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Tragovi egzistencije – Sudbina pojedinca i njegovo izostajanje
Relics of Existence – The Fate and the Absence of an Individual

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Univerzitet u Novom Sadu, Akademija umetnosti Novi Sad / University of Novi Sad, Academy of Arts in Novi Sad

TRAGOVI EGZISTENCIJE – SUDBINA POJEDINCA I NJEGOVO IZOSTAJANJE
RELICS OF EXISTENCE – THE FATE AND THE ABSENCE OF AN INDIVIDUAL

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Ovo izdanje predstavlja pregled mojih radova, obrazloženja i koncepta ostvarenog putem medija, instalacija, fotografija i video-radova. Sve te realizacije i teme doprinele su uspostavljanju tematskog okvira i sublimiranju mog rada na polju likovne umetnosti, od devedesetih godina do danas. Taj se rad može zaokružiti naslovom i temom *Tragovi egzistencije – Sudbina pojedinca i njegovo izostajanje*, ujedno obrađivanom i u okviru mog doktorskog umetničkog projekta, na doktorskim umetničkim studijama likovnih umetnosti, Akademije umetnosti Univerziteta u Novom Sadu. Prikazani tekstovi su, svojim najvećim delom, sastavni deo doktorskog istraživanja, kao i retrospektivni prikaz radova koji su doprineli konačnom obliku ovog izdanja.

Iskrenu zahvalnost za nesebičnu podršku u ostvarivanju ovog izdanja upućujem mom radnom kolektivu, kolegama, prijateljima i porodici.

G. D.

This volume presents an overview of my works, explanations and concepts actualised in various media, through installations, photographs and video works. All these works and topics have contributed to the establishment of a thematic framework and the sublimation of my engagement in the field of fine art since the 1990s. This engagement can be rounded off with the title and the topic *Relics of Existence – The Fate and the Absence of an Individual*, which was also treated in my doctoral art project, within doctoral fine art studies at the Academy of Arts, University of Novi Sad. The presented texts form, for the most part, an integral part of the doctoral research, as well as a retrospective review of the works that contributed to the final form of this volume..

I would like to express my sincere gratitude for the selfless support in actualising this edition to my work team, colleagues, friends and family.

G. D.





TRAGOVI EGZISTENCIJE
SUDBINA POJEDINCA I NJEGOVO IZOSTAJANJE

RELICS OF EXISTENCE
THE FATE AND THE ABSENCE OF AN INDIVIDUAL

Radom *Tragovi egzistencije – Sudbina pojedinca i njegovo izostajanje* obuhvaćeno je sagledavanje pojedinih socijalnih i društvenih pojava koje su značajno uticale na položaj i život pojedinca. Tematski okvir doktorskog rada nastao je kao rezultat prethodnih istraživanja, sprovedenih u dvema studijama. Prva je *Plutati* (2007), sa radovima: *Mumlači, Varenje, Plazma, Uvrede, Jedi svoju zemlju, Civil*, a druga nosi naziv *Socijalan* (2013), sa radovima: *Glasine, Lice, Socijalan, Izbrisan, Tvar, Utvara, Razgovor, Brijač, Selekcija*. Iz makroteme *Tragovi egzistencije – Sudbina pojedinca i njegovo izostajanje* moguće je pratiti čitav niz podtema: sudbina, egzistencija, tragovi, levitiranje, manipulacija, identitet, društvo, čovek-figura, čovek kao pojedinac ili čovek u masi, odnosno čovek s negacijom, *ne-čovek*, pozicija čoveka, meka forma, figura-lutka, telo kao lutka, lutka kao telo, i dr.

The work *Relics of Existence – The Fate and the Absence of an Individual* considers certain social phenomena that have significantly influenced the position and life of an individual. The thematic framework of the doctoral thesis has come as a result of the previous research, carried out in two studies, one being *To Float* (2007), with the works: *Mumbled, Digestion, Plasma, Insult, Eat Your Country, Civil*, and the other being *Social* (2013), with the works: *Rumours, Face, Social, Erased, Substance, Apparition, Conversation, Razor, Selection*. From the macro-theme *Relics of Existence – The Fate and the Absence of an Individual*, one can follow a number of sub-themes: fate, existence, traces, levitation, manipulation, identity, society, man-figure, man as an individual or man in a crowd, negated man, *non-man*, man's position, soft form, dummy-form, a body as dummy, dummy as a body, etc.

Uvod

Tema *Tragovi egzistencije – Sudbina pojedinca i njegovo izostajanje* proteže se kroz korpus više mojih izvedenih radova, u kojima se prikazuje socijalna pojava koja značajno utiče na položaj i život pojedinca. Tematski koncept sveobuhvatno sagledava više realizacija, pretežno u mediju instalacije, koji je bio zaokružen i mojim doktorskim umetničkim projektom¹. Kroz takav tematski koncept analizirani su procesi realizacije stvaralačkog rada, razumevanje i tumačenje rada, kao i uticaji koji su izazvali moju neposrednu reakciju da se na ovaj način izražavam u vizuelnim radovima.

Tema *Tragovi egzistencije – Sudbina pojedinca i njegovo izostajanje* predstavlja preispitivanje društvenih momenata koji se mogu definisati kroz posmatranje problema individue čiji je status socijalnog bića istinski ugrožen. *Egzistencija* sugeriše da je reč o životnom i faktičkom, a *tragovi* nagoveštavaju da egzistencija nije data, kao da je samo naznačena tamo gde bi trebalo da je sveprisutna. *Tragovi egzistencije*, sa podnaslovom *Sudbina pojedinca i njegovo izostajanje*, obuhvataju sagledavanje čovekove pozicije u trenucima kada sudbina čini preokret, odnosno sagledavaju se čovekova mentalna, psihička i fizička istrošenost usled neposrednih tokova koji su takav neživot izazvali. Osnovno polazište ovde počiva u teoriji egzistencijalizma, a opšte sagledavanje i kritika vremena doprinose prepoznavanju stanja čoveka i civilizacijskih tokova koji nisu čvrsta i nepromenjiva

¹ *Tragovi egzistencije – Sudbina pojedinca i njegovo izostajanje* bio je doktorski umetnički projekat u okviru Doktorskih akademskih studija likovnih umetnosti. Teza je odbranjena 4. maja 2018. godine na Akademiji umetnosti Univerziteta u Novom Sadu.

Introduction

The topic *Relics of Existence – The Fate and the Absence of an Individual* stretches over a body of works including several of my pieces, depicting social phenomena significantly affecting the position and life of an individual. The thematic concept envelops several works, mostly actualised in the medium of installation, providing a comprehensive perspective rounded off with my doctoral art project¹. Such a thematic concept was used to analyse the processes involved in actualisation of creative work, understanding and interpretation of work, as well as the influences that caused my immediate response expressed in visual artworks in this way.

The topic *Relics of Existence – The Fate and Absence of an Individual* focuses on re-examining social moments that can be defined through the observation of the problems encountered by an individual whose status as a social being is genuinely threatened. The word *Existence* suggests that it is a matter of life and fact, while *Relics* suggests that the existence is not a given, as it is only indicated where it is supposed to be omnipresent. *The Relics of Existence*, subtitled *The Fate and Absence of an Individual*, include perceiving man's position in the moments when fate makes a turn; in other words, what is considered is man's mental, psychological and physical weariness as a consequence of the immediate courses causing such non-life. The main starting point here lies in the theory of existentialism, while the general perception and critique of time contribute to the recognition of

¹*Relics of Existence – The Fate and the Absence of an Individual* was the doctoral art project within Fine Art Doctoral Academic Studies. The thesis was defended on 4th May 2018 at the Academy of Arts in Novi Sad.

forma, dakle u svim svojim pozitivnim i negativnim normama.

Pitanjima egzistencijalizma i bavljenja čovekom prožeti su svi moji radovi koji u velikoj meri prethode i temi *Tragovi egzistencije*, i njome rezultiraju.

U ciklusima: *Plutati* (2008), *Socijalan* (2013), *Mrtva voda* (2016) dominantni su prikazi ljudi-figura-lutaka koje alegorijski i simbolički nagone gledaoca da se s njima identifikuje i tako preispita sopstveno mesto u društvu. Ovako prikazane figure ne predstavljaju jedinke, već simbol jednog opšteg, nedefinisanog stanja u kome se može naslutiti ugroženost ljudskog opstanka.

Sagledavanje čoveka kao socijalnog bića obrađujem analizom pojmova manipulacije, identiteta, humanog, interhumanog, života, smrti, tragedije, sećanja, kolektivnog, individualnog, pripadnosti, egzistencije. Oni su objašnjeni u mom radu, uz implementaciju novih, kao što su *levitiranje* i *reprodukcija*, u cilju razumevanja određenih pojava vidljivih u radu.

Ovakav postupak prevashodno se oslanja na analizu ostvarenih radova kroz konstrukciju i dekonstrukciju sadržaja, i ima za cilj da putem polja teoretskih istraživanja otvori i pojasni poruku tj. simboliku rada. Pored toga, prikazuje na koje se sve načine ova tematska celina može ispoljiti u korelaciji sa unesenim elementima, i na koji način to omogućava iščitavanje rada, i interakciju sa publikom. U *Tragovima egzistencije – Sudbini pojedinca i njegovom izostajanju* obrazložena je krajnja definicija radova u kojima se sublimira odnos koji se kontekstualizuje istraživanjem čoveka kao istrošenog bića.

the human condition and the currents of civilisation that are not a solid and unchangeable form, therefore, in all their positive and negative norms.

The issues of existentialism and the issues involved in treating man as a subject permeate all my works that largely precede the topic *Relics of Existence*, and result in it.

The cycles: *To Float* (2008), *Social* (2013), *Dead Water* (2016), are dominated by depictions of people-figures-dummies who allegorically and symbolically impel the viewer to identify with them and thus re-examine their own place in society. The figures depicted in this way do not represent individuals, but symbols of a general, undefined state from which a threat to human survival can be inferred.

I reflect on man as a social being by analysing the concepts of manipulation, identity, the human, the interhuman, life, death, tragedy, memory, the collective, the individual, affiliation, existence. These are explained in my works with implementation of new concepts, such as *levitating* and *reproduction*, needed for understanding some phenomena visible in the work.

This procedure primarily relies on the analysis of actualised works through construction and deconstruction of the content, and aims to open and clarify the message and/or symbolism of the work through the field of theoretical research. In addition, it shows in what ways this thematic unit can be manifested in correlation to the entered elements, and in what way it enables reading of the work and interaction with the audience. *The Relics of Existence - The Fate and the Absence of an Individual* offers the reasoning behind the final definition of the works where the relationship is sublimated that is contextualised by exploring man as a weary being.

Polazne osnove

Polazeći od slikarstva kao osnovnog medija, svoje umetničko delovanje usmeravam u pravcu iskoraka slike u prostor i njenog daljeg razvoja unutar prostora. Krećući se kroz *polje umetnosti*, koristim različite medije: slikarstvo, fotografiju, intervencije u prostoru, instalaciju, video, zvuk, digitalne medije, itd. Takođe, služim se i različitim materijalima, tipičnim, netipičnim i *redimejd* (*ready made*). Uviđajući važnost dijaloga umetničkog dela/čina sa publikom, kao teoretsko promišljanje u kontekstu sopstvenog dela, usvajao sam *relacionu estetiku* i poštovanje one realnosti u kojoj nastaje nov umetnički sadržaj. U svoje stvaralaštvo, počevši od 1999. godine, unosim specifičnu ikonografiju u pojavnosti tragičnog.

U više svojih realizovanih instalacija i objekata predstavljam čoveka, grupu, masu ljudi u formi lutke koja u prostoru kontekstualizuje prisustvo čoveka, a da njih/njega u doslovnom smislu nema. Ovako formirani i koncipirani ljudi u grupi, kroz svoj stav, stanje, odeću, bude osećaj koji se jednako može poistovetiti sa stanjem grupe u redovima, logoru, zatvoru, bolnici, čekaonici, i sličnim okolnostima/mestima. Primarni izvor za ovakvu predstavu grupe ljudi jesu različita turbulentna i represivna stanja, koja su čoveku nametnuta. Na ovakav način, povezujem opšta mesta čovekove istrošenosti u gubitku identiteta, onda kada se sa drugim čovekom, grupom ljudi bez identiteta stvara bezlična masa. Ovakva predstava mase, koja može poticati iz prošlosti ili sadašnjosti, određenog ili neodređenog događaja, jednako ističe problem koji se može sagledati kroz trenutni tranzicioni period ovog regiona (progoni, redovi, čekanje, glad, migracije, strahovi, itd.). Međutim, ova pojava je čoveku, gde god se nalazio, u kolektivnoj svesti veoma prepoznatljiva. Stoga, sagledavanje, iščitavanje i razumevanje

Background

Starting from painting as a basic medium, my artistic activity moves towards taking it out into space and developing it further in space. Traversing the *field of art*, I use different media: painting, photography, spatial interventions, installation, video, sound, digital media, etc. I also use different materials – typical, atypical and readymade. Recognising the importance of a dialogue between an artwork/artistic act with the audience, as a theoretical reflection in the context of my own work, I gradually adopted *relational aesthetics* and respect for such reality in which new artistic content is created. As of 1999, I introduce into my creative work a specific iconography reflected in the manifested tragic.

A number of my actualised installations and objects represent man, a group or a crowd of people in the form of a dummy/dummies contextualising the presence of man in space, while he/they are absent in the literal sense. Thus formed and conceived people in a group, through their attitude, condition, clothes, are evocative of a feeling that can be equally identified with the condition of a group in a queue, concentration camp, prison, hospital, waiting room and similar circumstances/places. This representation of a group of people draws primarily on various turbulent and repressive states, imposed on a person. In this way, I link the common places of human weariness in the loss of identity occurring when an impersonal crowd is created with another man or a group of people without identity. Such a representation of the masses, which may originate from the past or the present, from a specified or unspecified event, also highlights the issue that may be observed in the current transitional period this region is un-

sadržaja mojih radova ima jasnu poruku u opomeni, jer istorijski gledano čovek je uvek prožet kolektivnom ili individualnom patnjom.

Predstavu o čoveku – u radu koji poseduje svoj unutrašnji dijalog, koji postižem netipičnim spojem elemenata, unoseći zvuk, reči, kretanje, odnosno interakcijom sa publikom – primenjujem prvi put u radu *Izlog* (2004). Posredi je prikaz čoveka/tela koji/koje postaje figura; figura u sledu vremena postaje lutka, a ona u istaknutim aspektima čoveka – kao pojedinca ili kao mase – ukazuje na odsutnost života, usred ljudskog sveta koji živi ovde i sada i koji se *deziluzionirao*² do životnog ništavila. U mojim radovima su prisutni tragični *sapripadajući*³ spojevi i nužne veze u prepoznavanju i tragovima sećanja, egzistencijalnoj konstrukciji, pojavnosti, kodiranju i dekodiranju života. Ovi radovi ulaze u područje „[...] kritičke analitike ‘relacione estetike’ i provokativnog suočenja sa ‘sablasmim’ i ‘perverznim’ efektima ubrzanog otuđenja ljudskosti. [...]“⁴

dergoing (marked by persecutions, queues, waiting, hunger, migrations, fears, etc.). However, in the collective consciousness, this phenomenon is quite recognisable to man, wherever he is. Therefore, perceiving, interpreting and understanding the content of my works has a clear message of a warning, because historically, man is always imbued with collective or individual suffering.

The representation of man – in a work that has its own internal dialogue, which is achieved with an atypical combination of elements, including the introduction of sound, words, movement, or interaction with the audience – was used for the first time in the work *Showroom* (2004). It is a representation of man/a body that becomes a figure; the figure subsequently becomes a dummy, while the dummy, in prominent human aspects – of man as an individual or as a crowd of people – indicates the absence of life surrounded by the world of humanity living here and now that has been *disillusioned*² to point of the nothingness of life. In my works, there are tragic combinations of *belonging together*³ and necessary connections in the recognition and traces of memory, existential construction, appearance, coding and decoding of life. These works fall under the scope of ‘[...] the critical analysis of ‘relational aesthetics’ and a provocative

² Günther Anders, *Opustošeni čovek – Bez svijeta i jezika u Döblinovom romanu „Berlin Alexanderplatz“* (1931), <http://www.sic.ba/rubrike/stav-esej/gunther-anders-opustoseni-covjek>, pristupljeno 17. maja 2016.

³ Martin Hajdeger, *Mišljenje i pevanje* (Beograd: Nolit, 1982), 46.

⁴ Miško Šuvaković, *Katalog izložbe Plutati – Goran Despotovski* (Beograd: Dom omladine, 2009).

² Günther Anders, *Opustošeni čovek – Bez svijeta i jezika u Döblinovom romanu „Berlin Alexanderplatz“* [The Devastated Man – Without the World and Language in Döblin's novel 'Berlin Alexanderplatz'] (1931), <http://www.sic.ba/rubrike/stav-esej/gunther-anders-opustoseni-covjek>, accessed on 17th May 2016.

³ Martin Hajdeger, *Mišljenje i pevanje* (Beograd: Nolit, 1982), 46. Translation quoted from: https://books.google.rs/books?redir_esc=y&hl=sr&id=pJlb9QQwtIC&q=even+in+the+improved+formula+a+is+a+abstract+identity+appears#v=snippet&q=nexus%20and&f=false

Instalacija *Izlog* (2004), na međunarodnoj izložbi *Real life presence*, u organizaciji MSUV-a i muzeja Landesmuseum Joanneum (Kunstlerhaus Graz) u Gracu, Austrija (2009).

Installation *Showroom* (2004), at the international exhibition *Real life presence*, organised by MSUV and the Museum Landesmuesum oanneum (Kunstlerhaus Graz), in Graz, Austria (2009)



Prepoznatljive elemente tih radova čine predstave o čoveku koga u neposrednom fizičkom smislu nema, unošenjem praznine u kojoj se prisustvo čoveka naslućuje, koja podstiče na sećanje o čoveku kao takvom, samo kao čoveku, subjektu bez identiteta. Figure, u formi mase lutaka, imaju za cilj da provokiraju na razmišljanje, na opomenu, da preispituju nas i naše sećanje tako da se putem njih identifikujemo i prepoznamo, da utvrdimo koliko su ti ljudi vezani za mesto, određeni događaj ili pak suprotno tome, koliko samo govore o čoveku, bilo kada i bilo gde. Upravo ovako ostvarenom simbolikom, kao i otvorenim pitanjem – *O kakvoj se bezličnoj masi ljudi ovde radi?* – pokreću se doživljaji, iskustvene funkcije u osećanju pripadnosti.

confrontation with the 'eerie' and 'perverse' effects of the accelerated alienation of humanity. [...]'⁴

The recognisable elements of these works are the representations of man absent in terms of his immediate physicality, implied in the introduced hiatus hinting at a presence of man, evoking a memory of man as such, just as man, a subject with no identity. Figures, in the form of a conglomeration of dummies, aim to provoke thinking and warning, to rethink our own selves and our memories in such a way to identify and recognise ourselves through them, to determine how much these people are related to a place, a certain event or, quite contrary, to what extent they only speak of man, anytime and anywhere. It is the very symbolism thus achieved, together with the opened question of what kind of impersonal crowd of people we are talking about here, that triggers experiences, experiential functions in the sense of belonging.



⁴ Miško Šuvaković, Exhibition Catalogue *To Float – Goran Despotovski* (Belgrade: Dom omladine, 2009). All translations by L.K., unless otherwise noted.

Čovek bez identiteta

„Ne sećamo se onih, koji su bili ranije;
ni onih koji dolaze posle,
nećemo se sećati onih
koji će doći još kasnije.“⁵

Radovi poput predstavljenog *Izloga* orijentisani su na pomenuti problem položaja pojedinca u tranzicionom periodu na ovim prostorima. Pojedinaac kao takav ovde jedinu meru svoje kataklizmičnosti može da poistoveti sa zatečenim, sa sudbinom, i onim što mu ona donosi. Vreme se, međutim, ispostavlja kao bitno ideološko, te se i položaj pojedinca kao tema umetničke obrade mora sagledati s obzirom na spoljne uslove. U tom kontekstu postavlja se pitanje da li se ovo vreme može sagledati kroz prizmu industrijskog/tehnološkog razvoja, da li je u tom smislu čovek i sam postao mehanizam ovog razvoja, odnosno da li je čovek najvažnija sirovina.⁶ U Adornoj *Dijalektici prosvetiteljstva*⁷ konstantno je prisutna zapitanost o korelaciji društvenih uređenja i ideoloških shvatanja o problematici eksploatorskog pristupa koji jeste (ili nije) doveo do *fabrike smrti* (Holokausta), eventualne Hitlerove pobede i nedoumice da li je opšta standardizacija (omasovljenost) pobila individualnost.

⁵ Günther Anders, *Opustošeni čovjek – Bez svijeta i jezika u Döblinovom romanu „Berlin Alexanderplatz“* (1931), <http://www.sic.ba/rubrike/stav-esej/gunther-anders-opustoseni-covjek>, pristupljeno 17. maja 2016.

⁶ Martin Hajdeger, *Mišljenje i pevanje* (Beograd: Nolit 1982), 34.

⁷ Teodor Adorno, Maks Horkhajmer, *Dijalektika prosvetiteljstva* (Sarajevo: Veselin Masleša/Svjetlost 1974).

Man with no Identity

We don't remember those who were before;
Nor those who come after,
We won't remember those
Who will come later still.⁵

The works such as the presented *Showroom* are focused on the issue of the position of an individual in the transition period in this region. Here, an individual as such can relate the only measure of his own cataclysm with that which already exists, with the destiny and what it brings to him. Time, however, turns out to be essentially ideological, making it necessary to treat the position of an individual as an art subject by taking the external conditions into consideration. In this context, the question arises whether the time in this sense can be seen through the prism of industrial/technological development, whether man himself has become the mechanism of the development in that sense, or whether man is the most important raw material.⁶ In Adorno's *Dialectic of Enlightenment*,⁷ there is constant wondering about the correlation of social systems and ideological views on the issue of exploitative approach that did (or did not) lead to the *death factories* (The Holocaust), possible

⁵ Günther Anders, *Opustošeni čovjek – Bez svijeta i jezika u Döblinovom romanu „Berlin Alexanderplatz“* (1931), <http://www.sic.ba/rubrike/stav-esej/gunther-anders-opustoseni-covjek>, accessed on 17th May 2016.

⁶ Martin Hajdeger, *Mišljenje i pevanje* (Belgrade: Nolit 1982), 34. Translation quoted from https://books.google.rs/books?redir_esc=y&hl=sr&id=_pJlb9QQwtIC&q=even+in+the+improved+formula+a+is+a+abstract+identity+appears#v=snippet&q=nexus%20and&f=false

⁷ Teodor Adorno, Maks Horkhajmer, *Dijalektika prosvetiteljstva* (Sarajevo: Veselin Masleša/Svjetlost 1974). Translation quoted from https://monoskop.org/images/2/27/Horkheimer_Max_Adorno_Theodor_W_Dialectic_of_Enlightenment_Philosophical_Fragments.pdf



Instalacija *Mumlači*, Tema *Plutati* (2007).
Izložba *In Situ*, Muzej savremene umetnosti
Vojvodine, Manual – Muzej zaboravljenih umetnosti,
Novi Sad, 2007.

Installation *Mumbled*, the theme *To Float* (2007).
Exhibition *In Situ*, Museum of Contemporary Art of
Vojvodina, Manual – Forgotten Arts Museum, Novi Sad,
2007

Identitet čoveka i njegova samosvojnost u današnje vreme konstantni su predmet analize, u kojoj se identitet sagledava kroz društveno-ideološke okolnosti. Iz ovakvih analiza, koje su obrađene kroz filozofska tumačenja, utvrđuje se da je čovekov identitet pre-rastao u depersonalizaciju i serijsku proizvodnju nas samih. U zavisnosti od trenutnih potreba, jedinka se stvara ili svodi na pukog potrošača, oskudnika, agresora, žrtvu, glasača, itd. Problematičnu poziciju čoveka možemo pratiti prema paradoksalnim namerama i diktatima, i uslovljavanju čoveka određenim ideologijama. „[...] Možemo se pitati koliko puta je neka osoba menjala identitet, državljanstvo, ime, naciju, veroispovest, političke stavove, da li je i koliko puta morala da laže, vara, krade, čak i da ubije ta osoba.“⁸

Hitler's victory and doubts about whether general standardisation (massification) killed individuality.

Man's identity and independence are constantly being scrutinised, where identity is perceived through socio-ideological circumstances. From such analyses, which have received their philosophical interpretations, it is concluded that human identity has grown into depersonalisation and serial production of our own selves. Depending on the current needs, a person is created or reduced to a mere consumer, man of privation, an aggressor, a victim, a voter, etc. We can follow the problematic position of man through paradoxical intentions and dictates, and the conditioning of man with ideologies. [...] We can ask ourselves how many times a person has changed his/her identity, citizenship, name, nation, religion, political views, whether and how many times such a person has had to lie, cheat, steal, even kill.⁸

⁸ Kalman Jodal, „Interaktivni serijal – Vojcek“, tekst povodom izložbe *Plutati* u Muzeju savremene umetnosti Vojvodine (*Magyar Szo*, 2008).

⁸ Kálmán Jódal, 'Interaktivni serijal – Vojcek' [*An Interactive Series - Vojcek*], text for the exhibition *To Float* at the Museum of Contemporary Art of Vojvodina (*Magyar Szo*, 2008).



Reklamni bilbord, instalacija *Mumlači* povodom izložbe *Prigušena egzistencija (Cargo East)*, Nacionalni muzej likovnih umetnosti Tajvana, Tajčung, 2014.

Advertising billboards, installation *Mumbled* for the exhibition *Subdued Existence (Cargo East)*, National Museum of Fine Arts of Taiwan, in Taichung, 2014

U dehumanizovanom društvu rađa se veliki broj različitih, sudbonosnih tema i svaka od njih ima dramatičan ishod. Poznato je da je sudbina pojedinca u društvu određena ne samo njegovim poreklom, odlukom da se društveno-politički angažuje ili ostane pasivni posmatrač, već i novim i neprepoznatljivim odnosima. U zemlji u kojoj je prisutna permanentna borba političkih partija i finansijskih moćnika oko vlasti, gde se slavi sumnjivo stečeni kapital, došlo je do neminovnog urušavanja sistema vrednosti i potiskivanja humanosti i solidarnosti. Politički procesi koji svakako utiču na celokupno društvo doveli su do narušavanja opšteg stanja čoveka: socijalnog, zdravstvenog, moralnog... Stanje krize, nastalo kao ishod lošeg uređenja, dovelo je do ugroženosti čoveka, a dominantni faktor kod većine stanovništva sveden je na preživljavanje. Proces administrativnog delovanja, koji prerastaju u konfuziju prostora, zatim sistemska neusaglašenost, neusklađenost života i standarda, takođe govore o vremenu i mestu u kome živimo. Bahatim ponašanjem osnovnih sistemskih reprezenata u ophođenju prema pojedincu zane-maruju se opšti principi institucionalnog delovanja.

A dehumanised society spawns a large number of different, fateful topics, and each of them has a dramatic outcome. It is known that the destiny of an individual in society is determined not only by their origin, their decision to engage socio-politically or remain a passive observer, but also by new and unrecognisable relationships. In a country where there is a permanent power struggle among political parties and tycoons, where suspiciously acquired capital is glorified, the system of values has inevitably collapsed and humanity and solidarity have been pushed aside. Political processes that undoubtedly affect the entire society have led to the disruption of the general human condition: social, health, moral ... The condition of crisis, created as a result of a poor system, has led to man's endangerment, while the dominant factor for the majority of the population has come down to mere survival. The processes of administrative activity – which are growing into a confusion of space – together with systemic non-conformity, nonconformity of life and standards, are also characteristics of the time and place we are living in. General principles of institutional functioning

Na osnovu ove ideologije, koja može biti inscenirana kroz političke sisteme, čovek je doveden u poziciju da u nedostatku izbora, ideološki se opredeljujući, gubi identitet.

Opšte razumevanje vremena kao besmislenog, zlog, nepripadajućeg, i sagledavanje bespomoćne pozicije u odnosu na to vreme, a u masovnoj pobuđenosti istim, možemo pronaći u pojmu *Weltschmerz* (svetski bol), koji u 19. veku prvi ustanovljava nemački pisac Žan Pol (Johann Paul Friedrich Richter). Pojam kasnije postaje opšteprihvaćen kao polje razumevanja *svetskog bola* usled lošeg doživljaja čovečanstva i civilizacije u kojoj se čovek našao.

U prilog postegzistencijalizmu, citiram Sonju Savić iz dokumentarnog filma *Kao da je bilo nekad*: „Svi su mislili da smo bili srećni, ja sam bila srećna kada sam pronašla ljude koji su bili jednako nesrećni kao ja. Kada smo se međusobno sretali mi smo se prepoznavali po patosu, to se zvalo *weltschmerz*. *Weltschmerz*, to je pojam koji opstaje od renesanse do danas, a u 19. veku je potpuno savladan, znači neće doći dan kada ćemo svi biti obučeni u belo, neće doći dan kada ćemo palmama mahati jedni drugima i postojace samo ti trenuci sna, rasparčani, koje treba umeti završiti i otići na vreme na svoju stranu.“⁹

are being neglected due to the arrogant behaviour of the leading system's representatives when treating an individual. Based on this ideology, which can be put on stage through political systems, man has been put in the position to lose his identity by making ideological decisions in an absence of choice.

A general understanding of time as meaningless, evil, not belonging, and perceiving helplessness of our position in relation to such time, while being aroused by it *en masse*, can be found in the term *Weltschmerz* (world grief), first coined in the 19th century by German writer Jean Paul (Johann Paul Friedrich Richter). The term later became generally accepted as a concept for understanding the *world grief* caused by discontent at humanity and the civilisation man finds himself in.

In support of post-existentialism, I quote Sonja Savić from the documentary *As It Once Was*: ‘Everyone thought we were happy; I was happy when I found people who were just as unhappy as I was. When we met, we recognised each other by pathos, it was called *weltschmerz*. *Weltschmerz*, it's a term that has survived from the Renaissance to the present day, and it was completely mastered in the 19th century; so, the day won't come when everyone is dressed in white, the day won't come when we wave to each other with palm leaves; there will only be those moments of sleep, scattered, that a person needs to know how to put an end to in time, and leave, going their own way.’⁹

⁹ Dušan Vesić, *Kao da je bilo nekad*, dokumentarni serijal, epizoda 1, Sonja Savić, 19:20 (<https://www.youtube.com/watch?v=GfrT9uFP1cg>), pristupljeno 20. avgusta 2017.

⁹ Dušan Vesić, *Kao da je bilo nekad [As It Once Was]*, documentary series, episode 1, Sonja Savić, 19:20 (<https://www.youtube.com/watch?v=GfrT9uFP1cg>), accessed on 20th August 2017.

Sudbina pojedinca i njegovo izostajanje

Sudbina pojedinca i njegovo izostajanje ili „sudbinski aspekti života“ – obe sintagme odnose se na tumačenje čovekove istrošenosti, na neživot izazvan neposrednim društvenim tokovima. Situacija u kojoj se čovek kao subjekat nalazi danas često za ishod ima autosugestivnu reakciju kao svoju konstitutivnu komponentu, jer „... svi znaju da u sistemu više ne mogu pomoći sami sebi, a ideologija mora voditi računa o tome“.¹⁰ Ove okolnosti možemo shvatiti kao deo konformizma, hipohondrične ili egoistične sublimacije u čoveku. Međutim, tema kojom se bavim ne cilja na insceniranje i dramatizovanje svakodnevnih situacija, već na realne okolnosti i stanja koja subjekat dovode do istrošenosti i gubitka identiteta. Tema obuhvata uticaj određenih tipova i pojava koje možemo nazvati sudbinskim, naročito onih pojava koje dovode u pitanje samopoimanje čoveka spram društvenih okolnosti kao što su ratovi, stradanja, tortura. Posredi je uticaj na stanje pojedinca i refleksije ovakvih pojava tokom vremena. Pojave ovog tipa nosioci su patnje koja je, istorijski gledano, najizraženija prilikom represija i stradanja. Međutim, da li se možemo usuditi da presuđujemo i merimo bol, patnju i stradanja koja su zadesila čovečanstvo u Drugom svetskom ratu, kao i u drugim ratovima?

The Fate and the Absence of an Individual

The Fate and the Absence of an Individual or ‘the fateful aspects of life’ – both phrases refer to the interpretation of human weariness, to the non-life caused by immediate social currents. The situation in which man as a subject finds himself today often results in an auto-suggestive reaction as its constitutive component, because ‘... everyone knows that they are helpless in the system, and ideology must take account of this.’¹⁰ These circumstances can be understood as part of conformism, hypochondriacal or egoistic sublimation in man. However, the theme I deal with is not aimed at staging and dramatizing everyday situations, but at real circumstances and conditions that lead a subject into the state of weariness and loss of identity. This theme includes the influence of certain types and phenomena that we may label as fateful, especially such phenomena that call into question a person’s self-perception of social circumstances such as wars, suffering, torture. It is about the influence on the condition of an individual and the reflection of such phenomena over time. Occurrences of this type are carriers of suffering which, historically speaking, is most pronounced during times of repression and suffering. However, do we dare judge and measure the pain, suffering and trials that befell humanity in World War II, as well as in other wars?

¹⁰ Teodor Adorno, Maks Horkhajmer, *Dijalektika prosvetiteljstva* (Sarajevo: Veselin Masleša/Svjetlost 1974), 156.

¹⁰ Teodor Adorno, Maks Horkhajmer, *Dijalektika prosvetiteljstva* (Sarajevo: Veselin Masleša/Svjetlost 1974), 156. Translation quoted from https://monoskop.org/images/2/27/Horkheimer_Max_Adorno_Theodor_W_Dialectic_of_Enlightenment_Philosophical_Fragments.pdf



Instalacija *Mumlači* i rad *Sako, Prigušena egzistencija (Cargo East)*, Nacionalni muzej likovnih umetnosti Tajvana, Tajčung, 2014.

Installation *Mumbled* and work *Suit-Jacket Subdued Existence (Cargo East)*, National Museum of Fine Arts of Taiwan, in Taichung, 2014

Vi koji živite zaštićeni
 U svojim toplim domovima,
 Vi koji svake večeri kad se kući vratite
 Zatičete topli obrok i draga lica.
 Razmislite zar je to čovek,
 Taj koji radi u blatu,
 Koji ne zna za spokoj,
 Koji se bori za mrvicu hleba,
 Koji umire zbog jednog da ili jednog ne
 Razmislite zar je to žena,
 Bez kose i bez imena,
 Bez imalo snage da se seća
 Praznog pogleda i studene utrobe
 Poput kakve žabe u zimu.
 Imajte na umu da se to zbilo.
 Prenosim vam ove reči.
 Uklešite ih u svoje srce
 Boraveći u kući i koračajući ulicom,
 Idući na počinak i budeći se iz sna
 Ponavljajte ih svojoj deci.
 Il' nek vam se kuća sruši,
 Nek vas bolest skrši,
 Vaši rođeni nek od vas lice okrenu.¹¹

You who live safe
 In your warm houses,
 You who find warm food
 And friendly faces when you return home.
 Consider if this is a man
 Who works in mud,
 Who knows no peace,
 Who fights for a crust of bread,
 Who dies by a yes or no.
 Consider if this is a woman
 Without hair, without name,
 Without the strength to remember,
 Empty are her eyes, cold her womb,
 Like a frog in winter.
 Never forget that this has happened.
 Remember these words.
 Engrave them in your hearts,
 When at home or in the street,
 When lying down, when getting up.
 Repeat them to your children.
 Or may your houses be destroyed,
 May illness strike you down,
 May your offspring turn their faces from you.¹¹

¹¹ Primo Levi, *Zar je to čovek* (Beograd: Paideia, 2005).

¹¹ Primo Levi, *Zar je to čovek* (Belgrade: Paideia, 2005).
 Translation of *If This Is a Man* quoted from <https://www.goodreads.com/quotes/332987-you-who-live-safe-in-your-warm-houses-you-who>

Ovaj segment – kao deo prošlosti, duboko ugrađene u današnjeg čoveka – pokušao sam da formulišem uz pomoć Prima Levija (Primo Levi), citirajući njegove autobiografske zapise o jedanaest meseci zatočeništva u logoru smrti, Aušvicu. Levijevi zapisi iz knjige *Zar je to čovek* odslikavaju najdublju čovekovu duhovnu i fizičku istrošenost. Upravo stoga, u većini radova iz teme *Socijalan* (2014) koristio sam citate iz Levijevog dela, u vidu teksta, zvuka, opisa, kao iskaze o stradanju čoveka kao duševnog bića: „Prebrojavaju nas... Čekamo... Opet nas prebrojavaju. Čekamo...”¹² Ovi događaji mogu se shvatiti kao odraz društvenih prilika koje, kada čoveka zadese, postaju opšte mesto civilizacijskog propadanja.

Kako u životu, tako i u umetnosti, postoji veliki broj primera koji se vezuju za ovu i slične teme. Ovim događajima možemo pripisati *sudbonosnu* osobinu, uvezanost sa životom, uticaj na sam život. Za svakog čoveka i događaje u životu može se vezati određeni sudbinski red, deo predodređenog, nepoznatog, ali svakako uzrokom određenog. Kako god gledali na sudbinu, kroz veru, ironiju, zaveru, ona pripada svemu što se dogodilo i što će se dogoditi, ali njeno tumačenje se vezuje za deo psihe ili naposletku za analitičko razumevanje događaja u celini.

Stanje u koje je čovek represijom uveden nikad nije u potpunosti čitljivo, kako iz ugla posmatrača ili analize istorijskih događaja, tako i iz pozicije direktnog prisustva subjekta u datom činu represije. Osnovno pitanje glasi: *Kako doživeti slučaj u kome sami nismo imali učešća?* Na osnovu čega možemo definisati stanje čoveka kada prestaje da bude čovek? Usled čega možemo da se poistovetimo sa takvom patnjom, da li

I attempted to formulate this segment – as part of the past that is deeply embedded in today's man – with the help of Primo Levi, quoting his autobiographical memoirs about eleven months of captivity in the death camp Auschwitz. Levi's accounts from the book *If This Is Man* reflect man's deepest spiritual and physical weariness. For this reason, in the majority of the works from the theme *Social* (2014), I used quotes from Levi's work, in the form of text, sound, description, as statements about fall of man as a spiritual being: They are counting us... We are waiting... They are counting us again. We are waiting...¹² These events can be understood as a reflection of social circumstances which, when they befall a person, become a general place of civilizational decline.

As in life, so in art, there are numerous examples related to this and similar topics. These events can be attributed a trait of *fatefulness*, a deep entanglement with life, the impact on life itself. Every person and event in life can be tied to a certain order of destiny, a part of the predestined, the unknown, yet causally determined nevertheless. No matter how you look at destiny, through faith, irony, conspiracy, it belongs to everything that has happened and everything that will happen, but its interpretation is associated with a part of the psyche or, ultimately, to an analytical understanding of an events as a whole.

The state a person is brought into by repression is never completely legible, both from the point of view of the observer or an analysis of historical events, and from the position of the subject's immediate presence in a given act of repression. The fundamental question is: *How to experience a case we did*

¹² Film *Primo* (Robin Lough/Antony Sher, 2005), rađen po knjizi *Zar je to čovek* (*If This Is a Man*) Prima Levija.

¹² Film *Primo* (Robin Lough/Antony Sher, 2005), made after the book *If This Is a Man* by Primo Levi.

nas doživljeni osećaj indirektno upućuje na tumačenje kolektivnog doživljaja? Da li se svi možemo naći pred stanjem *levitiranja* unutar sudbine koja nas ne prestano zatiče?

U primeru mojih radova *Selekcija* i *Izbrisan*, ljudi/figure/lutke trebalo bi da nagone gledaoca da se sa njima identifikuje i preispita sopstveno mesto u društvu. To društvo je na globalnom planu u permanentnoj krizi i njegove vrednosti su često izopačene. Ovi radovi predstavljaju personifikaciju spomenika, sugerišući sećanje. Draperije i odela na lutkama predstavljaju oživljene bestesne forme, proizašle iz vremena u kome smo živeli. Ove forme su utvare generacijskih i sudbinskih tokova, one prikazuju aspekte života individue usled različitih društvenih uticaja. U radu se preispituje društveno okruženje, političko i socijalno stanje i njihova međusobna veza. Sadržaj apliciranih tekstova čine pojedine rečenice preuzete

not participate in ourselves? What are the bases on which we can define the state of man when he ceases to be man? What causes us to be able to identify with such suffering, does the experienced feeling indirectly point us to interpret it by collective experience? Can we all find ourselves facing a state of levitation within a destiny that constantly takes us by surprise?

In the example of my works *Selection* and *The Erased*, people/figures/dummies are intended to force the viewers to identify with them and reconsider their own place in society. This society is in a permanent crisis on a global scale and its values are often perverted. These works represent a personification of monuments, suggestive or memory. The draperies and suits on the dummies represent revived disembodied forms, derived from the time we lived in. These forms are ghosts of generational and fateful currents; they show aspects of an individu-

Instalacija *Izbrisan*, Projekat *Time Collectors*, Nacionalna galerija Makedonije, Skoplje, 2014.



Installation *Erased*, project *Time Collectors*, National Gallery of Macedonia, Skopje, 2014

Instalacija *Izbrisan* (2013), Kulturni centar Vršac, 2015.



Installation *Erased* (2013), Cultural Centre Vršac, 2015

iz filma *Primo*¹³. Tekstovi su u pojedinim slučajevima bili preuzeti u originalu, dok je u drugima tekst modifikovan, kako bi se prilagodio sekvencama rada. Spoj tekstova i prikaza ljudi u masi, kao svojevrsni *redimejd* proces, doprinosi jasnoj poruci u kojoj se mogu ogledati primenjene metode vladavine i represije, koje dovode do istrošenosti ljudskosti i identiteta. To su figure/ljudi koji više nemaju identitet, specifičan lik i singularni karakter. Rad se bazirao na kriterijumima koegzistencije, pri čemu je postojala potreba za podsticanjem dijaloga i stvaranjem mogućnosti da ih posmatrač upotpuni.

Radovi *Selekcija* i *Izbrisan* povezuju čovekova stradanja i patnju sa današnjim individualnim i masovnim slučajevima. Umesto estetsko-umetničkih, odnosno kulturalnih ili političkih iskaza, u radovima postoje potrošene izbledele predstave, koje se baziraju na predstavi o čoveku u kojoj njegovo prisustvo u prostornim konceptima može da se naslućuje i kada figure čoveka nema. Prostor, u kome su zaustavljeni momenti koji konstantno preispituju poziciju čoveka u našem društvu, govori o neizlečivom i dugotrajnom stanju ali i o vremenu iščekivanja, sa prizvukom opšte prostorne apstinencije.

al's life occurring due to various social influences. The paper examines the social environment, political and social situation and their interrelationship. The content of the texts used consist of sentences taken from the film *Primo*.¹³ In some cases, the texts were taken in their original form, while in others the text was modified to suit the sequences of the work. The combination of texts and depictions of people in a crowd, as a kind of readymade process, contributes to a clear message that may reflect the methods of governing and repression, which lead to the exhaustion of humanity and identity. These are figures/people who no longer have identity, a particular appearance and a singular character. The work was based on the criteria of coexistence, where there was a need to encourage dialogues and create opportunities for the observer to complement them.

The works *Selection* and *The Erased* bring human suffering and pain in connection with today's individual and mass cases. Instead of aesthetic-artistic, i.e. cultural or political statements, there are faded, exhausted representations in the works, which are based on the representation of man where his presence in spatial concepts can be implicitly sensed even when there is no human figure. The space – where those moments that constantly re-examine the position of man in our society are frozen – speaks of an incurable and long-lasting condition, but also of a time of waiting, with a hint of general spatial abstinence.

¹³ Film *Primo* (Robin Lough/Antony Sher, 2005), rađen po knjizi *Zar je to čovek* (*If This Is a Man*) Primo Levija.

¹³ Film *Primo* (Robin Lough/Antony Sher, 2005), made after the book *If This Is a Man* by Primo Levi.

Levitiranje

Zapisi Prima Levija na neposredan način govore o stanju čovekove potpune istrošenosti u patnji koja prerasta patnju u trenutku kada čoveka nema, kada se poistovetio sa smrću. Upravo ovakav momenat, duboko ukorenjen u ljudskom biću, javlja se uvek kada je pojedinac životno ugrožen. Primarno je da ovakvi aspekti čovekove patnje postaju deo analize, i kao takvi česta su tema u savremenoj umetničkoj praksi, postajući deo konstantnog čovekovog preispitivanja, u težnji da sagleda sopstvene nesavršenosti. U praznini vitalnih političkih teorija, sve ovo podstiče pitanje egzistencijalizma koji se odvaja od tradicionalne teorije. Pomenute analize nagone veliki broj teoretičara i umetnika da dešifruju ove pojave, čime čoveka i njegov identitet stavljaju u poziciju nedovršenog bića, subjekta koji je u konstantnom preispitivanju sebe samog i svoga okruženja.

Pojam koji koristim za sveobuhvatno shvatanje ovakve pojave unutar koje se nalazi pojedinac jeste *levitiranje*. Njime želim da obuhvatim stanje čoveka koje mu je u procesu života nametnuto, a koje se najjednostavnije može protumačiti kao stanje između života i smrti, gde se život izjednačava sa čekanjem smrti. Upravo ovo *prazno vreme*¹⁴ sadržajno označava odnos *biti*, odnosno *ne biti prisutan*. Levitiranje u naučnom smislu suprotno je od gravitiranja, uslovno znači lebdenje ili plutanje. Pojam *levitiranje* proistekao je iz osećanja besmisla i besciljnosti života na čiji tok, sadržaj i smisao čovek nema nikakvog uticaja, i

Levitating

Primo Levi's accounts communicate first-hand the state of man's total weariness in suffering, such that it outgrows suffering at the moment when man is not there, when he has identified with death. It is this moment, deeply rooted in the human being, that always occurs when an individual's life is threatened. Such aspects of human suffering are the ones that become primary focus of analysis, and as such they are a recurring theme in contemporary artistic practice, being included into man's continual re-examination, who seeks to perceive one's own imperfections. In the void of vital political theories, all this raises the question of existentialism separated from the traditional theory. The said analyses compel numerous theorists and artists to decode these phenomena, thus putting man and his identity in the position of an unfinished being, a subject who is engaged in a constant re-examination of himself and his environment.

The term I use to denote a comprehensive understanding of this phenomenon an individual is caught in is *levitating*. With it, I want to encompass the state of man that was imposed on him in the process of life, and which can be most simply interpreted as a state between life and death, where life equals waiting for death. It is this '*empty time*'¹⁴ that essentially signifies the relationship between *being* and *not being present*. In the scientific sense, levitating is the opposite of gravitating; it tentatively means being suspended or floating. The term *levitating* originates

¹⁴ Günther Anders, *Opustošeni čovjek – Bez svijeta i jezika u Döblinovom romanu „Berlin Alexanderplatz“* (1931), <http://www.sic.ba/rubrike/stav-esej/gunther-anders-opustoseni-covjek>, pristupljeno 17. maja 2016.

¹⁴ Günther Anders, *Opustošeni čovjek – Bez svijeta i jezika u Döblinovom romanu „Berlin Alexanderplatz“* [The Devastated Man – Without the World and Language in Döblin's novel 'Berlin Alexanderplatz'] (1931), <http://www.sic.ba/rubrike/stav-esej/gunther-anders-opustoseni-covjek>, accessed on 17th May 2016.

gde dominantno postaje osporavanje razlika između života i smrti.

Analizirajući Beketov komad *Čekajući Godoa* (*Waiting for Godot*), Ginter Anders (Günther Anders) kaže, misleći na junake komada: „Pošto su kao takvi otkinuti od sveta, i u njemu više nemaju šta da traže, ni oni u njemu više ništa ne nalaze, pa prema tome i taj svet postaje apstraktan: zato na pozornici i nema više ničega; ničega osim onog predmeta koji je za smisao ovog komada neophodan, naime drveta (pandan biblijskom *drvetu života*) u sredini pozornice, koja prikazuje svet kao trajno postojeću spravu za moguće *samoubistvo* ili pak kao jednačinu živeti i *ne obesiti se*. Oba ova junaka su još samo na životu, ali ne više u svetu.“¹⁵

U ovom komadu, odnos dvoje ljudi prikazuje kako svaki od njih u onom drugom nalazi suštinu čekanja, odnosno levitiranja. Oni su osobe/marionete koje nemaju šta da rade, jer kao socijalna bića sa društvom više nemaju nikakve veze. Odnos nas samih kao pojedinaca/grupe, mase kao osobene celine, predstavlja model danas prisutnog stanja, u trenutku kada društvu više nismo potrebni. U tom smislu, kroz posmatranje pojedinca i mase, iskazuje se nemilosrdna moć manipulativnog sadržaja u svim segmentima, tako da je pojedinac, grupa, čovek uopšteno, utonuo u stanje levitirajućeg odnosa sa samim sobom i sa svojom okolinom.

from the feeling of meaninglessness and aimlessness of life, whose course, content and meaning man has no influence over, dominated by challenging the existence of differences between life and death.

Analysing Beckett's play *Waiting for Godot*, Günther Anders says about the heroes of the play: 'And as they, having been pulled out of the world, no longer have anything to do with it, the world has, for them, become empty; hence the world of the play too is an 'abstraction': an empty stage, empty but for one prop indispensable to the meaning of the fable: the tree in its centre, which defines the world as a permanent instrument for *suicide*, or life as *the non-committing of suicide*. The two heroes thus are merely alive, but no longer living in a world.'¹⁵

In this play, the relationship between the two people shows that each of them finds in the other the essence of waiting, i.e. levitating. They are persons/puppets who have nothing to do, because as social beings they no longer have anything to do with society. The attitude of our own selves as individuals/a group, masses as a distinctive whole, is a model of the state present today, at a time when society no longer needs us. In that sense, observing an individual and masses reveals the relentless power of manipulative content in all segments, so that an individual, group, man in general, has sunk into a state of levitating relationship with himself and his environment.

¹⁵ Günther Anders, *Bitka bez vremena – O Beckettovom komadu „Čekajući Godota“*, <http://www.sic.ba/rubrike/temat/gunther-anders-bitak-bez-vremena>, pristupljeno 20. maja 2016.

