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10

nagrada  
mangelos  
award  
2011

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Nagrada „Dimitrije Bašičević Mangelos“ 2011  
'Dimitrije Bašičević Mangelos' Award 2011

# ~~mestimično oblačno~~

skica za tekst o mladosti i umetnosti  
u epohi promenljivog vazdušnog pritiska

# ~~partly cloudy~~

a sketch for the text concerning youth and art  
in time of variable atmospheric pressure

Svi ste optuženi; ustajte! Nemoguće je sa vama govoriti dok ne ustanete. Ustajte, kao što biste stajali uz *Marseljezu*, kao što biste stajali uz rusku himnu, kao što biste stajali uz *God Save the King*, kao što biste stajali pred zastavom.<sup>1</sup> Prošlo je vreme velikog ponosa. *Velike, društveno odgovorne, političke i angažovane* teme više ne predstavljaju *moralnu i profesionalnu* obavezu svakog *poštenog* građanina i svake *poštene* građanke, svakog *osvešćenog* umetnika i svake *osvešćene* umetnice. Ništa više nije *ново, aktuelno i relevantno*: osim, možda, ponekog (do sada nepoznatog) imena koje uspe da se izbori za priznanje među već poznatim, dobro poznatim ili suviše dobro poznatim imenima. A ni ta borba, izgleda, kao da nije više vredna prevelikog truda – jer tek što se neko izbori za tu krhku poziciju (u svom selu ili gradu, u medijima, u institucijama, u finansijskim registrima manjih, srednjih i većih fondova – od kojih je danas gotovo u svakom izlišno tražiti bilo kakvu dugoročnu podršku za male, srednje i velike kulturne inicijative i projekte), budućnost novog i nepoznatog imena skoro po pravilu ponavlja sudbinu prethodnih. A šta to treba da znači? Nekoliko izložbi godišnje (ili samo jedna, ili nijedna), nekoliko pojavljivanja u „prestižnim“ časopisima i televizijskim emisijama, nekoliko boravaka u lokalnim kolonijama ili na „prestižnim“ rezidencijalnim programima u inostranstvu, beznadežno ali redovno konkurisanje za nove izložbene projekte u zemlji i inostranstvu (sa obezbeđenim troškovima prevoza i smeštaja, ali bez dodatnih, produkcijskih i honorarnih sredstava); i malo, sasvim malo pažnje sasvim male lokalne publike i (nekoliko) stručnih saradnika – ali uvek daleko, dovoljno daleko od svih internacionalnih dešavanja (osim ako se pod „velikim internacionalnim dešavanjem“ ne podrazumeva poseta nekakvoj bijenalnoj izložbi u Veneciji, koju *nikako* ne treba propustiti ako se želi držati korak sa svetom i svetskim trendovima...). Da. Jer svi ste optuženi. I samo onda kada svi budemo bili svesni svoje krivice, samo onda ćemo moći da kažemo: „Sada konačno počinjemo da živimo – u *pravoj* demokratiji.“ Kakve to sada ima veze sa umetnošću? Pa nema nikakve – nažalost. Jer umetnošću uvek možemo da se igramo. Ionako je *besplatna*.

U tom naizgled dinamičnom, a istinski pasivnom i neiskusnom iščekivanju novog, demokratskog *horizonta*, osnovna pitanja koja se mogu postaviti u kontekstu ovogodišnjeg konkursa za Nagradu „Dimitrije Bašičević Mangelos“ po mom mišljenju jesu sledeća: u kakvoj individualnoj i kolektivnoj mikroklimi nastaju i sazrevaju ideje umetnica i umetnika mlađe generacije u Srbiji? U kakvoj se kulturnoj, političkoj, estetskoj i finansijskoj atmosferi te ideje materijalizuju i kakvoj se publici – ali i tradiciji pogleda

<sup>1</sup> Iz uvodnog dela Pikabijinog „Kanibalističkog manifesta“, koji je 27. marta 1920. godine, pred pariskom publikom u *Theatre de l'œuvre*, tokom večeri čitao Andre Breton (u mraku).

- obraćaju (u privatnom, javnom, ili vlasnički nedefinisanom prostoru izlaganja)? Ako je „tradicija pogleda“ u prethodnih deset (a posebno u prethodnih dvadeset) godina bila opterećena balastom sirove, svakodnevne i perverzno produktivne aktivnosti koja je ili podržavala vladajuće paradigme na skali društvenih vrednosti u Srbiji tog perioda ili im pružala otpor, danas postaje sve jasnije da mlađa generacija umetnika skida taj balast sa sebe i usmerava svoju pažnju na materijalizaciju pogleda koja ima snage i sposobnosti da egzistira ravnopravno sa evropskom tradicijom, ali još više sa evropskom *aktuelnošću pogleda*. A u čemu se sastoji ta „evropska“ aktuelnost pogleda?

