

IZBOR IZ KOLEKCIJE GALERIJE SKC KRAGUJEVAC

2017–2019.





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Galerija SKC i Kontakt galerija SKC, Kragujevac, maj–jun 2023.
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Složeni odnosi – izazovi i prepreke

*Zavladala je atmosfera lutanja,
neko besciljno i mučno raspoloženje
blagih ljudi dovedenih do ruba strpljenja.**

Don DeLilo

Suspenzija normalnosti koja predstavlja dominantni tok naše svakodnevice, pomešana sa autističnim odnosom prema umetnosti i kulturi, u turobnom društvu koje je u stanju produžene tranzicije i transformacije, u vremenu koje godinama obeležavamo kao turbulentno i kompleksno, smisao možda pronalazi u rešavanju izazova i prepreka, i iščekivanju radikalno novih pristupa i razumevanja pozicija i uloga koje umetnost treba da ima za jedno savremeno društvo u celini.

Nova, treća po redu izložba *Izbor iz kolekcije galerije SKC* donosi odabir radova autora koji su svoje samostalne izložbe imali u periodu 2017–2019. godine, koji su napravili Marija Radoš i Ivan Arsenijević. Ova izložba je višestruko značajna, pre svega, zbog doslednog programskog kontinuiteta galerije SKC, koji prati aktuelna kretanja na savremenoj vizuelnoj sceni, njegove vidljivosti i značajnog prepoznavanja od strane umetnika, kustosa, istoričara umetnosti i drugih aktera scene, ali i kao važan pokazatelj kvalitetne komunikacije i razumevanja, uspostavljanja novih veza i razmene kreativnih iskustava i međusobnog poverenja na relaciji umetnik – galerija. Galerija SKC Kragujevac je time nastavila da bude mesto prezentovanja inventivnosti i dijaloga, eksperimenta, uvezivanja opipljivog i neuhvatljivog, koje savremenu umetničku scenu čini vidljivijom i aktivnijom van glavnih umetničkih centara. Ova i prethodne dve izložbe zajedno kon-

struišu jednu moguću mapu za sagledavanje vizuelne prakse aktuelne savremene likovne scene.

Za ovu izložbu izabrani su radovi dvadeset i četiri umetnika i umetnice čija je aktivnost značajna i prepoznata na našoj kao i međunarodnoj sceni, i čije radove kao i na prethodnim izložbama možemo posmatrati u spoju koji karakteriše raznolikost tema o kojima promišljaju i medijska različitost. Medijska fragmentarnost izložbe uspostavlja konstelacije sa realnim i ličnim prostorima autora, fluidnosti savremenog trenutka i njegovih paradoksa ali i alternativnim prostorima kao mestima otklona od turobnog i nestabilnog društva i svih njegovih oštećenja kojima svedočimo. Izložba *Izbor iz kolekcije Galerije SKC 2017–2019* producirana je za oba galerijska prostora SKC-a sa idejom da nova celina bude skladna i smisljena i da pored etabliranih umetnika ponudi prostor i mlađim umetnicima, čija inovativnost i kompleksnost iskaza donose neophodnu svežinu ovoj izložbi, a njima moguće uspostavljanje sopstvenog mesta unutar umetničke scene.

Ovo je prilika i da zahvalimo svim umetnicima, kustosima i drugim saradnicima, publici i svima onima koji su svih ovih godina povezani sa Galerijom SKC, i prepoznaju i podržavaju njenu specifičnu, dinamičnu i značajnu ulogu na našoj vizuelnoj sceni.

Ivan Arsenijević

Urednik likovnog programa SKC Kragujevac

* Don DeLilo, *Belí šum*, Geopoetika, Beograd, 2022.

Complex Relationships – Challenges and Obstacles

*There is a sense of wandering now,
an aimless and haunted mood,
sweet-tempered people taken to the edge.**

Don DeLillo

The suspension of normality that is the dominant stream of our everyday life, mixed with an autistic attitude towards arts and culture, in a gloomy society trapped in a state of prolonged transition and transformation, an age described for years as turbulent and complex, may perhaps find meaning in overcoming challenges and obstacles and anticipating radically new approaches and understandings of the positions and roles that art should have for modern society as a whole.

The new exhibition, the third in a row, *Selected Works from the SKC Gallery Collection*, features a selection of works by authors who had solo shows between 2017 and 2019, curated by Marija Radoš and Ivan Arsenijević. This exhibition is important in many ways, primarily due to the SKC Gallery's consistent programmatic continuity, which keeps up with current developments in the contemporary visual scene, and its visibility and significant recognition by artists, curators, art historians and other scene members. Also, it serves as a valuable indicator of quality communication and understanding, establishment of new connections and exchange of creative experiences, and mutual trust in the artist-gallery relationship. SKC Kragujevac Gallery thus continues to be a place for the presentation of inventiveness and dialogue, experiment, linking the tangible and intangible, which makes the contemporary art scene more visible and active out-

side the main art centers. Like the previous two, this exhibition creates a potential map for exploring the visual practices in the contemporary art scene.

The exhibition features the works of twenty-four male and female artists whose contributions are significant and recognized in both the local and the international art scene. As in previous shows, the works are presented in a combination characterized by a variety of topics and media. The exhibition's fragmentation in terms of media establishes constellations with the real and personal spaces of the authors, the fluidity of the contemporary moment and its paradoxes, as well as alternative venues as places providing a getaway from the gloomy and volatile society and all its damage we are witnessing. Titled *Selected Works from the SKC Gallery Collection 2017–2019*, the exhibition was produced for both gallery spaces of the SKC with the goal of creating a harmonious and meaningful new unit. In addition to recognized artists, it also offers space to younger artists whose innovativeness and complexity of expression bring the necessary freshness to the exhibition and, for them, the possibility of claiming their own place within the art scene.

This is also an opportunity to express gratitude to all the artists, curators and other collaborators, as well as the audience and all those associated with the SKC Gallery throughout the years. We appreciate their recognition and support of the gallery's specific, dynamic and significant role in our visual art scene.

Ivan Arsenijević
Program Editor of SKC Kragujevac

* Don DeLillo, *White Noise*, Geopoetika, Beograd, 2022.

Umetnost kao pokušaj spoznaje

SKC Kragujevac je primer ustanove kulture koja, pre svega aktivnim i posvećenim fokusiranjem na potrebe mladih, uspeva da permanentno razvija standarde rada kao i kvalitet programa, iako je osnovana i strukturirana u starom, drugačijem društvenom uređenju i kulturnoj politici. Stručni tim koji vodi likovni program u dva izlagačka prostora SKC-a rad bazira na umrežavanju sa drugim ustanovama, na saradnji profesionalaca, razmenama programa, predstavljanju kako lokalnih tako i gostujućih projekata, omogućavanju sasvim novih početaka i perspektiva mladima ali i podsećanju na prethodne, potvrđene vrednosti i dostignuća. Sadržajan, dinamičan i relevantan program i pristup izdvajaju Galeriju SKC Kragujevac na lokalnoj kulturnoj mapi.

Kada govorimo o umetničkoj kolekciji SKC-a, u svetlu aktuelnosti i relevantnosti, a u cilju njenog osnaživanja i funkcionalizacije, osvrnula bih se na njen princip i funkciju u savremenim okolnostima. Umetničke kolekcije ustanova kulture, poput kolekcije SKC-a, nastaju tako što im umetnici koji sa njima sarađuju ili učestvuju u njihovim programima poklanjaju svoje radove. Pošto su odnosi unutar profesionalnog sistema umetnosti bitno promenjeni u odnosu na period kada je ova praksa ustanovljena, bilo bi korisno da se taj običaj razmotri i revidira i da se uspostavi nov konsenzus. Ovu temu je, u svom tekstu u katalogu *10 + Izbor iz kolekcije Galerije SKC Kragujevac*, već pomenula koleginica Marija Konjikušić, koja je kao autor, fotograf, i sama više puta bila u takvoj situaciji. S obzirom na to da je problem aktuelan, da opterećuje profesionalne relacije aktera i da ga savsesno preispituju i kolege iz SKC-a, osećam obavezu da ga ovim povodom zabeležim kao činjenicu vremena u kom radimo.

U samoupravnom socijalizmu postojala je svest o tome da su stvaralačka dostignuća talentovanih pojedinaca opšte dobro i stvaraoci (odobreni) u tom sistemu su bili podržavani i dobijali su beneficije od strane države, tj. zajednice. U takvoj situaciji, u kojoj pojedinac i zajednica udruženo ulažu u rad umetnika i umetničku produkciju, računica je bila jasna, ali danas, kada je umetnik preduzetnik koji uglavnom sam ulaže u svaki segment (obrazovanje, usavršavanje, mobilnost, materijal, radni prostor + egzistenciju), ta računica, kao osnovna ekonomska jednačina, više ne stoji. Što se tiče umetnika koji treba da živi od prodaje svog rada, u koji je uložio i sredstva i vreme, neumesno je tražiti mu „poklon”. Međutim, sa tačke gledišta institucije, ona mu omogućava afirmaciju, vidljivost, promociju, kontekst i društvenu auru, neophodne za plasman produkcije. Opet, sa druge strane, autor ulaže svoj rad i ugled u imidž ustanove, dovodi svoju publiku, pravi joj program, na osnovu koga se i sama finansira i, na kraju krajeva, postoji. Odnosi i zaduženja u ovom krugu nisu regulisani planskom vizijom nego se situacije dešavaju parcijalno, jednokratno, projektno i variraju od slučaja do slučaja. Institucije nekada nemaju sredstva da održavaju elementarne uslove rada (prostor u adekvatnom stanju, tehniku), pokriju osnovne aktivnosti i zaposle neophodne profesionalce (tehničko osoblje, dizajnera, fotografe, PR, administraciju ili nekada i kustose) i u tim slučajevima se sve svodi na entuzijazam ili ambiciju pojedinaca, ali i na sukobe ličnih interesa saradnika. Ovo je globalni problem u svetu umetnosti i odavno je postao tema razmatranja unutar polja, popularno definisan kao „eksploatacija i samoeksploatacija umetnika i radnika u kulturi”. U ovakvom poretku je razumljivo da autorima ustupanje rada bez naknade zvuči kao šlag na torti iscrpljivanja.