¹⁵ Günther Anders, *Being without Time – On Beckett's Play 'Waiting for Godot'*, <http://www.sic.ba/rubrike/temat/gunther-anders-bitak-bez-vremena>, p. 143, accessed on 20th May 2016. Translation quoted from <http://marcuse.faculty.history.ucsb.edu/projects/anders/Anders1965BeingWithoutTimeOnBeckettsGodotOCR.pdf>

Anders dalje piše: „Nemogućnost samoodlučivanja je u toj meri totalna da i rad postaje jedna varijanta pasivnosti, čak i tamo gde je on naporan do smrti ili čak smrtonosan, gde se pretvorio u formu rada ni za šta ili naprosto nerada.“¹⁶

Koreni manipulacije verovatno postoje od kada i čovek. Međutim, danas je manipulacija sistemski princip upravljanja. Ona postoji u kontinuitetu, u svim oblicima delovanja na pojedinca i društvo. Ona je takođe, konstantna i deluje kroz različite instrumente kontrole: institucije, medije, strategije, itd. Ovakav model manipulacije danas je teško razaznati, jer je prisutan u svim segmentima života. Manipulacijom se stvara *globalni strah*, a ovakva *proizvodnja strategije* je sama po sebi zauzela mesto dehumanizovanog činioca, pa čak i kada svojim sadržajem donosi recept humanog delovanja. Vlast, kao i svi ostali instrumenti društvene kontrole, ima za cilj da pojedinca liši nezavisnosti. Manipulacija je sama po sebi postala dominantna svrha u polju interesnih odnosa, a interesni odnosi se zapravo pronalaze svuda. Akumulacija rada je jedini opipljivi smisao u današnjoj stvarnosti, gde čovek predstavlja programirani aparat za izvršavanje postavljenih zadataka. Svojom svakodnevnom aktivnošću i radom *moderni ljudi* neprestano reprodukuju, kloniraju i repliciraju društveni oblik svog svakodnevnog života. Osnovnu moć ovakvog upravljanja i manipulisanja ljudima čini stalno prisustvo i unošenje stanja neprepoznatljivog straha, dok se u pozadini odvija borba za novac. Ovako koncipiran rad doprinosi tome da vreme ne doživljavamo proživljeno: „[...] *Utrošak radne snage* bez ikakvog obzira na sadržaj, potpuno nezavisno od

Anders continues: 'Action has lost so much of its independence that it itself has become a form of passivity, and even where action is deadly strenuous or actually deadly, it has assumed the character of futile action or inaction.'¹⁶

The roots of manipulation are probably as old as man. Today, however, manipulation is a systemic principle of governance. It exists in continuity, in all forms of affecting individuals and societies. It is also constant and acts through various instruments of control: institutions, media, strategies, etc. This model of manipulation is difficult to distinguish today, because it is present in all segments of life. Manipulation is used to create *global fear*, and this kind of *strategy production* has, in itself, taken the place of a dehumanised doer, even when its content delivers a recipe for human action. Authority, like all other instruments of social control, aims to deprive individuals of their independence. Manipulation for its own sake has become the dominant purpose in the field of interest relationships, and interest relationships can be actually found everywhere. The accumulation of work is the only tangible purpose in today's reality, where man is a device programmed to perform set tasks. Through their daily activities and labour, *modern people* constantly reproduce, clone and replicate the social form of their daily lives. The main power of this kind of governance and manipulation of people lies in the constant presence and introduction of a state of unrecognisable fear, while, in the background, there is a struggle for money. The work conceived in this way contributes to the fact that we do not experience time as lived: [...] *Labour con-*

¹⁶ Isto.

¹⁶ Idem. <http://marcuse.faculty.history.ucsb.edu/projects/anders/Anders1965BeingWithoutTimeOnBeckettsGodotOCR.pdf>

potreba i želja učesnika, podignut je do jednog apstraktnog principa koji vlada društvenim odnosima. Govori se o *otuđenju od* svih drugih odnosa, apstrahovanju od svakog sadržaja – o sferi zavisne, bezuslovne robotske delatnosti, lišene ljudskih veza, odsečene od ostatka društvenog konteksta i potčinjene *ekonomskoj* instrumentalnoj racionalnosti s one strane ljudskih potreba.¹⁷

Razumevanje ovog stanja, kao i potrebu da se na njega reaguje, možemo posmatrati i generalizovati kroz poziciju *očajanja*. U ovom smislu, za Kjerkegora egzistiranje jeste očajanje. On kaže: „... Očajanje je čoveku po prirodi urođeno, ono je rezultat ontološke strukture čoveka, njegove specifične pozicije.“¹⁸

sumption without any regard to content, completely independent of the needs and desires of participants, is raised to an abstract principle that governs social relations. We speak about *alienation* from all other relations, abstraction from all content – about the sphere of dependent, unconditional robotic activity, deprived of human connections, cut off from the rest of the social context and subordinated to *economic* instrumental rationality on the other side of human needs.¹⁷

The understanding of this condition, as well as the need to react to it, can be observed and generalised through the position of *despair*. In this sense, for Kierkegaard, existence **is** despair. He says that despair is inherent in man by his nature, it is a result of man's ontological structure, his specific position.¹⁸

¹⁷ Karl Marks, *Ekonomsko-filozofski rukopisi* (1844), izvor: Krisis, *Manifest gegen die Arbeit*, <http://www.krisis.org/1999/manifest-gegen-die-arbeit/>, pristupljeno 10. maja 2016.

¹⁸ Ivana Buljan, *Problem postajanja pojedincem u djelu Sorena Kierkegaarda* (Zagreb: Filozofski fakultet, Sveučilište u Zagrebu 2008), 282.

¹⁷ Karl Marks, *Ekonomsko-filozofski rukopisi* (1844) (Karl Marx, *The Economic and Philosophic Manuscripts of 1844*), source: Krisis, *Manifest gegen die Arbeit*, <http://www.krisis.org/1999/manifest-gegen-die-arbeit/>, accessed on 10th May 2016.

¹⁸ Ivana Buljan, *Problem postajanja pojedincem u djelu Sorena Kierkegaarda* [*The Problem of Becoming an Individual in the work of Soren Kierkegaard*](Zagreb: Filozofski fakultet, Sveučilište u Zagrebu 2008), p. 282.

Čovek kao forma: *Figura – Lutka...*

Danas, u savremenom svetu, kao nikada do sada, temelj odnosa postaje upravo lični stav, kritika, mogućnost poistovećivanja sa određenim događajima. Da li ovu konstataciju možemo shvatiti kao deo naše prirode ili kao deo inscenirane ideološke reakcije kojoj smo ranije bili toliko podložni? Pored toga, slike sveta, vizuelni prikazi, prisutni su više nego ikada. Samim tim, brzina reakcije, dešifrovanje doživljaja našeg ličnog iskustva sa drugima i javno iskazivanje govore o mogućim humanim relacijama čoveka. Svakako, ova borba i preispitivanje imaju svoje predvidive i nepredvidive tokove. U kom smislu čovek u periodu komunikacije može sebe da prepozna, uputi, pridoda opšte i lične smernice, a da ostane čovek u velikoj meri? Ovde je takođe reč o moći ideologije koja konstantno manipuliše i kada je tragedija u pitanju. Kada govori o kulturnoj industriji, Adorno govori upravo o sistemskoj težnji dopune života tragedijom kao kreacijom, scenom koja ima sociološku potrebu da dopuni: „Tragediji se bez socijalne psihologije vade zubi.“¹⁹ Upravo kroz umetničko stvaranje ovi momenti postaju prepoznatljivi i čitljivi, ukoliko to želimo. „Umetnička delatnost nije nepromenljiva suština, već igra čiji se oblik, način postojanja i funkcija menjaju zavisno od epohe i društvenih okolnosti.“²⁰

Umetnost podstiče odnose umetničkog rada i publike, u težnji da stvori model društvenosti i međuljudskih odnosa. Princip saradnje sa publikom u

Man as a Form: A Figure – Dummy...

In today's contemporary world, as never before, a personal attitude, criticism, the possibility of identifying with certain events has become the foundation of a relationship. Can we understand this statement as part of our nature or as part of the staged ideological reaction we were so subject to before? In addition, images of the world, visual representations, are present more than ever. Therefore, the speed of reaction, decoding our personal experience with others and public expression bespeak man's possible human relations. Of course, this struggle and re-examination have their predictable and unpredictable currents. In what sense can man in the period of communication recognise, guide himself, add general and personal guidelines, and remain largely man? This also includes the power of ideology that constantly manipulates, even in regard to tragedy. Speaking of cultural industry, Adorno talks about the systemic ambition to supplement life with tragedy as a creation, a scene that has a sociological need to supplement: 'There tragedy has its teeth drawn without social psychology.'¹⁹ It is through artistic creation that these moments become recognisable and readable, if we want. Artistic activity is not an unchangeable essence, but a game whose form, way of existence and function change depending on the epoch and social circumstances.²⁰

Art facilitates a relationship between an artwork and its audience in an effort to create a model of soci-

¹⁹ Teodor Adorno, Maks Horkhajmer, *Dijalektika prosvetiteljstva* (Sarajevo: Veselin Masleša/Svjetlost, 1974), 157.

²⁰ Isto, 5.

¹⁹ Teodor Adorno, Maks Horkhajmer, *Dijalektika prosvetiteljstva* (Sarajevo: Veselin Masleša/Svjetlost, 1974), 157. Translation quoted from https://monoskop.org/images/2/27/Horkheimer_Max_Adorno_Theodor_W_Dialectic_of_Enlightenment_Philosophical_Fragments.pdf

²⁰ Idem. p 5.

kontekstualnoj umetnosti Pol Arden (Paul Arden) definiše pojmom *autrizma*²¹ (fr. *l'autre* – drugi), odnosno naglašava neposrednost traženja drugog, koje predstavlja i sastavni deo umetničkog čina. Svi modeli akcije, susretanja, koji teže komunikaciji, postaju estetski predmet dok umetnički rad kao delatnost prevazilazi estetsko uživanje. Kroz umetnička dela, svi ovi aspekti savremene umetničke prakse preispituju varijabilni odnos u čoveku, društvu, politici, regionu, itd. Ne posmatra se odnos čoveka i božanstva, čoveka i predmeta, već se stvara polje *interhumanih relacija*²². Arden dodaje: „Svaki umetnik čiji se rad zasniva na relacionoj estetici poseduje sopstveni svet formi, sopstvenu putanju i skup problema koji ga interesuju; umetnike ne povezuje stil, neka zajednička tematika ili ikonografija.“²³ U tom smislu, za umetnika je danas svako polje otvoreno, umetnik ne prikazuje pripadnost umetničkom stilu, već individualnom procesu koji stavlja u kontekst afirmacije rada i otvorenog dijaloga. Na takav način umetnike povezuju pripadnost i dijalog u umetničkom polju istraživanja, a ne stilska određenost koja je uspostavljena kroz produkciju rada.

etal and interpersonal relationships. The principle of cooperation with audience in contextual art was defined by Paul Arden's concept of *Autrism* (OTHERNESS)²¹ (fr. *L'autre* - other), where he emphasises the immediacy of the search for the other, which is also an integral part of an artistic act. All models of action, encounter, which seek communication, become an aesthetic object, while artistic work as an activity transcends aesthetic enjoyment. Through works of art, all these aspects of contemporary art practice re-examine the variable relationship in man, society, politics, region, etc. Instead of observing the man-deity, man-object relationships, a field of *interhuman relations*²² is created. Arden adds: Every artist whose work is based on relational aesthetics has his own world of form, his own path and a set of issues that interest him; artists are not connected by style, a common theme or iconography.²³ In that sense, for the artist today every field is open, artists do not show their belonging to an artistic style, but to an individual process placed in the context of work affirmation and an open dialogue. In this way, artists are connected by belonging to and taking part in the dialogue in an artistic field of research, and not by the stylistic determination established through the production of their work.

²¹ Pol Arden, *Kontekstualna umetnost* (Novi Sad: Muzej savremene umetnosti Vojvodine, 2007), 68.

²² Nikolas Burio, *Relaciona estetika*, str. 13, <http://documents.tips/documents/nikolas-burio-relaciona-estetika.html/>, pristupljeno 24. maja 2016.

²³ Pol Arden, *Kontekstualna umetnost* (Novi Sad: Muzej savremene umetnosti Vojvodine, 2007), 21.

²¹ Pol Arden, *Kontekstualna umetnost* (Novi Sad: Muzej savremene umetnosti Vojvodine, 2007), p. 68. [*Paul Arden, Contextual Art, Novi Sad: Museum of Contemporary Art of Vovodina 2007*], p.68.

²² Nicolas Bourriaud, *Relaciona estetika* (Relational Aesthetics), p.13, <http://documents.tips/documents/nikolas-burio-relaciona-estetika.html/>, accessed on 24th May 2016

²³ Pol Arden, *Kontekstualna umetnost* (Novi Sad: Muzej savremene umetnosti Vojvodine, 2007), p. 68. [*Paul Arden, Contextual Art, Novi Sad: Museum of Contemporary Art of Vovodina 2007*], p.21.

Na osnovu ovih odnosa, između umetnika i publike konstituišu se određeni eksperimenti i moguća nova konotativna značenja. Umetnik postavlja publiku u kontekst stvaraoča rada, kao deo slučajne ili isprovocirane akcije iz koje nastaju novi modeli dijaloga. U ovakvim akcijama i angažovanim performansima umetnik često kroz višemedijski prikaz konstruiše novu izražajnu celinu. Kontekstualno, on na osnovu novoostvarenih događaja kroz akciju simulira doživljeno, upotrebljavajući realne okvire, predmete kojima u stvaranju novih vizuelnih celina ujedinjuje ambijent i igru događaja. Ovako konstruisana situacija nameće određene pojave iz života, predstavljajući ih u realnom ili nadrealnom prikazu, u cilju isticanja novopokrenutih dijaloga. Ovi primeri naročito su prisutni kada umetnik medijski simulira određenu stvarnost, a za to je najtipičnije prevođenje čoveka u formu lutke, gde se u modelu lutke, u pročišćenim korišćenim elementima sadržaja, mogu jasnije dešifrovati i doživeti određene poruke.

Korelacija između umetnika, umetničkog predmeta i publike pobuđuje nove odnose u kojima se otvaraju nove spona i dijalozi. Upotrebom mekih materijala, građenjem tipičnih i netipičnih formi, pozicijama, učešćem, akterima, upotrebom lutke kao dela prostornog uklapanja sa publikom, ili suprotno tome, odvajanjem od nje, postižu se upravo ove relacije koje sve više dešifruju stanje ljudskog tela, mase, grupe, individue u prostornom značenju i korelaciji sa društvenim stanjem čoveka danas.

Based on these relations, experiments and possible new connotative meanings are constituted between the artist and the audience. Artists put their audiences in the context of the creators, as part of an accidental or provoked action generating new models of dialogue. In such actions and engaged performances, the artist often constructs a new expressive whole through a multimedia presentation. Contextually, on the basis of the new events actualised through action, artists simulate the experienced, using realistic frameworks, objects, to unite the environment and the performance of events in creating new visual units. The situation constructed in this way puts forward some phenomena from life, presenting them realistically or surrealistically, in order to emphasise the newly opened dialogues. There are many examples of this, in particular when artists simulate a certain reality through media, the most typical of which is rendering man in the form of a dummy, where, in the refined elements of content used, messages can be decoded and experienced more clearly.

The artist-art object-audience correlation kindles new relationships, opening new connections and dialogues. By using soft materials, building typical and atypical forms, positions, participation, actors, using the dummy as an element of spatial integration with the audience, or on the contrary, separation from it, the relations are achieved that increasingly decode the state of the human body, crowd, group, individuals in the spatial meaning and in a correlation with man's social condition today.

Meka forma

Upotreba meke forme predstavlja jedan od bitnih elemenata kojima je prožeta umetnost 20. veka. Meke forme kod umetnika nastaju usled korišćenja mekih materijala, što se u razvojnog smislu može vezati za industrijsku proizvodnju. Pored mogućnosti unošenja novih formi, ovi materijali evociraju mekoću, dodir, miris i druge čulne doživljaje, a često i efemernost. S tim u vezi, otvara se i novo polje odnosa umetničkog dela prema publici, prostoru i mogućnostima transformacije jedne forme u drugu. Sve ovo doprinosi novom shvatanju i razumevanju umetničkog dela, koje je različito od dotadašnje tradicionalne skulptorske, slikarske i druge umetničke izražajnosti. Meka forma ima sposobnost pridavanja dejstvenosti prirodnom stanju, kao i sposobnost neposrednosti; ona može u istom trenutku da ukaže na napetost ili opuštenost, fleksibilnost ili inertnost.

Meke forme takođe doprinose razumevanju vrednovanja *istine prema materijalu*, što bi značilo da njihova upotreba u radu označava tačnost (voda kao voda, odelo kao odelo, vazduh kao vazduh, itd.). Najtipičnije primere meke forme možemo pronaći u *siromašnoj umetnosti* (*arte povera*), kod dadaista (Dada), fluksusa (Fluxus), ili pak kroz *redimejd* kao vid umetničkog izražavanja. Meka forma sve je prisutnija i u današnjoj umetničkoj produkciji, kod mnogih savremenih stvaralaca.

Radovi *siromašne umetnosti* često su koncipirani i građeni u mekim materijalima ili u dodiru sa materijalima drugih osobina i svojstava. Razlog za to počiva u umetničkoj konstrukciji kojom se postiže željena dramatika i napetost suprotnosti. U tradiciji *redimejda* postoji konstantna prisutnost mekih formi koje se realizuju kroz niz različitih radova. Uz primer radova Marsela Dišana (Marcel Duchamp), ovi sadržaji su

Soft Form

The use of soft forms is one of the essential elements permeating the 20th century art. Soft forms appear in artworks due to the use of soft materials, which can be related to industrial production in terms of development. Besides allowing the introduction of new forms, these materials are suggestive of softness, touch, smell and other sensory experiences, often evoking ephemerality. Moreover, a new relational field opens of the artwork towards the audience, space and the possibilities of transforming one form into another. All of these contribute to a new understanding of the work of art, different from the previous traditional sculptural, painting and other artistic expressions. Soft form has the capacity to affix effectiveness to the natural state, as well as a capacity for immediacy; it can indicate tension or relaxation, flexibility or inertia, at the same time.

Soft forms also contribute to understanding the valuation of the *truth towards the material*, which means that their use in a work marks accuracy (water as water, a suit as a suit, air as air, etc.). The most typical examples of soft form can be found in Poor Art (Arte Povera), in Dada, Fluxus, or in readymade as a form of artistic expression. Soft form appears more and more often in today's art production, featured by many contemporary artists.

The *Arte Povera* artworks are often conceived and delivered in soft materials or in contact with materials of other characteristics and properties. The reason for that lies in the artistic construction aimed at achieving a desired dramatics and the tension of opposites. In the readymade tradition, there is a constant presence of soft forms embodied in various works. As in the example of the works by Marcel Duchamp, such content is a constant reminder of every-

stalni podsetnik na svakodnevicu, ono što je relevantno, čineći preokret od predmetnog u nepredmetno.

Kroz meku formu mogu se izraziti fizički pritisci, mekana stvar može biti pokrivena, oblikovana, stisnuta, skvrčena, njena površina je elastična, a njene gustine su promenljive. U velikoj meri mekani, fleksibilni materijali koriste se u nebrojenim oblicima, od apstrahovanih do konkretnih i predmetnih, i sa visokom tehnološkom virtuožnošću. Od mekih materijala u upotrebi su raznovrsne tkanine, vuna, krzno, vosak, kosa, silikonska masa – koflin, tečni i penasti materijali..., pomoću kojih umetnici postižu specifičan i savremen izraz. U radovima sa mekim formama konstantno je prisutna ideja o slučajnom. To predstavlja jedan od osnovnih stvaralačkih elemenata, kao deo procesa umetničkog odlučivanja. Meka forma, ili antiforma, kako je koristi Robert Morris (Robert Morris), kazuje da odnosi veličine i količine unesenih materijala jesu potencijal za stvaranje novog doživljaja putem energije samog materijala. Ovakvu vrstu dijaloga, kroz energiju materijala i tela, najubedljivije iskazuju radovi Jozefa Bojsa (Joseph Beuys). U knjizi *Joseph Beuys. Život i delo*²⁴ iznosi se u više momenata Bojsova tvrdnja o tome da je *energija oslobođenog, dinamičkog materijala pokretač uzroka, kao supstanca otvaranja novih dijaloga*.

U mnogim primerima umetničkih radova i u njihovoj produkciji kroz upotrebu mekih materijala, ogleda se karakteristika *forme nagovora* koja podstiče sećanje na druge oblike. Delikatna konstrukcija Raušenbergovog ciklusa (*Jammer*) postavlja napetost između materijala i gravitacije. Svila kao netipičan medij doprinosi nedostatku fizičke mase

dayness, that which is relevant, making a turn from the objective to the non-objective.

Soft form can express physical pressures, a soft thing can be covered, shaped, compressed, shrunken, its surface is elastic, and its density can be varied. Soft, flexible materials are used extensively in countless forms, ranging from abstract to concrete and objective, with high technological virtuosity, too. Among soft materials, various fabrics are used, as well as wool, fur, wax, hair, silicone mass – thermal wadding, liquid and foam materials..., used by artists to achieve a distinctive and modern expression. Always present in works employing soft forms is an idea of randomness. This is one of the basic creative elements, as part of the artistic decision-making process. Soft form, or anti-form, as used by Robert Morris, says that the ratios of size and quantity of materials introduced are a potential for creating new experiences through the energy of the material itself. This type of dialogue, delivered through the energy of materials and bodies, is most convincingly expressed by the works of Joseph Beuys. In the book *Joseph Beuys: Life and Works*²⁴ restates several times Beuys' claim that the *energy of the released, dynamic material drives causes, as a substance of opening new dialogues*.

There are many examples of artworks that reflect, in their production through the use of soft materials, the characteristic of the *form of persuasion* that evokes a memory of other forms. The delicate construction of the Rauschenberg's *Jammer* series establishes a tension between the material and gravity. Silk as an atypical medium contributes to the lack

²⁴ Zoran Gavrić, *Joseph Beuys. Život i delo* (Bogovođa: samostalno izdanje, 2001).

²⁴ Zoran Gavrić, *Joseph Beuys. Život i delo [Joseph Beuys, Life and Work]* (Bogovođa: samostalno izdanje, 2001).

koji je naglašen okolnim vazduhom, gde umetnik na delikatan način uvodi posmatrača u rad, jer njihovo fizičko prisustvo utiče na kretanje i oblik. Takođe, primeri Bojsovih i Kunelisovih (Janis Kounellis) kaputa i odelja ukazuju na zadržavanje oblika njihovih vlasnika, a dejstvo materijala doprinosi doživljajima ispunjenim pojmovima iz alhemije, istorije i psihologije. Upotrebom ovih materijala umetnik više ne priželjkuje trajnost, monumentalnost, umetničku kontrolu materijala.

Meke forme, naročito u korišćenju upotrebnih predmeta, odeće, često izražavaju umetnički stav o napuštenom, izostavljenom, obrisanom, urušenom, o tragediji, masovnim i ličnim gubicima, gubitku individualnosti, mističnom, sakrivenom, o onom što se pronalazi u društvenim pojavama i konsekvencama kao što su ratovi, masovna stradanja, egzodusi.

of physical mass, which is emphasised by environmental air, where the artist delicately introduces the observer into the work, as their physical presence affects the movements and shapes. Also, the examples of Beuys' and Kounellis' coats and suits indicate the preservation of their owners' forms, and the effect of the material contributes to experiences filled with concepts from alchemy, history and psychology. By using these materials, the artist no longer desires durability, monumentality, artistic control of the material.

Soft forms, especially in the use of everyday objects, clothing, often express an artistic attitude about the abandoned, omitted, erased, collapsed, about tragedy, the mass and personal losses, loss of individuality, the mystical, hidden, about things that are found in social phenomena and consequences such as wars, mass sufferings, exoduses.

Rad *Civil* na izložbi povodom 7. Naučnog skupa
Srpsko-hrvatski politički odnosi u 20. veku –
zaštita identiteta, Centar za istoriju, demokratiju i
pomirenje, Golubić, Hrvatska, 2014.



Work *Civil* at the exhibition for the 7th Scientific
Congress *The 20th century Serbian-Croatian political*
relations – preservation of identity, Centre for History,
Democracy and Reconciliation, Golubić, Croatia, 2014



Instalacija-zastave *Civil*, *Zastave identiteta*, Galerija Arosita, Sofija, Bugarska, 2019.

Installation-flags *Civil*, *The Flags of Identity*, Gallery Arosita, Sofia, Bulgaria, 2019

Upotreba mekih materijala je u mojim radovima prisutna od samog početka stvaralačkog puta, prvo kao inspiracija u motivu draperije na crtežima, fotografijama i slikama, a kasnije kroz akciju, objekte i instalacije. U prvobitnom smislu, inspirisanost draperijom otvara mogućnost sagledavanja jednog unutrašnjeg polja – duhovnog i emotivnog. Kroz istraživanje i implementiranje materijala kao što su tkanina, odela, novi materijali, koflin i slično, otvorena je mogućnost eksperimentisanja počev od apstraktne forme, pa sve do konkretnih oblika koji su se naposljetku definisali u formi lutke.

Tipičan primer iz moje produkcije, gde je dominantno prikazana forma usled korišćenja mekog materijala, jeste rad *Sako* (2002). Počevši od 2002, kroz ovaj rad potpuno se definiše moja opredeljenost ka konstantnom traganju unutar motiva draperija i odela. Rad *Sako* predstavljen je i u novim verzijama, nastalim u periodu 2012–2014, pod istim nazivom ili naslovom *Civil*, takođe u više serija.

Soft materials have been used in my works from the very beginning of my creative journey, first as an inspiration in the drapery motif in drawings, photographs and paintings, and later in action, objects and installations. In the original sense, being inspired by drapery opens the possibility of perceiving the inner field of the spiritual and the emotional. The research and implementation of materials such as fabric, suits, new materials, thermal wadding and the like opened the possibility of experimentation, ranging from an abstract form to concrete shapes that were finally defined in the form of a dummy.

A typical example from my production featuring a dominantly presented form due to the use of soft material is the work *Coat* (2002). Starting from 2002, in this work my commitment to a constant search within the motifs of draperies and suits was completely defined. The new versions of the work *Coat* and or *Suit Jacket*, created in the period 2012–2014, were presented under the same name or under the name *Civil*, also in several series.

Radovi *Sako i Civil* (2008) prikazuju dominaciju sadržaja unutar korišćenog materijala kao i unutrašnjih slojeva u energiji materijala i iščitavanju stanja. Otvaraju se brojna pitanja o posrednim ili neposrednim uticajima različitih sadržaja, materijala, i uticaju samog umetnika na polje delovanja, koje od karaktera u postavljanju materijala, tkanine, doseže do objekta – kroz formu lutke.

„[...] *amorfne forme* [...] materije u procesu propadanja [...] nas podsećaju na mnoge vidove života u surovoj svakodnevici [...] One izražavaju kritički stav prema određenim društvenim pojavama. [...]“²⁵

Mnoga istraživanja umetnika i kustosa govore o znatnoj prisutnosti mekih formi u savremenoj umetničkoj praksi. S tim u vezi istakao bih predavanje na temu lutke: *Dolls and Mannequins*²⁶, u Umetničkom muzeju Periš (Parrish Art Museum) (2014), zatim koncept izložbe *Soft Sculpture* u Nacionalnoj galeriji Australije, kustoskinje Lusinde Vord (Lucinda Ward), koja ispituje razlike u formama i mekim materijalima. Takođe, izložba *The Puppet Show* u Muzeju savremene umetnosti u Hjustonu, koautorki Ingrid Šaffner (Ingrid Schaffner) i Karin Kuoni (Carin Kuoni), istražuje meke materijale, pojavu lutaka i razloge koji evociraju manipulaciju i moć kontrole.

Iz kataloga izložbe *Soft Sculpture* u zaključku se kaže: „[...] Gledajući istorijski odnos između meke skulpture i antifornih dela iz šezdesetih i sedamdesetih godina, a kasnije i kategorije umetnosti do danas, shvatamo mnogo različitih načina na koje umetnici eksploatišu supstance za stvaranje umetničkih dela. Korišćenjem niza prirodnih i sintetičkih materijala –

Coat and Civil (2008) show the dominance of content in the material used as well as in the inner layers of the material's energy and the reading of the state. Numerous questions are opened about the direct or indirect influences of various content, materials, and the influence of the artist himself on the field of action, which, from the character in the choice of the material, the fabric, arrives at an object - through a dummy form.

‘[...] *amorphous forms* [...] of matter in the process of decay [...] are reminiscent of many aspects of life in cruel everyday life [...] They express a critical attitude towards certain social phenomena. [...]’²⁵

A body of research by artists and curators speak of the significant presence of soft forms in contemporary artistic practices. Among notable examples are the lecture about dolls, *Dolls and Mannequins*²⁶, at the Parrish Art Museum (2014); the concept of the *Soft Sculpture* exhibition at the National Gallery of Australia of curator Lucinda Ward, who examines the differences in forms and soft materials; and *The Puppet Show* at the Museum of Contemporary Art in Houston, co-authored by Ingrid Schaffner and Carin Kuoni, which explores soft materials, the appearance of puppets, and the reasons for their being evocative of manipulation and the power of control.

The catalogue for the *Soft Sculpture* exhibition concludes: ‘[...] Looking at the historical relationship between soft sculpture and anti-form works of the 1960s and 1970s, and later categories of art up to the present day, we realise the many diverse ways in which artists exploit substances to make works of

²⁵ Isto, 27.

²⁶ <https://vimeo.com/117434729>

²⁵ Idem, 27.

²⁶ <https://vimeo.com/117434729>

tkanine, konopca, vune, papira, filca, keramike, kože, krzna, gume, fibreglasa i svih vrsta plastike – ovi oblici ukazuju na tranziciju, naglašavajući prirodne sile kao što su gravitacija ili toplota, i mnogi slučajevi imaju metaforičke ili metafizičke implikacije.²⁷

Pored apstraktnih formi, koje nastaju upotrebom ovakvih materijala, često su prisutne i ključne teme u kojima materijal zadržava svoju energizaciju i unosi nov unutrašnji doživljaj kojim se iščitavaju brisani tragovi, tragovi sećanja, manipulacija. Ovo se postiže upotrebom konkretnih predmeta, na kojima su vidljivi ili se naslućuju različiti tragovi i značenja. Takođe, veliki broj umetnika počinje da dešifruje svoj rad upotrebljavajući meke materijale u građenju nove forme čoveka, figure, lutke. Ovi radovi polaze od toga da umetničko delo može oživeti interreagujući sa gledaocem.

art. Using an array of natural and synthetic materials—cloth, rope, wool, paper, felt, ceramics, leather, fur, rubber, fibreglass and all range of plastics—these forms suggest transition, emphasising natural forces such as gravity or heat, and in many cases having metaphorical or metaphysical implications.²⁷

In addition to abstract forms, which are created using such materials, there are often key themes in which the material retains its energy and introduces a new inner experience used to read the erased traces, traces of memory, manipulation. This is achieved by the use of specific objects with various traces and meanings visible or implied. Moreover, a large number of artists are beginning to decode their work using soft materials in developing a new form of man, figure, dummy. These works start from the premise that a work of art can come to life by interacting with its viewer.



²⁷ Lusinda Vord, *Soft Sculpture* (Nacionalna galerija Australije, 2009), 24.

²⁷ Lusinda Vord, *Soft Sculpture* (Nacionalna galerija Australije, 2009), p. 24. Translation quoted from: <https://nga.gov.au/exhibition/softsculpture/pdf/softsculptureevents.pdf>

Lutka

Lutka kao predmet, bilo da je on upotrební ili umetnički, nosi u sebi niz značenja, od načina upotrebe pa sve do određenog simboličkog iščitavanja. Samim tim, prva i osnovna podela lutaka kao predmeta može se izvršiti na: primenjeni oblik lutke, i na umetnički. U primenjenom smislu, možemo ih podeliti na: dečje igračke, pozorišne, medicinske, erotske, maneken-lutke, krojačke, itd. Svakako, i jedan i drugi oblik konstantno se prožimaju, naročito u savremenoj praksi i pop kulturi. Istorijski gledano, lutke su prevashodno namenjene deci i dečjoj igri, bilo da su deo masovne industrijske proizvodnje ili da su nastale na tradicionalan način. Pored toga, oblik lutke javlja se u mnogim kulturama kao deo relikvije ili religije, paganskih verovanja i drugih drevnih običaja, mazohističkih i sadističkih pribora, magijskih rituala i obreda. Stvaranje lutke, namenski ili nenamenski, uvek bitno karakteriše određenu ličnost, društvenu priliku ili pojavu, epohu, teritoriju, i na taj način nosi u sebi određenu simboliku i značenje.

U umetničkim radovima, upotreba lutke često otvara temu pretvaranja realnog oblika u imaginarni. S druge strane, lutkarska kreativnost može da se koristi konkretno, u realnom obliku, na primer kroz upotrebu različitih maski za određene subjekte. U ovim temama konkretni akteri, kao subjekti realnog, opo-
našaju imaginarni svet.

Lutka *Sintija*²⁸ (*Cynthia*, 1934), autora Lestera Gabe (L. Gaba), interesantan je primer kreiranja lutaka u industrijskoj i masovnoj proizvodnji, a ujedno je i spoj umetničke i primenjene medijske kulture. *Sin-*

Dummy

Doll, whether it is an everyday or art object, embodies a series of meanings, from the way it is used to a certain symbolic interpretation. Along these lines we primarily distinguish two types of dolls as objects: the everyday form and the art form of a doll. The dolls in everyday use can be divided into: children's toys, theatre puppets, medical or erotic dummies, mannequins for window-dressing or tailors and dressmakers, etc. Of course, both forms are constantly intertwined, especially in contemporary practices and pop culture. Historically speaking, dolls were primarily intended for children to play with, whether as mass industrial products or made using traditional methods. Besides this, the form of a doll appears in many cultures as part of relics or religions, pagan beliefs or other ancient customs, masochistic and sadistic tools, magical rites. Creating a doll, for a particular purpose or not, always characterises a certain person, social occasion or phenomenon, epoch, territory, and, thus, carries a particular symbolism and meaning.

In works of art, the use of doll often opens the theme of transforming a real object into an imaginary one. On the other hand, a puppet designer's creative product can be used in a concrete way, in its real form, for instance, as various masks used to denote certain subjects. In these topics, specific actors, as subjects of the real, imitate an imaginary world.

The mannequin *Cynthia*²⁸ (1934) by Lester Gaba is an interesting example of creating dolls in industrial mass production, and at the same time, it brings

²⁸ <https://www.youtube.com/watch?v=lkdyTCV8tVA>, pristupljeno 15. avgusta 2017.

²⁸ <https://www.youtube.com/watch?v=lkdyTCV8tVA>, accessed on 15th August 2017

tija je prva lutka iz izloga u modnom svetu, u smislu modela za izlaganje garderobe, koja je stekla status ikone vremena – nalazila se na svim javnim mestima i u časopisima, predstavljajući oživljeni ideal lepote i predmet masovnog obožavanja. Takođe interesantan primer fenomena lutke, koja pored umetničkog nosi i niz drugih društvenih značenja, kao i upotrebu funkciju, jeste rad Francis Glessner Lee²⁹ (Frances Glessner Lee), koja se bavila izradom minijature prikaza mesta zločina, s ciljem da doprinese kriminalističkim istraživanjima, čime je otvorila nove puteve razvoju forenzičke delatnosti.

Pomenuti primeri lutaka u društvenom i medijskom životu postepeno utiču na novi način tumačenja umetničkog dela i sadržaja koji se u njemu javlja. Svemu ovome doprinose novonastale anomalije u društvu, ratovi, dokumentarni zapisi, foto-zapisi, članci, koji se bave čovekom kao novim spoznajnim subjektom i nosiocem svih bolesti, ironija i dokumentata vremena. S tim u vezi, značajni su radovi avangardnog pokreta u kojima su intenzivno korišćene lutke, tj. različiti oblici lutaka kao osnova poruke, na primer, *Priručnik sa uputstvima za montažu (Étant donnés)* Marsela Dišana, i *La Poupée* Hansa Belmera (H. Bellmer). Ovi radovi ukazuju na prisutne društvene sadržaje koji su umetnici koristili, ističući anomalije čoveka i društva, određene pojave i medijske sadržaje.

U kontekstu savremene umetničke produkcije, umetnici sve više pristupaju realizaciji radova u kojima osnovno polazište predstavlja različit izbor materijala i kontekst postavljanja samog rada u predstavi

together the artistic and applied media culture. *Cynthia* was first of the *window shop mannequins* in the world of fashion used as a model for apparel display to achieve a status of the icon of its time – it appeared in all public places and magazines, representing an ideal of beauty brought to life, and an object of mass adoration. Another interesting example of the phenomenon of doll, which carries a multitude of other social meanings besides the artistic one, together with its utilitarian function, is the work by Frances Glessner Lee²⁹, who made miniature depictions of crime scenes aimed at contributing to criminal investigations, thus opening new avenues for the development of forensic activity.

The said examples of dolls in the social and media life are gradually affecting a new way of interpreting an artwork and the content present in it. This is all contributed by the newly emerging anomalies in society, wars, documentary records, photo-records, articles addressing man as a new cognitive subject and bearer of all illnesses, ironies and documents of the time. It is in this regard that the works of avant-garde movements exploiting dolls in various forms as the foundation for the message are important, for example in Marcel Duchamp's *Given (Étant donnés)* and *The Doll (La Poupée)* by Hans Bellmer. These works are suggestive of the social content that the artists use, underscoring anomalies of man and society, some phenomena and media contents.

In the context of contemporary art production, artists increasingly take the approach where the starting point is the choice of different materials and

²⁹ <http://www.deathindiorama.com/index.html>, pristupljeno 10. avgusta 2017. / <https://www.youtube.com/watch?v=nphWqIQ428o>, pristupljeno 22. septembra 2017.

²⁹ <http://www.deathindiorama.com/index.html>, accessed on 10th August 2017 / <https://www.youtube.com/watch?v=nphWqIQ428o>, accessed on 22nd September 2017

figure-lutke. Lutke su u savremenoj umetnosti odigrale značajnu ulogu, i upotreba lutke u novim formama i savremenim materijalima sve je prisutnija u novim medijskim sadržajima. U kontekstu savremenih izraza i različitih umetničkih stavova, upotreba lutke kao medija ima za cilj da otvori i uslovi dijalog sa publikom. Najznačajnija jeste izrazita mogućnost predstavljanja čovekove pozicije u odnosu na manipulaciju, koja je u realnosti često neprimetna, a koja je kroz ovu umetničku formu izuzetno naglašena. Konstantni razvoj tehnike doprinosi inovativnosti u umetničkom izrazu, kroz upotrebu novih materijala. Isprovociranost umetnika novim materijalima donosi mogućnost novih formi. U tehničkom smislu, otvaraju se modularni pristupi, koji se ogledaju u uklapanju različitih delova ljudskog tela po principu proteza. Umetnici koriste različite upotrebne i neupotrebne predmete i *redimejd* materijale, a suština je u ideji da se kroz formu lutke najjače može izraziti i definisati činjenica da ona, lutka, „zalazi duboko u društveni, politički i psihološki teren, pokrećući teme koje lutke prirodno evociraju, kao što su manipulacija, minijaturizacija, moć i kontrola“.³⁰

Pored toga, umetnici se sve više oslanjaju na važnost prostora i značaj ambijenta u kome se rad odnosno lutka postavlja. Koncept prostornih intervencija ima za cilj da nove forme približi i pojasni kao dokument u realnom prostoru. Nova umetnikova vizija i forma poprimaju značaj opšteg i svakodnevnog, naglašavajući stav o društvenim nedostacima. Takve primere možemo videti kod predstavnika *arte povere*, npr. Mikelandela Pistoleta (Michelangelo Pistoletto) koji

setting the work into the context of figure-dummy representation. Dummies have played an important role in contemporary art, and the use of dummies in new forms and contemporary materials is increasingly present in new media content. In the context of contemporary expressivity and varied artistic positions, using dummies as a medium is aimed at opening and effecting a dialogue with audiences. The most important feature is that dummy offers great possibilities for representing man's position in regard to manipulation, which is often imperceptible in reality, but becomes acutely emphatic in this art form. The constantly developing technology contributes to innovativeness in artistic expression, reflected in the use of new materials. Artistic inspiration by new materials introduces new forms. In technical terms, modular approaches are introduced, reflected in prosthetic-like assemblage of various human body parts. Artists use different utilitarian and non-utilitarian objects and readymade materials, but the basic idea is that the form of a doll is a strong expressive tool to state and define the fact that the doll 'deeply penetrates the social, political and psychological field, raising subjects naturally evoked by dolls, such as manipulation, miniaturisation, power and control'.³⁰

Besides this, artists increasingly rely on the importance of space and significance of the environment where the work, the doll/dummy, is set. The spatial intervention concept is aimed to present and clarify new forms as documents in real space. A new artistic vision and form are infused with the significance

³⁰ Staniša Dautović, tekst u katalogu za izložbu Sanje Poštić: „Moralni egzorcizam *Temori Dolls*“ (Novi Sad: Kulturni centar Novog Sada, Mali likovni salon, 15–26. septembar 2014), 2.

³⁰ Staniša Dautović, text from the catalogue for the exhibition of Sanja Poštić: 'Moralni egzorcizam *Temori Dolls*' [*The Moral Exorcism Temori Dolls*] (Novi Sad: Cultural Centre of Novi Sad, Small Art Salon, pp. 15–26, September 2014) p. 2



Instalacija *Uvrede* (2007), Projekat *Skulptura*,
objekat, *gde je granica...?*, Galerija „Cvijeta Zuzorić“,
Beograd, 2011.

Installation *Insult* (2007), project *Sculpture*, object,
where is the boundary...? Gallery 'Cvijeta Zuzorić',
Belgrade, 2011

u radu često upotrebljava odbačena odela, od kojih sačinjava neartikulisanu masu, gomilu; zatim Janisa Kunelisa koji u svojim radovima koristi velike količine odeće, upućujući na tragove sećanja na masovna stradanja, logore, *fabrike smrti*. Takođe, i u radovima Tadeuša Kantora (Tadeusz Kantor), koji kao predstavnik avangardnog pozorišta u radu *Mrtvi razred* (*The Dead Class*, 1970), višestruko i raznorodno izvedenom, scenski prikazuje grupu realističkih lutaka i izražava dramu iz života u određenim društvenim prilikama.

U svom stvaralaštvu, formu lutaka sačinjenu od mekih materijala (tkanine) prvi put upotrebljavam u već opisanoj instalaciji *Izlog*, prvo kroz dijalog dva kaputa, a kasnije kroz reprodukciju rada, kao dijalog mnoštva kaputa. U produkcijama svih narednih radova, konstantno upotrebljavam meke materijale za stvaranje objekta – lutke. Ova upotreba se najbolje može sagledati u radu *Uvrede* (2007).

Kada je reč o upotrebi lutke u savremenom umetničkom istraživanju, u kontekstu stvaraočeve ideje, ta upotrebnost se može podeliti na dve celine: primenu *lutke u kontekstu tela-figure* i primenu *figure-tela u kontekstu lutke*.

of the universal and the mundane, underscoring the attitude in regard to society's shortcomings. The examples of this kind are evident in the works of the Arte Povera representatives, such as Michelangelo Pistoletto, who often uses discarded suits to create an unarticulated mass, pile; Janis Kunellis, who uses large quantities of clothes suggesting traces of memories of mass suffering, concentration camps, *death factories*; as well as Tadeusz Kantor, who, as a representative of avant-garde theatre, in his multiply and diversely performed work *The Dead Class* (1970), sets a group of realistic dummies on stage, thus expressing the drama arising from living in particular social circumstances.

In my creative production, the form of a dummy made of soft materials (fabric) was first used in the previously described installation *Showroom*, first through a dialogue of two coats, and later through a reproduction of the work, as a dialogue of numerous coats. In the production of my later works, I constantly use soft materials to create objects-dummies. This can best be observed in the work *Insult* (2007).

In regard to the use of dummy in contemporary artistic research, in the context of the creator's idea, two types of use can be distinguished: the use of *dummy in the context of a body-figure* and the use of *a figure-body in the context of dummy*.

Instalacija *Uvrede* (2007),
Dom omladine, Beograd, 2008.

Installation *Insult* (2007),
Dom omladine, Belgrade, 2008



Lutka kao telo

Lutka u kontekstu tela-figure odnosi se na ideju da umetnik kroz različite procese i materijale gradi i oponaša realan ili imaginaran svet, stvarajući prepoznatljive ili nove oblike koji mogu da izraze poruku i/ili doživljaj. Kod mnogih umetnika sve je prisutniji koncept gde se ovi segmenti i naglašena ikonografija lutaka, drugih oblika i formi, smeštaju u jedan ambijent, čineći celinu. U ovakvim izvedbama dominira prikaz iz realnosti, a likovnim postupcima naglašava se bitan i željeni aspekt. Ovim se otvara i novo polje za dijalog, koje proizlazi iz upotrebe sadržaja i može biti bazirano na kritičkim, društvenim, socijalnim elementima koje umetnik unosi u rad, prevashodno kroz upotrebu materijala, postavljenih formi i *redimejda*. Kada je u pitanju odnos društva prema čoveku ili isticanje problema identiteta, veliki broj umetnika u savremenoj produkciji koristi se donekle sličnim sredstvima: tkaninom, odelom, kosom, mekim formama i mekim materijalima.

Od stvaralaca koji u radu u prostornoj instalaciji primenjuju lutku kao osnovu za razumevanje tematskog okvira, koji grade rad sa bitnim elementima napomenutog sadržaja, izdvojio bih: Danijela Aršama (Daniel Arsham), Jana van Osta (J. Van Oost), Klauđu Kasarino (Claudia Casarino), Huana Munjoza (Juan Muñoz), i dr.

U grupi umetnika koji stvaraju gradeći nove forme, transforme, modifikacije stvarnosti, sa polazištem u realnom, gde je još izražajnija upotreba netipičnih materijala, postavljeni problem identiteta i kritički stav, uz unošenje nove izobličene mase korišćenjem animalnih elemenata kao odraza masovnog ludila i izopačenih pojava, koje su deo mentalne degeneracije, ističu se umetnici: Edvard Kienholz (Edward Kienholz), Berlinda de Bruiker (Berlinde De Bruyckere),

Doll/Dummy as a Body

Dummy in the context of a body-figure refers to the idea that an artist, using various processes, builds and imitates the real or an imaginary world, creating recognisable or new forms that can carry a message and/or experience. There are numerous artists who increasingly use the concept where these segments and an emphatic iconography of dummies, other shapes and forms are set together in an environment, making a whole. Such productions are dominated by depictions from reality, while art procedures emphasise the important and desired aspects. Thus, a new arena for dialogue is opened, stemming from the use of content and can be based on critical, social elements introduced into the work by artists, primarily through the use of materials, the set forms and readymade. In regard to the attitude of society towards man or focusing on the identity issues, a large number of artists in the contemporary production use somewhat similar means: fabric, clothes, hair, soft forms and soft materials.

In my opinion notable among the authors who use dolls/dummies as a basis for understanding the thematic frame in spatial installations, who build their works with relevant elements of the said content, are: Daniel Arsham, Jan van Oost, Claudia Casarino, and Juan Muñoz.

Figuring highly in the group of artists who create by building new forms, transforms, reality modifications, starting from the reality, where the use of atypical materials, the identity issue and critical attitude is even more pronounced, while introducing new distorted mass by applying animalistic elements to reflect mass madness and perverted character of phenomena that are part of mental degradation are the artists: Edward Kienholz, Berlinde De Bruyckere,

Džejk i Dinos Čepmen (Jake & Dinos Chapman), Džejn Aleksander (Jane Alexander), Jos de Gruiter i Harald Dis (Jos de Gruyter, Harald Thys), Rihard Stipl (Richard Stipl), i dr.

Pored upotrebe lutke, sve je prisutnija i upotreba i interakcija zvuka, videa u kojima se otvara novi svet međusobnog dijaloga kroz prostornu celinu. Treba pomenuti i Tonija Orslera (Tony Oursler), koji putem video-projekcije emituje određene likove na ambijentalnu lutku, sačinjenu od iznošenih odela.

Jake & Dinos Chapman, Jane Alexander, Jos de Gruyter and Harold Thys, Richard Stipl, among others.

Besides using dolls/dummies, there is an increasing use of the audio-video interaction, opening a new world of dialogue achieved through a spatial whole. Noteworthy in this respect is Tony Oursler, who uses video to project some characters on environmental dummies made from worn out suits.



Tema Socijalan (2013),
Kulturni centar, Vršac, 2015.

Theme Social (2013),
Cultural Centre, Vršac, 2015

Telo kao lutka

Figura-telo u kontekstu lutke odnosi se na formu umetničkih istraživanja kroz višemedijsku praksu u kojoj se kontekst tela postavlja u iluzorni oblik nestvarnog, sugerišući da je odnos nadrealnog fiktivno stanje, ili pak moguće, realno. U ovoj grupi umetnici istražuju različita polja medijskih praksi, koristeći slučajno, zatečeno ili, u suprotnom, često inscenirane i konstruisane prostorne celine u kojima su osnovni subjekti direktno prisutni kao nosioci, činioci, akteri, performer, odnosno kao elementi rada. Ovi procesi korespondiraju na relaciji realno–nerealno. Samim tim, ova modifikacija u datoj relaciji poprima oblik iluzorne građe slične lutki. U ovakvom obliku umetničkog izražavanja, prisutne su scenski određene ili isprovocirane akcije, koje imaju za cilj da direktnim prisustvom tela izazovu dramatičniji iskaz predstavljenih teme. Od umetnika koji su na ovom konceptu zasnovali specifičnu ikonografiju, izdvojio bih: Alison Brejdi (A. Brady), Sindi Šerman (Cindy Sherman), Izabelu Vencel (Isabelle Wenzel), Asgera Karlsena (A. Carlsen), Šantal Mišel (Chantal Michel), i dr.

