

# IZBOR IZ KOLEKCije GALERIJE SKC Kragujevac

2015-2016.





Izbor iz kolekcije  
Galerije SKC Kragujevac  
**2015–2016.**



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KONTAKT Galerija SKC Kragujevac, novembar 2017. godine  
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## GALERIJA SKC: ZNAČAJNO UPORIŠTE SAVREMENE VIZUELNE SCENE

Kada je 2014. otvoren novi galerijski prostor u okviru Studentskog kulturnog centra Kragujevac – KONTAKT Galerija SKC, u kome je u septembru te godine publici predstavljena izložba *70+ Izbor iz kolekcije galerije SKC Kragujevac*, odmah je ukazano i na nove, značajno uvećane tehničke potencijale i kapacitete za realizaciju kompleksnijih programa. Izložbom *70+ Izbor iz kolekcije galerije SKC Kragujevac* na najbolji način je predstavljen i jedan dosledan i koherentan galerijski koncept Galerije SKC koji se kreće i nastaje u polju istraživanja i prezentovanja radova i autora koji stvaraju na našoj savremenoj vizuelnoj sceni. Jasno postavljenim i profilisanim galerijskim konceptom Galerija SKC uspela je da održi i prepoznatljivu poziciju značajnog uporišta savremene umetničke scene van glavnog centra, Beograda, i time je u velikoj meri uspela da bude akter u decentralizaciji umetničkog prostora Srbije. Tada je i nastala ideja za kontinuiranim iščitavanjem kolekcije Galerije SKC, kao i određenim definisanjem mogućnosti, koje ova kolekcija nudi za dalji rad. I upravo, ovom izložbom koja je produksijski nastala za prostor KONTAKT Galerije SKC, koja predstavlja izbor radova, autora koji su svoje samostalne izložbe održali u SKC-u tokom 2015–2016. godine, ustanovljava se praksa prezentovanja kolekcije nakon dve završene galerijske sezone.

Na izložbi je predstavljeno sedamnaestoro autora sa istim brojem radova, i sigurno odmah treba istaći činjenicu da se pri izboru radova za ovu izložbu, nismo rukovodili prostom logikom izbora najboljih prikupljenih radova, onim najboljim što su umetnici koji su izlagali ostavili za galerijsku kolekciju, već željom da svaki izabrani rad što bolje komunicira u jednoj novoj, sadržajno-kompleksnijoj postavci sa drugim radovima, da sama izložba bude u funkciji umetničkih radova. To nužno imlicira da ovaj izbor nije apsolutno zatvoren, već svakako postoji mogućnost za otvaranje novog iščitavanja, možda, na neku postavljenu tematsko-problemsku okosnicu, jer kvalitet radova koji se nisu u ovom izboru našli, to sigurno dozvoljava.

Tokom 2015–2016. godine, program Galerije SKC koji je ustanovio umetnički savet galerije, predstavio je kragujevačkoj publici izložbe već afirmisanih autora ali i radove autora mlađe generacije koji su svojim kvalitetnim umetničkim produkcijama privukli pažnju stručne javnosti. Takođe, značajna je i raznovrsnost samih medija izražavanja autora na održanim izložbama - od crteža, grafike, objekata, fotografije, skulpture do video radova.

Ove pomenute fragmente predstavljenih samostalnih izložbi, pronalazimo i na uspostavljenoj novoj celini, gde postoje zastupljena ta kretanja i

uvezivanja – između izabranih autora i različitih medija – radova (već afirmisanih autora poput Peđe Terzića, Ane Knežević, Nine Todorović, Mihaila Vasiljevića, Vladimira Rankovića, Milice Antonijević, sa radovima autora mlađe generacije koji svoje umetničke karijere grade paralelno sa stručnim usavršavanjima na doktorskim studijama poput Nemanje Nikolića, Marije Bogdanović, Jelene Savić, Jovane Trkulje, do grupe autora koja je aktivna na sceni ali koja krajnje nepretenciozno gradi svoju umetničku poziciju, kao samosvesni izbor svoje umetničke strategije, poput Nevene Popović, Jelene Ilić, Ane Piljić Mitrović, Milice Jakšić, Drage Jovanović, Dragane Dragutinović, Ljubiše Simovića) i raznovrsnosti zastupljenih medija, koji intimističkoj atmosferi koja je na ovoj postavci naglašena, nude jedan značajan intezitet – impuls za njeno iščitavanje. Ovo uvezivanje se usložnjava sa mnogostrukim temama koje promišljaju autori (od različitih fenomena savremenog društva i stavljanja pojedinca u fokus - u kontekstu društvenog sistema, datih sistema vrednosti, njegovog identiteta, njegove pozicije u savremenom razvijenom tehnološkom dobu, odnosa prema drugima, pitanja odnosa prema sećanju i pamćenju, odnosa digitalnog i analognog), koje se kroz složene slojeve radova iščitavaju, dajući nam moguće odgovore o stanju umetnosti danas – koliko je zapravo ona u stanju, i da li može i koliko da artikulše poziciju čoveka/pojedinca u sadašnjem savremenom trenutku.

Zasigurno je, da će ova izložba, kao i svaka naredna, doprineti boljem razumevanju savremene

vizuelne scene, njenom jačanju i boljoj vidljivosti, afirmaciji pozicije njenih aktera, i postaviti nove mogućnosti za razvoj specifičnih umetničkih praksi koje Galerija SKC neguje.

Ivan Arsenijević,  
urednik likovnog programa SKC Kragujevac

## SKC GALLERY: SIGNIFICANT BASE OF CONTEMPORARY VISUAL SCENE

SKC Gallery Contact, within the Student Cultural Center of Kragujevac, was opened in 2014 as a new gallery space and in September of the same year, as the exhibition *10+ the selection from the gallery collection of SKC Kragujevac*, was presented to the audience, it immediately indicated new technical potentials and capacities, significantly increased, for the realization of more complex programs. The exhibition *10+ the selection from the gallery collection of SKC Kragujevac*, presented in the best way also a consistent and coherent gallery concept of SKC Gallery that is emerging and moving in the field of research and presentation of artworks and authors, active on our contemporary visual scene. With clearly set and profiled gallery concept, SKC Gallery managed to maintain a recognizable position of a significant base of the contemporary art scene outside the main center of Belgrade, and thus, managed in the large degree to be participant in the decentralization of Serbia's artistic space. At that time, the idea of continuous reading of SKC Gallery was created, as well as certain defining of the possibilities that this collection offers for further work. And precisely, with this exhibition, which was prepared for the space of SKC Gallery Contact, representing a selection of artworks of the authors who held their solo exhibitions in SKC, in period 2015–2016,

the practice of presenting the collection after two completed gallery seasons was established.

The exhibition presented seventeen authors with the same number of artworks, and for sure it should be immediately pointed out that in the selection of the artworks for this exhibition, we were not guided by the simple logic of choosing the best ones from the collected artworks, or by the ones left for the gallery collection by the authors themselves, but we were guided by desire that each selected piece of art communicates, as better as possible in a new, more complex exhibition item with other artworks, in terms of content, so as the exhibition itself would be in the function of the works of art. This necessarily implies that this selection is not absolutely closed, and that there is a certain possibility of opening a new reading, perhaps on some given thematic and problem frameworks, because the quality of the artworks, not included in this selection, certainly allows it.

During the following period 2015–2016, the program of SKC Gallery, established by the gallery arts council, presented to the audience of Kragujevac the exhibition of already well-known authors, as well as the artworks of the authors of younger generation who have attracted the attention of the professional public with their high-quality art productions. Also

important is the diversity of media used for expression of the authors at the exhibitions held – including drawings, prints, objects, photographs, sculptures and video works.

The above-mentioned fragments of the presented solo exhibitions are also found on newly established unity, where movements and binding exist – between selected authors and various media – works of art (already affirmative authors such as Pedja Terzic, Ana Knezevic, Nina Todorovic, Mihailo Vasiljevic, Vladimir Rankovic, Milica Antonijevic, with the artworks of the representatives of younger generation, who at the same time make their artistic careers as well as they do their professional development, doing doctoral studies such as Nemanja Nikolic, Marija Bogdanovic, Jelena Savic, Jovana Trkulja, along with a group of the authors active on the scene but extremely unpretentiously building their artistic position, as a self-conscious choice of their artistic strategy, such as Nevena Popovic, Jelena Ilic, Ana Piljic Mitrovic, Milica Jakšić, Draga Jovanovic, Dragana Dragutinovic, Ljubisa Simovic) and diversity of represented media, that offer a significant intensity to the intimate atmosphere, emphasized on this exhibition – impulse for its reading. This binding becomes more complex by the multiple topics thought by the authors (from different phenomena of contemporary society, putting the individual in focus – in the context of the social system, established system of values, its identity, its

position in the modern and developed technological age, relations with others, questions on relationship with memory and remembering, then relationship between digital and analogue), which are read through complex layers of artworks, giving us possible answers about the state of the art today – how much art is actually capable and whether it can articulate the position of a man / individual at the present moment.