Napomenuću ovde da se ovom tematskom oblasti konkretno bavi umetnički projekat „Iza entuzijazma” Nede Kovinić, predstavljen u Kontakt galeriji SKC-a 2018. „Projekat *Iza entuzijazma* istražuje onu energiju, koja kao zamajac pokreće i vrti ko- lo proizvodnje umetničkog rada, bez produkcijske i institucional- ne podrške, polazeći od toga da svi aspekti savremenog rada već unapred računaju na entuzijazam” (Vesna Vesić u tekstu povodom izložbe). Crtež iz ovog Nedinog opusa je u kolekciji SKC-a i u našem izboru ovom prilikom.

Da bismo preispitali korisnost i značaj prakse pravljenja umetničkih kolekcija na ovaj način, potrebno je da razložimo njihove osnovne funkcije kako bismo se fokusirali na opšte vrednosti i zajedničke interese. Kolekcije imaju materijalnu vrednost i predstavljaju kapital vlasnika. Zatim, one su deo identiteta, fizički trag aktivnosti, politike i statusa kolekcionara (u ovom slučaju, institucije). A na osnovnom nivou imaju funkciju baze podataka, jer kolekcioniranje je, pre svega, prikupljanje i uodnošavanje određene vrste informacija. Kao arhive informacija, one su potencijalno korisne za istraživanje i razumevanje šireg opsega tema, različitih kategorija saznanja u raznim kontekstima (od pojedinačnih umetničkih praksi i aktera, veza i relacija, do društvene i materijalne klime i fenomena datog trenutka, prostora...). Ako već ne postoji budžet za otkup rada za kolekciju, onda fokus ove prakse ne treba da bude na njenoj materijalnoj vrednosti i funkciji kapitala i umetnički rad koji se ostavlja ne mora da bude *representativan* (što je često napomena u raspisima i ugovorima) u tom smislu. Ono što bi koristilo svim stranama je da iza izložbe ostane trag aktivnosti, neki materijalni sadržatelj informacija koji bi služio na uvid, otvoren i pristupačan za dalje kontekstualizovanje i saznavanje. To mogu biti jeftiniji i manje zahtevni formati a mogu biti i autentične, relevantne i dovoljno sadržajne skice,

kolaži, makete, dokumenta, prateći materijali, zabeleške autora. . .

Prebacivanje usmerenja sa *posedovanja* na *informativnost* pri odabiru materijala za kolekciju moglo bi da motiviše i razvoj u segmentu njene obrade i dalje upotrebe. Pored izložbi i publikacija, u cilju prezentacije radova, sadržaj bi mogao da se funkcionalizuje tako da bude permanentno dostupan za potrebe edukacije, istraživanja, interdisciplinarnih povezivanja, što bi bilo potpuno u skladu sa funkcijama jednog studentskog centra kulture. Akcentovanje i razvijanje ovog aspekta i funkcije umetničkih kolekcija takođe je i u duhu vremena u kom je informacija glavni resurs i kapital.

Informacije van konteksta čine smesu medijskih slika kojima se lako manipuliše i oblikuje društvena sfera, sličnim metodama kojima se grade i značenja u savremenom umetničkom izrazu. Savremene umetničke prakse se uglavnom mogu shvatiti kao pokušaj spoznaje – pokušaj da se demistifikuju fenomeni i procesi konstruisane realnosti i da se ukaže na alate za njeno čitanje. Tu nit bismo mogli da potvrdimo i pratimo i kroz radove iz kolekcije SKC-a koje smo izdvojili iz perioda 2017, 2018. i 2019. godine.

Video Nemanje Ladića, izlagan u okviru izložbe „Prošireni predeo”, bavi se upravo ovom temom: karakteristikama percepcije imogućnostima spoznaje. „Kroz postupak arhiviranja dobijamo nizove informacija koji se u zavisnosti od konteksta mogu tumačiti na različite načine. Čak i ako jedan arhiv čini niz istinitih podataka, to ne garantuje verodostojnost narativa koji može da nastane interpretacijom tih činjenica” (Nemanja Ladić).

Boris Burić u seriji fotografija „Hidden” koristi poigravanje sa percepcijom tako što minimalnim intervencijama u naizgled običnim prizorima ostrvskog života skreće pažnju na prisustvo i tajne aktivnosti ofšor kompanija na Madeiri, Portugal.

Šejma Fere je za kolekciju priložila rad iz serije „Četkice”, koju je uz kolaže iz serija „Matine program” i „Minut kolaž” predstavila na izložbi „Tri kolaža”. Šejma ovako opisuje postupak „destilacije” novih značenja kroz kolažiranje motiva i objekata: „Pomera se ustaljeno sagledavanje informacija i pronalazi drugačiji pogled na uobičajeno. Igrom sa elementima svakodnevice, kroz prevođenje, pomeranje, kalemljenje, stvara se promeњena definicija stvari i daje oblik i težina nevidljivim procesima.”

Irena Kovač je na multimedijalnoj izložbi „FEM I NEM” izložila grupu kolaža koji svi imaju sugestivne nazive i otkrivaju poseban pristup umetnice koja kvalitet začudnog otkrića koje kolažiranje proizvodi ipak podređuje narativnom usmeravanju.

Još jedan kolaž u kolekciji je delo Mariele Cvetić koja je u SKC-u imala izložbu „Svet po meni” – projekat fluidnog karaktera koji se razvija i prevodi kroz niz različitih medija (od prostornih instalacija do teksta i knjige) i izlagačkih situacija, praveći sopstvenu gravitaciju oko koje se repositioniraju i obznanjaju novi odnosi i značenja.

I Nađa Stamenović svoj umetnički rad temelji na principu istraživanja. Zanimaju je, pre svega, efekti koji se proizvode kombinovanjem različitih umetničkih tehnika i njihovih izražajnih potencijala. U okviru tematskog okvira, ona odabrane motive transponuje iz medija u medij.

Likovni projekat „Prostor i Ništa” Sanje Solunac je logično proizišao iz bavljenja scenografijom. Prostor kao tema ispitivanja se izdvaja kao entitet za sebe. On je uzbudljiv, sadrži sve, definisan je drugim, trpi tragove i otiske, relativan je, uvek u odnosima i kontekstima, omogućava susrete, prisustva i odsustva... U kolekciji se nalazi jedan od Sanjinih izlaganih kolaža.

Autoportret „Gospodarica” je jedan od niza portreta sa atributima koje je Jelena Jelača izlagala u okviru izložbe „Para-

lelna realnost”. Klasično figurativno štafelajno slikarstvo kojim Jelena ne reprezentuje već „razgolićuje” – „ispituje položaj jedinke u odnosu na društvo, (re)konstruisanje identiteta, rodne odnose, granice samospoznaје” (Ksenija Marinković).

U kolekciji se nalaze dva rada koja generišu vreme i koriste metod susreta udaljenih situacija. Ivan Šuković polazi od porodičnih fotografija, a svoje namere u konstruisanju rada definiše ovako: „*The Quality Family Time* istražuje sjećanje i govori o specifičnom odnosu i doprinosu koji je pronalazak fotografije napravio u odnosu na ličnu istoriju. U tom odnosu, postojeći dokumentovani materijal aktiviran je i preveden u novi medij u cilju predlaganja drugačijeg čitanja.”

Luka Stoisavljević koristi dvostruko suprotstavljanje elemenata u seriji grafika „Tragovi”. Tehnikom lentikulara, koja se uglavnom koristi za „zabavne” sadržaje, Luka prikazuje egzistencijalnu dubinu preklapajući (i suprotstavljajući) sadržaje slika prošlosti i sadašnjosti.

Slične postupke prožimanja asocijativnih elemenata i približavanja vremenskih distanci primenjuje i Marija Konjikušić u fotografskim serijama „Knjiga dežurstava 2000/2001” i „Školske table” koje beleže pustu osnovnu školu u Raškoj, dok su sve malobrojnija deca na letnjem raspustu a umetnici sa kolonije prisutni.

Krst od zalivenih m&m bombonica je šaren, lep i plastičan kao reklama i najotrovnija životinja u prirodi. Ovaj dopadljivi objekat dovodi u vezu pojmove duha, ideologije i potrošačkog društva, što je polje kojim se na formalno prepoznatljiv način bavi vajar Mića Stajčić.

Radovi Nemanje Milenkovića i Radeta Tepavčevića problematizuju antropocentrizam, konkretno, odnos ljudi prema životinjama. Ova dva novosadska umetnika su na osnovu istog pro-

blemskog usmerenja zajedno priredili izložbu „Nemušti jezik“.

Bojan Otašević je etablirani umetnik koji je u SKC-u izlagao izbor grafika manjeg formata nastalih tokom proteklih 20 godina. Grafika „Umesto osmeha“ je stariji rad iz 2002. i pripada i dalje aktuelnom Bojanovom opusu u kom razlaže portret različitim likovnim postupcima i tehnikama.

