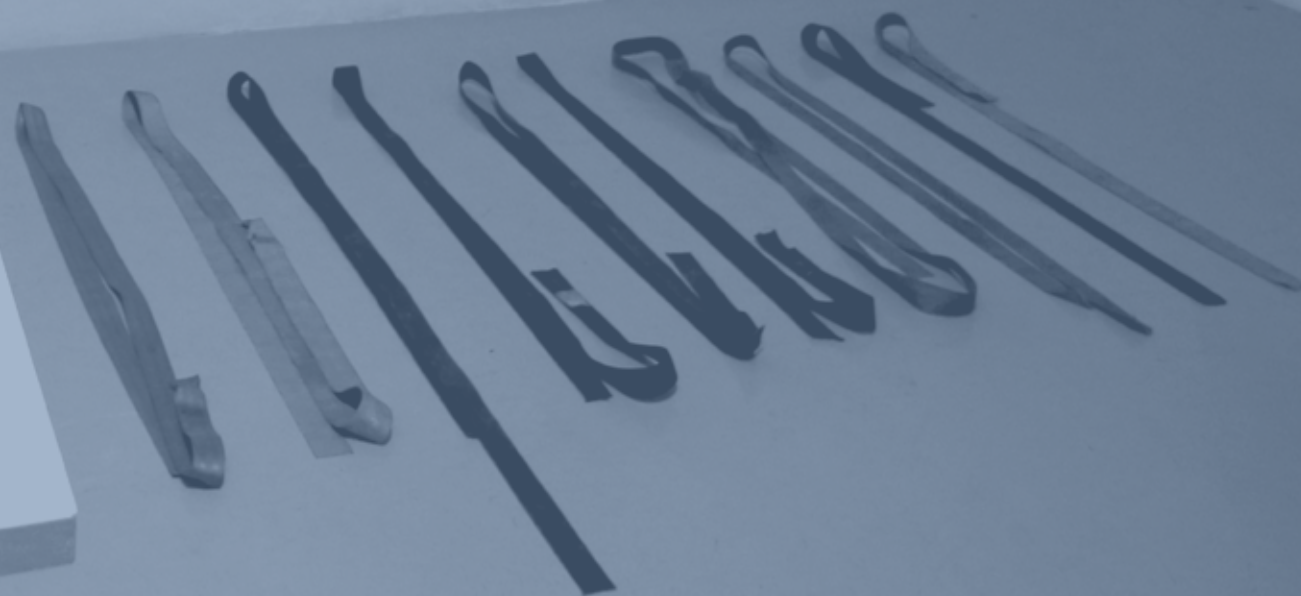
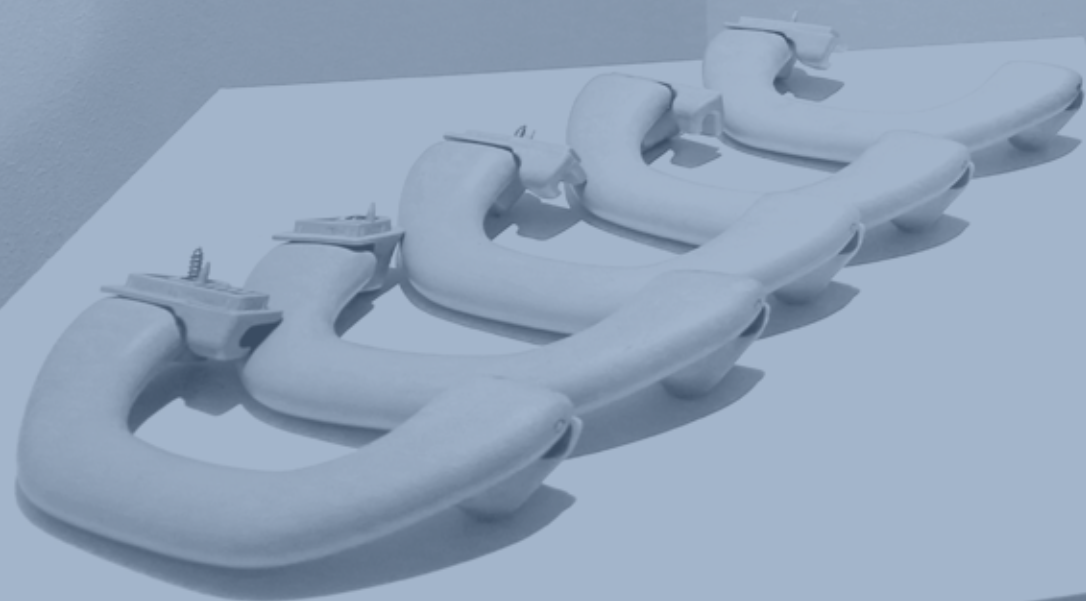


# NINA ZELJKOVIĆ

*PAPIR, KAMEN, MAKAZE /*

*PAPER, SCISSORS, ROCK*

24.09.2015 / 10.10.2015





## PAPIR, KAMEN, MAKAZE

**Očudenje.** Izvući “stvar” iz (njene) svakodnevnog automatizma, staviti je u novi kontekst u kom ona ima potpuno novo značenje ili “umetnost je ono za šta ja kažem da je umetnost”.

### Autor kao metakustos.

Autorka bira poziciju izostanka autora, liniju konceptualnog. Uzima se predmet iz svakodnevnog života, besmisleni predmet koji se smešta u galerijski, umetnički kontekst i(li)kome se pripisuje (novo) značenje. Autorka prisvaja “tuđe” (u ovom slučaju kupuje, sa portala “Kupindo”) predmete: daljinski upravljač, ručnice za držanje u kolima, gurtne, čarape, gumice za slavinu... Reč je o selekciji predmeta koje postavlja u galerijski prostor, stvarajući time prostor novog značenja, metaprostor. Stvar se usložnjava time što ona preuzima i fotografije tih predmeta. Predmet prelazi put od svoje fotografije na internetu preko odštampanih i uramljenih fotografija tih predmeta, zatim i predmeta samih, sve do uveličanih fotografija (štampanih na bilbord papiru). Oko i unutar ovog prostora javlja se misleni konstrukt delimično uokviren, izložen i osvetljen implicitnom pretpostavkom o problemu vrednosti- estetske i materijalne.

### Što smo dalje od predmeta bliži smo konstituisanju značenja predmeta.

Autorka preispituje mogućnost konstituisanja skulpturalnog mikrokosmosa kao specifičnog prostora umetničkog dela: prostora(galerije), prostora(tela) predmeta i prostora značenja. Pitanje je da li prisvajanje neumetničkog sadržaja i njegova “umetnička” kontekstualizacija služi (samo) ukazivanju na činjenicu da jedna stvar znači i biva “drugo” kada je stavljena u novi kontekst.

### Artificijelni svet ne kao stvoreno nego kao ponovo stvoreno.

Umetnik imenuje, označava, prisvaja;

## PAPER, SCISSORS, ROCK

**Defamiliarization.** To take an object out of its own every day automatism and putting it into a different context in which it gets a new meaning, or “Art is what I say art is”.

### The author as a metacurator.

The author chooses the position of ‘the absence of the author’, the path of conceptual art. She takes a simple everyday object and puts it into the context of an art gallery and thus gives it a new meaning. The author obtains the objects in different ways (in this particular case by purchasing them, at the Serbian sell-it-yourself online portal “Kupindo”): a remote control, car handles, rubber faucet o-rings, cloth straps, socks, monitor holders, etc. It is a wide selection of objects which she places into a gallery space, thus making it a space with a new meaning – metaspaces. The work starts as a photo of an object on the Internet, which had taken the same path the other way - from the object to its photo on the Internet) then it develops to the printed and framed photo of the object, proceeds to the object itself, all the way to the enhanced photo printed on billboard paper. Around and inside of this space a perception emerges, partially framed, exposed and illuminated by the implicit assumption about the problem of value, both aesthetic and material.

### The further away from the object, the closer we are to understanding its meaning.

The author reexamines the possibility of a sculptural microcosm as a specific space of an art piece: the space (gallery), the space (body) of the object and a symbolic space. The question is whether accepting “non-art based content” and its “artistic” contextualization serve (only) to indicate the fact that one thing means and becomes “the other” when it is placed into a different context.

umetnički predmet je ivica same njegove predmetnosti koja se izokreće u značenje. A značenje još uvek nije smisao.

### Od besmislenih predmeta do mikrokosmosa.

Obodi značenja kao put ka smislu ili - da li je smisao van značenja predmeta?

### Od metakustosa do metakosmosa ili nastojanje da se dosegne neosećajni svet.

### Kada smo na tragu konceptualnog?

\*Prenošenje predmeta i njihova transformacija kao svojevrsna (uslovna) deobjektivizacija vodi formiranju mikrokosmosa. Semantičko jezgro ovih mikrokosmosa jeste (i dalje) u njihovoj predmetnosti. Mikrokosmos kao metakosmos ili simbolička egzistencija unutar egzistencije jeste međusvet koji tvori lepo-ružno kao likovnu celinu. Značenje se formira kao recipijentov odgovor na objekat, stvarajući svet proistekao iz sudara predmeta i značenja predmeta kao sudara iskustvenog i vaniskustvenog, dovodeći do realnosti kojoj se ne nazire smisao. Stvarnost predmeta je i dalje nosilac stvarnosti značenja; drugim rečima - svaki misaoni konstrukt je nekonkretan, necelovit poput osujećenog tumačenja.

### The Artificial world. Not made, but re-made.

The artist labels, specifies, then adopts the art object and it becomes the edge of its own materialism which is turned into meaning. But the meaning is still not the essence.

### From meaningless objects to microcosm.

The borders of meaning as the path to essence or - is the essence outside the meaning of the object?

### From metacurator to metacosms or longing to reach the insensitive world? When are we on the trace of conceptual?

\*The transmission of objects and their transformation as a particular (conditional) deobjectification leads to the formation of microcosm. The semantic core of these microcosms is (still) in their materialization. Microcosms as metacosms or symbolic existence inside existence is the inside world which creates beautiful-ugly dichotomy as an artistic whole. Meaning is formed through the recipient’s response to the object, resulting in a world of clashes. Clashes between objects and objects’ meanings as well as clashes between the experienced and non-experienced, result in a reality where essence is vague. The realness of the object still generates the realness of its meaning. In other words every mindful construct is as vague and incomplete as any thwarted interpretation.



Iz serije “Kupio sam” / From the series “Kupio sam”, 2015 / 38 kom rastegljivih hulahopki, NOVO za 1500 din!!!