U svim ovim primerima karakteristično je i veoma ubedljivo prikrivanje ili lažiranje identiteta, odnosno isticanje problema i kritike tog identiteta, čime se diskurs svodi na problematiku potrošačkog društva, feminizma, polnih i rasnih razlika, zlostavljanja, pedofilije, nacizma i trgovine ljudima. Umetnici nose nove forme stvarajući iluziju, pri čemu nerealni prikazi postaju prihvatljivi, realni i ubedljivi. Upravo različite tehnike, softverski alati kroz digitalne medije, omogućavaju da neprirodna forma poprima dokumentarnu konotaciju opšteprisutnog i prihvatljivog.

Kao primer, navodim akciju umetnika Spensera Tjunika (S. Tunick), koji upotrebom mnoštva ljudi, ogoljenih i nagih, stvara netipične forme nalik organ-

A Body as Doll/Dummy

A figure-body in the context of doll/dummy refers to the form of artistic expression through multimedia practice where the context of a body is set into an illusory form of unrealistic, suggesting that the surreal relationship is a fictitious state, or, on the other hand, a possible, realistic state. Artists from this group explore various fields of media practices, using the random, found spatial units, or, to the contrary, staged and constructed ones, where fundamental subjects are directly present as carriers, agents, actors, performers, elements of the work. These processes correspond on the real-unreal relation. Hence, the modification in the given relation takes the form of illusory material similar to a doll. Such a form of artistic expression features theatrically defined or prompted actions aimed to cause, by a direct presence of a body, a more dramatic statement of the theme presented. Among the artists who have founded their particular iconographies based on this concept, the following stand out in my opinion: Alison Brady, Cindy Sherman, Isabelle Wenzel, Asger Carlsen, Chantal Michel, etc.

All these examples are characterised, among other things, by a very persuasive concealing or falsifying identities and/or focusing on the issue and critique of identity, thus reducing the discourse to problematizing consumer society, feminism, gender and racial differences, abuse, paedophilia, Nazism and human trafficking. Artists bring in new forms creating an illusion, where unreal representations become acceptable, realistic and persuasive. Here, various techniques and software tools in the digital media are the ones that allow an unnatural form to take on a documentary connotation of the ubiquitous and acceptable.

skim, smeštene u urbanu sredinu kao deo arhitektonske i pejzažne celine. Tjunik na osnovu mnoštva angažovanih ljudi gradi svoj rad, a ogoljenim telima postiže čudan, paradoksalan odnos, uporediv kako sa estetskim organskim celinama, tako i sa ogoljenim, odbačenim telima. Takođe, umetnik Erik Ravelo (E. Ravelo) ističe kreiran dokument u kojem dominira potpuna i jasna realnost. On na svojim fotografijama postavlja figuru deteta-žrtve i figuru počinioca nasilja u formi krsta, sugerišući moć manipulacije u društvenom i religioznom kontekstu, a kroz teme kao što su pedofilija, zlostavljanje, ratna strategija, delinkvencija.

Pored toga, u teatru se mogu uočiti značajni primeri *figure-tela u kontekstu lutke*, ali zbog scenografije, koreografije i samog konteksta u kojem se glumci nalaze, izdvojio bih radove R. Vilsona (Robert Wilson): *Pushkin's Fairy Tales*, *Einstein on the Beach*, *Shakespeare's Sonnets*, itd.

As an example, I offer action of artist Spenser Tunick, who uses a multitude of people, denuded and naked, to create atypical forms resembling organic ones, set in an urban environment as part of an architectural and cityscape whole. Tunick builds his work based on a multitude of engaged people, achieving a strange, paradoxical relationship by use of naked bodies, which is comparable with both aesthetic organic wholes and denuded, discarded bodies. Similarly, artist Eric Ravelo puts forward a created document dominated by an absolute and clear reality. In his photographs, he sets the child-victim's figure and the violence perpetrator's figure in the form of a cross, suggesting the power of manipulation in the social and religious context, through topics such as paedophilia, abuse, war segregation, delinquency.

Besides these, there are important examples of the *figure-body in the context of doll* noticeable in the theatre; however, due to scenography, choreography and the very context the actors are placed in, I would single out works by Rober Wilson: *Pushkin's Fairy Tales*, *Einstein on the Beach*, *Shakespeare's Sonnets*, etc.



Izložba ASC/DESC, u okviru internacionalnog festivala *Dunavski dijalozi*, Prostor, 2018.

Exhibition ACS/DECS, within the international festival *The Danube Dialogues*, Prostor, 2018

Pozicije tela, figure, lutke

Pozicija tela prikazane figure u istorijskom kontekstu uvek ima određeni značaj i simboliku. Ovom analizom želeo bih da predstavim potrebu da se telom konstantno izražava određena manipulacija. Ideja replikacije, kroz kulturološke prakse, postavlja nove procese ponavljanja određenih *netipičnih pozicija*, radnji, stanja, mesta... Ovakvi momenti ukorenjeni su u neposredne društvene strahove i traganje za svojim mestom u svetu. Ideja mimova³¹ je kao takva sve prisutnija u različitim pojavama koje se manifestuju u svim medijskim kategorijama. Bilo da je reč o figuri-lutki ili konkretnom subjektu, ove pozicije, replikacije, sve su češće u umetničkom izrazu. Okrenute, naopake, izobličene, modifikovane, stvari imaju tendenciju odupiranja gravitaciji, ali i novim uglovima sagledavanja, generisanju, nadziranju i dezorijentaciji. Ovakve primere možemo sresti u svim savremenim medijskim pristupima: fotografiji, filmu, teatru, performansu, vizuelnoj umetnosti, baletu, i tako dalje.

U smislu napomenutih pozicija figura i lutaka, kod umetnika koji telom izazivaju prostornu tenziju, negiranje i uslovljenost, a čije su pozicije u korelaciji sa lutkama koje koristim u svojim radovima, izdvojio bih Tonija Matelija (Tony Matelli) koji u radu *Džoš* (*Josh*, 2010) predstavlja figuru lutke, običnog čoveka u poziciji lebdenja; zatim i grupu *Irvin* (IRWIN) i njihov rad *Irvin uživo* (*Irwin live*, 1996) – grupno izvođenje sa akterima koji u netipičnoj poziciji u stanju levitiranja posmatraju umetnička dela. Potom izdvajam i Pinu

The positions of the body, figure, dummy

The position of the depicted figure's body always has a certain significance and symbolism in the historical context. This analysis is aimed at presenting the need to a constantly use the body to express manipulation. The idea of replication, through cultural practices, establishes new processes of repeating some *atypical positions*, activities, states, places... These are deeply rooted in the immediate social anxieties and search for one's own place in the world. The meme idea³¹ as such is increasingly present in various forms manifested in all media categories. Be them figure-dolls-puppets or a specific subject, these positions, replications find their place in artistic expression with increasing frequency. Up-side-down, inside out, distorted, modified, things have a tendency to defy gravity, new viewpoints, generating, supervision and disorientation. Examples of this can be found in the contemporary media approaches: photography, film, theatre, performance art, ballet, etc.

In terms of the said positions of figures and dolls/dummies, among the artists who use the body to create spatial tension, negation and causality, and whose positions are in correlation with the dummies used in my works, I would single out Tony Matelli, who presents a dummy figure, an ordinary person in the levitating position in his work *Josh* (2010); the group IRWIN and their work *Irwin live* (1996) – a group performance with actors observing the artworks from an atypical position in a levitating state; Pina Bausch, who, in the ballet *Barbie Blue* (1977) ex-

³¹ Mim (engl. *meme*) – viralni sadržaj koji se od korisnika do korisnika širi putem interneta. Najčešće se javlja u obliku slike sa dodatim tekstom, ali može biti i u obliku video-klipa, reči ili fraze.

³¹ Meme – a viral content spread from user to user through via the Internet. It usually appears in the form of an image with an added text, but it can also be in the form of a video-clip, word or phrase.

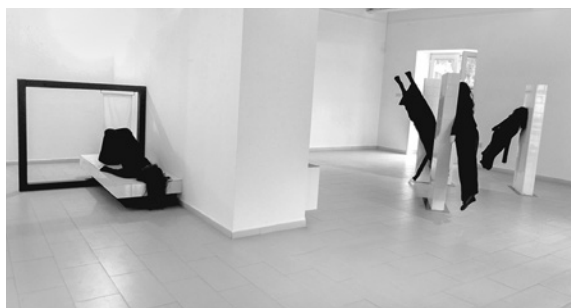
Bauš (P. Bausch) koja u baletskoj predstavi *Barbi Blu* (*Barbie blue*, 1977) istražuje područje novih kretanja i pozicija figure; zatim i Iva Klajna (Yves Klein) i seriju fotografija autora Harija Šunka (Harry Shunk) i Janoša Kendera (János Kender), pod nazivom *Skok u prazno* (*Leap in to the Void*, 1960); i na kraju, Čarlsa Reja (Charles Ray) koji u radovima *Daska figura* (*Plank Piece I-II*, 1973), *Bez naziva* (*Untitled*, 1973), *Prikačeno* (*Pinned*, 1947), kroz akciju, postavlja telo u formu određenog nepripadajućeg mesta, uslovljenog proizvedenim određenim konstrukcijama.

U kontekstu pozicije figura-lutaka prikazanih na netipičan način, izdvojio bih autografske instalacije u okviru teme *Mrtva voda* (2016), kroz radove *Izo-stajanje*, *Sindrom neravnoteže*, *Ironija*. Ovakav prelazak u *mrtvu vodu*, koju karakteriše model ustajalog, negativnog, mutnog i neshvatljivog, jeste oblik tematskog okvira izjednačenog sa čovekom i životom. Osnovni elementi koji dovode do odnosa manipulacije jesu: nametanje straha i osećanja krivice, bol, ljubomora, uslovljavanje, provokacija, osveta, bes, ljutnja, gorčina.

plores the field of new movements and positions of a figure; Yves Klein and the photo series co-authored by Harry Shunk and János Kender, entitled *Leap in to the Void* (1960); and finally, Charles Ray, who, in the works *Plank Piece I-II*, (1973), *Untitled* (1973), *Pinned* (1947), uses action to set the body in the form of an inappropriate place, specified by the produced constructions.

In the context of the figure-doll-dummy positions depicted in an atypical way, I would single out the autographic installations within the theme *Dead Water* (2016), presented in the works *Truancy*, *Imbalance Syndrome*, *Irony*. This transition into *dead water*, characterised by the model of the stale, negative, obscure, incomprehensible, is a form of thematic frame that is equal to man and life. The basic elements that lead to the relationship of manipulation are: effecting the feelings of fear and guilt, pain, jealousy, causation, provocation, revenge, anger, rage, bitterness.

Tema *Mrtva voda*,
Galerija savremene umetnosti, Pančevo, 2017.



Tema *Mrtva voda*, instalacija *Sindrom neravnoteže*,
Galerija savremene umetnosti, Pančevo, 2017.



Theme *Dead Water*, installation *Syndrome Imbalance*,
Gallery of Contemporary Art, Pančevo, 2017

Tragovi egzistencije – Sudbina pojedinca i njegovo izostajanje

Koncept teme *Tragovi egzistencije – Sudbina pojedinca i njegovo izostajanje* istražuje i primarno postavlja pitanje koje može biti usaglašeno i jasnije predstavljeno kroz *uodnošavanje* sa Levijevim delom *Zar je to čovek*. Ovo uodnošavanje određuje aspekte čoveka:

1. Usled određenih uticaja čovek je isključen i paralizan, prestao je da bude prepoznatljiv po funkciji, a usled *neslobode* prerastao je u predmet savladanog bića, *neživotnog*.

U tom smislu ovakav čovek je u životu neživotan, on je čovek bez doživljaja, bez mogućnosti.

2. Usled određenih univerzalnih uticaja, čovek je deindividualizovao i sumanuto, bez očajanja, ušao u opšti oblik prepoznavanja sa iteracijom mase.

Ljude otrgnute od ljudske egzistencije Kafka definiše kao ljude koji su dati po funkciji: „Čovek deluje svojom specijalnom funkcijom u kojoj je on sam svoj poziv, u kojoj ga je podela rada načinila prostim specijalnim točkićem.“³²

I kod Levija i kod Kafke u pitanju je čovek, subjekt, pojedinac koji je neprepoznatljiv po svojoj specifičnosti i individualnosti. Ovakav čovek prerastao je u poziciju opšteg, poziciju ujednačavanju sa drugim, masom, gomilom bez identiteta, prepoznatom kao ljudi u izostajanju. Upravo ovo kretanje pojedinca u izostajanju, formirano kroz jedino prepoznavanje u masi, predstavlja simbol opšteg ljudskog propadanja, vezanog za bilo koje mesto, period, vreme.

Relics of Existence – The Fate and the Absence of an Individual

The concept of the theme *Relics of Existence – The Fate and the Absence of an Individual* explores and primarily poses a question that can be coordinated and more clearly presented through *interrelating* it with Levi's work *If This Is Man?* This interrelating defines the following aspects of man:

1. Due to some influences, man is disengaged and paralysed, he is no longer recognisable for his function, and as a consequence of not being free he has become an object of defied being, of the lifeless.

In this sense, such man is lifeless in life, he is a man without feeling, without possibilities.

2. Due to some universal influences, man has been deindividualized and has entered the universal form of identifying with iteration of the masses frantically, without despair.

The people torn away from human existence are defined by Kafka as the people given according to their function: Man acts by his special function where he is his own calling, in which the division of labour has made him a simple specialised cog³²

Both for Levi and Kafka, it is man, a subject, an individual, who is unrecognisable for his distinctiveness and individuality. Such man has grown into the position of the universal, the position of averaging with the other, with the masses, crowd without individuality, seen as people in absence. It is this movement of individuals in absence, formed through the only recognition in the masses, is a symbol of universal, human decay, which can be associated with any place, period, time.

³² Ginter Anders, *Kafka za i protiv* (Novi Sad: Kiša, Velika edicija, 2015), 70.

³² Ginter Anders, *Kafka za i protiv* (Gunther Anders, *Franz Kafka: Pro and Contra*) (Novi Sad: Kiša, Velika edicija, 2015), p. 70.

U mojim radovima, predstava čoveka izražena je specifičnim modelom lutke. Ključno je da lutke ne govore isključivo o identitetu ličnosti već apsorbuju identitete svih nas, odnosno čoveka. Pojavljivanje pojedinca u vidu lutke, kao tela/figure, determiniše svakodnevicu savremenog ljudskog života i civilizacijske okvire uslovljene istorijskim događajima. Model lutke, svojim suštinskim elementima i načinom predstavljanja, aludira upravo na čoveka koji je izgubio integritet socijalnog bića, i preoblikovao se u reprodukovanu masu istovetnih *neživotnih nebića*. Ovakvi principi postavljenog problema, koji se odnosi na pitanja bavljenja čovekom, prisutni su u svim mojim ranije pomenutim radovima i istraživanjima.

U radu *Tragovi egzistencije – Sudbina pojedinca i njegovo izostajanje* teži se metadiskursu: objedinjavanju istraživanja koja su bila sprovedena kroz prethodne realizovane instalacije, fokusiranju na ključne elemente teme istraživanja, pojašnjavanju razloga implementiranih i reprodukovanih elemenata u radovima, definisanju istraživačkog okvira, ali i postavljanju novih pitanja u vezi sa problematikom izvođenja ovog tematskog okvira. Ovakvi tematski okviri se u umetničkoj praksi mogu pronaći unutar različitih perioda, umetničkih pokreta i pravaca, a u savremenom istraživanju baziraju se na problematici i društvenim strukturalnim okvirima, u kontekstu pozicije prema pojedincu.

Prisutnost tragičnih i teških tema u radovima, gde postoji potpuno odsustvo sreće, ugodnosti, zadovoljstva, govori o neposrednosti i značaju očajanja koje nas uvodi u nelagodnost, ali i u otvaranje duhovnog, kao spoznaju pozicije u kojoj se nalazimo. Kategorije života, straha, krivice, izbora, patnje, smrti – centralne su teme u egzistencijalnom smislu, gde čovekovu poziciju možemo posmatrati na više različitih načina. Iz tog razloga, u ovakvom sadržaju je prisutan

In my works, the representation of man is expressed through a particular model of dummy. The key idea is that dummies do not speak only of a person's identity, but absorb identities of all of us, that is, of man. Appearance of an individual in the form of a dummy, as a body/figure, determines everydayness of the contemporary human life and civilizational frames caused by historical events. The dummy model, by its essential elements and the way it is represented, alludes to the very man who has lost his integrity as a social being, and reshaped himself into reproduced mass of identical *lifeless beings*. These principles of the proposed problem, which refers to issues involved in dealing with man, are present in all my aforementioned works and explorations.

The work *Relics of Existence – The Fate and the Absence of an Individual* seeks to achieve meta-discourse: consolidation of research carried out in previously actualised installations, focusing on key elements of the theme explored, clarifying the rationale behind the implemented and reproduced elements in the works, defining the framework of the research, as well as formulating new questions in regard to the problems involved in performing this thematic framework. Such thematic frameworks in artistic practices can be found in different periods, art movements and currents, and in the contemporary research they are based on the problems and social structural frameworks in the context of the position towards an individual.

The presence of tragic and hard topics in the works, where there is an absolute absence of joy, comfort, pleasure, speaks of the immediateness and importance of despair leading us into anxiety, but also into opening of the spiritual element, seen as the recognition of the position we are in. The categories of life, fear, guilt, choice, suffering, death – are the central topics

model koji naglašava čovekovu potrebu za drugima: „Htenje za ostvarenjem svoje egzistencije polazište je čovekovih susreta s drugim(a).“³³ Ova alegorija preispituje pozicije pojedinca prema masi odnosno mase prema pojedincu. Kjerkegor ovaj model egzistencijalnog objašnjava kroz dva polja. Prvo je svojstveno masi koja ne protivureči, čiji život metaforički naziva *životom u podrumu egzistencijalne zgrade*. Drugo je polje u kome objašnjava da čovek najviše jeste čovek kao subjektivna, autentična individua.

Tragove egzistencije – Sudbinu pojedinca i njegovo izostajanje, u narednom delu predstavljam kroz praktične radove i opise, u kojima se objašnjava veza sa prethodnim radovima, kao i semantika novounesenih elemenata. Kroz instalaciju odgovaram unesenim materijalom, odnosima količine, i veličinom koja je svojstvena čoveku, modelom repetitivnosti i reprodukcije. Veličina, materijal i pozicija postavljених elemenata imaju za cilj da kroz prikazani sadržaj i forme otvore polje za razmišljanje i iščitavanje rada u cilju očuvanja sećanja, koje se ostvaruju putem prikazanih figura, lutaka, sa nama samima. Osnovni razlog je u interakciji, pomoću koje se posmatrač može poistovetiti i pronaći u kontekstu postavljenih lutaka i ambijentalne celine.

in existential terms, where man's position can be observed in different ways. For this reason, this content is characterised by a model that underscores man's need for the other: 'It is the desire for achieving his existence that is the starting point of man's encounter with the other(s).'³³ This allegory re-examines the positions of an individual towards masses, and vice versa, of masses towards an individual. Kierkegaard explains this model of the existential through two fields. The first is characteristic of masses that does not contradict, whose life is metaphorically dubbed *living in the basement of the existential building*. The other is the field where he explains that man is at his most human as a subjective, authentic individual.

In the following section, *The Relics of Existence – The Fate and the Absence of an Individual* is presented through practical works and descriptions, explaining how they relate to the previous works, as well as the semantics of the newly introduced elements. Through the installation I respond by the material introduced, quantity ratios and the size typical of man, using the model of repetitiveness and reproduction. The size, material and position of the set elements are aimed at opening a field for considering and interpreting the work through the displayed content and form, for the purposes of preserving memories, actualised through the presented figures, dummies, of our own selves. The main reason lies in interaction, which allows viewers to identify and find themselves in the context of the set dummies and the environmental whole.

³³ Ljilja Budimir, *Čovjek kao šifra (Karl Jaspers) i homo absconditus (Helmuth Plessner) – na tragu usporedbe* (Zagreb: Hrvatsko filozofsko društvo, 2010), 299.

³³ Ljilja Budimir, *Čovjek kao šifra (Karl Jaspers) i homo absconditus (Helmuth Plessner) – na tragu usporedbe* (Zagreb: Hrvatsko filozofsko društvo, 2010) [*Man as a Code (Karl Jaspers) and Homo Absconditus (Helmuth Plessner) – an attempt at comparison*, Zagreb: Croatian Philosophical Society, 2010)], p. 299.

Katalog radova od 1999. do 2019. godine
Izbor realizovanih prostornih radova: instalacije,
foto-instalacije i video-instalacije

Catalogue of works from 1999-2019
Selection of actualised spatial works: installations,
photo-installations and video-installations





ASC/DESC

Instalacija ASC/DESC (2018)

Rad čini devet segmenata

Svaki segment sastavljen je od kreveta i lutke

Sastav kreveta: drvo, sunder, tkanina (presvlaka), digitalna štampa (tekst)

Dimenzije kreveta: 47 x 193 x 76 cm

Sastav lutke: koflin (punilo), tkanina, odelo

Dimenzije lutke: lutka u prirodnoj veličini, h=173 cm

Dodatni element u radu: zvuk (ping tonovi)

Samostalna izložba, Doktorski umetnički projekat (praktični deo rada), Studentski kulturni centar Novi Sad, *Fabrika*, 2018.

Samostalna izložba u okviru Festivala savremene umetnosti „Dunavski dijalozi“, *Prostor*, Petrovaradin, 2018.

U prostornom ambijentu postavljeno je više repliciranih objekata sa elementima forme neupotrebnog predmeta, kreveta, figure/lutke u prirodnoj veličini i unesenim detaljima odnosno zvučnim i tekstualnim sadržajima. Svi ovi elementi grade zasebne objektno segmente koji u više verzija, u paraboli sa minimalnim promenama, daju novu celinu. Segmentni klonirani element objekta sastavljen je od kreveta, figure-lutke, zvuka i tekstualnih poruka. Krevet je konstruisan minimalistički, sa tamnim okvirom i belom tapaciranom podlogom. Segment je izrađen pod određenom iteracijom. Krevet je pod izvesnim, različitim nagibom, kao i različito unesenim detaljem, tekstom na beloj tapaciranoj podlozi, tj. površini kreveta. Tekst je unet u predviđena polja koja predstavljaju simulaciju ekrana, displeja na kome su vidljivi delovi i detalji različitih sadržaja tekstualnih poruka. Figure, lutke, sačinjene su od belog materijala, istovetnog kao krevet, i u svom mekanom i prirodnom svojstvu, one su nosioci mase. Kroj lutke je izveden na osnovu mera ljud-

ASC/DESC

Installation ASC/DESC (2018)

The work consists of nine segments

Each segment is composed of a bed and a dummy

Bed materials: wood, sponge, fabric (bed linen), digital print (text)

Bed dimensions: 47 x 193 x 76 cm

Dummy materials: thermal wadding (filling), fabric, suit

Dummy dimensions: dummy is human size h=173 cm

Additional elements in the work: audio (ping sounds)

Independent exhibition, Doctoral artistic project (practical part of the thesis), Student Cultural Centre Novi Sad, *Fabrika*, 2018

Independent exhibition within the Contemporary Art Festival 'The Danube Dialogues', *Prostor*, Petrovaradin, 2018

There are several replicated objects with elements of non-utilitarian form, a bed, a figure/human-size dummy with introduced details of audio and textual content. These elements build separate object segments which, in different versions, in a parable with minimal changes, produce a new whole. The segmental cloned element of the object is composed of a bed, a figure/dummy, sound and textual messages. The bed is constructed in a minimalist manner, with a dark frame and white upholstery. The segment is made under a specific iteration, where the bed is given at a specific, varied angle with a variously introduced detail, the text on the surface of the white upholstery, that is, the bed surface. The text is inserted in the fields that represent simulation of a screen, a display, showing parts and details of the content of different textual messages. The figures, dummies, are made of white material, the same as the bed; having the properties of being soft and natural, they carry mass. The dummy design is made based on the human body measures, and the final form, designed

skog tela, a krajnja forma, skrojena i sašivena, napunjena je silikonskom masom. Unutar nje se nalazi metalna konstrukcija koja doprinosi da lutka stoji u određenoj poziciji. Svaka figura-lutka obučena je u klasično muško odelo, sako i pantalone, a glava, šake i stopala ostali su kao ogoljeni, nagi. Ovako svedena lutka replicirana je nad svim pomenutim elementima – krevetima. Lutke, reprodukovane na isti ili sličan način, postavljene su sa minimalnim izmenama koje se ogledaju u poziciji u odnosu na poziciju kreveta. Svaki krevet pod određenim nagibom uslovljava poziciju figure-lutke, izražavajući određenu napetu formu, koja se iščekuje u odnosu na ravnotežu postavljenih elemenata i to tako da čine formalni uzorak, sugerišući na održivo i egzistencijalno. Lutka-figura nije u dodiru sa krevetom, već u iluzionističkom smislu lebdi odnosno levitira u pomenutim pozicijama iznad kreveta. Lutka je svakako nosilac i dominantni element u organizaciji segmenta rada, dok zvuk i tekst čine detalj kako u ambijentalnom prostornom smislu, tako i u cilju uklapanja sadržaja u prostornu celinu.

U ambijentalnoj celini svi segmenti čine grupu koja je postavljena u neformalni, narušeni red, gde je svaki segment blago izmešten iz reda, u rednom stavu *ostav*. Segmenti – ako su shvaćeni kao objektni i spomenički, a narušenog su reda – izražavaju opšte mesto, opazaj poništavanja i represivnog delovanja. U prostornom sagledavanju segmenti su postavljeni tako da predstavljaju središnji prostorni deo, krivudavi tok, isprekidanu liniju, gde su pravci početka, odnosno kraja, jedino naglašeni kroz zamišljenu konstrukciju istog i repliciranog u beskonačnom nastavku, toku. Ove pozicije sugerišu na kretanje, redosled, gore-dole, i u obrnutom smislu dole-gore, u zavisnosti od pozicije posmatrača. Iz ovog poretka nalik razvrstavanju proizašao je i naslov rada: *ASC/DESC*, koji

and stitched, is filled with silicone mass. Inside, there is a metal structure allowing the dummy to remain in the given position. Each figure-dummy is dressed in the classical man's suit, jacket and trousers, while the head, hands and feet are left bare, naked. The dummy reduced in this way is replicated over all the said elements – the beds. The dummies, reproduced in the same or similar manner, are set with minimal variations reflected in the position in regard to the bed. The slanting position of each bed dictates the figure-dummy's position, expressing a form of tension, expected in regard to balance of the set elements so that they make a formal pattern, suggesting the sustainable and the existential. The dummy-figure is not in contact with the bed, but is suspended in an illusionist manner, that is, levitates in the given positions over the bed. The dummies are the carriers and the dominant elements in the organisation of the work segments, while the sound and the text are details both in the spatial-environmental sense, and for the purposes of composing the content into a spatial whole.

As an environmental whole, all segments make a group set in an informal, disturbed order, where each segment is slightly dislocated from the line, in the position of *at ease*. The segments – if taken as object-like and monumental, while being of disturbed order – denote a common place, perception of nullification and a repressive action. Observed in the space, the segments are positioned in such a way to represent the central spatial part, a meandering flow, a dotted line, where the directions of the beginning and ending are only emphasised through an imagined construction of the same and replicated in an endless projection, a flow. These positions suggest a motion, a succession, up-down, and vice versa, down-up, depending on the viewer's position. This sequence similar to classifica-





govori o putanji razumevanja i iščitavanju rada kroz tok, izbor kretanja svojstven subjektivnom, životnom i/ili društveno određenom, uslovljenom toku. Naziv *ASC/DESC* je zapravo ključna sintagma za upravljanje podacima, i odnosi se na indeksiranje relacije, označavajući specifično sortiranje, *UZLAZNI/SILAZNI* redosled kontrolisanog izbora. Preuzeta je iz standardnog programskog jezika *SQL (Structured Query Language)*. U kontekstu ovog rada, naslov naglašava paradoksalni sistem koji određeni redosled može da postavi i na suprotan način, odnosno da ga preokrene. Ova automatizovana mogućnost promene kretanja upućuje na životni tok koji može da poprими izbor *neživotnog*, ironično vezanog sa pojmom *sudbonosno*.

Krevet u radu *ASC/DESC*, u svojoj svedenoj formi i konstrukciji, predstavlja mesto, stanište, teritoriju, on transcendentno aludira na lagodnost, okruženje doma u kome nije. Krevet je mesto u kojem je naglašena odsutnost svega životnog. Konstrukcija kreveta, pod određenim nagibom, iskazuje svoju neupotrebnu funkciju u disbalansnim odnosima prema svojoj formalnoj funkciji. Ovim je stanište, mesto, pozicija, narušena, ona je oduzeta i sklona je propadanju. Kontekst staništa nagoveštava blisko i granično mesto onog subjektivnog u čoveku. Stanište udaljeno od kontinentalnog, državnog, gradskog, ruralnog, od doma, od svega onog životom datog, svedeno je na puko mesto u kome se susreću najizražajniji subjektivni sadržaji. Krevet kao stanište predstavlja skup unutrašnjih čovekovih stanja. U ovom smislu, krevet je mesto savladanih čovekovih funkcija, u kome izostaju društveni životni aspekti. Krevet je u poziciji uranjanja, sa sintetizovanim momentom u polju neodrživog i kao takav je značitelj prvog i poslednjeg životnog odjeka, bez reprodukcije, bez osećaja.

tion is where the title of the work originates from: *ASC/DESC*. It speaks of the path to understanding and interpreting the work through a flow, a choice of motion typical of the flow determined by the subject, life and/or society. The title *ASC/DESC* is actually the key phrase for data management referring to indexing relations, denoting a specific sorting, an *ASCENDING-DESCENDING* sequence of the controlled choice. It is taken from the standard programming language *SQL (Structured Query Language)*. In the context of this work, the title underscores the paradoxical system that can sort a given sequence in opposite ways, that is, to reverse it. This automatized option to change the direction is suggestive of a flow of life that can take on the turn of the *lifeless*, ironically associated with the notion of fateful.

The bed in the work *ASC/DESC*, with its minimalist form and structure represents a place, a habitat, a territory; it transcendentally alludes to comfort, a homely environment, but it is not in such a place. The bed is a place with an emphasised absence of everything connected to life. The bed construction, slanted at an angle, states its non-utilitarian function in imbalanced relations to its formal function. Thus, the habitat, place, position, is disturbed, taken away and is prone to decay. The context of the habitat suggests a close and border place of the subjective in man. The habitat is moved away from the continental, state, urban, rural, from home, from that which is a life-given, and it is reduced to a mere place where the most subjective content converge. The bed as a habitat is a set of man's inner states. Along these lines, the bed is a place of man's functions that are overcome, where social and life aspects are absent. The bed is in the position of immersion with a synthesised moment in the field of the unsustainable and, as such, is a signifier of the

Lutka, kao dominantni element ove instalacije, po načinu izvedbe slična je modelu lutaka koje su korišćene u prethodnim mojim radovima. Ovakav, već korišćeni model lutke zadržan je i u koncepciji ovog rada, zbog tematske uvezanosti sa prethodnim radovima, ali i zbog jednakosti značaja poruke u kojoj je čovek dat samo kao čovek. Ovako koncipiran model lutke sugerše simbol u prepoznavanju čoveka bez identiteta, i kao takva lutka je postala deo prepoznatljive ikonografije u mojim radovima. Samim tim, ona je svedena, nema identitet ni lice, otvarajući tako prostor u kome svako od posmatrača može da se prepozna. Po svome svojstvu, lutka je autentična, jer nije preuzeta iz industrijske proizvodnje već je procesom šivenja, punjenja i oblačenja sastavljena od upotrebnih delova odeće, i prerasta u novu likovnu kreaciju. Lutka je po formi meka i na taj način, u izvesnom smislu, izaziva dodir sličan telesnom. Način na koji je ova lutka obučena – u klasično odelo (sako i pantalone) – odrednica je sveobuhvatno-pripadajućeg, jer se ovako odevena osoba/lutka može meriti različitim statusnim kategorijama, različitim mestima, događajima, itd. Korišćenjem ovakvog modula, klasično odelo na mojim lutkama znači da se ne prikazuju identitet i subjektivnost već civilna pripadnost, tamo gde je pojedinac u masi doveden do iste pripadajuće pozicije. U radu *ASC/DESC*, za razliku od prethodnih, primenjujem namenski kreirana i sašivena odela. Takva odeća (sako i pantalone) predstavlja suprotnost iznošenim odelima predstavljenim u radovima *Mumbled*, *Selekcije*, *Izbrisan*, čija je posebna dimenzija izražena kroz određene tragove, mirise, ona su poseban agregat prošlog stanja osobe koja ih je nosila. Nova odela na lutkama u radu *ASC/DESC* sirovi su predmeti, konfekcijski elementi. Osnovna težnja ovde je prikazivanje neživog stanja koje je dovedeno u poziciju levitiranja. Pored toga, ujednačavanje

first and the last echo of life, without reproduction, without feeling.

The dummy, as the dominant element of this installation, by the method of its production, is similar to the dummies used in my previous works. This, already used model of a dummy, has been kept in the concept of this work, both due to its thematic entanglement with the previous works, and due to the same importance of the message where man is given just as man. The dummy conceptualised in this way suggests a symbol in recognising man without identity, and as such, the dummy has become part of a recognisable iconography in my works. Therefore, it is reduced, without identity, faceless, allowing self-recognition to every viewer. The dummy is characterised by the fact that it is authentic, since it has not been imported from industrial production, but has been assembled from used elements of clothing in the process of sewing, filling and dressing, thus becoming a new artistic creation. The dummy is soft in its form, which makes it somewhat similar to the body by touch. The way this dummy is dressed – formal suit (a suit jacket and trousers) – denotes something universally-belonging, since a person/dummy dressed in such a way can be measured by different status categories, different places, events, etc. By using this kind of a module, the formal suit on my dummies means that what is represented is not identity and subjectivity, but civilian affiliation, where an individual is brought to the same affiliated position. In the work *ASC/DESC*, as opposed to the previous ones, I use the suits created and sewn for this purpose. Such clothes (a suit jacket and trousers) are in contrast with the worn-out suits presented in the works, *Mumbled*, *Selections*, *Erased*, which gives them a special dimension expressed through some traces, scents, they are a particular aggregate





sa čisto crnim i belim poljima svodi i minimalizuje rad, koji je na taj način predstavljen bez suvišnih dataka.

U odnosu na prethodne radove, u ovaj unosim lutku u netipičnoj poziciji, u horizontalnom položaju, postavljenu nad krevetom koji ima za cilj da sugeriše stanje levitiranja. Stanje levitiranja je spomenuto kao pojam koji označava stanje između života i smrti. U umetnosti se koristi i pojam *gravitropizam*³⁴ u smislu naglašavanja i doživljaja istog okruženja kao radikalno drugačijeg. Ovakav položaj lutke uslovljen je pozicijom kreveta. Pored toga, lutka je okrenuta nadole prema krevetu i tlu, u netipičnoj *planking*³⁵ poziciji, sugerišući pad, tonjenje, propadanje. U vizuelnom smislu, ova dva elementa su asimetrična i neuravnotežena, težište figure-lutke spram kreveta izražava jedinu napetu fizičku funkciju, dok u sadržajnom smislu upravo ovakva pozicija naglašava težište odnosno egzistencijalnu nit u traženom balansu.

Sadržaj poruka i implementiran zvuk predstavljaju određeno rastojanje koje povezuje sve elemente rada, a koji se kreću od ambijentalnog, putem zvuka, do tekstualnog detalja poruka. Zvuk objedinjuje prostornost cele instalacije i predstavlja ambijentalan šum u kojem jedinu zvučnu promenu čini asocijativni ping-ton, u različitim, neusaglašenim vremenskim intervalima, koji nagoveštavaju određene pristigle virtualne poruke. Simulirani displej na površini kreveta, koji se u segmentima nalazi na različitim pozici-

of the previous states of the person who used to wear them. The new suits on the dummies in the work *ASC/DESC* are raw objects, ready-to-wear elements. The fundamental aim here is to depict the non-living state in the levitating position. Besides this, making a balance between the pure black and pure white fields reduces and minimalizes the work, which is thus presented without excessive additions.

Compared to the previous works, the dummy in this one is introduced in an atypical, horizontal position, superimposed over the bed, suggestive of a levitating state. The levitating state has been said to denote a state between life and death. In art, there is a term *gravitropism*³⁴ used to emphasise and create a sensation of an environment as radically different. This position of the dummy is dictated by the position of the bed. Besides this, the dummy is turned upside-down, towards the bed and floor, in an atypical *planking*³⁵ position, suggestive of the fall, sinking, falling through. In a visual sense, these two elements are asymmetric and imbalanced, where the dummy's centre of gravity in regard to the bed expresses a tense physical function, while in the sense of content, this position emphasises the centre of gravity, that is, existential thread in the balance sought.

The content of the messages and the implemented sound represent a distance connecting all the elements of the works, starting from the environment, through the sound, to the textual detail of the

³⁴ Eduardo Kac, *Against Gravitropism: Art and the Joys of Levitation*, <http://www.ekac.org/levitation.html>

³⁵ *Planking*, kulturološki proces baziran na mimovima. Označava aktivnost u netipičnoj poziciji tela okrenutog licem nadole i u specifičnom stanju mirovanja. Telo u *planking* poziciji oponaša *oplatu* – *dasku*, mrtvo stanje na neobičnom mestu, lokaciji odigravanja.

³⁴ Eduardo Kac, *Against Gravitropism: Art and the Joys of Levitation*, <http://www.ekac.org/levitation.html>

³⁵ *Planking*, cultural process based on memes. It denotes an activity in an atypical position of the body, turned face down in a distinctively still state. A body in the planking position resembles a *plank*, a dead state on an unusual place, venue.

jama i mestima, uvek je u prostoru između površine kreveta i figure, i nosi u sebi određeni tekstualni sadržaj. Ovaj displej sa unesenim tekstom postavljen je i realizovan u štampanoj formi i predstavlja simulaciju *screenshot* ekrana, koji od slučaja do slučaja nagoveštava zaustavljenu poziciju skrolovanih pretraga u porukama. Ovaj sadržaj poruka je različit u svim segmentima i predstavlja nasumično odabrana mesta tipičnog protoka svakodnevnih poruka.

Tekstovi su konstruisani tako da postavljaju suprotnu relaciju u odnosu na doživljene objekte kreveta i figure, oni otvaraju prostor za razumevanje potpuno suprotnih principa, mišljenja, stanja, kretanja, itd. Zapravo, sadržaji tekstualnih poruka, koji dolaze od sintagme kretanja *ASC/DESC*, jesu slučajni izbor zalutalih poruka, temporalnih mesta, poruka sa greškom, greškom u kontekstu tumačenja i sl. Ove tekstualne poruke korespondiraju na relaciji dramatičnih, a ujedno uobičajenih poruka u okviru svakodnevnice komunikacije. Pored toga, ova komunikacija može se odnositi na dijalog dvoje ljudi ili pak monolog, dakle, na unutrašnji glas.

messages. The sound provides spatial unification of the installation and an ambient noise with the only sound change given by a ping tone in varied time intervals, suggesting arrival of some virtual messages. The simulated display on the bed surface, which is differently positioned and placed in different segments, is always located in the space between the bed's surface and the figure-dummy, bringing a certain textual content. This display with the inserted text is set and made in print form and simulates a screenshot, suggesting the frozen position of a scroll search through messages, from one case to another. The message content is different in each segment and presents randomly chosen places of a typical flow of everyday messages.

The texts are constructed in such a way that they establish a relation contrary to how the bed and figure are experienced; they open a space for understanding the contrary principles of thinking, state, moving, etc. Actually, the textual messages' content, originating in the way the phrase *ASC/DESC* moves, come from a random choice of stray messages, temporal points, messages with an error, an error in the context of interpretation, and so on. These textual messages correspond on the relation of dramatic and at the same time usual messages in everyday communication. Besides, this communication can refer to a dialogue between two people or a monologue, that is, an inner voice.



Primeri apliciranih tekstualnih sadržaja:

javi kad dođu.
stižeš, ako ne, javi.
moram da znam, sada!

sada? ne, ne sada.

kad budeš kod raskrsnice, skreni.
tada nazovi!

javiću ti kada, ne sada.

—

nisu rekli, valjda će neko biti tu, ako ne, onda ništa.
potraži, ako ne ovde, traži na drugom mestu.
tu je sve prazno, ništa... gledam, tražim i nema.
pokušaću ponovo posle, ali ne obećavam. :(

to je neki bitan pokazatelj.
sve ovo smo već znali.

trajaće...

—

više puta i opet isto, u čemu je problem?

da li je moguće da to ispadne drugačije?
stvarno sam u dilemi, kako.

razumeo bih da jesi.

nisam video i ne znam, da jesam bilo bi drugo.

izaberi...

sigurno bi bilo drugačije.

—

potreban mi je taj odgovor, jer neću moći da nastavim.
čekam!

još nema odgovora.
sačekacu!

otkud tamo?

nećeš uspeti tako. pogrešan je način, vreme i mesto.
pripazi se!

nema odgovora, ... ništa.
i dalje čekam.

—

probaj da posmatraš to kao da nije deo tebe, već nekog
drugog, možda ćeš lakše shvatiti.
razumeli smo situaciju, skoro uvek tako ispadne,
nadamo se da će brzo proći. treba pokušati na više
načina, barem probaj.

prolazi, prošlo je.
vraća se, zna da se vrati i opet prođe.

možda je to normalno, ako se vrati svakako pokušaj
opet.

navikavam se! polako.

—

hej, kakva je to razdaljina, ako budeš na tom istom mestu,
okreni se i pogledaj odakle dolazi.

Examples of the textual content used:

let me know when they arrive.
coming, if not, let me know.
I need to know, now!

now? no, no now.
when you're at the crossroads, take turn.
call then!

I'll let you know when, not now.

—

they didn't say, someone will be there, if not, nothing.
look, if not here, look somewhere else.
everything is empty here, nothing... I'm looking, trying to
find, but nothing.
I'll try again later, but no promises. :(

it's an important indicator.
we've known all this.

it'll take time...

—

several times, and the same thing again, what's the
problem?

can it come out differently?
I really have a dilemma, how.

I'd understand if you did.
I haven't seen and I don't know, it would be different if
I did.

choose...

it would've been different for sure.

—

I need the answer, 'cause I won't be able to go on.
I'm waiting!
no answer yet.
I'm gonna wait!

how come it's there?
you won't make it that way. the wrong way, time and
place.
watch yourself!

no answer,... nothing.
I'm still waiting.

—

try to see it as if it's not a part of you, but someone else,
it might be easier to understand.
we understand the situation, it almost always happens
that way, we hope it'll be over soon. You should try
more options,
at least try.

it's getting over, it's over.
it's coming back, it sometimes comes back and gets over
again.

verovatno tako možeš da odrediš mesto.
tek kada to tako uradiš, tek tada možeš biti siguran.
nismo navikli na toliku udaljenost.

nema šta, svaka čast!
odeš, uzmeš i vratiš sve nazad. kreneš ponovo, sve
ponovo. ... na početak.
nije tako, pogrešno je.
u pitanju je greška.

—
žao mi je.
žao mi je, zaista.
pomislio sam da je ovaj put stvarno.
pomislio sam da je to upravo tako.

—
nikada neću razumeti.
—
probaj da osetiš.

buni se, reci, napravi pometnju.
moraće da te saslušaju. radi se o bitnim stvarima koje
moraju da čuju ovaj put.
isprovociraj ih, moraju sada da saslušaju.

pa šta ako neće. šta onda? treba svi da lebdimo nad
njima?

svakako da smo deo toga. nemoj to da zanemariš.
uobičajeno je da ne slušaju, ti probaj.

—
uobičajeno je da ne čuju?

nejasno, svakako da je nejasno.
samo bih da se pojasni, ništa više od toga. samo to
očekujem sada. u tom kretanju to mi je potrebno.
kada zakoračiš, imaš utisak kao da padaš.

kao da propadaš.
pa to je sve igra, opusti se. preteruješ, ništa se neće
desiti.

nije lako, teško je, ali zanemari.
da, prvi je put.

perhaps it's normal, but if he comes back try again
anyway.

I'm getting used to it! slowly.

—
hey, what's the distance, if you are there again, turn
around and look where it's coming from.

that's how you can probably make out the spot.
only when you do it that way, only then you can be sure.

we're not used to such a distance.

that's it, well done!
you go, take it and bring it all back. start again, all
again. ... to the beginning.

it isn't like that, it's wrong.
it's a mistake.

—
I'm sorry, really.

I thought it was for real this time.
I thought it was just like that.

I'll never understand.

—
try to feel it.

protest, say it, raise hell.
they'll have to listen to you. these things are important,
they gotta hear this time.
provoke them, they gotta listen.

what if they won't, what then? we're all supposed to
hover over them?

sure we're part of that. Don't forget that.
they don't usually listen, but give it a go.

they don't usually hear?

—
it's unclear, unclear anyhow.
I just want it clarified, nothing more. That's all I expect
now. In this motion, that's what I need.
when you step forward, you feel like falling.

Like falling through.
It's all a game, relax. you're making too much of it,
nothing's gonna happen.

it's not easy, it's hard, but try not to think about it.
yes, it's the first time.







Instalacija *ASC/DESC* u prostornoj prezentaciji postavlja se tako da zauzima centralno mesto prostornog okvira, objedinjeno zvukom pingova, i stvara ambijentalnu celinu. Instalacija je sastavljena od devet opisanih segmenata, sa pripadajućim elementima svakog segmenta. U smislu vizuelnog sagledavanja, u prvom planu ističu se repetitivni segmenti koji stvaraju utisak prostorne čistine i naglašene organizacije mesta. Organizovana mesta, po načinu komponovanja postavljenih segmenata, prikazuju poredak sličan uređenim spomen-mestima, prostorima sa reprodukovanim i ponovljenim formama, spavaonicama, vojnim skladištima i sl. Formatirani i uskladišteni poredak, koji odiše jednim stabilnim redom, podstiče i stvara utisak prisustva, provocira doživljaj na sećanja kao iskustvenu kolektivnu osobinu, sećanje koje nije određeno, već je asocijativno uvezano sa individualnim doživljajem. U daljem toku vizuelnog prepoznavanja, u drugom planu, ističu se elementi u segmentnim celinama, kroz konstrukciju elemenata kreveta/lutke. Na ovom mestu izražava se bliskost, sigurnost i blizina mesta u dodiru sa unutrašnjim prepoznavanjem sebe. Mesto bliskosti, predstavljeno u razdvojenim elementima kreveta i lutke, izražava momente odvajanja i cepanja. Reprodukovani u više segmenata, objekti se kontekstualizuju kao prepoznatljivo mesto vezano za više sličnih doživljaja, čineći doživljaj opšteg mesta svih nas, otvarajući poziciju gde se poistovećujemo sa datim prilogom, odnosno predstavljenom figurom iznad kreveta, mesta u kome levitiramo. U sledećem toku vizuelnog prepoznavanja, koje se odnosi na treći plan odnosno detalj, predstavljeni zvučni i tekstualni sadržaji stvaraju netipičnu relaciju u odnosu na dva prethodno data plana vizuelnog prepoznavanja. Ovo sadržajno mesto je mesto relacije trenutnih, slučajnih, nepovezanih sadržaja tekstualnih poruka, lebdeći i vezni

The installation *ASC/DESC* is spatially set in such a way to take the central position of the spatial frame, unified into an environmental whole by the ping sounds. The installation is composed of nine described segments, with the same elements accompanying each. Visually, the repetitive segments creating an impression of a clear space and an emphatic place organisation are in the foreground. The organised places, by the way the segments are arranged, are reminiscent of memorial places, places with reproduced and repeated forms, dormitories, army barracks, etc. The formatted and stored arrangement, emanating a stable order, inspires and makes an impression of a presence, awaking a feeling of memory as an experiential collective trait, where the memory is not defined, but associatively linked to an individual's experience. Taking the process of visual recognition further, at the second level, the elements of the segmental units are emphasised, in the form of the bed/dummy structures. This is where closeness is expressed, safety and proximity of the place in contact with the inner recognition of the self. The place of closeness, represented in the separated elements of the bed and the dummy, expresses moments of separation and tearing apart. Reproduced in several segments, the objects are contextualised as a recognisable place connected to several similar feelings, creating an experience of the common place of all of us, allowing us to take the position of identifying with the given addition, which is the figure suspended over the bed, the place we levitate in. The next step in visual recognition, referring to the third level, that is, the details, focuses on the audio and textual content presented. They create an atypical relation in comparison to the two levels of visual recognition described previously. This is a place of the relation of momentary, accidental, disconnected content of

element svega levitirajućeg. Poruke se ne prepoznaju na osnovu izvora, tj. porekla, ili pripadnosti, odnosno adresata. Poruke su različite u segmentima, i predstavljaju karakterno različit kontekst značenja, od visoko suptilnih do banalnih, od sasvim običnih do uzvišenih i autentičnih. Ovakvu funkciju slike vizibilnog karaktera Kafka objašnjava kao odnos *nepripadanja, kao osnovu za prepoznavanje*. Poruka, koliko god zalutala, slučajno proistekla, ili manifestovana kao greška, sa elementima, lutkom i krevetom, zauzima poziciju ambijentalnog i pripadajućeg.

Ovim radom otvorena su osnovna pitanja naše egzistencije, koja se odnose na slobodu misli, doživljaja i izrečenih stavova. Isticanje pozicije čoveka koji je u društvu neprepoznatljiv, i njegovo prepoznavanje i sugerisanje da se to može odnositi na svakoga od nas, spletom slučajnih ili namenski određenih kontrolisanih okolnosti, govori o sudbini koja nam je data pod određenim pravilima. Pozicije u radu naglašavaju mesto izostavljenog čovekovog života, koji se može naslutiti i koji je dat samo u tragovima. Poruka rada otvara nova pitanja, prevashodno s ciljem da se pojedinac zapita pred vremenom u kojem je sve prisutnija strateška kontrola svega životnog i gde su momenti preispitivanja ličnog, specifičnog, karakternog, dovedeni u pitanje. Na sceni je ironija kao označitelj i paraliza vremena, ali i kao alegorijski odnos prema novom sagledavanju stvari u odstojanju poniznog čoveka.