Portreti su posebno zanimljiv segment kolekcije. Ovaj tradicionalni žanr reflektuje epohu i pojedinca i nudi potencijalne informacije na mnogo nivoa. Slika iz serije „The Suspicious Collective“ Veljka Vučkovića tretira anonimne, efemerne likove, zamrznute kadrove iz italijanskog filma *Investigation of a Citizen Above Suspicion* u nepostojanom maniru. Fotografija Ivana Petrovića iz serije „Portreti“ takođe predstavlja anonimnu osobu, poslovnog čoveka u radnom okruženju koji ležerno gleda u objekat i postaje dokument trenutka, kako je Ivan i nazvao celu izložbenu celinu. Još jedan fotografski portret je delo Srđana Veljovića. Upečatljiv prizor figure u zimskom, planinskom pejzažu je u isto vreme potresan susret ličnog i društveno turbulentnog. U pitanju je fotografija bliske, voljene osobe koja se odmara na kamenu graničaru zemlje koja u tom trenutku gubi formu u ratnim uslovima.

U kolekciji SKC-a se nalaze i dva crteža Gorana Stojčetića, našeg relevantnog umetnika u domenu umetničkih istraživanja koja za predmet imaju unutrašnji svet i psihu čoveka. Zahvaljujući Goranovom posvećenom angažmanu revalorizuje se sirovi izraz stvaralačkih potreba i potencijala i oko te ideje on okuplja širu zajednicu anonimnih stvaralaca i profesionalaca iz različitih oblasti (Udruženje *Art Brut Serbia*). Drugim metodama se ka suštini unutrašnjeg kreće umetnik Nenad Ristović u crtežima iz ciklusa „Prostori duše“, trudeći se da likovnim elementima nefigurativnog, automatizovanog crteža predstavi psihičke

proces. Crtačke studije iz serije „Horror“ Lazara Mitrovića su karikaturalne figuracije i ilustruju anomalije ljudskog duha i karaktera.

Goran Dimić, Kragujevčanin koji od devedesetih godina živi i radi u Budimpešti, je za kolekciju ostavio obimnu seriju skiciranih crteža „Jednominutni tango“. U pitanju je brižljiva studija ljubavi u kojoj je svaki crtež nosilac poleta strasti a celina monumentalni pokušaj da se svi pojedinačni titraji zauzduju u objektivnu predstavu ljubavnog odnosa. Nakon izložbe, SKC je crteže objavio u formi knjige.

I, za kraj ovog pregleda ili preleta preko izbora iz sadržaja kolekcije, ostao je objekat – „slika“ Zorana Ignjatovića koja je i sama neka vrsta restla, nastalog van glavnog toka. Objekat je deo zanimljivog izložbenog koncepta – objedinjenog izlaganja radova koji su nastajali tokom 29 godina rada ali nezavisno od glavnih autorovih ciklusa i koji nikada pre nisu predstavljani javnosti.

Marija Radoš

Art as an Attempt at Cognition

Even though it was founded and designed under the old and different social order and cultural policy, the Student Cultural Center in Kragujevac (SKC Kragujevac) exemplifies a cultural institution that has successfully continued to develop its work standards and the quality of its programs, first of all, by focusing actively and devotedly on the needs of young people. The professional team in charge of the art program in the Student Cultural Center's two exhibition spaces bases its activities on networking with other institutions, cooperation between professionals, program exchanges, and presentations of local and visiting projects, which allow entirely new beginnings and perspectives for young artists, reminding them, in addition, of past, proven values and achievements. Its comprehensive, dynamic, relevant program and approach make the SKC Kragujevac gallery stand out on the local cultural map.

When we talk about the SKC Kragujevac art collection, in light of current events and relevance and with the goal of its improvement and functionalization, I would like to emphasize its principle and function in modern circumstances. Cultural institution art collections, such as the SKC Kragujevac collection, are created when artists cooperating with an institution or participating in one of its programs donate their works. Relations within the professional art world have changed significantly since this practice was established, so it would be helpful now to review and revise this custom and set a new consensus. My colleague Marija Konjikušić, having found herself in such situations several times as an author and photographer, already mentioned this topic in her article in the catalog *10 + Selected*

Works from the SKC Kragujevac Gallery Collection. Since the matter is pressing, placing a burden on professional relations between participants, and is being carefully reexamined by our colleagues from SKC Kragujevac, I feel obligated to record it on this occasion as a fact of the times in which we work.

In self-governing socialism, there was an awareness that the artistic achievements of talented individuals were a common good, and (approved) authors were supported by the system and benefited from the state, i.e., the society. In such circumstances, the math was clear, with the individual and the society investing together in artists' work and artistic production. Today, however, when the artist is an entrepreneur who mainly solo invests in each segment (education, specialization, mobility, material, workspace + living), the math, the fundamental economic equation, no longer holds. As for the artist, who needs to make a living from selling their work, in which they invested both money and time, it seems inappropriate to ask them for a 'gift.' But, from the institution's point of view, it will allow him affirmation, visibility, promotion, context, and social aura necessary for the placement of their art. Again, the author invests their effort and reputation in the institution's image, brings their audience, and creates a program based on which it is ultimately financed and in existence. There is no planned vision regulating relationships and responsibilities in this cycle; situations arise partially as one-time occurrences, project-related, and vary from case to case. Institutions sometimes don't have the funds to keep up elementary working conditions (adequately maintained space, technology), cover basic activities, and hire necessary professionals (technical staff, designers, photographers, PR, administration officers, or even curators). In such cases, it all boils down to individuals' enthusiasm or am-

bition, but also personal conflicts of interest between collaborators. This is a global problem in art and has long become a topic of discussion within the field, defined popularly as the "exploitation and self-exploitation of artists and cultural workers." In such a system, one can understand that the donation of works without compensation appears to authors like icing on the cake of exhaustion.

I will mention the art project *Behind Enthusiasm* by Neda Kovinić, presented at the Student Cultural Center's Kontakt Gallery in 2018, which deals specifically with this thematic field. "The project Behind Enthusiasm explores that energy which, like a flywheel, moves and spins the manufacturing cycle of a work of art, without production or institutional support, starting from the fact that all aspects of contemporary work already rely on enthusiasm in advance." (Vesna Vesić in her article about the exhibition). A drawing from this instance of Neda's art is part of the SKC Kragujevac collection and is included in our selection on this occasion.

To reconsider the utility and significance of such a practice of making art collections, we need to break down their essential functions to focus on general values and common interests. Collections have material value and represent the owner's capital. Then, they are part of the identity, a physical trace of the collector's activities, politics, and status (in this case, the institution's). And at the root level, they function as data bases because collecting first means gathering and interrelating certain types of information. As archives of information, they are potentially useful for research and understanding a more comprehensive range of topics and various categories of knowledge in multiple contexts (from specific artistic practices and individual figures, connections and relations to the social and fi-

nancial climate and phenomena of a given moment, space, etc.). Suppose the budget doesn't even allow purchasing the work for the collection. In that case, this practice shouldn't focus on financial value and the function of capital, and the donated work of art shouldn't have to be *representative* (as tenders and contracts often specify) in this sense. All parties would benefit from having some trace of activity remain after the exhibition, a material holder of information allowing insight, open and accessible for further contextualization and learning. These could be cheaper and less demanding formats or even original, relevant, and sufficiently elaborate sketches, collages, mockups, documents, supporting materials, author's notes, etc.

Shifting the focus from "possession" to "informativeness" when selecting materials for a collection could also motivate development in terms of its processing and further use. Besides exhibits and publications to present the works, the contents could be functionalized to make them permanently accessible for the purposes of education, research, and interdisciplinary associations, which would be fully in line with the tasks of a student cultural center. Emphasizing and developing this aspect and function of art collections further corresponds to the spirit of the time when information is the primary resource and capital.

Out-of-context information makes up a mixture of media images that easily manipulate and shape the social arena using methods similar to those employed to construct meanings in contemporary art. Current artistic practices can generally be understood as an attempt at cognition, an attempt to demystify the phenomena and processes of created reality and indicate the tools for its reading. This thread can be confirmed and followed through the works from the SKC Kragujevac collection selected from 2017, 2018, and 2019.

Nemanja Ladić's video, shown as part of the exhibition *Extended Landscape (Prošireni predeo)*, deals with precisely this topic: the characteristics of perception and possibilities of cognition. "Through the archiving process, we receive a string of information that can be interpreted differently depending on the context. Even if an archive consists of a series of accurate data, this is no guarantee that the potential narrative created by interpreting those facts will be credible." (Nemanja Ladić).

Boris Burić, in his photo series *Hidden*, plays with perception by drawing attention through minimal interventions in seemingly ordinary scenes of island life to the presence and the clandestine activities of offshore companies in Madeira, Portugal.

Šejma Fere contributed a piece from her *Brushes (Četkice)* series to the collection, which she presented at the *Tricollage* exhibition along with collages from her cycles *Matinee Program* and *Minute Collage*. In this excerpt, Šejma describes the action of 'distilling' new meanings by collaging motives and objects: "The habitual perception of information shifts and finds a different view of the usual. By playing with the elements of everyday life, through translation, displacement, grafting, a changed definition of things is created and gives form and weight to invisible processes."

At the multimedia exhibition *FEM I NEM*, Irena Kovač presented a group of collages, all of which have suggestive names and reveal a unique approach of the artist who subordinates the quality of the incredible discovery that the collage produces to narrative direction.

Another collage in the collection was made by Mariela Cvetić, whose exhibition *The World According to Me (Svet po meni)* at the SKC Kragujevac was a project with a fluid character, which developed and translated through a string of different

media (from spatial installations to text and books) and exhibition situations, creating its own gravity around which new relationships and meanings were repositioned and revealed.