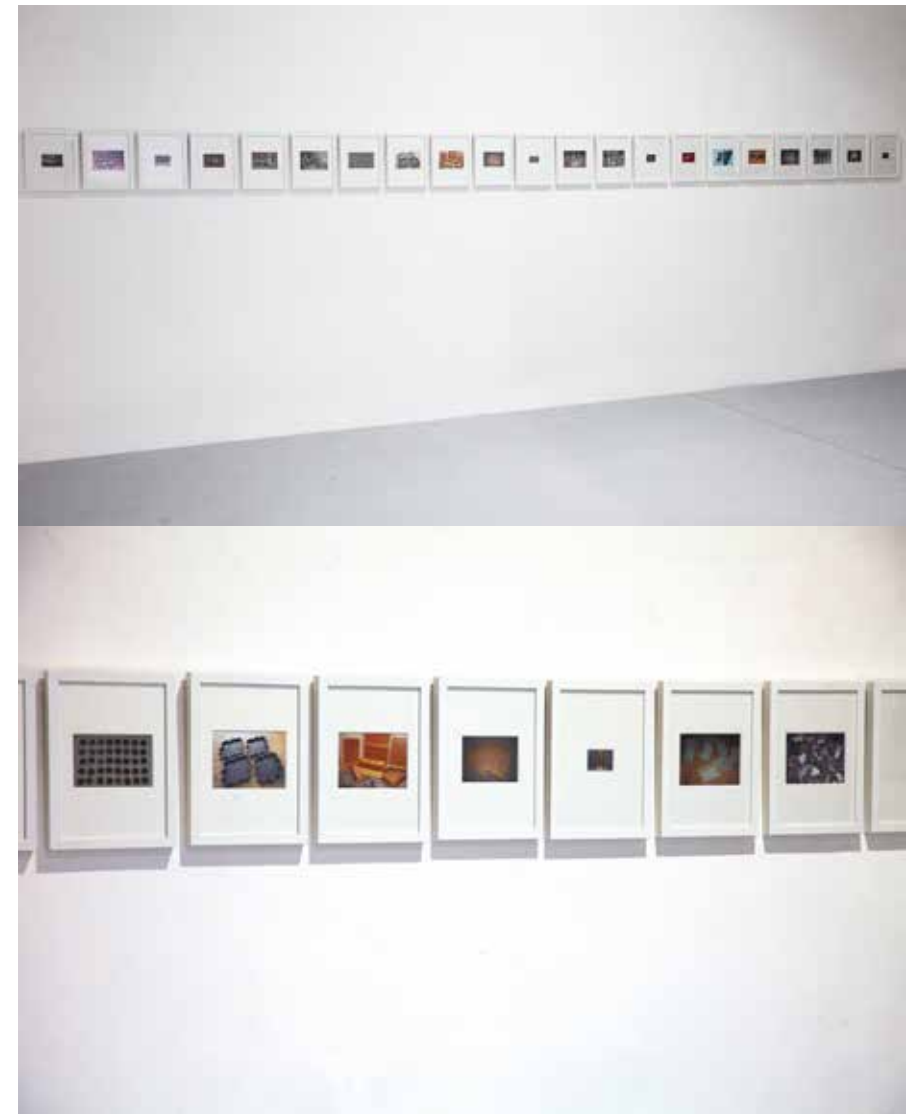
Iz serije "Kupio sam" / From the series "Kupio sam", 2015 / Sapuni JNA 3 komada



Iz serije "Kupio sam" / From the series "Kupio sam", 2015 / Gore/Above: Gurtne, jake trake, Dole/Below: Vesalice - ofingeri za ves ili decije stvari 8 komada



Iz serije "Kupio sam" / From the series "Kupio sam", 2015 / drzac rucke 5 komada / Photos: Luka Knežević-Strika



Privatna lista želja, 2015, 22 uramljene fotografije, 21 x 29,7cm / Private Wish List, 2015, 22 framed photographs, 21 x 29,7cm

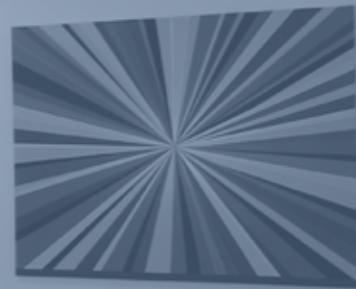
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22. JAPANSKE-NETSUKE-3-KOMADA\_slika\_O\_16606165.jpg



# NEMANJA NIKOLIĆ

*SAMPLES OF THE LIQUID BOOK*

15.10.2015 / 31.10.2015







Izgled instalacije, U10, 2015 / Installation view, U10, 2015

Velimir Popović

## UZORCI IZ TEČNE KNJIGE

Razvijanje geometrijskih načela komponovanja slike može se izvesti iz savremenih teorija koje se bave artikulacijom pojma pogleda. Decentriranje njegovog značenja i načina pozicioniranja koje ovaj pojam donosi u poststrukturalističkim miljeima odredili su većinu njegovih upotreba. Međutim, u konceptualnoj umetnosti pogled i viđenje su redukovani, odstranjeni i zamenjeni konceptualnim, mentalnim i lingvističkim vidovima predočavanja. Otuda se geometrijska načela komponovanja slike danas artikulišu kao semplovi iz različitih dekonstruktivnih metoda primenjenih na koncept pogleda. Ameli Notomb veoma suptilno i transparentno opisuje pogled u romanu “Metafizika cevi”:

## SAMPLES OF THE LIQUID BOOK

The development of geometric principles of the painting composition can be traced to contemporary theories that deal with articulating the gaze. Decentralizing its meaning and the way in which it is positioned in poststructuralist circles have determined most of its application. In conceptual art, however, the gaze and ‘seeing’ are reduced, removed and replaced with conceptual, mental and linguistic sorts of imaging. That is how today’s methods of geometrically constructing a painting are articulated as samples taken from different ‘deconstructive’ methods applied to the concept of the gaze. Amélie Nothomb very subtly and transparently describes the gaze in the novel “The Character of Rain”:

*Šta je pogled? Nešto neizrecivo. Nema te reči koja bi mogla da se približinjegovoj čudnoj suštini. Pa ipak, pogled postoji. Štaviše, malo je realnosti koje u tolikoj meri postoje. Kakva je razlika između očiju koje imaju pogled i onih koje ga nemaju? Ta razlika se zove život. Život počinje sa pogledom.<sup>1</sup>*

Iz ovoga se jasno vidi da pogled sadrži želju, a to je veoma dragocena činjenica za našu dalju argumentaciju. Zaista, svako vidi ono što želi da vidi. Pogled se ovde transformiše u želeću mašinu nastalu kao dejstvo eha kontinuiranog postajanja koje donosi čiste razlike. Pogled se tako transformiše u kontinuitete i diskontinuitete želećih mašina. On se tako smešta u telo koje želi. Pogledi tako postaju mašine u polju u kome kontingencija teži da se izjednači sa fakticitetom. Fransis Bekon je to definisao na sledeći način: „Kako naime svako tijelo poprima mnoge forme svojstva povezane i međusobno srasle, zato to biva, da jedno svojstvo drugo odbija, potiskuje, lomi ili veže, zbog čega pojedine forme potamnjuju.”<sup>2</sup>

Ako se svojstvo o kome Bekon govori ne doživi kao nešto statično, onda telo koje želi postaje poprište sukoba i saglasja želećih mašina o kojima smo govorili. Upravo na osnovu rečenog, govoreći o slikarstvu Fransisa Bejkona, Delez konstatuje da velike površine pokrivene luminoznim nanosima boje prave na površini slike plitak reljef u koji se uranja figura čiju kožu, kosti i meso nose nevidljivi fluksevi. Ova uronjenost (utisnutost) pozicionira figuru u potencijalni ponor. Efekat dobijen na taj način smešta pokrete figure u drugi plan, a pred nas postavlja temporalnost. Pojam temporalnosti, izveden iz pojma kontingencije i na taj način znatno proširen, nam ovde omogućava da zamislimo i organizujemo načine na koje želeće mašine ‘razgrađuju’ slojeve interfejsa, stvarajući pri tom nove želeće mašine i kompresuju

*What is a gaze? Something inexplicable. There is no such word that could come close to its fascinating essence. But then again, the gaze exists. Above that, there is little in reality that exists in such abundance. What is the difference between eyes that have a gaze and those that don’t? That difference is called life. Life starts with a gaze.*

From this we can conclude that the gaze contains desire. This is a crucial fact for our further debate. In truth, everyone sees what they want to see. The gaze transforms into a desire machine originated from the effect of continual existence which brings clear cut differences. The gaze transforms into continuities and discontinuities of desire machines. In this way, it finds its way into the desiring body. Gazes in this way become machines in a field where contingency gravitates to even itself out with factuality. Francis Bacon defined this in the following way: “As every body takes on various interconnected and inter-grown properties, it happens that one property is repulsed, suppressed, broken or tied by the other, which leads to certain forms darkening”.

If property, in Bacon’s words, is not treated as something static, then the desiring body becomes a field of conflict and/or unison of desiring machines. Based on that, in the context of speaking about the work of Francis Bacon, Deleuze determines that large surfaces covered with luminous layers of paint create a “shallow carving” into which a figure is submerged and whose skin, bones and flesh are carried by invisible fluxes. Submerged as such, the figure is placed into a potential abyss. The effect achieved in this way takes the movement of the figure into the background and offers us the possibility of temporality. The notion of temporality, drawn out from the definition of contingency and thus immensely widened, here allows us to imag-



pomenute slojeve u dvodimenzionalne ravni. Ako se umetnost u 21. veku može okarakterisati kao dizajn interfejasa, pomenute intervencije na njegovim slojevima predstavljaju ujedno i mogućnost koncipiranja savremenih vidova piktoralnosti.

Ako se tome doda da su puristi zahtevali da se princip organizovanja kompozicije po uzoru na prirodu zameni principom autonomne strukture, onda možemo otkriti izvesne analogije između tog prelaza<sup>3</sup> i stanja u kome se nalazimo. Ovaj zahtev je unutar pristupa geometrizovanoj i stilizovanoj slici uveo racionalizovane i dekorativne formalno-matematičke probleme komponovanja. Upravo u tom polju se i artikulišu problemi koje Nemanja Nikolić pokušava da postavi u seriji slika Uzorci iz tečne Knjige ili Samples of the Liquid Book. Pomenuta serija pokazuje mogućnosti balansa između intuitivnog načina poimanja geometrizacije i geometrizacije koja nastaje kao učinak matematizovanih mapiranja u digitalnoj sferi. Tu se otvaraju mogućnosti komponovanja geometrijskih načela slike, kroz balans unutar pomenutih tenzija na dvodimenzionalnoj (ne)reprezentacijskoj plohi, koja uspostavlja sliku kao fizički objekt (sample).

1) Ameli Notomb, Metafizika cevi, prev. Marisela Veličković, Paideia, Beograd, 2001, 6.

2) Fransis Bekon, Novi Organon, prev. Viktor D. Sonnenfeld, Naprijed, Zagreb, 1964, 163.

3) Bio je to ujedno i prelaz iz kubizma u purizam.

ine and organise the ways in which the desiring machines “break down” interface layers, meanwhile creating new desiring machines and compressing the aforementioned layers into two-dimensional surfaces. If we see art in the 21st Century as “interface design”, the mentioned interventions on the layers can represent a possibility to conceive contemporary views of the pictorial.

If we add to this that the puritans demanded to have the principle of composition organisation according to nature’s model replaced by an autonomous structure, then we can allow certain analogies between that transition<sup>1</sup> and the state we are in. In the core of the approach to a geometrized and stylized painting, the demand introduced rationalised and decorative formal-mathematical problems of composition. It is in this space that the problems which Nemanja Nikolic tries to lay out in the series of paintings Samples of the Liquid Book are actually articulated. The series brings forward possibilities of a balance between the intuitive way of conceptualizing geometry itself and the one created as a consequence of mathematical mapping in digital space. Here, the possibilities to structure the geometric principles of the painting are released through the balance between the mentioned inner tensions on a two-dimensional (non)-representational surface that finally constitutes the painting as an object (sample).

1) It was also a transition from cubism to puritanism



Desno: Izgled instalacije, U10, 2015 / Right: Installation view, U10, 2015  
Photos: Nemanja Nikolić



# DAMAGED MODELS

*FABIAN BECHTLE, VIKTOR BRIESTENSKY,  
ANNA FIEDLER, VINCENT GRUNWALD,  
LILLI KUSCHEL AND ERIC WINKLER*

05.11.2015 / 21.11.2015





## DAMAGED MODELS

The ratio between reality and representation seems blurry. Reality and representation are overlaying each other in many different layers and create a crust that is encapsulating our actions and our thinking. The visions of the future that appear in graphic visualizations seem to consist more of their aesthetic value than of the content they are dealing with. They are the landscapes and manuals of human activity.

