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15. januara 2004. godine u galeriji Remont promovisan je "Harizma Almanah 2003 – CD", sa celokupnom produkcijom sajta www.harizma.com u 2003. godini. CD izdanje Harizma Almanah 2003 nastalo je u saradnji sa Nezavisnom umetničkom asocijacijom Remont.

CD je zamišljen kao svojevrstan dokument o stanju duha u zemlji i svetu tokom 2003. godine. Almanah nudi ličnu hronologiju prelomnih tačaka i fascinacija iz te godine i sadrži obilje digitalnih foto-impresija. Prezentaciju Almanaha pod nazivom Jpeg-mp3 žurka "Palacnokat", pratila je izložba kolor printova thumbnail-ova sa sajta.

Multimedijalna dokumentacija

Sva postojeća vizuelna i audio dokumentacija ovog projekta nalazi se na:
www.harizma.com
www.harizma.com/beograd
www.harizma.com/fajloteka
www.harizma.com/lofifoto
www.harizma.com/radio

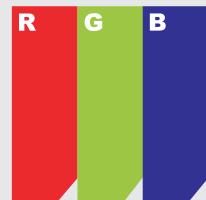
Harizma is a net magazine initiated in January 2003 at www.harizma.com, and it is organized as an independent monthly edition that brings new texts and photographs from various fields of culture, art, social issues, science and private life, including author contributions and a choice from the Internet. Apart from this, there is a daily service of public news, entitled "Harizma Daily", which is updated every morning. Along with pictures and texts, there is a mp3 section of the site, "Radio Charisma", containing various documentary audio files, up to three minutes in length.

On January 15th 2004. there was a promotion of the "Harizma Almanac 2003 – CD" in the Remont Gallery, along with the whole production of www.harizma.com site in 2003. The CD edition of Harizma Almanac 2003 was produced in cooperation with the Independent Art Association, Remont.

The CD is intended to be a sort of a document about the state of the spirits in the country and abroad in 2003. The Almanac offers a personal chronology of turning points and fascinations from that year and it contains many digital photo-impressions. The presentation of the Almanac entitled "Jpeg-mp3 party ThumbNail" was followed by an exhibition of color prints of the thumbnails from the web site.

Multimedia Documentation:

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www.harizma.com
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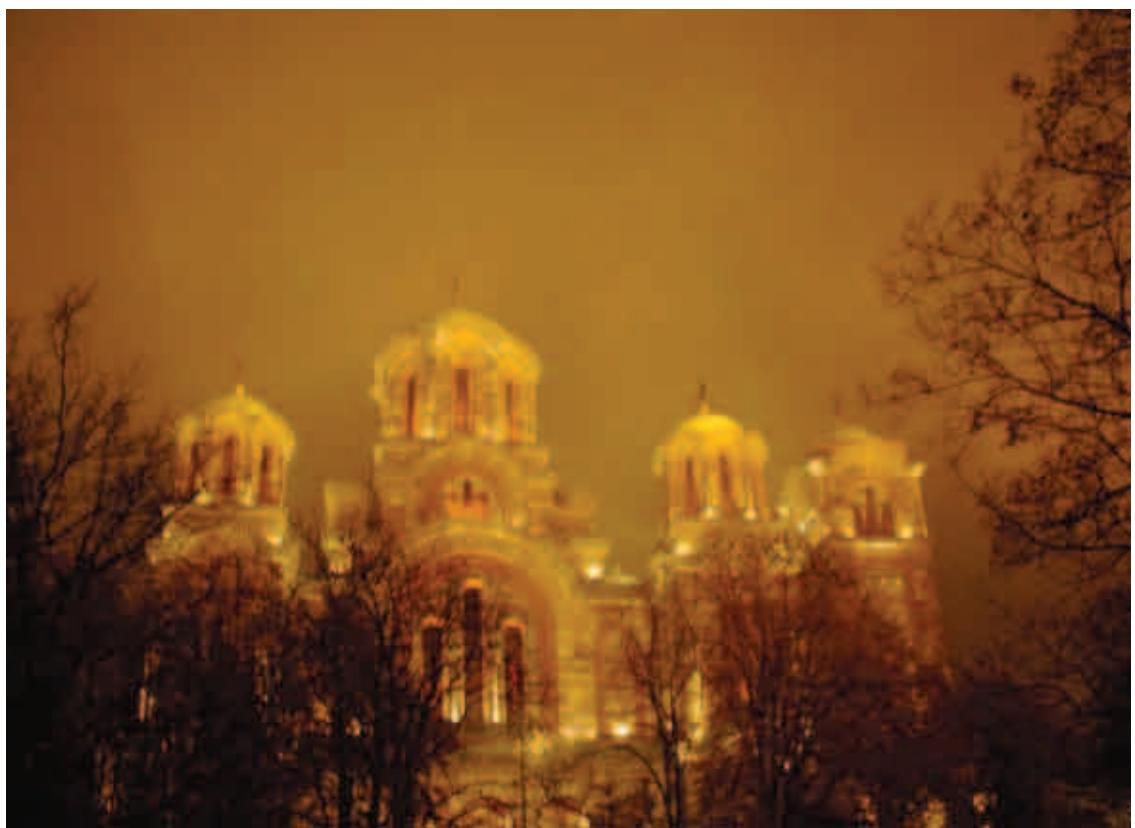
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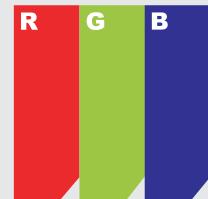
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Projekat IDEJA – NE – REALIZACIJA iniciran je od strane Slađane Varagić, kustosa Gradske galerije u Požegi, kao međunarodna izložba koja treba da predstavi imaginarne, utopističke projekte izmaštane i oblikovane od strane različitih autora.

Malo ko će se usprotiviti tezi da je Srbija iracionalna zemlja u kojoj postoji mnogo genijalnih ideja koje je nemoguće realizovati. Ovde je u krvi da smišljamo razne ideje, koje su samo u našim glavama jasne i ostvarive, ali realnost je nešto drugo.

U umetničkoj praksi megalomanske, utopističke i iracionalne ideje se podrazumevaju i dobrodoše su. Kada to rade umetnici, koji se zadovoljavaju razradom koncepta i formulisanjem sopstvene mašte u oblik teksta, skice ili makete, to ohrabruje i obogaćuje posmatrače/publiku, pokreće na razmišljanje i maštanje, traganje za novim i drugaćijim, ili bar zabavi i razveseli.

Nekada se dešava da su umetničke ideje u trenutku stvaranja zaista bile doživljene kao puka mašta, da bi se vremenom, znatno kasnije, ispostavilo da su začele nešto što je postalo osnov za razvoj civilizacije. Umetnosti je, između ostalog, to svrha.

Koncept izložbe zasnovan je na opravданoj prepostavci da veliki broj umetnika svoju kreativnost izražava upravo kroz osmišljavanje projekata koji su iz različitih razloga u ovom trenutku neostvarivi.

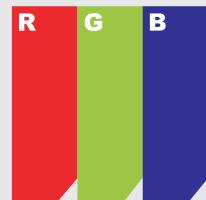
Svako se individualno «nosi» sa svojom idejom, neko je zadovoljan razrađenim nacrtom, neko će i dalje izgarati da mu projekat bude realizovan, ma koliko to izgledalo nemoguće, a neko će uglavnom predstavljati upravo te ideje koje ce i u svom javnom obliku biti ne-realizovane, ostavljajući zbumjenu publiku da sama zamišlja kako bi sve to u stvari trebalo da izgleda, samo da je moguće. U svakom pogledu iza ovakvih nerealizovanih projekata se krije pravo bogatsvo.

Ova izložba pokazuje sadašnje stanje umetničkih kretanja u situaciji potpune slobode izražavanja. Drugačije ideje - za razmišljanje, brigu i zabavu.

Autori:

Vladimir Nikolić, Dragana Pešić, Primož Novak i Nika Oblak, Kosta Bogdanović, Čedomir Vasić, Živko Grozdanić, Zoran Todorović, Nikoleta Marković, Dragan Papić, Miroslav Savić, Goran Denić, Josip Butković, Marijan Vejvoda, Vencislav Žankov, Era Mlivojević, Selim Birsel, Mürüvvet Türkyilmaz, Tanja Ilić, Selman Trtovac, Vladan Radovanović, Milorad Vujašanić - Cujo, Irena Kelečević, Zdravko Santrač Selektori: Ljubiša Simović i Darka Radosavljević

Organizacija i produkcija: Slađana Varagić



IDEA- NOT – REALIZATION project was initiated by Slađana Varagić, curator of The City Gallery in Požega, as an international exhibition aiming to introduce to us the imaginary, utopian projects, dreamed of and shaped by various authors.

Very few those would oppose the thesis that Serbia is an irrational country, where many genial ideas impossible to be realized exist. Inventing various ideas that are clear and possible only in our minds is commonplace in these parts, but reality is quite something else. Megalomaniac, utopian and irrational ideas are understood and welcome in art praxis. Expressed by artists who stop at doing a concept and converting their imagination into text, a sketch or a model, these ideas encourage and enrich the viewers/audience, make them think and search for new and different, or at least entertain them and cheer them up.

Sometimes it happens that artistic ideas, which seemed to be, in the moment of their origination, pure fantasy, eventually, much later, turn out to be the initiators of something that has become the basis of civilization's development. That is, among other things, the purpose of art. The concept of the exhibition is based on the assumption that a huge number of artists express their creativity precisely through inventing projects that are out of various reasons impossible to be realized at the moment.

Everyone deals with his/her idea individually, one is satisfied with a sketch, the other wants realization, and someone will just present those ideas, which would stay unrealized in their public form as well, leaving the confused audience to try to imagine how exactly would it all look like, if only it was possible.

In every sense, there is a whole fortune hiding behind these unrealized projects. This exhibition tends to show the present state of artistic movements, in a situation of total freedom of expression. Different ideas – for contemplation, concern and entertainment.

Authors:

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Selectors: Ljubiša Simović i Darka Radosavljević

Organization and production: Slađana Varagić

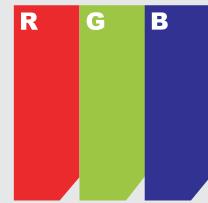


Goran Denić, Isus u epizodi: Raspećem protiv holesterola



Mürüvvet Türkyilmaz, Bez Naziva





Animirani film i strip Margarete Jelić "Srušeni snovi" govori o traganju dvadesetdevetogodišnje devojke Marte za identitetom.

Dok sprema rođendansku zakusku za svoje prijatelje, uz zvuke pesme: "... ona se budi...", Marta počinje da razmišlja o nekom drugačijem životu posve različitom od života koji je do tada živila. Ta različitost i suprotstavljenost dva sveta je istaknuta kroz prizore prostora, dijaloge koji se vode, muzikom koja je prisutna... U prvom delu filma, u životu svakodnevice, Martha se nalazi u zatvorenim, unutrašnjim prostorima doma koji se obično vezuju za ženu - trpezariji, kuhinji, kupatilu, dnevnoj sobi. U prostoru doma datom u (frontalnoj) perspektivi, Martha je najčešće prikazana kao nepokretna - ona sedi ili stoji, ona ne plesa... Razgovori koje vodi vezani su za ubičajeno čakanje prijateljica o mladićima i za razgovore koje vode mladi intelektualci na zabavama. U tim razgovorima Martha uvek zauzima ulogu onoga koji je pitan, a ne onog koji postavlja pitanja.

U drugom delu filma, u životu "sna", Martha se nalazi u otvorenim, spoljašnjim prostorima prirode koji su dati odozgo, iz ptičije perspektive. U tom prostoru Martha se kreće, a krećući se menja se i prostor oko nje. Razgovarajući sa malim dečakom koji crta zarubljenu piramidu u pesku, Martha traga za svojim identitetom, koji je dečak označio kao "ništa, još uvek ništa..."

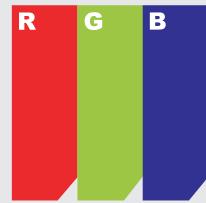
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Dashed Dreams

"Dashed Dreams", an animation and comic by Margareta Jelić is about a twenty-nine year old girl's search for identity.

While she is making a birthday snack for her friends, with the sounds of the tune "...she is waking up...", Martha begins to think about a different life, completely different from the one she has lived until that moment. That diversity and opposition of two worlds is emphasized by sights of living spaces, dialogues, music...In the first part of the film, in everyday life, Martha is in closed, internal spaces of the house, spaces commonly associated with women – dining room, kitchen, bathroom, living room. In the space of home shown in frontal perspective, Martha is presented as immobile – she is always sitting or standing, she is not dancing...The conversations she makes are common chatting with friends about men, and those of young intellectuals at parties. In those talks, Martha is always being asked, rather than asking questions. In the second part of the film, in dream life, Martha is in open, external spaces of nature, which are shown from above, from bird's eye view. She moves within that space, and by moving she is changing the space around her. Talking to a little boy who is drawing a pyramid in sand, Martha searches for her identity, marked by the boy as "nothing, still nothing..."

In the first, the everyday life, Martha is a passive, immobile object, limited to home space, in which her dreams fall apart like "old, wasted scenery". In the second one, the dream life, Martha becomes an active, mobile subject that is in constant search for her name, that is, her identity. Consisting of two opposed parts, the animation and the comic show two ways of life that can be lived by a woman, through Martha's character. While everyday life asks a woman to accept the role intended for her (a good housewife), the dream life allows her to choose the roles she would live.



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Margareta Jelić, rođena 20. juna 1967. u Beogradu. Diplomirala slikarstvo na Fakultetu Primenjenih Umjetnosti 1992. u Beogradu. Trenutno je na interdisciplinarnim postdiplomskim studijama na Univerzitetu umetnosti u Beogradu, grupa za Višemedijsku umetnost. Zivi i radi u Beogradu.

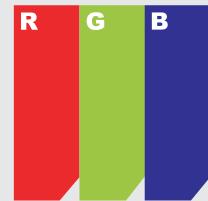
Samostalne izložbe:
2003. Galerija Zvono, Beograd, zajednička izložba sa Zoricom Vasić
1999. Galerija Doma Omladine, Beograd
1997. SKC Srećna Galerija, Beograd

Kontakt: megijelic@eunet.yu

Margareta Jelić was born in Belgrade on June 20 1967. She graduated painting at the Faculty of Applied Arts in Belgrade. She is currently a postgraduate student at the University of Arts in Belgrade, interdisciplinary studies in multimedia arts. She is living and working in Belgrade.

Independent exhibitions:
2003. Zvono Gallery, Belgrade, together with Zorica Vasic
1999. Youth Center Gallery, Belgrade
1997. SKC Happy Gallery, Belgrade

Contact: megijelic@eunet.yu



U interaktivnom trećem milenijumu svakodnevno se pojavljuju novi stimulansi; stalno dolazi do novih promena percepcije, kako na fizičkom i psihičkom, tako na ideološkom i religijskom nivou. Milica Ružićić, Boris Šribar i Slavica Lazić istražuju različite principe preobražavanja, bilo da se bave samom materijom ili transformacijama duhovnog bića. Zahvaljujući genetskom inženjeringu danas postoji mogućnost da se ožive tasmanijski tigrovi. Posle istrebljenja u XIX veku, njihovi fosilni i ostali sačuvani ostaci uskoro će omogućiti rođenje malih tigrića i to iz trbuha tasmanijskih đavolica, konstituciono najbliže biće čoveku je pas, životinja koja vremenom poprima ljudske osobine. Uz vuču sposobnost menjanja dlake, fali im još samo ljudska koža, pa da se sve pobrka! Ovu mogućnost istražuje Milica Ružićić u radu *Animalije*. Iako nikad nisu hodali Zemljom, ovakvi klonovi životinja mogu postojati i bez pomoći genetičara, ali tu se javlja problem prirodne selekcije. Promena zakona mimikrije predatora i plena, jednog i drugog predatora... dovodi do kobnih posledica po (moguće) mladunce.

Životinjice sa greškom evolucije ili ekstremni primeri genetskog inžinjeringu? Pre će biti paradigmatski primeri hipokrizije i licemerstva savremenog društva u kome se maske po potrebi svakodnevno menjaju. Najočigledniji primeri transformacija koje sami stvaramo.

Mistično iskustvo Borisa Šribara se dogodilo u Goi. Njegov audio-vizuelni autoportret *The Chosen One* podstiče na meditaciju o zatvorenosti i ksenofobiji naše sredine. Vatromet boja nam pokazuje odakle su inspiracije vukli Baz Larman, Basemant Jaxx, kao i ostali fanovi Bolivuda, goa transa i karija. U samom radu se vrši zanimljiva transformacija u kojoj umetnik pretstavlja sebe u formi božanstva koristeći arhetipske forme hindu i budističke religije. Sa druge strane ovaj rad otvara neka od osetljivih pitanja vezanih za modele reprezentacije savremenih religija i uopšte načina pretstavljanja i korišćenja "svetih stvari".