Nađa Stamenović also bases her artistic work on the principle of research. She is primarily interested in the effects achieved by combining different art techniques and their expressive potential. Within a thematic framework, she transposes selected motives from medium to medium.

Sanja Solunac's art project *Space and Nothing (Prostor i Ništa)* was a logical consequence of her career in scenography. As a subject of exploration, space stands out as an entity unto itself. It is exciting, contains everything, is defined by others, bears traces and prints, is relative, always in relationships and contexts; it enables encounters, presences, and absences... The collection includes one of Sanja's exhibited collages.

The self-portrait *Mistress (Gospodarica)* belongs to a series of portraits with attributes presented by Jelena Jelača as part of her *Parallel Reality* exhibition. Jelena uses classical figurative easel painting not to represent but to "expose" – "Examine the position of the individual in the society, the (re)construction of identity, gender relations, the limits of self-knowledge" (Ksenija Marinković).

The collection holds two works that generate time and use the method of encountering distant situations. Ivan Šuković starts with family photos and defines his intentions in constructing the work in these words: "*The Quality Family Time* explores memory and talks about the specific relationship and contribution that the invention of photography made in terms of personal history. In this sense, the existing documented material was activated and translated into a new medium to propose a different reading."

In his graphic series *Traces (Tragovi)*, Luka Stoisavljević uses a double juxtaposition of elements. With the lenticular technique, intended primarily for "entertaining" content, Luka shows existential depth by overlapping (and juxtaposing) the contents of past and present images.

Marija Konjikušić employs similar procedures of permeating associative elements and bringing time distances closer in her photographic series *Duty Book 2000/2001* and *School Boards*. Here, she recorded the abandoned elementary school in Raška in the presence of children – increasingly fewer during summer vacations— and artists from the colony.

A cross made of m&m candies is colorful, pretty, and plastic, like an advertisement or the most poisonous animal in nature. This attractive object brings together the concepts of spirituality, ideology, and consumer society, which is a field explored in a formally recognizable way by the sculptor Mića Stajčić.

The works of Nemanja Milenković and Rade Tepavčević problematize anthropocentrism, specifically, the attitude of humans towards animals. Based on the same problem orientation, these two artists from Novi Sad organized together the exhibition *Silent Tongue (Nemušti jezik)*.

Bojan Otašević is a renowned artist who showcased a selection of small-format prints created over the past 20 years at SKC Kragujevac. The work *Instead of a Smile (Umesto osmeha)* is an older print from 2002. It belongs to Bojan's current oeuvre, where he uses different artistic procedures and techniques to break down the portrait.

Portraits are a particularly fascinating segment in the collection. This traditional genre reflects the age and the individual and offers potential information on many levels. The painting from the series *The Suspicious Collective* by Veljko Vučković

treats anonymous, ephemeral characters, frozen frames from the Italian film *Investigation of a Citizen Above Suspicion* in an erratic manner. Ivan Petrović's photograph from the cycle *Portraits* also represents an anonymous person, a businessman in a work environment who casually looks into the lens and becomes a document of the moment, as Ivan named the entire exhibition. Another photographic portrait is the work of Srđan Veljović. The striking sight of a figure in a winter mountain landscape is, at the same time, a poignant meeting of the personal and the socially turbulent. It is a photograph of a close, beloved person resting on a stone border of a country that is losing its shape during wartime.

In the SKC Kragujevac Gallery collection, there are also two drawings by Goran Stojčetočić, our celebrated artist in the field of artistic research that has as its subject the inner world and human psyche. Thanks to Goran's dedicated engagement, the raw expression of creative needs and potential is revalued. Around this idea, he has gathered a wider community of anonymous artists and professionals from various fields (*Art Brut Serbia Association*). Using different methods, artist Nenad Ristović approaches the essence of the inner in his drawings from the cycle *Spaces of the Soul*, trying to present psychogenic processes with visual elements of non-figurative, automated drawings. Drawing studies from the *Horror* series by Lazar Mitrović are shaped like caricatures, illustrating anomalies of the human spirit and character.

Goran Dimić, a native of Kragujevac who has been living and working in Budapest since the 1990s, donated an extensive series of sketch-like drawings called *One Minute Tango (Jednominutni tango)* for the collection. It is a meticulous study of love in which each individual drawing carries the flight of pas-

sion, and the whole is a monumental attempt to rein in all individual vibrations into an objective representation of a love relationship. After the exhibition, SKC published the drawings in the form of a book.

And at the end of this survey, or skimming over a selection from the collection, there remained an object – a "painting" by Zoran Ignjatović, itself a kind of "leftover" created outside the main method. The object is part of an interesting exhibition concept – a unified display of works produced during 29 years of career but independently of the author's primary cycles, which have never been presented to the public.

Marija Radoš

**IZBOR IZ KOLEKCIJE
GALERIJE SKC
KRAGUJEVAC**
2017–2019.



Jelena Jelača

Gospodarica

akril, olovka i flomaster na papiru, 72, 5 × 51 cm, 2009.

The Mistress

acrylic, pencil and marker on paper, 72, 5 × 51 cm, 2009

Jelena Jelača rođena je u Beogradu 1973. Završava Fakultet likovnih umetnosti u Beogradu 1998. godine, gde i magistrira 2000. Izlaže grupno i samostalno od 1994. u zemlji i inostranstvu. Bavi se položajem jedinke u odnosu na društvo, re(konstruisanjem) identiteta, rodnim odnosima u kontekstu kulturno-loške i psihološke dimenzije. Dominantni motiv je portret uz prisustvo autobiografskih detalja. Promišljanje karaktera i interesovanje za pojedinost, odraz su intuitivnih istraživanja.

Jelena Jelača was born in Belgrade in 1973. She completed her studies at the Faculty of Fine Arts in Belgrade in 1998, where she also received her master's degree in 2000. She has exhibited both individually and as part of group exhibitions since 1994, both in Serbia and abroad. Her work revolves around the individual's position in society, the re(construction) of identity, and gender relations in the context of cultural and psychological dimensions. The dominant motive is the portrait accompanied by autobiographical details. Her interest in character analysis and attention to detail reflect her intuitive explorations.

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Mariela Cvetić

Detalj iz radne sobe

kolaž (od elemenata instalacije *Svet po meni*), 59 × 74 cm, 2020.

Detail from the Study

collage (made from elements of the installation *The World According to Me*), 59 × 74 cm, 2020

Dr Mariela Cvetić, umetnica i teoretičarka umetnosti, redovni je profesor na Arhitektonskom fakultetu Univerziteta u Beogradu. Autorka je velikog broja samostalnih izložbi i učesnica u brojnim grupnim izložbama. Jedna je od autorki izložbe u paviljonu Srbije na 11. Međunarodnoj izložbi arhitekture u Veneciji 2008. Organizovala je izložbe umetnikovih knjiga studenata Arhitektonskog fakulteta. Objavila je knjige „Das Unheimliche: psihoanalitičke i kulturalne teorije prostora” (Beograd, 2011), „Umetnikova knjiga / Artist's Book” (Beograd, 2014), „O razmeri: monumentalizovanje minijaturizovanog” sa Jasminom Čubrilo (Beograd, 2019) kao i veliki broj poglavlja u monografijama. U umetničkom i teorijskom radu bavi se problemima odnosa subjekta i prostora.

Mariela Cvetić, PhD, is an artist and art theorist currently serving as a full-time professor at the Faculty of Architecture, University of Belgrade. She is the author of many solo exhibitions and has participated in numerous group exhibitions. She was one of the authors of the exhibition in the Serbian Pavilion at the 11th International Architecture Exhibition in Venice in 2008. She has organized exhibitions of artist's books by students of the Faculty of Architecture. Cvetić has published several books, including "Das Unheimliche: Psychoanalytic and Cultural Theories of Space" (Belgrade, 2011), "Umetnikova knjiga / Artist's Book" (Belgrade, 2014), "On Scale: The Monumentalization of the miniaturized" with Jasmina Čubrilo (Belgrade, 2019) as well as a number of chapters in monographs. Her artistic and theoretical work deals with issues related to the relationship between the subject and space.