Izvesno je da se „evropska“ aktuelnost pogleda ne sastoji u bavljenju svakodnevnom retorikom dugo očekivane, obećane, pozitivne ili negativne integracije sa političkim konstruktom u kojem je danas moguće prepoznati nešto što se popularno i zvanično naziva „Evropskom Unijom“. Evropska aktuelnost pogleda, kao jedan od mogućih načina prepoznavanja pojedinačne umetničke prakse svakog od petoro finalista Nagrade „Dimitrije Bašičević Mangelos“ za 2011. godinu (Zorica Čolić, Nataša Kokić, Marina Marković, Goran Micevski i Slobodan Stošić), ali i svih njih zajedno, po mom mišljenju sastoji se upravo u sledećem: u svesnom, upornom, programskom i poetskom *odbijanju* pristajanja na kodove i „zakone“ prepoznatljivih, istrošenih, politički korektnih i istorijski „referentnih“ (a time i „poželjnih“ i „prikladnih“) kulturnih matrica, od kojih „nema i ne sme biti odstupanja“ ako se želi uspeh na umetničkoj sceni danas (na bilo kojoj sceni, pa makar to bilo i u jednoj siromašnoj, perifernoj, krajnje ispolitizovanoj i birokratizovanoj, a istovremeno izuzetno pretencioznoj i tvrdoglavoj sredini kakva je balkanska). Evropska aktuelnost pogleda, iako zamagljena (privremenom, ili „dugoročno privremenom“) retorikom institucionalnih pozicija, političkih konstelacija, ekonomskih blokada, međuljudskih odnosa, i kuloarskog traća, sastoji se u *elegantnom* i *diskretnom* prevazilaženju barijera lokalne aktuelnosti (pogleda, diskursa, praksi) u cilju ispunjenja sopstvenih, individualnih i samoodgovornih ciljeva. Ovaj je pogled investiran u stvaranje umetnosti koja ne samo što polazi od ličnih premisa neopterećenih banalnošću i besmisлом levitacije u svakodnevici komšiluka nego je usmerena ka jednoj dalekoj, suviše dalekoj univerzalnosti pogleda koja je (možda još uvek) nedostižna, ali ka kojoj se *mora* stremiti - prevazilaženjem svih administrativnih, geografskih i geopolitičkih granica, svih granica retorike aktuelnosti („sada i ovde“), i svih „opštevažećih“ i „opšteprihvaćenih“ kulturoloških matrica čiji je rok trajanja ekvivalentan životnom periodu jednog leptira - u poređenju sa kategorijom Vremena kao idejom i sa kategorijom Prostora kao fizičkim i virtuelnim okvirom jednog grada, jedne države, ili čak jednog birokratskog

aparata koji se može shvatiti kao kontinent. Prostor u kojem su rođeni i u kojem žive radovi ovih umetnika (fotografije, instalacije, video-zapisi, dokumenti, tekstovi, crteži) simboličan je prostor *sirotišta* u kojem njihovi načini razmišljanja, delovanja, stvaranja i opstajanja ostaju napušteni od sredine u kojoj je savremena vizuelna umetnost najmanje bitna, najmanje isplativa i najmanje potrebna (u stvari, potpuno suvišna i nepotrebna) oblast društvene delatnosti. U toj konstantnoj izmaglici (u kojoj krajnje utopijska snaga njihove misli biva materijalizovana u praksi) nagrada za umetnički rad ne može i ne sme biti promovisana i dodeljena za produkcijska, izlagačka i medijska dostignuća; ona može i mora biti dodeljena za *nepostojeće, nevidljivo, nefunkcionalno* i *nebitno* delovanje u društvu u kojem nastaje: za nepostojeći, nevidljiv, nefunkcionalan i nebitan zvuk prašine (**Stošić**), za telo koja izjeda samo sebe u kanibalističkom ritualu samoodržanja vrste (**Marković**), za pogled koji projektuje sve svoje nade i snove (i poglede svih onih koji su ostali, ili su otišli, ili još ne znaju da li da ostanu ili da odu) ka nekom hladnom, sivom, severnjačkom horizontu (**Kokić**), za misao koja se krije iza sunca pod crnim kvadratićem u neprestanom pokretu (**Čolić**) ili se krije od zakona, u ambijentu tipične malograđanske dnevne sobe, opet negde na severu, gde se umesto plantaža zabranjene biljne vrste uzgajaju „herojske“ mrtve prirode (**Micevski**).

U tako kontaminiranom ekosistemu ostaje da živi, razmišlja i stvara jedna populacija, jedna potencijalno vizuelno pismena publika čiji je pogled odavno odviknut od slike kao polja mentalnog preobražaja, ali je naviknut na uvek zabavnu medijsku sliku kao polje mentalne identifikacije: u tački koja ih posmatra sa slike, oni (ta publika) i dalje ne vide ništa, zure u prazno i čekaju, čekaju, čekaju – da se nešto desi. Nešto. Bilo šta. Ova ekstremna sklonost jednog dela publike ka pretpostavkama, analizama i predviđanjima vremenske prognoze u krajnjem je sukobu sa drugim delom publike i njenim pretencioznim teorijsko-ideološkim postavkama i interpretacijama slike. Ni nekritična masa ni kritična manjina nikada ne mogu da *prognoziraju* budućnost. I obe su samo manifestacije (i manipulacije) različitih, ali legitimnih postupaka čitanja slike: slike kao vizuelnog ili govornog teksta, kao dijagrama, kao ogledala atmosfere i klime u kojoj ta slika nastaje i pokazuje se – ili samoj sebi oduzima svoje postojanje i ne želi više da se pokazuje, briše samu sebe, *oduzima sebe* u suicidalnom gestu paradoksalnog, istovremenog nastajanja i nestajanja.

Ali to više uopšte nije važno. I svi ste optuženi. I zato ustajte. Ili se makar PROBUDITE. 'Ajde!

