



ARSE

Pitaćeš me!
You'll Ask Me

Novi Sad
16–26. novembar 2024.

PITAĆEŠ ME! / YOU'LL ASK ME

Katalog izložbe radova studenata Akademije umetnosti / Students of the Academy of Arts Exhibition Catalogue
Univerzitet u Novom Sadu / University of Novi Sad
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Katalog izložbe Pitaćeš me! / Exhibition Catalogue You'll Ask Me!

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Pitaćeš me!

Urednica / Editor
Dr Nataša Crnjanski

Autori izložbe i kataloga / Authors of the Exhibition
and Catalogue
Dr Dijana Metlić
Dr um. Goran Despotovski

Autori radova / Authors of the works

Filip Baloš
Dunja Berar
Dimitrije Despotovski
Boris Ivančev
Luna Jovanović
Sara Masnikosa
Mirjana Milovanović
Glória Monyov
Filip Najdanović
Jelena Ostojić
Jana Panajotović
Emilija Sandić
Sara Savić
Ilja Simin

Recenzenti / Reviewers
Dr Irina Subotić
Dr Vesna Kruljac

Ova publikacija je deo projekta „Istorija i identitet umetnice u srpskoj modernoj umetnosti – kreiranje izvora za naučnu i umetničku transpoziciju – ARSFID“ koji se finansira sredstvima Fonda za nauku Republike Srbije u okviru programa IDENTITETI, br. projekta 1010. / This publication is a part of the project „History and identity of female artist in serbian modern art – creating a source for scientific and artistic transposition – ARSFID“ supported by Science Fund of the Republic of Serbia, #Grant No. 1010.

arsfid.edu.rs



Reč urednice

Izložba pod nazivom *Pitaćeš me!* realizovana je od 16. do 26. novembra 2024. godine u Galeriji Akademije umetnosti u Novom Sadu,¹ u okviru projekta ARSFID [Ars-Femina-Identitas] podržanog od strane Fonda za nauku Republike Srbije, kao deo pratećeg programa naučne konferencije² posvećene istraživanju ženskog autorstva, ginocentričnih tema, kao i „nevidljivih“ ili pak marginalizovanih umetnica 20. i 21. veka, sa pretežno jugoslovenskog prostora. Zahvaljujući prof. dr Dijani Metlić, profesorki i rukovoditeljki za oblast vizuelne umetnosti projekta ARSFID (arsfid.edu.rs), rodio se koncept umrežavanja naučne i umetničke misli, zamišljen tako da kroz izložbu studentskih radova ponudi novo čitanje stvaralaštva umetnica sa ovih prostora iz različitih umetničkih oblasti. Pod mentorstvom prof. dr um. Gorana Despotovskog, ova umetnička akcija rezultirala je izuzetno posećenom izložbom mladih umetnica i umetnika koji su kroz medij fotografije, instalacije, performansa, grafike, crteža i slike istraživali problem identiteta, slobode, otvorenog narativa, migracije, otuđenosti i neshvaćenosti, odnosno ona pitanja koja tematski rezoniraju sa odabranim umetnicama i njihovim delima, ali koja podjednako uznemiravaju i njih same i veoma često ostaju bez odgovora.

Simbolično nazvana *Pitaćeš me!* prema citatu Isidore Sekulić, jedne od rodonačelnica matrilinearnog izraza u srpskoj modernoj misli, ova izložba, predstavljena u katalogu uz precizno intoniran stručan tekst dr Metlić i dr um. Despotovskog, predstavlja izuzetan doprinos projektu ARSFID i jedan komplementaran narativ naučnom istraživanju koji je u potpunosti posvećen uspostavljanju kontinuiteta ženskog autorstva u modernoj srpskoj istoriji.

Zahvaljujemo se mladim umetnicama i umetnicima, studentkinjama i studentima Akademije umetnosti u Novom Sadu, koji su osvešćeno, u ovom turobnom trenutku za kulturu i umetnost naše zemlje, odgovorili na naš poziv sa puno ljubavi, jer upravo u njoj treba zorno tražiti suštinu, dobrotu, humanost i lepotu za koju živimo.

dr Nataša Crnjanski, urednica

¹ Izložba je organizovana u produkciji Akademije umetnosti u Novom Sadu, sa partnerima Fakultetom muzičke umetnosti u Beogradu i Institutom za književnost i umetnost, uz podršku i organizaciju agencije Rubick 023.

² Naučna konferencija ARSFID – Identitet umetnice u srpskoj modernoj umetnosti, Novi Sad, 16–17. 11. 2024. u produkciji Akademije umetnosti, Univerziteta u Novom Sadu i partnerskih institucija, Fakulteta muzičke umetnosti, Univerziteta umetnosti i Instituta za književnost i umetnost iz Beograda, uz podršku Fonda za nauku Republike Srbije i Pokrajinskog sekretarijata za visoko obrazovanje i naučnoistraživačku delatnost.

The Editor's Word

The exhibition *You'll Ask Me!* took place from 16 to 26 November 2024, at the Gallery of the Academy of Arts in Novi Sad¹ as part of the ARSFID [Ars-Femina-Identitas] project, supported by the Science Fund of the Republic of Serbia. This exhibition was included in the accompanying programme of a scientific conference² dedicated to exploring women's authorship, gynocentric themes, and the “invisible” or marginalised female artists of the 20th and 21st centuries, predominantly from the Yugoslav region. Thanks to Prof. Dr Dijana Metlić, a professor and project leader for visual arts within ARSFID (arsfid.edu.rs), the concept of intertwining scientific and artistic thought emerged. This initiative aimed to offer new interpretations of the works of female artists from the region, spanning various artistic disciplines, through an exhibition of student works. Under the mentorship of Prof. Dr Goran Despotovski, this artistic endeavour resulted in a highly attended exhibition by young female and male artists. They employed mediums such as photography, installation, performance, printmaking, drawing, and painting to investigate themes of identity, freedom, open narratives, migration, alienation, and misunderstanding. These are issues that resonate deeply with the selected artists and their works, while also posing challenges and questions that remain unresolved.

Symbolically titled *You'll Ask Me!* after a quote by Isidora Sekulić, one of the pioneers of matrilineal expression in Serbian modern thought, the exhibition—accompanied by expertly crafted texts by Dr Metlić and Dr Despotovski—represents a significant contribution to the ARSFID project. It offers a complementary narrative to the scientific research, entirely focused on establishing the continuity of women's authorship in modern Serbian history.

We extend our heartfelt gratitude to the young female and male artists, students of the Academy of Arts in Novi Sad, who responded to our call with dedication and love during this challenging time for culture and art in our country. It is in love that we must seek the essence, goodness, humanity, and beauty that give meaning to our lives.

Dr Nataša Crnjanski, Editor

¹ The exhibition was organised by the Academy of Arts in Novi Sad, in collaboration with the Faculty of Music in Belgrade and the Institute for Literature and Art, with support and coordination provided by the Rubick 023 agency.

² The scientific conference ARSFID – The Identity of the Female Artist in Serbian Modern Art, held in Novi Sad on 16–17 November 2024, was organised by the Academy of Arts, University of Novi Sad, in partnership with the Faculty of Music, University of Arts, and the Institute for Literature and Art in Belgrade. The event was supported by the Science Fund of the Republic of Serbia and the Provincial Secretariat for Higher Education and Scientific Research.

PITAĆEŠ ME!

Izložba *PITAĆEŠ ME!* održana u Galeriji Akademije umetnosti u Novom Sadu od 16. do 26. novembra 2024. godine organizovana je kao deo projekta ARSFID, posvećenog ženskim identitetima u srpskoj modernoj i savremenoj umetnosti.

Autorski tim izložbe – dr um. Goran Despotovski i dr Dijana Metlić – uputili su otvoreni poziv studentkinjama i studentima različitih nivoa studija i svih katedri na Departmanu za likovne i primenjene umetnosti AUNS da sprovedu istraživanje u okvirima široko shvaćene istorije vizuelnih umetnosti, kao i pozorišta, filma, drame i književnosti. Ideja je bila da se traže podsticaji ne samo u konkretnim delima, već i u biografijama umetnica, njihovim kompleksnim i neretko teškim životnim putanjama određenim složenim socijalnim okolnostima, prijateljstvima i poznanstvima sklopljenim u profesionalnom i privatnom životu, kao i svojevrsnom osećanju vremena koje je trasiralo i oblikovalo njihove sudbine. Ne postavljajući bilo kakva formalna ili sadržinska ograničenja, izložba je težila da pruži što kompleksniju sliku umetničkog stvaralaštva žena 20. veka u Srbiji i da kroz revalorizaciju njihovih opusa ukaže na bogato nasleđe na kojima se baziraju savremene umetničke prakse u postjugoslovenskom geografskom i duhovnom prostoru. Istovremeno, egalitarnost rodnog principa bio je imperativ ove izložbe: ne postoje ženski opusi koji se mogu „čitati” i „tumačiti” isključivo iz tzv. privilegovanog ženskog ugla. Naprotiv, bio nam je neophodan najširi mogući pristup



YOU'LL ASK ME!

The exhibition *YOU'LL ASK ME!* was held at the Gallery of the Academy of Arts in Novi Sad from 16 to 26 November 2024, as part of the ARSFID project, which focuses on exploring women's identities in Serbian modern and contemporary art.

The curatorial team, Dr Goran Despotovski and Dr Dijana Metlić, invited students of all levels and modules within the Department of Fine and Applied Arts at the Academy of Arts Novi Sad. They encouraged participants to research the expanded field of visual arts, theatre, film, drama, and literature. The project's aim was not limited to a new reading of specific artworks. It motivated students to examine the biographies of women artists, their complex and often challenging lives influenced by intricate social circumstances, professional and personal relationships, and the unique sense of time that shaped their destinies. With no prearranged formal or thematic constraints, the exhibition sought to present a multifaceted image of women's artistic legacy in 20th-century Serbia. By means of re-evaluating their oeuvres, the exhibition highlighted the rich heritage that influences contemporary artistic practices in the post-Yugoslav geographic and cultural space. Additionally, the exhibition emphasised the principle of gender egalitarianism, rejecting the notion that women's creative work should be interpreted through a “privileged female perspective.” Instead, what was needed was the broadest possible approach to the question of women, alongside a fluid understanding of the categories of sex and gender. Particularly in the first quarter of the 21st century, this has facilitated a nuanced exploration of the liminal spaces between female, male, trans, non-binary, and other identities, whose legitimacy is often advocated by those feeling most acutely threatened in their freedoms of speech and movement.