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...jako:
niti šmogao
kama hom i
gare. Di Gom



Ivan Šuković

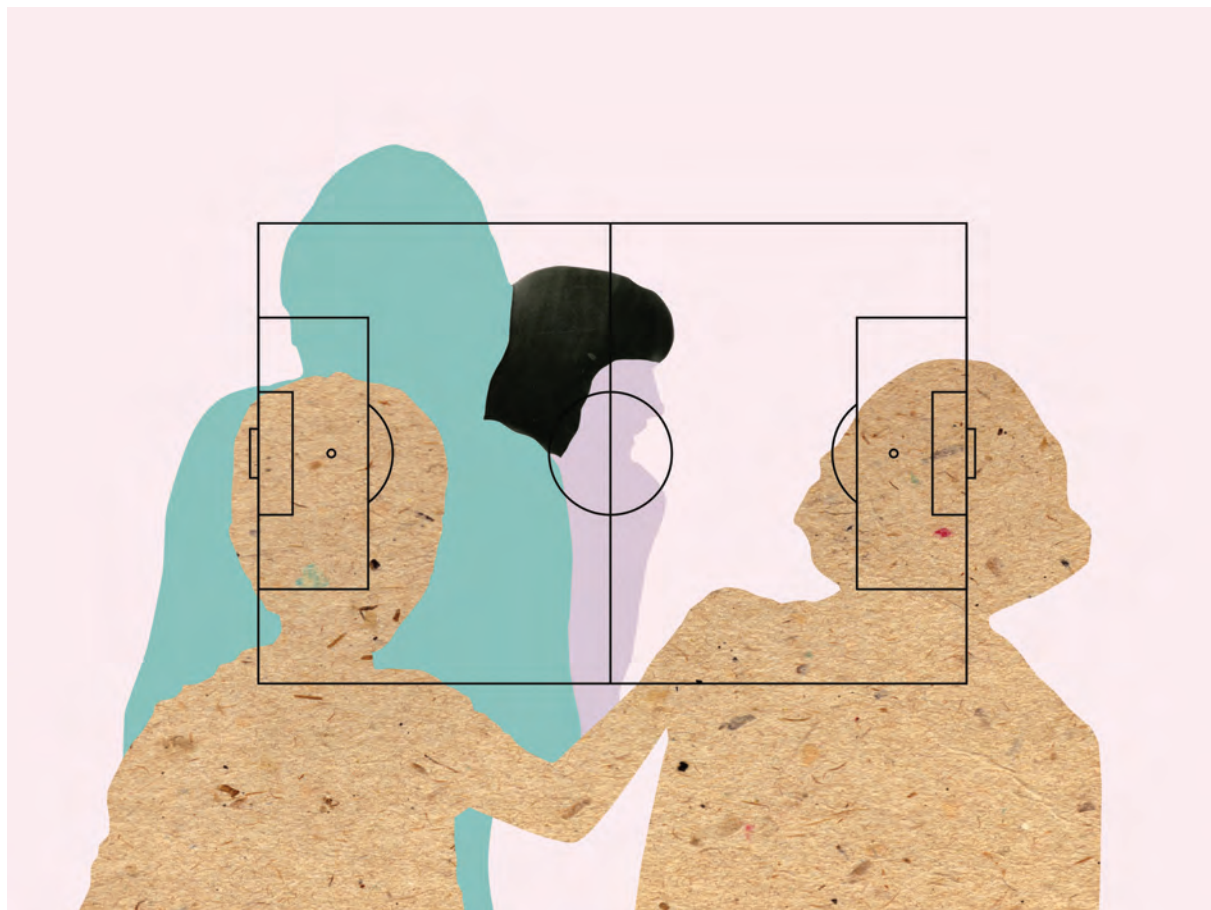
Iz serije *The Quality Family Time*
kombinovana tehnika, 37 × 50 cm, 2018.

From the series *The Quality Family Time*
mixed media, 37 × 50 cm, 2018

Ivan Šuković rođen je 1981. u Podgorici. Doktorirao je na Univerzitetu umetnosti u Beogradu, studijski program Višemedijska umetnost (2019). Magistrirao je na odseku Digitalne umetnosti i novi mediji u Beogradu, a diplomu osnovnih studija stekao je iz oblasti književnosti na Filozofskom fakultetu na Univerzitetu Crne Gore. Od 2011. do 2022. imao je više samostalnih izložbi u zemlji i u inostranstvu. Za svoje stvaralaštvo je nagrađivan. Njegovi radovi se nalaze u muzejskim i privatnim kolekcijama. Bio je predstavnik Crne Gore na 59. Međunarodnoj izložbi umetnosti Bijenala u Veneciji 2022. godine.

Ivan Šuković was born in Podgorica in 1981. He earned his D.A. in Multimedia Art at the University of Arts in Belgrade in 2019. He obtained his master's degree in Digital Art and New Media in Belgrade and his undergraduate degree in literature from the Faculty of Philosophy at the University of Montenegro. From 2011 to 2022, he held several solo exhibitions in the country and abroad and has been awarded for his work. His artworks are part of museum and private collections. He was the representative of Montenegro at the 59th International Art Exhibition – Venice Biennale in 2022.

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Milorad Stajčić

Krst Sv. Ignjacija Bogonosca

epoksi smola, M&M bombonice, 33 × 24 × 4 cm, 2018.

Cross of St. Ignatius of Antioch

epoxy resin, M&Ms, 33 × 24 × 4 cm, 2018

Milorad Mića Stajčić rođen je 1977. godine u Beogradu, gde i dalje živi i radi. Diplomirao je na Fakultetu organizacionih nauka na smeru Informacioni sistemi i na Fakultetu likovnih umetnosti na smeru Vajarstvo, u klasi prof. Mrđana Bajića. Trenutno je na doktorskim umetničkim studijama. Osnivač je i suvlasnik galerije „X Vitamin” u Beogradu. U svom umetničkom radu, osim skulpture, izražava se i putem raznih instalacija, video-radova, performansa, fotografije. Najčešća tema su razne društvene vrednosti, tabu teme, potrošačko društvo, religija, novac.

Milorad Mića Stajčić was born in Belgrade in 1977, where he still lives and works. He graduated from the Faculty of Organizational Sciences in the Information Systems department and from the Faculty of Fine Arts in the Sculpture department, in the class of Professor Mrđan Bajić. He is currently pursuing a doctoral degree in art. Stajčić is the founder and co-owner of the "X Vitamin" gallery in Belgrade. In his artistic work, besides sculpture, he expresses himself through various installations, video works, performances, and photography. His most common themes are various social values, taboo topics, consumer society, religion and money.

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Sanja Solunac

Ta godina 2017. (kompozicija XIX)
kolaž, 70 × 50 cm, 2017.

That Year, 2017 (composition XIX)
collage, 70 × 50 cm, 2017

Sanja Solunac rođena je 1987. u Kragujevcu. Završila je Srednju dizajnersku školu i diplomirala osnovne i master studije na Filološko-umetničkom fakultetu u Kragujevcu, Odsek primenjene umetnosti, studijski program Slikarstvo. Stipendistkinja je Fonda za mlade talente Republike Srbije. Realizovala je pet samostalnih izložbi a od 2008. godine do danas učestvovala je na preko pedeset grupnih izložbi u zemlji i inostranstvu, kao i u umetničkim i društveno-angažovanim projektima. Članica je ULUPUDS-a. Od 2020. studentkinja je interdisciplinarnih doktorskih studija na Univerzitetu umetnosti u Beogradu, na programu za digitalnu umetnost. Radi kao nezavisna umetnica i vizuelna dizajnerka.

Sanja Solunac was born in 1987 in Kragujevac. She graduated from the High School of Design and completed her primary and master studies at the Faculty of Philology and Arts in Kragujevac, specializing in painting in the Department of Applied Arts. She is the recipient of a scholarship from the Fund for Young Talents of the Republic of Serbia. She has held five independent exhibitions and from 2008 until today, she has participated in over fifty group exhibitions in the country and abroad, including several artistic and socially engaged projects. She is a member of ULUPUDS. Since 2020, she has been a student of interdisciplinary doctoral studies at the University of Arts in Belgrade, specializing in Digital Art. She works as an independent artist and visual designer.

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Boris Burić

Iz serije *Hidden*

fotografija, 19,5 × 28,5 cm, 2016.

From the series *Hidden*

photography, 19.5 × 28.5 cm, 2016

Boris Burić, rođen 1981. godine, je intermedijalni umetnik iz Beograda. Njegovi radovi su konceptualno orijentisani i često su zasnovani na ideji društvene i umetničke kritike koju izražava u galerijskom prostoru i umetničkim akcijama u vangalerijskom okruženju. Burićevo polje interesovanja su: film, fotografija, akcija, performans, kolaž. Saraduje sa raznim umetnicima, kustosi-ma, galerijama, itd. Izlaže na samostalnim i grupnim izložbama u zemlji i regionu. Živi i radi na relaciji Beograd–Rijeka.

Boris Burić, born in 1981, is an intermedia artist from Belgrade. His works are conceptually oriented and often based on the idea of social and artistic criticism, which he expresses in gallery spaces and artistic actions outside the gallery environment. Burić's fields of interest include film, photography, action, performance, and collage. He collaborates with various artists, curators, galleries, etc. He exhibits at solo and group exhibitions in the country and the region. He lives and works between Belgrade and Rijeka.

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Neda Kovinić

Bogati i smireni, deo projekta *Iza entuzijazma*

crtež na papiru, flomaster i olovka / kutija od pleksiglasa, 40 × 30 cm /
45 × 35 × 7 cm, 2016.

The Rich and Calm, part of the project *Beyond Enthusiasm*

drawing on paper, marker and pencil, plexiglass box, 40 × 30 cm /
45 × 35 × 7 cm, 2016

Neda Kovinić je doktorirala na Fakultetu likovnih umetnosti (FLU) na Odseku za transmedije, a diplomirala je slikarstvo na FLU u Beogradu. Performansi, filmovi i instalacije Nede Kovinić potiču iz procesa koji se odvijaju u privremenim saradničkim zajednicama umetnika. Ona neguje principe fer saradnje, uključujući praksu brige, empatije i bliskosti. Njene izložbe dokumentuju proces kroz instalacije koje čine crteži, poetsko-teorijska naracija, video ili zvučni zapisi. Izlagala je na 31. Memorijalu Nadežde Petrović, u galeriji *Whitechapel* u Londonu, UK, itd. Neda je stipendista Akademije Schloss Solitude 2023.

Neda Kovinić received her D.A. at the Faculty of Fine Arts in the Department of Transmedia and graduated in painting from the Faculty of Fine Arts in Belgrade. Her performances, films and installations originate from the processes that take place in temporary collaborative communities of artists. Kovinić cultivates the principles of fair cooperation, including the practice of care, empathy, and closeness. Her exhibitions document the process through installations that consist of drawings, poetic-theoretical narration, and video or sound recordings. She has exhibited at the 31st Memorial of Nadežda Petrović, and the *Whitechapel Gallery* in London, UK, among others. Kovinić is a fellow of the Academy Schloss Solitude 2023.