Marko Stamenković

You are all indicted: stand up! You can't be addressed until you stand up. Stand up as you would for the *Marseillaise*, stand up as you would for the Russian anthem, stand up as you would for *God Save the King*, stand up as you would before the flag!<sup>1</sup> The times of great pride are over. 'Significant', *socially responsible*, *political* and *engaging* issues are no longer the *moral* and *professional* duty of every *decent* citizen and every *conscientious* artist. Nothing is *new*, *current* or *relevant* any more: except, perhaps, for a name (unheard of, so far) that succeeds in gaining recognition amongst other familiar, well-known, or far-too-well-known names. And it seems that even this struggle is not worth too much trouble nowadays, since, as soon as it acquires this frail position (in its own community or city, in the media or institutions, in the financial registries of small, medium or large funds where it is practically needless to ask for any kind of long-term support for small, medium or large cultural initiatives or projects) the future of this new and unknown name generally repeats the pattern of its predecessors. What is that supposed to mean? A couple of exhibitions a year (or maybe just one, or none), a couple of appearances in 'prestigious' magazines or TV shows, a couple of local art colonies or 'prestigious' artist-in-residency stays abroad, hopeless yet regular applications for new exhibitions and projects at home or across the border (with accommodation and transport expenses covered, but with no budget for production or fees) and just a little bit of attention from teeny tiny local audience and (a handful) of expert associates – but always far, far away from all international events (unless the phrase 'international event' translates as a visit to The Venice Biennial which is *not to be missed* if one wishes to keep up with the outside world and the global trends...). Yes. For you are all indicted. And only when we become all aware of our own guilt can we say: 'We are now starting a life in *true* democracy.' What has that got to do with art? Well, nothing – unfortunately. For we can always play with art. It's *free of charge*, anyway.

In this seemingly dynamic, yet truly passive and inexperienced longing for a new democratic *horizon*, some of the basic questions of this year's competition for 'Dimitrije Bašičević Mangelos' Award, according to me, are these: what is the individual and collective micro-climate for growing ideas of new generation of artists in Serbia? What is the cultural, political, aesthetic and financial *atmosphere* where these ideas materialise and what kind of audience – and viewpoint traditions – are they addressing (in a private, public or proprietarily undefined exhibiting space)? If the 'gaze tradition' of the past ten (and particularly past twenty) years was burdened

1 From Francis Picabia's introduction to the 'Manifeste cannibale' read by Andre Breton (in the darkness) in the evening of March 27, 1920 in front of the Paris audience at *Theatre de l'œuvre*.



by the weight of raw, repeated and perversely productive activity which either supported or opposed the ruling paradigms on the scale of Serbian social values of the time, it is ever so clear nowadays that the new generation of artists is taking this deadweight off their backs and focuses its attention on materialising the gaze which is strong enough and capable enough to exist side-by-side with the European tradition, but even more so, with the *actuality of a European gaze*. And what does that mean?

It is certain that this 'European' current viewpoint does not deal with everyday rhetoric of the long-awaited, promised, positive or negative integration with a political construct popularly and officially called the European Union. The actuality of a European gaze, as one of possible ways of recognising individual artistic practice of each of the five finalists for the 2011 'Dimitrije Bašičević Mangelos' Award (Zorica Čolić, Nataša Kokić, Marina Marković, Goran Micevski and Slobodan Stošić) – but also all of them together – consists (in my opinion) of the following: the constant, determined, programmatic and poetic *refusal* to accept the codes and 'laws' of recognisable, worn-out, politically-correct and historically 'relevant' (therefore 'desirable' and 'appropriate') cultural matrixes from which 'there must be no deviation' should one desire to achieve success in the art scene today (any art scene for that matter, be it in a poor, provincial, ultimately politicised and bureaucratic, yet at the same time extremely pretentious and stubborn environment such as the Balkans). The actuality of a European gaze, albeit clouded by (temporary or 'long-term temporary') rhetoric of institutional positions, political constellations, economical blockages, social relations and corridor-gossiping can be found in the *elegant* and *discrete* ways of overcoming the barriers of local trends (be it in terms of vision, discourse or gestures) with the purpose of fulfilling one's own individual and self-accountable goals. This *way of looking* is invested in creating art that not only stems from the personal premise unburdened by the banality and pointlessness of levitating in the immediate everyday life of one's neighbourhood, but is aimed at an all too distant universality of view which may still be unattainable, but must be *striven to* – across all administrative, geographical and geopolitical borders, across the boundaries of rhetoric of the 'here and now', across all the 'general' and 'sanctioned' cultural matrixes whose 'shelf-life' is equivalent to a life expectancy of a butterfly – compared with the category of Time as an idea, and the category of Space as physical and virtual borders of a town, or a state, or even a bureaucratic apparatus taken as a continent. The space where the works of these artists (photographs, installations, videos, documents, texts, drawings) have been created and where they now reside is a symbolic space of an *orphanage*: simply because their ways of thinking, acting, creating and surviving are

abandoned by the environment where contemporary visual art is least important, least profitable and least needed (in fact, it is quite superfluous and unnecessary) form of social activity. In this constant haze (where the utterly utopian strength of their thoughts materializes in practice), an award for artistic endeavours cannot and must not be promoted and given for achievements in the sphere of production, display or media-attention – it should and has to be awarded for the *non-existent, invisible, non-functional and irrelevant* activity in the society it is created in: for the non-existent, invisible, non-functional and irrelevant sound of dust (Stošić), for the body eating itself up in a cannibalistic ritual of the self-preservation of the human species (Marković), for the gaze projecting all its hopes and dreams (and the gazes of everyone who has left, or stayed, or still do not know whether to leave or to stay) towards a cold, grey, northern horizon (Kokić), for the thought hiding behind the sun under a constantly-moving black square (Čolić) or hiding from the law on the backdrop of a typical provincial living-room, again somewhere in the north, where ‘heroic’ still lives are grown instead of plantations of forbidden plants (Micevski).

