

# Unutarnje migracije

## Inner migrations



NARODNI MUZEJ CRNE GORE  
ATELJE DADO



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Živimo u vreme velikih promena. Gotovo neprestano slušamo o tome kako se svet ubrzano kreće i sve više osećamo da živimo „iz dana u dan“. Proces globalizacije proizveo je masovno pokretanje stanovništva i svakodnevno se suočavamo sa pozitivnim i negativnim posledicama tog trenda. Istina je da, dok s jedne strane globalizacija pruža mogućnost otvorenih, manje restriktivnih granica, time i otvorenost prema različitim kulturama, protoka i razmene ideja, brzo uspostavljanje veza među ljudima, s druge – u svakodnevnom životu – imamo i njene negativne aspekte – osiromašenje, primoranost ljudi da ostanu u svojim mestima ili da protiv svoje volje emigriraju, pa tako *kao posledice* donosi i svojevrsnu *eroziju identiteta* i destabilizaciju, izmenu našeg poimanja kulture sećanja. Ljudi oduvek migriraju i to čine iz različitih razloga (društvenih, političkih, ekonomskih). Evidentno je da pokretanje ljudi sa njihovih prvobitnih staništa uključuje komunikaciju, razmenu, mešanje, ukrštanje tradicija, prožimanje kultura, što, zapravo, pruža mogućnost da pojam identiteta više ne posmatramo kao toliko fiksna, čak tabuiziran, kako se često smatra, već pre kao proizvod fluidnih i fluktuirajućih veza različitih aspekata društvenih odnosa.

Međutim, možemo li i da zastanemo za trenutak i zapitamo se na koji način možemo da osetimo, pa i spoznamo, koliko su naši životi povezani sa životima drugih ljudi širom sveta? Šta možemo da učinimo da ta povezanost naš unutrašnji svet učini bogatijim, slojevitijim, složenijim, dubljim? Pitanje koje se nas ovde tiče jeste kakve se promene dešavaju u unutrašnjem, intimnom svetu pojedinca kao posledica fizičkog aspekta kretanja i sa koje pozicije umetnost može da govori o tome.

Upravo to pitanje inspirisalo je dvojicu umetnika, Selmana Trtovca i Vladimira Freliha, da kroz dijalog i zajedničko promišljanje osmisle koncept *Unutarnjih migracija*. Važno je istaći da dvojicu umetnika, osim toga što potiču sa nekad geografski, kulturno i duhovno jedinstvenog prostora, vezuje i zajedničko školovanje na Akademiji umetnosti u Diseldorfu. Osobnost koju nudi ta Akademija, prihvaćena od oba umetnika, jasno se vidi u njihovim radovima. Insistiranje na svakovrsnoj razmeni, građenju inoviranog smisla umetnosti kao i pitanje pristupa životu i umetnosti jesu glavne karakteristike njihovog stvaralaštva.

*Unutarnje migracije* su za autore intrigantan proces. Tu nije reč o jednoj izložbi sa fiksnim brojem učesnika sporadično postavljanoj. Reč je o kompleksnom projektu koji funkcioniše na više nivoa i koji se kontekstualno i formalno stalno nadgrađuje i menja. Umetnike okupljene oko ovog projekta vezuje činjenica da su skoro svi iz određenih razloga napuštali svoje matične zemlje i gradove, mahom usled ratnih okolnosti 90-ih godina – ali i kasnije – odlazeći na školovanje ili profesionalno usavršavanje u inostranstvo; svi oni žive i rade na relacijama između više gradova ili često menjaju svoje mesto boravka. S druge strane, njihova umetnička razmišljanja i ponašanja su vrlo bliska – reč je o umetnicima koji zauzimaju angažovan stav prema kulturnim, društvenim i političkim okolnostima u kojima žive i stvaraju s idejom da, sa različitih pozicija i u okviru svojih poetika, ukažu na neuralgične tačke aktuelnog trenutka. Možda ne bi bilo pogrešno govoriti o svojevrsnoj *socijalnoj plastici* (Bojs), ako ne radikalno postavljenoj u smislu menjanja celokupnog društva kroz umetnost, onda ipak o onoj liniji koja obuhvata ideju o preuzimanju inicijative i aktivnom uticanju na događanja u društvu umetničkim sredstvima. Svi umetnici uključeni u ovaj projekat na određeni način učestvuju u tome, prvenstveno kroz svoje stvaralaštvo, zatim i kroz edukaciju drugih: predajući na visokim obrazovnim institucijama, udruživanjem u grupe ili radeći projekte koji čine nekad male nekad krupne, ali svakako korake koji dovode do promena u odnosu na često uzdržan stav okoline i sistemsko neprepoznavanje kulture kao ključne strateške tačke jednog društva.