In addition to the paintings, photographs, installations, and sculptures displayed in the Gallery of the Academy of Arts, two formally and thematically provocative performances were staged and required active audience interaction. The



ženskom pitanju, a fluidno shvatanje kategorija pola i roda, naročito u prvoj četvrtini 21. veka, omogućilo je suptilno propitivanje graničnih prostora ženskog/muskog/trans/binarnog i svakog drugog identiteta za čiji se legitimitet bore oni koji osećaju najveću ugroženost slobode govora i kretanja. Uz slike i fotografije, instalacije i skulpture u galeriji, realizovana su i dva performansa koja su kako formalno tako i sadržinski bila provokativna i zahtevala su interakciju publike. Spoljašnji prostor, ispred galerije, postao je integralni deo izložbe zahvaljujući izvođenju jednog od performansa (Ilje Simina), čime je iznova potvrđeno da hepeninzi i akcije privlače posebnu pažnju publike, ne samo zato što se preko njih ostvaruje neposredni kontakt s umetnikom, već i zato što „najdinamičnija umetnička igra za svoje pokretače ima društvenost i interakcije kao relacione činioce.”¹ Time se uobičajena pasivna pozicija posmatrača modifikuje, kako bi se, prema rečima francuskog umetnika Marsela Dišana (Marcel Duchamp), potvrdilo da „posmatrač dovodi delo u kontakt sa spoljnim svetom, dešifrujući i interpretirajući njegove druge vrednosti, i tako daje doprinos stvaralačkom činu.”²

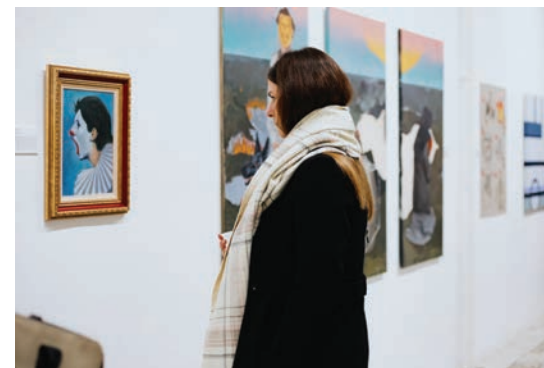
Svaki od izloženih radova uzima jedno delo, čitav opus, neki karakterističan znak ili simbol iz stvaralaštva srpskih umetnica i preoblikuje ga u skladu sa savremenim trenutkom i

outdoor space in front of the gallery became an integral part of the exhibition thanks to Ilja Simin’s performance thus proving how happenings and actions captivate the audience—not only because they offer direct contact with the artist, but also because “the most dynamic artistic endeavours are driven by sociability and interaction as relational elements.”³ This approach changes the traditional passive role of the observer, affirming, in the words of French artist Marcel Duchamp, that “the spectator brings the work in contact with the external world, deciphering and interpreting its inner qualification and thus adds his contribution to the creative act.”⁴

Each of the exhibited works draws from a specific artwork, an entire artistic oeuvre, or a distinctive symbol from the chosen opus of Serbian women artists and reshapes it by the contemporary moment and the demands of the present. Motivations will be easier or harder to recognise. The sources may sometimes remain entirely in the background: they serve as triggers, clearly showing that every era is equally challenging when one strives for self-preservation and the freedom of existence and expression. Just as the ARSFID project advocates for women artists who, for various reasons, have been marginalised, insufficiently visible, underrepresented, or entirely forgotten through history—much like these women artists fought for their visibility, for emancipation, the right to education, and a space in the public (often male-coded) sphere—today, Luna Jovanović, Mirjana Milovanović, Sara Masnikosa, Glória Monyov, Jana Panajotović, Sara Savić, Emilija Sandić, Jelena Ostojić, Dunja Berar, Filip Baloš, Dimitrije Despotovski, Filip Najdanović, Ilja Simin, and Boris Ivančev are fighting for their artistic expression. They engage with the fundamental doubts raised in the near and distant past: Am I free? Should I stay or should I go? How other people see me? Am I allowed to

nametima vremena u kojem danas živimo. Podsticaje će biti lakše ili teže prepoznati. Izvori nekada uopšte neće biti u prvom planu: oni su okidač koji jasno ukazuje da je svako vreme podjednako izazovno kada se u njemu bore za sebe i slobodu svog postojanja i govora. Baš kao što se čitav projekat ARSFID bori za umetnice koje su iz različitih razloga u istoriji ostale skrajnute, nedovoljno vidljive, nedovoljno prisutne ili potpuno zaboravljene, baš kao što su se te umetnice borile za svoje mesto pod suncem, za svoju emancipaciju, pravo na obrazovanje i mesto u javnom (najčešće muški kodiranim) prostoru, tako se danas Luna Jovanović, Mirjana Milovanović, Sara Masnikosa, Glória Monyov, Jana Panajotović, Sara Savić, Emilija Sandić, Jelena Ostojić, Dunja Berar, Filip Baloš, Dimitrije Despotovski, Filip Najdanović, Ilja Simin i Boris Ivančev bore za svoj umetnički izraz krećući se od temeljnih sumnji postavljenih u bližoj ili daljoj prošlosti: koliko sam slobodna/slobodan, da li treba da ostanem ili da odem, kako me drugi vide, smem li da budem ono što zaista jesam? Pitanja lebde u vazduhu, a izložba poziva na otvoreni dijalog i zahteva angažovanog posmatrača, onog koji je spreman da se uhvati u koštac sa problemima i da ih reši, boreći se za bolje sutra za sebe i nove generacije.

Upravo zato što njihova imena ne bi trebalo zaboraviti, baš zato što su neke od ovih umetnica bile istovremeno i bolničarke i humanitarne radnice, apatritkinje, emigrantkinje, avangardistkinje, feministkinje i iznad svega pobunjenice i duhovne anarhistkinje, dajući i doslovno život za svoju umetnost i odbranu vlastitih stavova, u izloženim radovima se referiše na stvaralaštvo Isidore Sekulić (1877–1958), Natalije Cvetković (1888–1928), Ane Bešlić (1912–2008), Milice Zorić Čolaković (1909–1989), Olje Ivanjicki (1931–2009), Sonje Savić (1961–2008), Marine Abramović (1946–), Jelice (Ševe) Ristić (1906–1995), Tatjane Ostojić (1972–), Milice Mrđe Kecman (1960–2021), Zuzane Halupove (Zuzana Chalupová, 1925–2001), Žanke Stokić (1887–1947), Vjerana Miladinovića Merlinke (1958–2003) i Milene Pavlović Barili (1909–1945). Sve pomenute umetnice su se s ogromnom



my true self? These questions hover in the air, and the exhibition invites open dialogue, calling for an engaged observer—the one who is ready to confront these issues and resolve them, fighting for a better tomorrow for themselves and future generations.

Precisely because their names should not be forgotten, and because some of these women were simultaneously nurses, humanitarian workers, stateless individuals, emigrants, avant-gardists, feminists, and, above all, rebels and spiritual anarchists—giving their lives for their art and defending their beliefs—the exhibited works reference the creative legacies of Isidora Sekulić (1877–1958), Natalija Cvetković (1888–1928), Ana Bešlić (1912–2008), Milica Zorić Čolaković (1909–1989), Olja Ivanjicki (1931–2009), Sonja Savić (1961–2008), Marina Abramović (1946–), Jelica (Ševa) Ristić (1906–1995), Tatjana Ostojić (1972–), Milica Mrđa Kecman (1960–2021), Zuzana Chalupová (1925–2001), Žanka Stokić (1887–1947), Vjeran Miladinović Merlinka



¹ Burio, Nikolas [Bourriaud Nicolas]. *Relaciona estetika* [Relational Aesthetics], *Košava*, No. 42–43, Vršac: Centar za Savremenu Kulturu Konkordija, 2003, str. 2.

² Dišan, Marsel [Duchamp Marcel]. „Povodom ready-made-a” [“On the ready-made”], *Polja*, No. 234–235, Novi Sad: Kulturni Centar, 1978, str. 23.

³ Burio, Nikolas [Bourriaud Nicolas]. *Relaciona estetika* [Relational Aesthetics], *Košava*, No. 42–43, Vršac: Konkordija Centre for Contemporary Culture, 2003, p. 2.

⁴ Dišan, Marsel [Duchamp Marcel]. „Povodom ready-made-a” [“On the ready-made”], *Polja*, No. 234–235, Novi Sad: Cultural Centre, 1978, p. 23.



hrabrošću suočavale sa poteškoćama u životu: bilo da se radi o fizičkim i psihičkim krizama, neslaganjima sa sredinom, otvorenim sukobima sa udruženjima kojima su pripadale ili naoko jednostavnim izborom novih formi umetničkog izražavanja u trenutku kada lokalni umetnički ukus nije bio dorastao njihovim progresivnim, radikalnim idejama. Neke od njih su po prvi put progovorile o teskobi „rascepljenog” identiteta i tela, o neophodnosti da izađu iz jednog i zakorače u drugi svet, da preispitaju spremnost porodice, prijatelja i okoline da ih prihvate u sasvim drugačijoj ulozi.

Kada smo razmišljali o nazivu izložbe, gotovo jednoglasno smo se složili da je upitanost zajednički imenitelj svih izloženih radova. Ta upitanost mučila je sve umetnice, ona ih je stalno nagonila na akciju i omogućavala im da ostanu budne, da ih ne savlada letargija i opšta obamrlost. Baš zato, u vreme kada se u Srbiji a posebno u Novom Sadu³ postavljaju brojni izazovi, pozivamo u pomoć umetnost, tražimo odgovore na pitanja koja su sebi postavljale naše prethodnice. Pozivamo veliku srpsku spisateljicu Isidoru Sekulić koja je u jednom dalekom, izmeštenom prostoru u Norveškoj svakodnevno sebe preispitivala:

„Pitaćeš me: da li mi je teško u zemlji kamenja, leda i siromašnih ljudi? Pitaćeš me: zašto sam opet na severu kad ima krajeva gde se gazi cveće, gde sunce i stenu može da užari, i čoveku

³ Autori teksta ovde referišu na tragična dešavanja i tešku nesreću na glavnoj železničkoj stanici u Novom Sadu kada je 1. novembra 2024. godine došlo do urušavanja nadstrešnice na staničnoj zgradi zbog čega je stradalo 15 nevinih žrtava.

(1958–2003), and Milena Pavlović Barili (1909–1945). All of these artists confronted life’s challenges with immense courage—whether facing physical and psychological crises, conflicts with their surroundings, open clashes with the associations they were part of, or the seemingly simple act of embracing new forms of artistic expression at a time when the local art scene was unprepared for their progressive, radical ideas. Some of them were pioneers in discussing the anguish of a “split” identity and body, the necessity of transitioning from one world to another, and the questioning of whether family, friends, and society would accept them in completely new roles.

When we thought of the exhibition title, we almost unanimously agreed that a sense of contemplation was the common thread running through all the exhibited works. This deep introspection troubled all the artists; it constantly urged them into action, helping them stay awake and banish lethargy and apathy. Precisely for this reason, at a time when numerous challenges are arising in Serbia, and especially in Novi Sad,⁵ we turn to art for answers, asking the same questions our predecessors once asked themselves. We invite the great Serbian writer Isidora Sekulić, who, in a distant and isolated Norway, continuously questioned herself:

“You will ask me: is it hard for me in a land of stones, ice, and impoverished people? You will ask me: why am I again in the north, when there are places where flowers are trampled, where the sun can scorch even the stone and shine directly into a person’s heart! Why! Because I love struggle and anathema. I love when one has to fight for every crumb of life and success. I love when fear gnaws at a person day by day, and yet they can heal themselves; when ghosts take something from them every day, and they can renounce it. I love the one who plows the stone but still has bread. The one who says it is a shame to lower the sail when the winds and storms blow,

⁵ The authors of the text refer to the tragic events and accident at the main railway station in Novi Sad, where, on 1 November 2024, the roof of the station building collapsed, causing the deaths of 15 innocent victims.

pravo u srce sija! Zašto! Zato što volim muku i anatemu. Volim kad uspropnice treba skakati za svaku mrvicu života i uspeha. Volim kad čoveka iz dana u dan glođe neki strah, a čovek se ume isceliti; kad mu aveti svaki dan nešto uzmu, a on se ume odreći. Volim onoga koji kamen ore a ipak ima hleba. Onoga koji kaže da je sramota uvući jedrilo kad zatrube vetrovi i bure, i koji otvorenih očiju sme da gleda kako u peni talasa kotrlja brodolom.”⁴

Katalog izložbe *PITAĆEŠ ME!* ostaje jedan od materijalnih tragova projekta ARSFID, svedočanstvo jednog delikatnog vremena i dokaz ujedinjene želje njegovih organizatora, studentkinja i studenata Akademije umetnosti u Novom Sadu da se konstantno bore za slobodu kretanja, govora i mišljenja. Citirajući na kraju zenitistu, filozofa i književnika Ljubomira Micića (1895–1971), „Slobodno misliti prvi je uslov kulture”⁵ verujemo da su realizovana izložba i projekat ARSFID važne uporišne tačke u daljoj borbi protiv zaborava.