This exhibition, for certain, as well as those that will be held in the future, will contribute to a better understanding of the contemporary visual scene, its strengthening and better visibility, affirmation of the position of its actors, creating new opportunities for the development of specific art practices that SKC Gallery nourishes.

Ivan Arsenijevic,  
Editor of Visual Arts SKC Kragujevac

## SEGMENTI KOLEKTIVNOG

Praksa formiranja kolekcije iz galerijsko-izložbenog programa ustanove kulture ne može se poređati sa radom komercijalnih umetničkih galerija koje u okviru svoje delatnosti imaju za cilj trgovinu umetničkim delima. Ovde nije reč o razmeni dobara – usluge marketinške i tržišne prezentacije autora za umetnički proizvod. Ustanove kulture koje su ovakvu praksu uvrstile u svoje aktivnosti zadale su odgovoran i složen zadatak kustosima i menadžerima da ostvare kontinuiran i kvalitetan program koji svedoči o akutnom stanju na polju umetničkog stvaralaštva.

Izložba predstavlja izbor radova iz umetničke kolekcije galerije SKC Kragujevac koji su prikupljeni tokom sezone 2015–2016 godine. Radovi u kolekciji prikupljeni su od 2004. godine. Ovo je druga izložba radova iz kolekcije. U odnosu na prethodnu održanu 2014. nešto sažetija. Sadrži dela 17 autora. U izboru smo pokušali da obuhvatimo što veći broj medija – od crteža, skulpture preko grafike, fotografije i videa.

Osobenost postavke ogleda se u atmosferi. Svedenost likovnog izraza, odsustvo boje, tehnike i materijali laganih struktura, ostavljaju utisak težnje ka nematerijalnom. Za većinu radova karakterističan je pogled unazad. Osrt na sopstvenu ili kolektivnu prošlost u cilju rešavanja pitanja identiteta u kome je vidljivo istaknut konflikt pojedinac – društvo,

pojedinačno – kolektivno. Ovakva vrsta razmatranja iziskuje određenu smirenost i izolaciju. Istraživanje odnosa tradicionalnih i digitalnih medija takođe je osobenost većeg broja radova.

U video radu Nemanje Nikolića *Panic Book*, crtež je nosilac likovnosti. Montažom, dramaturgijom i režijom kreira dinamični narativ inspirisan estetikom Alfreda Hičkoka. U centru umetnikovog interesovanja je pojedinac u odnosu na društvo. Upotreba teksta ključna je za percepцију rada kao ideološki i kritički orijentisanog. Odnos jedinke prema sebi i svest o drugom u radu Peđe Terzića izražena su suptilnim crtežom košarkaša u sportskom okršaju, koji prilikom dodira istovremeno nanose povrede sebi samim i drugom. Telo kao nosilac fizičkog integriteta jedinke postaje sredstvo za sticanje koristi, u ovom slučaju pobjede na terenu. Distanciran od sopstvenog tela pretvoren u *men mašin*, kao odraz emancipacije i profesionalnog savršenstva. Odricanje, trpljenje i disciplina, koje leže u osnovi savremene sportske prakse istovremeno se mogu uporediti i sa putem napredovanja u ovladavanju umetničkim izražavanjem, koje je u neprekidnom procesu unutrašnje borbe, upornog rada na sebi i preispitivanja sopstvenih vrednosti, snaga i izdržljivosti. Druga linija kritičkog odnosa prema identitetu vidljiva je u ovoj izložbi kroz

radove nekoliko autora. Marija Bogdanović transformiše obeležja ličnog – svoje odeće, u konstruktivni materijal za realizaciju umeničkog dela. Ovakav postupak sadrži nešto od zen filozofije. Dekonstrukcija značenja koju nosi odeća kao lažno sopstvo vodi ka oslobođanju od supstancialističke iluzije o trajnosti istog i njegovih atributa. Razaranjem odnosa posedovanja i vezanosti menja se i percepcija jedinke u odnosu na spoljašnji svet. Milica Jakšić otkriva drugu stranu istog problema gde nežive predmete, u ovom slučaju reprodukcije olupina automobila, poistovećuje sa ljudskim telom potencirajući njihovu prazninu i otuđenost od sopstvene prirode. Porcelan od koga je struktura sačinjena dodatno naglašava krhkost i površnost ljudskog života lišenog dubljeg i kvalitetnijeg sadržaja. Kriza humanističke dimenzije života na različite načine je predmet interesovanja Milice Antonijević, Ljubiše Simovića i Mihaila Vasiljevića. Milica rešenje nalazi, ponovo u oživljavanju sećanja, ali ne ličnog već onog kolektivnog arhetipskog sećanja na zlatno doba čovekove prirode. Motiv vode i ronioca ima transentalnu dimenziju u njenom delu. Poniranje u dubine podsvesti u kojoj se pronalazi izvor neiscrpne životne energije i stvaralaštva. Egzistencijalističko preispitivanje smisla u radu Ljubiše Simovića *Zarobljeni u slobodi* naglašeno je monumentalnom izvedbom onoga što bi se moglo nazvati estetikom ružnog. Ružno se ovde kao kategorija ne odnosi na formalne osobine dela već na posledice i uzročnike savremene

tragedije u kojoj svesno ili nesvesno učestvujemo. Rad Mihaila Vasiljevića, dominantno opominje na to da smo sami kreirali svoje sintetičko okruženje kao kvalitativni element emancipacije. Fotografija figurice medveda uvećana do prirodne veličine sablasno i nemilosrdno svedoči o stepenu izvitoperenosti društva koje svesno minimalizuje posledice takvog procesa. Fotografija zauzima značajno mesto u kolekciji i na ovoj izložbi zastupljena je sa četiri rada. Jedan od njih je delo mlade umetnice Jovane Trkulje. Ona ispituje osetljivu granicu fotografije kao sredstva za prikazivanje iskonstruisane realnosti i njenog dokumentarnog karaktera. Pristupačnost upotrebe ovog medija pojavom digitalne fotografije i virtualne stvarnosti u kojoj dnevno učestvujemo dodatno pojačava ovaj problem. O uticaju tehnike na život čoveka govore radovi Nevene Popović i Jelene Savić. Obe autorke reflektuju izvesnu dozu nostalgije. Nevena se bavi analizom subjektivne – lične percepcije brzine kao kvalitativne kategorije tehnološke ekspanzije. Ona podseća da je korak nepromenljiva merna jedinica humanog ritma, te da ubrzanje u odnosu na percepciju modernog vremena nužno utiče na organsku transformaciju čovekove prirode. Jelena Savić se bavi pitanjem relevantnosti emocija i sećanja u eri ekrana. Osvrt na prošlost interpretira upotrebotom formata ekrana retro televizora iz polovine prošlog veka i tradicionalne tehnike akvatinta bakropisa. Osobina ekranске slike je da je ograničena na mesto i

trajanje na emisiju sadržaja. Jelena podseća na privid konzervacije i trajanja psiholoških sadržaja (memorije) koji se osvešćuju kroz direktno proživljavanje u trenutku realnog – ličnog vremena. Nina Todorović ukazuje na vezu između sećanja i identiteta u radu *Arhitektura sećanja*. Ona razmatra mehanizme konzervacije sećanja gde je referencijalna kategorija mesto (psihološko i fizičko). Mesto obezbeđuje integraciju fragmenata sećanja u trajnu i monumentalnu strukturu koja postaje temeljom identiteta. Za razliku od ovog sintetičkog pristupa Vladimir Ranković isti problem rešava drugačije. Njegov pristup je analitički fokusiran na detalje kojim pocrtava fragmentarnost sećanja. On teži objektivnom predstavljanju ličnih sadržaja tako što predmete nosioce tog sadržaja predstavlja kao labaratorijske uzorke kojima priključuje adekvatan opis. Crtež – asamblaž Dragane Dragutinović ima element ispovesti i katarzične dimenzije umetnosti koja posmatrača ne ostavlja ravnodušnim. U sličnom raspoloženju, drugačijim sredstvima, ostavlja nas video rad Drage Jovanović, u kome umetnica vešto artikuliše introspektivnu analizu sa kritičkim odnosom prema okruženju, kroz jasno definisan i dosledno postavljen vizuelni izraz. Ana Piljić Mitrović i Jelena Ilić ispituju krhkost veza u međuljudskim odnosa. Upotreba lomljivog i nestabilnog materjala – crteži na staklu Ane Piljić Mitrović i objekti sačinjeni od gotovih predmeta trošnog kvaliteta koje Jelena Ilić konstruiše i posvećuje sebi dragim ljudima, potenciraju nestabilnu

prirodu bliskosti, ljubavi i poverenja koju delimo sa drugima. Trajnost je sadržana u činjenici da su određeni ljudi i određeni odnosi izbor autorki, te da na ova način zauzumaju mesto u kreativnom procesu. Rad Ane Knežević suptilno zatvara krug pitanja sa kojima se susrećemo. Pokušava da materijalizuje oblast praznog prostora i vremena koje je u fizici identifikaovao Ruđer Bošković. Ona koristi transparentnost paus hartije konstruišući kompoziciju horizontalno linerane orijentacije koja se postiže preklapanjima papira. Gustina određuje obojenost i osjetljivost na svetlost. Harmonija je ključ kompozicije i metafora kosmičkog sklada i kontnuiteta.