U tom smislu značajno je delovanje umetnika Dragana Vojvodića, koji se u svom radu performativnog karaktera bavi problemom tela, kretanja, odnosa umetnosti i društva, pitanjem kontinuiteta umetničkog mišljenja, kroz različite umetničke intervencije u javnim prostorima. Rad *Suprematistička transmisija* je akcija koju je umetnik izveo u okviru rezidencijalnog projekta u Kulturnom centru USF Verfet u Bergenu u Norveškoj, potom i na izložbi *Unutarnje migracije* u galeriji Duplex 100 m<sup>2</sup> u Sarajevu, a zapravo se naslanja na njegov rad *Suprematistička tranzicija* izveden 2015. inspirisan stogodišnjicom nastanka Maljevičevog *Crnog kvadrata na beloj osnovi* i dvadesetogodišnjicom završetka ratova na pro-

storima bivše Jugoslavije. Kako su Maljevičevi crni kvadrat i bela pozadina istovremeno i u opozitu i u nekoj vrsti *stalne uzajamne razmene, preplitanja i prožimanja*, tako i umetnik činom kretanja kroz grad sa crnim kvadratom u rukama gde funkciju bele boje pozadine preuzima gradski pejzaž, govori o uzajamnom odnosu i komunikaciji između umetnika, umetnosti i društva.

Mestom svakodnevnog života bavi se i Branislav Nikolić koji sagledava, prepoznaje, istražuje i kroz jezik skulpture artikuliše promene, procese i događaje koji se dešavaju na polju arhitekture (posebno tranzicijske) delujući često na granici ove dve discipline.

*Čisti zid* je „sagrađen“ od domaćeg sapuna formata građevinske cigle. Zid kao arhitektonski, konstruktivni element podrazumeva stamenost, čvrstinu, zaštićenost, sigurnost, privatnost, ali može značiti i prepreku, zatvorenost, razdvajanje. S druge strane, činjenica da nema vezivnog materijala između autorovih „cigli“ daje mu dimenziju nestabilnosti, sluteći mogućnost razgradnje i rušenja. Ovaj dualitet se može čitati i na komunikacijskom nivou – kretanjem smo stalno u nekoj interakciji – sa okolinom, sa ljudima, pojavama, što negde povlači i pitanje tolerancije, otvorenosti... da li gradimo zid ili premošćavamo prepreke i kolika je naša odgovornost u tome?

Pitanje odgovornosti i preuzimanja inicijative možemo sagledati i u video radu Ane Petrović *Suprotni pravac* koji prikazuje umetnicu koja se nalazi na pokretnoj traci na briselskom aerodromu, ali se kreće u smeru suprotnom od podrazumevanog. Takvo njeno kretanje ima višeslojno značenje. Pre svega, ona se nalazi na aerodromu, *nemestu*, oko nje prolaznici izgledaju kao sene koje se prebrzo kreću. Te sene se ne osvrću, ne uspostavlja se nikakva interakcija, što i odgovara tranzitu, mestu odlazaka i dolazaka, mestu relativizovanog identiteta. Ona može izgledati sporo u odnosu na njih, kao metafora čekanja, letargičnosti, stagniranja, ali njeno kretanje u „suprotnom smeru“ znači i da se ne prepušta, ne oglašuje se o ravnodušnost i sama nije ravnodušna, i to pre svega prema problemu mesta koje umetnik danas zauzima, koliko je vidljiv i relevantan, ali i prema tome na koji način može preduzeti inicijativu, a ne puštati da stvari samo idu svojim tokom.

Na drugoj strani, u video radu *Silent disco on Konjska* Vladimira Freliha, u kom je narativni okvir sugerisan samo nazivom (ambijent je mračan do samog ruba percepcije, učesnici su vidljivi samo koliko ih za trenutak obasjaju treptaji lampica, dok zvuka uopšte nema), učitana je metafora koja na različitim nivoima govori o komunikaciji i šumovima koji se u njoj neminovno javljaju, kao i o stavu koji pojedinac može zauzeti prema izazovnim okolnostima tranzicionih procesa, posebno na tlu bivše Jugoslavije – da li je reč o begu ili o nekoj vrsti inata prema teškoćama koje oni nose? Sam mračni prostor kanjona Konjske u blizini Đevdelijske ima implicitni podtekst i može se, u određenom smislu sagledati kao prostor memorije u kome se odvija neka vrsta kulturne transmisije iskustva kroz ples i ponašanje učesnika koji su prepušteni ritmovima omiljenih pesama koje zamišljaju, a koje ih, kako objašnjava umetnik, prate kroz život kao *mem* (R.Dokins) – jedinica za prenos kulturnog simbola. Ona u ovom kontekstu deluje kao *trag u sećanju*.