dr Dijana Metlić, istoričarka umetnosti
dr um. Goran Despotovski, likovni umetnik
Akademija umetnosti Novi Sad



and who, with open eyes, dares to watch how the wreck rolls in the foam of the waves.”⁶

The exhibition catalogue *YOU’LL ASK ME!* remains one of the material traces of the ARSFID project, a testament to a delicate moment and proof of the united efforts of its organisers, students of the Academy of Arts in Novi Sad, to continually fight for freedom of movement, speech, and thought. Quoting the Zenitist philosopher and writer Ljubomir Micić (1895–1971), “Free thought is the first premise of culture,”⁷ we believe that this exhibition and the ARSFID project are significant milestones in the ongoing fight against oblivion

Dr Dijana Metlić, Art Historian
Dr Goran Despotovski, Visual Artist
Academy of Arts, Novi Sad

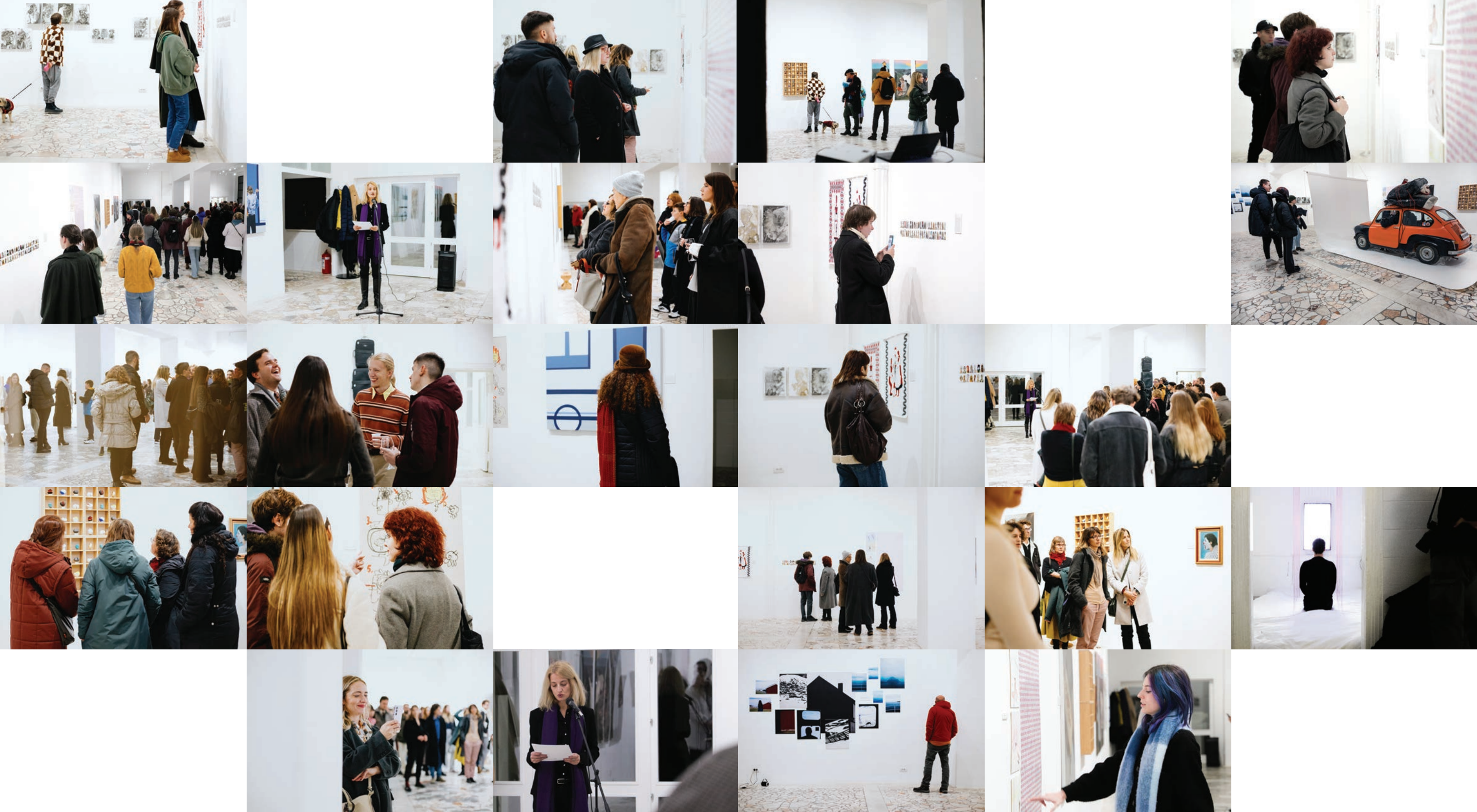
⁴ Sekulić, Isidora. *Pisma iz Norveške i drugi putopisi*. Banja Luka, Beograd: Zadužbina „Petar Kočić”, 2016.

⁵ Parola otkucana na Micićevoj pisačkoj mašini, na sudskoj odluci donetoj u Prvostepenom sudu grada Beograda (30. septembra 1925) o poništenju ranije donetog rešenja Odeljenja Opšte policije Uprave grada Beograda (br. 6222, od 29. septembra 1925) o zabrani štampanja i rasturanja časopisa *Zenit*, a povodom objavljivanja teksta „Hvala ti Srbijo lepa”, u broju 36 (1925). Detaljnije o ovome videti: Голубовић, Видосава и Ирина, Суботић. Зенит 1921–1926. Београд, Загреб: Народна библиотека Србије, Институт за књижевност и уметност, СКД Просвјета, 2008, стр. 193–198.

⁶ Sekulić, Isidora. *Pisma iz Norveške i drugi putopisi* [Letters from Norway and Other Travelogues]. Banja Luka, Belgrade: Petar Kočić Endowment, 2016.

⁷ The slogan, typed on Micić’s typewriter, is part of the court ruling issued by the First Instance Court of the City of Belgrade on 30 September 1925, which annulled the previous decision made by the Department of General Police of the Belgrade City Administration (no. 6222, dated 29 September 1925) that banned the printing and distribution of the *Zenit* magazine due to the publication of the text “Hvala ti Srbijo lepa” [Thank you, My Lovely Serbia] in issue 36 (1925). For further details, consult: Golubović, Vidosava and Irina Subotić. *Zenit 1921–1926*. Belgrade, Zagreb: National Library of Serbia, Institute for Literature and Art, SKD Prosvjeta, 2008, pp. 193–198.







ARTE



PIRACCESE VENE

Clownery?

Slika, ulje na platnu, 25 x 35 cm

Marina Abramović (1946) je konceptualna umetnica rođena u Beogradu 1946. godine. Smatra se pionirkom performansa, a poznata je po radovima koji istražuju granice fizičke i mentalne izdržljivosti. Rad prikazuje jedan kadar iz poznatog performansa Marine Abramović, obrađen kroz moju autorsku prizmu i bavi se prikazom teatra. U ovoj kompoziciji, Marina je prikazana kao klovn, referišući na termin 'clownery', koji mlađe generacije često povezuju s njenim radom. Ovaj pristup reflektuje mišljenja dela publike koja njen performans doživljava kao besmislen ili pretenciozan. Ipak, moj stav ostaje neutralan. Kroz ovu sliku, ostavljam posmatračima prostor da samostalno donesu sud o njenom delu, kao i o širem značaju performansa u umetnosti.

Clownery?

Painting, Oil on canvas, 25 x 35 cm

Marina Abramović (b. 1946), a conceptual artist born in Belgrade, is widely regarded as a pioneer of performance art, celebrated for her works that push the boundaries of physical and mental endurance. This piece captures a frame from one of Abramović's iconic performances, reimagined through my personal artistic perspective, exploring the concept of theatre. In this composition, Marina is depicted as a clown, referencing the term *clownery*, which some younger audiences have come to associate with her work. This interpretation reflects the perspective of viewers who perceive her performances as either meaningless or overly pretentious. Nevertheless, my approach remains neutral. Through this painting, I invite the audience to form their own judgments about Abramović's work and the broader role of performance art within contemporary culture.



Lutka bez greha

fotografije,
35 x 45 mm,
45 fotografija

Kada je **Živana Žanka Stokić** (1887–1947) imala samo četrnaest godina, majka i očuh su je udali za mnogo starijeg čoveka. Međutim, ona je pobjegla od njega sa pozorišnom trupom Ljubomira Rajačića, gde joj je prvi zadatak bio pranje veša. Muž je uspeo batinama da je vrati kući, ali je drugi put mladu Žanku uzeo u zaštitu glumac Aca Gavrilović, kasnije jedna od njenih velikih ljubavi. Nakon nekoliko godina ju je ostavio zbog druge žene. „Ja u ljubav ne verujem, ne verujem da su me uopšte ikada voleli, to nikada nije bilo iskreno, a volela sam ludo“, govorila je Živana. Poznata je po ulozi *Gospođe ministarke* iz istoimene komedije Branislava Nušića i ostvarenom uspehu u brojnim evropskim gradovima. Za vreme Drugog svetskog rata od Nemaca je nabavljala insulin kako bi se izborila za život, glumila je u pozorištima i programima koji su bili pod nemačkom upravom. Nemci ne samo da su bili svesni njene popularnosti, već su znali da je dijabetičar i da joj je insulin, koji su joj nudili u zamenu, neophodan da preživi. U bezizlaznoj poziciji, Žanka je prihvatila angažmane. Život glumice, omiljene u narodu, koja je bila simbol vanserijskog talenta, bio je tragičan, jer je ujedno bila i simbol stradanja umetnika – Velika Žanka bila je jedna od posleratnih nevinih žrtava komunističkog režima. Izvedena je pred sud za suđenje zločina i prestupa protiv nacionalne časti i osuđena na osam godina gubitka iste. Izvesno vreme je bila zatočena i jedva je izbegla streljanje. Ostala je da čisti ulice. Rad *Lutka bez greha* su fotografije portreta lutaka koje predstavljaju periode kroz koje je Žanka prolazila tokom svog života, kao i njene glumačke uloge. Naziv rada je inspirisan njenom ulogom iz filma „Grešnica bez greha“.

Doll Without Sin

Photographs,
35 x 45 mm,
45 photographs

When **Živana Žanka Stokić** (1887–1947) was just fourteen years old, her mother and stepfather married her off to a much older man. However, she ran away with the theatre troupe of Ljubomir Rajačić, where her first task was washing clothes. Her husband managed to force her to return home, but the second time, actress Aca Gavrilović, later one of her great loves, took her under his protection. After several years, he left her for another woman. “I don’t believe in love, I don’t believe anyone ever truly loved me; it was never sincere, and I loved madly,” Živana said. She is best known for her role as the Minister’s Wife in Branislav Nušić’s comedy of the same name and achieved success in many European cities.

During World War II, she obtained insulin from the Germans to survive, performing in theatres and programmes under German control. The Germans were aware of her popularity and knew she was diabetic, understanding that insulin, which they offered her in exchange, was crucial for her survival. In a desperate situation, Žanka accepted engagements. Her life as an actress, beloved by the people and a symbol of extraordinary talent, was tragic. She became a symbol of the suffering of artists — the great Žanka was one of the post-war innocent victims of the communist regime. She was tried for crimes against national honour and sentenced to eight years of loss of civil rights. Imprisoned for some time, she narrowly escaped execution and was forced to clean the streets.

The work *Doll Without Sin* consists of portrait photographs of dolls that represent the periods Živana went through in her life, as well as her various acting roles. The title of the work is inspired by her role in the film *The Sinner Without Sin*.