Izbor koji dozvoljava profilisanje koncepta izložbe, svedoči o potencijalu kolkcije, koja brojem i kvalitetom radova daje mogućnost za mnoga i raznovrsta čitanja. Za sada čvrsto vezana za program svedoči i o jasno definisanom stavu i zrelosti galerije SKC Kragujevac koja se s pravom može svrstati u red reprezentativnih ustanova ovog tipa u Srbiji.

Ksenija Marinković, istoričarka umetnosti



## SEGMENTS OF THE COLLECTIVE

The practice of forming collections from the gallery-exhibition program of a cultural institution cannot be compared to the work of commercial art galleries that have within their scope of activities the goal of trade in the works of art. This is not about the exchange of goods – the services of marketing and market presentation of the author in exchange for an art product. Cultural institutions that have introduced such practices to their activities, have set a responsible and complex task for custodians and managers – to achieve a continuous and high-quality program which attests to an acute state in the field of artistic creativity.

This exhibition presents a selection of works from the SKC Kragujevac Art Gallery collection that was compiled during the 2015/16 season. Works in the collection have been collected since 2004. This is the second exhibition of works from this collection. Compared to the previous exhibition held in 2014, this one is somewhat more concise. It contains artwork by seventeen authors. In the selection we tried to include as many different media as possible – from drawing, sculpture through graphics, photography and video.

The special feature of this exhibition is reflected in its atmosphere. Simplicity of artistic expression, the absence of color, techniques and light structure materials, leave the impression of a tendency towards

the intangible. Most of the works are characterized by a retrospective. A look back on one's own or collective past in order to solve the issue of identity with highly accentuated conflict of individual vs. the society, and individual vs. collective. This kind of consideration requires a certain tranquility and isolation. Exploration of the relationship between traditional and digital media is also a special feature of a large number of works.

In Nemanja Nikolic's video work – *Panic Book*, drawing is a carrier of art. Using montage, dramaturgy and directing, he creates a dynamic narrative inspired by the aesthetics of Alfred Hitchcock. In the center of the artist's interest is an individual in relation to society. The use of text is crucial to perception of the work as ideologically and critically oriented. The relation of an individual towards one's self and the awareness of the other in the works of Pedja Terzic is expressed in the subtle drawing of basketball players in a sports duel, inflicting injuries, with every touch, on themselves and on the others at the same time. A body as a carrier of the physical integrity of an individual becomes a means of gaining benefits, in this case, victory on the field. Distanced from one's own body, transformed into *man machine*, as a reflection of emancipation and professional perfection. Abstinence, suffering and

discipline, which lie in the basis of modern sports practice, can, at the same time, be compared to the road of progress in mastering the artistic expression, which is in the constant process of internal struggle, persistent work on oneself and reconsidering one's own values, strength and endurance. The second line of critical relation towards identity is visible through the works of several authors in this exhibition. Marija Bogdanovic transforms characteristics of the personal – her clothes into a constructive materials for the realization of an artistic work. This kind of procedure contains some of Zen philosophies. Deconstruction of meaning that the clothes, as a false self, carry, leads to the liberation from the substantialist illusion of the lastingness of the same and its attributes. With the destruction of the relationship between possession and boundedness, the perception of the individual in relation to the outside world is also changing. Milica Jaksic reveals the other side of the same problem where inanimate objects, in this case the reproductions of wrecked cars, are identified with the human body, emphasizing their emptiness and alienation from one's own nature. The porcelain which the structure is made of additionally highlights the fragility and the superficiality of human life, devoid of deeper and higher quality content. The crisis of the humanistic dimension of life is the object of interest for Milica Antonijevic, Ljubisa Simovic and Mihailo Vasiljevic in different ways. Milica finds a solution, again

in the reanimation of the memory – not personal memories, but rather collective memory of the golden age of human nature. The motif of water and diver has a transcendental dimension in her work. Plunging in the depth of the subconsciousness, in which the source of inexhaustible life energy and creativity is found. Existentialistic reexamination of the meaning in the work of Ljubisa Simovic – *Trapped in Freedom* is emphasized by the monumental performance of what could be called the aesthetics of the ugly. Ugliness as a category does not refer to the formal feature of the work here, but to the causes and consequences of the modern tragedy in which we knowingly or unknowingly participate. The work of Mihailo Vasiljevic, dominantly admonishes that we ourselves have created our own synthetic environment as a qualitative element of emancipation. The photograph of a figurine of a bear enlarged to life-size ominously and mercilessly attests to the degree of corruption of the society that consciously minimizes the consequences of such a process. Photography takes a significant place in the collection. This exhibition features four such works. One of them is the work of young artist Jovana Trkulja. It examines the sensitive limits of photography as a means of showing fabricated reality and its documentary character. Easy access to using this media with the emergence of digital photography and virtual reality in which we participate daily, additionally intensifies this problem.

The works of Nevena Popovic and Jelena Savic talk about the impact of technology on human life. Both authors reflect a certain dose of nostalgia. Nevena deals with the analysis of the subjective – personal perception of speed as a qualitative category of technological expansion. She reminds us that a step is an unchangeable measuring unit of the human rhythm, and that acceleration in relation to the perception of modern times necessarily influences the organic transformation of man's nature. Jelena Savic deals with the relevance of emotions and memories in the screen era. She interprets the review of the past using a retro-TV-set screen format of the mid-20<sup>th</sup> century and the traditional techniques of copper etching. The property of the display image is that it is limited to the location and the duration of the broadcast. Jelena reminds us of the illusion of conservation and the duration of psychological contents (memory) that are awoken through direct experience in a moment of a real – personal time. Nina Todorovic points to the connection between memory and identity in the work *Architecture of Memory*. She considers memory conservation mechanisms where the reference category is a place (psychological and physical). The place provides the integration of memory fragments into a durable and monumental structure that becomes the foundation of identity. Unlike this synthetic approach, Vladimir Rankovic solves the same problem differently. His

approach is analytically focused on the details by which he underlines the fragmentation of memory. He strives for the objective representation of personal content by representing objects, carriers of that content, as laboratory samples to which he attaches an adequate description. Drawing – an assemblage by Dragana Dragutinovic, bears an element of confession and a cathartic dimension of art that does not leave the observer indifferent. Through different means, we are left in a similar mood by the video work by Draga Jovanovic, in which the artist skillfully articulates an introspective analysis with a critical attitude towards the environment, through a clearly defined and consistently set visual expression. Ana Piljic Mitrovic and Jelena Ilic examine the fragility of relationships in interpersonal relations. The use of fragile and unstable materials – drawings on glass by Ana Piljić Mitrovic and objects made of dilapidated ready-made items which Jelena Ilić constructs and dedicates to people close to her, emphasize the unstable nature of closeness, love and trust that we share with others. Lastingness is contained in the fact that certain people and certain relationships are the choice of the authors, and so in this way they take a place in the creative process. The work of Ana Knezevic subtly closes the circle of issues we are facing. She tries to materialize the area of empty space and time that Rudjer Boskovic identified in physics. She uses the transparency of a tracing paper, constructing a composition of horizontal

linear orientation that is achieved by overlapping the paper. Density determines color and sensitivity to light. Harmony is the key to the composition and a metaphor of the cosmic harmony and continuity.