Koliko je naš odnos prema svetu određen konstantnim protokom slika koje dokumentuju dešavanja oko nas, koja je uloga *slike* u doba digitalizacije kao i njen status moguće političke činjenice predstavlja fokus umetničkog delovanja Radenka Milaka. Kao inspirativni predložak autor koristi dokumentarnu i reportažnu fotografiju, stare novine, razglednice, postere, dokumentarne filmove... izdvajajući određene motive / ikoničke predstave koje potom u svojim akvarelima postavlja u zanimljiv međuodnos i nudi mogućnost drugačijeg čitanja priče. Ona ne mora da bude direktno vezana za prethodnu matricu, već pokreće jednu novu narativnu nit koja nas uvodi u predele koje ne moraju da budu realni. Realnost je u Milakovim radovima samo upitno mesto koje se svakim novim radom sve više dovodi u pitanje. Da li nam je dovoljan film, dramski tekst ili dokument o nečijem stradanju, pa da svi uočimo surovu istinu naše stvarnosti ili bismo morali sami da istražujemo i preispitujemo svoj svet ili ono što je ostalo od njega? To je ono što nam Milak na suptilan način poručuje svojim delima.

*Pisma iz Australije* Dragana Matića dirljivo govore o udaljavanju, patnji, nostalgiji koje migracioni procesi nose sa sobom, o žrtvi koju iseljenik podnosi zarad nekog „boljeg života“, ali i o tome na koji način ti procesi utiču ne samo na ljude koji migiraju, već i na one koji odluče da ostanu. Izvesni S.A. poreklom iz Novog Sada, iseljenik u Australiju, uporno piše pisma majci (koja je ostala) a ne ne dobija odgovor. Mi ne znamo da li ona to čini jer joj je teško i ne prihvata sinovljev odlazak, da li pati u svom ponosu (jer odlučuje da mu se ne javi), ne znamo da li su ta pisma stigla do nje, i, u krajnjoj liniji, ako jesu, da li su je zatekla živu. Ali ne zna ni S.A, pa se u redovima koje piše čita njegovo intimno lomljenje: da li da više nikad ne piše i time vrati *istom merom*, ili da kroz poneki topli redak ipak pokuša da sazna zašto dobija samo ćutanje. Najtragičnije je što ta pisma neotvorena završavaju na buvljoj pijaci.

Tu ih je naime, umetnik pronašao. Iako sasvim lična, ta pisma u ovom kontekstu funkcionišu kao simbol one tamne strane migracija koja nas u određenom smislu čini svesnima da ćemo uvek biti *negde između* pitajući se gde zaista pripadamo. U tom razmatranju nužno dolazimo do pitanja *mesta* kao takvog, njegove ispunjenosti značenjima, memorijom, kao i pitanja važnosti *težine* rasipanja ili gubljenja, varljivosti sećanja pri sveopštem zahuktavanju naših života, kako na globalnom tako i na ličnom planu. Ovo pitanje možemo čitati u radu Gorana Dragaša *Dijagonala*. Reč je o pejzažu, klasičnom motivu, vrlo svedenom – čak djeluje kao detalj neke veće kompozicije. Ali, pažnju magično privlači opšta atmosfera slike. Reč je o jednom mirnom, tihom pejzažu, sa prikazom nekoliko stabala drveća i neba. Čini se da je to mesto za kontemplativna stanja, kao kontrapunkt visokourbanizovanom prostoru savremenog društva ili pak kao identitetsko, antropološko mesto iako bez ljudi, nasuprot *nemestu*, nespecifičnom, unifikovanom, bezličnom.