Within this contaminated eco-system there continues to live, think and create a specific population, a potentially visually-literate audience whose viewpoints have long since given up on picture as a field of mental transformation, but got used to the ever-entertaining media picture as a field of mental identification: in the picture-point looking at them, they (the audience) see nothing, but stare blankly waiting and waiting and waiting for something to happen. Something. Anything. This extreme tendency towards the assumptions, analyses and predictions of the weather forecast, on the one hand, is in direct conflict with the pretentious theoretically-ideological assumptions and picture interpretations, on the other. Neither an uncritical mass nor a critical minority could *foresee* the future. Both types of ‘forecasting’ are mere manifestations (and manipulations) of different, yet legitimate methods of reading an image: image as a visual or spoken text, a diagram, a mirror of the atmosphere or climate where the image is created and exhibited – or takes away its existence and no longer wishes to be shown, deletes itself, *takes itself away* in a suicidal gesture of paradoxically simultaneous appearance and disappearance.

But that makes no difference any more. And you are all indicted. So stand up. Or at least, WAKE UP. C’mon!

Marko Stamenković

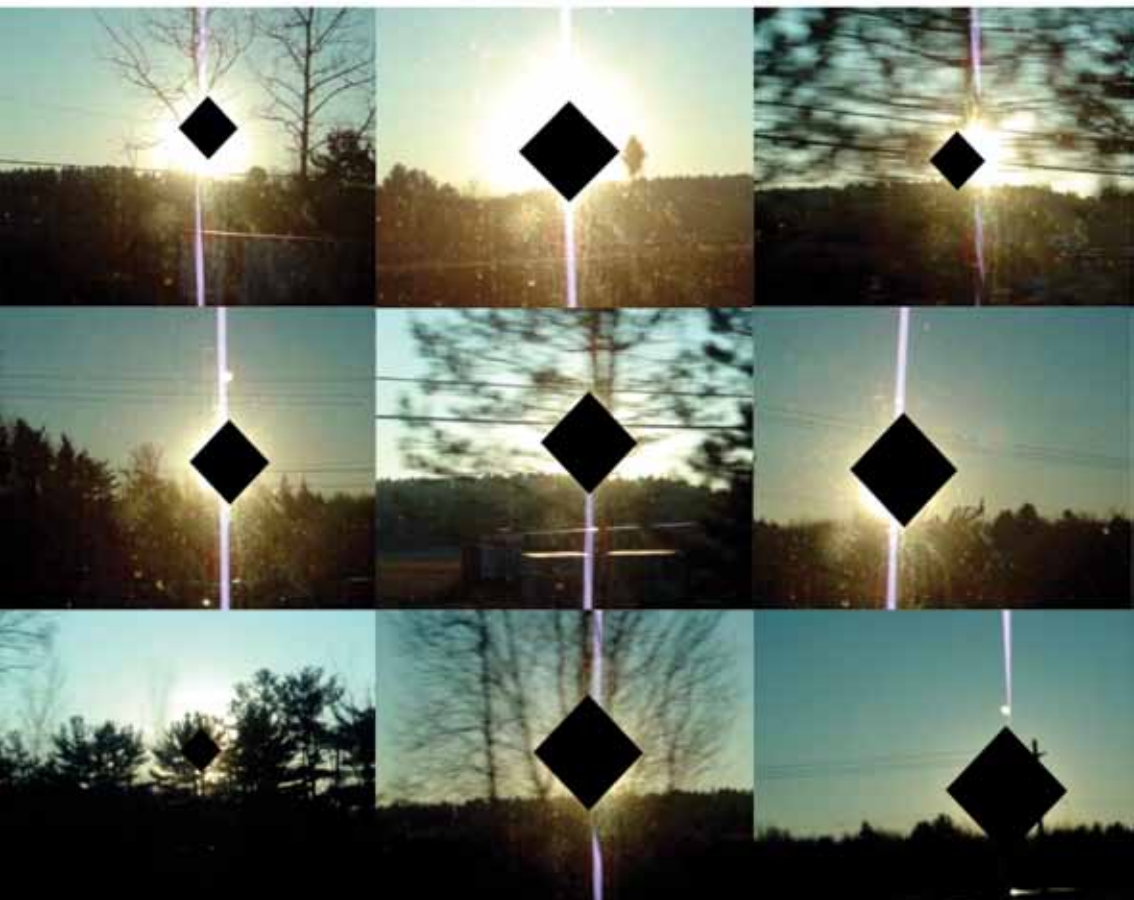


# zorica čolić

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*Crni dijamant*  
Video loop, 2010.

*Black Diamond*  
Video loop, 2010



‘... nothing to explain, nothing to interpret... just pure abstract machine of a twilight state...’

(Deleuze, Guattari)

Ovaj rad je nastao kao izvesni “je ne sais quoi”; ispočetka kao čisto uživanje u neprekidnom kretanju, u nedefinisanom putovanju – putem kojim se nigde ne stiže, pa i uživanje u odsustvu smisla. Zatim sam dodala crni ‘dijamant’ – plošan oblik ‘nalepljen’ na video-traku koji pluta ovim pejzažom i, delimično i povremeno zaklanjajući sunce, ispisuje frenetične ‘linije bega’.

Želela sam da naglasim dvodimenzionalnost videa, plošnost slika, te njihovu izveštačenost. Tako ovaj rad sugerise da u generalnoj multiplikovanosti medijske realnosti, intimna nit otkrivanja i prikivanja skriva jednu posebnu osetljivost i čežnju ka drugom, paradigmu izlaska/transformacije i uživanje u samom performativu nasuprot stizanju do jasnog cilja.

The work began as a certain ‘je ne sais quoi’; it started out of pure jouissance, an enjoyment in the continuous movement, in the between states, and the elusiveness of the route that leads nowhere, as well as a pleasure in anticipating the lack of sense and meaning. Then I added the ‘black diamond’ – a flat shape juxtaposed over the video that floats and runs through the landscape, partially and occasionally blocking out the Sun, tracing the ‘lines of flight’.