Kroz realizaciju rada *ASC/DESC* manifestovala se interakcija sa publikom, u vidu pozicija posmatrača usled iščitavanja apliciranih tekstova. Tekstovi su bili primereni dimenziji mobilnih uređaja, kao svedeni segment displeja. Ovako usitnjen i na distanci, tekst je čitljiv ali i primorava posmatrača da zauzme poseban položaj, pognut, savijen, u naklonu. Ovaj moment, veoma prisutan i dominantan u smislu relacije

textual messages, the floating and connecting element of everything levitating. The messages are not recognised on the basis of the source, i.e. origin, or sender. The messages in segments vary, and present a characteristically different context of the meaning, ranging from highly subtle to banal, from ordinary to sublime and authentic. Kafka explains this function of an image that is visible in its character as a relationship of *not belonging, as a basis of recognition*. The message, however displaced, random or manifested as a mistake, with the elements of the dummy and the bed, takes a position of something ambient-related and belonging.

This work opens the fundamental questions of our existence, referring to the freedom of thought, feeling and stated attitudes. Putting forward the position of man who is unrecognisable in society, and recognising him and suggesting that this is applicable to all of us, through a combination of randomly or purposefully defined, controlled circumstances, the work speaks of a destiny given to us under specific rules. The positions in the work emphasise that man's life is absent, yet implied and hinted at only in traces. The message of the work opens new questions, aimed primarily to provoke a person to ask oneself in the face of the time when strategic control of everything essential to life and where the moments of re-examining the personal, specific, characteristic is brought into question. The stage has been taken over by irony as a signifier and paralysis of the time, as well as an allegoric relationship towards a new understanding of things in the distancing of humble man.

The displayed work *ASC/DESC* interacted with the audience, manifested in the viewers' positions due to reading the texts used. The texts were delivered in the mobile-telephone dimension as a minimalistic display segments. The text, so small and at a dis-



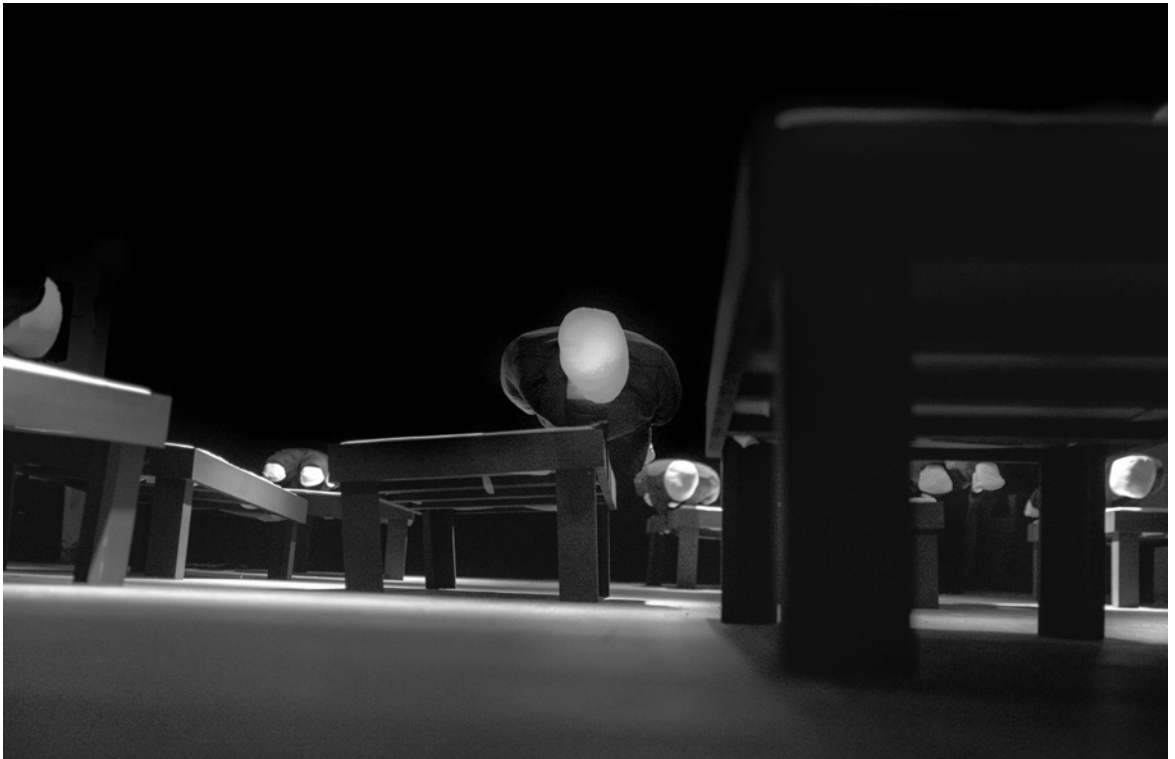
prema publici, pored neočekivane i čudne pozicije posmatrača, prikazuje i jedno novo stanje u kome se ovakva pozicija može tumačiti kao priklanjanje radu i kao momenat pomena padu čoveka.

tance, is readable but forces the viewer to assume a particular bent, bowed position. This overwhelmingly present and dominant situation reflecting the relationship with the audience, besides the unexpected and strange position of the viewer, shows yet another new state where this position can be interpreted as bowing to the work and a commemoration to the fall of man.

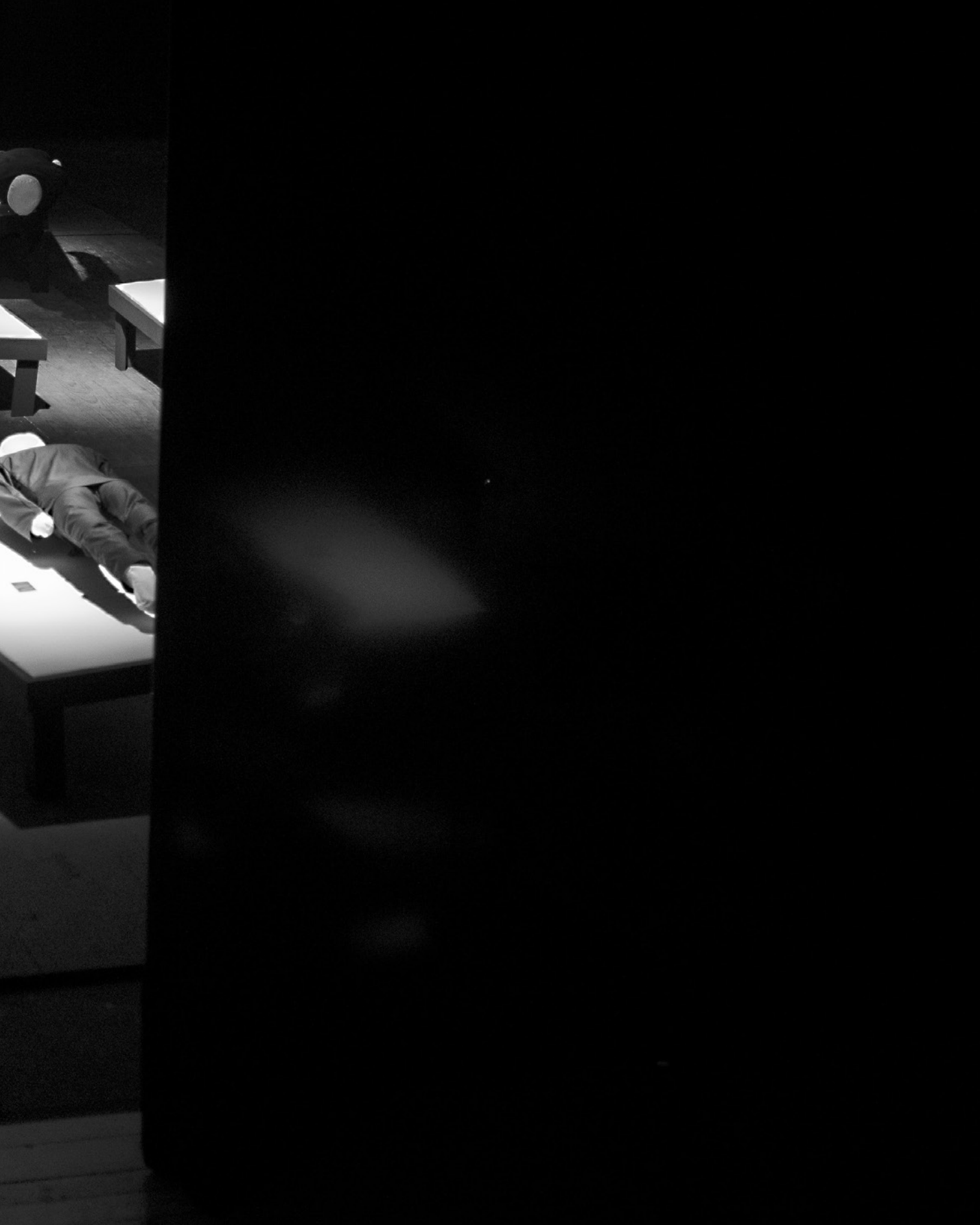












Kad(a)r-ov

Video-instalacija *Kad(a)r-ov* (2019)

Objekat: drvena komoda

Dimenzije: 80 x 40 x 30 cm

Dodatni elementi u radu: kosa, elektromotor, displej, video (*loop*)

Projekat *SMIC. mala pokretna forma*, Savez udruženja likovnih umetnika Vojvodine, Novi Sad, 2019.

U okviru konstruisanog oblika rada, nalik upotreb-
nom predmetu (komodi), postavljeno je više vizuel-
nih segmenata i medijskih celina (mehaničko i elek-
tronsko kretanje, video, slika, objekat). Naziv rada,
Kad(a)r-ov (kadar), od imenice *Kadrov*, referiše na
bilo koji (vojni, službeni, strukovni...) kadar – na onog
ko može nešto da učini. Ovako postavljeni segmenti,
u poluotvorenoj fioci, sugerišu na povlačenje, moguće
smicanje ili izmicanje, osamljenost. Polje radnji u in-
terakciji čini kružno kretanje kose, koje se nalazi u je-
dinoj otvorenoj fioci predmeta. Kretanje kose posma-
traču sugeriše privid u iščitavanju isprepletenih vlasi
kose i otvara pitanja o toku, brzini, smicanju kroz su-
život. Suprotno tome, na gornjem delu – poklopcu ko-
mode, nalaze se dva asimetrično postavljena otvora,
različitog obima. U jednom je reprodukovana statična
slika – kap, suza, a u drugom video-prikaz pomicanja
lakta – kože. Tri slike, kosa-suza-koža, imaju uvezanu
radnju u ličnom doživljaju života i simulator su uza-
ludnih radnji i stanja duše g. Kadrova.

Kad(a)r-ov

Video installation *Kad(a)r-ov* (2019)

Object: a wooden chest of drawers

Dimensions: 80 x 40 x 30 cm

Additional elements in the work: hair, electromotor,
display, video (*loop*)

The project *SMIC. small moving form*, Union
of Artists' Associations of Vojvodina, Novi Sad,
2019

The constructed form of the work, similar to a util-
itarian object (a chest of drawers), features several
visual segments and media units (mechanical and
electrical motion, video, image, object). The work is
entitled *Kad(a)r-ov* (capable) from the noun *Cadre*,
refers to any (military, official, professional...) cadre
– the one who can do something. The segments set
like this, in a half-open drawer, are suggestive of a
withdrawal, a possible shear, elusion, loneliness. The
field of action in interaction is presented in the cir-
cular motion of the hair, placed in the object's only
open drawer. The motion of the hair suggests to the
viewer a peek into interpreting the entangled hairs,
opening questions about the course, speed and shear
through coexistence. To the contrary, on the top – on
the lid of the chest of drawers, there are two asym-
metrically positioned openings, different in sizes. In
one, there is a reproduced static image – a drop, a
tear, while in the other, there is a video of a moving
elbow – skin. The three images, the hair-tear-skin,
are interconnected in an action from personal expe-
rience of life and are a simulator of futile activities
and states of Mr Kadrov's soul.



Mala planina

Video-interakcija *Mala planina* (2017)

Video BW, *loop*.

Projekat *PATEM, By The Way 2017*, Galerija
FLU, Skopje, 2018.

Koncept ovog rada baziran je na vizuelnoj interpretaciji kroz pojam ontološkog i to kao moguća relacija između iracionalnog i *nečega što je bilo*. Da li kao subjektivan doživljaj ili moguća diskurzivna forma, rad *Mala planina* korespondira na *trans odnosu* kroz analizu u relaciji prema prostoru, prirodi, geografskom poreklu predela i čoveka. Prostor se, kao pripadajući u nasleđenim tragovima genoma i sećanja, ili kao mim faktor, prenosi i virtualno uvezuje. Prostor je ovde sveprisutna vizibilna formula u razumevanju, u kom možemo biti svi i koji može pripadati svima. Sve to predstavlja paradoksalan princip, provučen kroz spoj prirode i čoveka, geografskih specifičnosti i nomadskog faktora čovekove asimilacije prema području, mestu, migraciji i tranziciji. Ovako postavljeno trans-područje je zapravo spekulacija problema u kome se date relacije ne mogu videti i egzaktno predstaviti, već se samo delimično može otvoriti put doživljaja koji postavlja stara ili nova značenja, u kojima je prisutan princip pojma mogućeg sećanja, kao dovoljan razlog.

Mala planina je svedeno mesto, jednostavno i jednolično, konstantno u generisanom faktoru ponavljanja. To je minimalni trag u čovekovom doživljaju, nedostajanje dimenzione prirodne moći i očitavanje prostorne veličine. Kontradiktorno tome, *mala planina* je faktor koji sublimira disbalansne, deharmonizovane odnose čoveka i prirode sa prisutnim horizontalnim kretanjem, a izostavljenim vertikalnim.

A Small Mountain

Video-interaction *A Small Mountain* (2017)

Video BW, *loop*.

The project *PATEM, By The Way 2017*, FLU
Gallery FLU, Skopje, 2018

The concept of this work is based on a visual interpretation through the notion of the ontological, more specifically, as a possible relation between the irrational and *something that used to exist*. Whether as a subjective experience or a discursive form, the work *A Small Mountain* corresponds on a *trans-relationship* through an analysis in regard to the space, nature, geographic origin of a landscape and man. The space, as something belonging in the inherited genome and traces of memory, or as a meme factor, is transmitted and virtually associated. Here, the space is an omnipresent visible form in understanding, in which all of us can be and which can belong to all of us. This is a paradoxical principle, taken through the combination of notions of nature and man, geographic features and nomadic factor of man's assimilation of the landscape, place, migration and transition. The trans-area established like this is actually a speculation about the problem where the given relations cannot be seen or exactly represented; it is only possible to partially open the way for sensation that establishes old or new meanings, where there is the principle of the notion of the possible, as a sufficient reason.

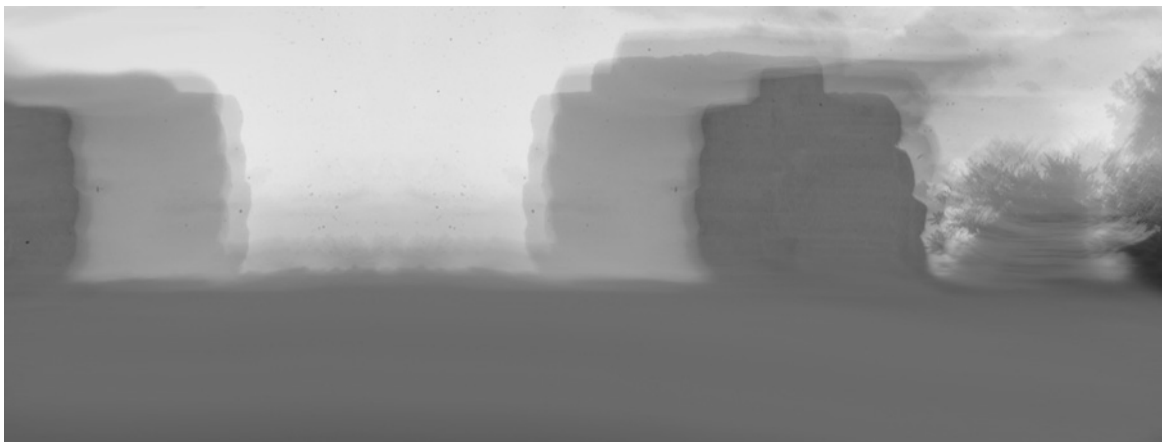
A Small Mountain is a reduced place, simple and monotonous, constant in the generated repetition factor. It is a minimal trace in man's experience, the absence of the dimensional natural power and the manifestation of spatial magnitude. Contradictorily, a *small mountain* is a factor that sublimates im-

Kretanje po horizontu je jednolično, subverzivno, ono je melanholija u svima nama, ono je skup društvene kontrole i instrument odvajanja prirodnih faktora od nas.

Konkretno, rad *Mala planina*, kroz panoramski video-prikaz postavljene, veštački simulirane prirode, prikazuje formu konstantnog horizontalnog kretanja, kao fokus čovekovog premeravanja, sugerišući današnji tok u kretanju čoveka. Čovek je u ovom prikazu stilizovan kroz liniju, sabijene, generisane horizontalne forme. Ovako postavljena linija je u blagim oscilacijama kretanja naniže ili naviše, kao tok kretanja mase ljudi i društvenih kretanja, kroz pojam transfuzije iz prostora u prostor. Kretanje linija je interakcija prostornog sagledavanja bliska današnjoj.

balanced, disharmonised relationships of man and nature with the present horizontal motion, and the absent vertical one. Moving on the horizon is monotonous, subversive, it is the melancholy in all of us; it is a set of social controls and an instrument for separation of natural factors from us.

More specifically, the work *A Small Mountain*, through a panoramic video of the set, artificially simulated nature, shows the form of a constant, horizontal movement, as a focus of man's surveying, suggesting today's course of man's movement. Man is represented in stylised lines, with a compact, generated horizontal form. The line set like this, displays slight oscillations of downward and upward movement, like a current of moving human masses and social movements, through the notion of transfusion from one space to another. The movement of the lines is an interaction of the spatial perception close to today's one.



Telo stajaće vode

Instalacija *Telo stajaće vode* (2017)

Objekat: krevet

Sastav: drvo, sunder, tkanina (presvlaka), staklena voda

Dimenzije: 47 x 193 x 76 cm

38. *Susret akvarelista*, Savremena galerija,
Zrenjanin, 2017.

Rad *Telo stajaće vode* je instalacija u kojoj su prisutni asocijativni elementi forme kreveta sa minimalističkim valjkastim oblicima, telom na površini prostirke nalik izraslinama. Ove valjkaste forme prelivene su tečnošću, formirajući amorfnu oblik, baru tj. baricu, i u celini obrazuju sadržaj odnosno telo stajaće vode.

Rad *Telo stajaće vode* personalizuje doživljaj bare kroz poređenje sa krevetom, ne kao upotrebnim predmetom, već kao odrednicom, mestom, staništem u kojem čovek u svom životnom ciklusu provede veći deo vremena, u podsvesnom stanju. Bara kao prirodno vlažno stanište, sa svim svojim prirodnim ciklusima, dovoljno je udaljena i odvojena od nas, nedovoljno vidljiva, ona je sporedno mesto u životnom ciklusu, zaboravljeno u podsvesti. Oba elementa, sa mnoštvom tragova/brisanih tragova, otvaraju poziciju nedovoljno jasnu i mističnu, sadržinu prožetu individualnim doživljajima. Ovaj rad usmerava na jedno polje razmišljanja i na moguće mesto za doživljaj zasnovano na korelaciji uporednih odnosa bara/krevet.

A Body of Standing Water

Installation *A Body of Standing Water* (2017)

Object: bed

Elements: wood, sponge, fabric (bed linen), glass water

Dimensions: 47 x 193 x 76 cm

The 38th Meeting of Aquarellists, Contemporary
Gallery, Zrenjanin, 2017

The work *A Body of Standing Water* is an installation with associative elements of the bed-form with minimalist cylindrical shapes, a lump-like body on the surface of the linen. These cylindrical shapes are covered with liquid, forming an amorphous shape, a pond or a puddle, which together form the content, i.e. a body of standing water.

The work *A Body of Standing Water* personalises the perception of a pond through comparison with the bed, not as a utilitarian object, but as a destination, a place, a habitat, where a person spends most of their lifetime in a subconscious state. The pond as a natural wet habitat, with all its natural cycles, is sufficiently distant and separated from us, insufficiently visible; it is a minor place in the lifecycle, the thing that is forgotten in the subconscious. Both elements with a lot of traces/erased traces, open a position insufficiently clear and mystical, the content permeated with individual experiences. This work focuses on one field of thinking and a possible place for experience, based on the correlation of comparative pond-bed relations.



Tema *Mrtva voda*

Temu *Mrtva voda* čine tri instalacije (*Izostajanje*, *Ironija* i *Sindrom neravnoteže*), nastale 2016. godine. Ovi radovi nadovezuju se na ciklus sa temama *Plutati* (2008) i *Socijalan* (2012). Prikazan je čovek koji je usled opšte manipulacije lišen identiteta, u procesu negde između života i smrti, odnosno u stanju levitiranja³⁶. U konceptu teme *Mrtva voda* izražava se proces koji se bazira na jezgru muško-ženskih odnosa tj. na emocionalnoj manipulaciji, predstavljajući tako sindrom neravnoteže, ono što je banalno i uzvišeno.

Voda, sinonim života i model pamćenja, uzeta je kao simbol promene gde živo prerasta u mrtvo, dobro u loše, čisto u zaprljano i sl. Ovakav prelazak u *mrtvu vodu*, koju karakteriše model ustajalog, negativnog, mutnog i neshvatljivog jeste oblik tematskog okvira izjednačenog sa čovekom i životom. Osnovni elementi koji dovode do odnosa manipulacije jesu nametanje straha i osećanja krivice, bol, ljubomora, uslovljavanje, provokacija, osveta, bes, ljutnja, gorčina.

Rad teži da, koristeći minimalnu interakciju, predstavi emociju i doživljaj, period i stanje u kome se dva bića nalaze preispitujući vrednosti onog drugog, u pokušaju egoističkog podređivanja. Dramatičan prikaz unutar ovih radova kontekstualizuje odnose u prostornom sagledavanju, kroz emotivni vrtlog svih unutrašnjih i spoljašnjih činilaca.

The Theme *Dead Water*

The theme *Dead Water* consists of three installations (*Truancy*, *Irony* and *Syndrome Imbalance*), created in 2016. These works follow up on the series with themes *To Float* (2008) and *Social* (2012). They depict man stripped off identity, due to general manipulation, in the process somewhere between life and death, in a levitating state.³⁶ The concept of the theme *Dead Water* expresses a process based on the core of the male-female relationship, that is, on emotional manipulation, thus representing the imbalance syndrome, that which is both banal and sublime.

Water, a synonym for life and memory model, is taken as a symbol of change, where living becomes dead, good becomes bad, clean becomes tainted, etc. This transition into *dead water*, characterised by the model of the stale, negative, obscured and incomprehensible, is a form of a thematic frame that is equal to man and life. The basic elements that lead to the relationship of manipulation are effecting the feelings of fear and guilt, pain jealousy, causation, provocation, revenge, anger, rage, bitterness.

Using minimal interaction, the work seeks to present an emotion and sensation, a period and state where there are two people re-examining value of the other one, in an attempt at an egoistic submission. The dramatic representation in these works contextualises relationships perceived spatially, through an emotional turmoil of all internal and external factors.

³⁶ Despotovski, G., „Sudbinski aspekti života“, seminarski rad, Akademija umetnosti, Doktorske studije umetnosti, Novi Sad 2016.

³⁶ Despotovski, G., „Sudbinski aspekti života“ [*The Fateful Aspects of Life*], a term paper, Academy of Arts, Doctoral Studies of Art, Novi Sad, 2016







Izostajanje

Instalacija *Izostajanje* (2016)

Rad čine tri segmenta

Svaki segment sastavljen je od zidnog panela i lutke

Sastav panela: drvo, keramičke pločice, staklo, voda

Dimenzije panela: 220 x 60 x 15 cm

Sastav lutke: koflin (punilo), tkanina, odelo, kosa

Dimenzije lutke: lutka u prirodnoj veličini, h=168 cm

Samostalna izložba *Mrtva voda*, Srpska akademija nauka i umetnosti, Platoneum, Novi Sad, 2016.

Samostalna izložba *Mrtva voda*, ART OKUPACIJA, Velika sala Kulturnog centra „Laza Kostić“, Sombor, 2017.

Samostalna izložba *Mrtva voda*, Galerija savremene umetnosti, Pančevo, 2017.

Projekat *#bgmoot18 Schonerr*, Muzej grada Beograda, 2018.

Quo Vadis Homini?, „Dunavski dijalozi“, Fondacija *Triade*, Temišvar, Rumunija, 2019.

Aktuelna srpska grafička scena – jedan pogled, Galerija savremene likovne umetnosti, Niš, Oficirski dom, 2019.

Truancy

Installation *Truancy* (2016)

The work consists of three segments

Each segment consists of a wall panel and a dummy

Panel materials: wood, ceramic tiles, glass, water

Panel dimensions: 220 x 60 x 15 cm

Dummy materials: thermal wadding (filling), fabric, suit, hair

Dummy dimensions: dummy is in human size h=168 cm

Independent exhibition *Dead Water*, Serbian Academy of Sciences and Art, Platoneum, Novi Sad, 2016

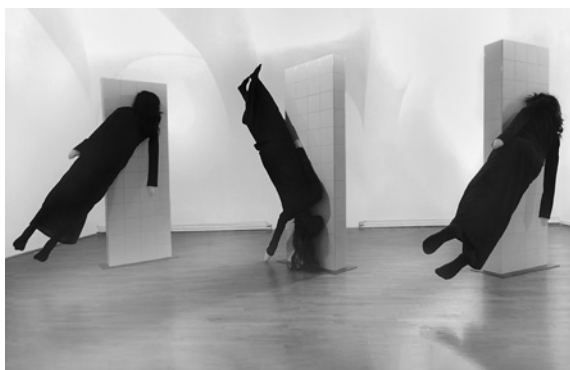
Independent exhibition *Dead Water*, ART OCCUPATION, Large Hall of the Cultural Centre ‘Laza Kostić’, Sombor, 2017

Independent exhibition *Dead Water*, Gallery of Contemporary Art, Pančevo, 2017

Project *#bgmoot18 Schonerr*, City Museum of Belgrade, 2018

Quo Vadis Homini?, ‘The Danube Dialogues’, *Triade* Foundation, Timisoara, Romania, 2019

The Current Serbian Graphic Scene – A Look, Contemporary Art Gallery, Niš, Oficirski dom, 2019







U radu *Izostajanje* postavljena su tri zidna panela od keramičkih pločica. Na svaki panel je u različitoj poziciji postavljena ženska figura (lutka) i akvarijum sa vodom. Odrazi različitih pozicija ženske figure aludiraju na pomeranje kao i na statičnost, na vreme, na promenu, na različito, a istovremeno i na neprirodan stav u kome se mogu naslutiti događaji koji ukazuju na unutrašnje previranje, psihički nemir. Stoga iluzija počiva u neostvarenoj dinamici i aspektima umrtvljenog i ravnodušnog postojanja. Glava figure žene zamenjena je akvarijumom sa neživom, stajanjem – mrtvom vodom. Ova voda jeste sinonim suprotnosti života – žive vode. Naglašena čistoća panela od belih keramičkih pločica aluzija je na čisto, a zapravo predstavlja sve ono turobno i zaprljano. Crne figure žene u poziciji levitiranja i voda koja je izgubila svoje osnovno svojstvo kao životna supstanca postaju paradoksalan princip koji možemo poistovetiti sa životnim, onda kada sve postaje nejasno i kada svako ljudsko biće oscilira i luta.

In the work *Truancy* there are three wall panels made of ceramic tiles. On each panel, there are a female figure (dummy) set in a different position and a water tank. The reflections of the different female figure's positions allude to movement as well as to stagnancy, time, change, diversity, and at the same time, to supernatural posture hinting to events marked with inner turmoil and mental unease. Hence, the illusion lies in an unaccomplished dynamics and aspects of benumbed and indifferent existence. The head of the female figure is replaced with a water tank containing inanimate and stagnant – dead water. This water is a synonym for the life-animate water. Emphasised cleanness of the panels made of white ceramic tiles alludes to purity, but is actually a representation of everything that is gloomy and impure. The black female figures in levitating positions and the water that has lost its primary property as a life substance become a paradoxical principle which can be identified with the principle of life, when everything becomes vague and every human being oscillates and wanders.







Ironija

Instalacija *Ironija* (2016)

Rad je sastavljen od panela i lutke

Sastav panela: drvo, keramičke pločice, staklo, voda

Dimenzije panela: 50 x 120 x 210 cm

Sastav lutke: koflin (punilo), tkanina, odelo, kosa

Dimenzije lutke: lutka u prirodnoj veličini, h=168 cm

Dodatni element u radu: digitalna štampa (tekst)

Samostalna izložba *Mrtva voda*, Srpska akademija nauka i umetnosti, *Platoneum*, Novi Sad, 2016.

Samostalna izložba *Mrtva voda*, Velika sala Kulturnog centra „Laza Kostić“, Sombor, ART OKUPACIJA, 2017.

Samostalna izložba *Mrtva voda*, Galerija savremene umetnosti, Pančevo, 2017.

Irony

Installation *Irony* (2016)

The work consists of a panel and a dummy

Panel materials: wood, ceramic tiles, glass, water

Panel dimensions: 50 x 120 x 210 cm

Dummy materials: thermal wadding (filling), fabric, suit, hair

Dummy dimensions: the dummy is human size h=168 cm

Additional elements of the work: digital print (text)

Independent exhibition *Dead Water*, Serbian Academy of Sciences and Art, *Platoneum*, Novi Sad, 2016

Independent exhibition *Dead Water*, Large Hall of the Cultural Centre 'Laza Kostić', Sombor, ART OCCUPATION 2017

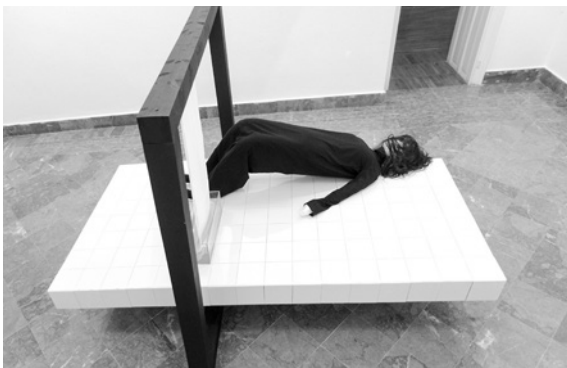
Independent exhibition *Dead Water*, Gallery of Contemporary Art, Pančevo, 2017





U radu *Ironija* predstavljen je sveden, geometrijski definisan krevet, sačinjen od belih keramičkih pločica. Oko kreveta se nalazi ram, kruna ili vrata, prolaz ili izlaz. On deli prostor kreveta na dva dela: u jednom delu postavljena je lutka žene u poluležećem, grčevitom stavu. Lutka je okrenuta tako da saopštava, upućuje poruku tišine koja je ipak – reč. Ova reč, možda banalna, ali snažna – „BEŽI!“ – prikazana je na paravanu od tkanine uronjene u akvarijum sa zamućenom vodom. Mutna voda, koja se prenosi na potopljeni ubrus sa natpisom: „BEŽI!“, u vezi je sa figurom žene u pozadini; reč je njena, upućena je nekome ko fizički nije prisutan, ili pak slučajnom subjektu-posmatraču. Ovaj rad prikazuje ironiju odnosa, gde se stav žene iskazuje arogantnim prekidom komunikacije.

The work *Irony* is a representation of a reduced geometrically defined bed made of white ceramic tiles. Around the bed there is a frame, a crown or door, a passage or exit. The frame divides the space of the bed into two sections: in one, there is a dummy of a woman set in a half-lying convulsive position. The dummy is turned so as to express and convey the message of silence, which is still – a word. This, perhaps banal, but powerful word – ‘RUN!’ – is displayed on a screen made of fabric dipped in a murky water tank. The murky water that soaks into the towel with the inscription ‘RUN!’ is connected to the figure of the woman in the background. The word is hers, addressing someone who is physically absent or to a random subject—an observer. The work implies the irony of a relationship where the female attitude is expressed through an arrogant disruption of communication.













Sindrom neravnoteže

Instalacija *Sindrom neravnoteže* (2016)

Rad je sastavljen od stola sa četiri stolice i četiri lutke

Sastav stola: drvo, keramičke pločice, staklo, voda

Dimenzije stola: 85 x 100 x 100 cm

Sastav stolice: drvo, keramičke pločice

Dimenzije stolice: 40 x 30 x 30 cm

Sastav lutke: koflin (punilo), tkanina, odelo

Dimenzije lutke: lutke u prirodnoj veličini, h=178 cm

Samostalna izložba *Mrtva voda*, Srpska akademija nauka i umetnosti, Platoneum, Novi Sad, 2016.

Samostalna izložba *Mrtva voda*, Velika sala Kulturnog centra „Laza Kostić“, Sombor, ART OKUPACIJA, 2017.

Samostalna izložba *Mrtva voda*, Galerija savremene umetnosti, Pančevo, 2017.

Projekat *#bgmoot18 Schonerr*, Muzej grada Beograda, 2018.

Projekat *Vajara/ki Srbije*, Letnji salon skulpture, Umetnički paviljon „Cvijeta Zuzorić“, ULUS, 2019.

Syndrome Imbalance

Installation *Syndrome Imbalance* (2016)

The work consists of a table with four chairs and four dummies

Table materials: wood, ceramic tiles, glass, water

Table dimensions: 85 x 100 x 100 cm

Chair materials: wood, ceramic tiles

Chair dimensions: 40 x 30 x 30 cm

Dummy materials: thermal wadding (filling), fabric, suit

Dummy dimensions: the dummy is human size h=178 cm

Independent exhibition *Dead Water*, Serbian Academy of Sciences and Art, *Platoneum*, Novi Sad, 2016

Independent exhibition *Dead Water*, Large Hall of the Cultural Centre 'Laza Kostić', Sombor, ART OCCUPATION 2017

Independent exhibition *Dead Water*, Gallery of Contemporary Art, Pančevo, 2017

Project *#bgmoot18 Schonerr*, City Museum of Belgrade, 2018

The project of *Sculptors of Serbia*, Summer Salon of Sculpture, Art Pavilion 'Cvijeta Zuzorić', ULUS, 2019





U radu *Sindrom neravnoteže* prikazane su muške figure-lutke u grupi. One u klasičnim odelima sede za stolom kao obrednim mestom, mestom dogovora i sastanaka. Jedna figura je u natprirodnoj lebdećoj poziciji, u stanju uzleta, nasuprot ostalim statičnim, sedećim figurama. Figura u uzletu se obema rukama drži za akvarijum pun vode, postavljen na stolu. Voda u akvarijumu nosilac je mnoštva poruka kojima je ova figura dovedena u ovakvo stanje, u odsutnost spram ostalih figura za stolom. Preostale tri figure su statične, mirne, one su sinonim društvene socijalizacije i u istoj meri arbitri sudbine četvrtog „aktera“. Voda u akvarijumu je stajaća, zamućena i mrtva, u nju su uronjene poruke uvrede i poniženja, jednake uvredama koje mogu da razmene dve sukobljene osobe. Usled toga, figura koja je u natprirodnoj poziciji izražava svoj duhovni nemir apostrofirajući sebe kao osuđenika, krivca i žrtvu, poniženu i poniznu osobu. Ona u iluziji uzletanja narušava balans i simetriju postavljene, uravnotežene scene i predstavlja unutrašnju, nestabilnu pobunu, buru koja se reflektuje kroz njeno pokretanje.

The work *Syndrome Imbalance* features male figures (dummies) in a group. Wearing formal suits, they are sitting at the table as a ritual site and a place of meeting and making arrangements. One figure is in supernatural floating position, in the state of ascension, in contrast to the other, static, sedentary figures. The ascending figure holds onto a filled-up water tank lying on the table with both hands. The water from the tank carries numerous messages that have brought this figure in such a state, in the state of absence as compared to the other figures at the table. The remaining three figures are static and still. They are the synonym for socialisation and the arbitrators to the fate of the fourth one. The water in the water tank is still, murky, and dead. It contains submerged messages of insult and humiliation which stand equal to the insults that can be exchanged between two persons during a conflict. As a result, the figure in the supernatural position expresses its spiritual unease, emphasising itself as convicted, guilty and a victim, a humiliated and humbled person. In an ascending illusion, it disturbs the balance and symmetry of the arranged, balanced scene and exemplifies the inner unstable rebellion and a tempest which are reflected through its motion.



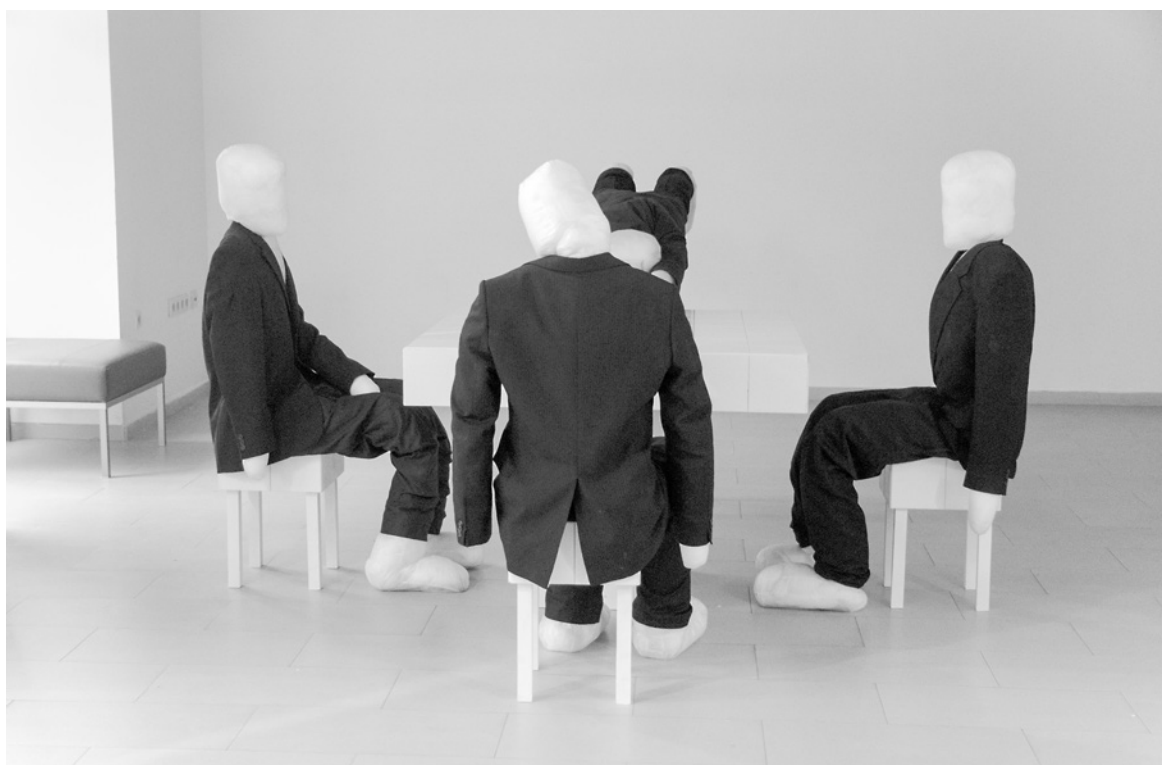














Singular

Objekat *Singular* (2015)

Rad čine dva segmenta

Sastav: drvo, vosak, pigment

Dimenzije: 200 x 25 x 2 cm (jedan segment)

Kolekcija *Likovna kolonija „Jalovik“*, 2015.

■ Projekat *Likovna kolonija „Jalovik“*, 2015.

Rad *Singular* čine dve odvojene vertikalne ploče, postavljene u prostoru. One su na površini prekrivene crnom voštanom pastom, a u gornjem delu ploča nalazi se rupa. Prostor, crna površina i rupa na njoj, elementi su koji imaju tendenciju kako sužavanja, tako i raspršivanja prostornog vidokruga. Statičnost u formi rada u kontrastu je sa interakcijom i dinamikom mogućeg sagledavanja u traženju i fokusu prostorne praznine. Ovaj odnos u objektu nudi mogućnost sagledavanja rada iz više pozicija. U ovom slučaju, *dva* predstavlja jedninu ili jednakost koja dovodi do mogućeg prelamanja, odnosno razdvojenog i raščlanjenog posmatranja prostora unutar i izvan rada. Rupe, odnosno kružni otvori, kao i prostor u kome se rad nalazi, mogu predstavljati mogućnost da se pozicija otvorenog, prostornog, ponudi kao fokus između traženog ili doživljenog.

Singular

Object *Singular* (2015)

The work consists of two segments

Materials: wood, wax, pigment

Dimensions: 200 x 25 x 2 cm (one segment)

Collection *Art Colony 'Jalovik'*, 2015

■ Project *Art Colony 'Jalovik'*, 2015

The work *Singular* consist of two separated vertical boards set in space. Their surface is covered in black waxy paste, while in the upper segment of the boards, there is a hole. The space, black surface and the hole in it are the elements with both the tendency to narrow and the tendency to diffuse the scope of vision. The static character present in the form of the work in contrasted to the interaction and dynamism of a possible perception in seeking and focusing on the spatial emptiness. This relationship within the object offers multiple viewpoints for perceiving the work. In this case, *two* represents singularity or equalness that leads to a possible refraction, that is, a separated and broken-down perception of the space inside and outside the work. The holes, that is, the circular openings, as well as the space where the work is set, can represent the possibility to offer an open, spatial position as a focus between the sought and the experienced.



Sako

Digitalni print *Sako* (2013)
(replika rada *Sako* iz 2002)

Rad čine dvadeset i četiri segmenta

Tehnika: digitalni print na stiroduru

Dimenzije: 80 x 60 cm (jedan segment)

Projekat *Prigušena egzistencija (Cargo East)*, Nacionalni muzej likovnih umetnosti Tajvana, u Tajčungu, 2014.

Projekat *Prigušena egzistencija (Cargo East)*, Savremena umetnička scena Srbije, Košice, Slovačka, 2015.

Projekat *Prigušena egzistencija (Cargo East)*, Savremena umetnička scena Srbije, Muzej savremene umjetnosti Republike Srpske, 2015.

Projekat *Konflikti, provokacije, relacije, izazovi, strepnje, energije, odlučnosti...*, Pogled na umetničku scenu Vojvodine 1995–2014, Muzej savremene umetnosti Vojvodine, 2015.

Samostalna izložba *Socijalan*, HDLU Kazamat, Osijek, 2015.

Samostalna izložba *Socijalan*, Kulturni centar Vršac, 2015.

Samostalna izložba *Socijalan*, Kulturni centar „Magacin“, Beograd, 2015.

Projekat *Nepodnošljiva lakoća tranzicije*, Srpski kulturni centar, Pariz, Francuska, 2017.

Projekat *#bgmoot18 Schonerr*, Muzej grada Beograda, 2018.

Rad *Sako* predstavlja sekvence foto-snimaka sakoa u različitim položajima. Sakoi, prikazani u celini, oblikuju dramatičnu vantelesnu formu koja ukazuje na prisutnost ili odsutnost ljudskog tela. Sekvence sakoa, zaustavljene u pokretu, prikazuju raznorodne oblike napetosti, izazvane odnosom društva prema pojedincu. Krpara-sako prikazana je u stanju prostornog plutanja, aludirajući na potrošene izbledele predstave. Te forme simbolizuju ogoljenog čoveka, odnosno aspekte života usled socijalnih uticaja. Stoga zatečeno stanje ostavljenog govori o elementarnoj

Suit Jacket

Digital print *Suit Jacket* (2013)
(replika of the work *Suit Jacket* from 2002)

The work consists of twenty-four segments

Technique: Digital print on extruded polystyrene (XPS)

Dimensions: 80 x 60 cm (one segment)

Project *Subdued Existence (Cargo East)*, National Museum of Fine Arts of Taiwan, in Taichung, 2014

Project *Subdued Existence (Cargo East)*, Contemporary Art Scene of Serbia, Košice, Slovakia, 2015

Project *Subdued Existence (Cargo East)*, Contemporary Art Scene of Serbia, Museum of Contemporary Art of Republika Srpska, 2015

Project *Conflicts, provocations, relations, challenges, fears, energies, decisiveness...*, A view of the art scene of Vojvodina 1995–2014, Museum of Contemporary Art of Vojvodina, 2015

Independent exhibition *Social*, HDLU Kazamat, Osijek, 2015

Independent exhibition *Social*, Cultural Centre Vršac, 2015

Independent exhibition *Social*, Cultural Centre 'Magacin', Belgrade, 2015

Project *The Unbearable Lightness of Transition*, Serbian Cultural Centre, Paris, France, 2017

Project *#bgmoot18 Schonerr*, City Museum of Belgrade, 2018

The work *Suit Jacket* shows sequences of a suit jacket captions in different positions. The suit jackets, presented as a whole, make a dramatic extracorporeal form that implies the presence or the absence of a human body. Those suit jacket sequences, frozen in motion, display various forms of tension caused by the attitude of society towards an individual. A patchwork-suit jacket is displayed in the state of spatial floating implying exhausted and faded images. Those forms symbolise exposed man and/or the aspects of life brought about by social impacts. Hence,



napuštenosti i gubitku individualnosti. Unesene forme sakoa u različitim amorfnim scenama ovaploćuju metafizičko kretanje unutar samog prostora. Odevni predmet simbolizuje stanje između života i smrti, u prostoru koji levitira između odbačenog i izgubljenog. Varirajući lik sakoa u više segmenata, kroz promene se sugerše *aktivitet praznine*.³⁷

the existing state of that which is left behind speaks of a fundamental desolation and loss of individuality. The introduced forms of a suit jacket in different amorphous scenes express metaphysical movement within space itself. A piece of clothing symbolises the state between life and death in a space which levitates between the rejected and the lost. The variable suit jacket image in several segments, through changes, is suggestive of the *activity of the void*.³⁷

³⁷ Kosta Bogdanović, Bojana Burić, *Teorija forme* (Beograd: Zavod za udžbenike i naučna sredstva, treće prošireno izdanje, 2004), 28.

³⁷ Kosta Bogdanović, Bojana Burić, *Teorija forme [The Theory of Form]* (Beograd: Zavod za udžbenike i naučna sredstva, third extended edition, 2004), p. 28.





Tema *Socijalan*

Tema *Socijalan* nastavak je rada proisteklog iz ciklusa *Plutati*, nastalog 2007–2008. godine. Bavljenje temom započeto je 2011. i realizovano kroz radove: *Glasine*, *Sako*, *Lice*, *Socijalan*, *Izbrisan*, *Tvar*, *Utvara*, *Razgovor*, *Brijač*, *Selekcija*, *Izduvni*... Seriju *Socijalan* čine fotografije, instalacije i printovi koji svojom formom i motivom ukazuju na personifikaciju spomenika, aludirajući na sećanje. U radovima dominiraju crna gusta mrlja, senka, obris, bezlični portret, klonirana bestesna figura, apstrahovani oblik i sl. Ove forme predstavljaju utvare generacijskih i sudbinskih tokova, prikazujući čoveka odnosno aspekte života individue usled različitih društvenih uticaja, kao i vezu čovekovog stradanja i patnje sa današnjim individualnim i masovnim slučajevima. Prikazani ljudi/figure/lutke trebalo bi alegorijski i simbolički da nagnaju gledaoca na identifikaciju sa njima i na preispitivanje sopstvenog mesta u društvu, i to onom društvu koje je u permanentnoj krizi na globalnom planu i čije vrednosti su često izopačene.



The Theme *Social*

The theme *Social* follows up on the work stemming from the series *To Float*, created from 2007 and 2008. The exploration of the theme started in 2011 and found its materialisation in the works: *Rumours*, *Suit Jacket*, *Social*, *Erased*, *Substance*, *Apparition*, *Conversation*, *Razor*, *Selection*, *Exhaust*... The *Social* series consists of photographs, installations and prints that in their form and motifs suggest personification of monuments, alluding to memory. The works are dominated by a thick black smear, shadow, silhouette, impersonal portrait, cloned bodiless figure, abstract shape, etc. These forms represent ghosts of generational and fateful currents, depicting man and/or an individual's aspects of life caused by various social influences, as well as the link between human suffering and today's individual and mass cases. The people/figures/dummies presented are supposed to, allegorically and symbolically, inspire the viewers to identify with them and invite them to re-examine their own position in a society in a permanent state of crisis on the global level and whose values are often perverted.





Selekcija

Instalacija *Selekcija*, Tema *Socijalan* (2013)

Rad čini četrdeset i šest segmenata (lutaka)

Sastav lutke: koflin (punilo), tkanina, odelo

Dimenzije lutke: lutka u prirodnoj veličini, h=178 cm

Dodatni element u radu: tekstovi (gravirane kartice sa natpisima)

Samostalna izložba, Galerija savremene umetnosti, Smederevo, 2013.

Projekat *Razlike*, Studentski kulturni centar Novi Sad, *Fabrika*, 2013.

Projekat *Prigušena egzistencija (Cargo East)*, Nacionalni muzej likovnih umetnosti Tajvana, u Tajčungu, 2014.

Projekat *Prigušena egzistencija (Cargo East)*, Savremena umetnička scena Srbije, Košice, Slovačka, 2015.

Projekat *Prigušena egzistencija (Cargo East)*, Savremena umetnička scena Srbije, Muzej savremene umjetnosti Republike Srpske, 2015.

Samostalna izložba, HDLU *Kazamat*, Osijek, 2015.

Samostalna izložba, Kulturni centar Vršac, 2015.

Samostalna izložba, Kulturni centar „Magacin“, Beograd, 2015.

Samostalna izložba, Gradska galerija, Užice, 2015.

Samostalna izložba, Kulturni centar Indija, „Kuća Vujnovića“, 2015.

Projekat *Cinema City, The Quarter*, Novi Sad, 2016.

Projekat *#bgmoot18 Schonerr*, Muzej grada Beograda, 2018.