Šta danas mlađom čoveku znači pojam "sveto" kada ništa više nije nedodirljivo, Isus je samo još jedan od likova iz Saut Parka koji ima svoj TV show, a Budu možete videti na svakom drugom flajeru za trans žurku ili omozu za neki od Buda bar CD-ova.

Neo u prvom delu Matriksa mora da donese odluku da li će uzeti plavu ili crvenu pilulu koja će mu promeniti percepciju realnosti. Kako bi bilo lepo kada bi mogli da popijete pilulu i postanete neka sasvim nova ličnost. *Ecstasy* ukazuje na mogućnost transformacije koja je uslovljena simbolom ugraviranim na tabletu. Varaće se ako mislite da će videti Mitshubishi, balončice, Armani ili leptiriće. Nacionalistički i ideološki simboli kao sveprisutni znaci naše stvarnosti koja tako lako može da postane jedna lepa fikcija - dobar trip u svakom slučaju.

Lara Kroft, Merilin Monroe, Delakroova Sloboda, Zvončica... ženski ideali i matrice u sećanju muškaraca. Otvarajući dijalog sa ovim muzama, Slavica Lazić se polograva percepcijom posmatrača. Simbiozom modnih detalja i plitkih reljefa u radu *Napravila sam model po tebi čoveka u crnom s Meinkampf izgledom* dolazi do spajanja binarnih postulata jina i janga, crnog i belog, muškog i ženskog, galerije i izloženog dela... Čežnja za savršenom osobom i savršenim odnosima u »idealnim« društvenim okolnostima podstiču želju, bude nagon. Pokretači svih ljudskih akcija, Eros i Tanatos, prožimaju se i pokreću pitanje trajanja čovekovih dela. Dok se beli reljefi utapaju u zid galerije i prizivaju nestajanje, tamna odeća probija treću dimenziju i otvara četvrtu, najvažniju dimenziju.

Patrijarhalni instinkt sakriva anomalije - klonove, mutante, sexualno neprilagođene; ženski princip se transformiše u muški, muško-ženski, ili opet ženski... Da li je muško po definiciji crno, a žensko belo? Da li se Gregor Samsa preobrazio u mužjaka, ženu, ili u hermafrodita?

Kustosi: Slobodan Jovanović i Saša Janjić

Autori:

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In the interactive third millennium new stimulants appear on daily basis; there is a constant change of perception on physical and psychological, as well as ideological and religious level. Milica Ružić, Boris Šribar and Slavica Lazić are researching the different principles of transformations, no matter whether they inquire the matter itself, or the transformations of the spiritual being.

Thanks to genetic engineering, today we have the possibility to bring to life Tasmanian tigers. After their extinction in the 19th century, their fossil and kept remains will enable birth of little tigers from the wombs of Tasmanian devils, animals closest to Tasmanian tigers by constitution. The closest being to a human is a dog, an animal that in time gains human features. Along with the wolf's ability to change hair, they lack only the human skin to make a total mess! Milica Ružić explores this possibility in her work *Animalities*. Although they have never walked the Earth, these animal clones could exist without the help of genetics, but here we meet the problem of natural selection. A change in the laws of mimicry of predators and prey, one predator and the other...leads to consequences fatal for (potential) saplings.

Animals with evolution errors or extreme examples of genetic engineering? It is most likely that they are paradigmatic examples of hypocrisy of the contemporary society, where masks are changed every day if necessary. The most obvious examples of transformations we ourselves create.

The mystical experience of Boris Šribar took place in Goa. His audio-visual self-portrait *The chosen one* encourages meditation on the imprisonment and xenophobia of our environment. A firework of colors shows us the source of inspiration for Buzz Larman, Basement Jaxx, as well as the other fans of Bollywood, goa trance and curry. The work itself carries out an interesting transformation; the artist represents himself in the form of a divine figure, using archetypical forms of Hindu and Buddhist religion. On the other hand, this work questions some of the sensitive issues concerning models of representation of contemporary religions and the manner in which "holy things" are represented and used in general. What does the term "holy" mean to a young person today, when nothing is un-touchable? Jesus is just another character from South Park who has his own TV show, and Buddha can be seen on every flyer for a trance party or a Buddha Bar CD cover.

In the first part of "Matrix" Neo must choose between a blue pill and a red pill, and both of them would change his perception of reality. Wouldn't it be nice if you could take a pill and become a whole new personality? Ecstasy points at a possibility of transformation that is determined by the symbol engraved on the pill. If you think that you will see Mitsubishi, bubbles, Armani or butterflies, then you are wrong. Nationalistic and ideological symbols as omnipresent signs of our reality, a reality that can easily become a beautiful fiction – a good trip anyway.

Lara Croft, Marylyn Monroe, Delacroix's "Freedom", Jinglebell...female ideals and arrays in male memories. Slavica Lazić is playing with the viewer's perception by opening a dialogue with these muses. Symbiosis of fashion accessories and shallow engravings in her work "I made a model of a man in black with the Meinkampf kind of look after you" leads to uniting the binary opposition of yin and yang, black and white, male and female, gallery and the exhibited piece... Longing for a perfect person and perfect relationships in "ideal" social circumstances, encourages desire, awakes the instincts. The initiators of all human actions, Eros and Tanatos, are intertwining and questioning the permanency of human deeds. While the white engravings are melting into the walls and calling for disappearance, dark clothes are overcoming the third and opening the fourth, and the most important dimension.

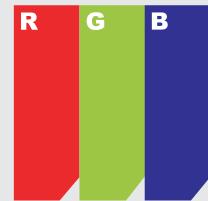
Patriarchal instinct hides the abnormalities – clones, mutants, sexually unadjusted; the female principle is transformed into the male, male-female, or female again... Is male by definition black and female white? Has Gregor Samsa been transformed into a male, a female or a hermaphrodite?

Curated by: Slobodan Jovanović and Saša Janjić

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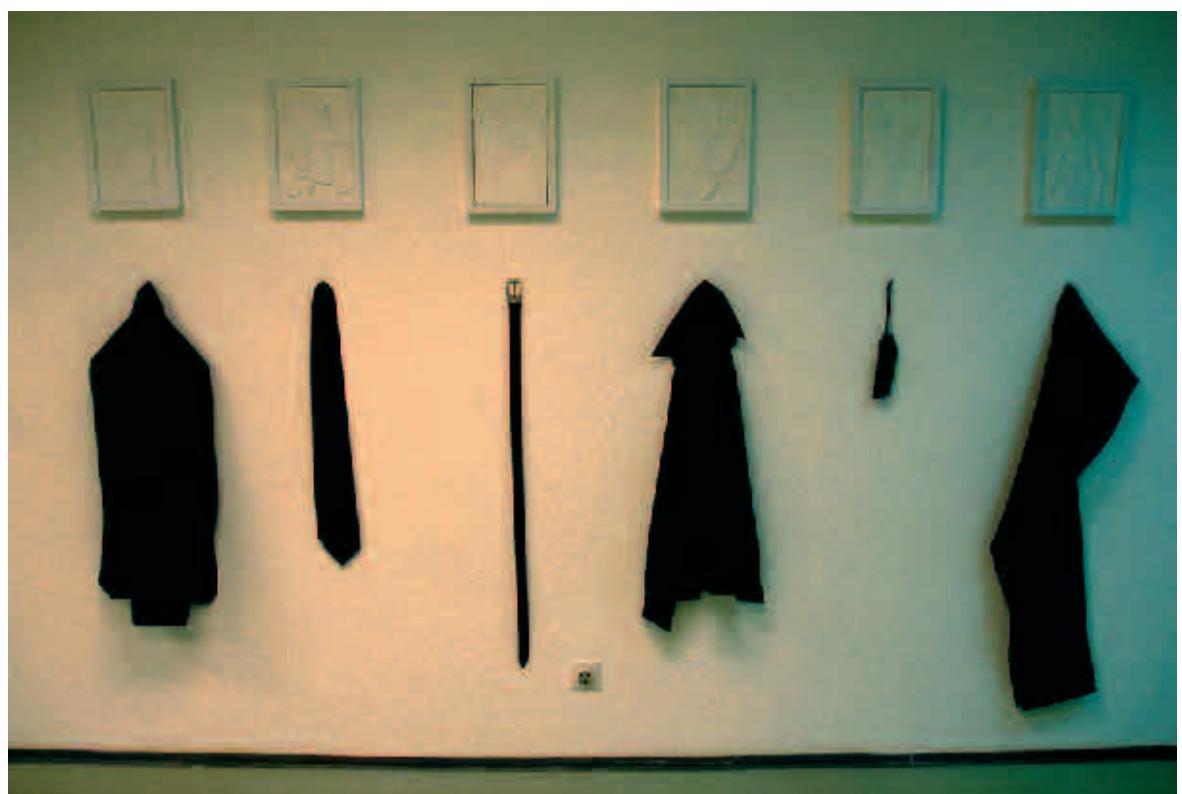




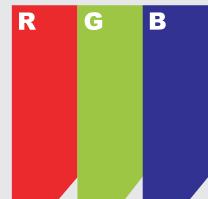
Boris Šribar, The Chosen One



Milica Ružičić, Ecstasy



Slavica Lazić, Napravila sam model po tebi čoveka u crnom s Meinkampf izgledom



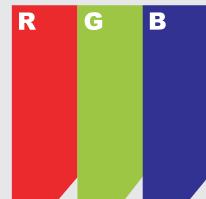
Serija fotografija pod nazivom *Air Struggle* Viktor Šekularca nastala je kao reakcija i umetnikov odgovor na nemogućnost kreativnog izražavanja i razvitka ličnosti mladog umetnika u nekoj sredini zbog nedostatka neophodog kreativnog prostora i slobode. Fotografije su nastale neposredno posle petooktobarskih dešavanja i predstavljaju umetnikovu reakciju na Miloševićevsku Srbiju. Nemogućnost izražavanja na adekvatan način, nedostatak slobode, nerazumevanje i odsustvo institucionalne podrške umetnicima su samo neke od situacija sa kojima se sreću mladi autori. Viktorove fotografije su sublimacija stanja koje vlada na našoj umetničkoj sceni u situaciji kada svaka promena vlasti podrazumeva menjanje kulturne politike i ustrojstva koje se indirektno odražava i na umetničku produkciju. Kako se iskazati u sistemu koji, ako baš ne guši, onda svakako ne podstiče kreativnost i pravo svakog čoveka da bude ono što jeste? Borba za vazduh - strah od gušenja, simbolizuje mnogo više nego što smo spremni da na prvi pogled priznamo. Umetnost je od pamтивeka bila borba, borba sa okolinom ali najviše borba sa samim sobom. Prevazilaženja stega koje svako društvo po definiciji nameće je jedan od preduslova za bilo koji kreativni proces. Umetnost koja nastaje u zatvorenom, ksenofobičnom društvu koje ne poštuje elementarne slobode nosi u sebi karakterističnu crtu društvene angažovanosti, koja možda nije na prvi pogled tako uočljiva. Često zanemaruјemo, ili čak šta više osuđujemo, socijalno angažovanu umetnost, zaboravljajući da sami osnovi moderne počivaju na jednom snažnom buntu protiv unapred utvrđenih pravila, socijalnim nejednakostima građanskog društva i na utopističkoj ideji da je drugačiji svet moguć. *AirStruggle* je daleko više od bunt mladog umetnika koji se ne miri sa postojećim stanjem art establišmenta. Uostalom, šta postojeći art sistem nudi mlađom umetniku?

Viktor Šekularac je rođen 1980. godine u Beogradu. 1999. upisuje Fakultet Primenjenih Umetnosti i Dizajna na odseku fotografije u klasi profesora Baneta Nikolića. Od 1999. radi kao fotograf, grafički dizajner, delimično kao copywriter za studenski pokret Otpor, gde učestvuje u gotovo svim projektima, mini kampanjama i akcijama Otpora za vreme vladavine režima Slobodana Miloševića. Paralelno radi flajere, postere, fotografije, i bilborde za vodeće beogradske klubove (Industrija, Mondo DC, Barutana, Zvezda, Stupica, DOB, Letnja bašta Sava Centra, itd.).

2002. objavljuje fotografije u beogradskim časopisima i novinama (Blic, Danas, Vreme, Glas, itd.). Krajem 2002. boravi u Berlinu, gde i upisuje kao gostujući student Akademie der Kunste, odseka za vizuelne komunikacije.

Objavljuje fotografije i naslovne strane u specijalnom izdanju časopisa New Moment (Belgrade City of Ideas, 2003.), posvećenog projektu kulturne razmene Beograd – London, koji su organizovali ICA (Institute for Contemporary Arts, London), Chartmede Foundation, British Council i New Moment. Takođe objavljuje four page editorial u njujorškom časopisu 'Capricious', posvećenom promovisanju mlađih fotografa iz celog sveta.

Kontakt: ceo_fazon@yahoo.com



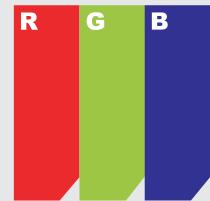
Series of photographs entitled *Air Struggle* by Viktor Šekularac represents a reaction and the artist's response to the impossibility of creative expression and a young artist's personality development in an environment that lacks in necessary creative space and freedom. The photographs were taken shortly after the events of October 5th and they depict the artist's reaction to Milošević's Serbia. Lack of adequate expression possibilities, lack of freedom, misunderstanding and no institutional support are just some of the situations young artists have to deal with. Viktor's photos are a sublimation of the state of our art scene in a situation where each change of the government means a change in cultural politics and organization, which, indirectly, affect the art production. How can one express oneself in a system, if not repressive, then at least not supportive and encouraging for creativity and every man's right to be himself? Struggle for air – fear of suffocation, symbolizes a lot more then we are prepared to admit at first sight. Art has always been a struggle, a struggle with the environment and, most of all, with ourselves. One of the sine qua non conditions of any creative process is transcending the limits all societies set by definition. Art that originates in a closed, xenophobic society, which disrespects basic freedoms, carries a certain mark of social engagement that is not so obvious at first sight. Socially engaged art is often neglected or, even more, criticized - but that is forgetting the fact that a rebel against rules and social injustices, as well as the utopist idea that a different world is possible, is essential to the very core of modernity. *Air Struggle* is much more then just revolt of a young artist who cannot accept the existing state of art establishment. After all, what does the existing art system have to offer to a young artist?

Viktor Šekularac was born in 1980. in Belgrade. In 1999. he started studying photography at the Faculty of Applied Arts and Design in Belgrade, in the class of professor Bane Nikolić. He has been working as a photographer, graphic designer and partly as a copywriter for the students' movement RESISTANCE! since 1999. He has participated in almost all their projects, campaigns and actions during Milošević's regime. At the same time, he was designing flyers, posters and billboards for leading Belgrade night clubs (Industrija, Mondo, Barutana, Zvezda, Stupica, Dom Omladine, Letnja Bašta Sava Centra). His photographs were published in numerous newspapers and magazines, such as Blic, Danas, Vreme, Glas, etc. In 2002. he was accepted as a guest student at the Art Academy in Berlin, department for visual communications. His photos were published in the special edition of New Moment magazine (Belgrade – City of Ideas, 2003), dedicated to the project of cultural interchange between Belgrade and London. This project was organized by ICA (Institute for Contemporary Art, London), Chartameđe Foundation, the British Council and New Moment. He is also the author of the cover page of this issue. In 2003. he has published a four page editorial in Capricious Magazine, a New York magazine dedicated to promoting young photographers from all over the world. In 2004. his photos were published in PRINT Magazine, a special edition entitled European Design Annual 2004. In 2004. he had an independent exhibition in the Remont Gallery, Belgrade. (Air Struggle). His design works were published in New Moment New Ideas Publication «Fresh – New Serbian Aesthetics», also in 2004. He has worked as a graphic designer in several advertising agencies.