Architecture models are stacked up in the junk container of the university and by that create a new model of a not realized utopia. The video "Tallaght" by Anna Fiedler and Lilli Kuschel shows kids and adolescents transporting entire interiors through the streets of Dublin to public places. They are stacked together to temporary sculptures that finally burn and the light fully disappears.

The business schemes of international trade with its ramified money and commodity cycles change in times of state crisis when connections to international financial structures can be partially interrupted. The behaviour of transnational companies, when facing economic states of exception, influences the functioning of basic sectors such as bilateral trade relations and currency values until the alimentary behaviour of entire populations. Victor Briestensky takes the business scheme of a big food chain during the NATO bombing of Serbia in 1999 as a starting point for his shown work.

Dual-use technologies are independent of their political-economic effect - a model that is capable to connect different social areas based on objects. If a military as well as a civil function is inherent to an object,

tensions between these objects can appear that may create a mythological value. They could be understood as cultural objects. The different narrations they induce build a starting point of Fabian Bechtles work "The Maximum Force of the Future" that has been partially filmed by an intelligent vacuum cleaner.

The relation between the civil and the military can also be seen when analysing the design of police uniforms. The civil aspect of the uniform can be understood as a stealth concept or could as well be an expression of police strategy. The tactical proportion between intervention and observation that should also be transmitted by the uniform is set each time differently. The fabric of the uniforms is a pattern of a social configuration as well as a self-representation of a state. Eric Winkler shows his work "Neue Uniformen" that gives the possibility to imagine a different type of uniform.

In Vincent Grunwald's project "Isolated" he is using models and material samples that are used by building companies on building and hardware fairs. The application of chemically produced insulation materials is related to a paradigm change in energy politics while indicating an architectural issue. Through the posterior installation of an insulation layer, the houses are expanding in space. The insulation, that is supposed to diminish the temperature exchange between the outside and the inside space has also influenced other spheres. Not only the warming energy, also sound waves or radiation are getting cushioned in their movements.







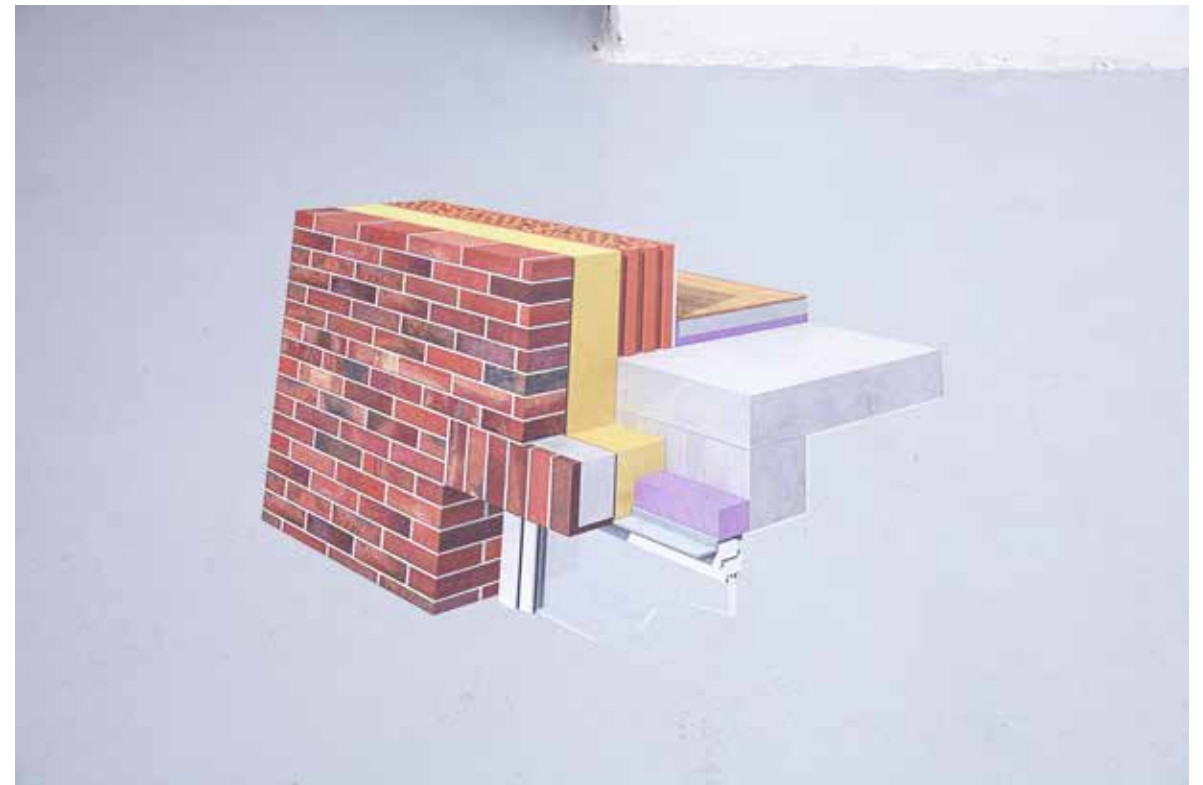
(PRETHODNA STRANA/ PREVIOUS PAGE) Eric Winkler, *Neue Uniformen*, 2015, textile and performance, 200 x 350 x 10 cm, single pieces 200 x 70 x 10 cm / *Nova Uniforma*, 2015, tekstil i performans, 200 x 350 x 10cm, pojedinačni komadi 200 x 70 x 10cm

(LEVO/LEFT) Fabian Bechtle, *The Maximum Force of the Future*, 2016, video installation, variable dimensions, (HD-Video, 4:20min, 2 inkjet prints mounted on wood, 2 wall mount arms) / *Maksimalna Sila Budućnosti*, video instalacija, promenljive dimenzije, (HD-Video, 4:20min, 2 štampe postavljene na drvetu, 2 zidna postolja)



Anna Fiedler & Lilli Kuschel, *Tallaght*, 2007, video, 27 min / *Talat*, 2007, video, 27 min  
Viktor Briestensky, *The Trials and Tribulations of Dipping the Stick*, 2015, mixed media, dimensions variable / *Sudenje i poteškoće potapanja štapa*, 2015, kombinovana tehnika, promenljive dimenzije

(DESNO/RIGHT) Vincent Grunwald, *Isolated*, 2015, installation, floor stickers, dimension variable / *Izolovani*, 2015, instalacija, podne nalepnice, promenljive dimenzije





# RENO LEPLAT-TORTI

PAÑOS: ZATVORSKA UMETNOST ČIKANOSA  
KOLEKCIJA RENOA LEPLAT-TORTIJA /

PAÑOS: CHICANO PRISON ART  
RENO LEPLAT TORTI'S COLLECTION

25.11.2015 / 12.12.2015







Rik Beune, *Vice*

## **PAÑOS: ZATVORSKA UMETNOST ČIKANOSA, KOLEKCIJA RENOA LEPLAT-TORTIJA**

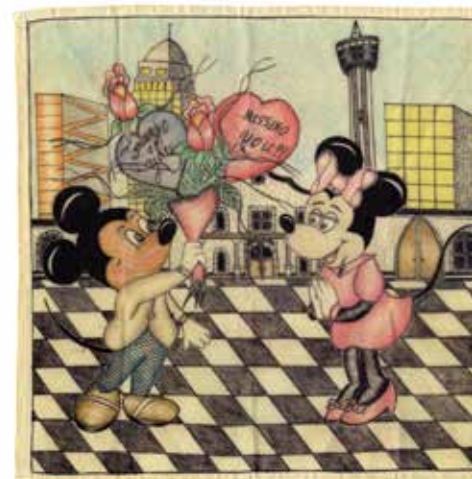
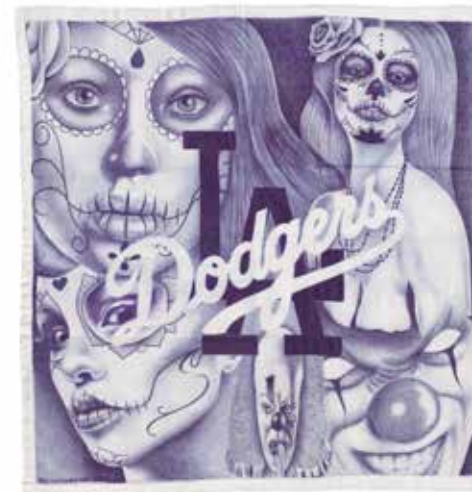
Tradicija „pañó“ („pañuelo“ znači maramica na španskom) počela je da se pojavljuje četrdesetih godina prošlog veka u kazneno-popravnim ustanovama zapadno-američkih država. U to vreme, dekoracija maramica je bila jedini način za meksičke zatvorenike da komuniciraju sa spoljnim svetom. I danas se paños šalju prijateljima i porodici umesto pisma, dok u nekim zatvorima maramice imaju i određenu monetarnu vrednost. Većina slika podseća na skice za tetovaže. Lobanje, klovnovi, lowrider automobili spuštenih karoserija i pin-up devojke česti su motivi, dok teme variraju od religioznih do pornografskih, sa dekorativnim elementima poput grudi, plišanih meda, lobanja i jednoroga. Paños zapravo pokazuju da čak i najžešći kriminalci mogu da nacrtaju i pošalju čestitku majci. Do nedavno, paños su bile nepoznate široj javnosti van zidina zatvora i ćelija. Pre pet godina, dok je proučavao život u zatvorima, umetnik i kolekcionar Reno Leplat-Torti otkrio je umetnost pañososa i od tada nastoji da ih sakupi što više. Njegova kolekcija sada broji više od 200 komada koje predstavlja na izložbama širom Evrope.

## **PAÑOS: CHICANO PRISON ART, RENO LEPLAT-TORTI'S COLLECTION**

The tradition of paño (Spanish 'pañuelo', handkerchief) began in the correctional facilities of Western American States sometime in the 1940's. At the time, decorating handkerchiefs was the only way for illiterate Mexican prisoners to communicate with the outside world. To this day, paños are still often sent to friends and family instead of letters, while, in certain prisons, the handkerchiefs are a popular form of currency. Most of the artworks are tattoo-like images of skulls, clowns, lowriders and pin-up girls drawn on muslin cloth with a ballpoint pen. Themes range from religious to pornographic, with decorative elements like boobs, teddy bears, skulls and unicorns alternating repeatedly as if they were conceived in pairs. 'Paños' basically show that even the most hardened criminals make their mother a hand-drawn card on Mother's day. Up until recently, paños rarely made it past the walls of prison cells or of the prisoners' relatives' homes. Five years ago, while researching prison artifacts, artist and collector Reno Leplat-Torti discovered the art of paños and set out to collect as many of them as possible. At the moment, his collection counts more than 200 pieces, which he has been exhibiting in galleries throughout Europe.