Selection

Installation *Selection, The Theme Social* (2013)

The work consists of forty-six segments (dummies)

Dummy materials: thermal wadding (filling), fabric, suit

Dummy dimensions: the dummy is human size h=178 cm

Additional elements in the work: texts (engraved cards with inscriptions)

Independent exhibition, Gallery of Contemporary Art, Smederevo, 2013

Project *Differences*, Student Cultural Centre Novi Sad, *Fabrika*, 2013

Project *Subdued Existence (Cargo East)*, National Museum of Fine Arts of Taiwan, in Taichung, 2014

Project *Subdued Existence (Cargo East)*, Contemporary Art Scene of Serbia, Košice, Slovakia, 2015

Project *Subdued Existence (Cargo East)*, Contemporary Art Scene of Serbia, Museum of Contemporary Art of Republika Srpska, 2015

Independent exhibition, HDLU *Kazamat*, Osijek, 2015

Independent exhibition, Cultural Centre Vršac, 2015

Independent exhibition, Cultural Centre 'Magacin', Belgrade, 2015

Independent exhibition, City Gallery, Užice, 2015

Independent exhibition, Cultural Centre Indija, 'Kuća Vujnovića', 2015

The project *Cinema City, The Quarter*, Novi Sad, 2016

Project *#bgmoot18 Schonerr*, City Museum of Belgrade, 2018





Rad *Selekcija*³⁸ predstavlja grupu od više desetina lutaka/ljudi u masi. Lutke su bez lica, obučene u svakodnevnu mušku odeću, zaustavljene u konfuznom i dementnom stanju, u prekinutoj radnji i činu. Na telima odnosno na desnoj ruci pojedinih lutaka, iz mnoštva istih, aplicirani su tekstovi na karticama, naizgled proizvodnim etiketama. Rad odiše vizuelnom i prostornom dramaturgijom tragične otuđenosti, koja se pojačava neprisutnošću života u polju vidljivog, telesnog i ljudskog.

Lutke/figure mogu se postaviti u grupi, u pravilnom redu, rasutom redu, različitom smeru kretanja, kao asocijacija na lutanje, čekanje, paranoju, konfuzno stanje ili tišinu, ravnodušnost, utopiju...

³⁸ Rad *Selekcija* namenski je raden za izložbu u Kulturnom centru Novog Sada (27. maja 2013). Međutim, ovaj termin je bio oduzet i izložba nije realizovana. Ceo događaj je protekao bez obrazloženja Kulturnog centra, koji je u tom periodu praktikovao niz cenzura i ograničenja. Umesto planirane izložbe *Selekcija*, postavljena je komercijalna izložba *ArtEkoMarket*. Nakon više ovakvih cenzorskih postupaka, veliki broj umetnika pristupio je bojkotu izlagačkih i drugih aktivnosti u Kulturnom centru Novog Sada, a povodom toga organizovana je i izložba *Reanimacija – svi oni koji su odustali od izlaganja u Kulturnom centru*, u prostoru *Fabrike SKC-a* (Novi Sad 2014).

The work *Selection*³⁸ depicts a group of dummies/a crowd of people. The faceless dummies, dressed in everyday men's clothes, frozen in a confused and demented state, interrupted in an activity and action. On the right arms of some of the dummies, among a multitude of identical ones, there are attached cards with inscriptions, resembling labels. The work emanates visual and spatial dramaturgy of tragic alienation, amplified by an absence of life in the visible, corporal and human.

The dummies/figures can be set in a group, in a regular linear arrangement, in a disarranged line, moving divergently, as an association to wandering, waiting, paranoia, confused state or silence, apathy, utopia...

³⁸ The work *Selection* was made for the purpose of the exhibition at the Cultural Centre of Novi Sad (scheduled for 27th May 2013). However, the date was withheld, so the exhibition was not presented. Instead of the planned exhibition *Selection*, a commercial exhibition *ArtEkoMarket* was set. After several acts of censorship, numerous artists started boycotting exhibiting and other activities at the Cultural Centre of Novi Sad, which resulted in the exhibition *Reanimation – all of those how have given up exhibiting at the Cultural Centre*, organised in the venue *Fabrika of the Student Cultural Centre* (Novi Sad, 2014).



U okviru izložbe *Prigušena egzistencija* (*Cargo East*) u Nacionalnom muzeju likovnih umetnosti Tajvana u Tajčungu, 2014, prikazan je rad *Selekcija*. Po želji domaćina izložbe, rad je korišćen na svim propagandnim materijalima (plakatima, bilbordima, u najavama). Tajvanski kustos je ovu odluku obrazložio na sledeći način: „... Za nas, predstavljanje čoveka bez lica označava najsnažniju unutrašnju povredu duha, to više nije jedan čovek, već grupa ljudi, i to se smatra najvećom mogućom kolektivnom čovekovom/ljudskom povredenošću.“ Ova izjava najbolje ilustruje činjenicu da umetnički rad, kada pre-raste u simbol, postaje jasno čitljiv i tada nosi prepoznatljivu poruku, bez obzira na to gde se nalazi i koliko su različita iskustva pojedinaca i društava koji tu poruku prepoznaju.

The work *Selection* was displayed within the exhibition *Subdued Existence* (*Cargo East*) at the National Museum of Fine Art of Taiwan in Taichung in 2014. Following the desire of the exhibition host, the work was used in all promotional materials (posters, billboards, announcements). The Taiwanese curator explained this decision saying: ‘... For us, representation of man without a face marks the most potent inner violation of the spirit; it’s no longer one person, but a group of people, which is considered the highest possible collective man’s/human violation.’ This statement best illustrates the fact that the artwork, when it grows into a symbol, becomes clearly readable and then it carries a recognisable message, regardless of where it is located or how different the experiences of individuals and the society who recognises the message are.





Prikaz tekstova apliciranih u vidu etiketa na figurama lutaka u mom radu *Selekcija*:

Znamo kako izgledamo.
Stalno gledamo jedni druge.
Sramota je. Znamo to.
Umorni smo, stojimo i čekamo.
Gledali smo jedni druge.
Polako počinjemo da govorimo.
Ne usuđujemo se da podignemo pogled.
Nema ogledala, ali vidimo svoje odraze.
Stotine jadnih lutaka.
Ako govorimo, ne slušaju. Ako slušaju, ne razumeju.
Tražimo prijateljsko lice.
Kao i uvek, ima mnogo glasina.
Na mene je red.
Propadamo u zemlju.
Lutamo među ljudima.³⁹

The texts used in the form of labels on the dummy-figures in the work *Selection*:

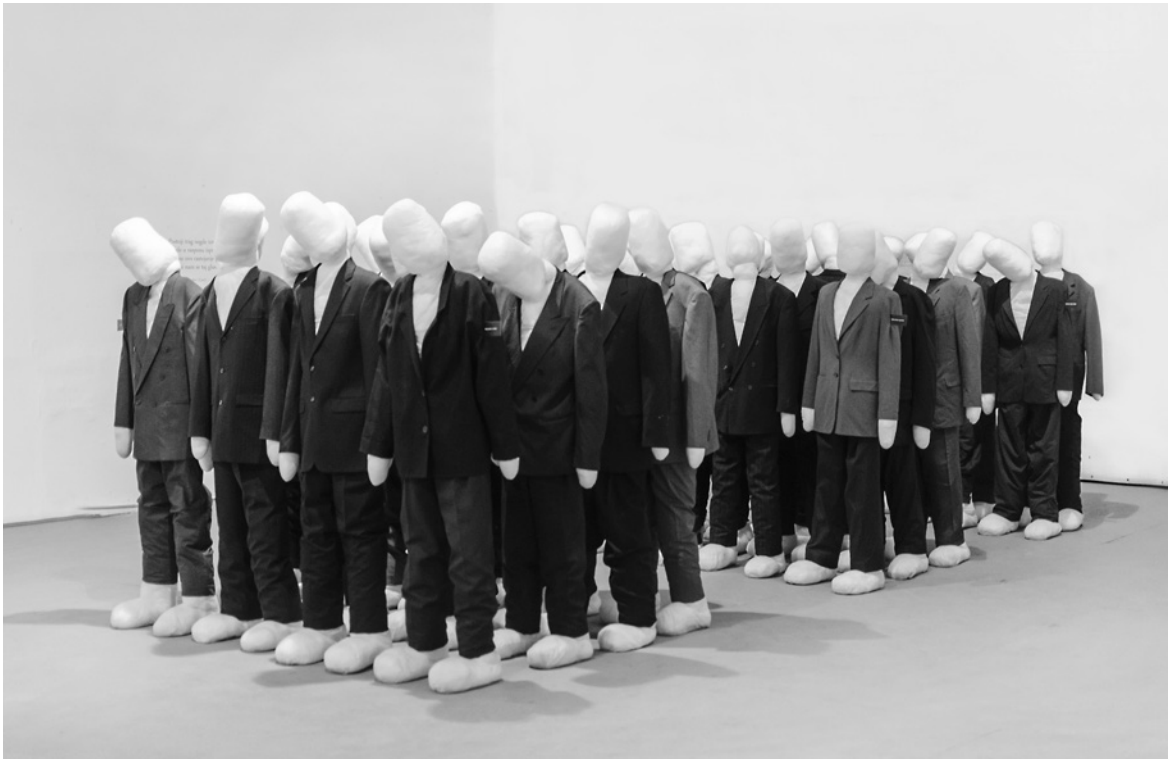
We know how we look.
We keep looking at each other.
It's embarrassing. We know that.
We are tired, standing and waiting.
We've been looking at each other.
We are gradually starting to speak.
We dare not lift our eyes.
There are no mirrors, but we see our reflections.
Hundreds of sordid dummies.
If we speak, they don't listen. If they listen, they don't understand.
We are looking for a friendly face.
As always, there are plenty of rumours.
It's my turn.
We fall through into the ground.
We wander among people.³⁹



³⁹ Iz filma *Primo* (Robin Lough/Antony Sher, 2005), rađenog po knjizi *Zar je to čovek* (*If This Is a Man*) Prima Levija.

³⁹ Film *Primo* (Robin Lough/Antony Sher, 2005), made after the book *If This Is a Man* by Primo Levi.

















Lice

Digitalni print *Lice* (2013)

Rad čini šest segmenata

Tehnika: digitalni print na stiroduru

Dimenzije: oval – 80 x 60 cm (jedan segment)

Kolekcija: Galerija savremene likovne umetnosti, Niš.
Otkup: Ministarstvo kulture i informisanja Republike Srbije, 2016.

Samostalna izložba, Galerija savremene umetnosti, Smederevo, 2013.

Projekat *XVII Prolećni anale*, Čačak, Nagrada Čačanskog anala, rad *Lice*, 2013.

Projekat *Time Collectors*, Nacionalna galerija Makedonije, Skoplje, 2014.

Samostalna izložba, HDLU *Kazamat*, Osijek, 2015.

Samostalna izložba, Kulturni centar Vršac, 2015.

Samostalna izložba, Kulturni centar „Magacin“, Beograd, 2015.

Samostalna izložba, Gradska galerija, Užice, 2015.

Samostalna izložba, Kulturni centar Indija, „Kuća Vujnovića“, 2015.

Projekat *Aktuelna srpska grafička scena – jedan pogled*, Galerija savremene likovne umetnosti, Niš, Oficirski dom, 2016.

Projekat *Aktuelna srpska grafička scena – jedan pogled*, Nacionalna umetnička Akademija, Sofija, Bugarska, 2018.

U radu *Lice I*, na ovalnim printovima prikazani su bezlični portreti, prazna lica koja odlikuje odsustvo karaktera. Lica su sačinjena od presavijene tkanine, predstavljajući portretni modul ljudi koji se konstantno vraćaju u sećanja. Portret u sakou personifikacija je statusa i stalnog sećanja na vreme, na izgubljeno, na propalo, u formi spomenika, govoreći o elementarnoj napuštenosti i gubitku individualnosti. U prikazu svake figure nalazi se tekstualni sadržaj, koji izražava okolnosti iz kojih su proistekli različiti „sudbinski“ događaji.

Face

Digital print *Face* (2013)

The work consists of six segments

Technique: Digital print on extruded polystyrene (XPS)

Dimensions: oval – 80 x 60 cm (one segment)

Collection: Contemporary Art Gallery, Niš.
Purchased by Serbian Ministry of Culture and Information, 2016

Independent exhibition, Contemporary Art Gallery, Smederevo, 2013

Project *12th Spring Annual*, Čačak, Prize of the Čačak Annual, work *Face*, 2013

Project *Time Collectors*, Macedonian National Gallery, Skopje, 2014

Independent exhibition, HDLU *Kazamat*, Osijek, 2015

Independent exhibition, Cultural Centre Vršac, 2015

Independent exhibition, Cultural Centre ‘Magacin’, Belgrade, 2015

Independent exhibition, City Gallery, Užice, 2015

Independent exhibition, Cultural Centre Indija, ‘Kuća Vujnovića’, 2015

The Current Serbian Graphic Scene – A Look, Contemporary Art Gallery, Niš, Oficirski dom, 2016

The Current Serbian Graphic Scene – A Look, National Art Academy, Sofia, Bulgaria, 2018

The work *Face I* displays oval prints with faceless portraits, empty faces featuring a total lack of character. The faces are made of folded fabric, representing a portrait module of the people who constantly revisit their memories. The portrait in a suit jacket personifies status and a constant memory of the lost time, the ruined time, in a form of a monument, speaking of fundamental desolation and the loss of individuality. In the representation of each figure, there is textual content describing the circumstances that yielded different ‘fateful’ events.





Da li se zadržava postojanje?
Da li se nešto dobivamo ili se nekome to uzima?
Postojanje je nešto: tražimo li ga ili preuzimamo ga?

(D) Džorgos (D) Džorgos

Tu se nalaze,
preživljavaju i preživljavaju poruka između dva sveta.
Mislite na njegovoj ili se osjećate preživljavaju?

(D) Džorgos (D) Džorgos



Odsustvo

Digitalni print *Odsustvo* (2013)

Rad čini šest segmenata

Tehnika: digitalni print na stiroduru

Dimenzije: oval – 80 x 60 cm (jedan segment)

Samostalna izložba, Savremena galerija, Zrenjanin, 2012.

Samostalna izložba, Galerija savremene umetnosti, Smederevo, 2013.

Samostalna izložba, Galerija savremene umetnosti Niš, Paviljon u Tvrđavi, 2013.

Samostalna izložba, Galerija udruženja likovnih i primenjenih umetnika, Kraljevo, 2013.

Samostalna izložba, Galerija 73, Beograd, 2013.

Samostalna izložba, Galerija Fondacije „Danilo Kiš“, Subotica, 2014.

Projekat *Reanimacija*, Studentski kulturni centar Novi Sad, *Fabrika*, 2014.

Projekat *Time Collectors*, Nacionalna galerija Makedonije, Skoplje, Makedonija, 2014.

Samostalna izložba, HDLU *Kazamat*, Osijek, 2015.

Samostalna izložba, Kulturni centar Vršac, 2015.

Samostalna izložba, Kulturni centar „Magacin“, Beograd, 2015.

Samostalna izložba, Gradska galerija, Užice, 2015.

Samostalna izložba, Kulturni centar Indija, „Kuća Vujnovića“, 2015.

Absence

Digital print *Absence* (2013)

The work consists of six segments

Technique: Digital print on extruded polystyrene (XPS)

Dimensions: oval – 80 x 60 cm (one segment)

Independent exhibition, Contemporary Gallery, Zrenjanin, 2012

Independent exhibition, Contemporary Art Gallery, Smederevo, 2013

Independent exhibition, Contemporary Art Gallery, Niš, Fortress Pavilion, 2013

Independent exhibition, Gallery of the Association of Fine and Applied Artists, Kraljevo, 2013

Independent exhibition, Gallery 73, Belgrade, 2013

Independent exhibition, Gallery of the ‘Danilo Kiš’ Foundation, Subotica, 2014

Project *Reanimation*, Student Cultural Centre of Novi Sad, *Fabrika*, 2014

Project *Time Collectors*, Macedonian National Gallery, Skopje, Macedonia, 2014

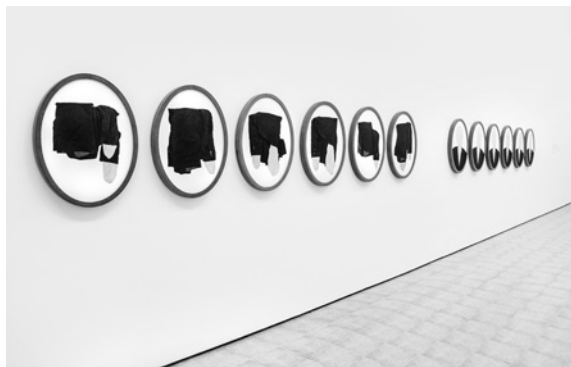
Independent exhibition, HDLU *Kazamat*, Osijek, 2015

Independent exhibition, Cultural Centre Vršac, 2015

Independent exhibition, Cultural Centre ‘Magacin’, Belgrade, 2015

Independent exhibition, City Gallery, Užice, 2015

Independent exhibition, Cultural Centre Indija, ‘Kuća Vujnovića’, 2015



U pitanju je prikaz forme draperije, presavijene i ostavljene odeće, oblikovane u kombinezon sastavljen od odevnog dela, sakoa i tkanina koje sugerišu telo. Celine odeće i ogoljenog tela prikazane su u više varijacija i segmenata, u formi ostavljenog ili neposredno bačenog odela i čoveka koji je van svrhe svog telesnog okvira, zapravo ostavljena krpara. Presavijena odeća i telo zajedno iskazuju gubitak telesnog, ispijenost, i kao takvi dramatišu postavku.

The work is a representation in the form of draperies, folded and abandoned clothes, shaped as an overall made of a segment of a garment, suit jacket and fabric suggesting a body. The units of clothes and denuded body are offered in several variations and segments, in the form of clothes left or recently thrown away and man who, outside the purpose of his corporal frame, is actually an abandoned rug. The folded clothes and the body together express the loss of the corporal, gauntness, dramatizing the setting as such.



Socijalan

Digitalni print *Socijalan* (2013)

Rad čine tri segmenta

Tehnika: digitalni print na stiroduru

Dimenzije: krug R=60 cm (jedan segment)

Samostalna izložba, Savremena galerija Zrenjanin, 2012.

Samostalna izložba, Galerija savremene umetnosti, Smederevo, 2013.

Samostalna izložba, Galerija savremene umetnosti Niš, Paviljon u Tvrđavi, 2013.

Samostalna izložba, Galerija udruženja likovnih i primenjenih umetnika, Kraljevo, 2013.

Samostalna izložba, Galerija 73, Beograd, 2013.

Samostalna izložba, Galerija Fondacije „Danilo Kiš“, Subotica, 2014.

Projekat *Time Collectors*, Nacionalna galerija Makedonije, Skoplje, Makedonija, 2014.

Samostalna izložba, HDLU *Kazamat*, Osijek, 2015.

Samostalna izložba, Kulturni centar Vršac, 2015.

Samostalna izložba, Kulturni centar „Magacin“, Beograd, 2015.

Samostalna izložba, Gradska galerija, Užice, 2015.

Samostalna izložba, Kulturni centar Indija, „Kuća Vujnovića“, 2015.

Social

Digital print *Social* (2013)

Work consists of three segments

Technique: Digital print on extruded polystyrene (XPS)

Dimensions: round R=60 cm, (one segment)

Independent exhibition, Contemporary Gallery, Zrenjanin, 2012

Independent exhibition, Contemporary Art Gallery, Smederevo, 2013

Independent exhibition, Contemporary Art Gallery, Niš, Fortress Pavilion, 2013

Independent exhibition, Gallery of the Association of Fine and Applied Artists, Kraljevo, 2013

Independent exhibition, Gallery 73, Belgrade, 2013

Independent exhibition, Gallery of the 'Danilo Kiš' Foundation, Subotica, 2014

Project *Time Collectors*, Macedonian National Gallery, Skopje, Macedonia, 2014

Independent exhibition, HDLU *Kazamat*, Osijek, 2015

Independent exhibition, Cultural Centre Vršac, 2015

Independent exhibition, Cultural Centre 'Magacin', Belgrade, 2015

Independent exhibition, City Gallery, Užice, 2015

Independent exhibition, Cultural Centre Indija, 'Kuća Vujnovića', 2015



Rad *Socijalan* čine figure sačinjene od tkanina (pantalone, sakoi, draperije), u formi ljudskog tela. Uzdi gnuta i oživljena bestelesna obličja čoveka, u paru i pojedinačno, proizašla su iz vremena u kom smo ži veli, predstavljajući utvare generacijskih i sudbinskih tokova života. Ove forme prikazuju do srži ogoljene aspekte življenja pojedinca koji se obreo u vrtlogu raznorodnih društvenih pritisaka i dejstava. Prikazi figura govore o paradoksalnim situacijama nalik tra gičnim i komičnim spojevima.

The work *Social* is composed of figures made of fab ric (trousers, suit jackets, draperies), in the form of a human body. These elevated and revived bodiless forms of people, as a pair or individually, originate from the time we used to live in, representing ghosts of generational and fateful currents of life. These forms depict aspects, stripped to the very essence, of the life of an individual caught in the vortex of vari ous social pressures and effects. The figures depicted speak of the paradoxical situations resembling trag ic-comic combinations.







Tekstovi iz radova *Socijalan*:

Da li si zaista postojao?
Da li si nešto doživeo ili si nekome to uskratio?
Poželjno je osetiti traumu koju si preneo na nas!

[1] korigovan tekst (*Izbrisan*)

Tiče se sudbine,
predosećaja i prenesenih poruka između dva sveta.
Mislimo na nagoveštaj ili se sećamo prošlosti!

[2] korigovan tekst (*Glasine*)

Ne može da umre, a to je kazna,
jer je smrt bila najlepša čovekova sudbina.
Levitiramo i bezdušno,
ometamo razloge za životom.

[3] korigovan tekst (*Socijalan*)

Postoji trag negde između,
negde u rasponu ispred i pozadi.
Vreme ovo rastojanje pamti,
vратиće nam se taj glas.

[4] korigovan tekst (*Lice*)

Texts from the work *Social*:

Did you really exist?
Did you experience anything or you denied it to
someone?
It is desirable to feel the trauma you passed on to us!

[1] corrected text (*Erased*)

It is about destiny,
foreboding and messages passed between two worlds.
We think of an indication or remember the past!

[2] corrected text (*Rumours*)

He cannot die, and it's a punishment,
because death is man's most beautiful destiny.
We levitate and mercilessly,
hinder the reasons to live.

[3] corrected text (*Social*)

There is a trace somewhere between,
somewhere in the range between the front and the
back.

Time remembers this distance,
this voice will come back to us.

[4] corrected text (*Face*)



Izbrisan

Instalacija *Izbrisan* (2012)

Rad čine četiri segmenta

Svaki segment sastavljen je od tapaciranog panela i lutke

Sastav panela: drvo, sunder, tkanina, tekst

Dimenzije panela: 200 x 50 x 12 cm

Sastav lutke: koflin (punilo), tkanina, odelo

Dimenzije lutke: lutka u prirodnoj veličini, h=178 cm

Kolekcija: Galerija savremene umetnosti, Smederevo, 2013.

Samostalna izložba, Galerija savremene umetnosti Niš, Paviljon u Tvrđavi, 2013.

Projekat *Slika*, Akademija umetnosti u Novom Sadu, SKC *Fabrika*, 2013.

Projekat *SITUACIJE*, Instalacije u Vojvodini, Muzej savremene umetnosti Vojvodine, Novi Sad, 2013.

Samostalna izložba, Galerija udruženja likovnih i primenjenih umetnika, Kraljevo, 2013.

Samostalna izložba, Galerija 73, Beograd, 2013.

Samostalna izložba, Galerija savremene umetnosti, Smederevo, 2013.

Projekat *Time Collectors*, Nacionalna galerija Makedonije, Skoplje, 2014.

Samostalna izložba, Galerija Fondacije „Danilo Kiš“, Subotica, 2014.

Samostalna izložba, HDLU *Kazamat*, Osijek, 2015.

Samostalna izložba, Kulturni centar Vršac, 2015.

Samostalna izložba, Kulturni centar „Magacin“, Beograd, 2015.

Samostalna izložba, Gradska galerija, Užice, 2015.

Samostalna izložba, Kulturni centar Indija, „Kuća Vujnovića“, 2015.

Projekat *Nepodnošljiva lakoća tranzicije*, Srpski kulturni centar, Pariz, Francuska, 2017.

Erased

Installation *Erased* (2012)

The work consists of four segments

Each segment is made of an upholstered panel and a dummy

Panel materials: wood, sponge, fabric, text

Panel dimensions: 200 x 50 x 12 cm

Dummy materials: thermal wadding (filling), fabric, suit

Dummy dimensions: the dummy is human size h=178 cm

Collection: Contemporary Art Gallery, Smederevo, 2013

Independent exhibition, Contemporary Art Gallery, Niš, Fortress Pavilion, 2013

Project *Image*, Academy of Arts in Novi Sad, SCC *Fabrika*, 2013

Project *SITUATIONS*, Installations in Vojvodina, Museum of Contemporary Art of Vojvodina, Novi Sad, 2013

Independent exhibition, Gallery of the Association of Fine and Applied Artists, Kraljevo, 2013

Independent exhibition, Gallery 73, Belgrade, 2013

Independent exhibition, Contemporary Art Gallery, Smederevo, 2013

Project *Time Collectors*, Macedonian National Gallery, Skopje, Macedonia, 2014

Independent exhibition, Gallery of the ‘Danilo Kiš’ Foundation, Subotica, 2014

Independent exhibition, HDLU *Kazamat*, Osijek, 2015

Independent exhibition, Cultural Centre Vršac, 2015

Independent exhibition, Cultural Centre ‘Magacin’, Belgrade, 2015

Independent exhibition, City Gallery, Užice, 2015

Independent exhibition, Cultural Centre Indija, ‘Kuća Vujnovića’, 2015

Project *The Unbearable Lightness of Transition*, Serbian Cultural Centre, Paris, France, 2017

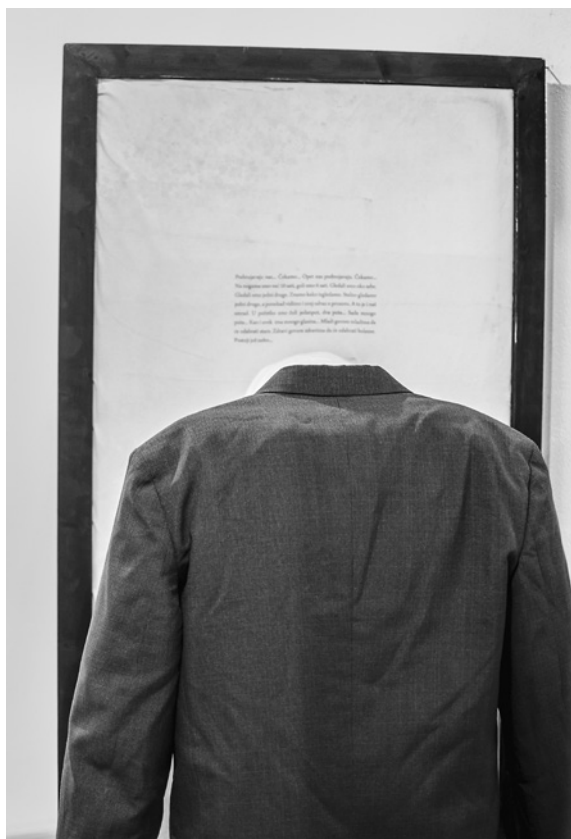






Rad *Izbrisan* predstavlja prostornu instalaciju koju čine lutke u prirodnoj veličini, glava pognutih i prislonjenih na četiri tapacirana panela. Lutke/figure su bez lica i identiteta, one su ljudi pognuti pred neočekivanim, zatečenim stanjem. Paneli su sačinjeni od stare tkanine, posteljine s tragovima, mrljama. Na belim panelima istaknuti su tekstovi ispred kojih su pognute glave postavljenih lutaka. Tekst i figura u direktnoj su fizičkoj i duhovnoj vezi sa iščitavanjem opšteg stanja čoveka. Instalacija sugerise tragične trenutke i istrošenost ljudskog duha.

The work *Erased* is a spatial installation composed of human-size dummies, with their heads down, leaning on the four upholstered panels. The dummies/figures have no faces or identities; they are people who lower their heads in the face of the unexpected, existing situation. The panels are made of old fabric, linen, bearing stains. The surface of the fabric features texts that the dummies' lowered heads face. The texts and the figures are in a direct physical and spiritual relation to the interpretation of the general human condition. The installation suggests moments of tragedy and weariness of human spirit.











Prikaz apliciranih tekstova na panelima:

1. Sve je još bilo veoma tiho, kao u snovima. Očekivali smo nešto apokaliptično, ali svi su bili tihi i mirni. Umorni smo, stojimo i čekamo da se nešto dogodi. Ali ništa se ne događa. I dalje se ništa ne dešava. Vreme prolazi...

2. Naša lica su čudna. Obrijali su nam i tela. Evo nas... Goli, ostrigani i sami. Polako počinjemo da govorimo. Svako ima neko pitanje, ali niko nema odgovor. Hodamo... Razgovaramo... Ne usuđujemo se da podignemo pogled. Nema ogledala, ali vidimo svoje odraze... Stotine golobradih, belih lica. Stotine jadnih lutaka. Ništa više ne posedujemo. Ako govorimo, ne slušaju. Ako slušaju, ne razumeju.

3. Ta pesma... Tako poznata, sentimentalna. Tako čudno, ovde. Gledamo jedni druge. Grupa lutaka, ukočena, od kostiju bez zglobova. Lutamo među ljudima... Tražimo prijateljsko lice. Neki od nas su žuti, neki sivi. Ne vidimo pored sebe? Zurimo u svetlo i ništa ne govorimo... Više ništa i ne mislimo. Propadamo u zemlju... Sramota je. Znamo to.

4. Prebrojavaju nas... Čekamo... Opet nas prebrojavaju. Čekamo... Na nogama smo već deset sati, goli smo šest sati. Gledali smo oko sebe. Gledali smo jedni druge. Znamo kako izgledamo. Stalno gledamo jedni druge, a ponekad vidimo i svoj odraz u prozoru. A tu je i naš smrad. U početku smo čuli jedanput, dva puta... Sada mnogo puta... Kao i uvek, ima mnogo glasnina... Mladi govore mladima da će odabrati stare. Zdravi govore zdravima da će odabrati bolesne. Postoji još nešto...⁴⁰

The texts featured on the panels:

1. Everything was silent, like in dreams. We had expected something apocalyptic, but everyone was quiet and calm. We are tired, standing and waiting for something to happen. But nothing's happening. There's still nothing going on. Time passes...

2. Our faces are strange. They shaved our bodies. Here we are... naked, sheared, and alone. We slowly start speaking. Everyone's got a question, but nobody has answers. We walk... talk... we do not dare lift our eyes. There are no mirrors, but we see our reflections... Hundreds of beardless, pale faces. Hundreds of miserable and sordid puppets. We own nothing. If we talk, they don't listen. When they listen, they don't understand.

3. This tune... so familiar, sentimental. So strange, here. We are looking at each other. A group of puppets, numb, made of bones with no joints. We are wandering among the crowd... looking for a friendly face. Some of us are yellow, some grey. We cannot see what is next to us? Staring at the light, saying nothing... we no longer think anything. We fall through into the ground...it's embarrassing. We know that.

4. They are counting us... we wait... they are counting us again. We wait... we've been standing for ten hours, naked for six hours. We were looking around us. We were looking at each other. We know how we look. We keep looking at each other, and sometimes we even see our reflection in a window. And there's our odor, too. In the beginning we heard it once, twice... many times now... as always, there are a lot of rumors... the young are saying to the young that they will choose the elderly. The healthy say to the healthy that they will choose the sick. There is something else...⁴⁰

⁴⁰ Isto. Modifikovan i korigovan tekst: Goran Despotovski, 2013.

⁴⁰ Idem. Modified and corrected text: Goran Despotovski, 2013

Glasine

Objekti *Glasine* (2011)

Rad čine dvadeset i četiri segmenta

Sastav: stiropor, beton-masa, pigment, vosak

Dimenzije: oval – 80 x 60 cm (jedan segment)

Projekat 24. Čukarički likovni salon, Galerija 73, Beograd, 2011.

Projekat *Slika*, Studentski kulturni centar, Novi Sad, 2011.

Samostalna izložba, Galerija udruženja likovnih i primenjenih umetnika, Kraljevo, 2012.

Samostalna izložba, Savremena galerija Zrenjanin, 2012.

Samostalna izložba, Galerija savremene umetnosti Niš, Paviljon u Tvrđavi, 2013.

Samostalna izložba, Galerija 73, Beograd, 2013.

Samostalna izložba, Galerija savremene umetnosti, Smederevo, 2013.

Projekat *Likovna jesen*, Sombor, Kulturni centar „Laza Kostić“, Sombor, Nagrada *Likovna jesen*, za rad *Glasine*, 2014.

Samostalna izložba, HDLU Kazamat, Osijek, 2015.

Samostalna izložba, Kulturni centar Vršac, 2015.

Samostalna izložba, Gradska galerija, Užice, 2015.

Samostalna izložba, Kulturni centar Indija, „Kuća Vujnovića“, 2015.

Rumours

Objects *Rumours* (2011)

The work consists of twenty-four segments

Materials: Styrofoam, concrete paste, pigment, wax

Dimensions: oval – 80 x 60 cm (one segment)

Project 24, *Art Salon Čukarica*, Gallery 73, Belgrade, 2011

Project *Image*, Student Cultural Centre, Novi Sad, 2011.

Independent exhibition, Gallery of the Association of Fine and Applied Artists, Kraljevo, 2012

Independent exhibition, Contemporary Gallery Zrenjanin, 2012

Independent exhibition, Contemporary Art Gallery Niš, Fortress Pavilion, 2013

Independent exhibition, Gallery 73, Belgrade, 2013

Independent exhibition, Contemporary Art Gallery Smederevo, 2013

Project *Art Autumn*, Sombor, Cultural Centre „Laza Kostić“, Sombor, *Art Autumn* Prize for the work *Rumours*, 2014

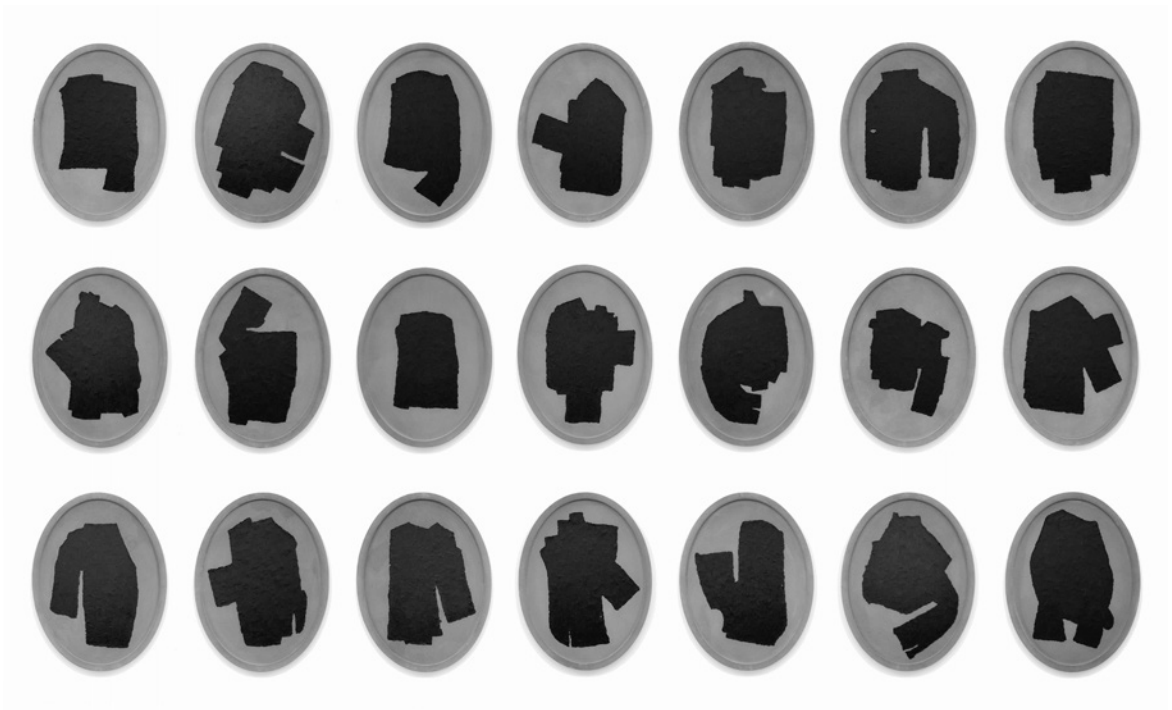
Independent exhibition, HDLU Kazamat, Osijek, 2015

Independent exhibition, Cultural Centre Vršac, 2015

Independent exhibition, Contemporary Gallery Užice, 2015

Independent exhibition, Cultural Centre Indija, „Kuća Vujnovića“, 2015





U radu *Glasine*, na ovalnim slikama prikazana je crna gusta mrlja, senka, obris bačenog, ostavljenog sakoa. Ova forma u svojim amorfnim i dramatičnim pozicijama iskazuje opštu prostornu simboliku izostavljenosti tela. Apstrahovano obličje odela, sakoa, krpe ili krpice predstavlja prizvuk sećanja na telo, koje nije dato već se samo naslućuje. Stoga zatečeno stanje ostavljenog, presavijenog ili pak složenog sakoa i ovde govori o čovekovoj napuštenosti i potiranju svakog traga ličnog i osobenog.

The work *Rumours* consists of oval paintings featuring a thick black smudge, a shadow, a silhouette of a discarded, abandoned suit jacket. With its amorphous and dramatic positions, this form expresses a universal spatial symbolism of a body being left out. The abstract shape of a suit, suit jacket, cloth or rag, invites a memory of the body that's not present but is inferable. Hence, here as well, the suit jacket found left behind, bent over or folded, speaks of man's state of desolation and obliteration of any traces of the personal and distinctive.









Lice II

Objekti *Lice II* (2011)

Rad čini šest segmenata

Sastav: stiropor, beton-masa, pigment, vosak

Dimenzije: oval – 80 x 60 cm (jedan segment)

Samostalna izložba, Galerija savremene umetnosti Niš, Paviljon u Tvrđavi, 2013.

Samostalna izložba, Galerija udruženja likovnih i primenjenih umetnika, Kraljevo, 2013.

Samostalna izložba, Galerija 73, Beograd, 2013.

Samostalna izložba, Galerija savremene umetnosti, Smederevo, 2013.

Samostalna izložba, Kulturni centar Vršac, 2015.

Samostalna izložba, Gradska galerija, Užice, 2015.

Na ovalnim slikama prikazani su bezlični portreti, lica koja odlikuje potpuno odsustvo karaktera, sačinjena od mrlje i transparentnih slojeva bez detalja. Kao i u radu *Lice*, koji ovom radu prethodi u smislu teme, ta lica predstavljaju portretni modul ljudi koji se konstantno vraćaju svojim sećanjima. Portret u sakou govori o elementarnoj napuštenosti i gubitku čovekove individualnosti.



Face II

Objects *Face II* (2011)

The work consists of six segments

Materials: Styrofoam, concrete paste, pigment, wax

Dimensions: oval – 80 x 60 cm (one segment)

Independent exhibition, Contemporary Art Gallery Niš, Fortress Pavilion, 2013

Independent exhibition, Gallery of the Association of Fine and Applied Artists, Kraljevo, 2013

Independent exhibition, Gallery 73, Belgrade, 2013

Independent exhibition, Contemporary Art Gallery Smederevo, 2013

Independent exhibition, Cultural Centre Vršac, 2015

Independent exhibition, Contemporary Gallery Užice, 2015

The oval paintings feature faceless portraits, faces defined by their absolute absence of character, made of a stain delivered in transparent layers without any details. Similarly to the work *Face*, preceding this piece in regard to the theme, the faces represent a portrait module of people who are constantly revisiting their memories. The portrait in a suit jacket speaks of elementary abandonment and the loss of human individuality.



Zglob

Video-rad *Zglob* (2011)

Video BW, *loop*

Magmart, VIII International Videoart Festival,
Italija, 2013.

U radu *Zglob* prikazani su delovi tela, tačnije segmenti zglobova (lakat). Rad predstavlja sublimirane istrošene pokrete, praćene zvukom pucketaanja i krckanja zglobova. Ovim radom potenciraju se istrošenost i individualna nesreća, duboko prisutna i često praćena izrazitom zloupotrebom i manipulacijom ljudi i radnika.

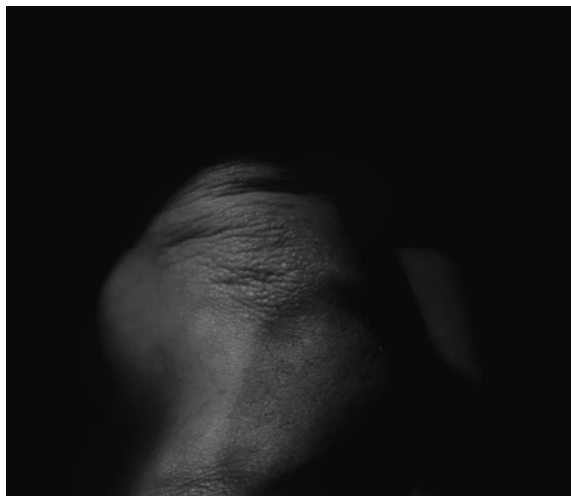
Crank

Video art work *Crank* (2011)

Video BW, *loop*

Magmart, 8th International Videoart Festival,
Italy, 2013

The work *Crank* presents parts of the body, more specifically joint segments – cranks (the elbow). The work focuses on the sublimated, exhausted motions, accompanied by the joint cracking and popping sounds. The work emphasises the weariness and individual misery, deeply present and often accompanied by an extreme misuse and manipulation of people and workers.



Gradilište

Kratki video-radovi *Gradilište* (2011)

Video BW, *loop*

Neću može, hoću mora, Umetnički paviljon
„Cvijeta Zuzorić“, Beograd, 2020.

Umetnički rad je rad, onlajn izložba, Virtualni
ULUS, 2020.

U pitanju su desetine kratkih *SWF* klipova, koji sadrže prikaze nekih kratkih procesa radnji. Ceo segment predstavlja snimak načinjen kroz mala okna-otvore, koji se otvaraju po sistemu blende, menjajući oštrinu i zamućenost prikazanog. Rad aludira na mesto i proces radnje, u ovom slučaju radnje na gradilištu, ili bilo koje druge radnje, kao dela konflikta u vezi sa samim činom rada.

Construction Site

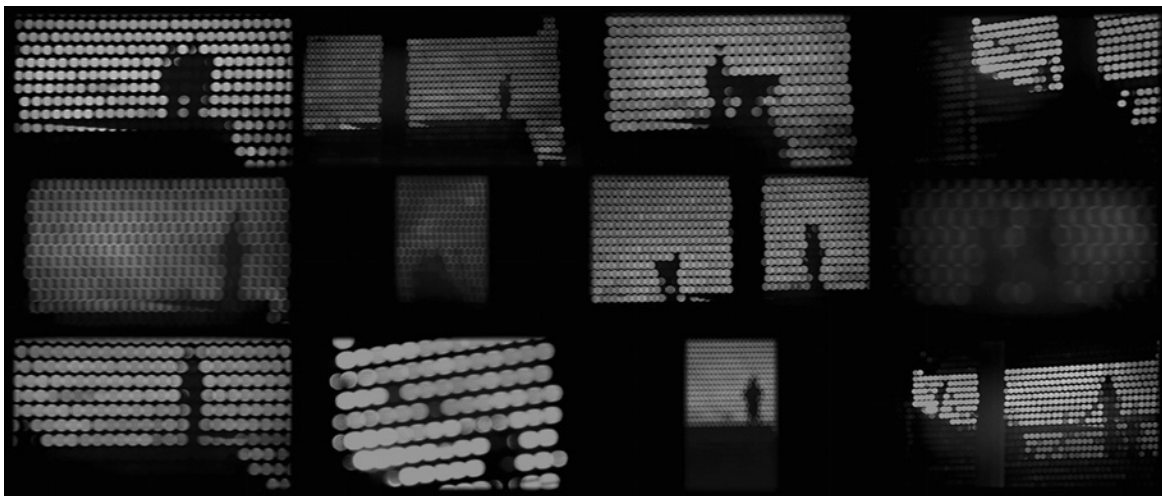
Short video art works *Construction Site* (2011)

Video BW, *loop*

I won't is OK, I will is a must, Art Pavilion
„Cvijeta Zuzorić“, Belgrade, 2020

An Artwork is work, on-line exhibition, Virtual
ULUS, 2020

The work consists of dozens of short *SWF* clips presenting some short action processes. The entire segment is a video made through small holes-gaps that open like an aperture, varying the image sharpness. The work alludes to the place and process of activity, in this case the activity performed at a construction site, or any other activity as part of the conflict about the very act of labour.



AE

Instalacija *AE* (2010)

Rad čine dva segmenta (lutke)

Sastav lutke: koflin (punilo), tkanina, odelo

Dimenzije: lutka u prirodnoj veličini, h=178 cm

Dodatni element u radu: naizmenični glas, zvuk (A, E)

Kolekcija: ITS-Z1 centar, Ritopek, Dragan Ilić, 2010.

■ Projekat *ITS-Z1*, 2010.

Instalacija *AE* (æ), prikazuje dve lutke postavljene na određenom odstojanju. One emituju zvuk: u jednoj je to glas *A*, dok je u drugoj *E*. Kao samoglasnici, *A* i *E* međusobno se u različitim periodima emituju ili poklapaju, čime reflektuju neobičan proces u komunikaciji između ovih dveju ljudskih figura (lutaka).



AE

Installation *AE* (2010)

The work consists of two segments (dummies)

Dummy materials: thermal wadding (filling), fabric, suit

Dimensions: the dummy is human size h=178 cm

Additional elements in the work: alternating phone, sound (A, E)

Collection ITS-Z1 Centre, Ritopek, Dragan Ilić, 2010

■ Project *ITS-Z1*, 2010

The installation *AE* (æ) shows two dummies set apart. They emit sound: in one, it is the phone A, while in the other it is the phone E. As vowels, *A* and *E* are emitted at different intervals, sometimes overlapping, reflecting an unusual communication process between these two human figures (dummies).

Utonuo

Objekat *Utonuo* (2009)

Rad čini tapacirani prostorni objekat

Sastav: drvo, tkanina

Dimenzije: 200 x 80 x 30 cm

Dodatni element u radu: zvuk

Projekat *VIII Bijenale akvarela*, Savremena galerija, Zrenjanin, 2009.

Instalaciju čini objekat nalik ormaru, tapaciran starom isflekanom tkaninom. Sve strane ormara su zatvorene, a iz unutrašnjosti objekta emituje se zvuk hrkanja.

Sunk

Objects *Sunk* (2009)

The work is an upholstered spatial object

Materials: wood, fabric

Dimensions: 200 x 80 x 30 cm

Additional elements in the work: sound

Project *8th Aquarelle Biennial*, Contemporary Gallery, Zrenjanin, 2009

The installation consists of a wardrobe-like object upholstered with old, stained fabric. All sides of the wardrobe are closed, and a sound of snoring is emitted from its interior.



Jedi svoju zemlju

Instalacija *Jedi svoju zemlju* (2009)
(modifikovani rad *Uvrede* iz 2007)

Rad čini sto dvadeset segmenata (lutaka)

Sastav lutke: koflin (punilo), tkanina

Dimenzije lutke: lutka u prirodnoj veličini, h=173 cm

Dodatni element u radu: porcelanski tanjiri, zemlja, tekst (graviran klirit)

Projekat *Noć muzeja*, intervencija u prostoru, akcija, prolaz, Bulevar Mihajla Pupina, Novi Sad, 2011.

Projekat *Međunarodna izložba na projektu Tvrdjav@rt*, Slavonski Brod, Hrvatska, 2012.

Projekat *Srpsko-hrvatski politički odnosi u 20. veku – zaštita identiteta*, 7. Naučni skup, Golubić, Hrvatska, 2014.

Ova instalacija je modifikacija rada *Uvrede* (2007). Pored gomile praznih, belih lutaka unošene su sekvence tri tanjira napunjena zemljom i u njima utisnutom pločicom na kojoj je ispisan naslov rada. Rad je izveden u okviru javnog prostora, ulice-prolaza, i usmeren je na težište preispitivanja savesti u odnosu na stanja sukoba i šovinističkih ideja devedesetih godina. Lutke iz rada *Uvrede* (nabacana gomila), uz implementirane segmente tanjira (posluživanje), zemlje (asocijacije na svaku zemlju – tlo, ali i pripadnost – a u ovom slučaju posluženu zemlju kao hranu), i teksta u formi recepta i priloga za konzumiranje, ukazuju na provokativno postojanje nacionalističkih tendencija koje slede izopačene vrednosti kvazipatriotizma.

Eat Your Country

Installation *Eat Your Country* (2009)
(Modified work *Insults* from 2007)

The work consists of a hundred and twenty segments (dummies)

Dummy materials: thermal wadding (filling), fabric

Dummy dimensions: the dummy is human size h=173 cm

Additional elements in the work: porcelain plates, earth, text (engraved acrylic glass)

Project *The Night of Museums*, spatial intervention, action, passage, Mihajla Pupina Blvd, Novi Sad, 2011

Project *International exhibition under the project Tvrdjav@rt*, Slavonski Brod, Croatia, 2012

Project *The 20th Century Serbian-Croatian Political Relations – Identity Preservation*, 7th Scientific congress, Golubić, Croatia, 2014

This installation is a modification of the work *Insults* (2007). In addition to a pile of empty, white dummies, the work introduces sequences of three plates full of earth, with a tile pressed into it with the title of the work inscribed on it. The work was delivered in a public space, a street-passage, and looks at the focal point of re-examining conscience in regard to the state of conflict and chauvinist ideas of the 1990s. The dummies from the work *Insults* (a pile), with implemented segments of plates (serving), earth (associative of land, any country - soil, as well as affiliation – in this case earth served as food), and the text in the form of a recipe and a side dish for consumption, suggest provocative existence of nationalistic tendencies stemming from the perverted values of quasi patriotism.



Elektricitet

Video-instalacija, *Elektricitet* (2008)

Video SWF, interaktivna animacija

Projekat *Razlike*, Akademija umetnosti u Novom Sadu, Muzej savremene umetnosti Vojvodine, Novi Sad, 2009.

Projekat *Ceaseless*, International juried show, Centennial Student Union Gallery, Minnesota State, University, Mankato, U. S. A., 2012.

Projekat *Magmart*, VIII International Videoart Festival, Italija, 2013.

Projekat *Shere-Stein-Papier*, Galerie grenzART, Hollabrunn, Austrija, 2018.