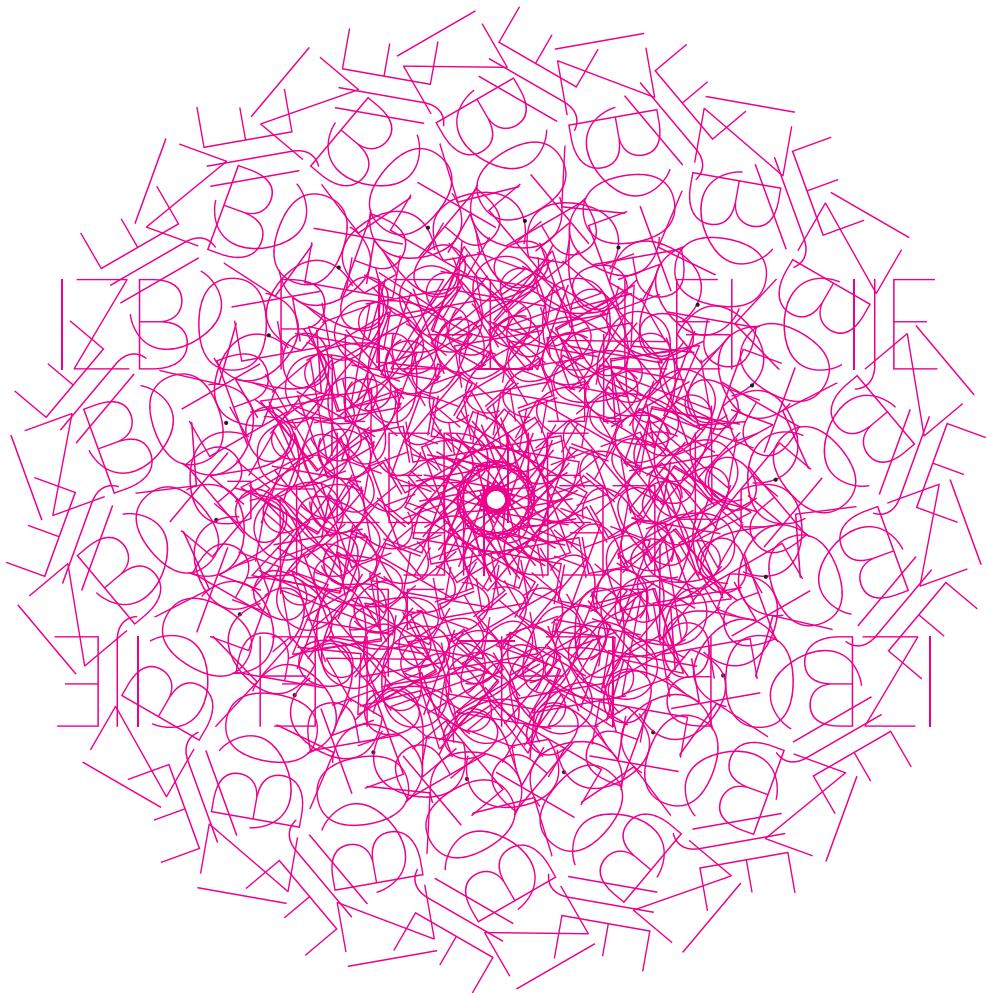
A selection that permits the profiling of the exhibition concept, attests to the great potential of the collection, which by the number and quality of the works gives an opportunity for many and varied readings. So far, firmly bound to the program, it testifies to the clearly defined attitude and maturity of the SKC Kragujevac Art Gallery, which can rightly be counted among exemplary institutions of this type in Serbia.

Ksenija Marinkovic, art historian





IZBOR IZ KOLEKCIJE  
GALERIJE SKC KRAGUJEVAC  
**2015–2016.**



## **Predrag Terzić**

No 540a iz ciklusa *Leistung*  
ugljen na papiru, 21,6 × 28 cm  
2015.

No 540a from the series *Leistung*  
charcoal on paper, 216 × 28 cm  
2015

Predrag Terzić rođen je 1972. godine u Beogradu. Diplomirao je 2000. godine na Fakultetu likovnih umetnosti u Beogradu, Odsek slikarstvo, u klasi profesora Čedomira Vasića. Magistirao je 2004. godine, kod istog profesora. Doktorirao na interdisciplinarnim studijama Teorija umetnosti i medija na Univerzitetu umetnosti u Beogradu pod mentorstvom profesora dr Divne Vuksanović. Radovi mu se nalaze u više privatnih kolekcija u zemlji i inostranstvu. Član je Udruženja likovnih umetnika Srbije (ULUS) od 2001. godine.

Predrag Terzić was born in 1972 in Belgrade. He graduated in 2000 from the Faculty of Fine Arts in Belgrade, Department of Painting, in the class of Professor Čedomir Vasić. He got his Magister Degree in 2004 with the same professor. He received his PhD in interdisciplinary studies of Theory of Arts and Media at the University of Art in Belgrade under the mentorship of Professor Divna Vuksanović, PhD. His works are a part of several private collections in the country and abroad. He has been a member of Association of Fine Artists of Serbia (ULUS) since 2001.

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P.T.

## Ana Knežević

### *White Balance 32*

svetlosna montaža (paus papir, staklo, drveni ram), senke na zidu,  
57,3 × 57,3 cm  
2013.

### *White Balance 32*

light installation (tracing paper, double glass and wooden frame),  
shadows on the wall., 57.3 × 57.3 cm  
2013

Ana Knežević (Beograd, 1976) završila je studije slikarstva 2002, na Fakultetu likovnih umetnosti u Beogradu. Studirala je slikarstvo na Massachusetts College of Art u Bostonu 2003/2004. Izlagala je u vodećim galerijama i na umetničkim manifestacijama u Srbiji, uključujući *Oktobarski salon* 2005. i *Salon Muzeja savremene umetnosti* 2015. Dobitnica je prestižnih nagrada, za svoje instalacije, među kojima je i nagrada *Vladimir Veličković* za 2009. Osim u Srbiji, izlagala je u SAD, Francuskoj, Mađarskoj, Bugarskoj. Dobitnica je dva značajna nujorška granta: *CEC ArtsLink* 2012. i *Pollock-Krasner* 2017/2018.

Ana Knežević (Belgrade, 1976) completed her studies in painting from the Faculty of Fine Arts in Belgrade in 2002. She studied painting at the Massachusetts College of Art in Boston in 2003/04. She has exhibited her art in leading galleries and art venues in Serbia, including the *October Salon* 2005 and the *Salon of the Museum of Contemporary Art* 2015. For her installation work, she has received prestigious national awards including the *Vladimir Veličković* prize in 2009. Beside Serbia, she has exhibited her art in the USA, France, Hungary and Bulgaria. She has been awarded the two major New York City art grants: International *CEC ArtsLink Residency Award* in 2012 and, most recently, a *Pollock-Krasner* award for 2017/2018.



## Nemanja Nikolić

*Panic Book*

zvučni animirani film, 05:48  
2015.

*Panic Book*

sound animated film, 05:48  
2015

Nemanja Nikolić (rođen 1987. godine) je diplomirao na Fakultetu likovnih umetnosti u Beogradu, na slikarskom odseku, gde trenutno završava doktorski projekat.

Dobitnik je više nagrada, kao što su *Nagrada za crtež iz fonda Vladimir Veličković*, specijalna otkupna nagrada za mural i zidnu instalaciju Rajfajzen banke i galerije 12HUB i *Nagrada za inovaciju* iz fonda Miloš Bajić. Njegovi radovi se nalaze u brojnim privatnim i javnim kolekcijama, kao što je *ABN AMRO kolekcija* u Amsterdamu, *Lucas Museum of Narrative Art* u Los Andelesu, *WAP fondacija* u Seulu, *Telenor kolekcija* i kolekcija *Centra za likovno obrazovanje Šumatovačka* u Beogradu.

Nemanja Nikolić (born in 1987) graduated from the Faculty of Fine Arts in Belgrade, in the Department of Painting, where he is currently working on a doctoral project. He has won several awards, such as the *Prize for Drawing from the Vladimir Veličković fund*, the special purchase prize for the mural and wall installation of the Raiffeisen Bank and the 12HUB Gallery and the Innovation Award from the *Miloš Bajić Fund*. His works are a part of numerous private and public collections, such as the *ABN AMRO collection* in Amsterdam, the *Lucas Museum of Narrative Art* in Los Angeles, the *WAP Foundation* in Seoul, the *Telenor collection* and the collection of the *Center for Art Education Šumatovačka* in Belgrade.

oni izloženi od strane imperialista, krupne buržoazije i zelenaša, stalno im preti propašću.

c) **Zanatljije.** Njihov broj je ogroman. Posedujući sopstvena sredstva za proizvodnju, oni ili nikako ne uzimaju pod najam radnu snagu, ili drže samo jednog do dva učenika ili kalfe. Položaj zanatljije sličan je položaju seljaka-srednjaka.

d) Lica slobodnih profesija. U ovu kategoriju pripadaju lica raznih profesija, na primer lekari. Lica slobodnih profesija eksplotišu tudi rad ili ga eksplotišu samo u neznatnoj mjeri, a sličan je položaj zanatlija.