PHOTO







S obzirom da smo počeli od jedne Manetove slike, osvrnimo se na početku na rad Isidore Fićović koji predstavlja neku vrstu reinscenacije prizora Manetovog Doručka na travi. U ovom video filmu dva obućena muškarca i jedna naga žena ostvaruju tableau vivant, situacija se što je moguće više približava originalu, osim što se u smislu rekvizita i same radnje referira na uobičajeni doručak naših krajeva: burek i jogurt. Ipak, rezultat nije u nekoj težnji da se ostvari samo humorni momenat repeticije sa razlikom, već u mimikričnom lociranju jednog sižea visoke kulture u stvarni svet stvarnih tenzija: polnih, istorijskih, habitualnih, itd. Otuda i neshvatljiva pojava jednog predmeta u prvom planu («glave» iz samog naslova rada Doručak sa glavom) koji ovde kao da igra sličnu ulogu koju i lobanja u Ambasadorima Hansa Hollbeina, ulogu anamorphosisa koji nam Lacan u svom čuvenom tekstu približava kao specifičnu dimenziju u polju pogleda, dimenziju koja nema veze sa vidjenjem kao takvim već koja ima neku vezu sa funkcijom manjka, nekakvu povjavu faličkog duha*.

Branislav Dimitrijević

*iz kataloga "Čudna tačka tenzije", Zimski salon u Herceg-Novom
Narodni muzej Crne Gore

Isidora Fićović

Rođena je 14.III 1977. god. u Kraljevu. Radi i živi u Beogradu. Postdiplomske studije upisala 2002. na FLU u Beogradu. Pored slikanja bavi se video radom, fotografijom, instalacijama, multimedijalnim izlaganjem.

Samostalne Izložbe:

2004. Prezentacija video rada Doručak sa glavom, Galerija Remont
2002. Usijano, Sveže, Neiživljeno Meso, Galerija SULUJ
2001. 120 slika za 60 min, Isidora i Jamesdin, Galerija SKC-a

Grupne Izložbe:

2004. FLU-ID, Zagreb, Hrvatska
Border Disorder II, Aarhus, Danska
Ladyfest Wien, festival, Beč, Austrija
2002 Time Codes, V internacionalni bijenale mladih, Vršac

Since we started with one of Manet's paintings, let's take a look, as a beginning, at Isidora Fićović's work, which presents some sort of re-setting the scene of Manet's *Luncheon on the Grass Side*. In this video two dressed men and a naked woman realize tableau vivant, the situation is as close to the original as possible, except for the requisites and the action itself, which refer to the common breakfast of our country: pastry and yoghurt. The result, though, is not just in some tendency to highlight the humorous moment of repetition with a difference, but in the mymical locating of a high culture topic in the real world of real tensions: sexual, historic, habitual, etc. Therefore the illogical appearance of an object in the foreground ("head" from the title of the work *Luncheon with the head*), similar to the skull from the *Ambassadors* by Hans Holbein, which play the role of anamorphous, explained by Lacan in his famous text as a specific dimension in the field of view, a dimension that has nothing to do with seeing as such, but it is somehow connected to the function of lack, deficit, an appearance of falic spirit*.

Branislav Dimitrijević

*from "Strange point of Tension" catalogue, Winter Saloon in Herceg Novi, Public Museum of Montenegro

Isidora Fićović

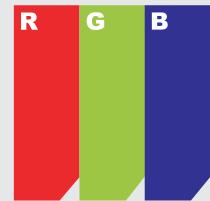
She was born on March 14th 1977. in Kraljevo. She lives and works in Belgrade. In 2002. she started postgraduate studies at the Faculty of Fine Arts in Belgrade. Along with painting, she makes video art, photography, installations and multimedia exhibitions.

Independent Shows:

2004. Presentation of the video work "Breakfast with the Head", Remont Gallery
2002. "Heated, Fresh, Lusty Flesh", SULUJ Gallery
2001. "120 Pictures in 60 Minutes", Isidora and Jamesdean, SKC Gallery

Group Exhibitions:

2004. FLU-ID, Zagreb, Croatia Border Disorder II, Aarhus, Denmark
Ladyfest Wien, festival, Vienna, Austria
2002. "Time Codes", 5th International Biennale of Young, Vršac



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Ladyfest Wien, festival, Beč, Austrija
2002 Time Codes, V internacionalni bijenale mladih, Vršac

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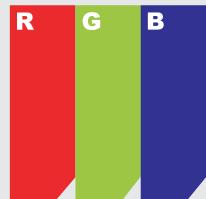
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Contact: isidorra@mail.com



Predstavljanje umetničke grupe ČAJ...Odličan iz Niša

22.03. do 26.03.2004.



ČAJ...Odličan je umetnička grupa iz Niša, koja svoje stvaralaštvo uglavnom bazira na stripu, ilustracijama, animacijama i kratkim video formama. Pod ovim imenom rade od kraja 2001. godine, i bave se promovisanjem stripa, animacija, ilustracija, filma, low-fi produkcije i sličnim delatnostima u sferi alternativnog pristupa ovim vrstama umetnosti. Grupu su osnovali Dušan Cvetković - strip autor, Toni Radev - strip autor i Vladimir Pavlović - animator. Kasnije su se grupi pridružili još neki autori, a trenutno grupa broji šest stalnih članova i mnogobrojne saradnike. Organizovali su dva nagradna konkursa za strip sa pratećim izložbama, javne projekcije kratkih filmova low-fi karaktera. Učestvovali su na nekoliko festivala kratkog elektronskog filma, a na konkursu Slike tranzicije sa kratkim filmom osvojili su prvo mesto. Izložbama stripa rade na popularisanju underground kulture u Nišu i okolini. Ostvarili su saradnju sa sličnim art grupama u Srbiji i regionu. U galeriji Remont ova grupa je izložila 8 strip fanzina kao i jedan strip album. Takođe, posetioci su mogli da vide i nekoliko video radova od kojih su neki bili nagrađivani na domaćim konkursima.

ČAJ...Odličan:
Vladimir Pavlović
Marko Mićović
Predrag Stamenković
Milica Radenković
Nebojša Pešić
Toni Radev
Dušan Cvetković

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TEA...Excellent is an art group from Niš, that bases their work mostly on comics, illustrations, animations and short video forms. They have been working under this name since the end of 2001. and they are engaged in promoting comics, animations, illustrations, films, low-fi production and similar activities in the area of alternative approach to these kinds of art. The group was founded by Dušan Cvetković – comics author, Toni Radev – also comics author and Vladimir Pavlović – animator. Later on, other authors joined the group, and at this moment, the group has six permanent members and numerous associates. They have organized two comics' competitions with accompanying exhibitions, public projections of low-fi short films. They participated in several festivals of short electronic films, and they won the "Pictures of Transition" competition with their short film. They popularize the underground culture in Niš with exhibitions of comics. They are also cooperating with similar art groups in Serbia and in the region.

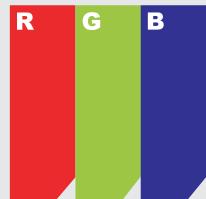
This group has exhibited eight comic fanzines and a comic album in the Remont Gallery. The visitors also had a chance to see a few video works, some of them awarded on domestic competitions.

TEA...Excellent:
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Marko Mićović
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Predstavljanje umetničke grupe ČAJ...Odličan iz Niša

22.03. do 26.03.2004.



ČAJ...Odličan je umetnička grupa iz Niša, koja svoje stvaralaštvo uglavnom bazira na stripu, ilustracijama, animacijama i kratkim video formama. Pod ovim imenom rade od kraja 2001. godine, i bave se promovisanjem stripa, animacija, ilustracija, filma, low-fi produkcije i sličnim delatnostima u sferi alternativnog pristupa ovim vrstama umetnosti. Grupu su osnovali Dušan Cvetković - strip autor, Toni Radev - strip autor i Vladimir Pavlović - animator. Kasnije su se grupi pridružili još neki autori, a trenutno grupa broji šest stalnih članova i mnogobrojne saradnike. Organizovali su dva nagradna konkursa za strip sa pratećim izložbama, javne projekcije kratkih filmova low-fi karaktera. Učestvovali su na nekoliko festivala kratkog elektronskog filma, a na konkursu Slike tranzicije sa kratkim filmom osvojili su prvo mesto. Izložbama stripa rade na popularisanju underground kulture u Nišu i okolini. Ostvarili su saradnju sa sličnim art grupama u Srbiji i regionu. U galeriji Remont ova grupa je izložila 8 strip fanzina kao i jedan strip album. Takođe, posetioci su mogli da vide i nekoliko video radova od kojih su neki bili nagrađivani na domaćim konkursima.

ČAJ...Odličan:
Vladimir Pavlović
Marko Mićović
Predrag Stamenković
Milica Radenković
Nebojša Pešić
Toni Radev
Dušan Cvetković

Kontakt: henrih@ptt.yu

TEA...Excellent is an art group from Niš, that bases their work mostly on comics, illustrations, animations and short video forms. They have been working under this name since the end of 2001. and they are engaged in promoting comics, animations, illustrations, films, low-fi production and similar activities in the area of alternative approach to these kinds of art. The group was founded by Dušan Cvetković – comics author, Toni Radev – also comics author and Vladimir Pavlović – animator. Later on, other authors joined the group, and at this moment, the group has six permanent members and numerous associates. They have organized two comics' competitions with accompanying exhibitions, public projections of low-fi short films. They participated in several festivals of short electronic films, and they won the "Pictures of Transition" competition with their short film. They popularize the underground culture in Niš with exhibitions of comics. They are also cooperating with similar art groups in Serbia and in the region.

This group has exhibited eight comic fanzines and a comic album in the Remont Gallery. The visitors also had a chance to see a few video works, some of them awarded on domestic competitions.

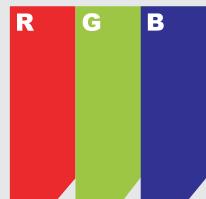
TEA...Excellent:
Vladimir Pavlović
Marko Mićović
Predrag Stamenković
Milica Radenković
Nebojša Pešić
Toni Radev
Dušan Cvetković

Contact: henrih@ptt.yu



From Rabbits Life - Illya Chichkan

29.03 - 16.04. 2004.



Slatke drogirane zeke

Najposećenija izložba u galeriji Remont u 2004. godini bio je projekat *From Rabbits Life* ukrajinskog umetnika Illye Chichkana, jednog od najkontraverzniјih umetnika mlađe generacije. Illyni radovi se nalaze u brojnim svetskim kolekcijama i muzejima, a izlagao je na mnogobrojnim samostalnim i grupnim izložbama u Ukrajini i svetu. Nakon radova Ukrajinska princeza i Atomic Love u kojima na provokativan način tretira najtraumatičniji događaj savremenog društva - černobilsku katastrofu, Chichkan stvara još jedan nekonvencionalan rad *From Rabbits Life*, koji je ovom prilikom prikazan u galeriji Remont.

Izložba predstavlja seriju fotografija i video rad koji su bazirani na malom eksperimentu u kojem su zečevi bili podvrgnuti uticaju sintetičkih droga, LSD-a i ketamina. Naime, ispirisan Kastanedinim učenjima i pričama o Latinoamerikancima koji su pod uticajem droga počinjali da se osećaju kao životinje, Chichkan je odlučio da inverzijom uloga istraži ponašanje životinja u situacijama koje su karakteristične za postupke ljudskih bića. Cilj umetnika je bio, zapravo, da istraži na koji način su naši životi manipulisani raznim situacijama, uključujući bioritam noćnog života i uticaj pop kulture, sintetizujući ih, u ovom slučaju, na život zečeva stvarajući od njih nove heroje savremenog doba.

Illya Chichkan

Rođen 1967. u Kijevu, Ukrajina. Živi i radi u Berlinu.

Samostalne izložbe:

2004. Iz zečijeg života, Galerija Remont, Beograd, SCG

2003. Fleš-bek, Rebel Minds Galerija, Berlin, Nemačka

2001. Devojke i zečevi, Regina Galerija, Moskva, Rusija

Grupne izložbe:

2004. Manifesta 5, San Sebastian, Španija

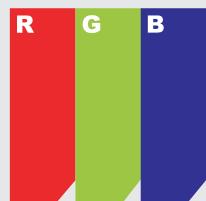
2003. Media Art Festival, Milvoki, USA

2002. Colaboration Between, Venecija, Italija

Kontakt: ichichkan@yahoo.com

From Rabbits Life - Ilya Chichkan

29.03 - 16.04. 2004.



Cute High Rabbits

The most frequented exhibition in the Remont Gallery in 2004. was *From Rabbit's Life*, an exhibition of the Ukrainian artist Ilya Chichkan, one of the most controversial artists of the younger generation. Ilya's works are parts of many world's collections and museums, and he has exhibited on many independent and group shows in Ukraine and worldwide. After the works *Ukrainian Princess* and *Atomic Love*, that deal with the most traumatic event of the contemporary society - the Chernobyl disaster, in a provocative manner, Chichkan creates another unconventional work, entitled *From Rabbit's Life*, which has been exhibited in the Remont Gallery.

The exhibition presents a series of photographs and a video work, both based on a small experiment, in which rabbits were subjected to the influence of synthetic drugs, LSD and ketamine. Actually, inspired by Kastaneda's works and stories about Latin Americans who began to feel like animals under the influence of drugs, Chichkan decided to invert the roles and explore the behavior of animals in situations characteristic of human actions.

The artist's goal was to explore the way in which our lives are manipulated by various situations, including nightlife biorhythm and the influence of pop culture, synthesizing them into a rabbit's life in this case, and making them heroes of the contemporary era.

Ilya Chichkan

Born 1967. in Kiev, Ukraine. Lives and works in Berlin, Germany.

Solo Exhibitions:

2004. From Rabbits Life, Remont Gallery, Belgrade, SCG
2003. Flash Back, Rebel Minds Gallery, Berlin, Germany
2001. Girls and Rabbits, Regina Gallery, Moscow, Russia

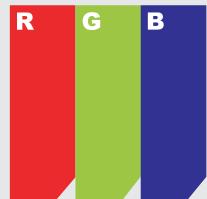
Group exhibitions:

2004. Manifesta 5, San Sebastian, Spain
2003. Media Art Festival, Milwaukee, USA
2002. Collaboration Between, Venice, Italy

Contact: ichichkan@yahoo.com







U umetnosti pristorije naišao sam na neke crteže životinja i ljudi sa ucrtanim mestima koja imaju magijsko značenje, naravno da čakre nemaju veze sa time (za njih sam čuo od koleginica koje treniraju jogu). Sa svim tim nikakve veze nema ovaj rad, iako se zove Čakre. On više ima veze sa energijom i događajima koji su mene obeležili. Kao prvo, ožiljak na nozi koji sam dobio kad sam pisan propao kroz stolicu po kojoj sam skakao. Drugo, tri šava na glavi kojima su me krpili jer sam se sableo i pao dok me je jurio Ludi Gale, čuvan gradilišta, kome sam pretio lažnim pištoljem, a on meni htio da uvrati pravom puškom. Pod tri, šaka koju sam slomio kad sam njom ugasio banderu jer me ona iznervirala i četiri, iskrivljen prst, slomljen na basketu, koga nisam imobilizirao. Basket sam završio i dobio. Ili možda nisam? Ne mogu da se setim. U stvari da li sam slomio šaku kad sam propao kroz stolicu, a glavom udario u banderu? Zbog nje ili nečeg drugog? Jebi ga, sad sam sve pomešao. Možda je to povezano sa nekim drugim radom.

Aleksandar Jestrović ili Jamesdin rođen 27.04.1972 u Zagrebu, SFRJ. Diplomirao na FLU u Beogradu u klasi Čedomira Vasić. Živi i radi u Beogradu.

Samostalne izložbe:

2004 Čakre/A4, Remont galerija, Beograd
 2002 Fliper, galerija Doma Omladine, Beograd
 2000 Izložba Pasa, Galerija Suluj, Beograd

Grupne izložbe:

2004 17. Adria Annale Art, Dioklecijanova palača, Split
 2003 Break 2.2 Ljubljana, Slovenia
 2002 Time Codes, internacionalno bijenale mladih, Vršac

Kontakt: jamesdin@mail.com
www.jamesdin.0catch.com

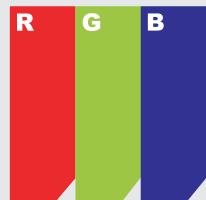
instalacija Čakre:

| | |
|---|-------|
| 1.Agresija Za Staljinu, diorama | 1 kom |
| 2.Konzumenizam Šampon za jaja, print | 1 kom |
| 3.Religija Ikona, jajačna tempera na dasci + rep pacova | 1 kom |
| 4.Antropologija Majmuni, ready made | 1 kom |

| | |
|---|-------|
| Stalci metal/staklo 4 kom. i print | 1 kom |
| Bestseller, print | 1 kom |
| Katalog, ulje/platno (na japanskom) tiraž | 1 kom |

crteži A4 format:

| | |
|-------------------------------------|--------|
| okomito orijetisani (portrait) | 27 kom |
| vodoravno orijentisani (landscape) | 10 kom |
| fotografija | 1 kom |
| mesto za invalide (crtež + stolica) | 1 kom |



In the prehistoric art, I came across some drawings of animals and people with inscribed parts that carry a magical meaning, off course chakras have nothing to do with it (I heard about them from colleagues who practice yoga). All this has nothing to do with this work, although it is called "Chakras". It has more to do with the energy and the events that marked me. Firstly, a scar that I got when I fell through a chair on which I was jumping drunk. Secondly, three stitches on the head after I fell because Crazy Gale was chasing me, the guard of the construction cite, whom I threatened with a fake gun, and he wanted to fight back with a real one. Thirdly, the hand I broke when I tried to "shut down" a pole that annoyed me, and fourthly, a finger broken on basketball, which I didn't immobilize. I finished and won the basketball game. Or maybe I didn't? I can't remember. Actually, did I brake my hand falling through the chair, and hit my head against the pole? Because of it or because of something else? Fuck it, I mixed it all up now. Maybe it is associated with some other work.