I wanted to emphasize the two-dimensionality of the video, flatness of the images and their artificiality. Thus the work suggests how in general multiplicative media reality, intimate threads of hiding and revealing, can offer a particular sensitivity and longing for the other, a paradigm for transformation, and enjoyment in the performative itself, rather than reaching a fixed goal.

# nataša kokić

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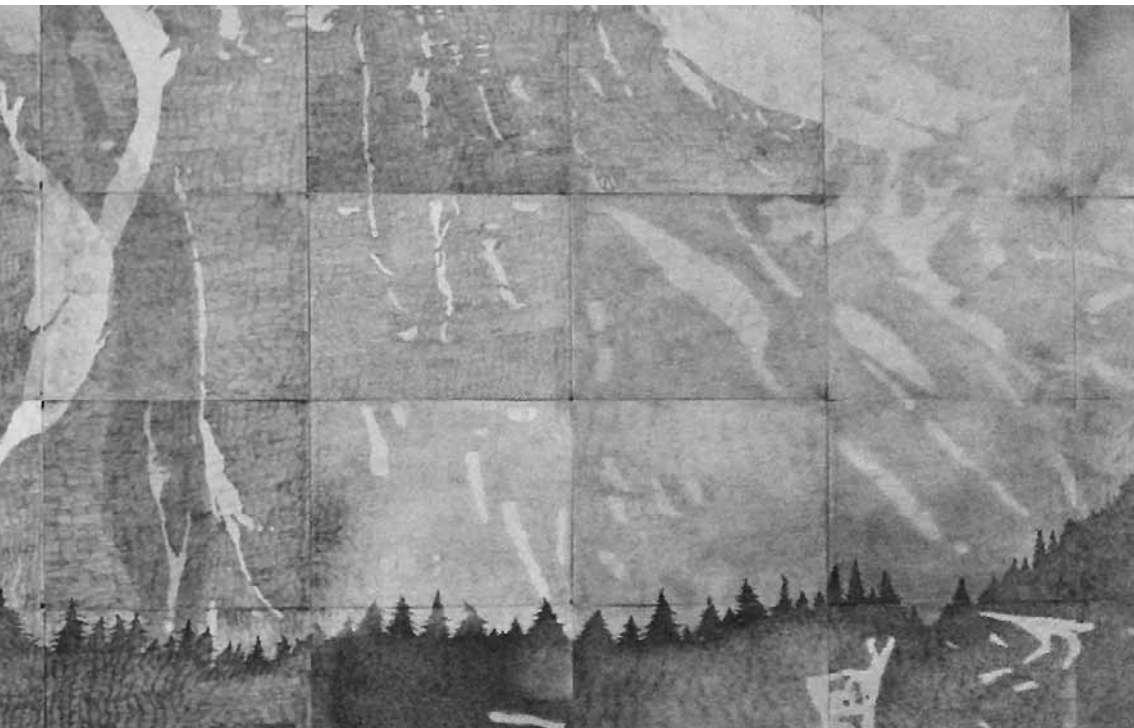
## *Horizont*

Olovka na papiru, 200 x 500 cm, 2011.

## *Horizon*

Pencil on paper, 200 x 500 cm, 2011

Zamišljala sam, odrastajući, da se iza poslednjeg reda kuća koje sam mogla da vidim sa svog balkona, prostire pejzaž. Stajala bih tamo u sumrak, posmatrala prostor između dve kuće i, kako nisam mogla da vidim ništa drugo sem neba i vrha jednog drveta, zamišljala sam livadu koja vodi u brda, umesto fabrike koja se tamo stvarno nalazi. Primitila sam takođe da je balkon okrenut ka zapadu i ta činjenica mi je postala jako važna. Devedesetih, svi iz mog okruženja mislili su da „zapad“ znači isto što i duhovna sloboda i normalan, opušten život. Taj novi život bio je tako blizu, odmah iza poslednjeg reda kuća.



Moj rad se bavi odnosom između individualnog i društvenog i ispituje kako taj odnos funkcionira; na koji način društvo menja naše poglede i stavove, želje i prioritete. Radovi prikazuju kakav bi život trebalo da vodimo ili šta nam je ponuđeno u odnosu na ono što stvarno želimo. Scene su natopljene melanholijom, uzimajući u obzir činjenicu da su se naše preferencije promenile i da naše želje i žudnje verovatno nika-da neće biti ostvarene. Stoga, slike i crteži stvaraju jedan hermetički svet, paralelan sa realnošću.

Moji najnoviji radovi prikazuju ono što bi se moglo nazvati „sigurnim mestima“ – slike i misli koje nam daju snagu da istrajemo u nečemu. Crteži predstavljaju (ne)mesta, površine i prostore koji nemaju defini-sanu temu, kao recimo parče trave između dve zgrade. Ti prostori su intimni i lični – oni su personifikacija neodređene želje koja tek treba da bude otkrivena, koja treba da nas vodi napred i daje nam potenci-jal za stvaranje novih narativa.

Growing up, I used to imagine that there was a landscape behind the last row of houses that I could see from my balcony. I used to stand there at dusk, looking at the space between two houses, and since I couldn't see anything except sky and the top of one tree, I would imagine that there was a meadow leading into the hills, instead of a huge factory that was really there. I noticed that the balcony was turned westwards and that became symbolic to me. In the nineties, everyone in the surroundings thought that 'the west' meant spiritual freedom and a normal, relaxed life. That new life was so close, right behind that last row of houses.