Bez obzira na način života i često menjanje mesta boravka, možda u svakom od nas postoji i neko mesto koje zovemo *svojim*, kojem se uvek vraćamo ma gde bili jer nam pruža osećaj utočišta. Za umetnicu Jovanu Popić to je Ervenik u Dalmatinskoj zagori. Rad *Blackboard II* nastao je baš tu, u bivšoj ratnoj zoni, mestu za koje umetnica kaže da je *mesto pokidanih kauzalnih veza*, u kome pronalazi motive za svoje stvaralaštvo i koje za nju ima simboličan karakter, kao prostor njenih ličnih *unutarnjih migracija*.

*Blackboard* je fotografija zida sa tragovima postojanja školske table – fokusa svake učionice, kao mesto na kome su se u određenom dobu vršili generisanje i emancipacija znanja. Table više nema, ali to mesto simbolizuje nekadašnji prostor učionice, odnosno škole, i za tim povlači čitav niz pitanja počev od stvarnog konteksta u kome je ona postojala kao i, šire gledano, koje su posledice koje rat kao *nasilni način potiranja kulture* uopšte proizvodi.

Ako bismo život posmatrali, kako to Bataj opisuje, kao promenljivu formu koja se sastoji od *akumulacije i gubitka energije* odnosno, kao strukturu koja nije fiksna, smeštena u jednoj određenoj tački, već je u neprestanom pokretu i prelazi iz jedne tačke u drugu, kao neka vrsta struje ili emitovanje elektriciteta, onda je jasno da shvatanje suštine nije jednostavan zadatak. Suština umetnosti za Selmana Trtovca je *traganje za istinom* ali ne sa željom da se ona definiše i nudi kao kakav zaključak, već pre kao proces i putovanje, istraživanje principa po kojima funkcionišu realnost i metarealnost. On to čini gradeći *unutrašnju strategiju* koju smatra ključnom u procesu traganja. Iako deluje u proširenom polju umetnosti, crtež izdvaja kao najpodobniji u saopštavanju istine, jer on, po autorovom mišljenju, ne trpi mistifikaciju. Tako je *Ciklus Spiritus movens* čista energija u stalnom kretanju materijalizovana kroz crtež koja suptilno komunicira umetnikovo unutarnje iskustvo i stvara novu vrstu kretanja na nivou recepcije umetničkog dela.

Kada je reč o izložbi *Unutarnje migracije* samo se na prvi pogled možemo poneti mišlju da je u pitanju migracija. Zapravo, ovde se pojavljuje jedna dublja i tanana linija koja sadrži predstavu o suočavanju promišljanja i delovanja, odnosno o kretanju kroz *nepoznato*. Kretanju kroz kompleksne mentalne prostore sveta koji se brzo menja, ali i kroz svet koji umetnost gradi za sebe u relaciji sa stvarnošću koja nas okružuje. U takvoj raspodeli snaga umetnici traže drugačiji pristup, ispituju stvarnost lomeći je, pokazuju svu dehumanizaciju koja je prisutna. Iz tih složenih procesa dolazi se do saznanja da stvarnost nije apsolutna, ali se javlja i pitanje koji je put pravi i kako se kroz ovakav postojani svet kretati i ujedno opstati.

**Ana Ivanović**  
istoričar umetnosti

*The world is large, but in us it is as deep as the sea.*

R.M. Rilke

We live in a time of great change. Almost incessantly we hear about the world moving at an accelerated pace and we increasingly feel that we live "from day to day". The process of globalization has produced a massive movement of the population, with both positive and negative impacts of the trend felt on a daily basis. It is true that, while on the one hand globalization offers the possibility of open and less restrictive borders, entailing openness to different cultures, flow and exchange of ideas and fast and easy communication between people, on the other hand, in everyday life, adverse effects are evident, such as: impoverishment, circumstances forcing people to stay in their places or to emigrate against their will, *resulting* eventually in the *erosion of identity* and destabilization, as well as in a changed perception of the culture of memories. People have always migrated for various reasons: social, political, economic. It is evident that the displacement of people from their natural habitat involves communication, exchange, blending, encounters of different traditions and intertwinement of different cultures, which in fact offers the possibility of redefining the notion of identity from something fixed, and even tabooed, as it is often viewed, to something that is a result of the fluid and fluctuating links between different aspects of social relations.

However, can we pause for a moment and ask ourselves in what way we can feel, and understand, the extent to which our lives are connected to the lives of other people around the globe? What can we do to let this connection make our inner world richer, more layered, more complex and more profound? The questions we are interested in is what kind of changes occur in the inner, intimate world of an individual as a result of the physical aspect of movement and what position art can take to speak about this.