Napred izložene kategorije sitne burzauzijske klase učinile su  
U većini svojih oni su sposobni da učestvuju u revolucionarnoj  
revoluciji. To su pouzdani saveznici revolucije.

Seljaštv

Seljaštvo koje sačinjava približno sada glavnu snagu narodne privrede zemlje stavlja

U njegovoj sredini odvija se sada  
akula. Kulaci čine približno  
sa zemljoposednicima oko 10%. Njih  
kinесkih kulaka daje jedan dan svoj  
se bave i davanjem novca podnećuju  
jamne radnike i ta eksploracija  
pravila, sami učestvuju u  
štva. Kulacka proizvodnja  
je davno uklonjena, ali je još  
rijalizma, i ostati neutr  
posednika. Zato mi ne  
i zemljoposednika, niti sm  
kulativa.

Zato čitava masa srednjaka jata i predstavlja važan sastavni srednjaka, prema revoluciji jest poraz revolucije, a ovo naroč kada ogromna većina seoskog stanovništva u Srbiji je bila

ćine oko 70% seoskog stanovništva, koji ili  
seoskog stanovništva, koji ili  
To je seoski poluproletarijat,  
cije, prirodni i najpozadnji

dini. Nastupilo je opadanje tempa rasta investicija američkog kapitala u zemlje Latinske Amerike, koje su dugi vreme bile najvažnija zona ekspanzije tog kapitala, a porast investicija u druge zemlje u razvoju je ograničen i pretežno usredstven na energetske i sirovinski grane u kojima se izrazito visoka profitna stopa obezbeđuje kompleksnom monopolističkom kontrolom, i na preradivoj industriji u masovnoj proizvodnji sa strukturno osiguranom jedinom radnom snagom.

Iako se na taj način pomerilo težiste investiciji monopolističkog kapitala, što predstavlja jedan velik reakcije na revolucije u Trećem svetu, za globalnu kapitalističku reprodukciju nekolonijalne eksploatacije i dalje ostaje ključna mreža međunarodnih banki, koje su u poslednjih deset godina, kroz pravosudnost i vlasti vrednosti. To potvrđuje period ostabog činjenica da je 53 milijarde investicija u ekonomski razvijene zemlje 1970. godine donelo američkim monopolističkim centrima priliž profitu od 2 milijardi i 700 miliona dolaru, ili 5% uloženog kapitala, dok je 21 milijarda dolara investicija u zemlje u razvoju iste godine donela američkim centralnim prihvatima u iznosu od 3 milijarde i 10 miliona dolaru, ili 15% uloženog kapitala.

Samo eksploatacija naftne u zemljama Bliskog i Srednjeg istoka donela je SAD 1970. godine priliv profita od 1 milijardu i 200 miliona dolara u 1,5 milijardu uloženog kapitala, tj. godišnji profit iznosi je 80% uloženog kapitala. Samo iz tog izvora priliv profitu u SAD bio je za 50% veći od priliva profitu iz svih zemalja Evropskog zajedničkog tržista.

Odatle izvodimo dva zaključka.

Prva, Narodna eksploatacija zemalja Trećeg sveta, u funkciji maksimizacije monopolističkih profitova, u čitavom novijem razdoblju bila je da je ostaje ugornji kamen privredne strategije da bi se osigurala reprodukcija strukturno ugroženog kapitalizma. Uspех te strategije zavisi pre svegat od subižanja opora novim razvojnim oblicima eksploatacije i monopolističke kontrole. Pošto je razvojni oblici kapitalizma teže njegovo kruženje pretoče u strukturalnu deformatiju i masivnu destrukciju materijalnih i društvenih uslova opstanika ljudi u zemljama u razvoju, pokret za nadolahnopoličku i ekonomsku emancipaciju tih zemalja ima potencijalno vise vise aktuelno društveno radikalni, antikapitalistički karakter. Taj pokret dobija istorijsku sadržinu i pravac revolucije u odnosu na međunarodnu kapitalističku strukturu. Očuvanje i ekspanzija nekolonijalne eksploatacije radi subižanja globalne krize reprodukcije kapitala povezana je sa sistemskim privredne i vojnopoličke reprezije. Privredna strategija monopolističkog kapitala postaje i strategija "preventivne kontrarevolucije" koja kombinuje ekonomska, politička i vojna sredstva subižanja otpora nadaknopravisanja naroda protiv međunarodnog kapitalističkog procesa. Ovi privredni sistemi, i odgovarajuće strategije, podrazumevaju sposobnost njihovih nosilaca da efikasno subižu i raznini nasiljem ugušiti svaku aktuelnu revoluciju koja bi inače potvorila mogućnost emancipacije od monopolističkog kapitalizma. U tom smislu "domino teorija", kojom je obrazovan rat u Indokini, i slične doktrine za Čile u Latinskoj Americi ili Zimbabwe ili Angolu u Africi, nije izražavao samo strategiju vojno-političke podele i kontrole sveta već i globalne ekonomske reprodukcije monopolističkog kapitala. Rat i Indonézija bio je fokus i glavni izaziv te logike: da oni mestu primjenjeno, etikasno, kontrarevolucionarni naini trebalo je da obeshrabi, predhodnici i osjeti

## Ana Piljić Mitrović

*Svetlosti latalice* (deo postavke)

crtež na staklu, graviran u staklu, u crnim drvenim kutijama,

2 × (20 × 16 × 4,5 cm)

2015.

*Brightness of the wanderer* (part of the installation)

drawing on glass, engraved in glass, in black wooden boxes,

2 × (20 × 16 × 4,5 cm)

2015

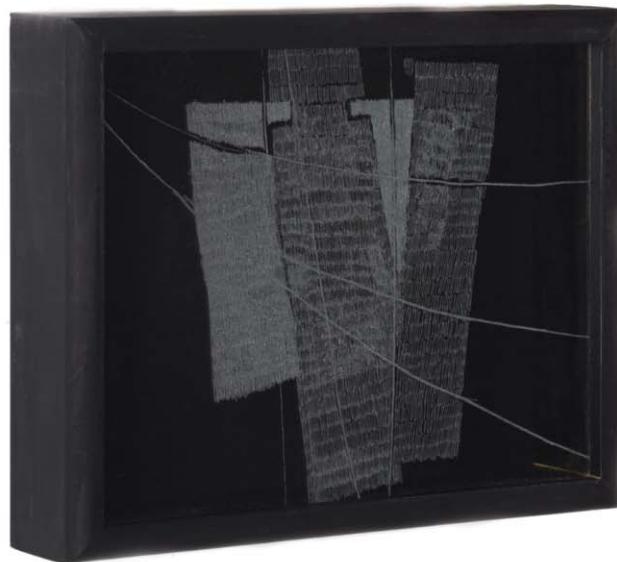
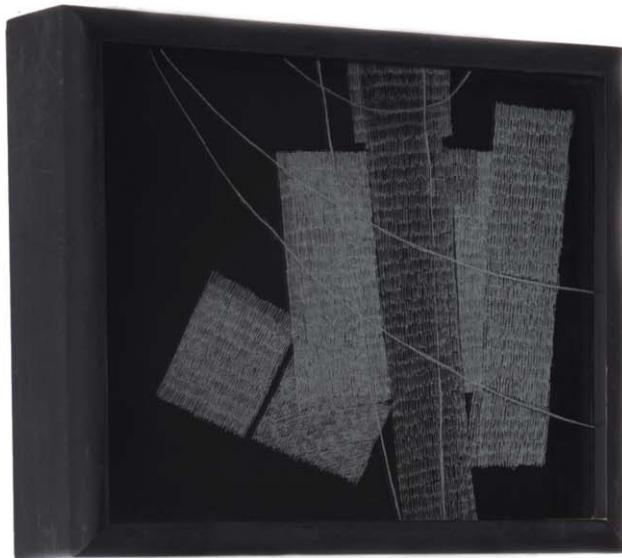
Ana Piljić Mitrović rođena je u Pančevu 1974. godine. Diplomirala je na Fakultetu likovnih umetnosti 2001. godine, na Slikarskom odseku, i magistrirala 2008. na istom odseku, u klasi profesora Gordana Nikolića. Član je ULUS-a od 2003. godine, u statusu samostalnog umetnika od 2006. Do sada je imala dvanaest samostalnih izložbi, i učestvovala je na brojnim grupnim izložbama.