(GORE / ABOVE) Chicanos Altar, installation, various materials / Oltar Čikanosa, instalacija, različiti materijali  
 (PRETHODNA STRANA, DOLE I SLEDEĆA STRANA / PREVIOUS PAGE, BELOW AND NEXT PAGE) Reno Leplat-Torti (collection) / ink on  
 cloth, various artists, Circa 20th Century, Reno Leplat-Torti (kolekcija), mastilo na platnu, razni umetnici, 20. vek  
 Photos: Reno Leplat-Torti



# CONTEMPORANEITY AND CRISIS

IZLAGAČI / EXHIBITORS:

DUŠAN RAJIĆ, GORAN MICEVSKI, HANNES ZEBEDIN,  
IEFS KOLEKTIV (URSULA KIESLING, MAKI STOLBERG),  
IVAN ŠULETIĆ, KAIRUS KOLEKTIV (ANDREAS ZINGERLE,  
LINDA KRONMAN), MAJA ĐORĐEVIĆ, MARIA ANWANDER,  
OLIVIER HÖLZL I SAŠA TKAČENKO

KUSTOSI / CURATED BY:

BRANISLAV MIHAJLOVIĆ I DIETMAR UNTERKOFER

17.12.2015 / 26.12.2015



## CONTEMPORANEITY AND CRISIS – SAVREMENA UMETNOST IZ SRBIJE I AUSTRIJE

Grupna izložba „Contemporaneity and Crisis – savremena umetnost iz Srbije i Austrije“, kustosa Branislava Mihajlovića i Ditmara Unterkoflera (Dietmar Unterkofler), bavi se aktuelnim umetničkim pozicijama u Austriji i Srbiji. Ona se fokusira na postavljanje pitanja o neposrednoj stvarnosti u relevantnim sredinama (političkim, društvenim i estetskim) i njihovu refleksiju kroz umetnost. Selekcija radova prikazanih na ovoj izložbi imaju za cilj podsticaj diskursa o uslovima savremene umetnosti u različitim kulturnim kontekstima. Samim tim i kritička razmišljanja o izazovima stvaranja u doba umetničke krize, koje dolaze kao dati glas.

Umetnici koji izlažu su: Dušan Rajić, Goran Micevski, Hannes Zebedin, IEFS kolektiv (Ursula Kiesling, Maki Stolberg), Ivan Šuletić, Kairus kolektiv (Andreas Zingerl, Linda Kronman), Maja Đorđević, Maria Anwander, Olivier Hölzl i Saša Tkačenko. Njihovi radovi pokazuju skice konkretnih strategija, dvosmislenosti i ograničenja emancipatorske umetničke prakse koja se nalazi interakciji učešća, kritike i krize.

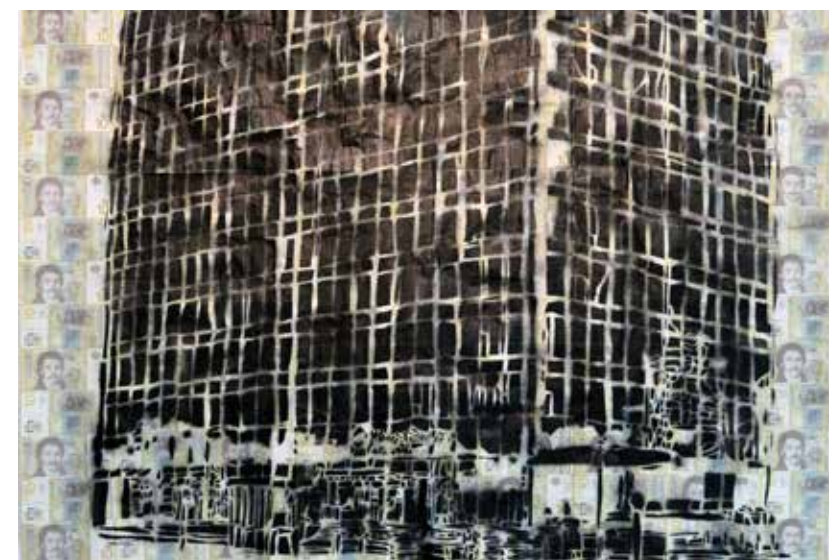
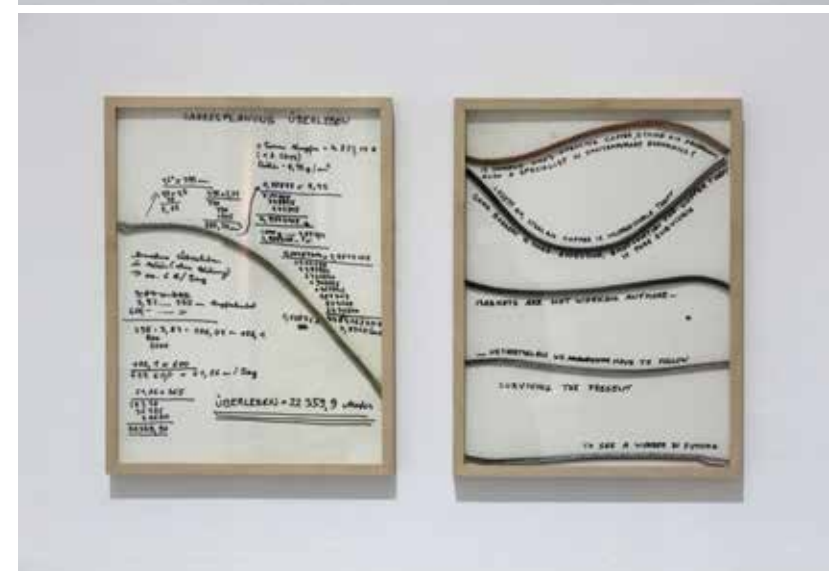
Kroz ovu izložbu i projekat, Austrijski kulturni forum u Beogradu nastavlja intenzivnu saradnju sa Srbijom kroz program Godina Kulture 2015, Austrija – Srbija.

## CONTEMPORANEITY AND CRISIS - CONTEMPORARY ART FROM AUSTRIA AND SERBIA

The joint exhibition “Contemporaneity and Crisis - contemporary art from Austria and Serbia”, curated by Branislav Mihajlović and Dietmar Unterkofler, shows current artistic positions from Austria and Serbia. It focuses on posing questions about the immediate reality of its respective environments (political, social and aesthetic) and reflects on them in artistic terms. The selection of the exhibited works aims to encourage discourse on the conditions of contemporary art in different cultural contexts. In this way critical opinions on the challenges of creating art in a time of artistic crisis are given voice.

Various positions are shown through the works of the following artists: Dušan Rajić, Goran Micevski, Hannes Zebedin, IEFS kolektiv (Ursula Kiesling, Maki Stolberg), Ivan Šuletić, Kairus kolektiv (Andreas Zingerl, Linda Kronman), Maja Đorđević, Maria Anwander, Olivier Hölzl i Saša Tkačenko. The works show sketches of concrete strategies, ambivalences and the limits of an emancipatory art practice situated in the interplay of participation, criticism and crisis.

Through this exhibition project, the Austrian Cultural Forum in Belgrade continues its intensive cooperation with Serbia’s cultural institutions within the framework of the project “The Year of Culture 2015, Austria–Serbia”.



Hannes Zebedin, Untitled, 2015, site specific, dimension variable / Bez naziva, site specific, promenljive dimenzije

Olivier Hölzl, UŠĆE Tower, 2015, Cut-out, 200g Paper, Spray on Banknote, 140cm x 260cm / UŠĆE, 2015, Stencil, 200g papira, sprej na novčanicama, 140cm x 260cm

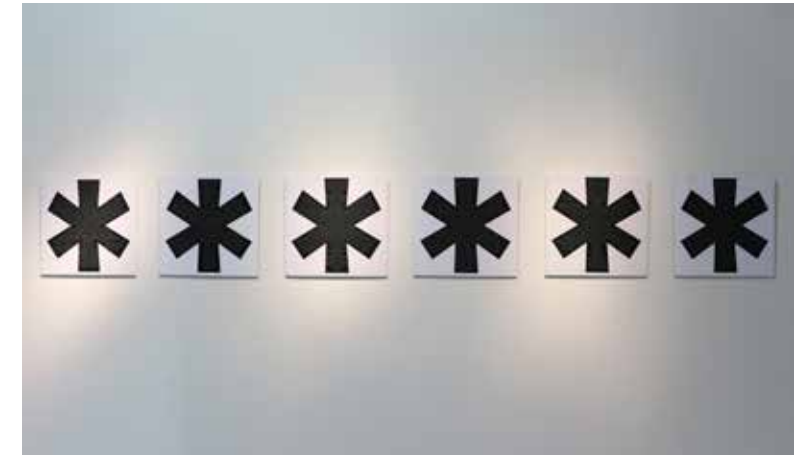
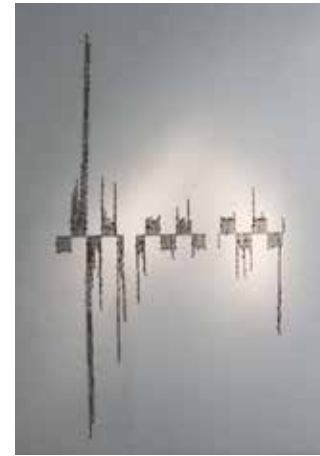




[Dušan Rajčić, Hold Me Down Like Gravity \(detail\), 2015, Mixed Media, 80cm x 210cm](#)  
[/ Drži me dole kao gravitacija \(detail\), 2015, Kombinovana tehnika, 80 x 210cm](#)

[IEFS \(Ursula Kiesling & Maki Stolberg\) For Sale, 2015, \(Up\) / Tag der fahne, 2013, \(Down\), Site-specific installation in public space \(soil, wood, paper, photographs\) / HD Video, 3:05 min / Na prodaju, 2015 \(gore\) / Dan barjaka, 2013 \(dole\), site specific instalacija u javnom prostoru, \(zemlja, drvo, papir, fotografije\) / HD Video, 3:05 min](#)

[Ivan Šuletić, Cityscape VI, 2015, Oil on canvas, 240cm x 200cm](#)  
[/ Gradski pejzaž, 2015, ulje na platnu, 240 x 200cm](#)

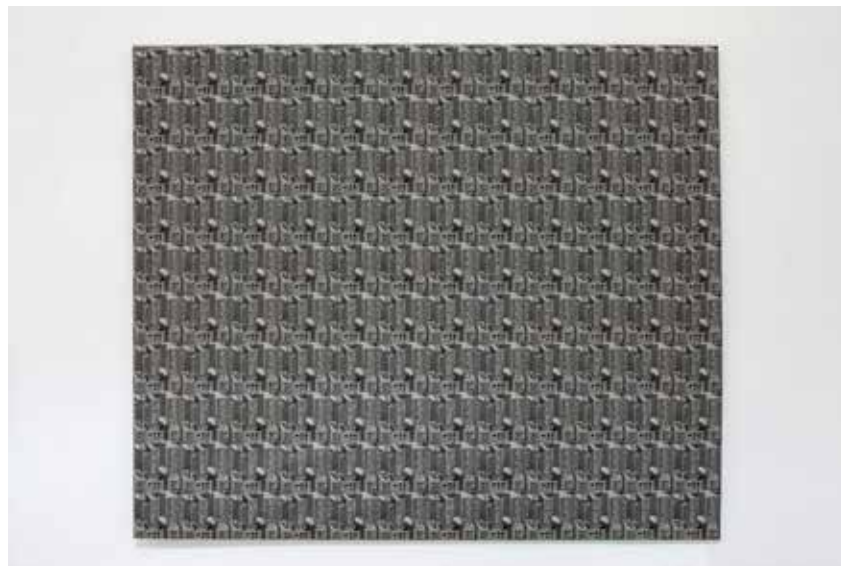


[\(GORE/ABOVE\) KairUs \(Andreas Zingerle & Linda Kronman\) Passwords: \\*\\*\\*\\*\\* , 2014, Installation View / Lozinke: \\*\\*\\*\\*\\* , 2014, Instalacija](#)

[\(IZGLED IZLOŽBE/EXHIBITION VIEW\) Maja Djordjević, Paint \(II\), 2015, Oil on canvas, 130cm x 180cm](#)  
[/ Pejnt \(II\), 2015, ulje na platnu, 130 x 180cm](#)

[Maria Anwander, The World's Leading Art Magazine, 2012, Magazine and tissues, Dimension variable](#)  
[/ Vodeći Svetski Umetnički Magazin, 2012, magazin i platno, promenljive dimenzije](#)

Photos: Nina Ivanović





## POKRET SAMOUPRAVA IDENTITETI

U savremenoj umjetničkoj praksi sve je prisutniji princip koji tretira pitanje svjesne i željene distance prema službeno-institucionalnom, a koji istovremeno podstiče umrežavanje sa umjetnicima i kustosima, čime se stvara jedan novi model samoodrživosti. Kao rezultat tog zasebnog angažmana nastale su platforme koje su ušle u fizičke prostore s ciljem da prezentuju i samim tim uspješno redefinišu status i odnos između umjetnika i publike, a prioritetno da pokrenu ideju o autonomnom djelovanju u izložbenom prostoru.