It is precisely these questions that inspired the two artists: Selman Trtovac and Vladimir Frelih, to develop the idea of *Inner Migrations* through dialogue and joint reflection. It is noteworthy that, apart for coming from the once common geographical, cultural and spiritual space, the two artists are linked by the joint education at the Dusseldorf Art Academy. The distinct traits offered by the Academy, and embraced by both artists, are clearly visible in their works. Insistence on all kinds of exchange, on the construction of a new meaning of art as well as the question of how to approach life and art are the main features of their creative work.

*Inner migrations* are an intriguing process for artists. Here we do not speak of one single exhibition, sporadically set up, with a fixed number of participants. Instead, we speak of a complex project which functions at several levels, and which continuously develops and changes both contextually and formally. Artists gathered around this project are connected by the fact that almost all of them, for various reasons, left their native countries and towns, mainly due to the war circumstances in the 1990s, but even later, too, travelling abroad for educational purposes or professional development; they all live and work between several places or often change their place of residence. Furthermore, their way of thinking and their behaviour in art are very close: they are artists who take an active attitude towards the cultural, social and political circumstances in which they live and create, with the aim of indicating the neuralgic points of the present moment from their own individual positions and in their own art expressions. It might not be wrong to speak about a specific *social sculpture* (Beuys), if not so radical in terms of changing the entire society through art, then at least in the sense of taking the initiative and actively influencing events in society through artistic devices. All artists involved in this project take part in this in a certain way, primarily through their creative work but also by educating others: teaching at higher education institutions, gathering together in various groups or working on projects which take sometimes small and sometimes big steps, but steps which definitely bring about change in the often reticent attitude taken by society and in a systematic failure to recognize culture as a key strategic point in a society.

In this sense, the action of Dragan Vojvodić, an artist whose performance art deals with the issues of body, movement, the relationship between art and society, and the continuity of artistic thought through various artistic interventions in public spaces. His work *Suprematist Transmission* is an action performed by the artist as part of the Artist-in-Residence programme at USF Verftet in Bergen, Norway, and later at the exhibition *Inner Migrations* at the Duplex100m<sup>2</sup> Gallery in Sarajevo. It is based upon his

work *Suprematist Transition*, performed in 2015 and inspired by the 100<sup>th</sup> anniversary of the creation of Malevich's *Black Square* and the 20<sup>th</sup> anniversary of the end of war in the territory of former Yugoslavia. Since Malevich's black square and its white background are simultaneously both in opposition and in a kind of *constant mutual exchange, intertwining and permeation*, with the act of moving around the town with a black square in his hands, where the role of the white background is assumed by the cityscape, the artist speaks of the mutual relationship between the artist, art and society.

Places of everyday life also attract the attention of Branislav Nikolić, who examines, recognizes, explores and, through the language of sculpture, articulates changes, processes and events taking place in the field of (often transition) architecture, frequently acting on the border of the two disciplines.

*Clean Wall* was "built" from home-made bars of soap sized as building bricks. Being a constructive architectural element, the wall implies stoutness, strength, protection, security, privacy; but it may also indicate an obstacle, confinement, separation. However, the fact that there is no binding material between the artist's "bricks" gives the wall also a dimension of instability, suggesting the possibility of its dissolution and demolition. This duality can also be read at the communication level; while moving, we continuously interact with something: the environment, people, phenomena, which in itself entails the issue of tolerance and openness. Are we actually building walls or overcoming obstacles and how big is our responsibility in this?

The issue of responsibility and taking the initiative are also dealt with in the video *The Opposite Direction* by Ana Petrović, featuring the artist walking against the flow of the travelator at Brussels Airport. Her movement has multiple meanings. To begin with, she is located at the airport, *non-place*, with passers-by around her looking like extremely fast-moving shadows. These shadows do not look back, there is no interaction, which corresponds to the transit site, a place of departures and arrivals and of revitalized identity. Compared to them, she might appear slow, as a metaphor for waiting, lethargy, stagnation; and yet, her walking "in the opposite direction" also means that she does not give up, that she does not disregard indifference and is not indifferent herself, primarily about the position of the artist today, how visible and relevant they are, but also about how one can take the initiative and not just let things take their own course.