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NOUS SOMMES RICHES
et CALMES

learn french
DUOLINGO



Bojan Otašević

Umesto osmeha

kombinovana tehnika (visoka i duboka štampa), 14 × 20 cm, 2016.

Instead of a Smile

combined technique (relief print & intaglio), 14 × 20 cm, 2016

Bojan Otašević rođen je u Kragujevcu 1973. godine. Diplomirao je grafiku na Fakultetu likovnih umetnosti u Beogradu 1998, magistrirao 2001, a doktorirao 2014. pod mentorstvom profesora Biljane Vuković. Član je ULUS-a od 2000. Redovni je profesor na Filološko-umetničkom fakultetu u Kragujevcu na Odseku za primenjenu i likovnu umetnost. Do sada je ostvario preko pedeset samostalnih izložbi crteža, slika i grafika i nekoliko stotina grupnih izlaganja u zemlji i inostranstvu. Preko dvadeset puta je nagrađivan za svoj umetnički rad (Veliki pečat i Mali pečat Grafičkog kolektiva, Zlatna igla ULUS-a, Nagrada Vukove zadužbine za umetnost 2014...).

Bojan Otašević was born in Kragujevac in 1973. He graduated in graphic art from the Faculty of Fine Arts in Belgrade in 1998, obtained his master's degree in 2001, and completed his doctorate in 2014 under the guidance of professor Biljana Vuković. He has been a member of ULUS since 2000 and is currently a full professor at the Faculty of Philology and Arts in Kragujevac at the Department of Applied and Fine Arts. Otašević has held over fifty independent exhibitions featuring his drawings, paintings and graphics, as well as several hundred group exhibitions in the country and abroad. He has received over twenty awards for his artistic work (Big Seal and Small Seal of the Graphic Collective, The Golden Point from ULUS, the Vuk's Foundation Award for Art in 2014, etc.).

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A.D.

"Место охоты"

Б.О. Гаврилов

Ivan Petrović

Dokumenti, 2008; iz serije *Portreti (Opštinski sudija za prekršaje)*, 2000.

ink-džet štampa, 60 × 45 cm, 2000.

Documents, 2008; from the series *Portraits (Municipal Misdemeanor Judge)*, 2000

ink-jet print, 60 × 45 cm, 2000

Ivan Petrović je vizuelni umetnik čija praksa proizilazi iz višeznačnog istraživanja fotografskog medija. Na umetničkoj sceni prisutan je od 1998. godine, sa učešćem na velikom broju izložbi u Srbiji i inostranstvu. Urednik je Centra za fotografiju u okviru kog deluje kao istraživač, sakupljač i kustos. Urednik je Foto-foruma (2010–2011) i autor knjige „Foto-forum, razgovori o fotografiji” (2016). Autor je godišnje izložbe fotografija „Bliskost i razlike” (2021/22). Koautor je knjige „Jeremija Stanojević – Fotografije” (2022). Dobitnik je nagrade „Dimitrije Bašičević Mangelos” (2008) i stipendije KulturKontakt u Beču (2004). Predavač je u centru za likovno obrazovanje „Šumatovačka”, gde uređuje program fotografije.

Ivan Petrović is a visual artist whose practice stems from a multifaceted exploration of the photographic medium. He has been present on the art scene since 1998, participating in many exhibitions in Serbia and abroad. He is the editor of the Center for Photography, where he acts as a researcher, collector and curator. He was also the editor of Foto-forum (2010–2011) and the author of the book *Foto-forum, razgovori o fotografiji* (2016). He is the author of the annual photo exhibition "Closeness and Differences" (2021/22). He co-authors the book *Jeremija Stanojević – Fotografije* (2022). He received the "Dimitrije Bašičević Mangelos" award (2008) and a KulturKontakt scholarship in Vienna (2004). He is a lecturer at the "Šumatovačka" center for art education, where he curates the photography program.

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Nada Stamenović

Bez naziva

litografija i sito-štampa, 50 × 70 cm, 2010.

No title

lithography and screen printing, 50 × 70 cm, 2010

Nada Stamenović je rođena u Beogradu 1983. godine. Diplomirala je na Fakultetu likovnih umetnosti u Beogradu 2009. godine, na grafičkom odseku. Završila je umetničke doktorske studije na istom fakultetu kod mentora Milete Prodanovića 2015. godine. Član je ULUS-a od 2010. Učestvovala je na mnogim grupnim izložbama u zemlji i inostranstvu. Radovi joj se nalaze u zbirkama Narodnog muzeja Kraljevo, Zavičajnog muzeja Knjaževac, Narodnog muzeja Zaječar, Umetničke galerije „Nadežda Petrović” i Grada Pančeva. Iza sebe ima jedanaest samostalnih izložbi. Dobitnik je četiri nagrade. Trenutno živi i radi u Beogradu.

Nada Stamenović was born in Belgrade in 1983. She graduated from the Faculty of Fine Arts in Belgrade in 2009, in the Graphic Art department. She completed her artistic doctoral studies at the same faculty under the mentorship of Mileta Prodanović in 2015. She has been a member of ULUS since 2010. Kovinić has participated in many group exhibitions in the country and abroad. Her works are included in the collections of the National Museum Kraljevo, Homeland Museum in Knjaževac, National Museum Zaječar, "Nadežda Petrović" Art Gallery and the City of Pančevo. She has had eleven solo exhibitions and is the recipient of four awards. She currently lives and works in Belgrade.

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Instagram: nadjastamenovic



Srđan Veljović

- Iz serije *Devedesete, Prokletije, maj 1991.*
ink-džet štampa, 90 × 60 cm, 1991/2017.
- From the series *The Nineties, Prokletije, May 1991*
ink-jet print, 90 × 60 cm, 1991/2017

Iz serije *Devedesete, Saša Marković Mikrob – šetnja sa maskama, Festival „Žudnja za životom – Vilhelm Rajh”*
ink-džet štampa, 90 × 60 cm, 1991/2017.

From the series *The Nineties, Saša Marković Mikrob–Walking with Masks, "Lust for Life – Wilhelm Reich" Festival*
ink-jet print, 90 × 60 cm, 1997/2017

Srđan Veljović, rođen 1968. godine, je fotograf, konceptualni dokumentarista. Završio je Elektrotehnički fakultet. Bavi se problemom identiteta i njegovog uspostavljanja kao polja konstituisanog izvana, istražujući mesta prestupa granice koja ga definiše. Član je ULUS-a. Realizovao je projekte: Arhitektura i fašizam; Lep život kao eksczes; Nebo; Granice roda; Ekonomija moći heteroseksualne veze; Koliko visoko je bezbedno; Nož žica; Transponovanje – Džoni Racković; Mnoštva; Tehno – pozicije potkulture; Moguća mesta solidarnosti; Muzeji i još poneko mesto sećanja; Jarboli; Industrija; Fotografije, portreti; Bioskopi u kulturi sećanja; 20-25-29; Das Unheimliche koncept kao praktična alatka; Devedesete; Migracije, destinacije... Izlagao je više puta grupno i samostalno, u zemlji i inostranstvu.

Srđan Veljović, born in 1968, is a photographer and conceptual documentarist. He graduated from the Faculty of Electrical Engineering and is a member of ULUS. He deals with the problem of identity and its establishment as a field constituted from the outside, exploring places where the border defining it is crossed. Veljović has realized projects such as Architecture and Fascism; Beautiful Life as an Excess; Sky; Gender Boundaries; The Economy of Power in Heterosexual Relationships; How High is Safe; Knife Wire; Transposition – Džoni Racković; Crowds; Techno – Positions of Subculture; Possible Places of Solidarity; Museums and Some Places of Memory; Jarboli; Industrija; Photographs, Portraits; Cinemas in a Culture of Remembrance; 20-25-29; Das Unheimliche Concept as a Practical Tool; The Nineties; Migrations, Destinations... He has held a number of solo and group exhibitions both in the country and abroad.

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Goran Stojčeto*vić*

Čovek, kome je Sveti Gral polomljen ispred nosa | *Abortus*
hemijska olovka, olovka u boji i akrilik na papiru, 42 × 30 cm, 2018.

A Man Whose Holy Grail Was Broken under His Nose | *Abortion*
ballpoint pen, colored pencil and acrylic on paper, 42 × 30 cm, 2018

Goran Stojčeto*vić* rođen je 1975. u Skoplju, SFRJ. Diplomirao je slikarstvo na Fakultetu umetnosti u Prištini, SRJ, 1999. godine. Bavi se dubinskom asocijativnom umetnošću koju pronalazi u nesvesnim i spontanim izrazima kroz crtež, sliku, fotografiju i performans. Poslednjih par godina se posvećuje društveno angažovanim akcijama kroz koje preispituje psihovizuelne sadržaje pojedinaca i grupa ljudi sa kojima se susreće prilikom gostovanja u različitim sredinama i okolnostima. Osnivač je i predsednik Udruženja Art Brut Serbia i glavni i odgovorni urednik veb-portala www.artbrut-inside.org. Zaposlen je kao scenograf u Narodnom pozorištu Priština u Gračanici.

Goran Stojčeto*vić* was born in Skopje, SFR Yugoslavia, in 1975. He graduated in painting from the Faculty of Arts in Priština, FR Yugoslavia in 1999. He is engaged in deep associative art that he finds in unconscious and spontaneous expressions through drawing, painting, photography and performance. In recent years, he has dedicated himself to socially engaged actions through which he questions the psycho-visual contents of individuals and groups of people he meets while visiting different environments and circumstances. He is the founder and president of the Art Brut Serbia Association and the editor-in-chief of the web portal www.artbrut-inside.org. He is employed as a scenographer at the National Theater Priština in Gračanica.