Po sličnom principu U10 – Art Space uspio je da se postupno isprofilise, aktivira i primijeni koncept višestrukog samoupravljanja, ne želeći isključivo da verifikuje, već i da stavi u funkciju model u kojem umjetnička scena može da se reorganizuje.

Ispitivanja institucionalnih kritičkih granica, profesionalnog identiteta i samoidentifikacije danas su postali zajednički za umjetnike i kustose. To potvrđuje činjenica da umjetnici uveliko opravdavaju ulogu kustosa i kritičara i da isključuju moć, kontrolu i uticaj koje pojedinac – umjetnik prihvata unutar jednog sistema. Takođe, ta uloga može da sadrži određenu distancu koja u prvom redu ističe umjetnost ispred umjetnosti kao konkretnog događaja. U programskoj orijentaciji U10 prisutan je odnos kustos-umjetnik u kojem se slijedi jedna progresivna pojava inovativnih modela kustoskih praksi.

## MOVEMENT SELF-GOVERNMENT IDENTITY

In contemporary artistic practice there is an ever-rising principle that addresses the issue of conscious and desired distance from the official-institutional, and at the same time encourages networking with artists and curators, creating a new model of sustainability. As a result of those separate engagements, platforms were created that have entered the physical environment with the aim to present and thus successfully redefine the status and the relationship between the artist and the audience, a priority to launch the idea of autonomous operation in the exhibition area.

Following a similar principle, U10 - Art Space managed to gradually profile, activate and apply the concept of multiple self-management, not wanting solely to verify, but also to put into operation a model in which the art scene can be reorganized.

Testing the critical boundaries of institutions, professional identity and self-identification have become common today for artists and curators. This is confirmed by the fact that artists largely justify the role of curators and critics and exclude the power, control and influence that an individual artist accepts within one system. Also, this role may hold a certain distance which primarily emphasizes art in front of art as a specific event. In U10's program orientation, the curator-artist relationship is present which follows a progressive

Svojom subverzivnošću U10 pomjera već ustanovljene obrasce i doprinosi otvaranju novih poglavlja koja insistiraju na beskompromisnom vrednovanju umjetnosti. Drugim riječima, ovaj “kolektiv” sagledava i prati mentalitet scene koja podstiče izmjenu postojećeg diskursa u uslovima ekspanzije „svega”. Kao važna referenca nameće se kreiranje i intenziviranje saradnje koja je uticala na budući razvoj i oblikovanje ove platforme, dajući joj nezaobilaznu ulogu u promociji mlađe scene. Predstavljeni su lokalni i autori iz neposrednog regiona, kao i internacionalni umjetnici, čiji rad može značajno doprinijeti razumijevanju novih medija i umjetničkih praksi.

U tom smislu „stalni članovi“ U10 daju primjer u kojem umjetnost postaje sredstvo traganja i promjene društvene stvarnosti, a da pri tom ne gubi sopstvenu autonomiju. S druge strane, djela umjetnika koji stoje iza ovog projekta u izvjesnoj mjeri utiču na dekonstrukciju identiteta njih samih, čija se imena upisuju u stvaralaštvo novog milenijuma. Dosadašnje individualno iskustvo pokazuje da je njihova umjetnost odlikovana promjenama u promišljanju i formiranju uloge umjetnika koji su se za kratko vrijeme jasno pozicionirali na savremenoj sceni.

emergence of innovative models of curatorial practice.

With its subversiveness, U10 moves already established patterns and contributes to the opening of new chapters that insist on an uncompromising evaluation of art. In other words, this “collective” examines and monitors the scene mentality that encourages change of the current discourse in terms of the expansion of “all”. As an important reference, creation and intensification of cooperation are imposed which affect the future development and design of this platform, giving it a crucial role in promoting a younger scene. Local authors from the immediate region are presented, as well as international artists, whose work can contribute significantly to the understanding of new media and artistic practices.

In this sense, “permanent members” of U10 give an example in which art becomes a means of searching and changing social reality, while at the same time not losing its own autonomy. On the other hand, the works of artists behind this project to some extent affect the deconstruction of identity themselves, whose names are entered in the creation of the new millennium. Previous individual experience shows that their art was awarded changes in thinking and the formation of the role of artists, who in a short time clearly positioned themselves on the contemporary scene.



MEĐUNARODNE  
IZLOŽBE  
&  
DRUGI  
PROJEKTI

INTERNATIONAL  
EXHIBITIONS  
&  
OTHER  
PROJECTS



*Nizom izložbi i projekata realizovanih van granica Prostora, U10 kolektiv je uspostavio saradnju sa značajnim umetničkim centrima u regionu i inostranstvu. Značaj ovih izložbi se ogleda u upoznavanju šire domaće i internacionalne javnosti sa autorima prezentovanim u Prostoru. Izložbe su pratili i organizovani razgovori sa umetnicima, ali i prezentacija rada U10 koji je prepoznat kao novi reprezentativan model samoorganizovanja na regionalnoj kulturno umetničkoj sceni.*

*Tri dodatna događaja (Pista, Mapa kao medij i Serbia Raw Foto sajam) koja se razlikuju po formi i trajanju projekata/ izložbi organizovanih u Prostoru, upotpunjuju ideju o U10 kao otvorenoj platformi za kulturnu razmenu i saradnju.*

*Ujedno, tokom 2015. godine započeo je U10 intervju kao prateća aktivnost izložbi u formi bloga. Intervjui sa izlagačima i fotografije postavke predstavljaju dokumente o stremljenjima savremene umetničke scene i pomažu pri čitanju izloženih dela kao i celokupnog koncepta svake izložbe. Cilj bloga je da ojača komunikaciju umetnika i publike, kao i da aktuelizuje govor o umetnosti. Do sada, intervju sa izlagačima su vodile Kristina Grebenar, Marija Stanković i Sanda Kalebić.*

*[u10interview.wordpress.com](http://u10interview.wordpress.com)*

*A series of exhibitions and projects implemented outside the borders of the Space, the U10 team has established collaboration with major art centers in the region and abroad. The importance of these exhibitions is reflected in introducing the wider national and international public to the authors presented in the Space. Exhibitions were followed and interviews organized with the artists, but also the presentation of U10's work which is recognized as a new representative model of self-organization in the regional cultural and artistic scene.*

*Three additional events (Pista, Map as a medium and Serbia Raw Photo Fair) which differ in form and duration of projects / exhibitions that are organized in the Space, complete the idea of U10 as an open platform for cultural exchange and collaboration.*

*Also, during 2015, U10 Interview began as a follow up to the exhibition in the form of a blog. Interviews with exhibitors and photography items represent the aspirations of the contemporary art scene and help with reading the exhibited works, as well as the whole concept of each exhibition. The aim of the blog is to strengthen the communication between the artist and the audience, as well as to actualize speech about art. Until now, interviews with the exhibitors were done by Kristina Grebenar, Marija Stanković i Sanda Kalebić.*

*[u10interview.wordpress.com](http://u10interview.wordpress.com)*



**BEYOND ESCAPE**  
**PUBLIC ROOM, SARAJEVO, BIH**  
19 - 22 DECEMBER 2014

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

Izložba „Beyond Escape“ je prva zajednička izložba sedmoro umetnika, osnivača Umetničkog prostora U10, održana u Sarajevu u dva navrata. Prvi put po pozivu umetničkog prostora Public Room a drugi na Internacionalnom festivalu Sarajevska zima.

Sama izložba predstavlja mogućnost čitanja celine koju formiraju zasebni radovi. Koncept izložbe nije nastao kao odgovor na unapred zadatu temu, već je proizašao iz analize ovih radova i relacija koje se među njima uspostavljaju. Samim tim, umetnici kolektiva U10 ne funkcionišu kao umetnička grupa već kao individualci, sopstvenih interesovanja i senzibiliteta. Konstantno traganje za konkretnim, nasuprot mirenju sa prividnim rešenjem, može se shvatiti kao odraz sklonosti ovih umetnika ka proaktivnosti i u njihovoj van-umetničkoj praksi koja je u vezi sa Umetničkim prostorom U10. Biti iznad bekstva, raditi na prevazi- laženju težnje za linijom manjeg otpora, nije stanje koje se odvija na jednom polju delovanja pojedinca ili grupe. To je stanje koje se mora ogledati u svim poljima njegovog delovanja. Bitno je dodati da proces traženja i preispitivanja ne mora nužno dovesti do konačnog rešenja, ali samo formulisanje pitanja, pred- stavlja progres i otvara mogućnost za nova umetnička istraživanja. Izložbom „Beyond Escape“ sedmoro umetnika, članova Kolektiva U10 prvi put zajedno izlaze van granica lokalne sredine i ujedno najavljuju nastavak daljih zajedničkih umetničkih projekata.

Iz teksta Kristine Grebenar

The exhibition “Beyond Escape” is the first joint exhibition of seven artists, the founders of Art Space U10, held in Sarajevo on two occasions. The first time was by invitation from the art space Public Room and the other at the International Festival Sarajevo Winter.

The exhibition itself presents the possibility of reading units that form private works. The concept of the exhibition wasn't developed in response to a pre-de- termined topic, rather it was derived from the analysis of these works and the relationships established be- tween them. As such, the artist collective U10 does not function as an artistic group but rather as individuals, with their own interests and sensibilities. The constant quest for the concrete, as opposed to conciliation with the apparent solution, can be understood as a reflection of the tendency of these artists towards proactivity and their work outside of art that is related in the Art Space U10. Beyond escaping, working on overcoming the tendency to go down the path of least resistance is not a condition that takes place in one field of operation of an individual or group. This is a condition that must be reflected in all areas of its operations. It is important to add that the process of searching and questioning does not necessarily lead to a final solution, but only formulates questions, represents progress and opens up the possibility for new artistic research. The exhibition “Beyond Escape” of seven artists, members of the collective U10, for the first time together go beyond the limits of the local environment and also announce the continuation of further joint art projects.