On the other side, the video *Silent Disco on Konjska* by Vladimir Frelj, in which the narrative framework is suggested only by the title (the dark environment is on the very verge of visibility, with the participants showing only briefly when illuminated by a flicker of light, while there is absolutely no sound), contains a metaphor which at various levels speaks of the communication and the unavoidable noises accompanying it, as well as of the attitude an individual can take towards the challenging circumstances of the processes of transition, especially in the territory of former Yugoslavia: is it an escape or a form of defiance against the difficulties they carry with them? The dark space of the Konjska canyon in the vicinity of Đevđelija has an implicit subtext and may in a sense be seen as a space of memories in which a kind of cultural transmission of experience takes place through the dance and behaviour of the participants carried away by the rhythms of their favourite songs which they imagine, and which, as explained by the artist, follow them in their lives like a *meme* (R. Dawkins) – a unit of cultural transmission. In this context, it acts as a *memory trace*.

The extent to which our attitude to the world is determined by the continuous flow of images documenting the events around us, the role of the *image* in the digital age as well as its potential status as a political fact are the focal points of the artistic activities of Radenko Milak.

Milak finds initial inspiration in documentary and reportage photography, old newspapers, postcards, posters, documentary films and the like, focussing on certain motifs / iconic representations, which he subsequently, in his watercolours, combines in an intriguing manner, offering the possibility of a different reading of the story. The story does not have to be directly linked to the previous matrix, but it launches a new narrative thread leading us to the landscapes which are not necessarily real. In Milak's works, reality is a questionable place increasingly called into question with each new piece. Is a film, a dramatic text or a document on someone's suffering enough for us to see the harsh truth of our reality or we have to investigate and re-examine by ourselves our own world or what has been left of it? This is what Milak subtly tells us in his works.

*Letters from Australia* by Dragan Matić poignantly speak of the alienation, suffering and nostalgia entailed by migration processes, of the sacrifice made by migrants for the sake of a "better life", but also of the impact of these processes not only on the migrants themselves but also on the ones who decide to stay in their own country. A S.A., originally from Novi Sad, who emigrated to Australia, keeps writing



letters to his mother (who stayed in Novi Sad), but receives no reply. We do not know whether she fails to write back to him because she has a hard time accepting her son's departure, whether she suffers in her pride (since she decides not to write to him), whether his letters reached her at all or, if they did, whether they reached her alive. But S.A. does not know this either and the lines he writes reveal his own acute dilemma: whether to stop writing, thus responding *in kind*, or to write a few warm lines to try to find out the reason for her silence. The saddest thing of all is the fact that the letters end up unopened on the flea market. This is precisely where the artist finds them.

Despite being personal, in this context the letters emerge as symbols of the dark side of migration which in a certain way makes us aware that we will always be *somewhere in between*, wondering where we belong. This unfailingly raises the issue of *place* as such, its multiple meanings and memory, as well as of the importance of the *heavy burden* of dispersion or loss, the deceptiveness of memory in the overall heating up of our lives, at global and personal levels alike. This issue can be identified in the work *Diagonal* by Goran Dragaš. It is a landscape, an extremely reduced classical motive, appearing even as a detail of a larger composition. But what attracts the attention is the overall atmosphere of the painting. It is a quiet and peaceful landscape, depicting a few trees and the sky. It appears as a place suitable for contemplation, as a counterpoint to the highly urbanized space of modern society or as an anthropological identity space, devoid of people though, in contrast to *non-place*, non-specific, uniform, impersonal.

Regardless of the way of life and frequent change of residence, perhaps in each one of us there is a place that we call *our own*, that we keep returning to wherever we are since we feel it as a place of refuge. For the artist Jovana Popić, this place is Ervenik in Dalmatinska Zagora. Her work *Blackboard II* was created right there, in the former war zone, in the place which the artist labels as *a place of broken causal connection*, in which she finds motives for her creative work and which has a symbolic character to her, as a space of her personal *inner migrations*.

The *Blackboard* is a photo of a wall with the traces indicating the former existence of a school blackboard – the focal point in every classroom, as a place in which in a certain period knowledge was spread and generated. The blackboard is no longer there, but the place symbolizes the former space of the classroom, or of school, thus entailing a number of questions, starting from the real context in which it existed and, in broader terms, the specific consequences of war as a *violent way of annihilating culture*.