U radu *Elektricitet/Naelektrisanje* prikazana je ljudska koža, postavljena u dvodimenzionalnoj ravni. Na koži su vidljivi tragovi života i vremena: ožiljci, belezi od vakcine, mladeži, akne, izražena pigmentacija i sl. U kontrastu sa kožom i mapiranjem datog područja u kretanju, emituje se i zvuk naelektrisanja, kao prizvuk nastanka/nestanka tragova.



Electricity

Video-installation, *Electricity* (2008)

Video SWF, interactive animation

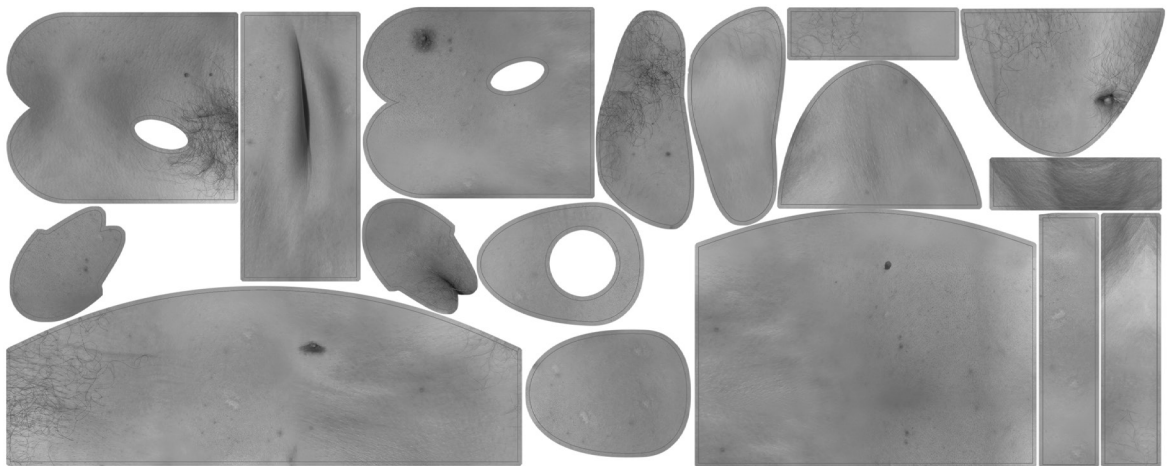
Project *Differences*, Academy of Arts in Novi Sad, Museum of Contemporary Art of Vojvodina, Novi Sad, 2009

Project *Ceaseless*, International juried show, Centennial Student Union Gallery, Minnesota State, University, Mankato, U. S. A. 2012

Project *Magmart*, 8th International Videoart Festival, Italy, 2013

Project *Shere-Stein-Papier*, Galerie grenzART, Hollabrunn, Austria, 2018

The work *Electricity/Electric Charge* shows human skin, set up in a two-dimensional plane. Traces left by life and time are visible on the skin: scars, vaccination marks, birthmarks, acne, pronounced pigmentation, etc. In contrast with the skin and mapping out the given area in motion, the sound of electrical charge is emitted in the background, as an overtone of the appearance/disappearance of the traces.



Tema *Plutati*

Civil

Instalacija-zastave *Civil* (2008)

Rad čini devedeset i devet segmenata (otisaka)

Tehnika: digitalni print na tkanini (zastava)

Dimenzije: 200 x 100 cm (jedna zastava)

Samostalna izložba, Galerija „Pygmalion“, Temišvar, Rumunija, 2008.

Samostalna izložba, Muzej savremene umetnosti Vojvodine, Novi Sad, 2008.

Samostalna izložba, Metelkova, Galerija „Alkatraz“, Ljubljana, Slovenija, 2009.

Projekat *Razlike*, UBSM, Beograd, 2010.

Projekat *Plein Art Festival savremene umetnosti*, XIII Fokus na Srbiju, Budimpešta, 2011.

Projekat *Izložba umetničkih zastava*, Art expo, Novi Sad, 2012.

Projekat *Srpsko-hrvatski politički odnosi u 20. veku – zaštita identiteta*, 7. Naučni skup, Golubić, Hrvatska, 2014.

Projekat *Shere-Stein-Papier*, Galerija grenzART, Hollabrunn, Austrija, 2018.

Projekat *Shere-Stein-Papier*, Big Gallery, Dortmund, Nemačka, 2019.

Izložba zastava mađarskih i srpskih umetnika, *Bel Art*, Dom omladine, Kladovo, 2019.

„Dunavski dijalozi“ – festival savremene umetnosti, proširenje bugarsko-srpske saradnje, umetnički dijalog, izložba *Zastave identiteta*, Galerija „Arosita“, Sofija, Bugarska, 2019.

The Theme *To Float*

Civil

Installation-flags *Civil* (2008)

The work consists of twenty-nine segments (prints)

Technique: Digital print on fabric (flag)

Dimensions: 200 x 100 cm (one flag)

Independent exhibition, “Pygmalion” Gallery, Timisoara, Romania, 2008

Independent exhibition, Museum of Contemporary Art of Vojvodina, Novi Sad, 2008

Independent exhibition, Metelkova, “Alkatraz” Gallery, Ljubljana, Slovenia, 2009

Project *Differences*, UBSM, Belgrade, 2010

Project *Plein Art Festival of Contemporary Art*, 8th Focus on Serbia, Budapest, 2011

Project *Exhibition of Art Flags*, Art expo, Novi Sad, 2012

Project *The 20th Century Serbian-Croatian Political Relations – Identity Preservation*, 7th Scientific congress, Golubić, Croatia, 2014

Project *Shere-Stein-Papier*, Galerie grenzART, Hollabrunn, Austria, 2018

Project *Shere-Stein-Papier*, Big Gallery, Dortmund, Germany, 2019

Exhibition of flags by Hungarian and Serbian artists, *Bel Art*, Student Centre, Kladovo, 2019

“The Danube Dialogues” – festival of contemporary art of the extended Bulgarian-Serbian cooperation, art dialogue, exhibition *The Flags of Identity*, “Arosita” Gallery, Sofia, Bulgaria, 2019

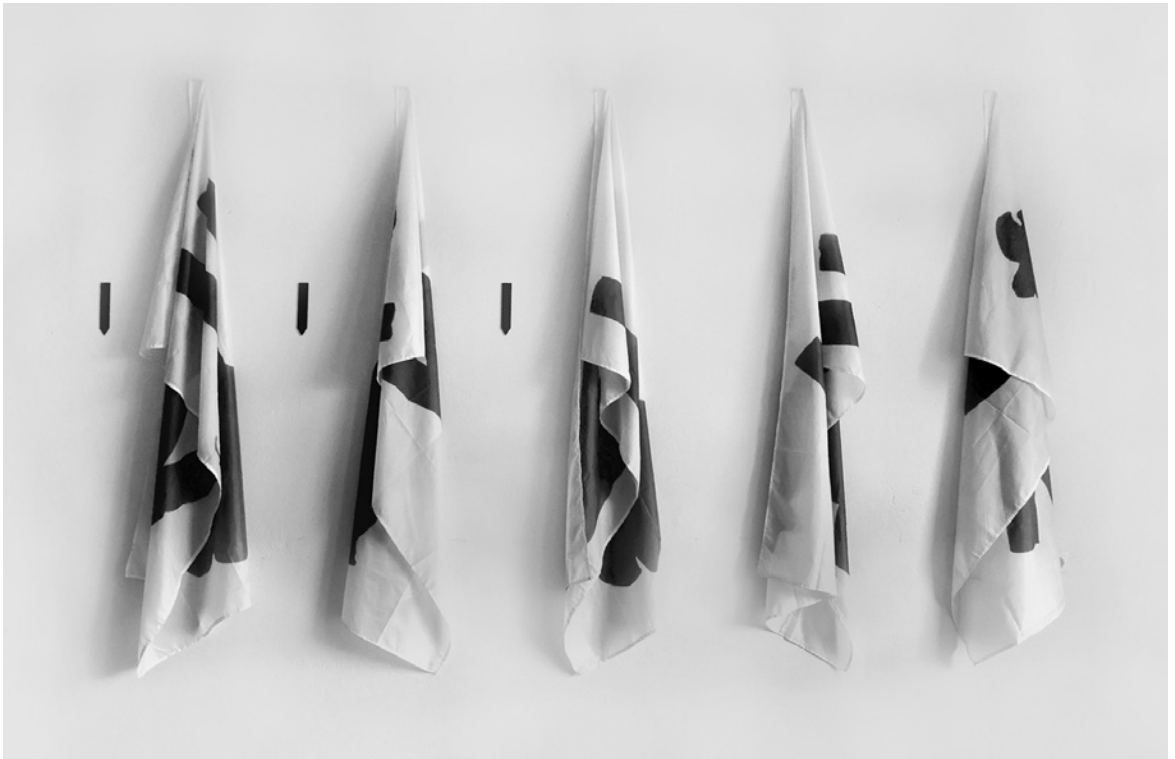


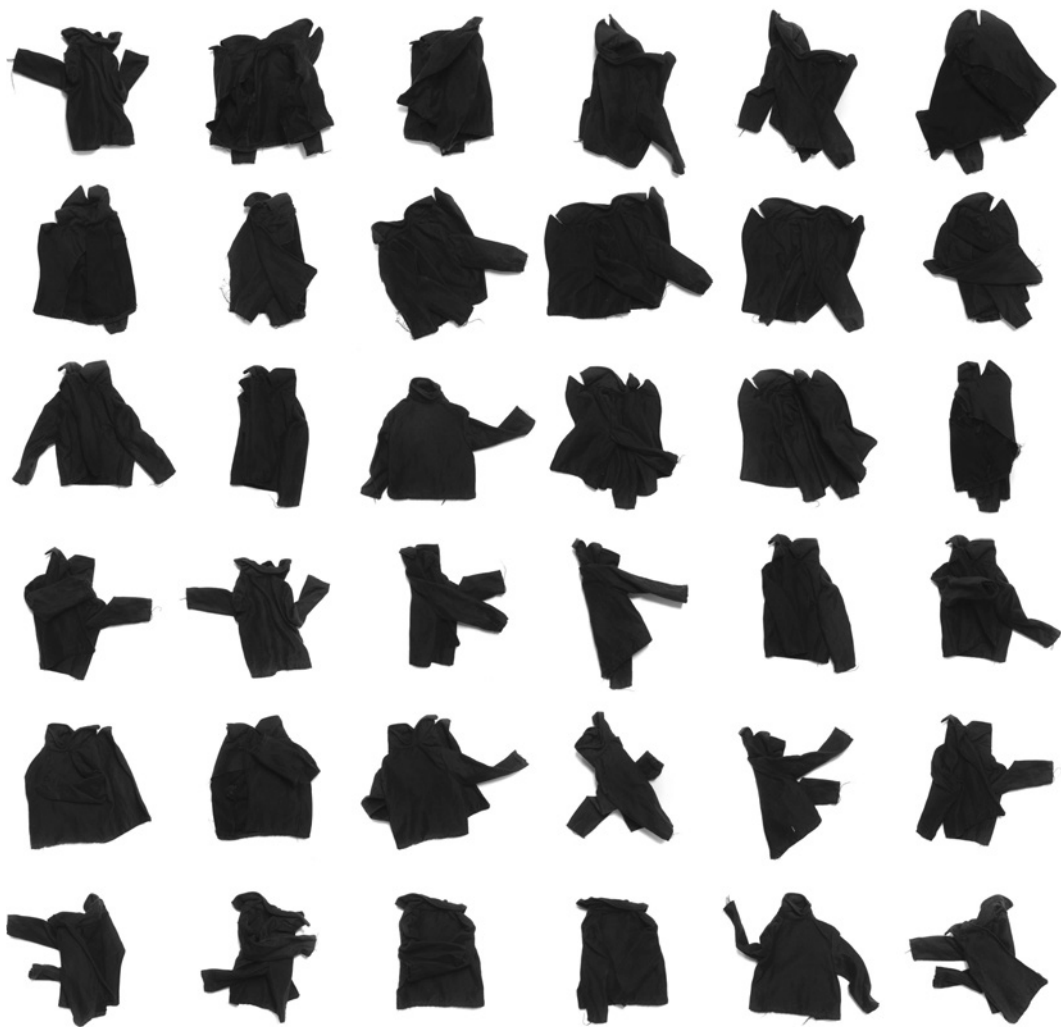
Zidna instalacija *Civil* izvedena je od više belih zastava na kojima su prikazane plošne figure, crne mrlje koje referišu na odelo bez tela. Reč je o siluetama u pokretu. Fantomska tela „uhvaćena“ su i postavljena na zastavu kao simbol odsutnog, izgubljenog, onoga što je manjkavo, gotovo tragično, jednako kao i civilno društvo devedesetih godina 20. veka na prostorima nekadašnje SFRJ.

The wall installation *Civil* is composed of several white flags depicting two-dimensional figures, black blotches referring to a bodiless suit. They are moving silhouettes. The phantom bodies are “captured” and placed on the flag as symbols of the absent, lost, lacking, almost tragic, just like civil society in the 1990 s in the ex-Yugoslav territories.











Pupak

Print *Pupak* (2008)

Rad čini dvanaest segmenata

Tehnika: digitalni print

Dimenzije: 60 x 30 cm (jedan segment)

Samostalna izložba, Muzej savremene umetnosti
Vojvodine, Novi Sad, 2008.

Printovi iskazani u više makrosegmenata, ovako kadrirani, predstavljaju telesnu ranu/rane na površini kože. Pupak, kao rana rođenja, otvara se i klonira po raznim predelima jednog tela, stvarajući rupe nalik prostrelnim tragovima, rane, ožiljke, kao znakove opšte telesne povrede.

Navel

Print *Navel* (2008)

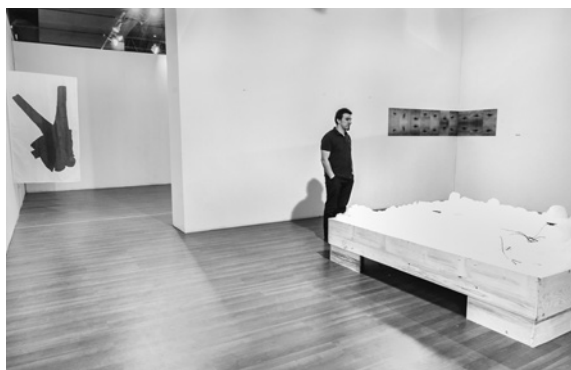
The work consists of twelve segments

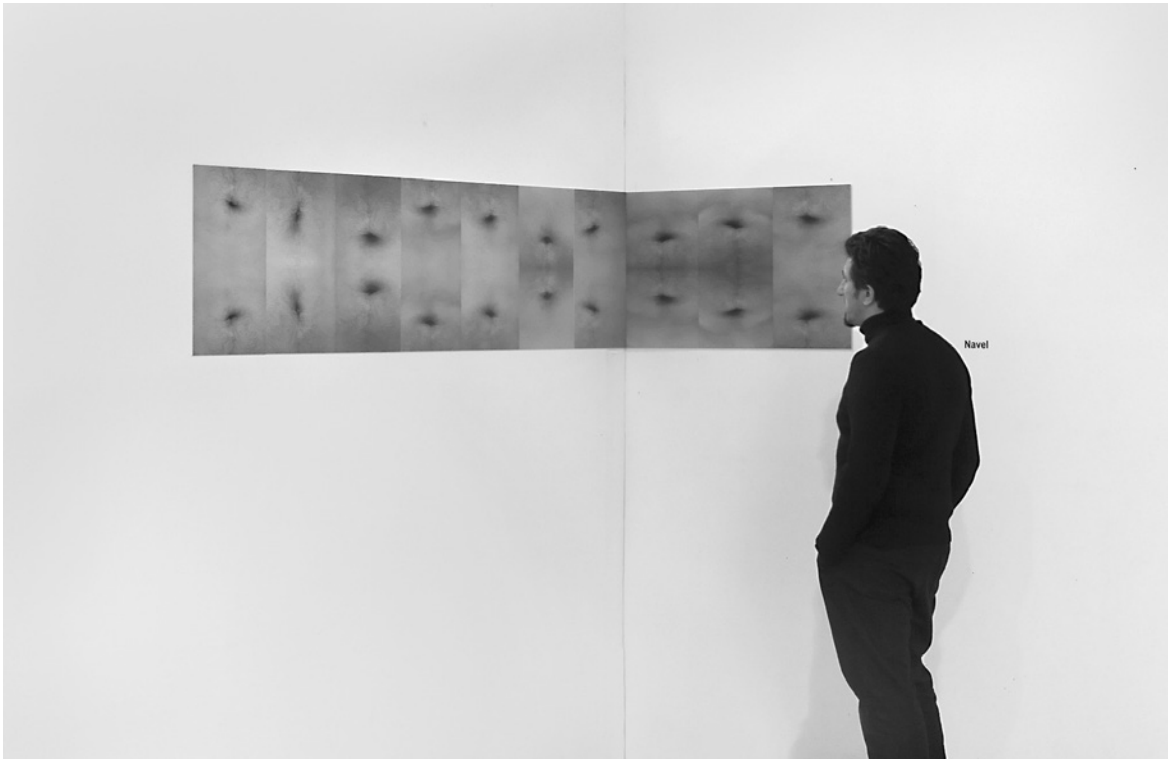
Technique: Digital print

Dimensions: 60 x 30 cm (one segment)

Independent exhibition, Museum of
Contemporary Art of Vojvodina, Novi Sad, 2008

The prints delivered in several macro-segments, framed in this way, represent bodily wound(s) on the skin surface. Navel, as the birth-wound, is opened and cloned on various parts of a body, creating gunshot-like holes, wounds, scars, as signs of injury to the body in general.





Varenje

Instalacija *Varenje* (2007)

Rad čine drveni francuski krevet i dve figure lutaka sa instaliranim zvukom

Sastav kreveta: drvo, silikonska masa, zvučnici

Dimenzije kreveta: 200 x 200 x 40 cm

Sastav lutke: koflin (punilo), tkanina, donji veš

Dimenzije lutke: lutka u prirodnoj veličini, h=180 cm

Projekat *Balkan Art*, Centar za savremenu kulturu „Zlatno oko“, Novi Sad, 2007.

Samostalna izložba, Muzej savremene umetnosti Vojvodine, Novi Sad, 2008.

Rad predstavlja dva tela u donjem vešu, postavljena da leže na velikom krevetu, gde „vare“, emitujući pritom zvuke mokrenja i ispuštanja gasova. U radu *Varenje* predstavljeno je bivstvovanje koje je dovedeno do mehaničkog grča, preživljanje koje ističe, „ukleti život“ sveden na elementarne i trivijalne radnje, situacije, događaje ili odnose. Bačena na krevet, tela ukazuju na banalnost situacije i predominaciju opšte vulgarnosti, u odsustvu intelektualnog.

Digestion

Installation *Digestion* (2007)

The work consists of a wooden double bed and two dummy figures with sound installed

Bed materials: wood, silicone mass, loudspeakers

Bed dimensions: 200 x 200 x 40 cm

Dummy materials: thermal wadding (filling), fabric, underwear

Dummy dimensions: the dummy is human size h=180 cm

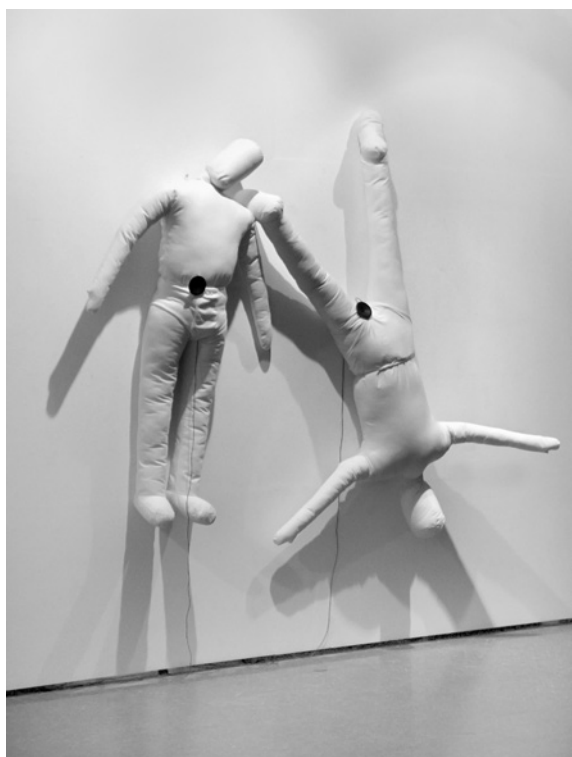
Project *Balkan Art*, Centre for Contemporary Culture „Zlatno oko“, Novi Sad, 2007

Independent exhibition, Museum of Contemporary Art of Vojvodina, Novi Sad, 2008

The work displays two bodies in their underwear, set up in a prostrated position on the bed where they are “digesting”, emitting sounds of urination and flatulence. The work *Digestion* represents existence brought into a mechanical spasm, rumination emphasising the “doomed life” reduced to elementary and trivial activities, situations, events and relationships. Thrown onto the bed, the bodies suggest the banality of the situation and predomination of universal vulgarity, in the absence of the intellectual.









Uvrede

Instalacija *Uvrede* (2007)

Rad čini sto dvadeset segmenata (lutaka)

Sastav lutke: koflin (punilo), tkanina

Dimenzije lutke: lutka u prirodnoj veličini, h=180 cm

Dodatni element u radu: LCD panel, tekst video-loop

Samostalna izložba, Muzej savremene umetnosti Vojvodine, Novi Sad, 2008.

Samostalna izložba, Galerija „Pygmalion“, Temišvar, Rumunija, 2008.

Samostalna izložba, Galerija Doma omladine, Beograd, 2009.

Samostalna izložba u okviru Međunarodnog festivala Patosofiranje, Smederevo, 2009.

Samostalna izložba, Metelkova, Galerija „Alkatrez“, Ljubljana, Slovenija, 2009.

Samostalna izložba, Galerija Doma omladine, Beograd, 2009.

Projekat 38. *Novosadski salon*, Novi Sad, 2009.

Projekat *Umetnost od 2000. do 2010*, „Zlatno oko“, Muzej savremene umetnosti Vojvodine, 2010.

Projekat *Skulptura, objekat, gde je granica...?*, Galerija „Cvijeta Zuzorić“, Beograd, 2011.

Insults

Installation *Insults* (2007)

The work consists of a hundred and twenty segments (dummies)

Dummy materials: thermal wadding (filling), fabric

Dummy dimensions: the dummy is human size h=180 cm

Additional elements in the work: LCD panel, text video-loop

Independent exhibition, Museum of Contemporary Art of Vojvodina, Novi Sad, 2008

Independent exhibition, „Pygmalion“ Gallery, Timișoara, Romania, 2008

Independent exhibition, Youth Centre Gallery, Belgrade, 2009

Independent exhibition within the International Festival „Patosofiranje“, Smederevo, 2009

Independent exhibition, Metelkova, „Alkatrez“ Gallery, Ljubljana, Slovenia, 2009

Independent exhibition, Youth Centre Gallery, Belgrade, 2009

Project 38. *Novi Sad Salon*, Novi Sad, 2009

Project *Art from 2000 to 2010*, „Zlatno oko“, Museum of Contemporary Art of Vojvodina, 2010

Project *Sculpture, object, where is the boundary...?*, „Cvijeta Zuzorić“ Gallery, Belgrade, 2011





Instalacija *Uvreda* realizovana je korišćenjem velikog broja – gomile – bačenih „nagih“ lutaka, tj. 150 figura na hrpi. Lutke čine gomilu koja aludira na teatralizovani efekat odbačenih ljudskih tela, gomilu leševa, posmrtno ostatke nakon izvršenog masovnog zločina. To su – brisane ili izbeljene – figure sačinjene „od“ ljudi koji više nemaju svoj identitet, lik, ni karakter pojedinca; one alegorizuju biopolitičku zamisao o gubitku života. Lutke su u prirodnoj ljudskoj veličini; sačinjene su od bele silikonske mase koja ukazuje na masu ostataka ljudskog tela. U nabacanoj gomili lutaka postavljen je displej na kojem se naizmenično smenjuju kratke, ponižavajuće i uvredljive reči.

The installation *Insult* is composed of a large number of “naked” dummies, i.e. 150 figures thrown into a pile. The dummies form a heap, alluding to a theatrical effect of discarded human bodies, a pile of corpses, remains of a mass atrocity. These are – erased or bleached – figures “made” of people who no longer have their identities, distinctive faces, or individual characters; they represent an allegory of the biopolitical idea of the loss of life. The dummies are life-sized, made of white silicone mass suggesting the mass of human remains. In this pile of dummies, there is a screen displaying alternating messages of humiliation and insult.













Mumlanje

Instalacija *Mumlanje* (2007)

Rad čini deset segmenata

Sastav lutke: koflin (punilo), tkanina, odelo

Dimenzije lutke: lutka u prirodnoj veličini, h=178 cm

Dodatni elementi u radu: 16 zvučnika, zvuk

Kolekcija: Muzej savremene umetnosti Vojvodine, 2009.

Projekat *In Situ*, Muzej savremene umetnosti Vojvodine, Manual – Muzej zaboravljenih umetnosti, Novi Sad, 2007.

Samostalna izložba, Muzej savremene umetnosti Vojvodine, Novi Sad, 2008.

Samostalna izložba, Galerija „Pygmalion“, Temišvar, Rumunija, 2008.

Projekat *Međunarodno bijenale proširenih medija, Oktopus*, Paviljon „Cvijeta Zuzorić“, Beograd, 2008.

Samostalna izložba, Galerija Doma omladine, Beograd, 2009.

Samostalna izložba, u okviru Međunarodnog festivala Patosofiranje, Smederevo, 2009.

Samostalna izložba, Metelkova, Galerija „Alkatraz“, Ljubljana, Slovenija, 2009.

Mumbled

Installation *Mumbled* (2007)

The work consists of ten segments

Dummy materials: thermal wadding (filling), fabric, suit

Dummy dimensions: the dummy is human size h=178 cm

Additional elements in the work: 16 loudspeakers, sound

Collection Museum of Contemporary Art of Vojvodina, 2009

Project *In Situ*, Museum of Contemporary Art of Vojvodina, Manual – Forgotten Arts Museum, Novi Sad, 2007

Independent exhibition, Museum of Contemporary Art of Vojvodina, Novi Sad, 2008

Independent exhibition, “Pygmalion” Gallery, Timisoara, Romania, 2008

Project *International Biennial of Extended Media, Oktopus*, “Cvijeta Zuzorić” Pavilion, Belgrade, 2008

Independent exhibition, Youth Centre Gallery, Belgrade, 2009

Independent exhibition within the International Festival “Patosofiranje”, Smederevo, 2009

Independent exhibition, Metelkova, “Alkatraz” Gallery, Ljubljana, Slovenia, 2009





U radu *Mumlanje* ili *Mumlači*, postavljam deset lutka u prirodnoj veličini, odevenih u svakodnevnu klasičnu mušku odeću. Lutke su u pravilnom redu, nalik *redu* za ulazak u autobus, medicinski pregled, saslušanje, banku, poštu, ali i egzekuciju. Lutke su bez lica, a na različitim njihovim delovima (glavi, nozi, kolenu, ruci, ramenu, stopalu) nalaze se zvučnici koji emituju nerazgovetan govor, neku vrstu mumljanja, žagora. Taj zvuk stvara konfuznu situaciju, sasvim blisku ali i sasvim neodređenu, podsećajući na svakodnevno okruženje u trenucima čekanja. Ovim radom prikazuje se svakodnevica u kojoj se pojedinac slučajno zatiče, sugerišući situaciju strukturno blisku onoj u logoru, gde pojedinca nema, već postoje samo bezlične figure, lišene prave komunikacije (sopstva).

The work *Mumbled* or *Mumblers* is a setting of ten life-size dummies dressed in everyday classic male clothes. The dummies are arranged in a line, like a *queue* at the bus stop, bank, post office, or for medical examination, interrogation, but execution as well. The dummies are faceless and they have speakers installed on different body parts (head, leg, knee, arm, shoulder, foot...) transmitting sounds of incoherent speech, a kind of mumbling and murmuring. This sound creates confusing circumstances, at the same time very intimate and quite unspecified, reminiscent of environmental sound while we are waiting. This work depicts an everyday situation we find ourselves in, suggesting that it is structurally close to the one in a concentration camp, where instead of an individual, there are only faceless figures, deprived of genuine communication (self).

















Plazma

Instalacija *Plazma* (2007)

Rad čini tapacirani panel i dve figure lutaka

Sastav panela: drvo, tkanina (paravan)

Dimenzije panela: 500 x 600 cm

Sastav lutke: koflin (punilo), tkanina, odelo

Dimenzije lutke: lutka u prirodnoj veličini, h=180 cm

Samostalna izložba, Muzej savremene umetnosti Vojvodine, Novi Sad, 2008.

Samostalna izložba, Galerija Doma omladine, Beograd, 2009.

Samostalna izložba, u okviru Međunarodnog festivala Patosofiranje, Smederevo, 2009.

Samostalna izložba, Metelkova, Galerija „Alkatrez“, Ljubljana, Slovenija, 2009.

Međunarodna izložba u organizaciji Italijanskog instituta za kulturu, Noć muzeja, Beograd, 2009.

Plasma

Installation *Plasma* (2007)

The work consists of an upholstered panel and two dummy figures

Panel materials: wood, fabric (screen)

Panel dimensions: 500 x 600 cm

Dummy materials: thermal wadding (filling), fabric, suit

Dummy dimensions: the dummy is human size h=180 cm

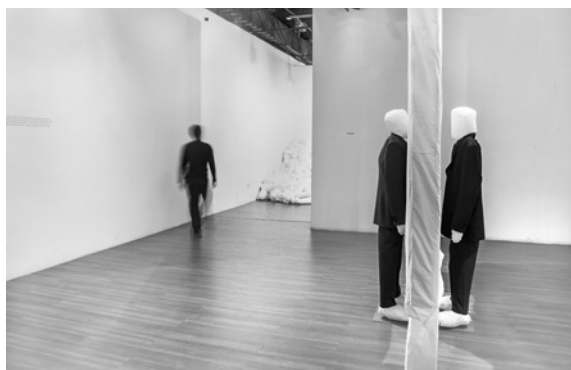
Independent exhibition, Museum of Contemporary Art of Vojvodina, Novi Sad, 2008

Independent exhibition, Youth Centre Gallery, Belgrade, 2009

Independent exhibition within the International Festival “Patosofiranje”, Smederevo, 2009

Independent exhibition, Metelkova, “Alkatrez” Gallery, Ljubljana, Slovenia, 2009

International exhibition organised by the Italian Cultural Institute, The Night of Museums, Belgrade, 2000







Instalacija *Plazma* postavljena je kao neka vrsta stilizovanog plošnog vozila, scenografske barijere koja deli prostor na dva dela. Vozilo/barijera napravljeno je od zaprljane posteljine. Sa obe njegove strane postavljene su dve figure, obučene u crno muško odelo. One zure u belo platno od koga je vozilo načinjeno. Instalacija se sastoji od modifikacije kolica – prikolice sa površinom od ušivenog materijala, jastučnica i posteljine. Na površini tkanine nalaze se tragovi i mrlje istrošenosti, kao aluzija na tragove sećanja kroz masovno korišćenje koje je jednako kasarnama, bolnicama i sl. Rad simbolizuje pad vrednosti u našem društvu u poslednjim decenijama, sa nepredvidivim i tragičnim posledicama. Zid, kao i nepokretna statična kolica, u svojoj nestabilnosti predstavlja barijeru između dveju lutaka koje su na suprotnim stranama, jednake u karakteru i u dodiru sa postavljenom barijerom, kao i u nemoći bilo kojeg pokreta.

The installation *Plasma* is set as some kind of stylised planar vehicle, a scenographic barrier splitting the space. The vehicle/barrier is made of dirty bed linens. There are two figures wearing black men's suits set on the both sides. They stare into the white cloth the vehicle is made of. The installation consists of a cart-trailer modification with a surface made of sewn fabric, bed linen. Traces of wear and tear are evident on the fabric surface, as an allusion to traces of memories through mass use typical of army barracks, hospitals, etc. The work symbolises the degradation of values in our society in the past several decades, with unforeseeable and tragic consequences. The wall, as well as the immovable, static cart, in their instability, represent a barrier between the two dummies standing on the opposite sides, united in their character and in the contact with the set barrier, as well as in their impossibility to make any moves.











Plutati

Video-instalacija *Plutati* (2007)

Video BW, *loop*

Samostalna izložba, Muzej savremene umetnosti
Vojvodine, Novi Sad, 2008.

Samostalna izložba, Galerija Doma omladine,
Beograd, 2009.

U radu *Plutati* prikazana je amorfna forma nalik odevnom predmetu-sakou, koja plutajući predstavlja stanje između života i smrti: plutati u prostoru gde se levitira između odbačenog i izgubljenog. Krpa-ra-sako je u stanju plutanja ali i pod kontrolom nečeg uzvišenog i iznad nje. Rad predstavlja napuštenog i ostavljenog pojedinca, osobu istrošenu usled dejstva različitih društvenih uticaja.

To Float

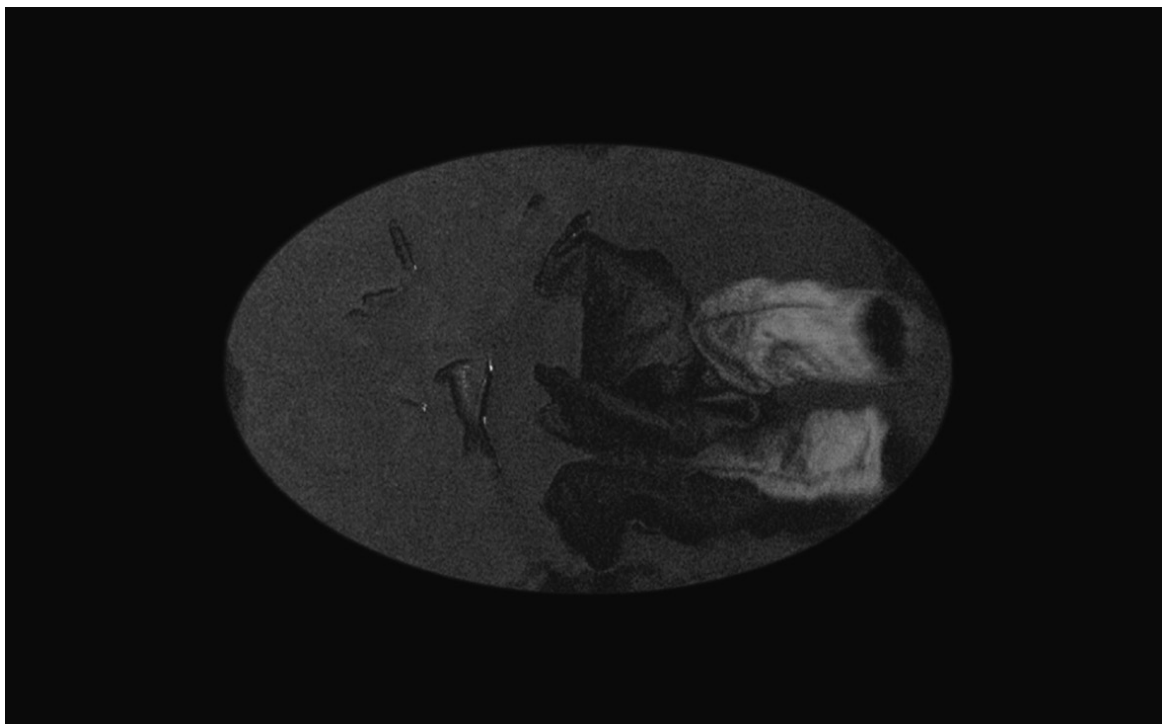
Video-installation, *To Float* (2007)

Video BW, *loop*

Independent exhibition, Museum of
Contemporary Art of Vojvodina, Novi Sad, 2008

Independent exhibition, Youth Centre Gallery,
Belgrade, 2009

The work *To Float* depicts an amorphous form resembling an item of clothing - a suit jacket, which, afloat, represents the state between life and death: to float in the space where one levitates between being discarded and being lost. The cloth-like suit jacket is in a floating state, but is under the control of some sublime force above it. The work represents an abandoned and left individual, a person depleted due to the influence of various social influences.



Prikaz se učitava...

Objekti *Prikaz se učitava...* (2007)

Rad čini šesnaest segmenata, kasetnih sanduka sa print aplikacijama

Sastav: drvo, tkanina (digitalna štampa)

Dimenzija: 190 x 45 x 30 cm (jedan segment)

Samostalna izložba, Muzej savremene umetnosti Vojvodine, Novi Sad, 2008.

Međunarodno bijenale proširenih medija, *Oktopus*, Galerija „New Moment“, Beograd, 2008.

Generating preview...

Objects *Generating preview...* (2007)

The work consists of sixteen segments, modular cases with print applications

Materials: wood, fabric (digital print)

Dimensions: 190 x 45 x 30 cm (one segment)

Independent exhibition, Museum of Contemporary Art of Vojvodina, Novi Sad, 2008

International Biennial of Extended Media, *Oktopus*, “Cvijeta Zuzorić” Pavilion, Belgrade, 2008



Instalaciju čini 16 vertikalno postavljenih kutija. Objekat se sastoji od konstrukcije sačinjene od građevinske fosne. U ramu-kutiji razapeta je tkanina sa fotografijom (print otisak), a iz pozadine svakog objekta nezavisno se emituje zvuk komešanja. Od 16 objekata, svaki je izveden istovetno, jedine promene su vidljive na štampanom delu u detalju kod forme kaputa, kao i u zvuku. Rad predstavlja repliciranog pojedinca u oskudnoj i dramatičnoj atmosferi, umetnutog u prostor sanduka (kutije). Svi postavljeni objekti u prostoru, kroz zvuk komešanja, doprinose utisku neformalne, ali i tajanstvene tajne konverzacije, gde je posmatrač indirektno uključen u prisluškivanje razgovora. Forme kaputa, u različitim amorfnim scenama, predstavljaju metafizičko kretanje unutar samog prostora i postavljenih objekata.

Installation consists of 16 vertically positioned cases. It is a construction made of builder's planks. Fabric with a photograph (print) is stretched in the case-frame, and sounds of commotion are playing from the back end of each object independently. All 16 objects are identical in structure, the only visible difference being on the print segment's detail of the suit jacket form and the sound. The work represents a replicated individual in a meagre and dramatic atmosphere, inserted into a case (box). The sounds of commotion emanating from all the objects set in the space create an impression of an informal and secretive conversation, while a spectator is indirectly involved in eavesdropping on the conversation. The coat forms, in varied amorphous scenes, represent metaphysical motion inside the space and the objects set.



Distanca

Video-instalacija *Distanca* (2006)

1. Verzija rada kao projekcija u prostoru na tkanini

Dimenzije: 400 x 500 cm

2. Verzija rada kao prostorna instalacija

Sastav: drvo, medijapan, 16 LCD/TFT ekrana

Dimenzije: 200 x 260 x 50 cm

Grad – umetnička pozornica, Visart, Novi Sad, 2006.

Izložba u okviru promocije publikacije „Savremeni identitet“, Muzej savremene umetnosti Vojvodine, video-instalacija, rad *Distanca*, 2006.

Internacionalna samostalna izložba u okviru XI Međunarodne izložbe *Art Expo*, Novi Sad, 2006.

Distanca predstavlja simulaciju ekranske prazne slike. Rad se projektuje na platnu-draperiji, tako da prikazuje 16 odnosno 32 ekrana, koji se mogu sagledati sa obe strane. Svaki ekran je prikazan u preklopima više snimaka. Ovu video-instalaciju prati zvuk šuštanja, karakterističan za emitovanje slike sa TV-a, bez frekvencije i određenog kanala. Rad predstavlja period socijalnih uzburkanosti, specifičnih za naš region devedesetih godina 20. veka, socijalnu temu koja se odnosi na činjenicu da se do 2000. godine u Srbiji teško dolazilo do kvalitetnih TV sadržaja. Ljudi su posedovali stare televizijske prijemnike, uglavnom crno-bele, a i prijem kanala je često bio problem, naročito za mesta u unutrašnjosti. Pratiti *Studio B* ili *B92*, koji su važili za opozicione kanale kojima možemo verovati u tom periodu, teško se moglo zamisliti bez iskvarene frekvencije i, paradoksalno za TV, slike koju je bilo teško razaznati. Sve ovo predstavljalo je državnu tendenciju ka cenzuri, u smislu niskih standarda. Zvuk prikazuje i dopunjuje prazninu u smislu sadržaja koji se kroz medij televizije svakodnevno nudio građanima putem praznog ekrana, ili pak smetnji u vidu „snega“ i šuma.

Distance

Video-installation *Distance* (2006)

1. Version of the work as a spatial projection on fabric

Dimensions: 400 x 500 cm

2. Version of the work as spatial installation

Materials: wood, medium-density fibreboard (MDF), 16 LCD/TFT screens

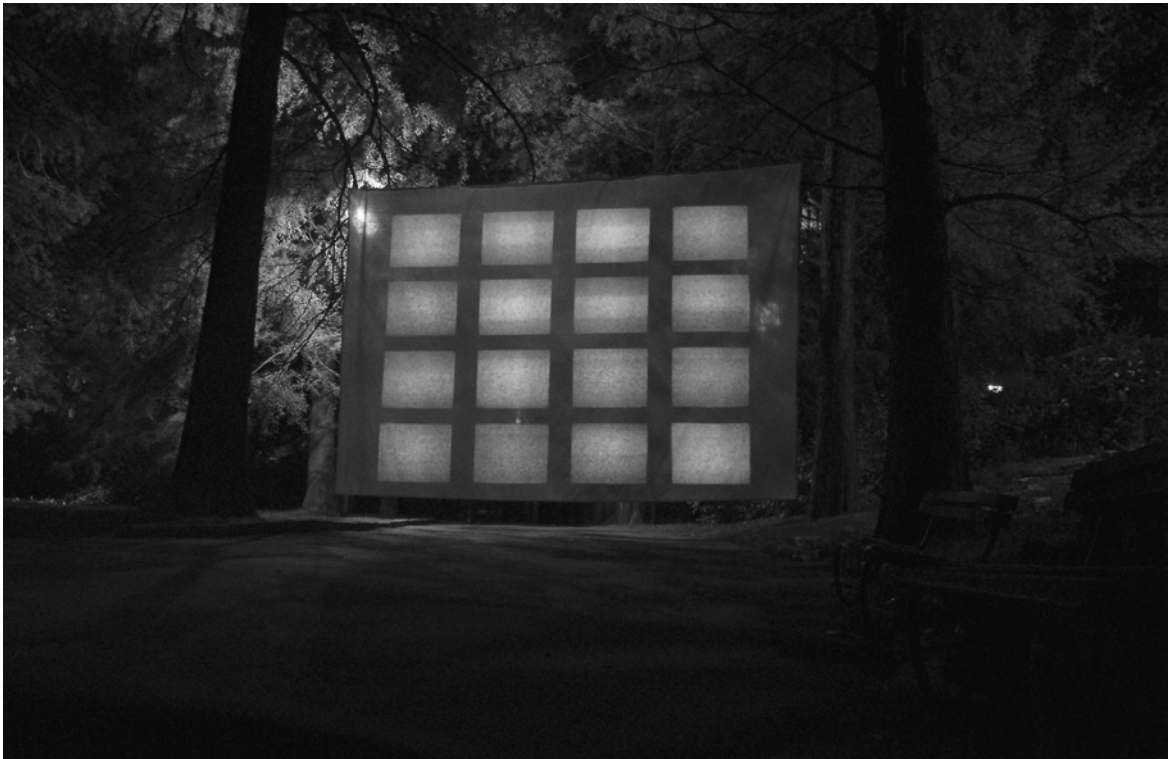
Dimensions: 200 x 260 x 50 cm

City – Art Stage, Visart, Novi Sad, 2006

Exhibition accompanying promotion of the publication “Contemporary Identity”, Museum of Contemporary Art of Vojvodina, video-installation, work *Distance*, 2006

International independent exhibition within the 11th International *Art Expo*, Novi Sad, 2006

Distance is a simulation of a TV screen with no signal. The work is projected on the screen-drapery, so that it shows 16 or 32 TV screens, which can be seen from both sides. Each screen is shown in overlapping footages. This installation is accompanied by a noise of “snow”/“bugs” typical of no signal received in analogue television. The work represents a period of social turmoil, characteristic of our region during the 1990s, and the issue of the lack of quality TV content in Serbia in 2000. People had old television sets, mostly black and white ones, and there were frequent problems with signal, especially in the rural areas. Following televisions such as *Studio B* or *B92*, which were known as oppositional channels that could be trusted in that period, was hard to imagine without bad signal problems and, paradoxically for TV, image that was difficult to discern. All of this reflected the state’s tendency to censorship, in terms of low standards. The sound represents and reinforces the emptiness of content that was offered to people through the television media in the form of an empty screen or interruptions of “snow” and noise.



Izlog

Instalacija *Izlog* (2004)

Rad čine pedeset i četiri segmenta

Svaki segment sastavljen je od kaputa, stalka

Dimenzije: h=160 cm

Dodatni element u radu: zvuk (120 muzičkih mehanizama)

Internacionalno 4. Bijenale mladih, Vršac, Centar za savremenu kulturu „Konkordija“, 2000.

Izlagačka praksa kao kulturno politička strategija, 10 godina, Centar za savremenu kulturu „Konkordija“, Vršac, 2002.

Međunarodna izložba *Construction/Deconstruction*, A Space Gallery, Toronto, Kanada, 2004.

Međunarodna izložba *Construction/Deconstruction*, Observatoire 4 gallery, Montreal, Kanada, 2004.

Samostalna izložba, Centar za vizuelnu kulturu „Zlatno oko“, Novi Sad, 2005.

Samostalna izložba, Savremena galerija, Zrenjanin, 2005.

Samostalna izložba, Centar za savremenu kulturu „Konkordija“, Vršac, 2005.

Internacionalni 46. Oktobarski salon, Beograd.

Početak veka: sudbine i komentari – Primeri iz aktuelne umetnosti u Vojvodini, Labin, Hrvatska, 2006.

Real life presence, Međunarodna izložba u organizaciji MSUV-a i Muzeja Landesmuseum Joanneum, Kunstlerhaus Graz, Graz, Austrija, 2009.

Showroom

Installation *Showroom* (2004)

The work consists of fifty-four segments

Each segment is composed of a coat and a stand

Dimensions: 160 cm

Additional elements in the work: sound (120 music mechanisms)

4th International Youth Biennial, Vršac, Centre for Contemporary Culture “Konkordija”, 2000

Exhibition Practices as Cultural and Political Strategy, 10 years, Centre for Contemporary Culture “Konkordija”, Vršac, 2002

International exhibition *Construction/Deconstruction*, A Space Gallery, Toronto, Canada, 2004

International exhibition *Construction/Deconstruction*, Observatoire 4 Gallery, Montreal, Canada, 2004

Independent Exhibition, Centre for Contemporary Culture “Zlatno oko”, Novi Sad, 2005

Independent exhibition, Contemporary Gallery Zrenjanin, 2005

Independent exhibition, Centre for Contemporary Culture “Konkordija”, Vršac, 2005

46th International October Salon, Belgrade
The Start of the Century: Destinies and Commentaries – Examples of Current Art in Vojvodina, Labin, Croatia, 2006

Real Life Presence, International exhibition organised by MSUV and Landesmuseum Joanneum Museum, Kunstlerhaus Graz, Graz, Austria, 2009



Instalaciju *Izlog* čine desetine starih kaputa, postav-
ljenih tako da formiraju masu/grupu bestelelnih
figura, ljudi na nekom slučajnom, fiktivnom mestu.
Na kapute su prikačeni muzički mehanizmi koji emi-
tuju zvuk različitih melodija iz prigodnih muzičkih
čestitki za krštenja, venčanja, rođendane, Božić i sl.
Rad prikazuje potrebu za drugim, odnosno nužnost
komunikacije. Međutim, on odslikava i složenost ko-
munikacije, kada je uslovljena različitim situacijama.
Iznošeni kaputi, kao simboli ljudi i njihovog životnog
toka u periodu opšteg siromaštva posle Drugog svet-
skog rata, označitelji su razdoblja u kome je *imati*
šta za obući predstavljalo povratak životu. Takođe,
ugrejati se kada je hladno značilo je – živeti. Ovakva
statusna pozicija u izmeštenom kontekstu, sa prika-

The installation *Showroom* consists of dozens of old
coats, set in such a way to form a crowd/group of
bodiless figures, people at a fictitious venue. Mu-
sic mechanisms are attached to the coats and they
are playing the sounds of various tunes from mu-
sical greeting cards for baptism, wedding, birthday,
Christmas, etc. The work represents the need for the
other, that is, the necessity of communication. How-
ever, it also depicts the complexity of communica-
tion, when it is under a causal influence of various
situations. The worn-out coats, as symbols of people
and their course of life in the time of overwhelming
poverty in the wake of World War II, signify the pe-
riod when *to have what to wear* meant a return to
life. Likewise, to get warm after being cold meant –



čnim zvučnim napravama, gradi paradoksalan odnos u kojem se teška vremena i tragedija prostora prenose na instrument tragedije sadašnjeg vremena u tom istom prostoru. To je vreme u kojem je tragedija obavijena i obeležena različitim kič i banalnim svakodnevnim sekvencama, medijskim i ostalim društvenim sadržajima. U tom ambijentalnom dijalogu izražena je egzistencijalna konfuzija, sagledana kroz različita i ironična stanja u poznatoj prostornoj ikonografiji devedesetih. Naime, kolektivni tragični doživljaj jednog perioda u ovom slučaju je izmešten, prenesen na današnji plan, kao kôd vremena koji nosimo u sebi. Dodatnim elementima sugerise se doživljaj jednog perioda i brisanje važnosti prošlosti, iz koje je trebalo da izvučemo pouke.

to live. Such a status position in a displaced setting, with audio devices attached, constructs a paradoxical relationship where difficult times and tragedy of the region are transposed on the instrument of today's time in the same area. It is the time of the tragedy wrapped in and marked by various kitschy and banal everyday sequences, media and other social content. This environmental dialogue is characterised by existential confusion, perceived through various and ironic states in the known spatial iconography of the 1990s. Namely, the collective tragic experience of the period is displaced in this case; it is transposed into present time, as a code of the time inherent in us. The additional elements are suggestive of a feeling of the period, and denying the importance of the past, which we were supposed to learn from.