From the text of Kristina Grebenar



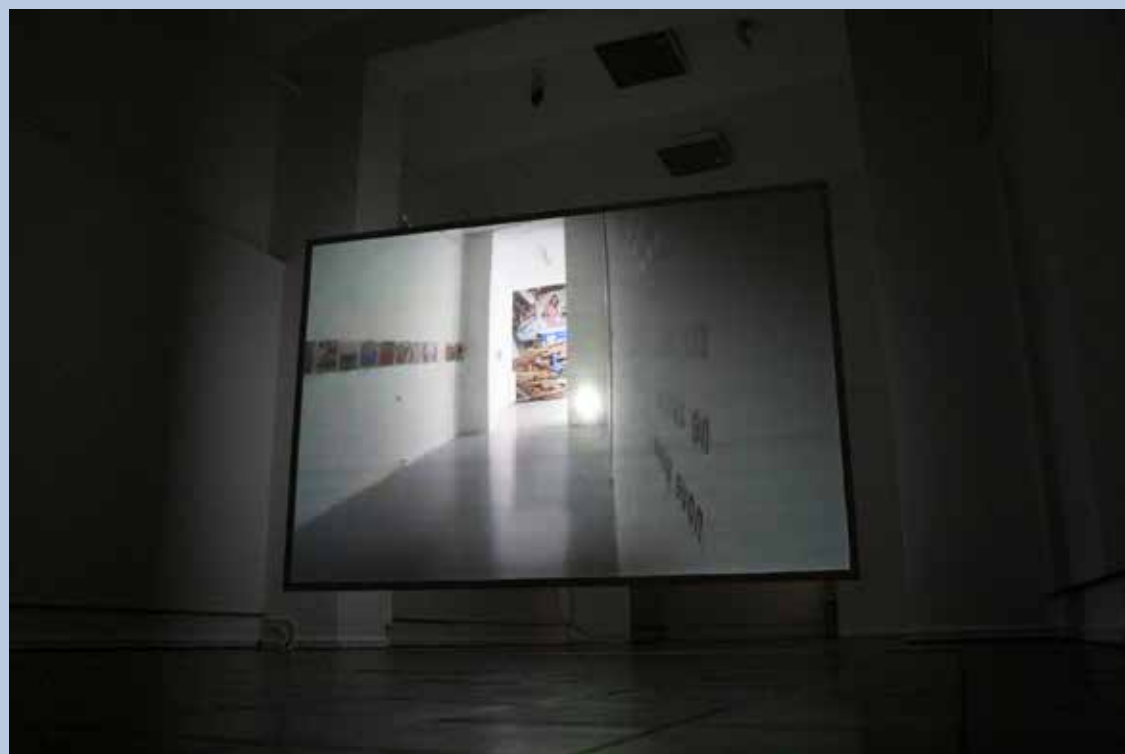
BEYOND ESCAPE / PUBLIC ROOM / SARAJEVO, BIH



BEYOND SPACE / FESTIVAL SARAJEVSKA ZIMA / FESTIVAL SARAJEVO WINTER, HANIKAH GALLERY SARAJEVO, BIH / 7TH MARCH 2015

Photos: Nina Ivanović





**216H U10**  
**FLU GALLERY, BELGRADE**  
**IN THE SCOPE OF THE SUMMER PROGRAM OF**  
**THE FLU GALLERY "FLUIZMI"**  
**CURATED BY JELENA SPAIĆ**  
 31 JULY - 8 AUGUST 2015

Preko monumentalnog platna na kome se, u statičnom kadru, prikazuje snimak unutrašnjosti umetničkog prostora U10 u realnom vremenu, kolektiv daje svoj odgovor na pitanje o funkciji umetničkog prostora danas i ovde, njegovoj nameni i poziciji, omogućavajući posmatraču da video-projeksiju u slobodnom prostoru percipira kao umetnički objekat, a da istovremeno, direktnim uvidom u dešavanja unutar U10, pozicionira "galeriju unutar galerije".

Inside the FLU Gallery in Belgrade, a realtime video of the inside of Art Space U10 is projected onto a large canvas. In this way, the collective offers its answer to the question of the function, use and position of an art space here and now and allows the viewer to perceive the video projection as an artistic object, while giving access to the happenings within U10 and ascertaining a 'gallery within a gallery'.



**FORUM CREATIVE EUROPE / KOLARAC TAKE OVER**  
**KOLARAC FOUNDATION, BELGRADE**  
 27 - 28 APRIL 2015

IZLAGAČI/EXHIBITORS: Marija Šević, Isidora Krstić, Nemanja Nikoić, Nina Ivanović, Sava Knežević, Lidija Delić, Iva Kuzmanović, Nataša Galečić, Marko Stanković, Branko Milanović, Mario Kolarić, Emilija Radojičić, Maja Đorđević i Nemanja Lađić.





**LISTE YOUNG ART FAIR  
SPECIAL INVITE BY KASKADENKONDENSATOR AND  
DR.KUCKUCKS LABRADOR, BASEL  
BASEL, SWITZERLAND  
15 – 21 JUNE 2015**

Jedno od najvažnijih predstavljanja Umetničkog prostora U10 tokom protekle dve godine bilo je na Internacionalnom sajmu umetnosti LISTE u Bazelu. Učešće na ovom prestižnom sajmu bilo je inicirano od strane Dr. Kukuks Labrador, mladog umetničkog kolektiva iz Bazela a u saradnji sa Kaskadenkondenzatorom, umetničkom asocijacijom, takođe iz Bazela. Grupna izložba pod nazivom "U10: Pojmovnik" sadržala je radove ukupno 14 autora: sedmero članova kolektiva U10 i još sedmero umetnika koji su po svojim specifičnostima bili odabrani kao adekvatni predstavnici mlade scene savremene umetnosti, inače prezentovane kroz program U10. LISTE sajam posvećen je mladim galerijama i samim tim, promovisanju sveže umetnosti. Prisustvo U10 kao jedine nekomercijalne galerije vođene od strane umetnika u "artist run space" tradiciji, izazvalo je veliku pažnju posetilaca kao i stručne javnosti koja je pozitivno reagovala na kvalitet pojedinačnih radova i autentični senzibilitet predstavljene regionalne umetničke scene.

**Zahvaljujemo se Ministarstvu Kulture i Informisanja Republike Srbije na pruženoj podršci ovom projektu. / We would like to thank the Serbian Ministry of Culture and Information on the support given to this project.**

IZLAGAČI/EXHIBITORS: NEMANJA NIKOLIĆ, LIDIJA DELIĆ, NINA IVANOVIĆ, MARIJA ŠEVIĆ, IVA KUZMANOVIĆ, SAVA KNEŽEVIĆ, ISIDORA KRSTIĆ, MAJA ĐORĐEVIĆ, EMIR ŠEHANOVIĆ, DAVOR GROMILOVIĆ, NATAŠA GALEČIĆ, NEMANJA GOLIJEVIN, NEMANJA LAĐIĆ, ANA BANDUKA

One of the most important presentations of the Art space U10 in the past two years has been at the International Art Fair LISTE in Basel. Participation in this prestigious exhibition was initiated by Dr. Kuckucks Labrador, a young art collective in Basel in collaboration with Kaskadenkondensator, an art association also from Basel. The group exhibition entitled "U10: Glossary" contained the works of a total of 14 authors: seven members of the collective U10 as well as seven other artists who by their specificity were selected as adequate representatives of the young contemporary art scene, which were presented through U10's program. The LISTE fair is dedicated to young galleries and thereby promote fresh art. U10's presence as the only non-commercial gallery run by artists in an "artist run space" tradition, drew great attention from visitors as well as experts who responded positively to the quality of the individual works and authentic sensibility presented in the regional art scene. Valuable experience and contacts acquired during the stay at LISTE fair, enabled further hosting for the Art collective U10 at international fairs: Parallel in Vienna and the Fair of Contemporary Art in Budapest, as well as collaboration on a number of regional and international projects, exhibitions and visits, of which some have already been held while the realization of others is expected in the near future.



**PARALLEL VIENNA / PROJECT STATEMENTS SELEKCIJA / ALTE POST, BEČ / 23 - 27 SEPTEMBAR 2015 /  
PROJECT STATEMENTS SELECTION / ALTE POST, VIENNA, AUSTRIA / 23 - 27 SEPTEMBER 2015  
IZLAGAČI/EXHIBITORS: NEMANJA NIKOLIĆ, LIDIJA DELIĆ, NINA IVANOVIĆ, MARIJA ŠEVIĆ, IVA KUZMANOVIĆ,  
SAVA KNEŽEVIĆ, ISIDORA KRSTIĆ**



**ART MARKET BUDAPEST / BUDIMPEŠTA, 7 - 11 OKTOBAR 2015 / BUDAPEST, 7 - 11 OCTOBER 2015**



**PISTA**  
**U10 ART SPACE**  
OCTOBER 2014 - OCTOBER 2015

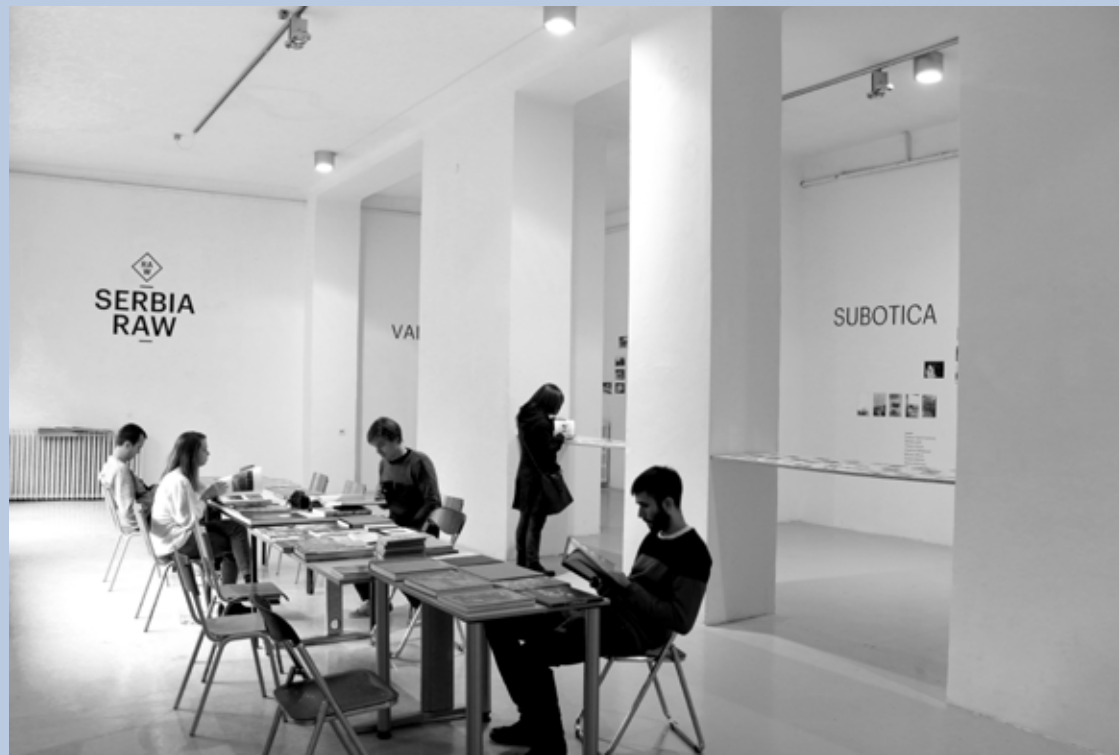
PISTA je mikro-projekat koji je trajao od oktobra 2014. do oktobra 2015. godine, online – u formi bloga za internet publiku, i u umetničkom prostoru U10 – u formi platforme za komunikaciju i razmenu namenjene kako posetiocima galerije, tako i zainteresovanim akterima lokalnog umetničkog polja. PISTA je predstavljala odgovor na specifične potrebe fragmentirane i heterogene umetničke scene u Beogradu gde nedostaju forumi za zajedničku diskusiju i edukaciju u vezi sa savremenom umetnošću. Svakog prvog u mesecu pozivana je jedna važna figura sa umetničke scene u Srbiji da u U10 postavi tri knjige koje smatra važnim za umetnost danas, i pored toga, da da intervju za PISTA blog i odgovori na 6 pitanja vezanih za aktuelne teme umetničke scene. Gosti i njihove odabrane knjige smenjivali su se jednom mesečno a na kraju svakog meseca organizovan je razgovor istoričara/ki i teoretičara/ki umetnosti, kustosa/kinja, umetnika/ca i drugih zainteresovanih, gde se sa aktuelnim gostom razgovaralo o izabranim knjigama i različitim temama koje su se iz izbora pojavile. U martu 2015. na PISTI je pokrenuta šira kritička debata i tom prilikom se u U10 okupilo više od 80 različitih aktera iz polja vizuelnih i izvođačkih umetnosti, kao i društvenog aktivizma. PISTA blog je do sada imao oko 3000 posetilaca i više od 6000 pregleda, i dalje dobija redovne posete. <https://pistau10.wordpress.com/> PISTU su inicirale Jelena Vojvodić i Kristina Grebenar, pridružili su joj se, posećivali je i dalje menjali: Miloš Zec, Simona Ognjanović, Stevan Vuković, Dušica Popović, Mića Karić, Milica Vojvoda Ivić, Marijana Stojčić, Nenad Porobić, Senka Latinović, Anica Vučetić i mnogi drugi. Podrška: Lidija Delić, Nina Ivanović, U10