Ana Piljić Mitrović was born in Pančevo in 1974. She graduated from the Faculty of Fine Arts in 2001 at the Painting department, and she received her MA in 2008 at the same department, in the class of Professor Gordan Nikolić. She has been a member of Association of Fine Artists of Serbia since 2003, and as an independent artist since 2006. She has had twelve solo exhibitions so far, and has participated in numerous group exhibitions.

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## Jelena Ilić

Iz serije objekata *Lomljivo/Fragile*  
»Paketan broda Nikola«, moj brat kad je bio mali  
kombinovana tehnika, 20 × 16 × 15 cm  
2014.

From a series *Lomljivo/Fragile*  
»Pactain of the ship Nikola«, my brother when he was little  
combined technique, 20 × 16 × 15 cm  
2014

Jelena Ilić rođena je 1973. godine u Zemunu. Diplomirala je slikarstvo na Fakultetu likovnih umetnosti u Beogradu 2003. godine, u klasi profesora Jovana Sivačkog.

Magistrirala je slikarstvo na FLU u Beogradu, 2008. godine, u klasi istog profesora. U statusu je samostalnog umetnika od 2004. godine. Imala je deset samostalnih izložbi i učestvovala na više grupnih. Živi i radi u Zemunu.

Jelena Ilić was born in 1973 in Zemun. She graduated in painting from the Faculty of Fine Arts in Belgrade in 2003 in the class of Professor Jovan Sivački. She got a Magister Degree in painting at the FFA in Belgrade in 2008 in the class of the same professor. She has the status of an independent artist since 2004. She has had ten solo exhibitions and had participated in several group exhibitions. She lives and works in Zemun.



## Nina Todorović

*Arhitektura sećanja*

lambda print, triptih, 3 × (50 × 28,33 cm)  
2013.

*Architecture of memory*

lambda print, triptych, 3 × (50 × 28.33 cm)  
2013

Nina Todorović rođena je u Beogradu, 1973. godine. Diplomirala 1999. na Fakultetu likovnih umetnosti, Odsek slikarstvo, u klasi profesora Čedomira Vasića. Od 2000. član Udruženja likovnih umetnika Srbije (ULUS), sa statusom samostalnog umetnika. Magistrirala 2002. godine u klasi istog profesora. Doktorirala 2014. na FLU, Beograd (mentor profesor Mileta Prodanović). Od 1995. godine imala 43 samostalne i učestvovala na preko 200 grupnih izložbi, kao i na brojnim likovnim kolonijama, radionicama i web projektima. Dobitnik je više nacionalnih i internacionalnih nagrada.

Nina Todorović was born in Belgrade in 1973. She graduated in 1999 at the Faculty of Fine Arts, Department of Painting, in the class of Professor Čedomir Vasić. Since 2000 she has been a member of Association of Fine Artists of Serbia (ULUS) since, with the status of an independent artist. In 2002, she got her Magister Degree in the class of the same professor. In 2014, she got her PhD from FFA, Belgrade (Mentor – Professor Mileta Prodanovic). Since 1995 she has had 43 solo exhibitions and has participated in more than 200 group exhibitions, as well as numerous art colonies, workshops and web projects. She is a winner of several national and international awards.

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<http://www.architectureofmemory.com>

<http://www.ninatodorovic.blogspot.com>



## Milica Antonijević

*Tragači V*

visoka štampa, ø 70 cm  
2015.

*The Searchers V*

relief print, ø 70 cm  
2015

Milica Antonijević rođena je 1973. godine u Kraljevu. Diplomirala je 1997. i magistrirala 2003. godine na Fakultetu primenjenih umetnosti u Beogradu. Student je doktorskih umetničkih studija na istom fakultetu. Član je Udruženja likovnih umetnika Srbije (ULUS) od 1998. godine. Vanredni profesor na predmetima Crtanje i Slikanje na Filološko-umetničkom fakultetu u Kragujevcu.

Milica Antonijević was born in 1973 in Kraljevo. She graduated in 1997 and got a Magister Degree in 2003 from the Faculty of Applied Arts in Belgrade. She is a student of doctoral studies at the same faculty. She is a member of Association of Fine Artists of Serbia (ULUS) since 1998. She is an Associate Professor of Drawing and Painting at the Faculty of Philology and Arts in Kragujevac.



## **Nevena Popović**

*Korak*

lavirani tuš, 38,5 × 27 cm  
2015.

*A Step*

ink lavee, 38,5 × 27 cm  
2015

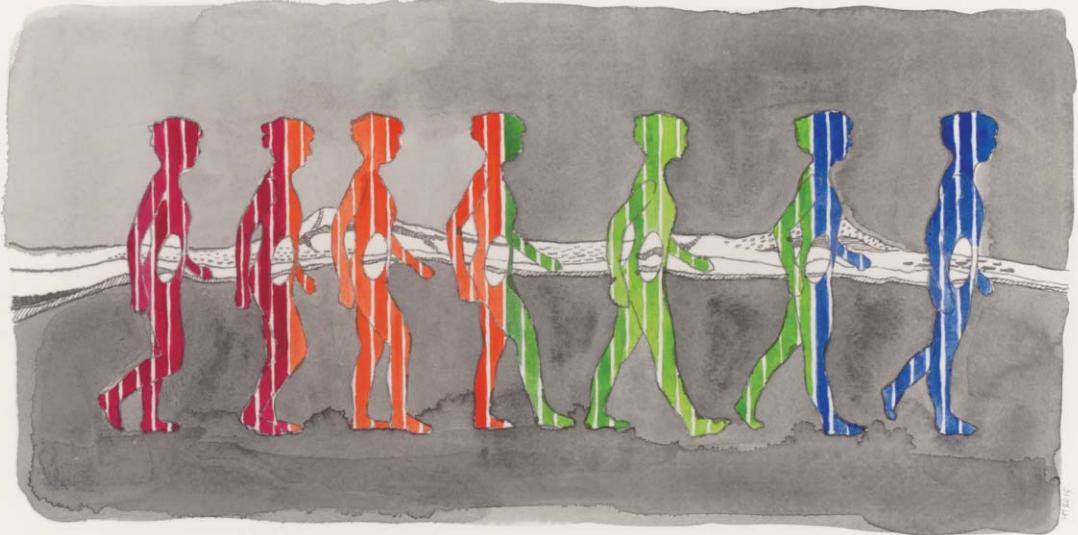
Nevena Popović rođena je 1976. godine u Beogradu. Osnovne i magistarske studije vajarstva završila je na Fakultetu likovnih umetnosti u Beogradu. Bila je gost student na Akademiji likovnih umetnosti u Beču i na Aristotelovom univerzitetu u Solunu. Član je Udruženja likovnih umetnika Srbije i međunarodne organizacije *Sculpture-Network*. Radi na Fakultetu umetnosti u Zvečanu. Aktivno izlaže i učestvuje u umetničkim događajima u Srbiji i inostranstvu od 2002. godine. Autor je brojnih umetničkih projekta, među kojima je i međunarodna izložba *Soft Sculpture – Hard Thoughts* (Galerija SULUJ, Beograd 2017). Za pedagoški rad dobila je nagradu *Bogomil Karlavaris* (FLU i DKCB, 2014).

Nevena Popović was born in 1976 in Belgrade. She completed her undergraduate and magisterial studies of Sculpture at the Faculty of Fine Arts in Belgrade. She was a guest student at the Academy of Fine Arts in Vienna and Aristotle University of Thessaloniki. She is a member of the Association of Fine Artists of Serbia and the international organization *Sculpture-Network*. She works at the Faculty of Arts in Zvečan. She actively exhibits and participates in artistic events in Serbia and abroad since 2002. She is the author of numerous art projects, among which is the international exhibition *Soft Sculpture – Hard Thoughts* (SULUJ Gallery, Belgrade 2017). She received the *Bogomil Karlavaris* Prize (FFA and YCC, 2014) for her work in the field of pedagogy.

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#36



1977

## Mihailo Vasiljević

Medved iz serije Životinja  
lambda, 75 × 92 cm  
2010.

Bear from the series Animals  
lambda, 75 × 92 cm  
2010

Mihailo Vasiljević (Beograd, 1981) osnovne studije fotografije završio je na Akademiji umetnosti BK u Beogradu 2005. godine. Master studije Teorije umetnosti završio je na Univerzitetu umetnosti u Beogradu 2009. godine. Izlaže od 2000. godine; dobitnik je nagrade *Different Worlds* (2015) i dvostruki finalista *Nagrade Dimitrije Bašičević Mangelos* (2015, 2016). Koosnivač je i urednik Centra za fotografiju (2011).