Preklopni

Ciklus *Preklopni* (2003–2007)

Ciklus sačinjavaju radovi u više serija

Isečak: četiri segmenta, 205 x 200 cm, 2003/04.

Sako I: dvanaest segmenata, 85 x 87 cm, 2003/04.

Sako II: devet segmenata, 85 x 87 cm, 2003/04.

Sako III: tri segmenta, 85 x 87 cm, 2004.

Mrs.: dva segmenta, 120 x 40/120 x 90 cm, 2005.

Mr.: dva segmenta, 120 x 70 cm, 2007.

Civil: dva segmenta, 80 x 100 cm, 2007.

Kolekcija: Muzej savremene umetnosti Vojvodine, rad *Sako I* (12 segmenata) i rad *Isečak* (4 segmenta).

Rad *Mr.* (2 segmenta), kolekcija: Savremena galerija Zrenjanin.

Rad *Sako II* (9 segmenata), privatna kolekcija, Grčka.

Samostalna izložba, Savremena galerija, Zrenjanin, 2005.

Samostalna izložba, Centar za savremenu kulturu „Konkordija“, Vršac, 2005.

Samostalna izložba, Galerija ULUS, Beograd, 2008.

Folding

Cycle *Folding* (2003–2007)

The cycle consist of several series of works

Cutting: four segments, 205 x 200 cm, 2003/04

Suit Jacket I: twelve segments, 85 x 87 cm, 2003/04

Suit Jacket II: nine segments, 85 x 87 cm, 2003/04

Suit Jacket III: three segments, 85 x 87 cm, 2004

Mrs.: two segments, 120 x 90 cm, 2005

Mr.: two segments, 120 x 70 cm, 2007

Civil: two segments, 80 x 100 cm, 2007

Collection: Museum of Contemporary Art of Vojvodina, work *Suit Jacket I*: (12 segments) and work *Cutting* (4 segments)

Work *Mr* (2 segments), Collection: Contemporary Gallery Zrenjanin

Work *Suit Jacket II* (9 segments), private collection, Greece

Independent exhibition, Contemporary Gallery Zrenjanin, 2005

Independent exhibition, Centre for Contemporary Culture “Konkordija”, Vršac, 2005

Independent exhibition, ULUS Gallery, Belgrade, 2008



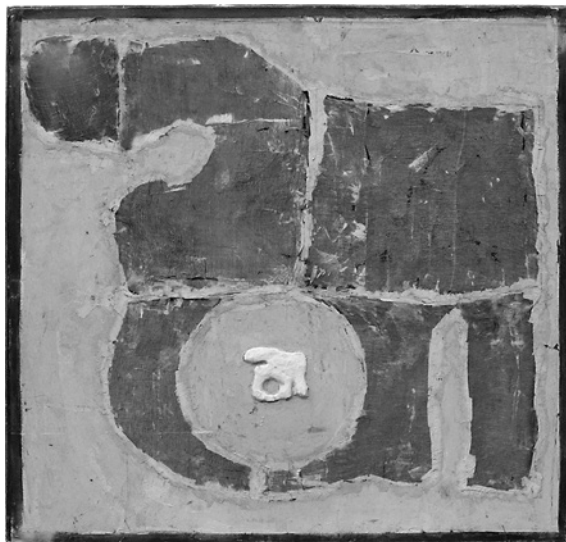
U radovima iz ciklusa *Preklopni*, forme su izvedene od otiska bačene tkanine. To su slobodno iscrtani oblici, postavljeni u kontekst znaka, siluete, senke, izvedene od kolažiranih elemenata tkanine, gaze i lepila. Tako postavljeni, i urezani u pločaste forme, oni čine celinu.

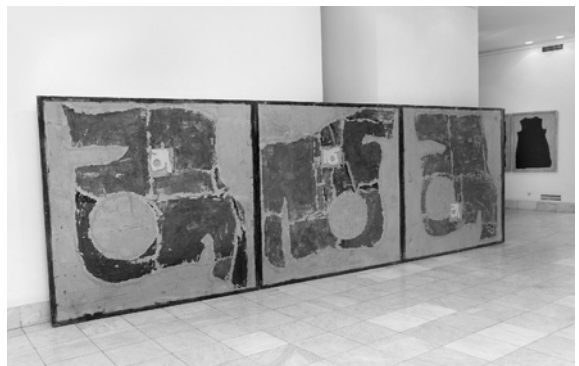
Na radovima su prikazane dinamične sekvence odeće, bez prisustva tela, koje prikazuju zatečeno stanje. Predstavljeni u segmentima, ovi oblici izražavaju dramatičnu formu, signalizirajući da kao predstave o individui pripadaju i određenom društvenom sloju.

In the works from the cycle *Folding*, forms are made of impressions left by discarded fabrics. These are shapes drawn in free-style, placed in the context of a sigh, silhouette, shadow, done in collage elements of fabrics, gauze and glue. Set in this way and engraved onto flat forms, they form a whole.

The works present dynamic sequences of clothes, where body is absent, showing the state as it is found. Delivered in segments, these shapes express a dramatic form, signalling that, as representations of an individual, they belong to a specific social stratus.















Ponavljanje

Instalacija Ponavljanje (2002)

Rad čine: dve metalne konstrukcije, dva kaputa, i dva improvizovana metalna reketa sa ogledalom

Dimenzije: 200 x 500 cm (jedan segment)

III Izložba vršačkih autora, Centar za savremenu kulturu „Konkordija“, Vršac, 2002.

Repeat

Installation Repeat (2002)

The work consists of: two metal constructions, two coats, and two improvised metal rackets with mirror

Dimensions: 200 x 500 cm (one segment)

3rd Exhibition of Authors from Vršac, Centre for Contemporary Culture “Konkordija”, Vršac, 2002



Instalaciju *Ponavljjanje* čine dva metalna okvira sa po jednim prikačenim kaputom. Svaki od kaputa kao produžetak ruke nosi jedan reket sa obostrano postavljenim ogledalom. U ovom radu princip ponavljanja stvara iluziju beskonačne manipulacije. Stari i masivni grombi kaputi ukazuju na teret odslikan kao odraz u ogledalu, na teret drugog, dok zarobljeni u ramovima, u datoj formi i krutosti, simuliraju mogućnost jednoličnog pokretanja po postavljenoj šini, u iluziji ponavljanja jednolične radnje.

The installation *Repeat* consists of two metal frames with a coat attached to each. Each coat has a racket with a two-side mirror as an extension of the arm. In this work, the principle of repetition creates an illusion of endless manipulation. Old and massive Crombie coats imply burden depicted as a mirror reflection, the burden of the other, while, in irons of the frames, in the set form and stiff, they simulate the possibility of monotonous movement along the set rail, in an illusion of a repetitive monotonous activity.



Sako

Print Sako (2002)

Rad čini dvadeset i jedan segment

Tehnika: digitalni print

Dimenzije: 70 x 50 cm (jedan segment)

Samostalna izložba, Centar za savremenu kulturu „Konkordija“, Vršac, 2001.

Internacionalna izložba *Ogledalo Balkana*, Galerija Narodnog muzeja, Kraljevo, 2002.

XXXIII Oktobarski salon, Pančevo, 2003.

Samostalna izložba, Salon 77, Galerija moderne umetnosti, Niš, 2003.

Korak napred... Dva koraka napred, Centar za vizuelnu kulturu „Zlatno oko“, Novi Sad, 2003.

Biblioteka – otvorena knjiga Balkana, Centar za vizuelna istraživanja „Krug“, Čačak, Gradska biblioteka „Vladislav Petrović Dis“ i Dom kulture Čačak, 2006.

Biblioteka – otvorena knjiga Balkana, Umjetnička galerija *Collegium artisticum*, Sarajevo, Centar za vizuelna istraživanja „Krug“, Čačak, 2007.

Foto-instalacija *Sako* predstavlja sekvence snimaka sakoa u raznim položajima. Prikazane kao jedna celina, sekvence oblikuju dramatičnu formu. Iako se prostiru kao vantelesna prikaza, „osobe“ ipak zadržavaju svoje individualne karakteristike, koje posmatraču signaliziraju da individua pripada određenom sloju i da ima konkretan društveni status. Sekvence sakoa, zaustavljenog u pokretu, predstavljaju različite oblike napetosti, izazvane odnosom društva prema pojedincu.

Coat

Print Coat (2002)

The work consists of twenty-one segments

Technique: Digital print

Dimensions: 70 x 50 cm (one segment)

Independent exhibition, Centre for Contemporary Culture “Konkordija”, Vršac, 2001

International exhibition *The Mirror of the Balkans*, Gallery of National Museum, Kraljevo, 2002

33rd October Salon, Pančevo, 2003

Independent exhibition, Salon 77, Modern Art Gallery, Niš, 2003

A Step Forward... Two Steps Forward, Centre for Contemporary Culture “Zlatno oko”, Novi Sad, 2003

Library – The Open Book of the Balkans, Centre for Visual Research “Krug”, Čačak, City Library “Vladislav Petrović Dis” and Cultural Centre Čačak, 2006

Library – The Open Book of the Balkans, Art Gallery *Collegium artisticum*, Sarajevo, Centre for Visual Research “Krug”, Čačak, 2007

The photo-installation *Coat* is made of sequences of photographs featuring a coat in different positions. Displayed as a whole, the sequences form a dramatic image. Although they extend as a bodiless phantom of a ‘person’, they still preserve their individual characteristics, signalling to the viewer that the individual belongs to a certain social class with a corresponding status. These sequences of coats, frozen in motion, represent different forms of tension, caused by the society’s attitude towards an individual.



Ejakulat

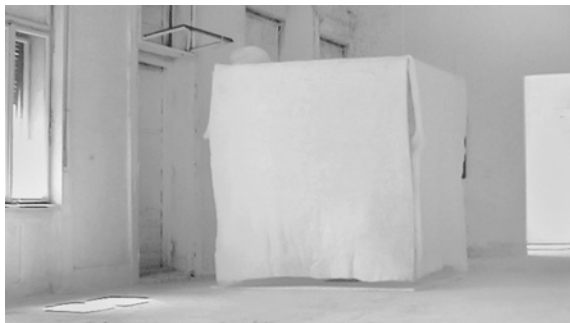
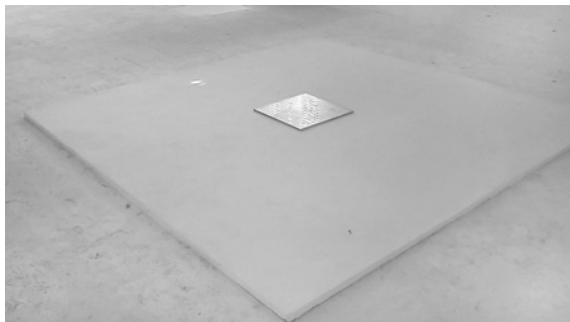
Instalacija *Ejakulat* (2002)

Instalacija je sastavljena od: koflin-mase, betonskog postamenta, 300 g ejakulata i peskiranog stakla sa tekstom

Dimenzije: 220 x 220 x 220 cm

Internacionalno 5. Međunarodno bijenale mladih, Vršac, Centar za savremenu kulturu „Konkordija“, 2002.

Rad *Ejakulat* čini sterilnobela prostorija od sintetičke vate. Na podu je uzdignuti postament sa staklenom ispeskiranom pločom, na kojoj se nalazi tekst K. G. Junga o postanku i smislu života. Površina teksta i njena plitka reljefnost u staklenoj ploči ispunjeni su ejakulatom.



Ejaculate

Installation *Ejaculate* (2002)

The installation consists of: Thermal wadding, concrete socle, 300 g ejaculates and sandblasted glass with text

Dimensions: 220 x 220 x 220 cm

5th International Youth Biennial, Vršac, Centre for Contemporary Culture “Konkordija”, 2002

The work *Ejaculate* consists of a sterile white room made of artificial cotton wool. There is an elevated socle on the floor bearing a sandblasted glass board with the text by K. G. Jung about the origin and meaning of life. The surface of the text and its shallow relief on the glass are filled with ejaculate.

Trokrilna kapija

Zidni objekat *Trokrilna kapija* (2001)

Objekat je sastavljen od tri segmenta, i čini ga tapacirani reljef sa utisnutim daskama

Dimenzije jednog segmenta: 210 x 200 cm

Kolekcija: Muzej Savremene umetnosti Novi Sad, *Trokrilna kapija* (3 segmenta), 2016.

Samostalna izložba, Centar za savremenu kulturu Konkordija, Vršac, 2002.

Samostalna izložba, Macut, Izložba povodom otvaranja novog koncepta galerije, 2012.

Rad *Trokrilna kapija* sačinjen je od dasaka stare ograde, koja je dvorište stare kuće odvajala od ulice. U ovoj zidnoj instalaciji daske su umetnute u mekani, tapacirani deo u tri segmenta. Ta tri dela formiraju trokrilnu kapiju, a u odnosima (unutra-spolja) poprimaju novu pregradnu funkciju, koja aludira na tajanstvenu situaciju i tragove koji sublimiraju procese i doživljene elemente iz života u prolazu kapije.

Three-Wood Gate

Wall object *Three-Wood Gate* (2001)

The object consists of three segments, and is composed of an upholstered relief with inserted wooden planks

One segment dimensions: 210 x 200 cm

Collection: Museum of Contemporary Art Novi Sad, *Three-Wing Gate* (3 segments), 2016

Independent exhibition, Centre for Contemporary Culture "Konkordija", Vršac, 2002

Independent exhibition, Macut, Exhibition marking the opening of a new gallery concept, 2012

The work *Three-Wood Gate* is made of planks once building a fence which separated an old house front yard from the street. In this wall installation, the planks are inserted in the soft, upholstered parts of the three segments. The three parts of this installation form a three-winged gate, and in the relations (inside-outside), they are given a new separating function, alluding to the mysterious situation and traces sublimating processes and elements of life experienced in passing through a gate.



Introverzija

Ciklus *Introverzija* (2001)

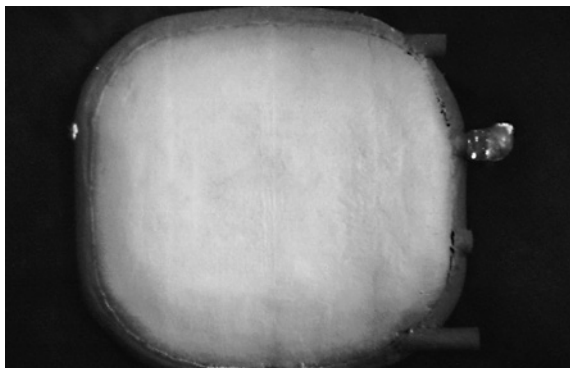
Rad čine zidni i kasetni tapacirani objekti

Sastav: drvo, tkanina, zavoj, staklena voda, lepak

Dimenzije: I – 110 x 200 cm, II – 110 x 110 cm,
III – 110 x 110 cm, IV – 30 x 30 cm (šest segmenata)

Samostalna izložba, Centar za savremenu kulturu „Konkordija“, Vršac, 2001.

Radovi iz ciklusa *Introverzija* su kasetni objekti na kojima su implementirani tapacirani elementi. Objekti su sačinjeni od obrađenog drveta, u specifičnim oblicima. Na površini ovih formi nalaze se šavovi, useci, udubljenja ili ispupčenja. Na određenim delovima rad je presvučen tkaninom i gazom, na taj način sugerišući neku vrstu kalema ili previjene rane.



Introversion

Series *Introversion* (2001)

The work consists of wall and modular upholstered objects

Materials: wood, fabric, bandage, glass water, glue

Dimensions: I – 110 x 200 cm, II – 110 x 110 cm,
III – 110 x 110 cm, IV – 30 x 30 cm (six segments)

Independent exhibition, Centre for Contemporary Culture “Konkordija”, Vršac, 2001

The works from the series *Introversion* are modular objects with implemented upholstered elements. The objects are made of processed wood, in specific shapes. There are stitches, cuts, indentations and protrusions visible on the surface of the objects. Some parts of the work are covered with fabric and gauze suggesting a kind of a graft or a bandaged wound.

Ciklus *Medijum*

Objekti *Medijum* (2000)

Ciklus sačinjavaju radovi:

Sanduk: drvo, pepeo, garež, 45 x 45 x 200 cm

Ubrus: drvo, tekstil, 160 x 50 x 15 cm

Krevet: drvo, tekstil, perjani jastuk, 200 x 45 cm

Jastuk: drvo, tekstil, perjani jastuk, 45 x 190 cm

Iskopina: drvo, tekstil, 60 x 55 x 28 cm

Samostalna izložba *Medijum*, Galerija SULUV, Novi Sad, 2000.

Samostalna izložba, Centar za savremenu kulturu „Konkordija“, Vršac, 2001.

Pozorište Sterija, Vršac, 2002.

Radovi iz ciklusa *Medijum* izvedeni su od upotrebnih predmeta iz prostora stare kuće. Korišćeni materijali u radovima su: stare tkanine, jastučnice, posteljina, perje, vuna, šepano platno, draperije, drveni delovi i sl. Na materijalima postoje umrljane forme, kao tragovi nekadašnje upotrebe. Ovi detalji, u novoj, sada već neupotrebnoj funkciji, stvaraju utisak prisustva nekog procesa/radnje, u odsustvu čoveka; oni prizivaju sećanje. U ovom ciklusu nastali su radovi: *Sanduk*, *Ubrus*, *Krevet*, *Iskopina*, *Jastuk*...



The *Medium* Series

Objects *Medium* (2000)

The series comprises the works:

Chest: wood, ash, tar, 45 x 45 x 200 cm

Towel: wood, fabric, 160 x 50 x 15 cm

Bed: wood, fabric, feather pillow 200 x 45 cm

Pillow: wood, fabric, feather pillow 45 x 190 cm

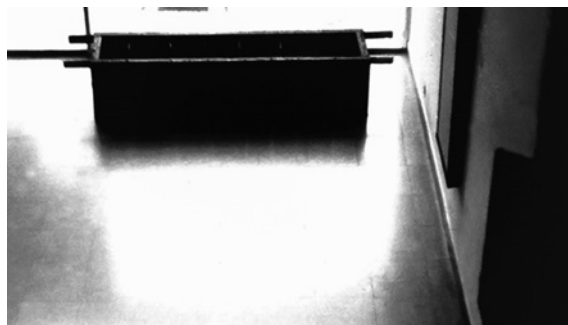
Excavated artefact: wood, fabric, 60 x 55 x 28 cm

Independent exhibition *Medium*, SULUV Gallery, Novi Sad, 2000

Independent exhibition, Centre for Contemporary Culture “Konkordija”, Vršac, 2001

Theatre Sterija, Vršac, 2002

The works from the series *Medium* are made of practical objects from an old house. The materials used in the works are: old fabrics, pillow cases, bed linen, feathers, wool, quilted cloth, draperies, wooden elements, etc. There are stained forms on the materials, as traces of the past exploitation of the objects. These details, in the new, now impractical function, create an impression of the presence of a certain process/activity in the absence of people; they evoke memories. This series includes the works: *Chest*, *Towel*, *Bed*, *Excavation Artefact*, *Pillow*...



Ciklus *Sugestije*

Objekti *Sugestije* (1999)

Ciklus sačinjavaju radovi:

Golgota: metal, drvo, tkanina, staklo, uže, 220 x 450 x 30 cm

Pogača: metal, drvo, brašno, 300 x 300 x 30 cm

Izlog: drvo, tkanina, 200 x 200 x 30 cm

Povez: drvo, vuna, 200 x 200 x 30 cm

Majka 1: metal, drvo, tkanina, uže, 210 x 25 cm

Majka 2: metal, drvo, tkanina, uže, 80 x 210 cm

Pogled 1: metal, drvo, tkanina, 45 x 70 cm

Pogled 2: metal, drvo, tkanina, 70 x 45 cm

I/II/III/IV: drvo, sunder, staklo, vosak, 69 x 500 cm

Sveća: drvo, juta, uže, varijabilne dimenzije, okvirno 300 x 500 x 100 cm

Samostalna izložba, Kulturni centar Novog Sada, Likovni salon Tribina mladih, Novi Sad, 2000.

Samostalna izložba, Centar za savremenu kulturu „Konkordija“, Vršac, 2001.

The *Suggestions* Series

Objects *Suggestion* (1999)

The series comprises the works:

Golgotha: metal, wood, fabric, glass, rope, 220 x 450 x 30 cm

Round Bread: metal, wood, flour, 300 x 300 x 30 cm

Showcase: wood, fabric, 200 x 200 x 30 cm

Patch: wood, wool, 200 x 200 x 30 cm

Mother 1: metal, wood, fabric, rope, 210 x 25 cm

Mother 2: metal, wood, fabric, rope, 80 x 210 cm

View 1: metal, wood, fabric, 45 x 70 cm

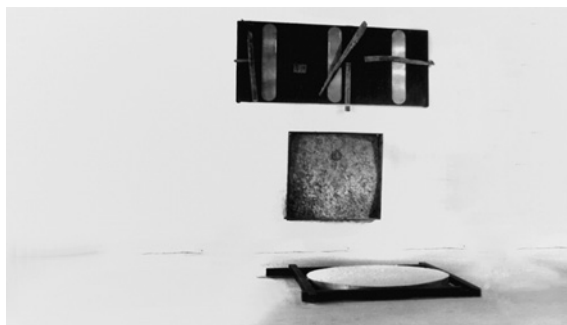
View 2: metal, wood, fabric, 70 x 45 cm

I/II/III/IV: wood, sponge, glass, wax 69 x 500 cm

Candle: wood, jute, rope, variable dimensions, approximately 300 x 500 x 100 cm

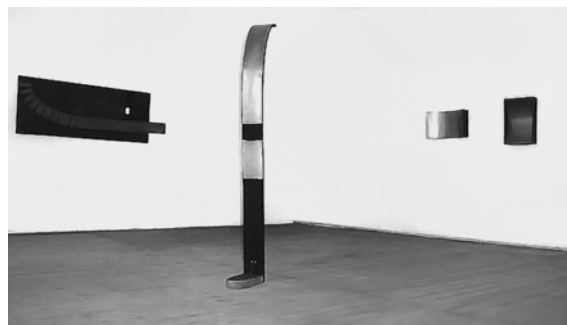
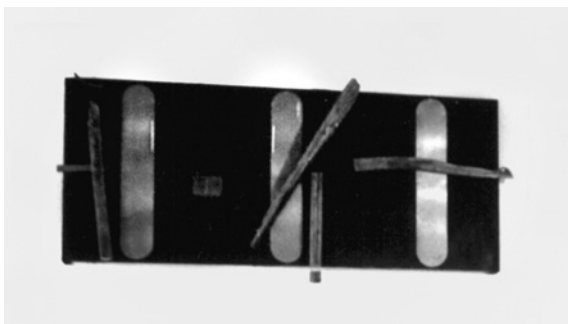
Independent exhibition, Cultural Centre of Novi Sad, Art Salon “Tribina mladih”, Novi Sad, 2000

Independent exhibition, Centre for Contemporary Culture “Konkordija”, Vršac, 2001



Radovi iz ciklusa *Sugestije* načinjeni su od materijala prikupljenih u jednoj staroj kući. Korišćeni materijali na ovim radovima su: stare daske (patos), stare grede, tkanine (jastučnice, posteljina), vuna, užad. Materijali na površini imaju tragove neposrednog korišćenja, a nasuprot tome, u njih su implementirani metalni elementi, epruvete, staklo. Ovi oblici, neupotrebnii predmeti, podsećaju na ormar, kutiju, televizor, čiviluk, ogledalo, sanduk, ukazujući na prisustvo namene. U ovom ciklusu nastali su radovi pod nazivima: *Golgota*, *Sveća*, *Majka*, *I/II/III/IV*, *Pogled*, *Pogača*...

The works from the series *Suggestions* are made of materials taken from an old house. The materials used in the works are: old boards (from floor), old beams, fabric (pillowcases, bed linen), wool, ropes. These materials bear traces of immediate use, and as a contrast to that, metal elements, test tubes and glass are implemented in them. These forms, not intended for use, resemble a wardrobe, box, television set, hanger, mirror, and chest, implying some practical purpose. This series includes the works: *Golgotha*, *Candle*, *Mother*, *1,2,3,4*, *View*, *Round Bread*, among others.



Nacrti

U delu praktičnog istraživanja, konstruisao sam više modela za realizaciju postavljene teme. Ove metode svojstvene su svim mojim prethodnim istraživačkim postupcima. Na osnovu više idejnih konstrukcija gradim okvire za realizaciju, ali i za njihovo poništavanje odnosno nerealizaciju. Ova vrsta pristupa svedoče da konačni, realizovani produkcijski segment prethodi različitim oblicima i verzijama, usled raznorodnih uticaja: prostornih okolnosti, produkcijskih i budžetskih razloga, očekivanih činilaca, ali i onih slučajnih. S tim u vezi želim da predstavim i jedan projekat koji nije bio realizovan, ali je takođe predstavljao mogući model u okviru istraživanja ove teme.

Drafts

In the practical research segment, I constructed several models for the implementation of the set theme. These methods are characteristic of all my previous research procedures. Based on several ideas, I construct frameworks for their actualisation or cancellation/non-actualisation. This approach shows that the final, actualised segment of work is preceded by different forms and versions, due to diverse influences: environmental circumstances, production and budgetary reasons, expected factors, as well as unexpected ones. Bearing this in mind, I would like to present a project that was not actualised, but was a possible model within this thematic research.



Izduvni, 2015.

Nerealizovani rad pod nazivom *Izduvni* predstavljao je interaktivnu instalaciju na kojoj su bile postavljene sjedinjene figure, sačinjene od polovne garderobe (sakoa, pantalona). Figure su postavljene na stilizovano statično vozilo, prikolicu i u neprestanom su pokretu, što je postignuto naduvavanjem i izduvavanjem pomoću kompresora, i svojim nepravilnim i nesinhronizovanim pokretima one „izvode“ izvesnu vrstu rituala. Kretanje ovih formi karakterišu pokreti ruku i nogu tela, podsećajući na kretanje reklamnih balona (*big balons*). Figure su u trenucima naduvavanja i izduvavanja u neposrednom kretanju, koje doprinosi posebnoj interakciji sa publikom, u svojevrsnom relikvijskom plesu. Instalacija emituje zvuk ventilatora u čijoj se pozadini varijabilno smenjuju oscilirajući zvuci nerazgovetnog govora, priče, žagora, kao i zvuk draperije – odeće koja se vijori u procesu naduvavanja/izduvavanja. U ovom radu, primarno je korišćenje i apsorbovanje istog vazduha u kome borave i posetioци, publika. Publika, naime, udiše vazduh kojim se napumpavaju, udavavaju i izduvavaju figure lutaka; one se na taj način kreću i njihovo kretanje nalikuje ljudskom.

Deflating, 2015

The work *Deflating* that was not actualised was conceived as an interactive installation featuring joined figures, made of second-hand clothes (suit jackets, trousers). The figures are set on a stylised static vehicle, a trailer and are constantly in motion, which is achieved by inflating and deflating them via a compressor, performing a kind of a ritual with their erratic and unsynchronised movements. The movement of these forms is characterised by arm and leg movements reminiscent of the way advertising balloons move. The figures are in the state of immediate motion during inflation and deflation, which contributes to a particular interaction with the audience, in a relic-like dance. The sound of a ventilator is played as part of the installation, in the background of which alternate oscillating sounds of speech, talking, murmuring, as well as the sound of the drapery – clothes flapping, due to the inflating/deflating process. The main feature of the work is the use and absorption of the same air surrounding the audience. Namely, the audience breathes the air used for pumping up, inflating and deflating the dummy figures, making them move like people.



Tranzit je predstavljao seriju instalacija. Do danas je realizovana jedna modificirana ideja, u saradnji sa nekoliko autora u okviru projekta *Razlike*. *Tranzit* je osmišljen u vidu potpuno ruiniranih, rušiteljski komponovanih objekata, punktova ili stanica, sačinjenih od odbačenih materijala, kartona, drvene građe, tekstila... Ovi punktovi po konstrukciji treba da predstavljaju improvizovanu formu nalik romskim barakama odnosno kućama. Svaki punkt trebalo bi da predstavlja individualnu priču, koja se izražava putem video-radova, audio-rada, svetla i tekstova. Publika ima mogućnost da prolazi kroz objekte, ulazi, izlazi i boravi u njima, koristeći ponuđena sredstva kao deo interaktivnog kolaža od ruiniranih materijala i suptilnih momenata (zvuka, slike, svetla...). Ove instalacije konstruišu se na licu mesta, u predviđenom izlagačkom prostoru. Objekat se postavlja tako da gradi novi prostor unutar postojećeg, izlagačkog, i na takav način personifikuje određeno mesto kao prolazno, kao stanicu, privremeno boravište i sl. U strukturi i površini objekta vidljivi su tragovi upotrebe predmeta (kartona i tkanine), istrošenosti, potrošnje i nedorečenosti poruka. Upotreba odbačenih, jeftinih materijala upravo naglašava poziciju prostora u odnosu na društveni kontekst i vreme u kome se nalazimo, odslikavajući krizu prostora i konstantno nas navodeći na privremenost krize koja traje, opstaje. Prateći zvuk u objektu čine sekvence svakodnevnih razgovora u kojima se konstantno iskazuje momenat dominantnog nesporazuma. To su konverzacije tipične za birokratski i administrativni sadržaj, sa nizom nejasnoća koje potenciraju višedecenijsku problematiku. Na taj način stvaraju se prilike za prostornu konfuziju, dopunjenu nedefinisanim audio-formom, prisustvom posmatrača i sl. Ambijent kutije – zatvorenog privremenog skladišta u kojem su smeštene

Transit was envisaged as a series of installations. So far, one modified idea was actualised in cooperation with several authors under the project *Differences*. *Transit* was conceived as completely ruined, destructively composed objects, points or stations, made of discarded materials, cardboard, wooden construction material, fabric... These stations are supposed to represent an improvised form reminiscent of Romani shacks/houses. Each station would represent an individual story, expressed through video, audio, light and text elements. The audience can go through objects, get in and out, stay there for a while, using the offered elements as part of an interactive collage made of decrepit materials and subtle moments (sound, image, light...). These installations are constructed on site, in the given exhibition space. The object is set in such a way to build a new space within the existing one, the exhibition space, thus, personifying the given space as transient, as a station, temporary residence, etc. The structure and surface show traces of use (cardboard and fabric), of wear and tear, consumption and incomplete messages. The use of discarded, cheap materials serves to emphasise the position of space in regard to the social context and time we are living in now, reflecting the crisis of space and constantly suggesting the temporary character of the lasting crisis. The sound accompanying the object is composed of sequences of everyday speech constantly expressing misunderstanding as its dominant feature. These are conversations typical of bureaucratic and administrative content, riddled with the lack of clarity, underlying and perpetuating the perennial issues. This creates circumstances for a spatial confusion, complemented with undefined audio-form, presence of viewers, etc. The environment of a box – a closed temporary

forme različitih sudbinskih tokova, zaustavljeni momenti koji konstantno preispituju poziciju čoveka u našem društvu – govori o neizlečivom i dugotrajnom stanju, ali i o vremenu iščekivanja, uz prizvuk opšte prostorne apstinencije.

storage, housing the forms of various fates, frozen moments that constantly re-examine the position of man in our society – it speaks of an incurable and long lasting state, but also of the time of awaiting, with an overtone of a general spatial abstinence.

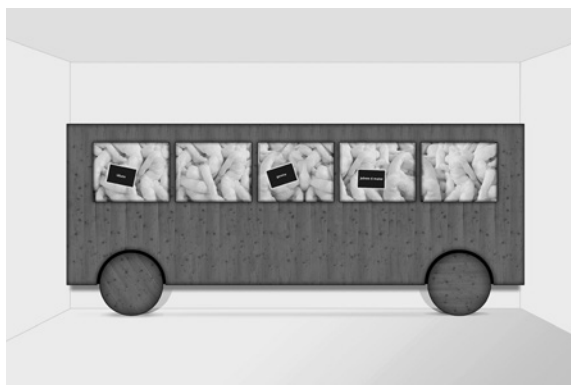


Bus, 2010.

Panel predstavlja jednu stranu drvenog prevoznog sredstva nalik autobusu. Kroz prozorska okna vidi se gužva natrpanih, pobacanih belih ljudskih oblička, lutka. U ovoj gomili neživih formi prikazani su transparenti sa tekstualnim elementima – uvredama na račun svih civilizacijskih promašaja, sabranih u čovekovoj patnji. Ova instalacija je dalja razrada izvedenog rada *Uvrede*.

Bus, 2010

The panel represents one side of a wooden bus-like vehicle. A crowd of piled up, thrown away white human shapes, dummies, is visible through the window. In this pile of inanimate forms, banners can be seen bearing textual elements – insults for all the civilizational mistakes, collected in human suffering. This installation is an elaboration of the actualised work *Insults*.



Baraka, 2009.

Instalaciju *Baraka* čine četiri nepravilno postavljena panela, izvedena od dasaka između kojih se nalazi hrpa starih kaputa. Ispresovani, u formi sendviča, ovi paneli sugerišu življenje odnosno preživljavanje u malim, zagušljivim prostorima, nepodobnim za život. Životarenje u barakama i tretman čoveka u masi naglašavaju otuđenost kao emanaciju ljudske egzistencije.

Shack, 2009

The installation *Shack* consists of four irregularly set panels, made of boards between which there is a pile of old coats. Thoroughly pressed, in the form of a sandwich, these panels suggest living and/or surviving in small, stuffy spaces, unsuitable for life. Coping with life in shacks and treatment of man as masses emphasises alienation as emanation of human existence.



Iskuvavanje, 2009.

Instalaciju *Iskuvavanje* čine drveni paneli, između kojih se nalaze presovani iznošeni kaputi, koji modifikuju baraku, kuću, mesto za život. Naspram panela su četiri posude-vangle na butanskim bocama, u kojima se iskuvavaju stari iznošeni kaputi. Ispresovani kaputi, u formi panela, sugerišu življenje odnosno preživljavanje u malim, zagušljivim prostorima, nepodobnim za život. Procesom iskuvavanja aludira se na sociološki aspekt – težak, mukotrpan život pojedinca i njegovu borbu za goli život.

High-temperature Washing, 2009

The installation *High-temperature Washing* consists of wooden panels, between which there are pressed, worn-out coats, modifying a shack, a house, a place for living. Facing the panels, there are four metal dishes on propane-butane cookers, where the old, worn-out coats are being 'cooked'. The pressed coats, in the form of panels, suggest living, that is, surviving in small, stuffy spaces, unsuitable for life. The process of 'cooking' alludes to a sociological aspect – an individual's life full of hardship and suffering and his struggle for mere survival.



Plazma II, 2009.

Instalacija *Plazma II* postavljena je kao stilizovano vozilo, scenografska barijera koja deli prostor na dva dela. Vozilo/barijera napravljeno je od starih, iznošenih kaputa. Sa obe strane, preko vozila/barijere postavljeni su ventilatori – kuleri.

Plasma II, 2009

The installation *Plasma II* is set as a stylised vehicle, a scenographic barrier splitting the space in two segments. The vehicle/barrier is made of old, worn-out coats. On both sides of the vehicle/barrier there are ventilators – coolers.



Kuler, 2007.

Podloga je sastavljena od građevinskih fosni i gumenih točkova koji čine kolica. Na kolicima se nalaze tkanine (kaputi), međusobno povezane (zašiven), sjedinjene i patinirane u jednu strukturalnu celinu. Zidovi ove strukture pružaju se na sve četiri strane. Na zidovima, tj. ukopan u samu građu zida sastavljenog od kaputa, postavljen je niz manjih ventilatora (kulera), i iz svakog kulera se emituje zvuk (nerazgovetni razgovori, mumlanje mase). Naporedo sa tim zvukom, čuje se i obrtanje ventilatora. Rad svojim formama tkanine-kaputa predstavlja masu ljudi, prodirući u problematiku mase kao neoslobođene strukture. Dominantnost je usmerena i sugerše tražičnost mase, izazvanu upravo tom dominacijom. Cela instalacija je na kolicima, na točkovima, ali se ipak ne pokreće. Zvuci komešanja čine instalaciju interaktivnom, dok zvuk ventilatora dodatno deformiše celokupni ambijent, izazivajući konfuziju.

Cooler, 2007

The foundation is constructed from builder's planks and rubber wheels making a trailer. On the trailer, there are pieces of fabric (coats), mutually connected (sewn together), joined and patinated into a structural whole. The walls of the structure spread on four sides. On the walls, that is, inserted into the very structure of the wall made of coats, there are a number of small ventilators (coolers), each producing sounds (indiscernible conversations, crowd voices murmuring). Simultaneously with this sound, the revolution of ventilators is audible. The work represents a crowd of people through the fabric-coat forms, penetrating into issues related to masses as a non-liberated structure. Predominance is directed to and suggestive of the tragic character of the masses, caused by the very dominance. The entire installation is on a trailer, on the wheels, yet, it is immobile. The murmuring sounds make the installation interactive, while the fan sound additionally deforms the entire environment, causing confusion.

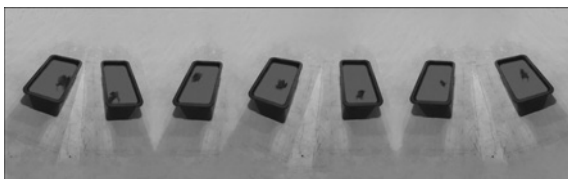


Brijač, 2007.

Rad *Brijač* je u prostoru postavljen na podu (galerije tj. izložbenog prostora), u seriji od 10 do 30 komada kutija-kofa. U svaku kofu uliveni su: malter, sako, pismo i zvučnik. Iz kofe tj. maltera izvire deo tkanine-sakoa, deo rukava i sl. Na mestu gde se nalazi tkanina, emituje se zvuk koji reprodukuje tekst iz umetnutog (zabetoniranog) pisma. Tekstovi opisuju okolnosti iz kojih su proistekli različiti „sudbinski“ događaji i patnje, prikazujući stanja ugroženog pojedinca nakon loših, odnosno nepravednih, pogrešnih društvenih presuda, osuda, otkaza, zlonamernih postupaka i sl., svuda gde je društvo odnosno institucija uticala na sudbinu pojedinca, i gde su takve okolnosti dovele do razaranja ličnosti, porodice itd.

Razor, 2007

The work *Razor* is set on the floor (of a gallery or an exhibition venue), in a series of 10 to 30 boxes-buckets. Each bucket is filled with: mortar, a suit jacket, a letter and a loudspeaker. Part of the fabric-suit jacket, part of a sleeve, etc. protrudes from the bucket, more accurately from the mortar. At the spot where the fabric is, a sound is emitted reproducing the text of the inserted (immured) letter. The texts describe the circumstances giving rise to various 'fateful' events and troubles, revealing the states of a suffering individual in the wake of bad, that is, unjust, wrong social verdicts, judgements, dismissals, ill-intentioned acts, etc., wherever society and/or institution has affected an individual's destiny, and where such circumstances have resulted in destruction of a person, family, etc.



Jastuk, 2007.

Instalacija u urbanom prostoru

Rad čini transparentni, kružno zastakljeni objekat, potpuno zatvoren. U samom objektu su postavljeni jastuci tj. tapacirani, naborani meki elementi. U svaki jastuk umetnuti su ekrani-monitori. Cela instalacija je umrežena i putem internet komunikacije mogu se emitovati sekvence iz privatnog života, pristupom određenoj veb-lokaciji, stupajući tako u „živi“ prenos. Emitovanje i učešće je čin ličnog izbora, koji može predstavljati intimni, reklamni, propagandni i dr. segment vizuelne komunikacije. Takođe, mogu se emitovati tekstovi, najave, zvuci, RSS, forumi, blogovi, razgovori.

Instalacija se može postaviti u bilo kom urbanom prostoru, tj. njena lokacija se može menjati.

Pillow, 2007

Urban space installation

The work comprises a transparent, spherically glazed object, completely enclosed. Pillows, stuffed, wrinkled, soft objects are set into the object. Each pillow holds a screen. The entire installation can be networked and footages from private life can be displayed via the Internet, by accessing a certain web location, starting a live broadcast. Broadcasting and participation is an act of personal choice, which can present an intimate, advertising, propaganda, etc. segments of visual communication. Likewise, the broadcast may include texts, announcements, sounds, RSS, forums, blogs, interviews.

The installation can be set in any urban space, and its location can be changed.



Tragovi egzistencije – Sudbina pojedinca i njegovo izostajanje
Relics of Existence – The Fate and the Absence of an Individual

Zaključak

U najvećem broju mojih radova, kao i kroz tematsku odrednicu *Tragovi egzistencije – Sudbina pojedinca i njegovo izostajanje*, ključna mesta odnose se na čoveka koji je, usled određenog slučaja, izgubio potencijalne vrednosti i specifičnosti. Slučaj se ne ističe kao odrednica čovekovih opredeljenja, već se odnosi na strateško mesto privilegije moći da ovakvo stanje izazove. Ono je u većini događaja jasno vidljivo i tiče se kataklizmičnih događaja usled ratova, čovekovog stradanja kao univerzalnog uslova propasti. Pored toga, postoji i odrednica koja nije uvek dovoljno prepoznatljiva, a tiče se sudbinskih promena pojedinca, ali i njegovog uticaja na okolinu. Odnos prema drugom, prema kolektivu, zasigurno je potreba koja dovodi do modela društvene potvrđenosti i, dalje, do privilegije posedovanja kontrole. Što je više pravila i obrazaca – o tome kakav čovek treba da bude – to su jače ideje i strategije urušavanja istine. Društvene strategije i uticaji na pojedinca nisu uslovljeni isključivo standardima, pozicijom, već odrednicom mehanizovanog delovanja u sistemima moći. Osnovna tema mojih radova, uopšteno, jeste sublimiranje činilaca koji su odgovorni za sve izraženije odsustvo čoveka u primarnom smislu njegovog postojanja, kao i za dehumanizovane odnose među ljudima, za pitanje i iznalaženje razloga gubljenja pojedinca. Uvek treba tražiti pojedinca izdvojenog iz gomile, jer je gomila, kao etički i religiozni činilac, neistinita.

Ovako naglašenu problematiku pokušao sam da obrazložim i iskažem u mom praktičnom delanju, kroz konkretne elemente, odnosno prostorne instalacije. Momenat otvorenog dijaloga možda se najdelotvornije može definisati kroz osnovne prateće pojmove koje koristim u radovima, a koji problem čoveka postavljaju u stanja plutanja, lebdenja, leviti-

Conclusion

In the majority of my works, as well as through the thematic prism of *Relics of Existence – The Fate and the Absence of an Individual*, the key positions refer to the relationship of man who has lost his potential values and specificities due to a certain incident. The incident is not emphasised as something determining man's choices, but refers to the strategic place of the privileged power to cause this situation. In the majority of events it is clearly visible and is associated with cataclysmic events brought about by wars, human suffering as a universal condition of destruction. Besides this, there is a determinant that is never recognisable enough, which is related to an individual's fateful turning points, as well as his influence on his social environment. Undoubtedly, a relationship to the other, to the collective, is a need that leads to a model of social affirmation, and, furthermore, to the privilege of having control. The more rules and patterns there are – about what man is supposed to be – the stronger are the ideas and strategies that disintegrate the truth. Societal strategies and influences on an individual are caused not only by standards, positions, but by the determining factors of mechanical action in power systems. The main theme of my works, in general, is sublimation of factors responsible for the increasingly pronounced absence of man in the primary sense of his existence, as well as for dehumanised relationships among people, for the issues and reasons of the loss of an individual. An individual separated from the crowd is always to be sought, because a crowd, as an ethical and religious factor, is untrue.

I attempted to explicate and express thus accentuated problematics in my practice, through specific elements and/or spatial installations. The moment of an open dialogue can perhaps be defined most

ranja, i koji kao takvi mogu da ukažu na stanje uzvišenog, ili pak suprotno, stanje narušenog u čoveku.

Pitanje nestajanja individualnosti i čovekovih specifičnih osobina moguće je povezati i sa procesom tehnoloških dominacija u kome programirani aparati isključuju sadržaj nepoznatog i unapred neodređenog. Svaki slučaj ili greška konstatuju se kao tehnološka greška, jedina vredna reparacije. Drugim rečima, naglašena je ideologija potpune kontrole, pomoću programiranog aparata. Slavoj Žižek u tom smislu poručuje da je čovečanstvo ušlo u eru tehnološke dominacije, a da se biologija kao nauka potpuno integrisala u projekat takve dominacije i manipulacije: „Naša sloboda bila je iluzija. Jesmo li automati koje je moguće kontrolisati ili ima nade za našu slobodu?“

Günther Anders u *Zapovijedima atomskog doba* veoma jasno izražava i sublimira kontekst koji ujedno može biti obrazloženje i polazište moga rada *Tragovi egzistencije – Sudbina pojedinca i njegovo izostajanje*. Završio bih stoga ovu knjigu njegovim rečima, kojima ništa ne treba ni oduzeti, ali ni dodati:

„Atom“ – tvoja prva pomisao posle buđenja. Zatim, svoj dan moraš početi bez iluzije kojom si okružen, iluzije o stabilnom svetu. Ono što te okružuje nešto je mnogo više, a što bi sutradan moglo biti nešto što je bilo, samo jedno *Nešto što je bilo*; i mi, ti i ja, i naši bližnji, smo kratkotrajniji više nego oni što su se do juče kratkotrajnijima smatrali. Jer, naša prolaznost ne znači samo da smo smrtni; niti to da možemo biti ubijeni, i to svako od nas. To je bio nekadašnji običaj. Nego to je, da smo u potpunosti usmrtni kao „čovečanstvo“. I „čovečanstvo“ ne znači samo današnje čovečanstvo, i to ne samo ono koje se prostire preko oblasti naše zemlje; nego i ono koje se prostire preko oblasti vremena: naime, ako je da-

effectively through the fundamental, complementary notions used in my works, which position the problematized man in states of floating, suspension, levitation, which, on their part, can point to a state of the sublime, or, quite to the contrary, the state of the undermined in man.

The issue of the loss of individuality and man's distinctive traits can be associated with the process of technological dominations where the programmed devices exclude the content of the unknown and predetermined. Each incident or mistake is defined as a technological error, the only kind worthy of repairing. In other words, an ideology of total control, aided by the programmed apparatus is emphasised. Along these lines, Slavoj Žižek warns that the humanity has entered into an era of technological domination, and that biology as science has been completely integrated into the project of such domination and manipulation, saying that our freedom was an illusion and posing the question of whether we are controllable automatons or there is hope for our freedom.

In his *Commandments of the Atomic Age*, Günther Anders clearly expresses and sublimates the context that can serve at the same time as an explication and the starting point of my work *Relics of Existence – The Fate and the Absence of An Individual*. Therefore, I would conclude this book with his words, which need neither adding to nor taking away from:

Your first thought upon awakening be: 'Atom'. For you should not begin your day with the illusion that what surrounds you is a stable world. Already to-morrow it can be 'something that only *has been*': for we, you, and I and our fellow men are 'more mortal' and 'more temporal' than all who, until yesterday, had been considered mortal. 'More mortal' because our temporality means

našnje čovečanstvo usmrtivo onda s njim odlazi i ono koje je bilo, a i ono koje će biti, takođe. Vrata ispred kojih stojimo zato i nose natpis: „Ništa neće biti ono što je bilo“; a iznutra reči: „Vreme je bilo jedan incident“. Ali preci i potomci neće biti između dveju večnosti u vremenu, kao što su se tome nadali oni prvi, nego između dvaju ništa: između njihovog *ništa*, jer nema koga da podseća da je tako bilo, kao da nikad nije ni bilo; i onog *ništa* što nikad neće ni biti. I onda, kada nikoga neće biti kako bi ta dva *ništa* mogao razlikovati, oni će zajedno odrasti u jedno jedinstveno *ništa*. Ovo je, naime, u potpunosti novi, apokaliptički način prolaznosti, naše prolaznosti, pored koje je sve što se danas zvalo prolaznošću postalo sitnicom, bagatelom. Kada ti ovo ne bi promaklo, tvoja prva pomisao nakon buđenja bi i bila – „atom“.⁴¹

not only that we are mortal, not only that we are 'killable'. That 'custom' has always existed. But that we, as *mankind*, are 'killable'. And 'mankind' doesn't mean only to-day's mankind, not only mankind spread over the provinces of our globe; but also mankind spread over the provinces of time. For if the mankind of to-day is killed, then that which *has been*, dies with it; and the mankind to come too. The mankind which *has been* because, where there is no one who remembers, there will be nothing left to remember; and the mankind to come, because where there is no to-day, no to-morrow can become a to-day. The door in front of us bears the inscription: 'Nothing will have been'; and from within: 'Time was an episode'. Not, however, as our ancestors had hoped, an episode between two eternities; but one between two nothingnesses; between the nothingness of that which, remembered by no one, will have been as though it had never been, and the nothingness of that which will never be. And as there will be no one to tell one nothingness from the other, they will melt into one single nothingness. This, then, is the completely new, the apocalyptic kind of temporality, our temporality, compared with which everything we had called 'temporal' has become a bagatelle. Therefore your first thought after awakening be: 'Atom'.⁴¹

⁴¹ <https://sic.ba/stav/gunther-anders-zapovijedi-atomskog-doba/>

⁴¹<https://sic.ba/stav/gunther-anders-zapovijedi-atomskog-doba/> Translation quoted from: https://aphelis.net/wp-content/uploads/2013/04/ANDERS_1957_Commandments_in_The_Atomic_Age.pdf



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BIOGRAFIJA

Goran Despotovski rođen je 13. avgusta 1972. u Vršcu, Srbija.

Diplomirao je na Višoj školi likovnih i primenjenih umetnosti u Beogradu (1995); na Akademiji umetnosti u Novom Sadu završio je osnovne akademske (1999) i magistrske studije slikarstva (2003), i stekao zvanje: Doktor umetnosti – Likovne umetnosti (2018). Na istoj akademiji je i zaposlen (od 2004). Izabran je u zvanje redovnog profesora, za užu umetničku oblast Slikarstvo (od 2019). Predsednik je Saveza udruženja likovnih umetnika Vojvodine (od 2017).

Profesor na predmetima: Slikanje, Digitalna slika, i drugim izbornim predmetima OAS, MAS, DAS, Akademije umetnosti u Novom Sadu. Radio u rukovodećim timovima Akademije, kao šef Katedre za slikarstvo (2012–2018), član Nastavno-naučnog umetničkog veća (2012–2014), član saveta Akademije (2014–2018), i član Stručnog veća za humanističke nauke i umetnost Univerziteta u Novom Sadu (2012–2018).