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Irena Kovač

Mony's Baloneys

kombinovana tehnika, 31 × 31 cm, 2018.

Mony's Baloneys

mixed media, 31 × 31 cm, 2018

Irena Kovač rođena je 1992. u Kikindi. Diplomirala je na Akademiji umetnosti u Novom Sadu 2015. godine, na slikarskom odseku. Iste godine nagrađena je za najuspešniji rad iz umetničke discipline Slikanje i bila je stipendistkinja Fonda za mlade talente Republike Srbije „Dositeja”. Do sada je imala više samostalnih i kolektivnih izložbi, među kojima su značajnija učešća na 56. Oktobarskom salonu i izložbi „Nepodnošljiva lakoća tranzicije” u Parizu. Dobitnica je nagrada: „Mali princ”, „Likovna jesen”, kao i nagrade Fondacije 021 u okviru 10. Festivala mini filma. Sa jednakim interesovanjem bavi se kako tradicionalnom slikarskom tehnikom, tako i kolažom, fotografijom, videom, instalacijom. Članica je SULUV-a, kao i umetničke grupe SUEuKI.

Irena Kovač was born in 1992 in Kikinda. She graduated from the Academy of Arts in Novi Sad in 2015, majoring in painting. In the same year, she was awarded for the most successful work in the art discipline of Painting and was a scholarship recipient of the Fund for Young Talents of the Republic of Serbia Dositeja. So far, she has had several solo and group exhibitions, including notable participations at the 56th October Salon and the exhibition "The Unbearable Lightness of Transition" in Paris. She is a recipient of the awards "Mali princ", "Likovna jesen, " as well as the award of the 021 Foundation within the 10th Mini Film Festival. With equal interest, she explores traditional painting techniques as well as collage, photography, video, and installation art. She is a member of SULUV and the artistic group SUEuKI.

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Šejma Fere

Robert

digitalna štampa na šperploči, 45 × 8 cm, 2006.

Robert

digital print on plywood, 45 × 8 cm, 2006

Šejma Fere diplomirala je slikarstvo i grafiku na Fakultetu likovnih umetnosti u Beogradu. Svoje radove gradi od slika nađenih u štampanim materijalima i mrežom odnosa raznorodnog sadržaja reflektuje na šizofrenost sadašnjeg trenutka u kontekstu konzumerizma u globalizovanom svetu. Nedavne izložbe su: 59. Oktobarski salon, Beograd; 9. Pekinško bijenale, NAMOK, Peking; Umetnost na delu, MSUM, Ljubljana; Srpska savremena umetnost – Među ženama, River Art Centar, Bronx. Dobitnica je posebnog priznanja za sliku Fondacije Onazis; finalistkinja Nagrade Guaš Koranti za slikarstvo; i dobitnica Nagrade za izložbu Kolarčeve zadužbine.

Šejma Fere graduated in painting and graphic art at the Faculty of Fine Arts in Belgrade. She builds her works from images found in printed materials and reflects on the schizophrenia of the present moment in the context of consumerism in a globalized world through a network of relationships of diverse content. Recent exhibitions include the 59th October Salon, Belgrade; 9th Beijing Biennale, NAMOK, Beijing; Art in Action, MSUM, Ljubljana; Serbian Contemporary Art – Among Women, River Art Center, Bronx. She received a special prize for painting from the Onassis Foundation; a finalist for the Guasch Coranty Award for Painting; and the recipient of the Exhibition Award from the Kolarac Foundation.

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Rade Tepavčević

Ne zna gde je živeo

akril na šperploči, 30 × 30 cm, 2019.

Doesn't Know Where He Lived

acrylic on plywood, 30 × 30 cm, 2019

Rade Tepavčević rođen je u Vrbasu 1994. godine. Završio je osnovne i master studije slikarstva na Akademiji umetnosti u Novom Sadu, a trenutno pohađa doktorske studije na istom fakultetu. Od 2018. godine zaposlen je kao stručni saradnik na katedri za crtanje na Akademiji umetnosti u Novom Sadu. Aktivno izlaže na brojnim grupnim i samostalnim izložbama u zemlji i inostranstvu. Dobitnik je nekoliko nagrada iz oblasti likovnih i primenjenih umetnosti.

Rade Tepavčević was born in Vrbas in 1994. He completed his undergraduate studies and obtained his master's degree in painting at the Academy of Arts in Novi Sad, and is currently pursuing his doctoral studies at the same faculty. Since 2018, he has been employed as an expert associate at the Department of Drawing of the Academy of Arts in Novi Sad. Tepavčević actively exhibits in numerous group and solo shows both in the country and abroad. He has received several awards in the fields of fine and applied arts.

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nstagram: radetepavcevic



Nenad Ristović

Iz ciklusa *Prostori duše*
grafit na papiru, 70 × 100 cm, 2019.

From the series *Spaces of the Soul*
graphite on paper, 70 × 100 cm, 2019

Nenad Ristović je rođen 1965. godine u Kragujevcu. Diplomirao je na Fakultetu umetnosti u Prištini 1997. godine, na Odseku za slikarstvo, u klasi profesora Hilmije Čatovića. Magistarske studije završio je na Fakultetu likovnih umetnosti u Beogradu 2002, na slikarskom odseku, pod mentorstvom profesora Zorana Vukovića. Samostalno je izlagao 31 put i učestvovao na više od 200 kolektivnih izložbi. Takođe je učestvovao u radu brojnih likovnih kolonija i simpozijuma u zemlji i inostranstvu. Dobitnik je šest nagrada iz oblasti likovne umetnosti. Član je ULUS-a od 1997. godine. Kustos je Gradske galerije „Mostovi Balkana” u Kragujevcu.

Nenad Ristović was born in Kragujevac in 1965. He graduated from the Faculty of Arts in Priština in 1997, in the Painting Department, in the class of Professor Hilmija Čatović, and obtained his master's degree from the Faculty of Fine Arts in Belgrade in 2002, in the Painting Department, under the mentorship of Professor Zoran Vuković. He has held 31 solo exhibitions and participated in more than 200 group exhibitions. He has also participated in numerous art colonies and symposiums in the country and abroad. He has received six awards in the field of fine arts. Ristović has been a member of ULUS since 1997 and is currently the curator of the "Mostovi Balkana" City Gallery in Kragujevac.

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Veljko Vučković

The Suspect 27

ulje na platnu, 50 × 40 cm, 2018.

The Suspect 27

oil on canvas, 50 × 40 cm, 2018

Veljko Vučković je rođen 1994. u Gornjem Milanovcu. Završio je master studije primenjenog slikarstva na Fakultetu primenjenih umetnosti u Beogradu, u klasi profesora Nikole Božovića. Na istom fakultetu je student doktorskih studija i saradnik u nastavi. Učestvovao je na 110 kolektivnih izložbi u zemlji i inostranstvu i 16 puta izlagao samostalno. Dobitnik je nagrade „Momčilo Moma Marković” za najbolji crtež malog formata, treće nagrade Niš Art Fondacije i pohvale žirija na 14. Međunarodnom bijenalu umetnosti minijature u Gornjem Milanovcu.

Veljko Vučković was born in 1994 in Gornji Milanovac. He completed his master's degree in applied painting at the Faculty of Applied Arts in Belgrade, in the class of Professor Nikola Božović. He is currently a doctoral student and a teaching assistant at the same faculty. He has participated in 110 group exhibitions both in the country and abroad and has had 16 solo exhibitions. He received the "Momčilo Moma Marković" award for best small format drawing, the third prize from the Niš Art Foundation, and the jury commendation at the 14th International Biennial of Miniature Art in Gornji Milanovac.

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Nemanja Ladić

Darkroom

dvokanalna video-instalacija, loop, 4 min, 2018.

Darkroom

two-channel video installation, loop, 4 min, 2018

Nemanja Ladić rođen je u Beogradu 1984. Diplomirao je na vajaraškom odseku Fakulteta likovnih umetnosti u Beogradu 2009. u klasi profesora Mrđana Bajića, a 2011. završio program Transmedia na univerzitetu Sint Lukas u Briselu. Izlagao je petnaest puta samostalno i učestvovao na preko pedeset grupnih izložbi. U svojim video-instalacijama koristi prvenstveno lične arhive snimaka, u kojima kroz strukturiranje elemenata istražuje uticaj savremenih sredstava komunikacije na percepciju i pamćenje, u kontekstu tehnološki uslovljenog, digitalnog sveta.

Nemanja Ladić was born in Belgrade in 1984. He graduated from the Sculpture Department of the Faculty of Fine Arts in Belgrade in 2009, in the class of Professor Mrđan Bajić, and completed the Transmedia program at the Sint Lukas University in Brussels in 2011. He has had fifteen solo exhibitions and participated in over fifty group exhibitions. In his video installations, Ladić primarily uses personal archives of recordings, exploring the impact of contemporary communication media on perception and memory through the structuring of elements in the context of a technologically conditioned, digital world.

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Marija Konjikušić

Knjiga dežurstva 2000/2001

ink-džet štampa, 30 × 20 cm, 2016.

Duty Book 2000/2001

ink-jet print, 30 × 20 cm, 2016.