PISTA was a micro-project that ran for a year (2014/2015), online – in the form of a blog engaging with an Internet audience, as well as inside U10 Art Space in the form of a platform for communication and exchange, engaging both with gallery visitors and interested actors of the art field in Serbia. PISTA tried to offer an answer to the specific needs of the fragmented and heterogeneous local art field, which lacks forums for group discussion and education on contemporary art topics. Important figures of the art field in Serbia were invited to place three books which they consider important for art today in U10, and also to give an interview for the PISTA blog and answer questions related to current topics in the local art field. The guests and their book selections changed monthly where at the end of each month guests would meet with art historians and theoreticians, curators, artists and others to talk about books and discuss issues of contemporary art and activism. In March 2015 one of the guests used PISTA to open wider critical debate and gathered over 80 diverse actors from the fields of visual art, performance arts and social activism. PISTA blog was viewed more than 6000 times by 3000 visitors, and still receives regular visits. <https://pistau10.wordpress.com/> PISTA was initiated by two curators - Jelena Vojvodić and Kristina Grebenar, and was joined, frequented and further moderated by Miloš Zec, Simona Ognjanović, Stevan Vuković, Dušica Popović, Mića Karić, Milica Vojvoda Ivić, Marijana Stojčić, Nenad Porobić, Senka Latinović, Anica Vučetić and many others. Support: Lidija Delić, Nina Ivanović, U10

[PISTA, Razgovor "Kritika ili Pohvala?", mart 2015, Photo: Srđan Veljović](#)  
[PISTA, polica u U10 / the shelf in U10, Photo: Nina Ivanović](#)







**SERBIA RAW FOTO SAJAM  
BY BELGRADE RAW**

24 & 25 OCTOBER 2015

Beogradski Foto sajam održan je po treći put dvodnevnom manifestacijom u U10. Tom prilikom publici su predstavljeni savremeni trendovi u oblasti fotografije koja beleži svakodnevni život ljudi i promene koje ga karakterišu.

Pored izložbe fotografija nastalih na radionicama "Ispod šminke" u Valjevu, Boru i Subotici, organizovana je "Ad hoc biblioteka" gde su prikazane razne zanimljive foto knjige i druga srodna domaća i strana izdanja. Takođe otvoreni razgovori i prezentacije tematizovali su značaj arhiviranja i dokumentarne fotografije danas.

The event titled "Belgrade Photo Fair" had its third edition as a two day manifestation that took place in U10 Art Space. On this occasion, contemporary trends in photography that capture the daily lives of people and the changes that characterize it were presented.

In addition to this exhibition of photographs created during the workshops series "Beneath Make-up" held in Valjevo, Bor and Subotica, the "Ad hoc library" was organized - an exhibition that displayed various photo books and other relevant local and foreign editions of interest. The Photo Fair also included open discussions and presentations that focused on the importance of creating a photo archive and the importance of documentary photography today.



**MAPA KAO MEDIJ**

U februaru 2015 godine, Tačka komunikacije iz Beograda organizovala je jednodnevni seminar pod nazivom Mapa kao medij. Kartografija je tretirana sa različitih aspekata - kao sredstvo za komunikaciju sadržaja, orijentaciju, kao istorijski dokument, ali i kao medij za izražavanje određene političke ideologije ili kao aktivistički alat. Događaj je bio namenjen studentima, ali i profesionalcima iz oblasti novih medija, arhitekture, društvenih nauka i dizajna.

Tačkaka komunikacije okuplja ljude različitih profesija i interesovanja uključene u nove prezentacije grada i kulturnog nasleđa. Delovanjem u oblastima kulture, novih medija, turizma rade na istraživanju novih pristupa proučavanju društvene istorije, arhitekture, javnih politika i delovanja grupa i pojedinaca u kontekstu urbanističkog i socijalnog razvoja grada.

**MAP AS MEDIUM**

In February 2015, Tačka komunikacije from Belgrade organized one day conference Map as medium. „Mapmaking“ was discussed from different aspects – as a medium for communicating content, orientation, as a historical document, but also as medium for expressing different political ideologies, or as a tool for activism. This event was organized for students, as well as for professionals and experts in fields of new media, architecture, social sciences and design. Tačka komunikacije gathers professionals and individuals from different fields of interest who participate in new ways of presentation of the city and cultural heritage. By being active in different fields of culture, new media, tourism, they participate in research of new ways of approaching analysis of social history, architecture, public policies and practises of groups and individuals in context of urbanistic and social city development.











## C

**ANDREAS CINGERLE** je medijski umetnik iz Austrije. Trenutno doktorira u Lincu na katedri za Interaktivne medije. Istražuje čuvare reda onlajn zajednica od prevaranata i anti-prevarantske (anti-scam) aktivista i implementira njihove načine delovanja u interaktivne narative i kreativne medijske radionice.

## D

**JASNA DAMNJANOVIĆ**, rođena 1986. godine u Šapcu, diplomirala na Fakultetu likovnih umetnosti u Beogradu, odsek slikarstvo. Trenutno je na doktorskim studijama na istom fakultetu. Izlagala je na više grupnih i samostalnih izložbi u zemlji i inostranstvu. Dobitnik nagrade za crtež FLU, Beograd i nagrade Perspektive, Art klinika, Novi Sad.

**LIDIJA DELIĆ**, rođena 1986. godine u Nikšiću, živi i radi u Beogradu. Doktorirala je na Interdisciplinarnim studijama na Univerzitetu umetnosti u Beogradu 2015. godine. Diplomirala je na slikarskom odseku Fakulteta likovnih umetnosti u Beogradu 2010. Od 2012. godine aktivno radi kao član i organizator umetničkog prostora U10. Jedan je od pet dobitnika Henkel nagrade za Srbiju (2008). Dobitnica nagrade za crtež aukcijske kuće iz Rima, Gioielli di Carta (2010). Njen rad se nalazi u kolekciji ING Banke (ING), Amsterdam, Holandija. Rezidencijalni boravci 'Glo' Art', Global Art Centar. Lanaken (2015), i 'Intercambiador Acart Madrid', Madrid (2015). Izlagala na više grupnih i samostalnih izložbi u zemlji i inostranstvu.

## Đ

**MAJA ĐORĐEVIĆ** (rođena 1990.) je vizuelna umetnica, živi i radi u Beogradu. Diplomirala na slikarskom odseku Fakulteta likovnih umetnosti u Beogradu. Dobitnica nagrade za slikarstvo "Rista i Beta Vukanović". Izlagala je na više samostalnih i grupnih izložbi u Srbiji i inostranstvu. Selekcija izložbi: Kulturni centar Ribnica, Srbija, Galerija KM8, Beograd, Srbija, "Kunstferajn gestecimer gallery", Stuttgart, Nemačka, Sajam umetnosti LISTE Bazel, Švajcarska. 2015. je učestvovala na umetničkom rezidencijalnom programu i izlagala na samostalnoj izložbi "I don't know you, but I love you" na DIO HORIA - platformi za savremenu umetnost, Mikonos, Grčka.

**TANJA ĐORĐEVIĆ** (rođena 1989.) je diplomirana istoričarka umetnosti na Master studijama Muzeologije i heritologije. Zainteresovana za savremenu umetnost, film i interpretiranje muzejskih poruka preko društvenih mreža. Radila na nekoliko izložbi kao organizator i kustos. Koautorica i organizatorica festivala knjige Čitam-Čitaš. Trenutno zaposlena u izdavačkoj kući Clio.

## D

**JASNA DAMNJANOVIĆ** born in 1986 in Sabac, Serbia. Graduated from the Faculty of Fine Arts in Belgrade, Department of Painting. She is currently enrolled in PhD studies at the same university. She has exhibited her work in a number of group and solo exhibitions in Serbia and abroad. She was awarded the FLU, Belgrade Award for Drawing and the Perspectives Award, Art klinika, Novi Sad, Serbia.

**LIDIJA DELIĆ**, born in Niksic, Montenegro in 1986. She holds a PhD from the Multimedia Art Department, University of Arts in Belgrade, Belgrade (2015). Graduated from the Faculty of Fine Arts in Belgrade, Department of Painting, Belgrade (2010) Co-founder and member of 'U10 Art Space', Belgrade. Recipient of the Gerda Henkel Prize for Serbia (2008). Her work is featured in private and public collections including the ING Collection, Amsterdam (The Netherlands), the Drawing collection of the Faculty of Novi Sad, Novi Sad (Serbia) and the collection of the Gioielli di Carta Auction House, Rome (Italy). Artist-in-residence at 'Glo' Art', Global Art Center, Lanaken (2015) and at 'Intercambiador Acart Madrid', Madrid (2015). Exhibited in solo and group shows in the country and abroad.

**TANJA DJORDJEVIC** (1989), an art historian that got her bachelor degree from Faculty of Philosophy in Belgrade, currently on MA studies of Museology and Heritage Science. Interested in contemporary art, film and the interpretation of museum messages through social networks. She worked on several exhibitions as an organizer and curator. Co-author and organizer of the literature festival Čitam-Čitaš (I read - You read). Currently employed at Clio publishing house.

**MAJA DJORDJEVIC** (1990) has earned a Bachelor's degree and Master degree at the Faculty of Fine Arts, University of Arts in Belgrade, Serbia. She is winner of the "Rista i Beta Vukanović" prize for painting. Maja has participated in exhibitions in Gallery of Cultural Centre Ribnica, Kraljevo, Srbija, Gallery KM8, Beograd, Srbija, Gallery "Kunstferajn gestecimer", Stuttgart, Germany. Represented by U10 Gallery she presented her work at LISTE Art Fair in Basel. She participated in artist-in-residence programs at DIO HORIA Contemporary art platform, Mykonos. Lives and works in Belgrade.

## F

**ANNA SIOBHÁN FIEDLER** was born in 1980 in Berlin. She studied at the Kunsthochschule Berlin Weißensee (2006-2014) and the Athens School of Fine Art (2008-2009). In 2015 she received the Elsa-Neumann Scholarship of the Berliner Senatsverwaltung für Wissenschaft, Forschung und Kultur (NaFöG). Her subjective documentaries are experi-

## F

**ANA SIOBAN FIDLER** rođena je 1980. godine u Berlinu. Studirala je na Vajsense Fakultetu umetnosti u Berlinu (2006 - 2014.) i na Atinskom Fakultetu likovnih umetnosti (2008 - 2009.). Dobitnik je Elsa Nojman Stipendije Berlinskog senata za nauku, istraživanje i kulturu 2015. godine. Njeni dokumentarci se bave eksperimentalnim portretisanjem ljudi i/ili mesta. Živi i radi u Berlinu.