Stav

Instalacija-performans

Polazna tačka rada jeste celokupno umetničko delovanje **Milice Mrđe** (1960–2021), sa posebnim akcentom na retrospektivu umetnice, održane u Muzeju savremene umetnosti Vojvodine pod nazivom „Izraz nervi”. Njena najdominantnija praksa je performans, koji razmatra iz perspektive tela, pokreta i energije. Sama praksa se umrežava sa primitivnim ili izvornim, služeći kao način ispoljavanja nerva i otkrivanja identiteta, ulazeći u prostor kolektivno nesvesnog.

Rad *Stav* referiše na Miličin princip sagledavanje ovakvog pristupa. On je izuzetno moralan i vrednosan. Omogućava autonomiju pogleda čoveka nad samim sobom, u čemu se pronalazi sama suština pojma autonomije. Oboje, naravno, dolazimo iz različitih vremenskih i društvenih pozicija. Milica stvara 80-ih i 90-ih godina 20. veka, u vremenu hiperinflacije, siromaštva, nasilja, sukoba, totalitarizma i moralnih slomova. Umetnica obrađuje navedene teme i negira savremenost oko sebe, upuštajući se u svoju praksu, u potrazi za autonomijom u izvornom.

Kroz rad *Stav* želim da negiram Miličin pristup, ne zato što mislim da nije ispravan, već zato što se vreme promenilo, kao i pojam autonomije, i pogled čoveka na samog sebe. Devedesete su bile borba sa spoljašnjim uticajima, dok se danas ta borba, ako mogu tako da je nazovem, dešava unutar nas samih, kroz pogled na samog sebe. Izvor takvog pogleda čoveka nad samim sobom su današnji spoljašnji uticaji koji su sada manje primetni i postali su sistemski, matematički kodirani. Ironično, čovek koji svojevremeno doprinosi takvom sistemu i boravi u njemu, zapravo se protiv istog bori.

Pogled koji je vođen planom, efikasnošću, funkcijom, egoizmom i stavom koji je striktno zavistan od spoljašnjeg, ne ostavlja prostora za pokret, energiju, spontanost i izvorno kolektivno nesvesno. Izvorno u radu tumačim kao nadrealno, aludirajući na nemogućnost i manjak svesti pojedinca o procesu izražavanja izvornog.

Attitude

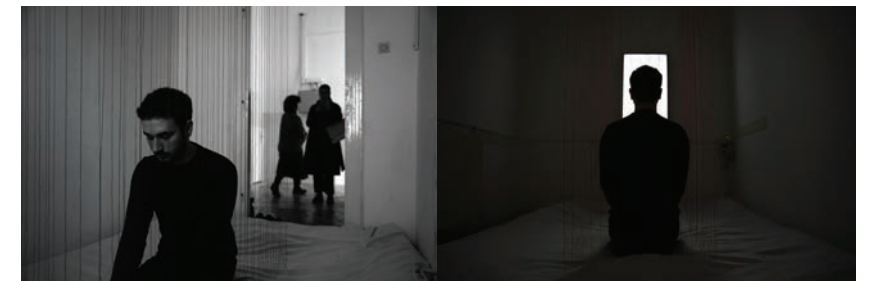
Installation-Performance

The starting point for this work is the entire artistic practice of **Milica Mrđa** (1960–2021), with a particular focus on her retrospective exhibition, *Izraz nervi* (Expression of Nerves), held at the Museum of Contemporary Art of Vojvodina. Her most dominant practice is performance, explored from the perspectives of the body, movement, and energy. This practice is intertwined with the primordial or the original, serving as a means of expressing nerve and uncovering identity, while delving into the collective unconscious.

Attitude refers to Milica's principle of approaching this form of expression. It is highly moral and value-driven, enabling autonomy in one's self-perception, which is the very essence of the concept of autonomy. Of course, we come from different temporal and societal contexts. Milica worked in the 1980s and 1990s, a time marked by hyperinflation, poverty, violence, conflict, totalitarianism, and moral collapse. She addressed these themes and rejected the surrounding modernity, immersing herself in her practice, in search of autonomy in the original.

Through *Attitude*, I aim to question Milica's approach—not because I believe it to be wrong, but because times have changed, as has the concept of autonomy and the way the individual views themselves. The 1990s were a battle against external influences, whereas today, that struggle, if I can call it that, takes place within us, through our internal gaze. The source of this self-perception today lies in external influences, which have become more subtle and are now encoded in a systematic, mathematical manner. Ironically, the very person who willingly contributes to and inhabits such a system is, in fact, fighting against it.

A perspective driven by plans, efficiency, function, selfishness, and an attitude strictly dependent on the external world leaves no space for movement, energy, spontaneity, or the original collective unconscious. In this work, I interpret the original as surreal, alluding to the impossibility and the lack of awareness of the individual in the process of expressing the original.



Pravilno kopiranje mozga

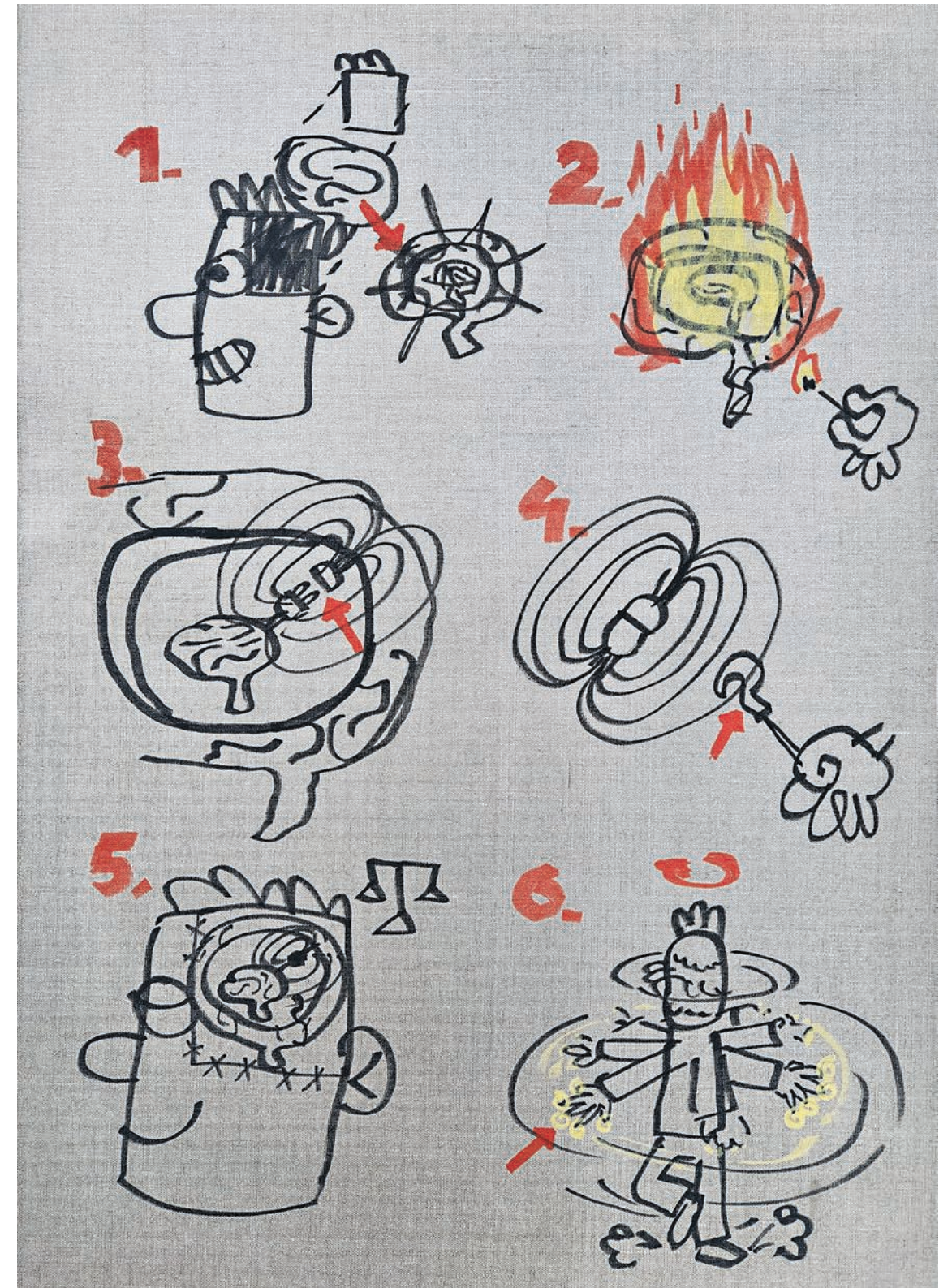
Crtež kombinovane tehnike na platnu, 70 x 100 cm

Pred vama su instrukcije procesa navedenih u pesmi **Milene Pavlović Barili** (1909–1945) zvane „Načiniti kopiju mozga”. Jednostavno pratite uputstva redom kojim su navedena. Niti Milena, niti ja, nismo odgovorni za nepoželjne posledice postupka. Vaš mozak je vaša odgovornost.

Correct Brain Copying

Drawing, mixed technique on canvas 70 x 100 cm

Presented here are the instructions for the process outlined in the poem by **Milena Pavlović Barili** (1909–1945), titled *To Make a Copy of the Brain*. Simply follow the steps in the order provided. Neither Milena nor I are responsible for any undesirable consequences resulting from this process. Your brain is your responsibility.



Heim

Fotografija, Modularne dimenzije, tekst

Rad pod nazivom *Heim* koncipiran je kao odgovor na putopisni tekst **Isidore Sekulić** (1877–1958) *Pisma iz Norveške* (1914). Autorka se nadovezuje na postojeći narativ iznoseći sopstvene fotografske i pisane beleške iz Norveške, odnosno fragmente dnevnika sa istog putovanja.

Heim, stara nordijska reč koja označava dom, potencijalno širi semiosferu značenja na više pojmova: jazbinu, kolibu, gnezdo, sklonište, prirodni zaklon od vremenskih nepogoda. Navedena značenja objedinjuje ideja da je u reči *Heim* sublimirana bazična želja za sigurnošću, dok je čovek sklon da iznova (d)osmišljava psihološku stvarnost doma, utiskujući u nju sopstvene projekcije značaja i smisla. Propitujući dom kao mesto koje „ukorenjuje” nasuprot procesu putovanja koji prividno „izmešta”, autorka promišlja ovaj pojam u kontekstu nepostojanosti svojstvene prolaznim slikama pejzaža strane zemlje posmatrane iz voza ili broda u kojima boravi. Prostor doma pojavljuje se kao ideja koja postoji samo kroz suprotnost onoga što dom nije.

Heim

Photography, modular dimensions, text

The work *Heim* is conceived as a response to **Isidora Sekulić's** travelogue *Letters from Norway* (1914). The artist extends the existing narrative by presenting her own photographic and written observations from Norway, including fragments of a journal documenting the same journey.

Heim, an Old Norse word meaning “home,” broadens the semiosphere of meaning to encompass various notions: a lair, a cabin, a nest, a shelter, or a natural refuge from the elements. These meanings converge in the idea that *Heim* embodies a fundamental longing for security, while humans continually (re)construct the psychological concept of home, inscribing it with their individual projections of meaning and significance.

By examining the notion of home as a place of “rootedness” in contrast to the act of travel, which appears to “displace,” the artist reflects on this concept within the context of the transience inherent in fleeting images of foreign landscapes glimpsed from a train or ship. The idea of home emerges not as a fixed location but as something defined through its opposition to what it is not.



Neopterećena forma

Instalacija, 100 x 80 x 10 cm

Rad *Neopterećena forma* istražuje dva vrlo važna odnosa u savremenoj skulpturi. Jedan od njih je odnos original-kopija, a drugi fizička veličina skulpture kao relacija koja se definiše kroz odnos objekta prema ljudskom telu. Ljudsko telo je često osnovna referentna vrednost kada se radi o proceni veličine drugih objekata u vidljivom materijalnom svetu. Analogno tome, i efekat koji skulptura ostvaruje kroz svoju veličinu, meri se u odnosu na proporcije tela čoveka.