If we view life, in the manner of Bataille, as a changeable form consisting of the *accumulation and loss of energy*, or as a structure which is not fixed and set in a specific point but is in constant motion, moving from one point to another, as a kind of electric current or electricity, then it is clear that understanding the essence is not an easy task. For Selman Trtovac, the essence of art is *searching for truth*, but not with the aim of defining it and offering it as a conclusion, but rather as a process or a journey, as an exploration of principles on which reality and meta-reality function. He does this by developing an *inner strategy* which he regards as vital in the process of searching. Despite acting in the expanded field of art, he singles out drawing as the most suitable medium for communicating the truth, since in his view drawing does not lend itself to mystification. Thus, the series *Spiritus Movens* is pure energy in constant motion materialized through drawing that subtly communicates the artist's inner experience and creates a new type of movement at the level of the reception of a work of art.

When it comes to the exhibition *Inner Migrations*, only at first glance can we be led to believe that it is deals with the issue of migration. In fact, a deeper and subtle line appears in it containing the idea of the confrontation between thinking and acting, or of the movement through the *unknown*; movement through the complex mental spaces of the fast-changing world, but also through the world which creates art for itself in relation to the reality which surrounds us. In such a distribution of power, artists look for a different approach, examining the reality by breaking it, revealing the dehumanization which pervades it. These complex processes lead to the knowledge that reality is not absolute; but they simultaneously pose the questions of which is the right way and how to move through this persistent world and survive in it at the same time.











# Vladimir Frelj

SILENT DISCO ON KONJSKA, 2016 | 3' HD/H264



Prizori iz videa SILENT DISCO ON KONJSKA upućuju da nešto nije u redu sa tonom. Naime, vidimo ritmično treptanje lampica i grupu ljudi u mraku koji plešu bez zvuka tek slabo obasjani svjetlosnim bljeskom. Sve to nas ne upućuje na grupni doživljaj plesa kakav svakodnevno možemo doživjeti u nekom klubu gdje se publika prepušta hipnotičkom ritmu elektronske muzike. Ali upravo to je sadržaj metafore koja na različitim razinama govori o urbanom i prirodi, komunikaciji i šumu u komunikaciji, o bijegu od post tranzicijske kataklizme ili prkosu pojedinca da ignorira nevjerojatnu količinu težine postojanja na svim dijelovima zemlje ali posebno u onom dijelu koji danas zovemo Regijom. Svi akteri nijemog disca plešu na u sebi zamišljenu, omiljenu pjesmu koja ih kroz život prati kao mem. Mem je jedinica za prijenos kulturnog simbola, kako bi to rekao Dawkins, te upravo na Konjskoj prelazi u neku vrstu ilegale i postaje i opstaje samo kao trag ili ožiljak u memorijama. Rad SILENT DISCO ON KONJSKA snimljen je u kanjonu rijeke Konjska u neposrednoj blizini grada Gevgelije, na samoj granici „svjeta i ne svijeta“, na ruti snova, razočaranja i licemjerstva.