Nagrade

Višestruko je nagrađivan iz oblasti likovnih umetnosti: Nagrada *Likovna jesen*, Kulturni centar „Laza Kostić“, Sombor (2014); Nagrada/Medalja *XVII Prolećnog anala*, Dom kulture, Čačak (2013); Prva nagrada *Novembar-skog salona*, Udruženje likovnih i primenjenih umetnika, Kraljevo (2012); Nagrada za eksperimentalni akvarel *VII bijenala akvarela*, Savremena galerija Zrenjanin (2007); Nagrada SKC na V Bijenalu mladih, Centra za savremenu kulturu „Konkordija“, Vršac (2002); Nagrada *YU paleta mladih*, Centar za kulturu Vrbas (2001); Pohvala SKC, IV Bijenala mladih Vršac (2000); *Godišnja nagrada za slikarstvo* Akademije umetnosti u Novom Sadu (1999), i dr.

Autorski projekti (izbor)

Autor je i organizator projekata u okviru Akademije umetnosti u Novom Sadu: *Razlike* (realizovan dvadeset i dva puta, 2005–2019), projekta *Slika* (2011–2019), projekta *Knjiga, forma knjige u vizuelnom istraživanju* (2016), i projekta *Prostor digitalne slike* (2016).

Autor je i organizator projekata u okviru Saveza udruženja likovnih umetnika Vojvodine: projekta *SMIC. pokret na forma* (2019–); autor tematskog koncepta *Izbrisani*,

BIOGRAPHY

Goran Despotovski was born on 13th August 1972 in Vršac, Serbia.

He graduated from the College of Fine and Applied Arts in Belgrade (1995); at the Academy of Arts in Novi Sad, he completed undergraduate academic (1999) and master's studies in painting (2003), and acquired the title of Doctor of Arts - Fine Arts (2018). Employed at the same Academy (since 2004), he was elected a full professor, for the artistic field of Painting (since 2019). He is the president of the Union of Fine Artists' Associations of Vojvodina (SULUV, since 2017).

Professor of: Painting, Digital Painting, and other elective courses within Graduate, Master and Doctoral Studies at Academy of Arts in Novi Sad. He has been a member of the management teams at the Academy as the head of the Department of Painting (2012–2018), a member of the Teaching and Scientific Arts Council (2012–2014), a member of the Academy Council (2014–2018), and a member of the Professional Council for Humanities and Arts of the University of Novi Sad (2012–2018).

Awards

He has received a number of awards in the field of fine arts: *Fine Arts Autumn Award*, Cultural Centre 'Laza Kostić', Sombor (2014); Award/Medal of the 17th *Spring Annals*, Cultural Centre, Čačak (2013); *Grand Prix of November Salon*, Association of Fine and Applied Artists, Kraljevo (2012); Award for experimental aquarelle of the 7th *Aquarelle Biennial*, Contemporary Gallery Zrenjanin (2007); *SCC Award at the 5th Youth Biennial*, Centre for Contemporary Culture 'Konkordija', Vršac (2002); the *YU Youth Palette Award*, Cultural Centre of Vrbas (2001); *SCC Praise, The 4th Youth Biennial*, Vršac (2000); *Annual Award for Painting* of the Academy of Arts in Novi Sad (1999), among others.

Authorial projects (selection)

Goran Despotovski has authored and organised the following projects within the Academy of Arts in Novi Sad: *Differences* (actualised twenty-two times, 2005–2019), *The Painting* (2011–2019), *Book, the Form of Book in Visual Exploration* (2016), and *The Space of the Digital Image* (2016).

u okviru projekta *Link It Mark It* (2020–); autor tematskog koncepta *SMIC. pokretna forma, Telo kao pokretna forma*, u okviru projekta *Art Body Art* (2020), projekta *Dokument iz izolacije* (2020). Autor je i organizator projekata *Ekološki materijali u stvaralaštvu*, Eko-kamp, Vršački breg (2006).

Koordinisanje i timski projektni rad (izbor)

Koordinator je i učesnik u timu na projektima: *Evidentiranje, konzervatorska procena stanja i istorijsko-umetnička valorizacija umetničkih dela u vlasništvu Rektorata Univerziteta u Novom Sadu* (2020); Godišnji program, Produkcija SULUV-a (2017–2020); *Arhivska građa Saveza udruženja likovnih umetnika Vojvodine: sedam decenija kontinuiteta* (2020–); *Kulturološki identiteti u umetničkoj produkciji Akademije umetnosti Univerziteta u Novom Sadu, arhiviranje i analitičko predstavljanje građe i tradicije* (2016–2019); *Mediterran nekad i sad*, SZPB Novi Sad (2018); *Digitalni vez*, koordinator projekta, Ustanova za izradu tapiserije „Atelje 61“, Novi Sad (2018); *Bizarre Love Triangle. The Public Sculptures of Novi Sad* (2015), *Skice, vežbe i ideje...*, Akademija umetnosti, Novi Sad (2016–2018); *Umetničko stvaralaštvo kao način inkluzije, Inkluzija kroz kreativno izražavanje – likovne umetnosti* (2013), *Reciklart* (2012); učesnik je i koordinator više radionica u Centru za savremenu kulturu „Konkordija“, Vršac (2000–2005), koordinator programa V i VI *Internacionalnog bijenala mladih*, Vršac (2002–2004), i dr.

Samostalne izložbe (izbor)

Izlagao je na 57 samostalnih izložbi.

2018. Izložba *ASC/DESC*, Internacionalni festival *Dunavski dijalozi*, PROSTOR, Petrovaradin; Doktorski umetnički projekat *Tragovi egzistencije – Sudbina pojedinca i njegovo izostajanje*, Studentski kulturni centar Novi Sad, Fabrika.

2017. Kulturni centar „Laza Kostić“, Sombor; Galerija savremene umetnosti, Pančevo.

2016. Ogranak akademije nauka i umetnosti, Platoneum, Novi Sad.

2015. Muzej Kozare, Prijedor, BiH, Republika Srpska; HDLU Kazamat, Osijek; Kulturni centar Vršac; Kulturni centar „Magacin“, Beograd; Gradska galerija, Užice; Kulturni centar Indija, „Kuća Vujnovića“.

2014. Galerija Fondacije „Danilo Kiš“, Subotica; Galerija „Meander“, Apatin.

He has authored and organised the following projects within the Union of Fine Artists' Associations of Vojvodina: *The SMIC. moving form* (2019–); the thematic concept *Deleted* within the project *Link It Mark It* (author, 2020–); the thematic concept *SMIC. moving form, Body as a Moving Form*, within the project *Art Body Art* (author, 2020), *A Document from Isolation* (2020). He is the author and organiser of the project *Ecological Materials in Creativity*, Eco-camp, Vršački breg (2006).

Coordination and team project work (selection)

Goran Despotovski has coordinated and participated in project teams for: *Recording, the Conservationist Assessment and Historical-Artistic Valorisation of the Artworks Owned by the Rectorate of the University of Novi Sad* (2020); Annual Program, the SULUV Production (2017–2020); *The Archival Material of the Union of Fine Artists' Associations of Vojvodina: Seven Decades of Continuity* (2020–); *The Cultural Identities in the Artistic Production of the Academy of Arts of the University of Novi Sad, Archiving and Analytical Presentation of the Materials and Traditions* (2016–2019); *The Mediterranean Then and Now*, SZPB Novi Sad (2018); *Digital Embroidery*, the project coordinator, the Institute for Tapestry Productions 'Atelje 61', Novi Sad (2018); *Bizarre Love Triangle. The Public Sculptures of Novi Sad* (2015), *Sketches, Essays and Ideas...*, Academy of Arts, Novi Sad (2016–2018); *Artistic Creation as a Way of Inclusion, Inclusion through Creative Expression - fine arts* (2013), *Reciklart* (2012); He has been a participant and the coordinator of several workshops at the Centre for Contemporary Culture 'Konkordija', Vršac (2000–2005), and the coordinator of the 5th and 6th International Youth Biennial, Vršac (2002–2004), among others.

Independent exhibitions (selection)

Goran Despotovski has displayed his art at 57 independent exhibitions, among which the following stand out:

2018 The exhibition *ASC/DESC*, International Festival *The Danube Dialogues*, PROSTOR, Petrovaradin; Doctoral Art Project *Relics of Existence – The Fate and the Absence of an Individual*, Student Cultural Centre Novi Sad, Fabrika.

2017 Cultural Centre "Laza Kostić", Sombor; Contemporary Art Gallery, Pančevo

2016 The Branch of Serbian Academy of Sciences and Art, Platoneum, Novi Sad

2015 Museum of Kozara, Prijedor, B&H, Republika Srpska; HDLU Kazamat, Osijek; Cultural Centre Vršac; Cul-

2013. Galerija savremene umetnosti, Smederevo; Galerija „Blok“, Beograd; Galerija savremene umetnosti, Niš, Paviljon u Tvrdavi; Galerija udruženja likovnih i primenjenih umetnika, Kraljevo; Galerija 73, Beograd.

2012. Savremena galerija, Zrenjanin; Galerija ULUV-a, Novi Sad; Galerija udruženja likovnih i primenjenih umetnika, Kraljevo.

2009. Samostalna izložba u okviru Međunarodnog festivala „Patosofiranje“, Smederevo; Metelkova, Galerija „Alkatraz“, Ljubljana, Slovenija; Galerija Doma omladine, Beograd.

2008. Galerija „Pygmalion“, Temišvar, Rumunija; Galerija ULUS-a, Beograd; Muzej savremene umetnosti Vojvodine, Novi Sad.

2005. Centar za vizuelnu kulturu „Zlatno oko“, Novi Sad; Savremena galerija, Zrenjanin; Kulturni centar, Centar za savremenu kulturu „Konkordija“, Vršac.

2003. *Salon '77*, Galerija savremene umetnosti, Niš.

2001. Centar za savremenu kulturu „Konkordija“, Vršac; Galerija SKC-a, Kragujevac; Galerija savremene umetnosti, Pančevo.

2000. Galerija ULUV-a, Novi Sad; Centar za savremenu kulturu „Konkordija“, Vršac; Galerija savremene umetnosti „Laza Kostić“, Sombor; Kulturni centar Novog Sada, Likovni salon Tribine mladih, Novi Sad, i dr.

Kolektivne izložbe (izbor)

Izdvojena učešća na kolektivnim izložbama u zemlji i inostranstvu:

2020. *Neću može, hoću mora*, Umetnički paviljon „Cvijeta Zuzorić“, Beograd; 15. Međunarodni bijenale umetnosti minijature, Gornji Milanovac; Izložba Udruženja likovnih umetnika Kruševca – Gradska savremena galerija, Arandelovac.

2019. IV Niški salon: 12/2, Galerija savremene likovne umetnosti, Oficirski Dom, Niš, Srbija; Izložba *Quo Vadis Homini?* – deo programa na *Dunavskim dijalozi*ma, Triade Foundation, Temišvar; *Aktuelna srpska grafička scena – jedan pogled*, Galerija savremene likovne umetnosti, Oficirski dom, Niš; Projekat *SMIC.*, Savez udruženja likovnih umetnika Vojvodine; *Schere – Stein – Papier*, Big Galerie, Dortmund, Nemačka; *Małopolska*, 7. Internacionalno bijenale pastela, Nowy Sącz; Izložba zastava mađarskih i srpskih umetnika, Galerija „Bel Art“, *Dijalozi niz Dunav*, Plato Doma omladine, Kladovo; Izložba zastava mađarskih i srpskih umetnika – *Dunavski dijalozi* – festival savremene umetnosti, proširenje bugarsko-srpske

tural Centre „Magacin“, Belgrade; The City Gallery of Užice; Cultural Centre of Indija, „Kuća Vujnovića“

2014 Gallery of the „Danilo Kiš“ Foundation, Subotica; Gallery „Meander“, Apatin

2013 Contemporary Art Gallery, Smederevo; Gallery „Blok“, Belgrade; Contemporary Art Gallery, Niš, Fortress Paviljon; Gallery of the Association of Fine and Applied Artists, Kraljevo; Gallery 73, Belgrade

2012 Contemporary Gallery Zrenjanin; ULUV Gallery, Novi Sad; Gallery of the Association of Fine and Applied Artists, Kraljevo

2009 Independent exhibition within the International Festival „Patosofiranje“, Smederevo; Metelkova, „Alkatraz“ Gallery, Ljubljana, Slovenia; Youth Centre Gallery, Belgrade

2008 „Pygmalion“ Gallery, Timisoara, Romania, ULUS Gallery, Belgrade; Museum of Contemporary Art of Vojvodina, Novi Sad

2005 Centre for Contemporary Culture „Zlatno oko“, Novi Sad; Contemporary Gallery Zrenjanin; Cultural Centre, Centre for Contemporary Culture „Konkordija“, Vršac

2003 Salon '77, Contemporary Art Gallery, Niš

2001 Centre for Contemporary Culture „Konkordija“, Vršac; SCC Gallery, Kragujevac; Contemporary Art Gallery, Pančevo

2000 ULUV Gallery, Novi Sad; Centre for Contemporary Culture „Konkordija“, Vršac; Contemporary Art Gallery „Laza Kostić“, Sombor; Cultural Centre of Novi Sad, Art Salon „Tribina mladih“, Novi Sad, etc.

Collective exhibitions (selection)

Selected participations in collective exhibitions in the country and abroad:

2020 *I won't is OK, I will is a must*, Art Pavilion „Cvijeta Zuzorić“, Belgrade, 15th International Biennial of the Art of Miniature, Gornji Milanovac; Exhibition of the Fine Artists of Kruševac – City Contemporary Art Gallery of Arandelovac.

2019 The 4th Niš Salon: 12/2, Contemporary Art Gallery, Oficirski Dom, Niš, Serbia; Exhibition *Quo Vadis Homini?* – part of the programme at *The Danube Dialogues*, Triade Foundation, Timisoara; *The Current Serbian Graphic Scene – A Look*, Contemporary Art Gallery, Oficirski dom, Niš; Project *SMIC.*, Union of Fine Artists' Associations of Vojvodina; *Schere – Stein – Papier*, Big Galerie, Dortmund, Germany; *Małopolska*, 7th International Biennial of Pastel, Nowy Sącz Exhibition of flags by Hungarian

saradnje, umetnički dijalog – Izložba *Zastave identiteta*, Galerija Arosita, Sofija, Bugarska; *Umetnički dijalozi niz Dunav* – kolektivna izložba zastava – Festival *Dunavski dijalozi*, Zbirka strane umetnosti Muzeja grada Novog Sada; Izložba vajara/ki Srbije – Letnji salon skulpture, Narodni muzej, Pančevo; Izložba vajara/ki Srbije – Letnji salon skulpture, Paviljon „Cvijeta Zuzorić“, Beograd.

2018. *Schere – Stein – Papier*, Galerija grenzART, Holarbrunn, Austrija; *PATEM 2017*, Fakultet likovnih umetnosti, Skoplje, Makedonija; *Aktuelna srpska grafička scena*, Nacionalna umetnička akademija, Sofija, Bugarska; 14. Međunarodni bijenale umetnosti minijature, Gornji Milanovac; Projekat *Slika*, SKC Fabrika, Novi Sad.

2017. *Collecting is Connecting*, Wiener Städtische osiguranje – Srbija, Kuća legata, Beograd; 38. Susret akvarelista, Umetnička kolonija „Ečka“, Savremena galerija, Zrenjanin; Projekat *Slika*, Kulturni centar „Laza Kostić“, Sombor; Izložba *Nepodnošljiva lakoća tranzicije*, Srpski kulturni centar, Pariz, Francuska.

2016. Muzej Kozare, Međunarodno bijenale radova na papiru, Prijedor; 13. Međunarodni bijenale umetnosti minijature, Gornji Milanovac; Akvizicija – otkupi i pokloni, 2012–2015, Muzej savremene umetnosti Vojvodine, Novi Sad.

2015. *Prigušena egzistencija*, Savremena umetnička scena Srbije, Košice, Slovačka; Izložba likovne kolonije Jalovik; Projekat *Slika*, Muzej savremene umetnosti Vojvodine, Novi Sad; *Prigušena egzistencija*, Savremena umetnička scena Srbije, Muzej savremene umjetnosti Republike Srpske; *Konflikti, provokacije, relacije, izazovi, strepnje, energije, odlučnosti...*, Pogled na umetničku scenu Vojvodine 1995–2014, Muzej savremene umetnosti Vojvodine.

2014. *Premonition/Blood/Hope*, Kunstlerhaus, Beč, Austrija; *Likovna jesen*, Sombor; *Reanimacija*, Studentski kulturni centar Novi Sad, *Fabrika*; *Prigušena egzistencija – The subdued existence (Cargo East)*, Nacionalni muzej likovnih umetnosti Tajvana, u Tajčungu; 7. Naučni skup *Srpsko-hrvatski politički odnosi u 20. veku – zaštita identiteta*, Golubić, Hrvatska; *Time Collectors*, Nacionalna galerija Makedonije, Skoplje, Makedonija.

2013. VI Internacionalno bijenale pastela, Nowy Sącz, Krakow, Gallery „Pałac Sztuki“; *Einladung zur Ausstellungseröffnung, There will be no miracles here, Facing Belgrade – ein Einblick in die zeitgenössischen Kunstszene Serbiens*, Karlsruhe, Germany; Međunarodna izložba mađarskih i srpskih umetnika, Nacionalno udruženje likovnih umetnika Srbije, Dani mađarskog sli-

and Serbian artists, Gallery “Bel Art”, *Dialogues down the Danube*, Youth Centre Plateau, Kladovo; Exhibition of flags by Hungarian and Serbian artists - *The Danube Dialogues* - Contemporary Art Festival, extension of the Bulgarian-Serbian cooperation, artistic dialogue - Exhibition *The Flags of Identity*, Gallery Arosita, Sofia, Bulgaria; *The Artist Dialogues down the Danube* - collective exhibition of flags - the Festival *The Danube Dialogues*, Foreign Art Collection of the Museum of the City of Novi Sad; Exhibition of Serbian Sculptors - Summer Sculpture Salon, Pavilion “Cvijeta Zuzorić”, Belgrade.

2018 *Schere – Stein – Papier*, Gallery grenzART, Holarbrunn, Austria; *PATEM 2017*, Faculty of Fine Arts Skopje, Macedonia; *The Current Serbian Graphic Scene – A Look*, National Art Academy Sofia, Bulgaria; 14th International Biennial of the Art of Miniature, Gornji Milanovac; Project *Painting* SCC Fabrika, Novi Sad

2017 *Collecting is Connecting*, Wiener Städtische insurance – Srbija, The Legacy House, Belgrade; 38th Meeting of Aquarellists, Art Colony “Ečka”, Contemporary Gallery Zrenjanin; Project *Painting*, Cultural Centre “Laza Kostić”, Sombor; Exhibition *The Unbearable Lightness of Transition*, Serbian Cultural Centre, Paris, France

2016 Museum of Kozara, International Biennial of Works on Paper, Prijedor; 13th International Biennial of the Art of Miniature, Gornji Milanovac; Acquisition - Buy and Gift, 2012–2015, Museum of Contemporary Art of Vojvodina, Novi Sad

2015 *The Subdued Existence*, Contemporary Art Scene of Serbia, Košice, Slovakia; Exhibition of Art Colony “Jalovik”; Project *Painting*, Museum of Contemporary Art of Vojvodina, Novi Sad; *The Subdued Existence*, Contemporary Art Scene of Serbia, Museum of Contemporary Art of Republika Srpska; *Conflicts, Provocations, Relations, Challenges, Fears, Energies, Decisiveness...*, A View of the Art Scene of Vojvodina 1995–2014, Museum of Contemporary Art of Vojvodina.

2014 *Premonition/Blood/Hope*, Kunstlerhaus, Vienna, Austria; *Art Autumn (Likovna jesen)*, Sombor; *Reanimation*, Student Cultural Centre Novi Sad, *Fabrika*; *The Subdued Existence (Cargo East)*, National Museum of Fine Arts of Taiwan, in Taichung; 7th Scientific Congress *The 20th Century Serbian-Croatian Political Relations - Preservation of Identity*, Golubić, Croatia; *Time Collectors*, National Gallery of Macedonia, Skopje, Macedonia

2013 6th International Biennial of Pastel, Nowy Sącz, Krakow, Gallery “Pałac Sztuki”; *Einladung zur Ausstel-*

karstva u Budimpešti; Međunarodna izložba na projektu *Tvrđjav@rt*, *Razlike*, Galerija umjetnina grada Slavon-skog Broda – Galerija „Ružić“, Slavonski Brod, Hrvatska; *Małopolska*, 6. Internacionalno bijenale pastela, Nowy Sącz; XVII Prolećni anale, Čačak; *Magmart*, VIII Inter-national Videoart Festival, Italija; *Brotkatze IV*, Kunststück Berlin & STATT!garden Flensburg, Nemačka; Projekat *Slika*, Galerija 73, Beograd; *SITUACIJE*, Instalacije u Vojvodini, Muzej savremene umetnosti Vojvodine, Novi Sad.

2012. *Novembarski salon*, Kraljevo, Galerija udruženja likovnih i primenjenih umetnika, Kraljevo; Izložba projekta *Slika*, Studentski kulturni centar, Novi Sad; Izložba sa međunarodne kolonije „Sreten Stojanović“, Kozara, Prijedor, Republika Srpska; Međunarodna izložba na projektu *Tvrđjav@rt*, Slavonski Brod, Hrvatska; *Ceaseless*, International juried show, Centennial Student Union Gallery, Minnesota State University, Mankato, U. S. A.; Međunarodno 11. bijenale umetnosti, Gornji Milanovac; Izložba umetničkih zastava, *Art expo*, Novi Sad; *Privremena istorija* – Izbor dela iz kolekcije Muzeja savremene umetnosti Vojvodine, Novi Sad, 1950–2012, akvizicija, otkupi i pokloni.

2011. *Niški crtež*, Galerija savremene umetnosti, Niš; 24. Čukarički likovni salon, Beograd; Međunarodna izložba *Umetnost zemlje*, Deliblatska peščara; Izložba projekta *Razlike*, Savremena galerija, Zrenjanin; *Skulptura, objekat, gde je granica...?*, Galerija „Cvijeta Zuzorić“, Beograd; XIII Plein-Art Kortárs Művészeti Fesztiválja, Budimpešta.

2010. Izložba projekta *Razlike*, UBSM, Beograd; *Umetnost od 2000. do 2010*, Galerija Centra za vizuelnu kulturu „Zlatno oko“, Muzej savremene umetnosti Vojvodine; *ITZ-zone*, Intervencija u prostoru, Ritopek, Beograd.

2009. XXXVIII Novosadski salon, Novi Sad; VIII Bijenale akvarela, Savremena galerija, Zrenjanin; *Fenomen geometrije u vršačkim umetničkim zbivanjima*, Kulturni centar, Vršac; *Real life presence*, Međunarodna izložba u organizaciji MSUV-a i Muzeja Landesmuseum Joanneum, Kunstlerhaus Graz, Austrija; Međunarodna izložba u organizaciji Italijanskog instituta za kulturu, manifestacija „Noć muzeja“, Beograd; *Iza rampe*, Savremena fotografija u Novom Sadu, Foto-galerija Gradske kuće, Grac, Austrija, organizacija Visart, asocijacija za vizuelnu umetnost i kulturu iz Novog Sada i CCN – kulturne mreže gradova, Grac.

2008. *U (i o) tranziciji*, Pariz, Francuska, organizacija: *Centre d'animation culturelle*; *Umetnost u Vojvodini da-*

lungseröffnung, *There will be no miracles here*, *Facing Belgrade – ein Einblick in die zeitgenössischen Kunstszene Serbiens*, Karlsruhe, Germany; International Exhibition of Hungarian and Serbian Artists, National Association of Fine Artists of Serbia, Days of Hungarian Painting in Budapest; International exhibition under the project *Tvrđjav@rt*, *Differences*, City Gallery of Arts of Slavonski Brod – Gallery “Ružić”, Slavonski Brod, Croatia; *Małopolska*, 6th International Biennial of Pastel, Nowy Sącz; 17th Spring Annals, Čačak; *Magmart*, 8th International Video-art Festival, Italy; *Brotkatze IV*, Kunststück Berlin & STAT-T!garden Flensburg, Germany; Project *Painting*, Gallery 73, Belgrade; *SITUATIONS*, Installations in Vojvodina, Museum of Contemporary Art of Vojvodina, Novi Sad

2012 *November Salon*, Kraljevo, Gallery of the Association of Fine and Applied Artists, Kraljevo; Exhibition under the project *Painting*, Student Cultural Centre (SCC), Novi Sad; Exhibition of International Colony “Sreten Stojanović“, Kozara, Prijedor, Republika Srpska; International exhibition under the project *Tvrđjav@rt*, Slavonski Brod, Croatia; *Ceaseless*, International juried show, Centennial Student Union Gallery, Minnesota State University, Mankato, U. S. A.; International 11th Art Biennial, Gornji Milanovac; Exhibition of Artistic Flags, *Art expo*, Novi Sad; *Provisional History* – Selection of works from the collection of the Museum of Contemporary Art of Vojvodina, Novi Sad, 1950–2012, acquisition, purchases and gifts.

2011 *Niš Drawings*, Contemporary Art Gallery, Niš; 24th Čukarica Art Salon, Belgrade; International exhibition *The Art of the Land*, Deliblatska peščara; Exhibition under the project *Differences*, Contemporary Gallery Zrenjanin; *Sculpture, Object, Where Is the Boundary...?*, Gallery “Cvijeta Zuzorić“, Belgrade; 8th Plein-Art Kortárs Művészeti Fesztiválja, Budapest

2010 Exhibition under the project *Differences*, UBSM, Belgrade; *Art from 2000 to 2010*, Gallery of the Centre for Contemporary Culture “Zlatno oko“, Museum of Contemporary Art of Vojvodina; *ITZ-zone*, Space Intervention, Ritopek, Belgrade

2009 38th Novi Sad Salon, Novi Sad; 8th Biennial of Aquarelle, Contemporary Gallery Zrenjanin; *The Phenomenon of Geometry in Art Events in Vršac*, Cultural Centre, Vršac; *Real Life Presence*, International exhibition organised by MSUV and Museum Landesmuseum Joanneum, Kunstlerhaus Graz, Austria; International exhibition organised by Italian Cultural Institute, event “The Night of Museums“, Belgrade; *Behind the Barrier*, Contemporary photography in Novi Sad, Photo-gallery

nas, Muzej Vojvodine i Muzej savremene umetnosti Vojvodine, Novi Sad; Galerija slika „Sava Šumanović“, Šid; Galerija „Lazar Lazarević“, Sremska Mitrovica; Galerija „Kulturni centar“, Narodni muzej, Zrenjanin; Moderna galerija „Likovni susret“, Subotica; Galerija kulturnog centra, Vršac; Kulturni centar „Laza Kostić“, Sombor; Galerija „Terra“, Narodni muzej, Kikinda, itd.; Projekcija video-radova, Centar za vizuelnu kulturu „Zlatno oko“, Novi Sad; *Balkanska kapija*, Internacionalna revija video-radova, Pečuj, Mađarska, organizacija: Galerija za vizuelnu kulturu „Zlatno oko“, Novi Sad.

2007. *Skulptura – objekti, instalacije, ambijenti, intervencije u urbanom prostoru*, Visart, Muzej savremene umetnosti Vojvodine, Novi Sad; Međunarodno bijenale proširenih medija, *Oktopus*, Galerija „New Moment“, Beograd, Međunarodno bijenale proširenih medija, *Oktopus*, Paviljon „Cvijeta Zuzorić“, Beograd; Izložba Umetničke kolonije Ečka, Savremena galerija, Zrenjanin; Balkan Art, Centar za savremenu kulturu „Zlatno oko“, Novi Sad; *In Situ*, Muzej savremene umetnosti Vojvodine, The Manual Forgotten Art Museum, Novi Sad; *Do kraja veka – Umetnost u Vojvodini od šezdesetih do 2000* (iz privatne zbirke Save Stepanova), Muzej savremene umetnosti Vojvodine, Novi Sad; Internacionalna izložba umetničkih zastava, Galerije „Bel art“ i „Zlatno oko“, Novi Sad; VII Međunarodno bijenale akvarela, Savremena galerija, Zrenjanin; *Biblioteka – otvorena knjiga Balkana*, Umjetnička galerija „Collegium artisticum“, Sarajevo, Centar za vizuelna istraživanja „Krug“, Čačak.

2006. *Biblioteka – otvorena knjiga Balkana*, Centar za vizuelna istraživanja „Krug“, Čačak, Gradska biblioteka „Vladislav Petrović Dis“ i Dom kulture, Čačak; *Početak veka: sudbine i komentari – Primeri iz aktuelne umetnosti u Vojvodini*, Labin, Hrvatska; *Grad – umetnička pozornica*, Visart, Novi Sad.

2005. Internacionalni 46. Oktobarski salon, Beograd.

2004. Međunarodna izložba *Construction/Deconstruction*, A Space Gallery, Toronto, Kanada, organizator: Centar za savremenu kulturu „Konkordija“, Vršac; Međunarodna izložba *Construction/Deconstruction*, Observatoire 4 gallery Montreal, Kanada, organizator: Centar za savremenu kulturu „Konkordija“, Vršac; *Izlagačka praksa kao kulturno politička strategija – 10 godina*, Centar za savremenu kulturu „Konkordija“, Vršac.

2003. XXXIII Oktobarski salon, Pančevo; *Korak napred... Dva koraka napred*, Centar za vizuelnu kulturu „Zlatno oko“, Novi Sad.

of the City Hall, Graz, Austria, organisation Visart, Visual Art and Culture Association from Novi Sad and CCN – Cities' cultural network, Graz

2008 *In (and about) Transition (U (i o) tranziciji)*, Paris, France, organised by *Centre d'animation culturelle*; *Art in Vojvodina Today*, Museum of Vojvodina and Museum of Contemporary Art of Vojvodina, Novi Sad; Gallery of Paintings „Sava Šumanović“, Šid; Gallery „Lazar Lazarević“, Sremska Mitrovica; Gallery „Cultural Centre“, National Museum, Zrenjanin; Modern Gallery „Fine Art Meeting“, Subotica; Gallery of the Cultural Centre, Vršac; Cultural Centre „Laza Kostić“, Sombor; Gallery „Terra“, National Museum, Kikinda, etc.; Video art projections, Centre for Visual Culture „Zlatno oko“, Novi Sad; *The Balkan Gate*, International video art review, Pécs, Hungary, organised by: Gallery for Visual Culture „Zlatno oko“, Novi Sad

2007 *Sculpture – objects, installations, environments, interventions in urban space*, Visart, Museum of Contemporary Art of Vojvodina, Novi Sad; International Extended Media Biennial, *Oktopus*, Gallery „New Moment“, Belgrade, International Extended Media Biennial, *Oktopus*, Pavilion „Cvijeta Zuzorić“, Belgrade; Exhibition of Art Colony Ečka, Contemporary Gallery, Zrenjanin; Balkan Art, Centre for Visual Culture „Zlatno oko“, Novi Sad; *In Situ*, Museum of Contemporary Art of Vojvodina, The Manual Forgotten Art Museum, Novi Sad; *To the End of the Century – Art in Vojvodina from the 1960s to 2000* (from the private collection of Sava Stepanov), Museum of Contemporary Art of Vojvodina, Novi Sad; International Exhibition of Artistic Flags, Galleries „Bel art“ and „Zlatno oko“, Novi Sad; 7th International Aquarelle Biennial, Contemporary Gallery, Zrenjanin; *Library – The Open Book of the Balkans*, Art gallery „Collegium artisticum“, Sarajevo, Centre for Visual Research „Krug“, Čačak

2006 *Library – The Open Book of the Balkans*, Centre for Visual Research „Krug“, Čačak, City Library „Vladislav Petrović Dis“ and Cultural Centre Čačak; *The Start of the Century: Destinies and Commentaries – Examples of Current Art in Vojvodina*, Labin, Croatia; *City – Art Stage*, Visart, Novi Sad.

2005 46th International October Salon, Belgrade

2004 International exhibition *Construction/Deconstruction*, A Space Gallery, Toronto, Canada, organised by: Centre for Contemporary Culture „Konkordija“, Vršac; International exhibition *Construction/Deconstruction*, Observatoire 4 gallery Montreal, Canada, organised by: Centre for Contemporary Culture „Konkordija“, Vršac;

2002. *Niški crtež*, Eksperimentalni crtež, Galerija savremene likovne umetnosti, Salon 77, Niš; Internacionalno 5. bijenale mladih, Vršac, Centar za savremenu kulturu „Konkordija“; Internacionalni festival performansa i eksperimenata, Sankt Peterburg, Rusija; Internacionalna izložba *Ogledalo Balkana*, Galerija Narodnog muzeja, Kraljevo; III Izložba vršačkih autora, Centar za savremenu kulturu „Konkordija“, Vršac.

2001. XXX Novosadski salon, Novi Sad; YU paleta mladih, Vrbas; XXXI Oktobarski salon, Pančevo.

2000. Internacionalno 4. bijenale mladih, Centar za savremenu kulturu „Konkordija“, Vršac.

Dodatna usavršavanja (izbor)

2010. Učešće na kursu *Snaga boje – Promena u razmeri*, kurs i izložba u organizaciji doktorskih studija Univerziteta u Pečuju, prof. Ilona Keseru, Pečuj, Mađarska.

2002. Međunarodna radionica *Menadžment o savremenim kulturnim institucijama*, Kultura Nova, Ohrid, Makedonija.

Citiranost u teorijskim delima (izbor)

Teorija forme, Kosta Bogdanović, Bojana Burić (2004), str. 28, Zavod za izdavanje udžbenika i nastavnih sredstava; *Savremena umetnička scena*, Made in Novi Sad (2006), str. 50, Galerija *Tableau*; *Evropski konteksti umetnosti XX veka u Vojvodini* (2008), Miško Šuvaković, Dragomir Ugren, str. 334–336, Muzej savremene umetnosti Vojvodine; *Istorija umetnosti u Srbiji, XX vek*, Radikalne umetničke prakse (2010), Miško Šuvaković, Orion art, Beograd; *Posle 2000*, Sava Stepanov (2011), Centar za vizuelnu kulturu „Zlatno oko“, Novi Sad.

Kolekcije, otkupi i pokloni (izbor)

Muzej Savremene umetnosti Novi Sad, poklon-rad *Trokrilna kapija* (3 segmenta), 2016; *Imago mundi*, Luciano Benetton Colection, 2016; Republika Srbija, Ministarstvo kulture i informisanja Republike Srbije, Galerija savremene likovne umetnosti Niš, otkup rada *Lice*, 2016; Muzej Koza-re, Prijedor, BiH, Republika Srpska, 2016; Muzej Savremene umetnosti Novi Sad, poklon-rad *Folding* (4 segmenta), 2015; Republika Srbija, Ministarstvo kulture i informisanja Republike Srbije, Zbirka, Filozofski fakultet Novi Sad, tri rada: *Logički sklopovi*, 2015; Republika Srbija, Ministarstvo kulture i informisanja Republike Srbije, Zbirka Kulturnog centra Vršac, otkup dva rada: *Slike iz ciklusa Rezonanta I, II*, 2014; Republika Srbija, Ministarstvo kulture i informisanja Republike Srbije, Zbirka Univerziteta u Novom Sadu, otkup

Exhibition Practices as Cultural and Political Strategy, 10 years, Centre for Contemporary Culture “Konkordija”, Vršac

2003 33rd *October Salon, Pančevo, A Step Forward... Two Steps Forward*, Centre for Contemporary Culture “Zlatno oko”, Novi Sad

2002 *The Niš Drawings*, Experimental drawings, Gallery of Contemporary Fine Art, Salon 77, Niš; International 5th Youth Biennial, Vršac, Centre for Contemporary Culture “Konkordija”; International Festival of Performance Art and Experiments, Saint Petersburg, Russia; International exhibition *The Mirror of the Balkans*, Gallery of the National Museum, Kraljevo; 3rd Exhibition of authors from Vršac, Centre for Contemporary Culture “Konkordija”, Vršac

2001 30th Novi Sad Salon, Novi Sad; YU Youth Palette, Vrbas; 31st October Salon, Pančevo

2000 International 4th Youth Biennial, Centre for Contemporary Culture “Konkordija”, Vršac

Additional professional development courses (selection)

2010 Participated in the course *The Power of Colour – Change of Proportion*, the course and exhibition organised by the Doctoral Studies of the University of Pécs, Prof. Ilona Keserü, Pécs, Hungary.

2002 International workshop *Management in Contemporary Cultural Institutions*, Kultura Nova, Ohrid, Macedonia.

References in theoretical works (selection)

Teorija forme [The Theory of Form], Kosta Bogdanović, Bojana Burić (2004), p. 28, Zavod za izdavanje udžbenika i nastavnih sredstava; *Savremena umetnička scena [The Contemporary Art Scene]*, Made in Novi Sad (2006), p. 50, Galerija *Tableau*; *Evropski konteksti umetnosti XX veka u Vojvodini [European Contexts of the 20th Century Art in Vojvodina]* (2008), Miško Šuvaković, Dragomir Ugren, pp. 334–336, Museum of Contemporary Art of Vojvodina; *Istorija umetnosti u Srbiji, XX vek, [The History of Art in Serbia, 20th Century]*, Radikalne umetničke prakse (2010), Miško Šuvaković, Orion art, Beograd; *Posle 2000*, Sava Stepanov (2011), Centre for Visual Culture ‘Zlatno oko’, Novi Sad

Collections, purchases and gifts (selection)

Museum of Contemporary Art, Novi Sad, gift-the work *Three-Wood Gate* (3 segments), 2016; *Imago mundi*, Luciano Benetton Collection, 2016; Republic of Serbia,

rada: *Slike iz ciklusa Rezonanta III*, 2014; Muzej savremene umetnosti Vojvodine, otkup slika *Folding* (12 segmenata), 2012; Muzej savremene umetnosti Vojvodine, otkup instalacije *Mumbled*, 2009; Rad *Mr. 2007, Bez naziva* 2007 i rad *Intriga* 2017, Savremena galerija Zrenjanin...

Ostale aktivnosti i članstva (izbor)

2020. Član žirija za pristupačno digitalno umetničko delo, Inkluzivna galerija; 2017. Član i predsednik žirija za dodelu nagrade na 6. Trijenalu tapiserije, Atelje 61, Studio M, Novi Sad; 2017. Predsednik Saveza udruženja likovnih umetnika Vojvodine; 2012–2013. Član saveta Galerije za mlade „Macut“; 2010–2011. Član saveta Novosadskog salona, Novi Sad; 2005–2009. Član saveta Saveza udruženja likovnih umetnika Vojvodine; 2013. Član žirija, Novembarski salon, Kraljevo, Galerija „Maržik“; 2013. Član žirija manifestacije „Noć muzeja“, Omaž frankofonim umetnicima, Francuski institut u Novom Sadu; član žirija za dodelu nagrade *Mali Princ*, Akademija umetnosti, Novi Sad; 2012. Član žirija za dodelu nagrade *Mali Princ*, Akademija umetnosti Novi Sad; 2011. Član saveta i žirija za izlagačku sezonu Galerije za mlade „Macut“, SPENS, Novi Sad; 1999. Član Udruženja likovnih umetnika Srbije; 1999. Član Saveza udruženja likovnih umetnika Vojvodine.

Serbian Ministry of Culture and Information, Gallery of Contemporary Fine Art Niš, purchase *Face*, 2016; Museum of Kozara, Prijedor, B&H, Republika Srpska, 2016; Museum of Contemporary Art, Novi Sad, gift-the work *Folding* (4 segments), 2015; Republic of Serbia, Serbian Ministry of Culture and Information, Collection, Faculty of Philosophy Novi Sad, three works: *Logic Gate*, 2015; Republic of Serbia, Serbian Ministry of Culture and Information, Collection of the Cultural Centre Vršac, purchase of two works: *Paintings from the Series Rezonanta I, II*, 2014; Republic of Serbia, Serbian Ministry of Culture and Information, Collection of the University of Novi Sad, purchase of the work: *Paintings from the Series Rezonanta III*, 2014; Museum of Contemporary Art of Vojvodina, purchase of the painting *Folding* (12 segments), 2012; Museum of Contemporary Art of Vojvodine, purchase of the installation *Mumbled*, 2009; Work *Mr 2007, No name* 2007, *Intrigue* 2017, Contemporary Gallery Zrenjanin...

Other activities and memberships (selection)

2020 Jury member for accessible digital artwork, Inclusive Gallery; 2017 Jury member and chairperson for awarding the prize of the 6th Tapestry Triennial, Atelje 61, Studio M, Novi Sad; 2017 President of the Union of Fine Artists' Associations of Vojvodina; 2012–2013 Council member of Youth Gallery 'Macut'; 2010–2011 Council member of the Novi Sad Salon, Novi Sad; 2005–2009 Council member of the Union of Fine Artists' Association of Vojvodina; 2013 Jury member, November Salon, Kraljevo, Gallery 'Maržik'; 2013 Jury member of the event 'The Night of Museums', Homage to Francophone Artists, French Institute in Novi Sad; Jury member for awarding the *Little Prince Prize*, Academy of Arts, Novi Sad; 2012 Jury member for awarding the *Little Prince Prize*, Academy of Arts, Novi Sad; 2011 Council and Jury member for the exhibition season of the Youth Gallery 'Macut', SPENS, Novi Sad; 1999 Member of the Association of Fine Artists of Serbia; 1999 Member of the Union of Fine Artists' Associations of Vojvodina

KONTAKT/CONTACT

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Facebook page: [despotovski.art](https://www.facebook.com/despotovski.art)

Facebook profile: [despotovski](https://www.facebook.com/despotovski)

YouTube: [gorandespotovski](https://www.youtube.com/gorandespotovski)



Recenzije

Monografijom vizuelnog umetnika Gorana Despotovskog lucidno i hrabro pokazuje se i tumači ljudska prisutnost i odsutnost u *oblicima života*. Pokazuje se kako se ljudski individualni i kolektivni *oblici života* pojavljuju i kako se *oblici života* prazne, te nestaju u fizičkim i egzistencijalnim događajima. U otvorenom polju medijskog, predmetnog i prostornog umetničkog eksperimenta suočavamo se sa modalitetima predočavanja ljudskog bivanja, borbe, uspona i poraza u savremenom svetu neograničene proizvodnje i beskrajne potrošnje slika, predmeta i, svakako, ideja. Identifikuje se minimalna razlika između živog stvorenja i postavljenog predmeta – ljudskog tela i izvedene lutke, lutke i predmeta kao predmeta u dramaturški motivisanim ambijentima. Telo i lutka su orijentisani ka pogledu posmatrača i njegovom naporu da reflektuje sebe u savremenom svetu masovnih političkih, kulturalnih i komunikacijskih konflikata i antagonizama. Goran Despotovski postbeketovski i postkantorovski izvodi dramaturgiju i artikuliše scenu za konstruisane humanoidne oblike kojima se provocira njegov/naš položaj u složenim afektivnim udarima savremenosti. Pred nama je izuzetna knjiga kojom se istovremeno govori o umetnosti i o životu – a to znači o estetskim, čulnim i konceptualnim horizontima prolaska prostorom, u vremenu subjektivizacije i istoriji ljudske borbe za opstanak.

dr Miško Šuvaković

Knjiga *Tragovi egzistencije – Sudbina pojedinca i njegovo izostajanje* pregled je jednoga tematskog aspekta umjetničkog djelovanja Gorana Despotovskog, koji je nastajao unazad dvadesetak godina. Bitna je značajka ovoga izdanja tekstualna analiza, koju autor uvodno daje o svom radu. Stavljajući ga u okvir suvremene umjetničke problematike, umjetnik se oslanja na brojne teorijske i umjetničke referencije. Osim toga, Despotovski uz reprodukcije svojih djela daje i njihova objašnjenja, što čitatelju uvelike olakšava razumijevanje specifičnosti svakoga rada zastupljenoga u knjizi.

Reviews

The monograph of the visual artist Goran Despotovski lucidly and boldly shows and interprets human presence and absence in the *forms of life*. It shows how human individual and collective *forms of life* appear and how the *forms of life* get empty and disappear in physical and existential events. In the open field of media, object and spatial artistic experimentation, we face the modalities of depicting human existence, struggle, rise and defeat in the modern world of unlimited production and endless consumption of images, objects and, of course, ideas. It identifies the minimal difference between a living creature and a set object – the human body and the rendered dummy, the dummy and the object as an object in dramaturgically motivated environments. The body and the dummy are oriented towards the view of the observer and his effort to reflect upon himself in the modern world of mass political, cultural and communication conflicts and antagonisms. Goran Despotovski performs dramaturgy in a post-Beckettian and post-Kantorovian manner and articulates the scene for his constructed humanoid forms which are used to provoke his/our position in the complex affective strikes of modernity. In front of us is an exceptional book that talks about art and life at the same time – which means about the aesthetic sensory and conceptual horizons of passing through space in the time of subjectivisation and the history of the human struggle for survival.

Miško Šuvaković, PhD

The book 'The Relics of Existence - The Fate and the Absence of an Individual' offers an overview of one of the thematic aspects of Goran Despotovski's artistic opus, created over the past twenty years. An important feature of this volume is the textual analysis of his work that the author gives in the introductory chapters of the book. Putting it in the framework of contemporary art issues, the artist relies on numerous theoretical and artistic references. In addition, Despotovski provides reproductions of his works and their explanations, which makes it much easier for the reader to understand the specifics of each work presented in the book.

Tematsku okosnicu knjige, s nizom manjih podtema, predstavlja problematizacija ljudske egzistencije i pitanje čovjekove opstojnosti kao individue, u kontekstu društvenih veza kojima kao *zoon politikon* po svojoj naravi pripada. Despotovski podjednako zadire u korpus ontoloških i socioloških pitanja o čovjeku i njegovoj biti. Pitanja su to koja se dotiču granica ljudske egzistencije u okviru (ne)komotnosti socijalnoga sustava. Likovi iz njegovih djela odslik su svakoga od nas i podjednako reprezentiraju čovjeka općenito, ali i čovjeka pojedinca. Uklopljene u beketovsku i kafkijansku atmosferu društvene dehumanizacije, lutke su Despotovskoga doista tek trag egzistencije, naznaka čovjekove materijalne i duhovne obeskorijenjenosti u globalnom svijetu, lišenom čvrstoga temelja. Bilo da ih oblači u odijela ili da ih ostavlja golima, naglasak se uvijek stavlja na metaforu ljudske tjelesnosti. Lišene, naime, očju i svih drugih individualnih karakteristika koje osoba ima, ove lutke – na tragu De Chiricovih *manichina* ili Magritteovih bezimenih likova – stvaraju nadrealnu atmosferu koja je bitno ukorijenjena u filozofiji egzistencijalizma.

U knjizi *Bolest na smrt* Søren Kierkegaard piše kako „gomila kao etički i religiozni sudac, jest laž“, te da uvijek treba tražiti pojedinca izdvojenog iz gomile, ne bi li se otkrila esencija osobnosti individue. Fenomen gomile vrlo je važan aspekt umjetničkoga rada Gorana Despotovskog. On ne odustaje od pokušaja izdvajanja pojedinca iz gomile, ali ju i dalje analizira kao jedan vid zadanoga stanja društva. Čini se, međutim, kako u vizualnoj analizi pitanja kojima se bavi, umjetnik ne nastoji doći do konačnoga odgovora, nego pokušava zadržati poziciju pitaoca, dajući recipijentu priliku da do odgovora pokuša doći sam, poistovjećujući se s lutkama, njihovim izloženim odjelima i svim aluzijama odnosa pojedinca i društva na koje se Despotovski oslanja.

Igor Loinjak

The thematic mainstay of the book, with a series of minor subtopics, is the problematisation of human existence and the question of human survival as an individual in the context of social connections that, by his very nature as a *zoon politicon*, man belongs to. Despotovski touches upon both the corpus of ontological and sociological questions about man and his essence. These are the questions relating to the limits of human existence within the (dis)comfort of a social system. The characters from his works are reflections of each of us and represent both man in general and man as an individual. Immersed into Beckettian and Kafkaesque atmosphere of social dehumanisation, Despotovski's dummies are truly mere traces, relics of existence, an indication of man's material and spiritual rootlessness in the global world devoid of a solid foundation. Whether he dresses them in suits or leaves them naked, the emphasis is always placed on the metaphor of the human corporeality. Deprived of eyes and all other individual features of a person, these dummies – following in the footsteps of de Chirico's *Manichini* or Magritte's nameless figures – create a surreal atmosphere that is essentially rooted in the philosophy of existentialism.

In his work *The Crowd is Untruth*¹, Søren Kierkegaard, writes that ‘...a crowd, as the court of last resort, ethically and religiously, is the untruth...’ instructing to always seek an individual separated from the crowd in order to reveal his quintessential features. The phenomenon of the crowd is a pivotal aspect of Goran Despotovski's artistic engagement. He does not abandon seeking an individual singled out from the crowd, yet he still analyses the crowd as a *modus* of the given state of society. It seems, however, that in the visual analysis of the issues he focuses on, the artist does not attempt to find a final answer, but keeps the position of an inquirer leaving it to the recipient to try to find answers by identifying with the dummies, their displayed clothes and all the allusions to the individual-society relation Despotovski relies on.

Igor Loinjak

¹The text is published in Serbian in the book entitled ‘Terminally Ill’ the author refers to. However, the text is here referenced as it is published in English (*L.K.*).



Goran Despotovski
gorandespotovski.com





TRAGVI EGZISTENCIJE
SUDBINA POJEDINCA I NJEGOVO IZOSTAJANJE
dr um. Goran Despotovski

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TIČE SE SUDBINE,
PREDOSEĆAJA I PRENESENIH PORUKA
IZMEĐU DVA SVETA.

IT IS ABOUT DESTINY,
FOREBODING AND MESSAGES PASSED
BETWEEN TWO WORLDS.

A black and white photograph showing two mannequins lying face down on a wooden bench. The mannequins are wearing dark, long-sleeved clothing and white socks. The scene is dramatically lit from the side, creating strong highlights on the bench and the mannequins' clothing, while the background is in deep shadow. The overall mood is somber and contemplative.

TRAGOVI EGZISTENCIJE
RELICS OF EXISTENCE