Rad *Neopterećena forma* predstavlja instalaciju dimenzija 100 x 80 cm, podeljenu na 48 pravilnih kutijastih jedinica. Svaka od tih jedinica izložbeni je prostor za jednu skulpturu koja je rađena po uzoru na referentne skulpture srpske vajarke **Ane Bešlić** (1912–2008). Svaku kopiju pratiće intervencija u veličini originalnog dela, pa će tako skulpture Ane Bešlić biti predstavljene kroz minijature. Na taj način će se kroz jedno umetničko delo predstaviti veliki deo opusa ove umetnice.

Jedan od ključnih elemenata koji dominiraju radom *Neopterećena forma* je princip repeticije, kome Anine oble asocijativne i apstraktne skulpturalne forme u potpunosti odgovaraju. Rad *Neopterećena forma* obuhvata 48 kopija umanjenih skulptura Ane Bešlić koje se repetitivno umnožavaju i pojedinačno okupiraju slobodne prostore u instalaciji. Ovako predstavljene, kopije skulptura ne oduzimaju identitet originalnom umetničkom delu. Kopija postaje samostalni entitet i zadržava izvesnu autonomiju, budući da svojstva izvornog modela tokom izrade mogu biti modifikovana.

Smanjivanje Aninih skulptura na minijature sa jedne strane naglašava ekonomičnost, a sa druge podstiče gledaoca na usredsređivanje i specifično unutrašnje čitanje. Mala dimenzija skulpture tada nije ograničavajuća, već zapravo poboljšava vizuelnu aspiraciju i prisiljava gledaoca da u fokus stavi zamršene, delikatne i suptilne detalje.

Unburdened Form

Installation, 100 x 80 x 10 cm

The work *Unburdened Form* delves into two pivotal aspects of contemporary sculpture: the relationship between original and copy, and the physical scale of sculpture in relation to the human body. The human body often serves as the primary reference point for evaluating the size of objects within the visible material world. Similarly, the effect of a sculpture's scale is perceived in connection to human proportions.

Unburdened Form is an installation measuring 100 x 80 cm, divided into 48 uniform cubical units. Each unit acts as a display space for a single sculpture inspired by the works of Serbian sculptor **Ana Bešlić** (1912–2008). Each replica is accompanied by a deliberate alteration in scale, reimagining Bešlić's sculptures as miniatures. Through this approach, the installation encapsulates a significant portion of the artist's oeuvre within a unified artwork.

A defining feature of *Unburdened Form* is the principle of repetition, which harmonises seamlessly with Bešlić's rounded, abstract, and associative sculptural forms. The installation presents 48 miniature replicas of Bešlić's sculptures, repeated and individually positioned within the installation's compartments. These replicas do not diminish the identity of the original works. Instead, they transform into independent entities, retaining autonomy as the original models' attributes are intentionally modified during the reproduction process.

The miniaturisation of Bešlić's sculptures highlights both practical efficiency and the importance of an intimate, focused engagement. Far from being a limitation, the small scale invites viewers to concentrate on the intricate, delicate, and subtle details, enhancing the visual and interpretive experience.



Where Are We Going?

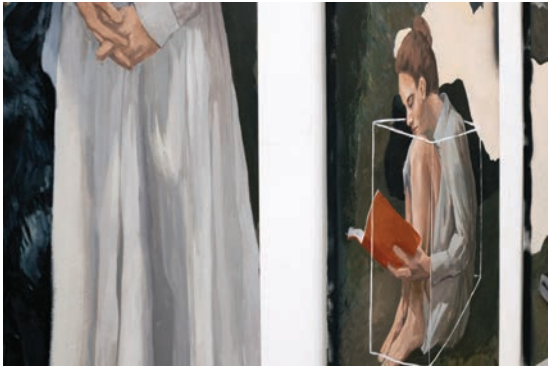
triptih, 70 x 140 cm, akril

Umetnička celina „Where are we going?“ sačinjena je iz tri dela i omaž je Gogenovom delu „Where do we come from? What are we? Where are we going?“ Početna tačka ovog dela bila je umetnica **Natalija Cvetković** (1888–1928), njeno slikarstvo i volontiranje u ulozi bolničarke u Balkanskim ratovima. Triptih tako istražuje tri različite faze u životu i stvaralaštvu ženskih umetnica kroz istoriju, koristeći metaforu rata, unutrašnje borbe i društvenih očekivanja. Svako platno simbolizuje specifične izazove, emocije i uloge koje su umetnice morale da preuzmu u različitim periodima.

Where Are We Going?

Triptych, acrylic on canvas, 70 x 140 cm

The artistic piece *Where Are We Going?* consists of three parts and serves as an homage to Gauguin's work . The inspiration for this piece was the artist **Natalija Cvetković** (1888–1928), her paintings, and her volunteer work as a nurse during the Balkan Wars. The triptych examines three distinct phases in the lives and creative processes of women artists throughout history, employing the metaphors of war, internal struggle, and societal expectations. Each canvas represents specific challenges, emotions, and roles that women artists have faced in different eras.



Gušter

86 x 56 cm, Vez na platnu
83 x 60 cm, Vez na platnu

Rad pod nazivom *Gušter* obnavlja tradicionalne elemente narodnog stvaralaštva i aludira na dela umetnice **Milice Čolaković Zorić** (1909–1989). Rad je realizovan korišćenjem dva sastavljena platna na kojima su predstavljene žene u tradicionalnim nošnjama. Na prvom platnu je prikazana žena koja stoji sama, sa gušterom na kecelji, dok drugo platno prikazuje dve žene između kojih se nalazi objekat nalik krstionici. Obe žene su usred neobične radnje i fokusirane su na guštera kojeg drže u rukama. Figurativni motivi na platnima preuzeti su iz zbirke tapiserija Milice Čolaković Zorić. Ornamentika na odeći figura podseća na krstački vez, popularnu tehniku ženskog ručnog rada. Kroz ovaj rad se aktualizuje problem percepcije narodne umetnosti kao isključivo dekorativne. Brza smena i fluidnost savremene mode utiču na percepciju tradicionalne umetnosti kao zastarele, te se ona ne shvata kao živi deo kulture. Jedno od mogućih rešenja za njen opstanak jeste oživljavanje kroz savremenu umetnost. Rad *Gušter* je izrađen tehnikom poznatom kao sekeljski vez što je posebna vrsta krstačkog veza. Motiv floralnog „rama“ je preuzet iz zbirke autentičnih ornamenata sekeljskog veza, dok su nove, originalne figure interpolirane između tih tradicionalnih elemenata.

Lizard

86 x 56 cm, Embroidery on canvas
83 x 60 cm, Embroidery on canvas

The artwork *Lizard* revives traditional elements of folk art while drawing inspiration from the works of **Milica Čolaković Zorić** (1909–1989). It comprises two canvases featuring women in traditional costumes. On the first canvas, a solitary woman stands with a lizard embroidered on her apron. The second canvas depicts two women positioned around an object resembling a baptismal font, engaged in an enigmatic activity as they focus on the lizard held in their hands.

The figurative motifs on the canvases are inspired by Milica Čolaković Zorić's tapestry collection. The ornamentation on the figures' clothing evokes *krstački vez* (cross-stitch embroidery), a popular traditional needlework technique. This work challenges the perception of folk art as solely decorative. The rapid evolution and transience of contemporary fashion often render traditional art seemingly obsolete, detaching it from its role as an active cultural expression. Revitalising these traditions through contemporary art provides a path for their preservation and relevance.

The *Lizard* artwork is created using a technique known as *Szekler embroidery*, a distinct form of cross-stitch embroidery. The floral "frame" motif is adapted from a collection of authentic *Szekler* embroidery patterns, while original figures are integrated into these traditional elements.



Ornamenti

Slika, ulje na platnu, 90 x130 cm

Svojim radom sam nastojao da oživim ono čemu se **Zuzana Halupova** (1925–2001) posvetila, a to je slovačka narodna tradicija koja je i meni kao autoru bliska. Naivnu slovačku umetnost prikazao sam preko vedrih, karakterističnih boja koje se koriste u tradicionalnom oslikavanju. Boje sam predstavio kroz oslikavanje jedne hoklice, koja predstavlja jedan od mnogih predmeta koje je moja majka oslikavala kao omaž svojoj kulturi i umetničkom nasleđu.

Ornaments

Painting, Oil on canvas, 90 x130 cm

Through my work, I sought to revive the Slovak folk tradition that **Zuzana Halupová** (1925–2001) dedicated herself to, a tradition that is also personally significant to me. I have portrayed naive Slovak art through vibrant, characteristic colours used in traditional painting. These colours are reflected in the painting of a small stool, which symbolises one of the many objects my mother decorated as an homage to her culture and artistic heritage.



Jelena Ostojić

Ostojić (Vijatov) 03. 10. 2002.

Kolaž

U potrazi za umetnicom, pročitala sam prezime upravo ove žene, shvativši da ga delimo, nisam tragala dalje.

Tanja, kao i mnogi u Srbiji, a sa njima i ja, nosi prezime Ostojić. Moj tata, Sava Ostojić, jednom prilikom, tokom naših mnogobrojnih razgovora, uputio me je na to kako se mi, banatski Ostojići, razlikujemo međusobno. Naime, u Banatskoj Palanci, selu u kojem smo tata i ja (neko manje, neko više) odrastali, sve do danas imali ste dve (moguće i više) porodice sa istim prezimenom. Jedna od njih smo mi, a druga, razume se, nismo mi.

Kako se ne bismo mešali, dodeljeno nam je prezime za prezime, kao i našim prezimenjacima. Vijatov.

Kuća u kojoj su Vijatovi živeli sada više nije naša kuća, a i broj Vijatovih se smanjio na jednog. Ako računamo da žene koje su se udale za Vijatove nisu suštinski Vijatov, i ako ne računamo ženu koja se udala, pa već godinama više nije Vijatov, onda sam taj jedan ja. Kao jedini potomak svog oca, uvek sam pronalazila teskobu da „pustim” to svoje prezime. Ne mislim da je preterano posebno po zvučnosti ili poreklu (da budemo fer, nisam zalazila dublje u materiju), ali oduvek je postojala ta zadrstost.

Iako je moj tata uvek mislio da to moje razmišljanje nema nikakvog smisla, i da je sama činjenica da sam ja živa dovoljna, meni se to „umiranje loze sa mnom” nikada nije dopadalo. Moguće je da se nisam pomirila ni sa umiranjem generalno. S tim u vezi, nisam se mirila ni sa činjenicom da ću ja nekada morati da odem odavde. To je još jedna od tih stvari koju baš ne želim.

Tanja u svom radu, između ostalog, govori o ženama koje migriraju, kao što je i ona sama to nekada učinila. Ne znam Tanju lično, niti sam dovoljno involvirana u njen život i delo da bih vam tačno rekla zašto je migrirala, ali verujem da njeni razlozi ne mogu biti mnogo različiti od mojih. Ipak, delimo prezime. A i to da smo žene. Takođe, bitno je naglasiti da je Tanja migrirala i bazirala svoj rad na istraživanju upravo tog fenomena. A ja, s druge strane, od osnovne škole migriram isključivo u svojoj glavi.

Tanju i mene u ovih par sati povezuje nekoliko suštinski slučajnih instanci. Krenuli smo od prezimena, a pri kraju saznajem da je Tanja, u jednom svom radu, okupila 32 **Tanje Ostojić** (1972) koje su učestvovala u realizaciji istog. Eto, rekla sam vam da slično razmišljamo.