My work is dealing with the relationship between the individual and society and how that relationship works; in what way society changes our views, our wishes and priorities. The works are depicting what sort of life we should lead, or what is offered in comparison to what we want. The scenes are cloaked with melancholy, owing to the fact that our preferences have changed and that our wishes and longings will perhaps never come true. Therefore, the paintings and drawings are creating a hermetic world, parallel to the one that exists.

My latest works are depicting what you might call 'safe places' – images and thoughts that can give us strength and will to persist. The drawings are representations of (non)places, spaces that don't have a defined theme, like a patch of grass between two buildings. Those spaces are intimate, a personification of some indeterminate desire, that is yet to be discovered; it leads us onwards and gives us potency to create new narrative.





Za razliku od prethodnih radova Marine Marković, koji se bave živim, ljudskim telom, rad *Inspiration* se bavi predmetima koji su subjektivizovani umetničkom intervencijom i postavljeni tako da zastupaju odsutno telo. Skup predmeta koji su u različitom odnosu sa umetnicom ima performativni karakter, ako performativnost shvatimo kao „kretanje od svakodnevnog (običnog) života ka umetnosti čime se zamisao Dišanovog redi mejda primenjuje na ljudsku egzistenciju i trivijalno (obično) ponašanje“. Kompoziciono, rad se sastoji od ličnih predmeta – narukvica iz porodilišta/prvi nakit, valerska skala testova za trudnoću, hulahopke, metar, flomaster... Imenom „*Inspiration*“ rad referira na aktivan i dvosmerni lični odnos između umetnice i izloženog materijala, odnos u kome dobijeni–kupljeni–posedovani objekti deluju na nju, indukujući dalju refleksiju i proces rada. Ključno je da su izabrani predmeti oslobođeni potencijalne simboličke i reprezentativne funkcije i uzeti u nađenom – „as is“ stanju. Estetika ovog rada nije plod umetničke fikcije ili estetizacije, već upravo suprotno – insistiranje na materijalnoj prirodi predmeta i doslovnosti/neponovljivosti svakodnevice. Svakim izlaganjem predmeta će se menjati ili/i nestajati, kvariti se i propadati, jer rad ne pretenduje na njihovu konzervaciju već istražuje dokumentaristički pristup artefaktima, rad na istraživanju odnosa estetske i upotrebne vrednosti, relativnosti stvarne u odnosu na dodatu vrednost i, konačno, ispitivanje materijalnosti.

Unlike previous works of Marina Marković dealing with the living, human body, *Inspiration* deals with the objects subjectivised through artistic intervention and arranged so as to represent the absent body. This body of objects, all in different relation with the artist, has a performative character, should performativity be understood as ‘moving from everyday (ordinary) life towards art which applies the idea of Duchamp’s “ready-made” to the human existence and trivial (ordinary) behaviour’. From the point of view of composition, the work consists of personal objects – hospital bracelet from the maternity ward/first piece of jewellery, a colour scale of pregnancy tests, stockings, a meter, a felt-tip pen... The name *Inspiration* refers to an active two-way personal relationship between the artist and the material exhibited, a relationship where objects which are received/bought/owned have an effect on the artist, inducing further reflexion and work process. It is vital that the chosen objects be freed from any potential symbolic and representational function and taken ‘as they are’. The aestheticism of this work is not the result of artistic fiction or aesthetisation, but the exact opposite – insisting on the material nature of these objects and the literal/unique nature of everyday reality. Every time they are exhibited, the objects will change and/or disappear, corrupt and decay since the work does not attempt their conservation but it explores the documentative approach to artefacts, it works on exploring the relations of aesthetic and face value, the relativity of the actual compared to added value and finally, the questioning of the material.



# goran micevski

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*Mrtva priroda sa kanabisom*

Kolor fotografija, 40 x 40 cm, 2010.

*Still Life with Cannabis*

Colour photograph, 40 x 40cm, 2010

Fotografiji pristupam kao otvorenom polju; iako je svaka slika inicirana određenim kontekstom, posmatraču prepuštam krajnju produkciju smisla. Ovo otvara prostor za nove nesporazume (kako od aviona napraviti zvezde padalice), greške u čitanju (uputstva za upotrebu slika) ili zamenu teza (ti meni moju, ja tebi tvoju) – što mi, priznajem, pričinjava neizmerno zadovoljstvo! – ali i ozbiljnije lapsuse koji posmatrača izvode na klizav teren; katkada i u sam centar ringa, prilično daleko od najbližeg rukohvata.

I approach the photograph like an open field; and even though each picture is initiated by a particular context, I leave the final production of meaning to the spectator. This leaves space for new misunderstandings (how to make shooting stars out of airplanes), mis-readings (instructions for picture use) or substitution theories (show me mine and I'll show you yours) – which, I must admit, gives me great pleasure! – but also more serious lapses taking the observer into the slippery ground; sometimes as far as the centre of the ring, far from the nearest handrail.

# slobodan stošić

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## *Zvuk prašine*

Mikrofoni, stalci za mikrofon, kablovi,  
instalacija promenljivih dimenzija, 2010.

## *Sound of Dust*

Microphones, microphone stands, cables,  
installation of variable dimensions, 2010



Količina prašine zavisi od sastava vazduha, starosti kuće, kvaliteta materijala, (ne)prisutnosti ljudi. Otvaranje prozora, kretanje vazduha, vetar, promaja, smanjuju količinu prašine. Kućna prašina sastoji se od ćelija ljudske kože, noktiju, cvetnog polena, ljudskih dlaka, papirnih fibera i svega drugog što se nalazi u okolini.