Aleksandar Jestrović aka Jamesdean was born on April 27th 1972. in Zagreb. He graduated from the Faculty of Fine Arts in Belgrade, in the class of Professor Čedomir Vasić. He is living and working in Belgrade.

Independent Shows:

- 2004. Chakras/A4, Remont Gallery, Belgrade
- 2002. Fliper, Dom Omladine Gallery, Belgrade
- 2000. Dog Show, SULUJ Gallery, Belgrade

Group Exhibitions:

- 2004. 17th Adria Anneale Art, Diocletian's Palace, Split
- 2003. Break 2.2, Ljubljana, Slovenia
- 2002. Time Codes, The International Biennale of Young, Vršac

Contact: jamesdin@mail.com
www.jamesdin.0catch.com

Chakras Instalation:

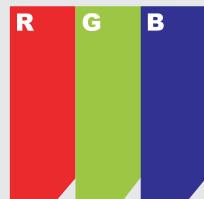
| | |
|---|---------|
| 1. Aggression For Stalin, diorama | 1 piece |
| 2. Consumenism Egg shampoo, print | 1 piece |
| 3. Religion Icon, egg tempera on board + rat's tail | 1 piece |
| 4. Antropology Monkeys, ready made | 1 piece |
| Easels metal/glass 4 pieces and a print | 1 piece |
| Bestseller, print | 1 piece |
| Catalogue, oil/canvas (in Japanese) printing | 1 piece |

Drawings A4 format:

| | |
|---|-----------|
| Vertically oriented (portrait) | 27 pieces |
| Horizontally oriented (landscape) | 10 pieces |
| Photography | 1 piece |
| A spot for the disabled (drawing + chair) | 1 piece |







Talent je na beogradskoj sceni prisutan od polovine osamdesetih i njegov rad poseduje specifičan heterogen karakter koji je teško klasifikovati. Razlozi delom leže u činjenici da umetnička praksa ovog autora proizlazi iz multimedijalne/intermedijalne aktivnosti koja obuhvata radove od instalacija i fotografija, pa do video umetnosti i dizajna, a delom, što je mnogo važnije, iz njegovog posebnog odnosa prema materijalu koji koristi. Talent ga opsesivno sakuplja, akumulira, daje mu nove funkcije i stavlja u druge kontekste. Izložba "Tehnički pregled" u galeriji Remont je, u tom smislu, samo nastavak umetnikove misije prenošenja predmeta iz sveta stvari u svet umetnosti. Novina se ogleda u želji da svom dugogodišnjem procesu istraživanja "šta sve može biti izložbeni eksponat" doda i alat koji je koristio u umetničkom radu ili sva-kodnevnom životu, kao i u nameri da realizaciju dela (instalacija) prilagodi nazivu, smislu funkcionisanja jednog prostora i njegovom imidžu, u ovom slučaju galerije Remont.

Talent Factory

Rođen 1962. godine u Zemunu, Jugoslavija.
Živi i radi u Beogradu.

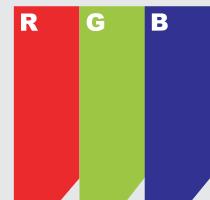
Samostalne izložbe:

2003. Trodimenzionalni tapet - Mustra 7,
Galerija DOB, Beograd
1996. Srpskohrvatski bukvare, ULUS Galerija,
Beograd
1993. Retrospektiva, ŠKUC Galerija, Ljubljana

Grupne izložbe:

2000. Mustra 6, 41. oktobarski salon,
Umetnički paviljon Cvjetka Zuzorić, Beograd
1997. 3. cetinjsko bijenale, Cetinje
1995. Scene pogleda, Bioskop Rex, Beograd

Kontakt: talentf@eunet.yu



Talent has been present on the Belgrade art scene since the mid 80-ies and his work has a specific heterogeneous character that is difficult to classify. The reasons lay partly in the fact that the art praxis of this author originates from a multimedial/intermedial activity, which summons up a variety of works, from installations and photos to video art and design, and partly and more importantly, from his specific relation to the material used. Talent has been obsessively collecting and accumulating it, giving it new functions and putting it in other contexts.

"Technical overview" exhibition in the Remont gallery is in a sense just a continuation of the artist's mission to transfer objects from the world of real things into the world of art. Novelty is in the desire to add to his long-lasting process of research of "what can become an exhibition exponent" the tools that he used in his art work or everyday life, and in the intention to adjust the realization of the work (installation) to the name and sense of functioning of one space and its image, the Remont gallery in this case.

Talent Factory

Born in 1962. in Belgrade, Yugoslavia. Lives and works in Belgrade.

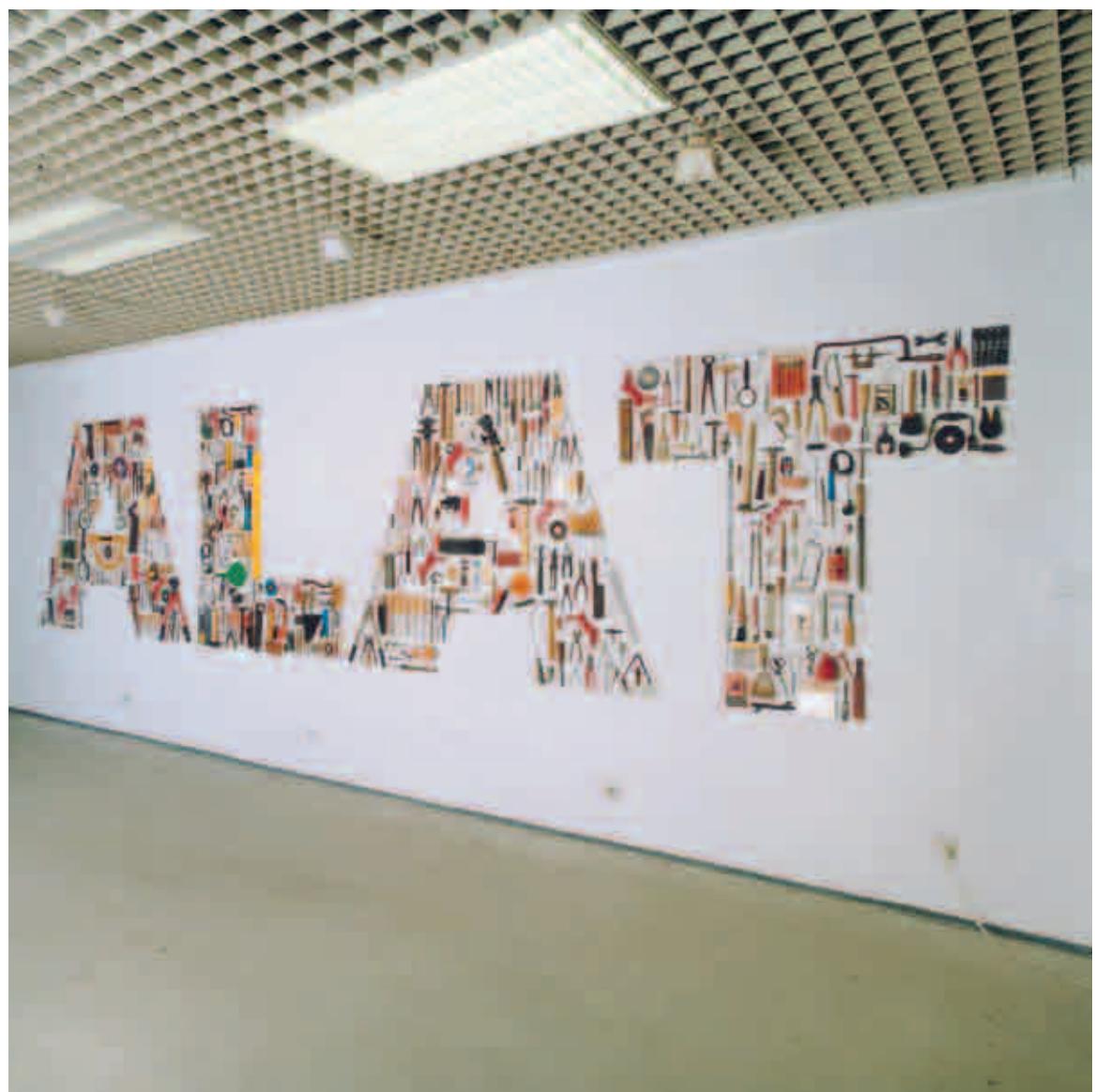
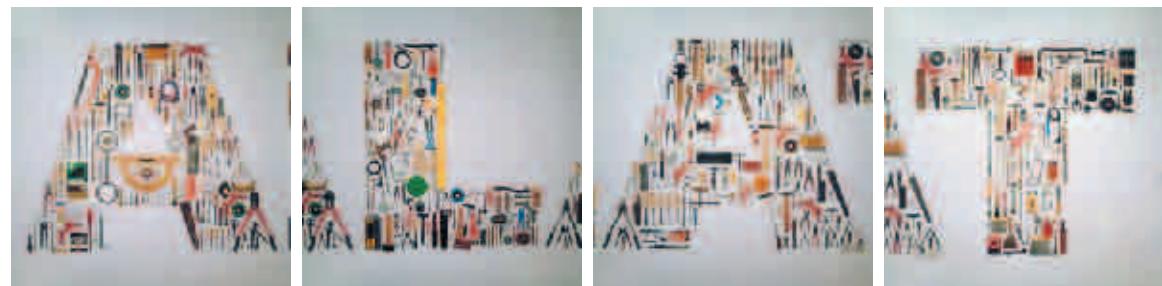
Solo exhibitions:

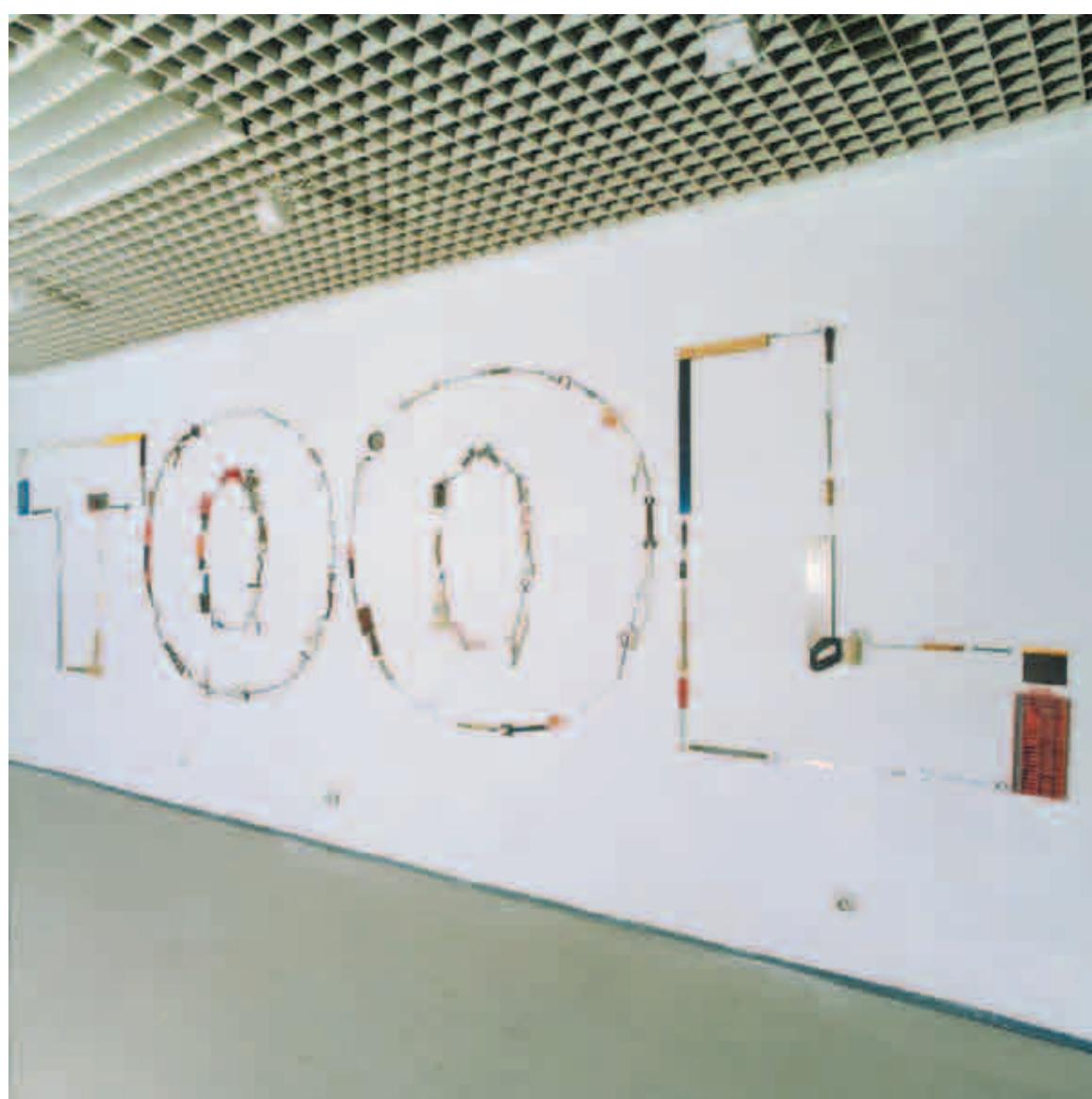
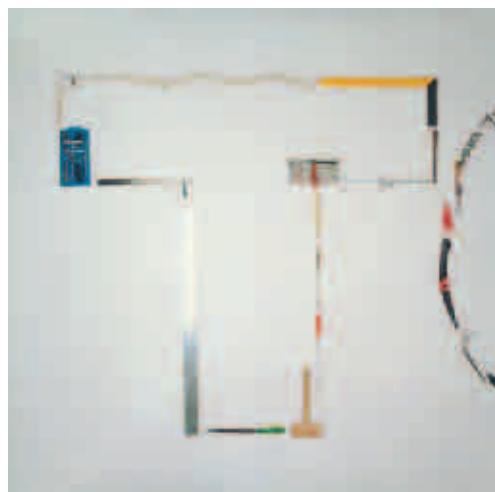
2003. Three-dimensional wallpaper - Pattern 7, DOB Gallery, Belgrade
1996. Serbocroatian Primer, ULUS Gallery, Belgrade
1993. A Retrospective, ŠKUC Gallery, Ljubljana

Group exhibitions:

2000. Pattern 6, 41st October Salon, Cvjeta Zuzorić Art Pavilion, Belgrade
1997. 3rd Cetinje Biennial, Cetinje
1995. Gaze Scenes, Rex Cinema, Belgrade

Contact: talentf@eunet.yu





Dekovanje - Snežana Skoko

31.05 - 18.06. 2004.

Za ostvarenu samostalnu izložbu u određenim gradskim galerijama, zajednica preko Sekretarijata za kulturu nadoknađuje umetniku određene troškove. Ove godine je to bila suma od 40000,00 dinara. Originalne novčanice u vrednosti od 35000,00 dinara su izložene u formi umetničkog rada. Umesto da plate ulaznicu za izložbu, sto posetičilaca izložbe će dobiti po 50 dinara.

Troškovi materijala i štampe jedne papirne novčanice su zanemarljivo mali u odnosu na njenu nominalnu vrednost. Izuzetnom ulogom koju novac ima u životu svakog pojedinca, glorifikacijom te uloge, novčanice za nas poprimaju dimenziju transcendentnog a izlaganjem u umetničkoj galeriji takve novčanice se dovode u vezu sa umetničkim delom.

Isticanjem uobičajenog načina saobraćanja novcem i umetničkim radovima, u ovom slučaju kroz zamenu njihovih uloga, pruža nam se mogućnost da preispitamo shvatanje po kome se umetničko delo tretira kao roba i vrednuje postignutom tržišnom cenom.