Omaž Tanji biće upravo moje razmatranje te migracije koja se (meni) još uvek nije desila, izvan glave. Hvala Tanji Ostojić što me je navela, eto ne svojom voljom, da ponovo razmislim o našem prezimenu i da vama malo pričam o njemu i svemu što ide uz posedovanje prezimena.

Ostojić (Vijatov) 03. 10. 2002.

Collage

While searching for an artist, I came across the last name of this particular woman and, upon realising that we share it, I decided not to search any further. Tanja, like many in Serbia, and like myself, carries the surname Ostojić.

My father, Sava Ostojić, once pointed out to me, during our many conversations, how the Banat Ostojić families differ from one another. In Banatska Palanka, the village where my father and I (to varying degrees) grew up, there were, and still are, two (possibly more) families with the same last name. One of them is ours, and the other, of course, is not.

In order to avoid confusion, we were given an additional surname, just as our other namesakes were. Vijatov.

The house where the Vijatov family once lived is no longer ours, and the number of Vijatovs has dwindled to just one. If we exclude the women who married into the Vijatov family (and the one who married and has not been a Vijatov for years), then I am that one remaining. As the sole descendant of my father, I have always felt a certain discomfort about “letting go” of my surname. I don’t think it’s particularly special in terms of sound or origin (to be fair, I haven’t dived deeply into its history), but there has always been a certain attachment to it.

Although my father always thought my concerns were meaningless and that the mere fact that I am alive is enough, I never liked the idea that “the family line ends with me.” Perhaps I never reconciled with the idea of death in general. For that reason, I also haven’t come to terms with the fact that one day I will have to leave this place. It’s another one of those things I truly don’t want to face. In her work, among other things, Tanja speaks about women who migrate, just as she herself did at one point. I don’t know Tanja personally, nor am I involved enough in her life and work to explain exactly why she migrated, but I believe her reasons are not likely to differ much from mine. After all, we share the same last name. And we are both women. It is also important to note that Tanja’s migration is a central theme in her work, based on her research into this phenomenon. On the other hand, since elementary school, I have only migrated in my mind.

Tanja and I are connected in these few hours by a series of coincidental instances. We started with the surname, and by the end, I learned that Tanja, in one of her works, brought together 32 women named **Tanja Ostojić** (1972), who participated in its realisation. See? We think similarly.

My homage to Tanja will be a reflection on migration—the migration that, for me, still exists only in my mind. Thank you to Tanja Ostojić for prompting me—though not by her own will—to rethink our surname and share with you a little about it, and everything that comes with possessing a surname.



U potrazi za umetnicom, pročitala sam prezime upravo ove žene, shvativši da isto delimo, nisam tragala dalje. Tanja, kao i mnogi u Srbiji, a sa njima i ja, nosi prezime Ostojić. Moj tata, Sava Ostojić, jednom me je prilikom, tokom naših mnogobrojnih razgovora, uputio na to kako se mi, banatski Ostojići, razlikujemo međusobno. Naime, u Banatskoj Palanci, selu u kojem smo tata i ja (neko manje, neko više) odrastali, sve do danas ste imali dve (moguće i više) porodice sa istim prezimenom. Jedna od njih smo mi, a druga, razume se, nismo mi. Kako se ne bismo mešali, dodeljeno nam je prezime za prezime, kao i našim prezimenjacima. Vijatov. Kuća u kojoj su Vijatovi živeli sada više nije naša kuća, a i broj Vijatovih se smanjio na jednog. Ako računamo da žene koje su se udale za Vijatove nisu suštinski Vijatovi, i ako ne računamo ženu koja se udala, pa već godinama više nije Vijatov... Ako je tako, onda sam taj jedan ja. Kao jedini potomak svog oca, uvek sam pronalazila teskobu da pustim to svoje prezime. Ne mislim da je preterano posebno po zvučnosti ili poreklu (da budemo fer, nisam zalazila dublje u materiju), ali oduvek je postojala ta zadrstost. Iako je moj tata uvek mislio da to moje razmišljanje nema nikakvog smisla, i da je sama činjenica da sam ja živa dovoljna, meni se to „umiranje” loze sa mnom nikada nije dopalo. Moguće je da se nisam pomirila sa umiranjem generalno. S tim u vezi, nisam se mirila ni sa činjenicom da ću ja nekada morati da odem odavde. To je još jedna od tih stvari koje baš ne želim da radim. Tanja u svom radu, između ostalog, priča o ženama koje migriraju, kao što je i ona sama to učinila. Ne znam Tanju lično, niti sam dovoljno involvirana u njen život i delo da bih vam tačno rekla zašto je migrirala, ali verujem da njeni razlozi ne mogu biti mnogo različiti od mojih. Ipak, delimo prezime. A i to da smo žene. Takođe, bitno je naglasiti da je Tanja migrirala i bazirala svoj rad na istraživanju upravo tog fenomena. A ja, s druge strane, od osnovne škole migriram isključivo u svojoj glavi. Tanju i mene u ovih par sati povezuje nekoliko suštinski slučajnih instanci. Krenuli smo od prezimena, a pri kraju saznajem da je Tanja, u jednom svom radu, okupila 32 Tanje Ostojić koje su učestvovala u realizaciji istog. Eto, rekla sam vam da slično razmišljamo. Omaž Tanji biće upravo moje razmatranje te migracije koja se (meni) još uvek nije desila. Hvala Tanji Ostojić što me je navela, eto ne svojom voljom, da ponovo razmislim o našem prezimenu i da vama malo pričam o njemu i svemu što ide uz posedovanje prezimena.



Madam Hermelin

Instalacija
4 kofera različitih dimenzija
Dokumentacija
Krzno hermelina (Faux)

Godine 1961. **Olja Ivanjicki** (1931–2009) je sa Fordovom stipendijom otišla u Njujork gde je u nedostatku sredstava izložila svoje koferu kao umetnički rad, što je izazvalo raspravu o prirodi umetnosti i prenelo filozofiju Medijale na novi kontinent. Inspirisana mitologijom, stvorila je seriju od 12 reprodukcija Da Vinčijeve „Dame s hermelinom“ u svojoj interpretaciji, gde je spojila tradicionalno slikarstvo sa pop-art elementima. Neizmenjena figura hermelina, simbol čistoće i nevinosti, dodatno je naglasila mitske priče o životinji koja bi radije umrla nego uprljala svoje krzno.

„Skapaće na mjestu sa kojeg je mogao pobjeći... samo da je htio krzno da isprlja.“

(Milisav S. Popović)

Instalacija *Madam Hermelin* sastoji se od 4 kofera različitih dimenzija, ispunjenih svom potrebnom dokumentacijom za emigraciju jedne srpske umetnice. Ovako spremni koferi su i moja svakodnevnica, posledica konstantne migracije i prihvatanja delimično nomadskog života, uz izbegavanje blatnjavih puteva i staništa. Papirologija koja prati ovaj životni izbor često je teško dostupna bez ozbiljnog novčanog uloga i za naše podneblje karakterističnog posedovanja veza i poznanstava. Međutim, svetao i neuprljan ishod, odlazak iz zemlje jazbine, ostaje nezvestan, čak i ako se kolokvijalno rečeno „odere koža sa leđa“. Iznad kofera na zidu simbolično razapeta imitacija hermelinog krzna šalje jasnu poruku i odgovor na pitanje „Čega se odreći, života ili dostojanstva?“

Lady Ermine

Installation
4 suitcases of varying sizes
Documentation
Faux ermine fur

In 1961, **Olja Ivanjicki** (1931–2009) travelled to New York on a Ford Foundation scholarship. Struggling financially, she exhibited her suitcases as artworks, sparking a debate about the nature of art and extending the Mediala philosophy to a new continent. Inspired by mythology, Ivanjicki created a series of 12 reinterpretations of Leonardo da Vinci's *Lady with an Ermine*, merging traditional painting with pop-art elements. The unchanged figure of the ermine—a symbol of purity and innocence—further accentuated the mythical narratives of an animal said to prefer death over soiling its fur.

"It will perish in the very place it could have escaped from... only to keep its fur untainted."

—Milisav S. Popović

The installation *Lady Ermine* comprises four suitcases of varying sizes, packed with all the necessary documentation for the emigration of a Serbian artist. These prepared suitcases reflect the artist's own reality—a life shaped by constant migration and the acceptance of a semi-nomadic existence while avoiding muddy paths and unstable shelters. The bureaucracy accompanying this lifestyle often proves challenging, requiring substantial financial investment and the typical reliance on connections and acquaintances. Despite these efforts, the prospect of a dignified and unblemished departure from one's homeland remains uncertain, even when, as the saying goes, "the skin on one's back is ripped off."

Suspended above the suitcases, a symbolic replica of ermine fur is stretched across the wall, delivering a powerful message and raising the question: *"What must be sacrificed—life or dignity?"*



Erozija

Fotografija

Ševa Ristić (1906–1995) je, nažalost, ostala poznatija kao su-pruga Marka Ristića i sestra Stevana Vana Bora nego po svom umetničkom angažmanu u oblasti nadrealizma. U ovom radu, njen lik dobija glavnu ulogu, a za rad su korišćene fotografije iz njene privatne arhive. U pitanju su kolažirani ne-gativi, izvedeni na crno-belom foto papiru. Odvajanje i raspada-nje fotografske emulzije simbolišu prolaznost i transformaciju. Materijalnošću fotografskog medija naglašeno je propadanje sećanja na ovu umetnicu.

Erosion

Photography

Ševa Ristić (1906–1995) is, regrettably, more widely recog-nised as the wife of Marko Ristić and the sister of Stevan Van Bor than for her own contributions to surrealism. This work brings her figure to the forefront, utilising photographs from her private archive. The piece is constructed from collaged negatives developed on black-and-white photographic paper. The fragmentation and decay of the photographic emulsion serve as metaphors for impermanence and transformation. The tactile qualities of the photographic medium underscore the gradual erosion of memory surrounding this often-overlooked artist.



Igra

slika, akril na platnu, 100 x 120 cm

Sonja Savić (1961–2008) je bila srpska filmska glumica, poznata po svojim žanrovski raznovrsnim ulogama u uspešnim jugoslovenskim filmovima 80-ih godina 20. veka. Njen život se upoređuje sa igrom i kako ona kaže:

„Moja priča o igri je dugačka. Smučim se sama sebi kada objašnjavam igru, svi moji porivi su protiv toga. Sve je protiv igre, igra je bez namere, ja sam protiv vrednovanja.”

U jednom intervju, Sonja govori kako je usamljenost cena njene slobode.

Na slici *Igra* prikazan je geometrijski sveden prostor, hladnog kolorita, koji aludira na diskonekciju Sonje od spoljašnje sredine, odnosno društva. Na slici nema prikazanih ljudi osim same umetnice, koja je ostavljena u izolovanom, imaginarnom prostoru okrenutom od posmatrača. Kontrast između hladnog, praznog spoljašnjeg prostora i živahne, organske figure koja stoji u njemu takođe je i alegorija na njenu distanciranost od savremenog društva.

The Game

Painting, Acrylic on canvas, 100 x 120 cm

Sonja Savić (1961–2008) was a Serbian film actress celebrated for her versatile roles in some of the most iconic Yugoslav films of the 1980s. Her life has often been likened to a game, as she once eloquently explained:

"My story about the game is a long one. I get sick of myself when I try to explain it. All my instincts resist it. Everything is against the game; the game is without intention, and I am against evaluation."

In an interview, Sonja shared that loneliness was the price she paid for her freedom.

In *The Game*, the painting portrays a geometrically minimalistic space in a cold colour palette, evoking Sonja's sense of disconnection from her surroundings and society. The composition features no figures except the artist herself, depicted in an isolated, imaginary setting, turned away from the viewer. The contrast between the cold, desolate external environment and the vibrant, organic figure standing within it serves as a poignant allegory for her estrangement from modern society.