Rad se sastoji od mikrofona raspoređenih u određenom prostoru. Mikrofolni su postavljeni u različitim pozicijama i visinama kako bi hvatali sam tok, zvuk padanja prašine. Rad je konceptualna vežba, svaki pojedinac stvara rad, svaki pojedinac će nekako shvatiti i stvoriti svoju sliku zvuka prašine, jer mikrofolni su isključeni. Pitanja koja se postavljaju u radu upućuju na beskorisnost i prolaznost na koje sama prašina, svojim efemernim bićem, aludira. Prašina je odabrana kao novi medij rada zato što je sveprisutna, a gotovo nepostojeća. Time se stvara određeni redi mejd objekat od tragova, otpadaka ljudske prolaznosti. Zvuk kao apstrahovan oblik vazduha jedna je od osnovnih tema rada. Cilj je da se postigne nepostojeći rad, forma koja će biti uvek u nastajanju i stoga uvek različita. Zvuk i prašina se međusobno nadopunjuju, jer zvuk daje materijalnost prašini i obratno, kretanje prašine materijalizuje zvuk.

The amount of dust depends on the composition of air, the age of the house, the quality of the material, the presence/absence of people. The opening of windows, air movements, the wind and draught lessen the amount of dust. House-dust consists of people's skin cells, nails, pollen, human hair, paper fibres and anything else around.

The work consists of microphones arranged in a certain space. They are placed in different positions and on different levels so as to catch the flow, the sound of dust falling. It is a conceptual exercise, each individual creates the work, each individual will understand and create their own vision of the sound of dust since the microphones are not switched on. The questions asked are directed at the uselessness and transience that the dust alludes to with its ephemeral existence. It has been chosen as the new medium of the work since it is ever-present, yet virtually non-existent, thereby creating a certain ready-made object out of the traces and refuse of human transience... The sound as an isolated form of air is one of the main topics of the work. The goal is to achieve the non-existent work, the form which will always be in the making and therefore always different. The sound and the dust complement each other since the sound materialises the dust and vice versa, the movement of dust materialises the sound.

~~biografije~~

~~biographies~~

**Zorica Čolić** je pripadnica generaciji umetnika koji imaju slojevit, heterogen stvaralački pristup. Svesno izbegavajući da usvoji jasno definisanu poziciju umetnika, koristi sredstva koja sežu od efemernih intervencija u javnim prostorima, preko autonomnih skulptura, videa, teksta, neonskih znakova i neumetničkih materijala, do umetničkog promišljanja diskurzivnih praksi, često suočavajući publiku sa neobjašnjivim i zastrašujućim iskustvima koja su deo svakodnevnog života, ali o kojima se radije ne govori.

Rođena 1977. u Šapcu. Diplomirala je na Akademiji umetnosti u Novom Sadu, magistarske studije (elektronske umetnosti) završila je na School of Art and Design, Alfred University, Alfred, NY, SAD, a od 2010. pohađa doktorske interdisciplinarne studije na Univerzitetu umetnosti u Beogradu, Grupa za teoriju umetnosti i medija.

**Zorica Čolić** belongs to a generation of artists with a layered, heterogenous approach, constantly avoiding to adopt a clearly defined position of an artist. Her mediums go from ephemeral public space interventions, autonomous sculptures, videos, texts, neon signs and non-artistic materials all the way to discursive activities, often confronting the audience with the unexpected and intimidating experiences which are a part of everyday life, but are preferably not talked about.

Born in 1977 in Šabac. She graduated at the Academy of Art in Novi Sad, finished her master's studies (in electronic art) at the School of Art and Design, Alfred University, Alfred, NY, USA and is on her doctoral interdisciplinary studies since 2010 at the University of Art in Belgrade, at the Department of Art Theory and Media.

**Nataša Kokić** je rođena 1979. godine u Beogradu. Diplomirala je 2005. godine na Fakultetu likovnih umetnosti u Beogradu i na istom fakultetu magistrirala 2010. godine. Realizovala je desetak samostalnih izložbi u Srbiji i izlagala na brojnim grupnim izložbama u Srbiji i inostranstvu. Skorije izložbe obuhvataju *Crteže na papiru*, Galerija Remont, Beograd i *Horizont*, crtež na papiru, Galerija Magacin, Beograd (samostalno); Festival Mikser, Beograd; Kunst Kamers Rotterdam, *Home is where you hang your Art*, Rotterdam, Holandija; Izložba 33. saziva Jalovičke likovne kolonije, galerija Univerzitetske biblioteke „Svetozar Marković“, Beograd, 2011.

**Nataša Kokić** was born in 1979 in Belgrade. She graduated in 2005 at the Faculty of Art in Belgrade and got her master's degree at the same faculty in 2010. She had a dozen of solo exhibition in Serbia and a number of group exhibitions both in Serbia and abroad. Her recent exhibitions include *Paper Sketches* at the *Remont Gallery*, Belgrade and *Horizon*, paper drawing at the *Magacin Gallery*, Belgrade (solo project); *Mixer Festival*, Belgrade; *Kunst Kamers Rotterdam*, *Home is where you hang your Art*, Rotterdam, Holland; the exhibition of the 33rd summons of Art Colony of Jalovik at the gallery of the University Library *Svetozar Marković*, Belgrade in 2011.

**Marina Marković** je rođena 1983. godine u Beogradu. Diplomirala je 2008. na Fakultetu Likovnih umetnosti u Beogradu, u klasi profesora Dragana Jovanovića. Izlagala je na brojnim grupnim izložbama i festivalima u zemlji i inostranstvu (Belgija, Italija, SAD, Španija, Velika Britanija...) Samostalno je prvi put izlagala 2008. godine u okviru Pančevačkog bijenala (*Holy Liposuction*), potom u Velikoj galeriji Doma kulture Studentski grad (*Opake tulumbe i dalje žele moju smrt*, 2008), u Domu omladine (*Neću da progutam*, 2009), UBSM-u (+-,2009) i UK Parobrodu (*Chewing and Spitting*, 2011). Sa grupom umetnika inicirala je 2010. godine osnivanje nezavisne umetničke asocijacije Treći Beograd.