Danas su smisao umetničkog rada i izlaganja dovedeni u pitanje. Izložbe najčešće posećuju kolege umetnici i rođaci. Posetioci izložbi postaju ekskluzivni u vremenu u kome vladaju masovni mediji.

Snežana Skoko

Rođena u 1960. Zemunu, Jugoslavija. Diplomirala 1984. na Fakultetu primenjenih umetnosti u Beogradu, odsek teksta. Magistrirala 1998. na Fakultetu primenjenih umetnosti i dizajna u Beogradu. Od 1985. član ULUPUDS-a, i od 1999. član ULUS-a.

Samostalne izložbe:

2004. samostalna izložba, "DEKOVANJE" galerija REMONT, Beograd
 2003-2004. koautorski međunarodni projekat »Future restoration/Restauracija buducnosti« sa Kulturnim centrom "Persona" Toljati, Rusija, kustos Ljubov Voronina
 1999. samostalna izložba, Galerija "Dieu Donne Papermill", Njujork, SAD

Grupne izložbe:

2004 grupna izložba LJUDI/RAZLIKE, italijanski kulturni centar, Beograd
 2003. međunarodno umetničko bijenale SIKB (r), Stockholm, Švedska
 2003. međunarodna Land - art manifestacija, "Homeland" Atelierazur, Italija

The Ministry of culture refunds some of the expenses for a realized independent exhibition in certain city galleries. This year it was the amount of 40 000 dinars. The original bills, worth 35 000, were exhibited as an artwork. A hundred visitors would receive 50 dinars each, instead of paying for a ticket to the exhibition.

Material and printing expanses for one paper bill are negligible compared to its nominal value. Bills have acquired a transcendental dimension for us - with the extraordinary role of money in everyone's life and the glorification of that role, and, furthermore, an exhibition of such bills in a gallery links them to a piece of art.

Through emphasizing the common manner in money and art transactions, in this case through inverting their roles, we have a possibility to question the opinion that treats artwork as merchandise and evaluates it by the market price achieved.

Today, the usefulness of artwork and exhibiting is in question. Visitors of exhibitions are mostly fellow colleagues and relatives, and they have become exclusive in an era ruled by the mass media.

Snežana Skoko

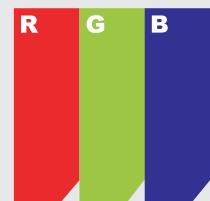
Born in Zemun, Yugoslavia on June 13th 1960. Graduated from the Faculty of Applied Arts in Belgrade in 1984, department for textile. Completed MA studies at the Faculty of Applied Arts in Belgrade (1998). Member of Art Associations: ULUS (since 1999) and ULUPUDS (since 1985), Belgrade.

Solo exhibitions:

2004. Exhibition "Dekovanje", gallery Remont, Belgrade
 2004. Russian-Serbian Collaboration Project "Future restoration"
 1999. Exhibition, gallery of the 'Dieu Donne Paper mill' New York

Group exhibitions:

2004. International exhibition PEOPLE/DIFFERENCES, Italian Cultural Center, Belgrade
 2003. International, multimedial exhibition "r", Stockholm, Sweeden
 2003. Land art event "Casaterra", Atelierazur, Martina Franca, Italy



Dekovanje - Snežana Skoko

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Snežana Skoko

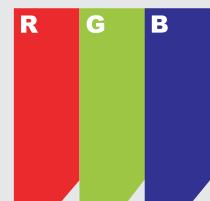
Born in Zemun, Yugoslavia on June 13th 1960. Graduated from the Faculty of Applied Arts in Belgrade in 1984, department for textile. Completed MA studies at the Faculty of Applied Arts in Belgrade (1998). Member of Art Associations: ULUS (since 1999) and ULUPUDS (since 1985), Belgrade.

Solo exhibitions:

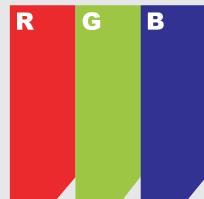
2004. Exhibition "Dekovanje", gallery Remont, Belgrade
 2004. Russian-Serbian Collaboration Project "Future restoration"
 1999. Exhibition, gallery of the 'Dieu Donne Paper mill' New York

Group exhibitions:

2004. International exhibition PEOPLE/DIFFERENCES, Italian Cultural Center, Belgrade
 2003. International, multimedial exhibition "r", Stockholm, Sweeden
 2003. Land art event "Casaterra", Atelierazur, Martina Franca, Italy







Citat "Vrati se, dušo moja, u mir svoj" iz Davidovog psalma 116 čini se da nudi veliki optimizam i sigurnost da umirenje postoji, i da spokoj možda ne mogu pronaći dalje od sebe same. Ali, istovremeno i ogromnu bojazan u preispitivanju iz kog nemira, iz kog iskustva bi trebalo da izadjem?

Video rad *From the Music Box* je jedno od razmišljanja o potrebi za promenom i traženja udobnijeg okvira za funkcionisanje. Možda spokojnijeg. Iskoraćena je plastična lutka-balerina kojoj je uz postavljanje pitanja ponuđen prolazak kroz moja prošla iskustva i radove (u hermetičnost? u insomniju? u simulaciju? between confused angels? in some kind of public? in the treasure of calm-strange-softly-stormy-broken-hard emotions?) Za nju ovi ambijenti i suštine svakako su neadekvatni. Jer, ona se, vezana surovim, ali odgovarajućim mehanizmom, ipak nabolje okreće u svojoj muzičkoj kutiji.

Video rad se projektovao na jednom od klavira - muzičkih kutija, koji su stilizovano slikani, veženi i kolažirani na industrijskom materijalu.

Milica Crnobrnja

Rođena 1975. u Beogradu.

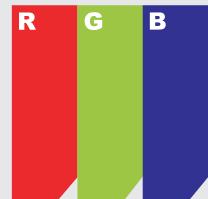
Diplomirala na Akademiji SPC za umetnost i konzervaciju u Beogradu. Diplomirala na Fakultetu likovnih umetnosti u Beogradu, odsek slikarstvo, u klasi profesora Čedomira Vasića. Trenutno na magistarskim studijama u klasi istog profesora, odsek slikarstvo. Na-grade »Ljubica Cuca Sokić« za intimni mali format za 2001. i 2003.

Samostalne izložbe:

2004. "From the Music Box" Galerija Remont, Beograd

2003. "Virtuelna tkanja" sa Aleksandrom Zdravković, SULUJ, Beograd

1999. "Čipka neminičatura" CZKD Paviljon Veljković, Beograd



The quote from David's Psalm 116: «Come back, my soul, to your own peace.» seems to offer pure optimism and assurance that calming down does exist, and maybe it means that I cannot find peace outside of myself. But, at the same time, it provokes a great fear during questioning from what unrest, from what experience should I be coming out.

The video *From the Music Box* is a reflection upon the need for change and looking for a more comfortable frame for functioning. More calming, maybe. A small plastic doll-ballera was used; she was questioned and given the opportunity to go through my own experiences and works (into hermetic? insomnia? simulation? among confused angels? into some kind of public? to the treasure of calm-strange-softly-stormy-broken-hard emotions?). These ambients and essences are surely inadequate for her. Tied down by a cruel, yet appropriate mechanism, she spins best in her music box.

This video was projected on one of the pianos – music boxes, which were painted, embroidered and covered with collages made on industrial textile.

Milica Crnobrnja

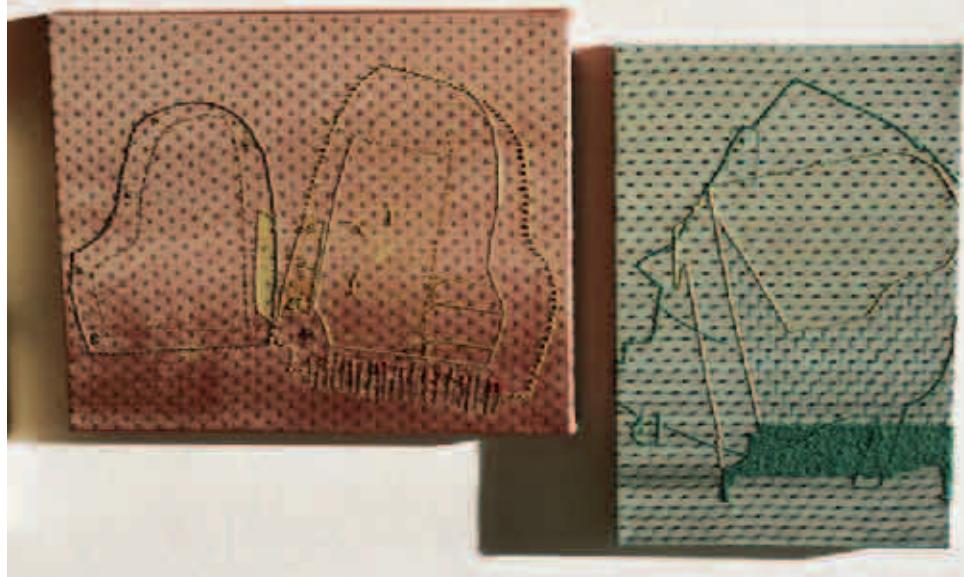
Born in Belgrade in 1975.

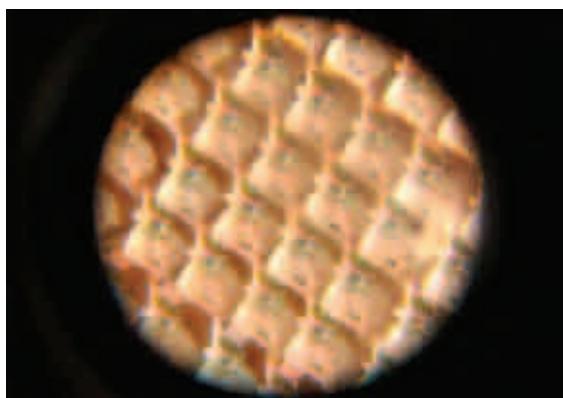
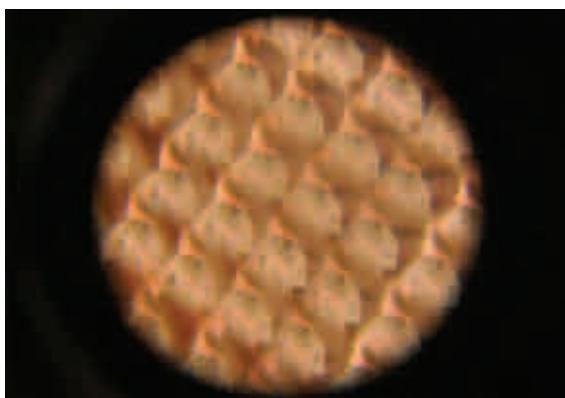
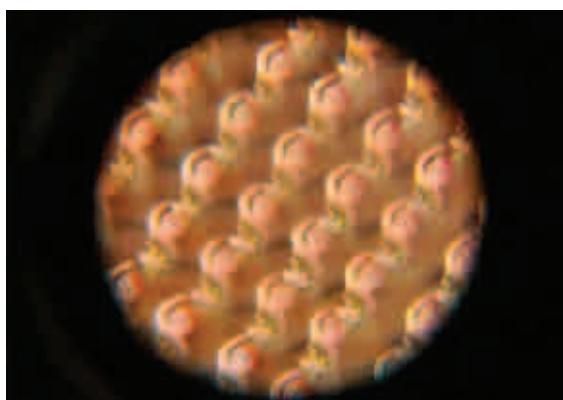
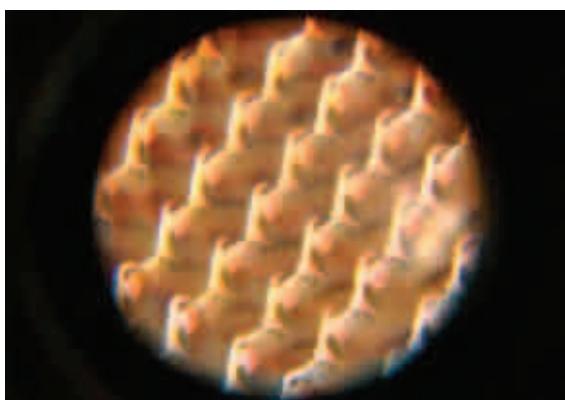
Graduated from the Serbian Orthodox Church Academy of Fine Arts and Conservation in Belgrade. Graduated from the Academy of Fine Arts in Belgrade, department for painting, in the class of professor Ćedomir Vasić. She is currently a postgraduate student of painting at the Academy of Fine Arts, in the class of the same professor. In 2001. and also in 2003., she won the Ljubica Cuca Sokić award for small intimate format.

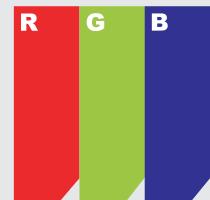
Independent Exhibitions:

- 2004. «From the Music Box», Remont Gallery, Belgrade
- 2003. «Virtual Weavings», with Aleksandra Zdravković, SULUJ, Belgrade
- 1999. «Lace non-miniature», CZKD, Pavilion Veljković, Belgrade

Contact:micikato@graffiti.net







Relativni pogledi

Okosnica radova *deset sekundi, sedam kilometara i Sekvence* Milene Gordić je intervencija u digitalnoj fotografiji. Intervenisanje se sastoji u konceptualnom kombinovanju postojećih fotografija pomoću kadriranja i različitih kompozicionih uvezivanja. Fotografije koje koristi rađene su uzastopno, u kratkom vremenskom periodu. One otkrivaju minimalne pomake karakteristične za kretanja u određenoj situaciji. Izdvajanjem pojedinih situacija, naglašene su promene u vizuelnom, kompozicionom i prostornom planu.

Rad *Sekvence* sastoји se od serije digitalnih fotografija manjih, ujednačenih dimenzija tematski ograničenih na jedan motiv – avion. Reč je o fotografijama koje beleže faze poletanja aviona sa beogradskog aerodroma iz različitih uglova u razmaku od nekoliko sekundi.

Rad *deset sekundi, sedam kilometara* se takođe sastoји od serije digitalnih fotografija. Za razliku od prethodnog, čine ga fotografije nejednakih dimenzija, grupisanih u nekoliko manjih celina. U njemu su preuzete fotografije Beograda iz vazduha koje su, opet kao i u prethodnom, snimane u kratkim vremenskim intervalima.

Iako je reč o percipiranju različitih kretanja (uzletanje aviona i/ili posmatranje iz vazduha), ono što je zajedničko za oba rada, što ih čini kompatibilnim, je statičnost, "zamrznuti" kadar ili zaustavljeni pogled. Može se reći da Milena Gordić rekonstruiše kretanje pomoću fotografija koje čine niz statičnih momenata. Istovremeno, preispituje proces posmatranja, odnosno kretanje samog pogleda u zavisnosti od brzine, distance i mesta posmatranja.

Dve serije, naizgled, statičnih fotografija upućuju, zapravo, na dva različita pogleda, dva sistema kretanja, a samim tim i na relativnost vremena i prostora. Sekvence predstavljaju jednu vrstu kretanja koju percipiramo kao niz uzastopnih, zgušnutih promena: pogled na avion koji poleće. Drugi pogled, onaj iz aviona, ukazuje na drugačiju logiku brzine. Rad *deset sekundi, sedam kilometara*, kao što i sam naziv ističe, otkriva jednu drugačiju kombinaciju dimenzija prostor-vreme, odnosno drugačiji način percipiranja. Oba pogleda, vizuelno ubožljena u dva pomenuta rada, odlikuje njihova posredovanost nekim od aparata tehničke reprodukcije.

U ovom slučaju reč je o objektivu fotografiskog aparata, koji je od konstitutivnog značaja za njihovo funkcionsiranje: minimalna pomeranja su skoro sasvim neprimetna sa određene udaljenosti ili ih je nemoguće pratiti kada se odvijaju velikom brzinom. Međutim, posredstvom aparata omogućeno je njihovo praćenje u širokem rasponu vremena i brzina.

Rekonstruisanjem "pogleda iz vazduha" i "pogleda na avion", Milena Gordić u navedenim radovima izdvaja i vizuelno definiše dva modela ili sistema kretanja ukazujući na svojstvo "izmeštanja" pogleda. Time ukazuje na postojanje paralelnih sistema koji upućuju na kretanje simboličkog ili klizanje simboličkog koje se manifestuje u klizanju smisla, nepostojanju fiksnih vrednosti kao dominantnog modela vezanog za sadašnji trenutak.

Maja Stanković

Milena Gordić

Rođena u Beogradu 1976. god. Diplomirala na Fakultetu likovnih umetnosti u Beogradu 2001. god.