Behind The Wheel

Performans-Instalacija

Trajanje ~ 1 sat

Performans *Behind The Wheel* zaključuje triptih koji ispituje poziciju žena u društveno predodređenim ulogama, dinamiku moći i rodne uloge kroz simboliku vožnje. Umetnik kroz interakciju s publikom preispituje granice između privatnog i javnog prostora, postavljajući pitanja o ulozi tela, identiteta i društvenih normi. Inspirisan istorijskim figurama poput **Merlinka** (1958–2003), ovaj rad predstavlja oproštaj umetnika od dugotrajne borbe s rodnim normama, nagoveštavajući prelazak na novu fazu stvaralaštva i ličnog razvoja. Performans ostavlja prostor za refleksiju o slobodi i kontroli u savremenom društvu, ne nudi jednostavne odgovore, već postavlja pitanja o slobodi i kontroli u okvirima savremenih rodnih identiteta.

Behind The Wheel

Performance-Installation Duration ~ 1 hour

The performance *Behind The Wheel* concludes a triptych exploring the position of women in socially predetermined roles, the dynamics of power, and gender roles through the symbolism of driving. Through interaction with the audience, the artist reconsiders the boundaries between private and public space, raising questions about the role of the body, identity, and social norms. Inspired by historical figures such as **Merlinka** (1958–2003), this work represents the artist's farewell to the prolonged struggle with gender norms, hinting at a transition into a new phase of creation and personal development. The performance creates space for reflection on freedom and control in contemporary society, offering no simple answers but prompting questions about freedom and control within the framework of modern gender identities.



Filip Baloš, rođen 18. 03. 2001. godine u Novom Sadu, gde i danas živi. Dolazi iz muzičko-dramske porodice u kojoj je od malih nogu razvio ljubav prema umetnosti. Još sa četiri godine, počeo je da pokazuje interes ka slikarstvu i muzici. Kao mali, sa svojim bratom Boškom, nastupao je na raznim muzičkim festivalima i učestvovao je u brojnim predstavama. Upisao je srednju školu za dizajn, „Bogdan Šuput“ 2016. godine. Bio je deo raznih grupnih izložbi i slikarskih kolonija. Od 2017. godine počeo je da se bavi pisanjem pesama i muzičkom produkcijom. U veoma kratkom periodu, uspeo je da izgradi svoj prepoznatljiv stil. Filip je učestvovao na *Pesmi za Evroviziju* 2023. i 2024. godine, gde se izdvojio kao jedan od favorita. Ova učešća donela su mu popularnost kod evrovizijske publike širom sveta. Po završetku srednje škole, a zatim i četvrte godine studija na Akademiji umetnosti u Novom Sadu, upisao je prvu godinu master studija na pomenutoj akademiji, smer Slikarstvo.

Dunja Berar, rođena je 2003. godine u Novom Sadu gde i odrasta. Završava srednju Tehničku školu „Mileva Marić Ajnštajn“, smer Fotograf 2022. godine. Iste godine upisuje Akademiju umetnosti u Novom Sadu, osek Fotografija. Trenutno je na trećoj godini osnovnih studija. Prvu kolektivnu izložbu imala je 2019. godine, od tada je učestvovala na još deset, od kojih je prvu samostalnu izložbu imala 2024. godine.

Dimitrije Despotovski, rođen je 2003. u Vršcu. Završio je srednju školu za dizajn „Bogdan Šuput“ 2022. godine kada upisuje Akademiju umetnosti u Novom Sadu, smer Novi likovni mediji. Trenutno je na trećoj godini osnovnih studija. Učestvovao je na deset kolektivnih izložbi, od kojih je dve zajedno sa Jelenom Ostojić organizovao. Pored kolektivnih, priredio je i jednu samostalnu izložbu u sklopu projekta „Dolazimo“. Njegov rad pretežno je okrenut kombinaciji umetničkih praksi, kao što su instalacija i performans. Razmišljanje koje stoji uz njegovu praksu jeste preispitivanje intimnosti čoveka i njegove komunikacije s određenim prostorima, pojmovima, iskustvima i vremenom u kojem živimo. „Time dolazim do opširnosti tema koje se međusobno prepliću i kroz koje provlačim sličan cilj. Cilj mojih radova i osećaja koje želim da prenesem je osećaj odstranjenosti, ali i pripadnosti nalik nostalgiji. Smatram da takav pristup navodi gledaoca da preispituje i spekulise.“

Boris Ivančev je student Akademije umetnosti u Novom Sadu, u gradu u kojem je rođen 25. aprila 1999. godine. Trenutno je četvrta godina na smeru Grafika, gde se pronašao kao umetnik koji preferira kombinaciju crteža i teksta. Aktivan je na raznim konkursima i izložbama grafike u Srbiji, kao i na redovnim izložbama Akademije. Prvu samostalnu izložbu je imao 2024. godine u aprilu, koja se održala u Galeriji Hol Akademije umetnosti na Petrovaradinskoj tvrđavi.

Luna Jovanović, završila je osnovne studije na Katedri za fotografiju na Akademiji umetnosti u Novom Sadu (2013), master studije na interdisciplinarnim studijama na Univerzitetu umetnosti u Beogradu (2015) na odseku Teorija umetnosti i medija, kao i master studije na likovnom odseku, smer Fotografija, na Akademiji umetnosti u Novom Sadu (2022). Priredila je deset samostalnih izložbi i učestvovala je na više kolektivnih izložbi i festivala u Srbiji i inostranstvu. Od 2021. godine je članica Saveza udruženja likovnih umetnika Vojvodine. Dvostruka je stipendistkinja fonda Dositeja za mlade talente Republike Srbije, te dobitnica fotografske nagrade Memorijal Dragoljub Tošić (2009) i druge nagrade Fotofutura festivala fotografije u Srbiji (2022). Umetničkim radom ispituje koncepte prostora, kulturalnog pejzaža i sećanja, koristeći se fotografijom, pronađenim materijalima, tekstom i crtežom. Trenutno je na doktorskim studijama iz oblasti likovnih umetnosti na Akademiji umetnosti u Novom Sadu.

Sara Masnikosa, rođena je 1995. godine u Subotici. Završila je gimnaziju u Paraćinu 2014. godine, nakon čega je upisala Akademiju umetnosti u Novom Sadu, smer Slikarstvo. Osnovne studije završava 2020. u klasi profesora dr um. Gorana Despotovskog. Master akademske studije slikarstva završava 2021. godine u istoj klasi na Akademiji umetnosti u Novom Sadu. Od 2023. je studentkinja doktorskih akademskih studija – likovne umetnosti na istoj instituciji. Redovno izlaže od 2015. godine. Do sada je priredila šesnaest samostalnih i izlagala na brojnim kolektivnim izložbama. Takođe je učesnica više projekata, radionica i likovnih kolonija. Dvostruka je stipendistkinja fonda Dositeja za mlade talente Republike Srbije (2019/20, 2020/21) i dobitnica je godišnje nagrade Departmana likovnih umetnosti Akademije umetnosti u Novom Sadu za najuspešniji umetnički rad iz umetničke discipline SLIKANJE (2020), potom nagrade Fondacije Mali princ za vrhunske rezultate u oblasti umetnosti (2021), i otkupne nagrade 48. Palete mladih koju dodeljuje KC Vrbas. Dobitnica je otkupne Nagrade „Matiću u čast“ za 2022. godinu koju dodeljuje Muzej „Horreum Margi – Ravno“ iz Čuprije. Članica je Saveza udruženja likovnih umetnika Vojvodine (2022).

Mirjana Milovanović, (2002, Beograd, Srbija) je studentkinja završne godine, smer Slikarstvo, na Akademiji umetnosti u Novom Sadu. Njen rad istražuje odnos lične i društvene represije, kroz alegorijske scene-prikaze. Pored slikarstva, bavi se crtežom, animacijom, grafikom i digitalnom umetnošću. Do sada je izlagala samostalno u Studentskom kulturnom centru „Fabrika“ u Novom Sadu. Takođe aktivno učestvuje u grupnim izložbama u Muzeju savremene umetnosti u Novom Sadu, Grafičkom kolektivu i Galeriji U10 u Beogradu i dr. Dobitnica je godišnje nagrade „Stevan Todorović“ za mlade umetnike za 2023. godinu, koju dodeljuje Galerija 73 u Beogradu i nagrade za crtež malog formata za studente prve godine Akademije umetnosti 2021. Učestvovala je u regionalnom projektu Echo curve kao i Letnjoj akademiji u Salzburgu.

Glória Monyov, trenutno je studentkinja doktorskih studija na Akademiji umetnosti u Novom Sadu. Master studije, smer Vajarstvo završila je 2021. godine pod mentorstvom docenta Ranka Dragića. Ostvarila je šest samostalnih izložbi i učestvovala na brojnim grupnim izložbama, kako u zemlji, tako i u inostranstvu. Dobitnica je prve nagrade u sekciji na 17. Vojvođanskoj mađarskoj naučnoj konferenciji studenata. Godine 2017. predavala je na Nacionalnoj naučnoj konferenciji studenata u Pečuju. U svom radu istražuje upotrebu tradicionalnih motiva u savremenoj umetnosti, s fokusom na razvoj sekelj-mađarske kulture u Vojvodini.

Filip Najdanović, rođen 2001. godine, odrastao je u Šidu. Završio je srednju umetničku školu „Bogdan Šuput“, osek za grafički dizajn. Trenutno je student na četvrtoj godini, smer Slikarstvo na Akademiji umetnosti u Novom Sadu u klasi prof. Bosiljke Zirojević Lečić. Od 2022. godine aktivno učestvuje na brojnim grupnim izložbama u zemlji.

Jelena Ostojić, rođena je 2002. u Vršcu, gde odrasta i završava Gimnaziju „Borislav P. Braca“ 2021. godine. Nakon godinu dana, upisuje osnovne akademske studije novih likovnih medija na Akademiji umetnosti u Novom Sadu, gde trenutno pohađa treću godinu. U svom radu, Jelena prikuplja fragmente prošlog bivstva koji je grade. Tematike kao što su porodica, kulturno nasleđe, neposredna okolina u kojoj odrasta, nostalgija i gubitak sprovode se u njenoj praksi. Od 2023. godine, Jelena je priredila jednu samostalnu i učestvovala u osam kolektivnih izložbi, od kojih je dve, u saradnji sa Dimitrijem Despotovskim, kustosirala i organizovala.

Jana Panajotović, rođena je u Nišu 2001. godine. Akademiju umetnosti u Novom Sadu, smer Slikarstvo, u klasi profesora Dragana Matića upisuje 2019. godine. Tokom studija izlagala je na deset grupnih i tri samostalne izložbe i učestvovala u dva performansa. Godine 2021. bila je deo „Hybridart menagment“ projekta u Mađarskoj, nakon čega je svoj rad predstavila na Art marketu u Budimpešti. Dobitnica je nagrade BelArt galerije za plakat na temu „Otići ili ostati“ 2022. godine. Prvu samostalnu izložbu održala je 2023. godine u Galeriji Akademije umetnosti. Takođe, dobitnica je stipendije „Dositeja“ Fonda za mlade talente, nakon čega je obavila šestomesečnu stručnu praksu u Muzeju savremene umetnosti Vojvodine. Iste godine upisuje master studije pod mentorstvom prof. Bosiljke Zirojević Lečić. U svojim istraživanjima bavi se odnosom prema sopstvenom telu, sa posebnim fokusom na duševni i telesni aspekt postojanja. Aktivna je u brojnim umetničkim projektima i radionicama koje istražuju identitet kroz različite umetničke medije.