**Marina Marković** was born in 1983 in Belgrade. She graduated in 2008 at the Faculty of Fine Arts in Belgrade in the class of professor Dragan Jovanović. She exhibited in numerous group exhibitions and festivals both in the country and abroad (Belgium, Italy, USA, Spain, Great Britain...). Her first solo exhibition was in 2008 in Pančevo Biennale (*Holy Liposuction*), and then in the gallery of Studentski grad (*Nasty Tullmba Cakes*, 2008) at the gallery of Youth Center (*I will not swallow*, 2009) at the UBSM, (+-,2009) and at the UK Parobrod (*Chewing and Spitting*, 2011). In 2010 she initiated the creation of the independent art association Treći Beograd with a group of artists.

**Goran Micevski** je rođen 1977. godine u Beogradu. Diplomirao je 2004. godine fotografiju na Fakultetu primenjenih umetnosti u Beogradu. Izlagao na brojnim samostalnim i grupnim izložbama u Zemlji i inostranstvu. Skorije izložbe obuhvataju: *By the Way*, Galerija Doma kulture Studentski grad; *Kulturni centar Beograda* 2011; *Ja sam to što jesam*, 25. Memorijal Nadežde Petrović, Čačak; *Photo documents*, *Kulturni centar, Požega*; *New Serbian photography*,



Galerija Simulaker, Novo Mesto, Slovenija; *Up(date) with art practices: Serbia 2002–2009*, Kraljevo, Čačak, Sombor, Užice, 2010. godine i *Finnish Report*, galerija Remont, 2009.

**Goran Micevski** was born in 1977 in Belgrade. Graduated photography at the Faculty of Applied Arts in Belgrade in 2004. He had a number of solo and group exhibitions both in the country and abroad. Recent exhibitions include: *By the Way*, Gallery of Cultural Center ‘Student’s City’; Cultural Center Belgrade, 2011; *I am what I am*, 25th Memorial *Nadežda Petrović*, Čačak, *Photo documents*, Cultural Center Požega, *New Serbian Photography*, Simulaker Gallery, Novo Mesto, Slovenia and *Up(date) with art practices: Serbia 2002–2009*, Kraljevo, Čačak, Sombor, Užice in 2010 and *Finnish report* at the Remont Gallery, Belgrade in 2009.

**Slobodan Stošić** je rođen 1989. godine u Novom Sadu. Trenutno na četvrtoj godini studija Akademije umetnosti u Novom Sadu, Studijska grupa za nove likovne medije. Od 2009. godine učestvovao u svim akcijama i radu Art klinike – član je njenog dežurnog tima i urednik programa *Kino klinike*.

Izlagao na samostalnim i grupnim izložbama i festivalima u Novom Sadu, Nišu i Beogradu, dobitnik brojnih nagrada i priznanja u oblasti crteža, stripa, videa i fotografije.

**Slobodan Stošić** was born in 1989 in Novi Sad. He is currently on his final year of the Academy of Fine Arts in Novi Sad, the department of New Art Media. Since 2009 he has taken part in all actions of the *Art Clinic* and is a member of its regular team, as well as the editor of *Cinema Clinic*. He took part in a number of solo and group exhibitions and festivals in Novi Sad, Niš and Belgrade, and received numeral awards in the fields of drawing, comics, video and photography.

**Marko Stamenković** (rođen 1977. godine u Vranju) nezavisni je kustos koji živi i radi u Beogradu, član je IKT – Međunarodnog udruženja nezavisnih kustosa savremene umetnosti. Realizovao je kustoske projekte i izložbe u Srbiji i inostranstvu, između ostalih i: *Splav Meduze*; *Never Means Nothing*; *Contrasted Working World (CWW)*; *Art as Option for Action*; *Private Dancer*; *A Life Less Glamorous*; *Dis-Economy of Life*; *Beograd nekad i sad*; *Micropol*. Učestvovao je na brojnim međunarodnim kustoskim programima (Slovenija, Jermenija,

Južna Koreja, Španija, Italija, Nemačka, Holandija) i predavao u Egiptu, Francuskoj, Italiji, Austriji, Belgiji, Sloveniji, Hrvatskoj, Makedoniji, Rumuniji, Švajcarskoj, Turskoj, Portugalu. Njegovi tekstovi o savremenoj umetnosti su međunarodno objavljivani. Dobitnik je nekoliko nagrada i grantova, između ostalih i od American Center Foundation (Njujork), Unicredit Banke (Milano), i CEC ArtsLink (Njujork).

**Marko Stamenković** (born in 1977 in Vranje) is an independent curator based in Belgrade (Serbia) and member of IKT – International Association of Curators of Contemporary Art. He has been curating projects and exhibitions in Serbia and abroad, among which: *Splav Meduze; Never Means Nothing; Contrasted Working World (CWW); Art as Option for Action; Private Dancer; A Life Less Glamorous; Dis-Economy of Life; Beograd nekad i sad; Micropol*. He has participated in numerous international curatorial programs (Slovenia, Armenia, South Korea, Spain, Italy, Germany, The Netherlands) and has been lecturing in Egypt, France, Italy, Austria, Belgium, Slovenia, Croatia, Macedonia, Romania, Switzerland, Turkey, Portugal. His writings on contemporary art have been published internationally. He is a recipient of awards and grants from, among others, American Center Foundation (New York), Unicredit Bank (Milan), and CEC ArtsLink (New York).



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