Samostalne izložbe:

- 2004.*deset sekundi, sedam kilometara*, Galerija Remont, Beograd
- 2004.*Sekvence*, Studentski kulturni centar Kragujevac
- 2002.Vazdušna linija, Galerija Doma omladine Beograda

Odabrane grupne izložbe:

- 2004.Cosmopolis 1: Microcosmos x Macrocosmos, State Museum of Contemporary Art, Solun, Grčka
- 2004.Kontinentalni doručak Beograd, 45. oktobarski salon, Muzej istorije Jugoslavije, Beograd
- 2004.CENTRAL, New Art from New Europe, Siemens_artLab, Salzburg, Austrija
- 2004.Još uvek bez naziva, 6. jugoslovenski bijenale mladih u Vršcu
- 2003.Pozitiv-negativ, 44. oktobarski salon, Beograd

Kontakt: melitta@eunet.yu

Relative views

Intervention in digital photography is the skeleton of Milena Gordić's works *Ten seconds, seven kilometers* and *Sequences*. The intervention consists of conceptual combining of existing photos, by means of image composition and various compositional linking. The photos that she uses are made successively in a short period of time. They reveal minimal movements that are characteristic of moving in a certain situation. The extraction of individual situations emphasizes the changes on visual, compositional and special level. *Sequences* consists of a series of digital photos of smaller, equalized dimensions, their theme being reduced to one motif – an airplane. These photos note different phases in planes' taking-off from the Belgrade Airport, from different angles and in every few seconds.

Ten seconds, seven kilometers also consists of a series of digital photos. Unlike the previous one, this work includes photos of unequal dimensions, grouped in a few smaller wholes. These are photos of Belgrade taken from above, from the air, but again in short time intervals.

Although it is about perceiving different movements (planes taking off and/or observation from the air), the thing in common for both works, that makes them compatible, is stillness, "frozen" frame or stopped gaze. One could say that Milena Gordić reconstructs moving by means of photos, which form a series of static moments. At the same time, she is questioning the process of observation, that is the moving of the gaze itself, depending on speed, distance and place of observation. Two series of what appear to be static photos, actually point at two different views, two systems of moving, and, thereby, at the relativity of time and space. *Sequences* represent a kind of moving we perceive as a rank of successive, condensed changes: a view of a plane taking off. The second view, the one from the plane, points at a different logic of speed.

Ten seconds, seven kilometers reveals a different combination of space-time dimensions, as the title itself emphasizes, a different way of perceiving. Both views, visually shaped in two mentioned works, are characterized by their mediation by some of the means of technical reproduction.

In this case, it is the objective of a camera, which is essential for their functioning: minimal movements are almost completely invisible from a certain distance, or they are impossible to track when they occur with great speed. Nevertheless, a camera enables us to follow them at a wide range of time and speed.

In the above mentioned works, Milena Gordić reconstructs "view from air" and "view from the plane", thereby visually defining two models or systems of moving, and points at the peculiar "evading" of views and at the existence of parallel systems, that show the moving or sliding of the symbolic, manifested in the sliding of sense and in the non-existence of permanent values, as a dominant model attached to the present moment.

Maja Stanković**Milena Gordić**

Born in Belgrade, Serbia and Montenegro, in 1976. Graduated from the Faculty of Fine Arts, Belgrade in 2001.

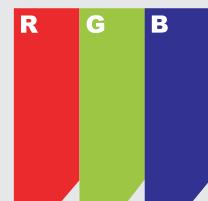
Solo exhibitions:

2004.Ten seconds, seven kilometers, Remont Gallery, Belgrade, Serbia and Montenegro
 2004.Sequences, SKCKG Gallery, Kragujevac, Serbia and Montenegro
 2002.Air Line, Dom omladine Gallery, Belgrade, Serbia and Montenegro

Selected group exhibitions:

2004.Cosmopolis 1: Microcosmos x Macrocosmos, State Museum of Contemporary Art, Thessaloniki, Greece
 2004.Continental Breakfast Belgrade, 45th October Art Salon, Belgrade, Serbia and Montenegro
 2004.CENTRAL, New Art from New Europe, Siemens_artLab, Salzburg, Austria
 2004.Untitled as yet, 6th Yugoslav Biennial of Young Artists, Vršac, Serbia and Montenegro
 2003.Positive - Negative, 44th October Art Salon, Belgrade, Serbia and Montenegro

Contact: melitta@eunet.yu

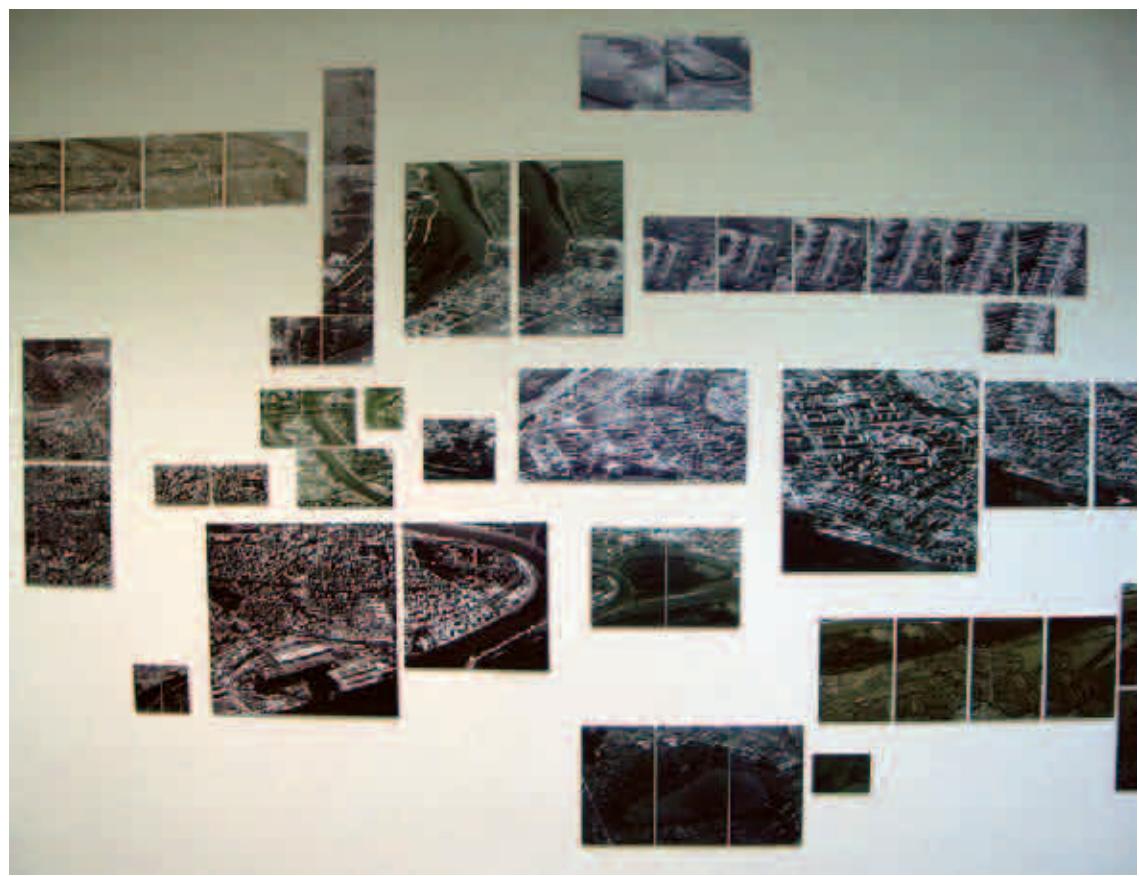


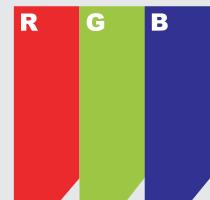


Sekvence



deset sekundi, sedam kilometara





Izložba Slavena Tolja u galeriji Remont je bila prvo predstavljanje ovog hrvatskog umetnika domaćoj publici. Tolj je inače jedan od najznačajnijih hrvatskih i evropskih umetnika i izlagao je na nekim od najprestižnijih evropskih art manifestacija (After The Wall, Documenta X, itd).

Tolj je za izložbu u Remontu, izbegavši radeve koji su vezani za rat i ratno vreme, poka-zao dela koja dolaze više iz rešavanja nekog ličnog konflikata, privatnih trauma i nesporazuma. Tako se u postavci našao rad *Srce*, video performans čiji narativ - trivijalni čin guljenja krompira u obliku srca - predstavlja simboličnu akciju rezimiranja situacijā kraja i oslobođanja, inspirisanih, u suštini, nepovezanim događajima, rušenjem Svetskog Trgovinskog Centra, i umetnikove odluke da istog dana okonča ljubavnu vezu. I sledeći radovi *Peep Show* i polusatni performans *Priroda i društvo*, koji su ovde prezentovani kroz slajd projekciju i fotografiju tj. dokumenta o izvedenim akcijama, bez obzira da li za svoj izvor/ motiv imaju užasan osećaj prisustva smrti u prostoru za zabavu odraslih ili fizičku destrukciju familijarnog nasleđa, takođe idu u Toljev opus umetničkih, pa i ritualnih, postupaka kojima pokušava da se rastereti nelagode i zatvorenosti. Međutim, sa radovima *Kino Jadran* i *Bez Naziva*. Tolj pravi iskorak iz sfere isključivo privatnog i u njihovim sadržinama kao što su prazna titrava projekcija u pustoj bioskopskoj dvorani i pejzažno strukturirana izbledeла tenda iz opkoljenog Dubrovnika, vidi sav apsurd i besmisao stanja u kojem smo se kao zajednica našli.

Istina pokazana dela su za veći deo pub-like bila izuzetno hermetična, što umetnik ne želi da negira, jer za njega postavljena u tom odnosu poseduju određenu energiju, ali ujedno i na najbolji mogući način zaokružuju i prezentuju jedan bitan segment njegovog stvaralaštva.

Miroslav Karić

Slaven Tolj

Rođen u Dubrovniku, 14.04.1964. 1987. diplomirao na Akademiji likovnih umjetnosti u Sarajevu.

Osnivač i voditelj Art radionice Lazareti, Dubrovnik od 1988.

Samostalne izložbe i akcije:

- 2003. Buđenja u vrtovima sunca, Galerija Josip Račić, Zagreb
- 2003. Linija, akcija u staroj gradskoj luci, Dubrovnik
- 2002. Bez naziva, Dom umeni, Brno
- 2002. 11.09.2001., Mala galerija – Moderna galerija, Ljubljana
- 2000. Bez naziva, Urban Neighbourhoods, Kunstlerhaus, Bremen

Performansi:

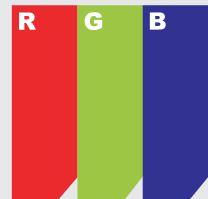
- 2003. Bez naziva, Brightness/Svjetlina, UGD Moderna galerija, Dubrovnik (cat.)
- 2002. Nature & Society, Here Tomorrow, Muzej suvremene umjetnosti, Zagreb (cat.)
- 2001. Globalization, Body in the East, Exit art, New York (cat.)

Grupne izložbe:

- 2004. Cosmopolis: Microcosmos X Macrocosmos, State Museum of Contemporary Art - Costakis Collection, Thessaloniki. Greece
- 2004. Light, Museum der Moderne Monchsberg, Salzburg (cat.)
- 2004. L'arte del Mediterraneo, MACRO at Mattatoio, Roma (cat.)
- 2004. Interrupted games, Galerie fur Zeitgenossische Kunst, Leipzig (cat.)
- 2001. Nothing, Center for Contemporary Art, Sunderland (cat.)
- 1997. Documenta X, Kassel (cat.)

2005. selektor i kustos predstavljanja Hrvatske na Venecijanskom bijenalnu

Kontakt: arl@du.htnet.hr



Slaven Tolj's exhibition in the Remont Gallery was the first presentation of this Croatian artist to our audience. Tolj is one of the most eminent Croatian and European artists and he has exhibited on some of the most prestigious European art manifestations (After The Wall, Documenta X).

For the exhibition in Remont, Tolj chose works related to solving personal conflicts, private traumas and misunderstandings, avoiding those that refer to war and war times. That is how the work *Heart* found its place among other works exhibited – a video performance whose narrative – a trivial act of peeling a potato into a shape of a heart – presents a symbolic act of resuming final situations and liberation; an action inspired by basically unrelated events – the demolition of the World Trade Center and the artists' decision to end a relationship on that same day. The works following, such as the *Peep Show* and *Nature and Society*, also belong to a range of artistic and ritual acts that Tolj uses to release anxiety and pressure; these works are here presented through a slide projection and photography, that is, through documents about performed actions, no matter whether they have their source/motif in the terrible sense of death's presence in the space for adult entertainment, or in physical destruction of familiar heritage. On the other hand, with works such as *Kino Jadran* and *Untitled*, Tolj takes a step beyond the sphere of exclusively private, and with their contents, such as empty blinking projection in a vacant cinema theatre, or faded eaves from surrounded Dubrovnik, he points at the absurdity and nonsense of the state in which we, as a society, have found ourselves in.

The works exhibited have been hermetic for most of the audience, and the artist did not deny that, because for him they carry a certain energy exactly in that relation, and, at the same time, they present and encircle an important part of his creative work.

Miroslav Karić

Slaven Tolj

Born in Dubrovnik, on April 14th 1964. In 1987. he graduated from the Academy of Fine Arts in Sarajevo. In 1988. he founded the Art Workshop Lazareti in Dubrovnik.

Independent exhibitions and actions:

- 2003. Awakenings in the gardens of sun, Josip Račić Gallery, Zagreb
- 2003. Line, action in the old city marine, Dubrovnik
- 2002. Untitled, Urban Neighborhoods, Kunsthalle, Bremen

Performances:

- 2003.Untitled, Brightness, UGD, Modern Gallery, Dubrovnik (cat.)
- 2002. Nature & Society, Here Tomorrow, Museum of Contemporary Art, Zagreb (cat.)
- 2001.Globalization, Body in the East, Exit Art, New York (cat.)

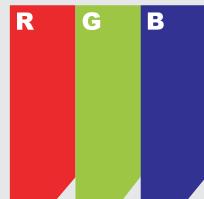
Group exhibitions:

- 2004. Cosmopolis: Microcosmos X Macrocosmos, State Museum of Contemporary Art, Costakis Collection, Thessaloniki, Greece
- 2004.Light, Museum der Moderne Monchsberg, Salzburg (cat.)
- 2004.L'arte del Mediterraneo, MACRO at Mattatoio, Roma (cat.)
- 2004.Interrupted games, Galerie fur Zeitgenossische Kunst, Leipzig (cat.)
- 2001. Nothing, Center for Contemporary Art, Sunderland (cat.)
- 1997Documenta X, Kassel (cat.)
- 2005. Selector and curator of Croatia's presentation on the Biennale in Venice

Contact: arl@du.htnet.hr







Berlinski Potsdamer Platz je dvadesetih godina prošlog veka bio nadaleko čoven kao jedno od najživljih mesta u Evropi, otelotvorene futurističkog koncepta u kojem se ljudi i automobili stapanju u dinamičnu celinu.

Današnje svetske metropole poput Njujorka, Pariza, Moskve, Londona i L.A. fasciniraju užurbanošću i kompleksnošću odnosa koji vladaju na njihovim ulicama. Milioni automobila i hiljade kilometara ulica i saobraćajnica postaju dominantni prizori modernih gradova. Fenomen uličnog života i svega onog što se na njima dešava je već dugi niz godina motiv neverovatne vizuelne eksplatacije kako u elektronskim tako i u svim ostalim medijima. Petar Mirković serijom crteža pod nazivom *Frames* pokušava da na specifičan način predstavi neke od aspekata savremenog gradskog života. Crteži, rađeni ugljenom na papiru, se prikazuju kao scene (frejmovi) imaginarnih i realnih filmova. Oni prikazuju neke od motiva iz života velikih svetskih metropola koji se odvijaju na ulicama sa posebnim akcentom na automobilima. Petar koristi filmsku tehniku kadriranja kako bi predstavio neke od neuhvatljivih trenutaka ulice. Prizori Petrovih crteža su u stvari neki od najzanimljivijih, ali u isto vreme i najbizarnijih, scena koje prikazuju ulice, automobile i gradsku vrevu.

Crteži fasciniraju preciznošću detalja i tehnikom kojom su rađeni, stvarajući utisak kao da je reč o fotografijama. Petar ovim radovima jednostavno proširuje izražajne mogućnosti crteža kao klasičnog slikarskog medija pokazujući kako i klasično može biti moderno i nadasve zanimljivo.