Emilija Sandić, rođena je 2003. u Beogradu, gde je završila Školu za dizajn. Fotografijom se intenzivno bavi od 2018. godine i tokom srednjoškolskog obrazovanja pohađala je različite kurseve i umetničko-obrazovne programe iz oblasti fotografije. Trenutno je četvrta godina osnovnih akademskih studija na Akademiji umetnosti u Novom Sadu, na studijskom programu Fotografija, na likovnom departmanu. Posebno se interesuje za crno-belu analognu fotografiju i eksperimentalne procese u laboratoriji. Aktivno učestvuje na grupnim izložbama u Srbiji i inostranstvu, kao i drugim studijskim aktivnostima.

Sara Savić, rođena je u Boru 2001. godine. Upisuje Akademiju umetnosti u Novom Sadu, smer Slikarstvo, u klasi profesora Gorana Despotovskog 2020. godine. Izlagala je na preko deset grupnih i jednoj samostalnoj izložbi pod nazivom „Otkrivene vizije“. Dobitnica je godišnje nagrade za najuspešniji umetnički rad iz slikanja (2024). Trenutno je na apsolventskoj godini osnovnih akademskih studija. U svojim istraživanjima se bavi apstraktnim geometrijskim oblicima, njihovom kompozicijom i koloritom.

Ilja Simin, (rođen 2000) je multimedijalni umetnik čija se praksa bavi istraživanjem principa *self-helpa*, feminizma i društvenih tema u muškom dominantnom društvu, koristeći performans, fotografiju i video kao glavne medije. Trenutno završava osnovne studije na smeru Novi likovni mediji na Akademiji umetnosti u Novom Sadu, a tokom akademske 2023–2024. godine bio je na studentskoj razmeni na Accademia di Belle Arti u Veroni. Njegovi performansi iz 2024. godine, kao i rad kao osnivača *Kink off*, multimedijalnog događaja posvećenog LGBTQ temama, značajno su doprineli umetničkoj sceni u Novom Sadu. Simin se takođe izražava kroz drag performanse i DJ nastupe pod imenom *Bio Una*, stvarajući dinamičnu platformu koja spaja umetnost i zabavu.

Filip Baloš was born on 18 March, 2001, in Novi Sad, where he currently resides. Growing up in a family immersed in music and theatre, he developed a deep passion for the arts from an early age. At just four years old, he began demonstrating an interest in both painting and music. Alongside his brother Boško, he performed at various music festivals and took part in numerous theatrical productions during his childhood. In 2016, Filip enrolled in the Bogdan Šuput Secondary School of Design, where he participated in multiple group exhibitions and painting colonies. In 2017, he expanded his creative pursuits by writing songs and producing music, quickly establishing a distinctive style. Filip gained widespread recognition as a competitor in *Pesma za Evroviziju* in 2023 and 2024, becoming a fan favourite and earning a loyal following among Eurovision audiences worldwide. After completing his secondary school education and undergraduate studies at the Academy of Arts in Novi Sad, he began a master's programme in Painting at the same institution.

Dunja Berar was born in 2003 in Novi Sad, where she grew up. She graduated from the Mileva Marić Ajnštajn Technical Secondary School, Department of Photography, in 2022. In the same year, she enrolled at the Academy of Arts in Novi Sad, Department of Photography, and is currently in her third year of undergraduate studies. Her first group exhibition took place in 2019, and since then, she has participated in ten additional exhibitions, including her first solo exhibition in 2024.

Dimitrije Despotovski was born in 2003 in Vršac. He graduated from the Bogdan Šuput Secondary School for Design in 2022, after which he enrolled in the New Media Art programme at the Academy of Arts in Novi Sad. He is currently in his third year of undergraduate studies. Dimitrije has participated in ten group exhibitions, two of which he organised alongside Jelena Ostojić. In addition to group exhibitions, he also held a solo exhibition as part of the project "Dolazimo" (We Come). His work primarily combines artistic practices such as installation and performance. The central focus of his work is the exploration of human intimacy and its interaction with specific spaces, concepts, experiences, and the time in which we live. "Through this, I explore a range of interconnected themes, all of which pursue a similar objective. The aim of my work, and the feelings I wish to convey, is one of both alienation and belonging, akin to nostalgia. I believe this approach encourages the viewer to question and speculate."

Boris Ivančev is a student at the Academy of Arts in Novi Sad, a city where he was born on 25 April 1999. He is currently in his fourth year in the Graphics programme, where he has found his artistic voice, favouring a combination of drawing and text. He is active in various graphic art competitions and exhibitions in Serbia, in addition to participating in the Academy's regular exhibitions. His first solo exhibition took place in April 2024 at the Hol Gallery of the Academy of Arts at the Petrovaradin Fortress.

Luna Jovanović completed her undergraduate studies in Photography at the Academy of Arts in Novi Sad in 2013 and earned a master's degree in Interdisciplinary Studies at the University of Arts in Belgrade in 2015, specialising in Art and Media Theory. She later obtained a second master's degree in Photography from the Academy of Arts in Novi Sad in 2022. Luna Jovanović has held ten solo exhibitions and participated in numerous group exhibitions and festivals both in Serbia and internationally. Since 2021, she has been a member of the Association of Fine Artists of Vojvodina. Jovanović is a two-time recipient of the Dositeja Fund scholarship for young talents of the Republic of Serbia. Her awards include the Dragoljub Tošić Memorial Photography Award (2009) and second prize at the Fotofutura Photography Festival in Serbia (2022). Her artistic practice explores concepts of space, cultural landscapes, and memory through mediums such as photography, found materials, text, and drawing. She is currently pursuing doctoral studies in Fine Arts at the Academy of Arts in Novi Sad.

Sara Masnikosa (b. 1995, Subotica, Serbia) graduated from Grammar School in Paraćin in 2014 and enrolled in the Academy of Arts in Novi Sad, where she majored in Painting. She completed her undergraduate studies in 2020 under Professor Dr. Goran Despotovski and earned a master's degree in Painting in 2021 from the same institution. Since 2023, she has been pursuing doctoral studies in Fine Arts at the Academy of Arts in Novi Sad. Masnikosa has been actively exhibiting her work since 2015, with 16 solo exhibitions to date, alongside participation in numerous group exhibitions. She has also contributed to various artistic projects, workshops, and art colonies. She is a two-time recipient of the Dositeja Fund scholarship for young talents of the Republic of Serbia (2019/20, 2020/21). Her awards include the Department of Fine Arts Award at the Academy of Arts in Novi Sad for the most outstanding work in painting (2020), the *Little Prince Foundation Award* for exceptional achievements in the arts (2021), and the purchase award at the 48th *Palette of Youth* competition hosted by the Cultural Centre of Vrbas. In 2022, she received the *In Honour of Matić* Purchase Award from the Horreum Margi – Ravno Museum in Čuprija. Masnikosa has been a member of the Association of Fine Artists of Vojvodina since 2022.

Mirjana Milovanović (b. 2002, Belgrade, Serbia) is a final-year Painting student at the Academy of Arts in Novi Sad. Her work explores the interplay between personal and societal repression through allegorical scenes and representations. Alongside painting, she works in drawing, animation, printmaking, and digital art. She has held a solo exhibition at the Fabrika Student Cultural Centre in Novi Sad and regularly participates in group exhibitions at venues such as the Museum of Contemporary Art in Novi Sad, the Graphic Collective, and the U10 Art Gallery in Belgrade. Milovanović is the recipient of the Stevan Todorović Annual Award for Young Artists in 2023, presented by Gallery 73 in Belgrade, and the award for small-format drawing for first-year students at the Academy of Arts in 2021. She has also participated in the regional Echo Curve project and the Salzburg Summer Academy.

Glória Monyov is currently pursuing doctoral studies at the Academy of Arts in Novi Sad. She earned her master's degree in Sculpture in 2021 under Assistant Professor Ranko Dragić. Monyov has held six solo exhibitions and participated in numerous group exhibitions in Serbia and internationally. She received first prize in her section at the 17th Vojvodina Hungarian Scientific Student Conference and delivered a presentation at the National Scientific Student Conference in Pécs in 2017. Monyov's artistic practice focuses on integrating traditional motifs into contemporary art, emphasising the development of Szekler-Hungarian cultural heritage in Vojvodina.

Filip Najdanović, born in 2001, grew up in Šid. He graduated from the Bogdan Šuput Secondary School of Art, specialising in graphic design. He is currently a fourth-year student in the Painting programme at the Academy of Arts in Novi Sad, under Professor Bosiljka Zirojević Lečić. Since 2022, he has actively participated in numerous group exhibitions across Serbia.

Jelena Ostojić was born in 2002 in Vršac, where she grew up and graduated from the Borislav P. Braca Secondary School in 2021. After a year, she enrolled in the undergraduate programme in New Media Art at the Academy of Arts in Novi Sad, where she is currently in her third year. In her work, Jelena collects fragments of past existence and reconstructs them. Themes such as family, cultural heritage, the immediate environment in which she grew up, nostalgia, and loss are central to her practice. Since 2023, Jelena has curated one solo exhibition and participated in eight group exhibitions, two of which she curated and organised in collaboration with Dimitrije Despotovski.

Jana Panajotović was born in Niš in 2001. In 2019, she enrolled in the Academy of Arts in Novi Sad, majoring in Painting under Professor Dragan Matić. During her studies, she participated in ten group exhibitions, three solo exhibitions, and two performances. In 2021, she joined the *Hybridart Management* project in Hungary, where she presented her work at the Art Market in Budapest. In 2022, Panajotović won the BelArt Gallery award for her poster on the theme "*To Stay or to Leave*". Her first solo exhibition was held in 2023 at the Gallery of the Academy of Arts. That same year, she was awarded the Dositeja scholarship from the Fund for Young Talents and completed a six-month internship at the Museum of Contemporary Art of Vojvodina. She later began her master's studies under Professor Bosiljka Zirojević Lečić. Panajotović's artistic practice explores the relationship with one's own body, focusing on the mental and physical dimensions of existence. She actively participates in numerous artistic projects and workshops that investigate identity through various media.

Emilija Sandić was born in 2003 in Belgrade, where she graduated from the School of Design. Actively involved in photography since 2018, she pursued various courses and educational programmes in the field during her secondary education. Currently, Emilija is in her final year of undergraduate studies in Photography at the Academy of Arts in Novi Sad, within the Fine Arts Department. Her work focuses particularly on black-and-white analogue photography and experimental darkroom processes. She frequently participates in group exhibitions in Serbia and internationally, as well as other academic and artistic activities.

Sara Savić was born in Bor in 2001. In 2020, she began her studies at the Academy of Arts in Novi Sad, majoring in Painting under Professor Goran Despotovski. She has participated in over ten group exhibitions and held a solo exhibition titled *Revealed Visions*. In 2024, she was awarded the annual prize for the most outstanding artistic work in painting. Currently, she is completing the final year of her undergraduate studies. Savić's artistic practice centres on abstract geometric forms, their composition, and their interplay with colour scheme.

Ilja Simin (born 2000) is a multimedia artist whose practice investigates principles of self-help, feminism, and social issues in a male-dominated society, using performance, photography, and video as his primary media. He is currently completing his undergraduate studies in the New Media Art programme at the Academy of Arts in Novi Sad. During the 2023–2024 academic year, he participated in a student exchange programme at the Accademia di Belle Arti in Verona. His 2024 performances, along with his role as the founder of *Kink off*—a multimedia event dedicated to LGBTQ+ themes—have significantly contributed to the artistic scene in Novi Sad. Simin also expresses himself through drag performances and DJ sets under the name Bio Una, creating a dynamic platform that blends art and entertainment.



KATALOG IZLOŽBE PITAČEŠ ME! EXHIBITION CATALOGUE YOU'LL ASK ME!

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Urednica / Editor
Dr Nataša Crnjanski

Autori izložbe i kataloga / Exhibition and catalogue authors
Dr Dijana Metlič
Dr um. Goran Despotovski

Recenzenti / Reviewers
Dr Irina Subotić
Dr Vesna Kruljac

Izdavač / Publisher
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