## G

**NEMANJA GOLIJANIN**, rođen je 1983. godine u Mostaru, u Bosni i Hercegovini. Diplomirao je na Fakultetu likovnih umetnosti u Beogradu, odsek za slikarstvo 2011. godine u klasi prof. Anđelke Bojović. Tokom studija učestvovao je na više kolektivnih projekata i međunarodnih radionica, od kojih se izdvaja rad na muralima u okviru projekta „Karakterom protiv nasilja” u saradnji sa Ministarstvom omladine i sporta u Srbiji i učestvovao na međunarodnoj radionici Real Presence. Kao rezultat postignuća u istraživanju figuracije u crtežu, bio stipendista Fakulteta likovnih umetnosti na Međunarodnoj školi slike, crteža i skulpture u Italiji. Nakon završetka studija, nastavio da izlaže u zemlji i inostranstvu.

**GRAFIČKA KOLONIJA MLADIH** je umetnički rezidencijalni program koji je pokrenut u Prolom banji 2010. Cilj programa je istaživanje različitih grafičkih tehnika i formi. Razvoj i koncept projekta usmeren je ka osnaživanju strategija kulturne politike u smeru decentralizacije umetničkih aktivnosti iz velikih centara kao što su Beograd, Novi Sad i Niš i okrenut je kreativnom oživljavanju manjih lokalnih sredina kao što je Prolom Banja. Program uključuje brojne aktivnosti i tematske jedinice, koje na mnoge načine razmatraju grafiku i dizajn unutar savremene umetnosti i teorije umetnosti. Za svaku jedinicu izabrani su predavači i mentori koji su profesionalci u svojim oblastima. Mladi umetnici su pozvani da učestvuju u različitim radionicama grafike i dizajna, sa namerom da proizvedu radove i u isto vreme saraduju na zajedničkim projektima. Cilj programa je da predstavi kombinaciju starih i novih štamparskih tehnika kao i različitih grafičkih formi i medija kao što su knjige, poster, razglednice, fanzini, ukrasni papiri itd.

**KRISTINA GREBENAR** (rođena 1990.), diplomirana istoričarka umetnosti. Dobitnica nagrade Spomen-zbirke Pavla Beljanskog 2015. godine. Kustoskinja četiri koautorske izložbe i autor nekoliko tekstova za kataloge izložbi savremenih umetnika. Koautor i organizator festivala knjige Čitam-Čitaš. Oblasti koje je najviše zanimaju su savremena umetnost i kultura, kao i rad na edukaciji, interpretaciji i komunikaciji sa publikom.

mental portraits of people and/or places. She lives and works in Berlin.

## G

**NEMANJA GOLIJANIN**, born in 1983 in Mostar, Bosnia and Herzegovina. He graduated from the Faculty of Fine Arts in Belgrade, department of Painting in 2011, in the class of Prof. Anđelka Bojović. During his studies and later he was involved in a number of group projects and international work-shops, of which the most important would be the work with murals in the scope of the project „Character Against Violence“ in collaboration with the Ministry of Youth and Sports in Serbia and the participation in the international workshop Real Presence. As a result of his accomplishments in the research of the problem of figuration in drawing, he received a scholarship from the Faculty of Fine Arts for a residency at the International School of Fine Arts in Italy.

**GRAPHIC ART COLONY FOR YOUTH** is an artist in residence program located in the small village of Prolom banja, southern Serbia, where the program was launched in 2010. The aim of the program is to research different artistic print techniques and methods. The development and concept of the project is oriented towards creative encouragement of the cultural policies aimed to decentralize art activities from big cities such as Belgrade, Novi Sad and Nis, and to bring more creative life to local communities such as Prolom Banja. The program includes a number of activities and thematic units, which in many ways consider graphic art and design through contemporary art and theory of art. For each unit top professionals were selected to give lectures and offer mentorship to participating artists. Young artists are invited to participate in various graphic art and graphic design workshops, to produce their own work and often collaborate on various projects. The aim of this program is to introduce a combination of old and new printing practices as well as different print forms and media such as books, posters, postcards, fanzines, art wrapping paper etc.

**KRISTINA GREBENAR** (1990), graduated from the Faculty of Philosophy in Belgrade, Art History department. Laureate of the Memorial Collection of Pavle Beljanski in 2015. Curator and co-author of four exhibitions and author of several texts for catalogues for exhibitions. Co-author and organizer of literature festival Čitam-Čitaš (I read- You read). Mostly focused on the area of contemporary art and culture, as well as education in the field, interpretation, and communication with the audience.

**VINCENT GRUNWALD** was born 1984 in Berlin. He studied at UdK Berlin where he also graduated and in IUNA, Buenos Aires in the classes of Hito Steyerl, Angela Melitopoulos, Eduardo Molinari and Margarita Paksa.



















Hrvatskoj, Austriji, Nemačkoj, Bosni i Hercegovini i Holandiji. Na poziv Ministarstva kulture Austrije i Kultur Kontakta boravi tri meseca u Austriji na rezidencijalnom programu, gde je tokom 2014. godine realizovao jednu samostalnu i jednu grupnu izložbu u Beču. Zapaženi su video-radovi i instalacije koje je radio u javnom prostoru, ispred Narodne skuštine republike Srbije, ali i u intimnim prostorima, za mali broj posetilaca. Marko u svom radu istražuje odnos moći, pojedinca i države, odnos dominantnog i poniženog, nadziranih kretanja, kontrole i sloboda. Za rad "Free will" (Slobodna volja) dobio je prvu nagradu u okviru "Unpleasant Design Competition" u Hagu, Holandija 2012. godine.

**SAŠA TKAČENKO** (rođen 1979.) živi i radi u Beogradu. Od 2008. godine kontinuirano učestvuje na izložbama u zemlji i inostranstvu (Muzej savremene umetnosti u Beogradu, Mumok – Muzej moderne umetnosti u Beču, MNAC - Nacionalni muzej savremene umetnosti u Bukureštu, Muzej savremene umetnosti Vojvodine u Novm Sadu, ACP - Australijski Centar za fotografiju u Sidneju, Muzej grada Beograda, Künstlerhaus u Bremenu, Union- Docs Centar za dokumentarnu umetnost u Njujorku, Castello di Rivoli – Muzej savremene umetnosti u Torinu, HFBK Hamburg). Boravio je na artist-in-res-idence programima u ISCP Njujorku, T.I.C.A-AirLAB Institutu za savremenu umetnost u Tirani. Njegovi radovi nalaze se u kolekcijama Muzeja savremene umetnosti u Beogradu i Telenor kolekciji savremene srpske umetnosti.

## V

**ERIK VINKLER** (r. 1980), živi i radi u Berlinu. Studirao je na Vajsense Fakultetu umetnosti u Berlinu, zatim ENSBA u Parizu i Bezalel Akademiji likovnih umetnosti u Jerusalemu. 2014. Godine primio je titulu Majstora na Vajsense Fakultetu umetnosti u Berlinu. Dobitnik je brojnih projektnih stipendija i držao je predavanja na internacionalnom nivou. Vinklerovi radovi se mogu naći u javnoj kolekciji Muzeja Broen u Berlinu i Muzeju savremene umetnosti u Marseju.

## Z

**HANNES ZEBEDIN** (1976). Živi i radi u Beču. Diplomirao je na Akademiji likovnih umetnosti u Beču na odseku za skulpturu i performans (2008). Jedan je od osnivača projekta Hotel Charleroi (2010). Skorašnje izložbe: Dammbruch (sa Anom Witt), Ve.Sch, Beč, Austrija (2013); Zweifelskontinuum, Salzburger Kunstverein, Salzburg, Austrija (2012); Caguas, Porto Riko (2011); Sacession, Beč, Austrija (2009) ReCOCO, Muzej Bat Yam, Izrael (2013); Muzej savremene umetnosti, Beograd (2012).

Germany, Bosnia and Herzegovina and Netherlands. Invited by the Ministry of Culture of Austria and Kultur Kontakt he was in residency program in Vienna in 2014 where he realized one group and one solo exhibition. He is well known by the video and installations done in the public space, in front of the National Assembly but also the ones done in more intimate spaces for smaller number of visitors. In his work he explores the relationship between power, individual and the state, between the dominant and humiliated, controlled movements, control and freedom. His settings always include the audience and put it in a particular relationship to the work. In 2012 for the work Free Will he won the first prize in the Unpleasant Design Competition in Hague, Netherlands.

**SAŠA TKAČENKO** (1979) lives and works in Belgrade. Since 2008 he participates in exhibitions in Serbia and abroad (exhibition selection: Museum of Contemporary Art Belgrade, mumok - Museum Moderner Kunst Vienna, MNAC - National Museum of Contemporary Art Bucharest, Museum of Contemporary Art of Vojvodina, Novi Sad, ACP - Australian Centre for Photography, Sydney, Belgrade City Museum, Künstlerhaus Bremen, UnionDocs Center for Documentary Art New York, Castello di Rivoli - Museo di Arte di Contemporanea Torino, HFBK Hamburg). He participated in artist-in-residence programs at ISCP in New York and T.I.C.A-AirLAB Tirana Institute of Contemporary Art. His works are in collections of the Museum of Contemporary Art in Belgrade and Telenor collection of contemporary Serbian art.

## W

**ERIC WINKLER** (1980) lives and works in Berlin. He studied at Weißensee School Of Art Berlin, Germany, ENSBA Paris, France, and Bezalel Academy of Fine Arts Jerusalem, Israel. 2014 he received a Meisterschülerdegree at Kunsthochschule Berlin Weißensee. Winkler received various project grants and gave lectures and seminars internationally. Amongst others Winkler's works are included in the public collections of the Bröhan Museum Berlin, Germany and Musée d'Art Contemporain Marseille, France.

## Z

**HANNES ZEBEDIN** (1976) lives and works in Vienna. He graduated from Academy of Fine Arts in Vienna in Sculpture and Performative Art (2008). He is founding member of art-research project Hotel Charleroi (2010). Recent exhibitions: Dammbruch (with Anna Witt), Ve.Sch, Vienna (2013); Zweifelskontinuum, Salzburger Kunstverein, Salzburg (2012); Caguas, Puerto Rico (2011); Sacession, Vienna (2009) ReCOCO, Museum of Bat Yam, Israel (2013); Museum of Contemporary Art, Belgrade (2012).

**NINA ZELJKOVIĆ**, rođena u Beogradu 1985 godine. Trenutno završava master studije iz umetnosti na HfBK u Hamburgu u klasi prof. Jeanne Faust. Izlagala u Srbiji, Nemačkoj, Portugalu, Španiji, Brazilu, Grčkoj. Živi i radi na relaciji Beograd-Hamburg-Beograd.

**NINA ZELJKOVIĆ** was born in Belgrade in 1985. She is currently finishing her Master studies in art at HfBK in Hamburg in the class of Prof. Jeanne Faust. She has exhibited her work in Serbia, Germany, Portugal, Spain, Brasil and Greece. She lives and works between Hamburg and Belgrade.

**ANDREAS ZINGERLE** is a media artist from Austria. He is a PhD candidate at the Timebased and Interactive Media Department in Linz (Austria). He is researching vigilante online communities of scammers and anti-scams activists and implements their mechanics in interactive narratives and creative media workshops.

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