Petar Mirković je rođen 1978. u Novom Sadu. Diplomirao na Akademiji Umetnosti u Novom Sadu na odseku vajarstvo u klasi prof. Borislave Prodanović Nedeljković 2002. Četiri meseca je proveo kao gost Nacionalne Akademije umetnosti i arhitekture u Kijevu 2002. godine. Dobitnik je godišnje nagrade Akademije umetnosti za skulpturu.

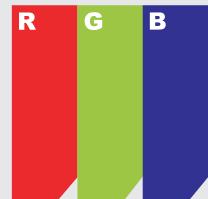
Samostalne izložbe:

- 2004. *Frames*, Galerija Remont
- 2004. *Cite International des Arts*, Pariz
- 2003. Galerija Save Šumanovića, Novi Sad

Grupne izložbe:

- 2004. *Hype Gallerie*, Palais De Tokyo, Pariz
- 2004. 5. jugoslovensko bijenale mladih, Vršac
- 2002. *Trash Article*, Galerija Podrum, Novi Sad

Kontakt: madmouse@eunet.yu



In the third decade of the twentieth century, the Berliner Potsdamer Platz was widely known as one of the most vivid places in Europe, a realization of the futuristic concept that melts humans and automobiles into a dynamic whole.

The big cities of today, such as New York, Paris, Moscow, London and LA fascinate us with their haste and the complexity of relations ruling their streets. Millions of cars and thousands of kilometers of streets have become predominant sights of the modern cities. The phenomenon of street life, and all that takes place on those streets, has been a source of incredible visual exploitation in electronic as well as other media for a long period of time. Petar Mirković is trying to present some aspects of contemporary urban life in a specific way, through his series of drawings entitled "Frames". Drawings, made with coal on paper are presented as scenes (frames) from imaginary and real films. They show some sights from the life of the big world metropolises that take place in the streets, with an emphasis on cars. In order to present some of the uncatchable moments of streets, Peter uses film technique of shooting. Sights of Peter's drawings are actually some of the most interesting and, at the same time, the most bizarre sights showing streets, cars and city fuss.

The drawings fascinate us with precise details and the technique used, leaving the impression as if they were photographs. With these works Peter simply expands the expressional possibilities of drawings as a classical painting medium, showing that the classical can also be modern and, above all, interesting.

Petar Mirković was born in 1978. in Novi Sad, where he graduated from the Academy of Arts, department for sculpture, in the class of Professor Borislava Prodanović Nedeljković, in 2002. He spent four months as a guest of the National Academy of Arts and Architecture in Kiev, in 2002. He won the Art Academy yearly award for sculpture.

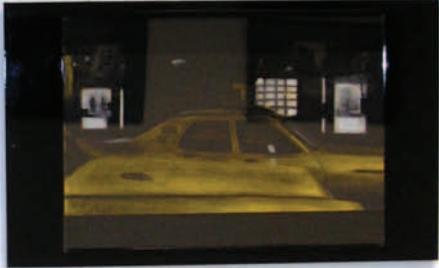
Independent shows:

- 2004. Frames, Remont Gallery
- 2004. Cite International des Arts, Paris
- 2003. Sava Šumanović Gallery, Novi Sad

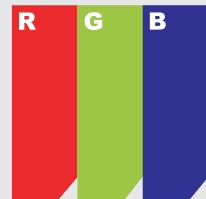
Group exhibitions:

- 2004. Hype Gallerie, Palais de Tokyo, Paris
- 2004. 5th Yugoslav Biennale of Young, Vršac
- 2002. Trash Article, Podrum Gallery, Novi Sad

Contact: madmouse@eunet.yu







Promocijom monografije, budućeg udžbenika nedavne istorije, LED ART - DOKUMENTI VREMENA 1993-2003, obeležena je desetogodišnjice umetničkog rada i doslednih incidenta na srpskom umetničkom tlu, "umetničke kompanije" LED ART.

Grupa LED ART osnovana je početkom 90-tih godina, a njihova značajna akcija Zamrzнута уметност, одржана maja 1993. godine, napravila je prekretnicu iinicirala čitav niz umetničkih projekata u neformalnim prostorima, najkarakterističniju i najautonomniju pojavu u umetničkoj praksi Srbije sredinom 90-tih. Od samog početka delovanja, oko LED ARTA se okupljao veliki broj umetnika, kritičara, teoretičara, novinara i drugih koji nisu mogli da pristanu na društvenu situaciju a koji su tragali kako da, poštujući svoje iskustvo i profesiju, javno iznesu stav. Akcije ove grupe su se intenzivno održavale u različitim prostorima i gradovima sve do početka ovog veka, a poslednje 2-3 godine prestaju da funkcionišu i nastavljaju sa radom kao lokalna novosadska sa svojim prostorom u kome je formirana ART KLINIKA sa misijom da "leči umetnošću".

Sama monografija, pored tekstova i dokumentata o održanim akcijama grupe, sadrži dragocenu kronologiju vremena / važnih kulturnih i političkih događaja od 1987. godine do 2002. U Galeriji REMONT predstavljeni su crteži današnjih umetnika aktivista Klinike, kao i 69 kolekcionarskih primeraka autorskih rešenja korica za monografiju.

Autorstvo monografije potpisuju Nikola Džafo, Đula Santa, Miloš Vučanović, Vesna Grginčević, Dušan Stošić, Milan Nešić, Igor Čorić, Hana Rajković, Fatima Dedić, Aleksandar Dimitrijević, Tadija Jančić, Ljubiša Čvorić, Dragoslav Krnajski, Vera Stevanović, Ljubiša Bogosavljević, Goran Denić, Dobrica Kamperelić, Saša Stojanović, Nikola Macura, Nataša Tomić-Veljović...

Opširnije o svemu možete naći na veb stranicama Led Arta

<http://www.ledart.org.yu>

The 10th anniversary of artistic work and accompanying incidents on the Serbian art scene of the "artistic company" LED ART has been marked by the promotion of a monograph, a future textbook of recent history, LED ART – DOCUMENTS OF TIME 1993-2003.

The LED ART Group was founded in the beginning of the 90-ies, and their significant action "Frozen Art", performed in May 1993, marked a turning point and initiated a whole series of art projects in non-formal spaces, the most characteristic and the most autonomous appearance in the Serbian art praxis of the mid 90-ies.

From the very beginning LED ART gathered a large number of artists, critics, journalists and others who couldn't accept the public situation, but who wanted to express their opinions, due to their professions and experience.

This group has performed many actions in different spaces and cities, up until the beginning of this century, and in the last two or three years they have stopped working and started to function as a local group in Novi Sad, with their ART CLINIC and their mission to "cure with art".

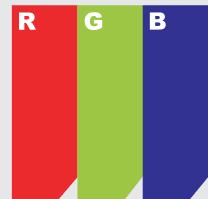
The monograph itself, along with texts and documents about actions performed, contains a precious chronology of important political and cultural events from 1987. to 2002.

Drawings of current activists of the Clinic and 69 collection examples were exhibited in the Remont Gallery.

Authors: Nikola Džafo, Đula Santa, Miloš Vučanović, Vesna Grginčević, Dušan Stošić, Milan Nešić, Igor Čorić, Hana Rajković, Fatima Dedić, Aleksandar Dimitrijević, Tadija Jančić, Ljubiša Čvorić, Dragoslav Krnajski, Vera Stevanović, Ljubiša Bogosavljević, Goran Denić, Dobrica Kamperelić, Saša Stojanović, Nikola Macura, Nataša Tomić-Veljović...

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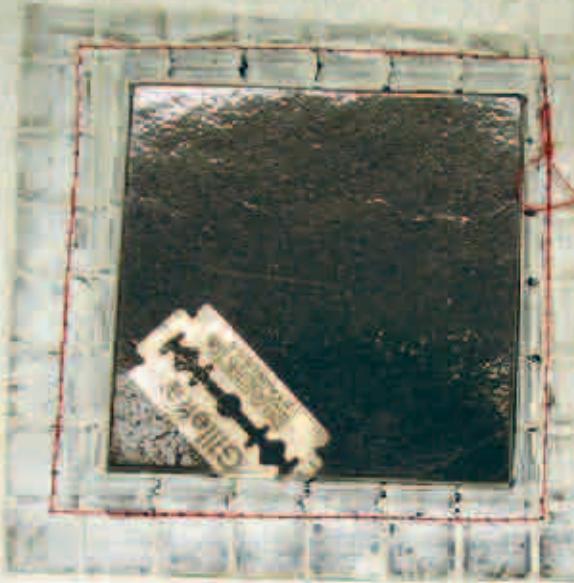
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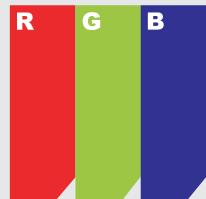
Authors: Nikola Džafo, Đula Santa, Miloš Vučanović, Vesna Grginčević, Dušan Stošić, Milan Nešić, Igor Čorić, Hana Rajković, Fatima Dedić, Aleksandar Dimitrijević, Tadija Jančić, Ljubiša Čvorić, Dragoslav Krnajski, Vera Stevanović, Ljubiša Bogosavljević, Goran Denić, Dobrica Kamperelić, Saša Stojanović, Nikola Macura, Nataša Tomić-Veljović...

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АБВГДЉЕЖЗИЈКЛЉ
НЊОПРСТЋУФХЦЧЏ



Kustosi: Žana Poliakov i Darka Radosavljević

sreda, 17. novembar u 19.00: otvaranje
sreda, 24. novembar u 19.00: "KOINCIDENCIJE" - predavanje ERE MILIVOJEVIĆA
sreda, 1. decembar u 19.00: razgovor na temu UKRADENA IDEJA

UKRADENA IDEJA je izložba kojom smo želeli da ukažemo na konstantan problem "preuzimanja" ideje koju neko osmisli (realizuje) a zatim se sa drugim potpisom ideja (ponovo) realizuje.

Projekat je iniciran konstantnim primedbama mnogobrojnih umetnika, pre svega gospodina Ere Milivojevića, da im je neko ukrao ideju ili su primetili kod drugih da su preuzeli tuđu. Početkom maja 2004. raspisali smo javni konkurs i pozvali umetnike da konačno javno iznesu svoje probleme i primerima ukažu na postojeći fenomen.

Tekst konkursa izazvao je veliku pažnju - usledili su mnogobrojni telefonski pozivi, podrška ideji, raspitivanja, komentari... Po pokazanom interesovanju moglo se pretpostaviti da će odaziv biti veliki. Po isteku roka za konkurisanje pokazalo se da je rezultat potpuno drugačiji: na konkurs se odazvalo desetak autora, od kojih većina nije iz Beograda! Tada je postalo očigledno da je komentar jednog od umetnika bio tačna slika stanja stvari: Ideja je super ali niko vam se neće odazvati. Lako je kada se pišta, ogovara, ali ko će da "prijava" svoje kolege...

Zbog oskudnosti dobijenog materijala, neke slučajevi smo sami uočili i dodali izložbi. Sve u svemu, i ako je radova malo, potpuno je jasno da se sve može grupisati u tri pojave:

- 1.koincidencija/nesvesno
- 2.svesno kopiranje tuđeg rada sa jasnom naznakom autorstva originala
- 3.bezobrazna krađa, bez navođenja autorstva

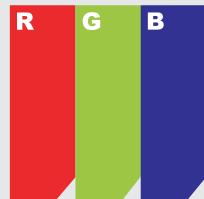
Kako je tema autorstva u svakom stvaralaštvu uvek provokativna i zahteva konstantnu diskusiju, uz izložbu je održano predavanje beogradskog umetnika Ere Milivojevića kao i javni razgovor na temu "krađe ideja"

Izložbom je pokrenut problem autorstva u vizuelnoj umetnosti a UKRADENA IDEJA će se održati u proleće 2005. i u Zagrebu. Suorganizator projekta, Močvara, će ponoviti ceo proces: raspisivanje konkursa, prikupljanje materijala, zajednička izložba primera iz Srbije i Hrvatske, razgovor...

Učesnici:

**Era Milivojević / Maja Rakočević / Olja Stipanović
 Jovana Mirković / Aleksandrija Ajduković
 CONTRA GROUP / Anonymus Author
 Radoš Rakuš / NASA
 ŠKART / Borut Vild
 Marko Stojanović / On Kawara
 Goran Delić / Žolt Kovač
 Žana Poliakov / Đorđe Marković&Ivan Lončarević**

Anonimne prijave i autori...

**Curators**

Žana Poliakov and Darka Radosavljević

Wednesday, November 17th, 19 h: Opening

Wednesday, November 24th, 19 h: "COINCIDENCES" – a lecture by Era Milivojević

Wednesday, December 1st, 19h: discussing the subject of STOLEN IDEAS

"STOLEN IDEA" is an exhibition pointing at the constant problem of "adoption" – an idea is originally invented by one person, and then re-invented, realized by someone else.

The project is initiated by constant complaints of numerous artists, Era Milivojević among others, that someone has stolen their ideas, or that they have noticed someone doing that.

In May 2004, we announced a public competition and invited artists to finally present their problems to the public and point at the existing phenomenon through examples.

The text of the competition brought up attention – questions, comments and telephone calls followed, supporting the idea. Judging by the interest shown, we expected a great feedback. After the application deadline, we realized that the result is completely different: only ten authors applied, mostly not from Belgrade!

It became obvious that the comment of one artist was the exact picture of the state of things: "The idea is great, but nobody is going to apply for it. It is easy when it is talking only, gossiping, but who's going to report their colleagues..."

Due to the lack of material received, we included some cases that we had noticed ourselves. Although the number of works was small, it is clear that they can be divided into three groups:

- 1.coincidence/unconscious
- 2.conscious copying of someone's work with a clear sign of the original author
- 3.rude theft, with no mention of the author

Since the issue of authorship has always been provocative and of great importance for all kinds of art, and it demands constant discussion, the exhibition was followed by a lecture given by the Belgrade artist Era Milivojević and an open discussion on this topic.

This exhibition rises the problem of authorship in visual arts, and "STOLEN IDEA" will be held in Zagreb in the spring of 2005. Co organizer of the project, Močvara, will repeat the whole process: announcement, obtaining material, a group exhibition of examples from both Serbia and Croatia, discussions...

Participants:

Era Milivojević / Maja Rakočević / Olja Stipanović

Jovana Mirković / Aleksandrija Ajduković

CONTRA GROUP / Anonymus Author

Radoš Rakuš / NASA

ŠKART / Borut Vild

Marko Stojanović / On Kawara

Goran Delić / Žolt Kovač

Žana Poliakov / Đorđe Marković&Ivan Lončarević

Anonymus reports and authors...