Mihailo Vasiljević (Belgrade, 1981) completed his undergraduate studies in Photography at the Academy of Arts BK in Belgrade in 2005. He completed his master studies in Theory of Art at the University of Art in Belgrade in 2009. He exhibits since 2000; he is the winner of the *Different Worlds* award (2015) and the double finalists of the *Dimitrije Bašičević Mangelos Award* (2015, 2016). He is a co-founder and editor of the Center for Photography (2011).



## Vladimir Ranković

Iz serije *Fragmenti*  
*Posteljina za crtanje cveća*  
(kraj sedamdesetih i početak osamdesetih)  
Kragujevac, Bulevar Oktobarske revolucije 22/27 i  
Bulevar Oktobarske revolucije 3/27

*Krevet je, u vreme pred spavanje, postajao čitav svet,  
a cvetna mustra činila se beskrajno raznolikom. Mada  
su jarke boje cvetova veoma brzo izbledele i posteljina  
postala stara, ipak je ispunila svoju svrhu – dete je  
uspevalo da nacrti cvet nalik bilo kojem sa nje.*

objet trouvé / tekst, 51 × 37 cm  
nađeno 2013.

From the series *Fragments*  
*Bed Linen used for Copying Flowers*  
(Late seventies and early eighties)  
Kragujevac, Serbia, Bulevar Oktobarske revolucije 22/27,  
Bulevar Oktobarske revolucije 3/27

*Right before bedtime, the bed would turn into a  
whole new world, and a flower design seemed  
endlessly manifold. Even though the bright colors of  
the flowers soon faded away and linen itself was  
worn out, it served its purpose nevertheless – the  
child managed to draw any flower seen on it.*

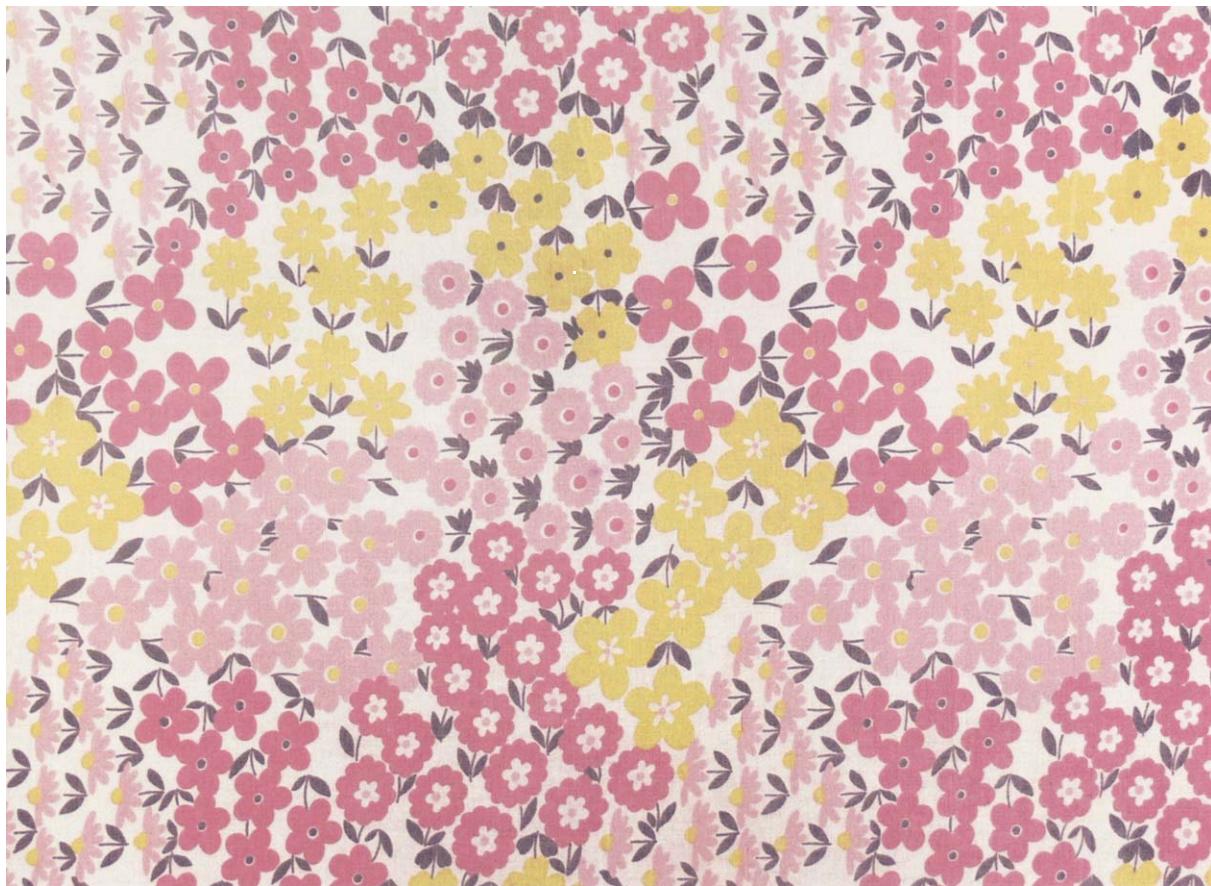
objet trouvé / text, 51 × 37 cm  
found in 2013

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Vladimir Ranković rođen je 13. juna 1973. godine u Kragujevcu. Diplomirao je na Fakultetu primenjenih umetnosti Univerziteta umetnosti u Beogradu, na odseku Primjenjena grafika, atelje Grafika i knjiga. Student je doktorskih interdisciplinarnih studija Teorija umetnosti i medija na Univerzitetu umetnosti u Beogradu. Vanredni je profesor za oblast Grafika i grafičke tehnike na Filološko-umetničkom fakultetu Univerziteta u Kragujevcu. Deset radova ili njihove delove izlagao je na sedamnaest samostalnih i preko stotinu grupnih izložbi. Objavljuje naučne radove, stručne, kritičke, kao i tekstove popularne publicistike.

Vladimir Ranković was born on June 13, 1973 in Kragujevac, Serbia. He graduated from the Faculty of Applied Arts of the University of Arts in Belgrade, Serbia, Department of Graphic Art, Group for Printmaking and Book Design. He is a student of doctoral interdisciplinary studies of Theory of Arts and Media at the University of Arts in Belgrade. He is Associate Professor at the Faculty of Philology and Arts in Kragujevac for the specialized field of Printmaking and print techniques. He has exhibited ten works or their parts at seventeen independent exhibitions and over 100 group exhibitions. He publishes academic articles, critical essays, as well as opinion journalism articles.

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## Draga Jovanović

Ovde gde uvek pirka umirujući vетар  
video, 8'26"  
2014.

Here, where soothing wind always blows  
video, 8'26"  
2014

Draga Jovanović rođena je 1977. godine u Čačku. Završila slikarstvo na Akademiji umetnosti u Novom Sadu (1999), a magisterske studije za fotografiju, video i slikarstvo na Kaselskom univerzitetu u Nemačkoj (2000–2005). U međuvremenu radila kao asistent na proširenim medijima kod profesora Kurta Hauga. U Torontu (Kanada) nastavlja da se bavi svojim radom, pretežno kratkim eksperimentalnim filmom. Aktivno izlaže u zemlji i inostranstvu (Nemačka, Grčka, Francuska, Italija, Bugarska, Sjedinjene Američke Države, Kanada, Portugal, Meksiko, Rusija, Irska). Trenutno se nalazi u relaciji Prijevor/Srbija i London/Engleska. Glavno težiste njenog sadašnjeg rada je kratki eksperimentalni film.

Draga Jovanović was born in 1977 in Čačak. She completed painting studies at the Academy of Arts in Novi Sad (1999) and she got a Magister Degree in photography, video and painting from the University of Kassel in Germany (2000–2005). In the meantime, she worked as an assistant on expanded media with Professor Kurt Haug. She continues her work in Toronto (Canada), mainly with short experimental film. She exhibits actively in the country and abroad (Germany, Greece, France, Italy, Bulgaria, United States, Canada, Portugal, Mexico, Russia, Ireland). She currently resides partly in Prijevor / Serbia and London / England. The main focus of her current work is short experimental film.

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## Milica Jakšić

*Car bodies in white / Karoserije u belom*  
porcelan, 32 × 26 × 31 cm  
2012.

*Car bodies in white / Karoserije u belom*  
porcelain, 32 × 26 × 31 cm  
2012

Milica Jakšić (1975), iz Stare Pazove, diplomirala je keramiku na Fakultetu primenjenih umetnosti u Beogradu, gde je završila je i master studije. Samostalno je izlagala u Staroj Pazovi, Smederevskoj Palanci, Kragujevcu, Somboru, Pančevu. Izlagala je na grupnim izložbama u Srbiji, Hrvatskoj, Sloveniji i Portugaliji. Učesnica je Međunarodnih likovnih kolonija u Kikindi, Zlakusi, Krčedinu i Temišvaru. Nagrađena je 2014. godine Diplomom ULUPDS-a (Udruženja likovnih umetnika primenjenih umetnosti i dizajnera Srbije) za seriju radova *Ispod vode – iznad vode*.