Marija Konjikušić rođena je u Beogradu 1978. godine. Diplomirala je na Filozofskom fakultetu, odsek Istorija umetnosti, kao i veb-dizajn na IT Akademiji u Beogradu. Fotografijom se bavi poslednjih 20 godina. Izlagala je na sedam samostalnih i više grupnih izložbi u zemlji. Trenutno živi u Beogradu i radi kao nezavisni istoričar umetnosti, fotograf i dizajner. Od 2015. je predavač i idejni tvorac fotografske radionice „Out of the box” koja se nekoliko puta godišnje odvija na različitim lokacijama u Beogradu.

Marija Konjikušić was born in Belgrade in 1978. She graduated from the Faculty of Philosophy, Department of Art History, as well as Web Design at the IT Academy in Belgrade. She has been involved in photography for the past 20 years and has exhibited at seven solo and several group exhibitions in the country. She currently lives in Belgrade and works as an independent art historian, photographer and designer. Since 2015, she has been a lecturer and the creator of the "Out of the Box" photography workshop, which takes place several times a year at different locations in Belgrade.

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<http://cargocollective.com/leemarija>

<https://www.behance.net/leemarija>



Zoran Ignjatović

Igra

kombinovani materijali, 102 × 102 × 4 cm, 2006.

Play

mixed media, 102 × 102 × 4 cm, 2006

Zoran Ignjatović rođen je 1961. u Ljubljani, Slovenija. Diplomirao je 1990. na Akademiji likovnih umetnosti u Sarajevu, odsek Slikarstvo, u klasi profesora Milivoja Unkovića. Član je ULUS-a od 1992. godine. Izlagao je na više od 100 grupnih izložbi (u Srbiji, Bosni i Hercegovini, Crnoj Gori, Makedoniji, Rumuniji, Mađarskoj, Nemačkoj, Španiji, Italiji, Japanu, Meksiku, Americi, Mozambiku, Južnoj Africi) i 40 samostalnih izložbi (Škotska, Grčka i Srbija). Autor je i koautor sedam udžbenika likovne kulture za osnovne škole odobrenih od strane Ministarstva prosvete, nauke i tehnološkog razvoja Srbije. Režiser je filma „Svako ima pravo na svoje parče neba”. Živi i radi u Kragujevcu.

Zoran Ignjatović was born in 1961 in Ljubljana, Slovenia. He graduated in 1990 from the Academy of Fine Arts in Sarajevo, Painting Department, in the class of Professor Milivoje Unković. He has been a member of ULUS since 1992. He has exhibited in more than 100 group shows (in Serbia, Bosnia and Herzegovina, Montenegro, Macedonia, Romania, Hungary, Germany, Spain, Italy, Japan, Mexico, USA, Mozambique, South Africa) and 40 solo exhibitions (Scotland, Greece and Serbia). Ignjatović is the author and co-author of seven textbooks on art education for primary schools approved by the Ministry of Education, Science and Technological Development of Serbia. He is also the director of the film "Everyone is Entitled to Their Own Piece of Heaven." He lives and works in Kragujevac.

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Luka Stoisavljević

Tragovi (I, II, III, IV, VIII, X, XI, XIV, XVII)

grafika – CGD (lenticular), 9 × (14 × 20 cm), 2016.

Traces (I, II, III, IV, VIII, X, XI, XIV, XVII)

print – CGD (lenticular), 9 × (14 × 20 cm), 2016

Luka Stoisavljević rođen je 1993. u Kragujevcu. Studirao je na FILUM-u u Kragujevcu, studijski program Grafički dizajn. Dobitnik je nagrade XVIII Bijenala studentske grafike Srbije 2016. Izlagao je na više desetina kolektivnih izložbi u zemlji i inostranstvu kao i samostalno. Izražava se kroz muziku/poeziju, skulpturu, fotografiju – putem raznih instalacija i audio/video radova. Samouki multiinstrumentalista, nagrađivan je i kao izvođač na muzičkim festivalima. Osnivač je benda „Larska”, autor dva albuma (2019 i 2023), izabrani učesnik radionice Paula Pignona (UK) „Synthi 100”, i producenta elektronske muzike Jacquesa Aubergera (FR). Trenutno se bavi istraživanjem i manipulacijom zvučnih tekstura pod mentorskim vođstvom Richarda Anteza (FR).

Luka Stoisavljević, born in Kragujevac in 1993, studied graphic design at FILUM in Kragujevac. He won the prize at the XVIII Biennial of Student Graphics in Serbia in 2016. He has exhibited in over ten group shows in Serbia and abroad, as well as solo exhibitions. He expresses himself through music/poetry, sculpture, photography, and various installations and audio/video works. A self-taught multi-instrumentalist, he has been awarded as a performer at music festivals. He is also the founder of the band "Larska," author of two music albums (2019 and 2023), and a selected participant for the workshops of Paul Pignon (UK) – "Synthi 100" and the electronic music producer Jacques Auberger (FR). Currently, he is exploring and manipulating sound textures under the mentorship of Richard Antez (FR).

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instagram: larska_kg



Nemanja Milenković

Iz serije *Nepoznati*, br. 4

tuš i akvarel na papiru, 59, 4 × 42 cm, 2017.

From the series *Unknown*, No. 4

ink and watercolor on paper, 59.4 × 42 cm, 2017

Nemanja Milenković rođen je 1996. u Novom Sadu. Završio je osnovne akademske studije 2019. i master akademske studije 2021. godine na katedri za slikarstvo na Akademiji umetnosti u Novom Sadu, gde je trenutno zaposlen u zvanju stručnog saradnika. Do sada je svoj rad prikazao na 13 samostalnih izložbi, a učestvovao je na preko 30 grupnih izložbi u zemlji i inostranstvu. Dobitnik je više priznanja i nagrada. Član je SULUV-a (Saveza udruženja likovnih umetnika Vojvodine), gde je trenutno član umetničkog saveta, kao i kolektiva Šok zaDruga u okviru kog uređuje likovni program. U svom radu primarno istražuje odnos ljudi i životinja u savremenom društvu, ispitujući prostor kolektivnog identiteta, odnosno identiteta individue.

Nemanja Milenković was born in Novi Sad in 1996. He completed his undergraduate studies in 2019 and his master's degree in 2021 in the Department of Painting at the Academy of Arts in Novi Sad, where he currently works as an expert associate. So far, he has exhibited his work in 13 solo exhibitions and participated in over 30 group exhibitions in Serbia and abroad. He is the recipient of several awards and recognitions. He is a member of SULUV (Association of Fine Artists of Vojvodina) and is currently a member of the artistic council, as well as a member of the collective Šok zaDruga, where he curates the visual arts program. In his work, he primarily explores the relationship between humans and animals in contemporary society, examining the space of collective identity, and the identity of the individual.

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Goran Dimić

Iz serije *Jednominutni tango*
ugljen na papiru, 29, 7 × 21 cm, 2015–2017.

From the series *One-Minute Tango*
charcoal on paper, 29.7 × 21 cm, 2015–2017

Goran Dimić rođen je 1963. u Kragujevcu, SFRJ. Završio je Fakultet primenjenih umetnosti u Beogradu. Izlaže od 1980. godine, a bavio se i grafičkim dizajnom omota za ploče (Električni orgazam, Partibrejkers, EKV...) i novina i magazina (Omladinske, Non, Student...). Osnivač je multimedijске grupe ToFrizure sa kojom je izlagao u beogradskom SKC-u. Od 1992. godine živi u Budimpešti, gde je izlagao u Paviljonu savremene umetnosti (Műcsarnok) i drugim galerijama. U Srbiji je izlagao na samostalnim, grupnim izložbama i festivalima (Narodni muzej u Kragujevcu, Remont, KC Grad, Kuća legata u Beogradu...). Snima kratke filmove i objavljuje stripove, i dalje živi od kreiranja reklama. Član je ULUPUDS-a i mađarskog ekvivalenta MAOE.

Goran Dimić was born in Kragujevac, SFRY, in 1963. He graduated from the Faculty of Applied Arts in Belgrade. He has been exhibiting since 1980 and has also been involved in graphic design for album covers (Partibrejkers, Električni orgazam, EKV, etc.) and various newspapers and magazines (Omladinske, Non, Student, etc.). He was a founding member of the multimedia group ToFrizure, with whom he exhibited at the Belgrade Student Cultural Center. Since 1992, he has lived in Budapest, where he has exhibited at the Pavilion of Contemporary Art (Műcsarnok) and other galleries. In Serbia, he has exhibited at various solo and group exhibitions and festivals, including the National Museum in Kragujevac, Remont, KC Grad, Heritage House in Belgrade, etc. He produces short films and publishes comics, and continues to make a living creating advertising. He is a member of ULUPUDS and the Hungarian equivalent, MAOE.

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Lazar Mitrović

Horror 9

tuš i pero, 70 × 40 cm, 2017.

Horror 9

ink and pen, 70 × 40 cm, 2017

Lazar Mitrović rođen je u Požegi 1992. godine. Nakon završenih osnovnih studija 2016. upisuje master studije na FILUM-u, tokom kojih pohađa i završava Golden BEE Academy. Obrazovanje nastavlja na Nacionalnom univerzitetu u Hanoju, u Vijetnamu, gde studira vijetnamski jezik. Izlagao je na oko 80 međunarodnih i nacionalnih izložbi. Bavi se ilustracijom, grafičkim dizajnom, animacijom, konceptualnom umetnošću, glumom...

Lazar Mitrović was born in Požega in 1992. After completing his undergraduate studies in 2016, he enrolled in the master's program at FILUM, during which he also attended and completed the Golden BEE Academy. He continued his education at the National University in Hanoi, Vietnam, where he studied the Vietnamese language. He has exhibited at around 80 international and national exhibitions. He works in illustration, graphic design, animation, conceptual art, acting...

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