Olja Stipanović, Red | Translations | 300 Signs



Maja Rakočević, Vezivanje



Era Milivojević, Umetnik : umetnost

ćosić darinka wears black
fur-lined greatcoat by rašević,
perfume motion by helena rubenstein,
lipstic: oriflame(5244)



Aleksandrija Ajduković, Fashion

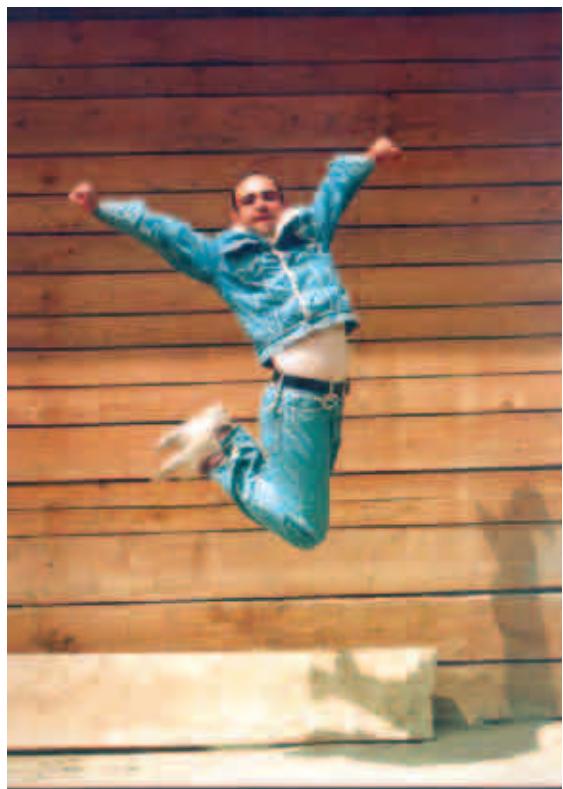


future restauration

Jovana Mirković, Restauracija budućnosti

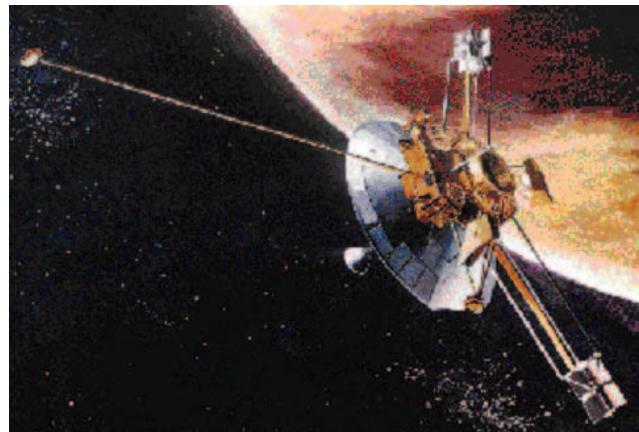


Žolt Kovač, Slikarstvo razvija natprirodne sposobnosti

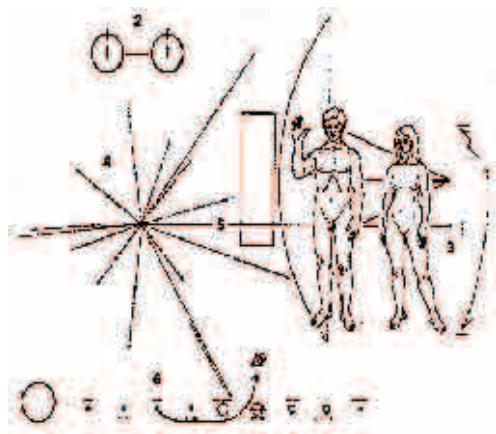


Goran Delić, Original / plagijat

NASA, The Pioneer 10 spacecraft



Radoš Rakuš, Svuda podi kući dođi





Contra Group, Potrebni smo jedni drugima

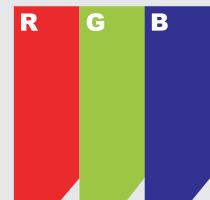


Anonymous Author, Uključi ih sve

On Kawara



Marko Stojanović



Izložba radova DOKON je zamišljena kao jedna skica ili kao jedno razmišljanje o svrshodnosti umetnosti ili „Šta je od ovoga koji k.... umetnost uopšte“ ili kako od jedne ideje možeš da criš nebrojeno mnogo proizvoda i da ih proglašavaš umetnošću. Potrudiću se da na izložbi postoji jedna glasačka kutija gde bi (malobrojni) poseoci ocenjivali ove radeve sa:

- 1-nije umetničko delo
- 2-možda i jeste umetničko delo
- 3-jeste umetničko delo

Dakle, evo i radeve koji će biti izloženi:

- 1. Dokon VIDEO, video rad, digitalno ulje na digitalnom platnu, DVD
- 2. Dokon FOTO, fotografija na platnu
- 3. Dokon PRINT, print na ciradi
- 4. Dokon NEZAVRŠENI RAD 3, akril na platnu, gurtne i blind-ram

Dokon VIDEO je rad nastao u programu Painter pod Mac OS X sistemom, gde sam izabralo digitalno platno srednje gustine kao podlogu i digitalno ulje kao medij. Korišćene su digitalne četke raznih veličina i struktura, crtanje-slikanje je rađeno na grafičkoj tabli za kompjuter, a zatim sam eksportovao čitav proces (otprilike svaki deseti frejm) u QuickTime Movie koji je na kraju snimljen u DVD formatu sa dodatom muzikom. Sam proces slikanja je trajao oko pola sata.

Dokon FOTO je fotografija na platnu sa premašom, eksportovani poslednji kadar iz Dokon VIDEO rada u punoj rezoluciji, cilj mi je bio da imitira ulje na platnu.

Dokon PRINT je print na ciradi, takođe eksportovani poslednji kadar iz rada Dokon VIDEO, ovog puta u niskoj rezoluciji dodatno razgradjen u Photoshop-u.

Dokon NEZAVRŠENI RAD 3 je rad iz grupe od četiri rada koji su tretirani na isti način-naslikana slika (ulje ili akril) manjeg formata razapeta na blind-ram uz pomoć gurtne. Motiv na ovom radu je iskorišćen za prethodna tri.

Umetnik time što može da proglaši umetničkim delom šta god poželi daje pravo neumetnicima da sebe proglaše umetnicima i time oni dolaze u mogućnost da proglaše svoja dela takođe umetničkim i onda je sve oko nas umetnost i samim tim ona više nije važna i onda smo svi isti i onda je došao komunizam. Dobra strana svega toga je da neće biti svetskih zavera a loša što će Marsovci da nas pojedu...

Daniel Glid

Rođen 1963. u Beogradu. Diplomirao na Fakultetu likovnih umetnosti u Beogradu, u klasi prof. Momčila Antonovića, odsek slikarstvo, 1990. godine, magistrirao na istom odseku 1993. godine.

član ULUS-a od 1991. godine. Stipendista Grčke vlade iz oblasti slikarstva u trajanju od godinu dana, Atina 1999/2000.

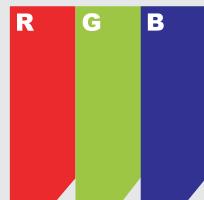
Samostalne izložbe:

- 1995. Galerija Zadužbine Ilike M. Kolarca, Beograd
- 1995. Galerija Muzeja rudarstva i metalurgije, Bor
- 1998. Galerija Medija centra, Beograd

Grupne izložbe:

Preko 50 izložbi u zemlji i inostranstvu

Kontakt: dglid@eunet.yu



DOKON exhibition was initially conceived either as a discussion about usefulness of art, or "What the f... is art here anyway?", or how to make an endless number of products out of one idea and proclaim it art. I will provide a ballot box at the exhibition, so that the visitors can mark the works as:

- 1 – not a piece of art
- 2 – perhaps it is art
- 3 - it is a work of art

Moreover, here are the works that will be shown:

- 1.Dokon VIDEO, video art, digital oil on digital canvas, DVD
- 2.Dokon PHOTO, photo on canvas
- 3.Dokon PRINT, print on tarpaulin
- 4.Dokon UNFINISHED WORK, acrylic on canvas, belts and blind-frame

Dokon VIDEO is a work produced in the Painter program under a Mac OS X system, where I chose a medium thick digital canvas as a background and digital oil as the medium. I used digital brushes of different sizes and structures, drawing and painting was performed on the digital board for the computer, and then I exported the whole process (approximately one in every ten frames) to QuickTime Movie, and, eventually, it was recorded in the DVD format, with music added. The painting process lasted for about a half an hour.

Dokon PHOTO is a photograph on canvas with a topping, the last frame of the Dokon VIDEO work, exported in the highest resolution; its purpose was to imitate oil on canvas. Dokon PRINT is a print on tarpaulin, also the exported last frame of the Dokon VIDEO work, in low resolution this time, additionally decomposed in Photoshop.

Dokon UNFINISHED WORK 3 is one from a group of four works, that were treated the same way – a small size painting (oil or acrylic), belted onto a blind-frame.

The motif of this work was used in the previous three.

By being able to call art whatever he wants to, the artist gives to non-artists the right to call themselves artists and their works art, and then everything around us is art, and it is therefore no longer important, and everybody is the same and communism is here. The good side of it all is that there will be no world conspiracies, and the bad news is that the Martians are going to eat us all...

Daniel Glid

Born in Belgrade in 1963. He graduated from the Faculty of Fine Arts in Belgrade in 1990., in the class of Professor Momcilo Antonovic, department for painting. In 1993. he finished post-graduate studies at the same department. He has been a member of ULUS since 1991. He received a yearly scholarship for painting from the Greek Government in Athens, in 1999/2000.

Independent Exhibitions:
 1995. Ilija M. Kolarac Foundation, Belgrade
 1995. Museum of Mining and Metallurgy Gallery, Bor
 1998. The Media Center Gallery, Belgrade

Group Exhibitions:
 Over 50 exhibitions home and abroad

Contact: dglid@eunet.yu



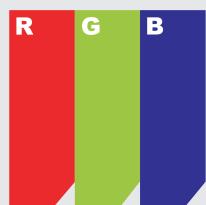
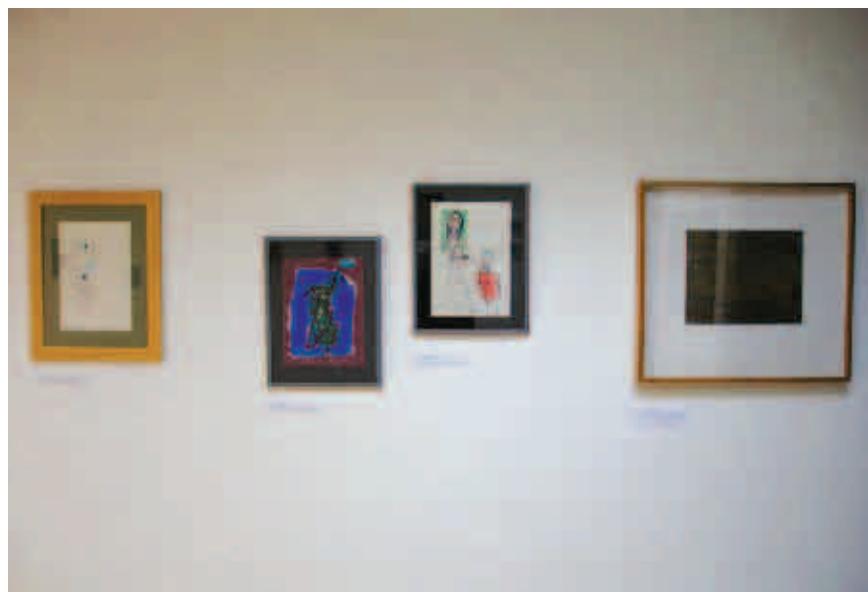


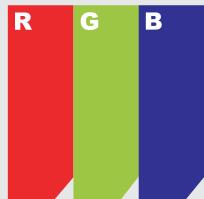


DunDee Tote
1994
A 20th Anniversary Collection

Novogodišnja Izložba

20.12. - 31.12. 2004.

**R**emont **G**allery **B**elgrade, 2004.**R**emont **G**alerija **B**eograd, 2004.



U 2004. godini Remont nezavisna umetnička asocijacija je pripremila novo elektronsko izdanje - **DVD READY TO EXHIBIT** sa 12 radova beogradskih umetnika:

- 1. Saša Marković, Aleksandar Vasiljević, MIXUP**
- 2. Vladimir Nikolić**
- 3. Jelena Radić**
- 4. Maja Rakočević**
- 5. Žolt Kovač**
- 6. Ivana Smiljanic**
- 7. Boris Mladenović & Uroš Petković**
- 8. Mirjana Stojadinović**
- 9. Viktor Šekularac**
- 10. Aleksandar Vasiljević**
- 11. grupa ALT_CTRL**
- 12. Bob Milošević**

Ovaj DVD namenjen je svima koji su zainteresovani da se upoznaju sa savremenom produkcijom digitalne umetnosti u okviru beogradске umetničke scene. Na njemu su zastupljeni video radovi i printovi uglavnom mlađe generacije umetnika koji u svom izražavanju prvenstveno koriste digitalne medije.

Naziv projekta **READY TO EXHIBIT** upućuje na našu namjeru da koristeći mogućnosti novih tehnologija, na najjednostavniji način distribuiramo ovu izložbu izbegavši mnogobrojne administrativne procedure oko transporta radova i ponudimo zainteresovanima da uz minimalna ulaganja realizuju dinamičnu i zanimljivu izložbu prilagodljivu svakom prostoru, bilo gde u svetu.

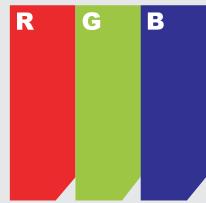
Izbor radova dozvoljava različite kombinacije ponuđenog materijala a za samu postavku dovoljna je odgovarajuća tehnička oprema i (ili) produkcija printova.

Javno korišćenje materijala je moguće samo pod uslovom da se dobije saglasnost umetnika i producenta (Remont-a). Uslovi saglasnosti zavise od namene.

Autorska prava na pojedinačna dela zadržavaju autori, a za korišćenje više radova sa ovog DVD-a, u kontekstu izložbe ili javne prezentacije, autorska prava pripadaju autorima i Remont-u kao producentu.

Sve dodatne informacije dobíćete putem mail adrese remont@remont.co.yu

Ready To Exhibit



In 2004. Remont - independent artistic association, prepared a new electronic edition - DVD READY TO EXHIBIT, which consists of 12 art works of Belgrade artists:

- 1. Saša Marković, Aleksandar Vasiljević, MIXUP**
- 2. Vladimir Nikolić**
- 3. Jelena Radić**
- 4. Maja Rakočević**
- 5. Žolt Kovač**
- 6. Ivana Smiljanić**
- 7. Boris Mladenović & Uroš Petković**
- 8. Mirjana Stojadinović**
- 9. Viktor Šekularac**
- 10. Aleksandar Vasiljević**
- 11. grupa ALT_CTRL**
- 12. Bob Milošević**

This DVD is addressed to anyone who whishes to get familiar with the contemporary digital art production in Belgrade. The DVD contains video works and prints by mainly young artists, working in the digital domain.

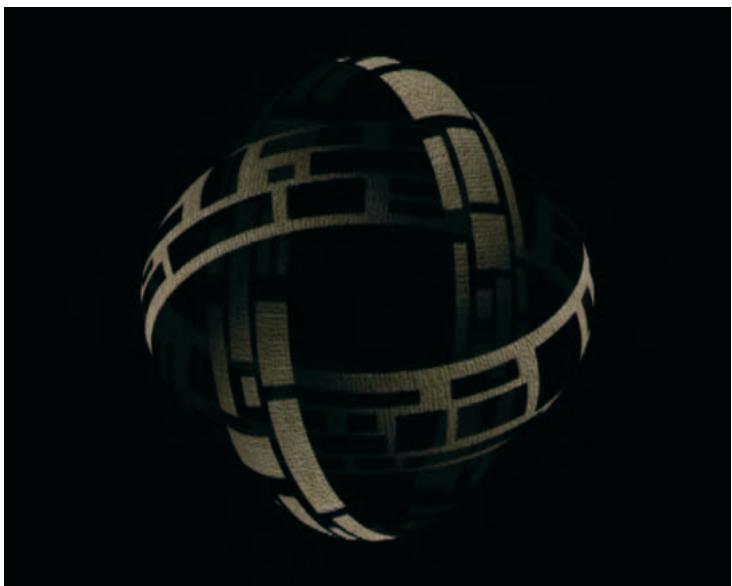
The title of the project – READY TO EXHIBIT – marks our intention to use the new technologies in order to create a portable exhibition, avoiding all sorts of administrative and transportation obstacles, usually connected with international exhibition setups.

The selection of works allows exhibiting various combinations of pieces and requires only the necessary technical equipment and/or production of prints.

Public presentations of the material are allowed only with a permission of the authors of the works selected and the producer (REMONT). Conditions for getting these permissions would be discussed in every specific case.

Copyrights are reserved by artists respectively and, in case of using several works contained in this DVD in courses of exhibitions or public presentations, the rights are shared between the artists and the producer.

All additional information can be obtained from remont@remont.co.yu



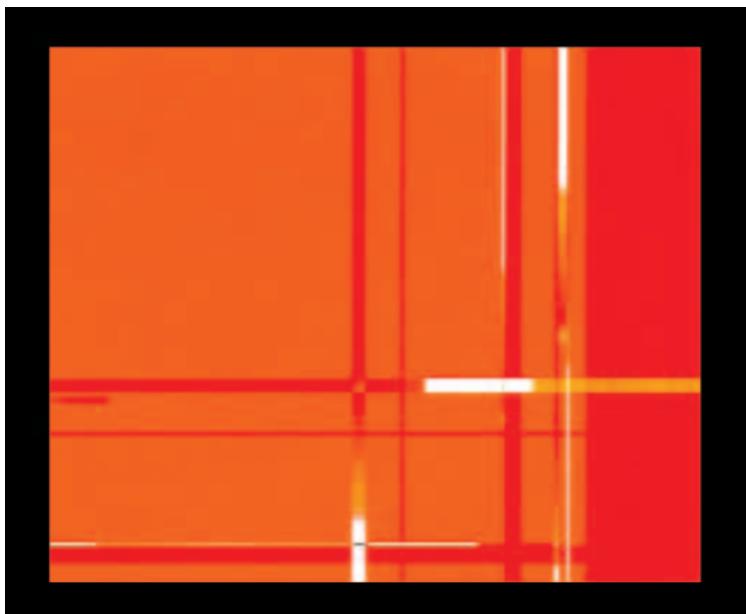
Aleksandar Vasiljević, Xenology



Ivana Smiljanić, Big Bang



Saša Marković & Aleksandar Vasiljević & MIXUP, Oranje Kraljevića Marka



Bob Milošević, Boogie Woogie