Milica Jakšić (1975), from Stara Pazova, graduated in the Department of Ceramics at Faculty of Applied Arts in Belgrade, where she also completed her master studies. She has had solo exhibitions in Stara Pazova, Smederevska Palanka, Kragujevac, Sombor, Pančevo. She has exhibited at group exhibitions in Serbia, Croatia, Slovenia and Portugal. She was a participant in the International Art Colonies in Kikinda, Zlakusa, Krčedin and Timisoara. In 2014, she was awarded with the ULUPUDS (Association of Applied Arts Artists and Designers of Serbia) Diploma for a series of works *Under Water – Above Water*.



## Ljubiša Simović

Iz serije *Zarobljeni u slobodi*  
digitalna fotografija, 75 × 130 cm  
2015.

From the series *Trapped in Freedom*  
digital photography, 75 × 130 cm  
2015

Ljubiša Simović rođen je 1961. godine. Završio je Istoriju umetnosti na Filozofskom fakultetu u Beogradu. Radi kao muzejski savetnik u Narodnom muzeju u Kraljevu. Autor je brojnih projekata i izložbi u svojstvu istoričara umetnosti i selektora. Autorski projekti – izbor: *Oktobarski salon* u Beogradu, *Memorijal Nadežda Petrović* u Čačku, *Kritičari su izabrali*, Kulturni centar u Beogradu, *Ogledalo Balkana*, festival novih medija, Narodni muzej u Kraljevu, *Ideja (ne)realizacija*, Požega, Kraljevo, Beograd, *Prepoznavanja*, Kruševac, Niš, Sofija, Skoplje, Podgorica, Kraljevo... Izlagao na jednoj samostalnoj i više grupnih izložbi fotografija.

Ljubisa Simović was born in 1961. He graduated in History of Art from the Faculty of Philosophy in Belgrade. He works as a museum advisor at the National Museum in Kraljevo. He is the author of numerous projects and exhibitions as an art historian and a selector. Author projects – selection: *October Salon* in Belgrade, *Nadežda Petrović Memorial* in Čačak, *Critics Have Elected*, Cultural Center in Belgrade, *Mirror of the Balkans*, New Media Festival, National Museum in Kraljevo, *Idea (Un)realization*, Požega, Kraljevo, Belgrade, *Recognitions*, Kruševac, Niš, Sofia, Skopje, Podgorica, Kraljevo... He has exhibited at one independent and several group photo exhibitions.



## Marija Bogdanović

Bez naziva iz ciklusa *Zajutje, danas i sutra*  
objekat (tekstil, drvo i staklo), 40 × 40 × 4 cm  
2016.

*Untitled* from the cycle *For Yesterday, Today and Tomorrow*  
object (textile, wood and glass), 40 × 40 × 4 cm  
2016

Marija Bogdanović (1981) diplomirala je (2005) na slikarskom odseku Fakulteta likovnih umetnosti u Beogradu. Stipendista je Međunarodne škole za slikanje, crtanje i vajanje (International School for Painting, Drawing and Sculpture) u Montekastelu, Italija (2005). Pohađala je radionicu *3D sistemi*, na Fakultetu likovnih umetnosti (2009/2010). Samostalno je izlagala devet puta, a učestvovala je na preko 30 grupnih izložbi u zemlji i иностранству. Član je Udruženja likovnih umetnika primenjenih umetnosti i dizajnera Srbije (ULUPUDS) (2008). Student je Interdisciplinarnih doktorskih studija Univeziteta umetnosti u Beogradu, na studijskom programu Višemedijska umetnost.

Marija Bogdanović (1981) graduated (2005) from the Department of Painting at the Faculty of Fine Arts in Belgrade. She is a scholarship recipient of the International School of Painting, Drawing and Sculpture in Monte Castello, Italy (2005). She attended the workshop *3D Systems* at the Faculty of Fine Arts (2009/10). She has had nine solo exhibitions, and has participated in over 30 group exhibitions in the country and abroad. She is a member of Association of Applied Arts Artists and Designers of Serbia (ULUPUDS) (2008). She is a student of Interdisciplinary Doctoral Studies at the University of Arts in Belgrade, at the Multimedia Art study program.

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## Dragana Dragutinović

*Ljudi imaju uši*  
kombinovana tehnika (grafit, šljokice, pvc, sapun), 100 × 70 cm  
2015.

*People have ears*  
combined technique (graphite, tinsels, pvc, soap), 100 × 70 cm  
2015

Dragana Dragutinović diplomirala je na Fakultetu likovnih umetnosti u Beogradu, u klasi profesora Jovana Sivačkog, 2004. godine. Doktorski umetnički projekat *Zazidane, rimejk-ambijentalna instalacija*, pod mentorstvom profesora Milete Prodanovića, odbranila je 2016. na istom fakultetu. Dobitnica je nagrade Fakulteta likovnih umetnosti *Rista i Beta Vukanović, slikari* i nagrade *VI majske izložbe* Galerije Čedomir Krstić u Pirotu. Radi kao profesor u Visokoj školi strukovnih studija za obrazovanje vaspitača u Pirotu.

Dragana Dragutinović graduated from the Faculty of Fine Arts in Belgrade in the class of Professor Jovan Sivački in 2004. Doctoral art project *Walled in, a remake-ambiental installation*, under the mentoring of Professor Milet Prodanović, she defended in 2016 at the same faculty. She is a winner of the Faculty of Fine Arts award *Rista and Beta Vukanović, painters* and the award of the *VI May exhibition* of the Čedomir Krstić Gallery in Pirot. She works as a professor at the College of Vocational Studies for Educators in Pirot.



## Jovana Trkulja

*Nokturno*

C print, 50 × 50 cm  
2010.

*Nocturne*

C print, 50 × 50 cm  
2010

Jovana Trkulja je rođena 1984 u Beogradu. Diplomirala je na Akademiji umetnosti BK u Beogradu, Odsek fotografiju, klasi profesora Milana Aleksića, 2010. godine. Dobitnica je *Vidovdanske nagrade* za studenta generacije na Katedri za fotografiju za 2006. godinu. Do sada imala nekoliko samostalnih i grupnih izložbi, 2014. godine osvojila treće mesto na *Rovinj Photodays*, kategorija *Umetnički koncept*, glavni selektor Tod Papageorge. Radila je kao fotograf u dnevnom listu *Borba*. Učestvovala u izradi kataloga za Sportski savez Srbije.

Jovana Trkulja was born in 1984 in Belgrade. She graduated from the Academy of Arts BK in Belgrade, Department of Photography, in the class of Professor Milan Aleksić in 2010. She is the winner of the *Vidovdan Prize* for the best student of the generation at the Department of Photography for 2006. So far, she has had several independent and group exhibitions and has won the third place in *Rovinj Photodays*, in the category of *Art Concept*, with Tod Papageorge as the main selector. She worked as a photographer in the daily newspaper *Borba*. She participated in the creation of a catalog for the Sports Association of Serbia.



## Jelena Savić

*Memorija*

duboka štampa, 44 × 58 cm  
2014.

*Memory*

intaglio, 44 × 58 cm  
2014

Jelena Savić rođena je u Vranju, 1991. godine.

Diplomirala 2014. godine na Filološko-umetničkom fakultetu u Kragujevcu, studijski program Grafički dizajn. Master studije završila je 2015. godine na Fakultetu primenjenih umetnosti u Beogradu, odsek Primenjena grafika, u klasi profesorce Gordane Petrović. Student je doktorskih umetničkih studija Univerziteta umetnosti u Beogradu, studijski program Digitalna umetnost. Od 2010. godine aktivno izlaže, a do sada imala četiri samostalne i učestvovala na preko trideset grupnih izložbi. Dobitnik je nekoliko nacionalnih nagrada.

Jelena Savić was born in Vranje in 1991. She graduated in 2014 from the Faculty of Philology and Arts in Kragujevac, programme Graphic design. She completed master studies at the Faculty of Applied Arts in Belgrade, Department of Applied graphics, in the class of Professor Gordana Petrović. She is a student of doctoral art studies at the University of Art in Belgrade, Doctoral programme in Digital Art. She has been actively exhibiting since 2010, and she has had four solo exhibitions and has participated in over thirty group exhibitions. She has received several national awards.

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