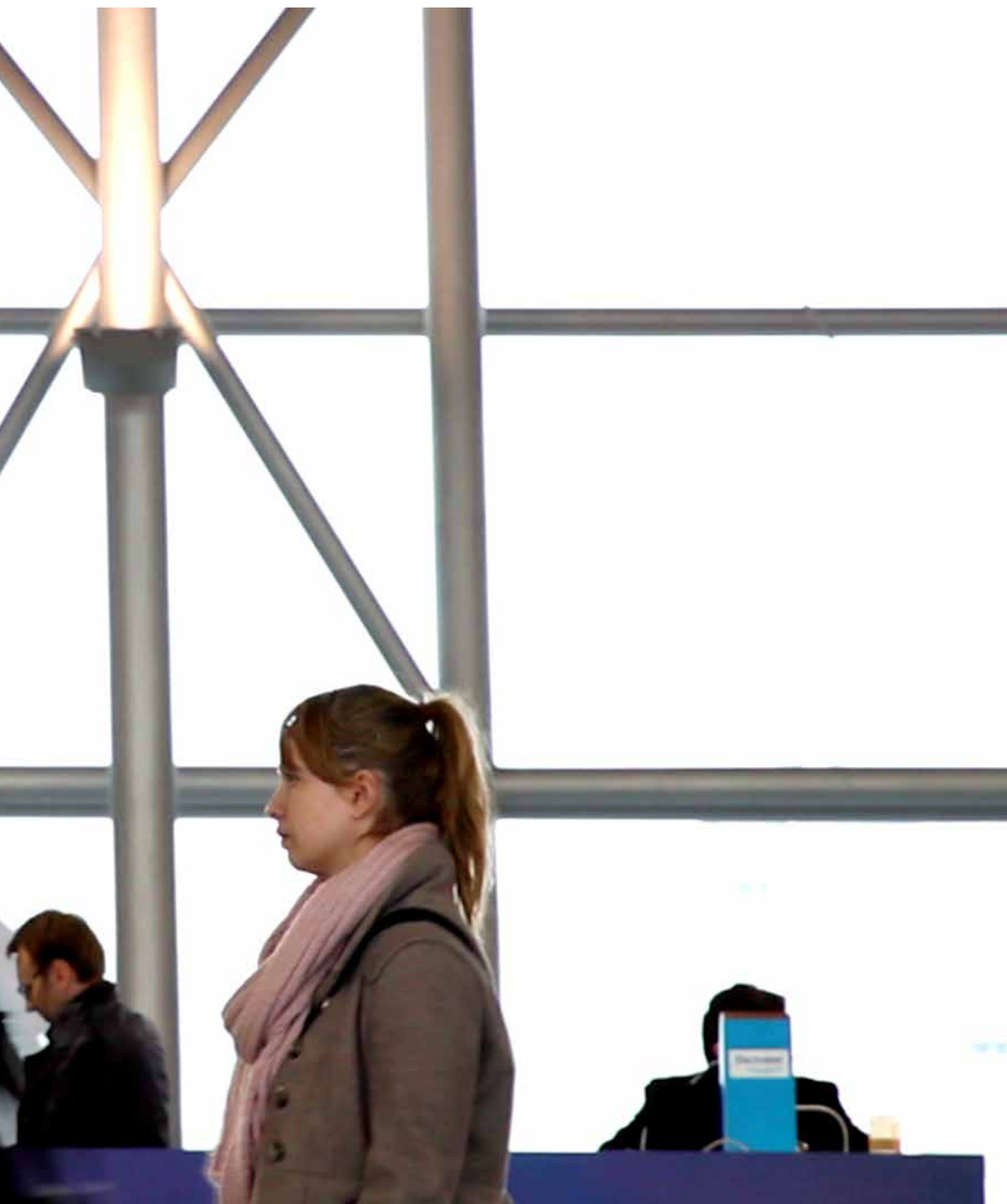
Scenes from the video SILENT DISCO ON KONJSKA suggest that there's something wrong with the sound. We see the rhythmic flickers of light and the group of people dancing in the dark environment, without any sound, only weakly illuminated with flicker of light. All of that does not suggest the group experience of dancing in the club where the audience enjoys the sounds of electronic music. But that is the content of the metaphor that at different levels tells us about the urban and the nature, communication and the noises in communication, about the escape from post transitional cataclysm or the defiance of the individual to ignore unbelievable difficulty of existence all around the world, especially in the place that today we call the Region. All participants of silent disco are dancing in the rhythm of their favourite songs which they imagine and which follow them through their lives like a meme. Meme is the unit for cultural symbol transfer, so said by Dawkins, and in Konjska it becomes some kind of illegal activity and exist and function only as a trace or the scar in memory. Work SILENT DISCO ON KONJSKA is made in the canyon of the river Konjska near Gevgelia, the place at the very border of "world and non-world", on the path of dreams, dissappointments and hypocrisy.

# Ana Petrović

Suprotni pravac, 2016.  
Opposite Direction, 2016  
1'16" HD







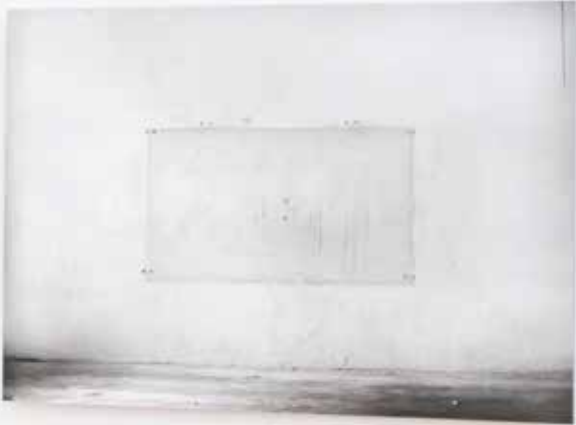
## Jovana Popić

Heterotopija 7, 2014. | Heterotopia 7, 2014  
kombinovana tehnika | combined technique, 45 x 57 x 5 cm

Heterotopija 3, 2014. | Heterotopia 3, 2014  
kombinovana tehnika | combined technique, 35 x 49 x 5 cm



Blackboard 2, 2016.  
Silver gelatine print on dibond, 46 x 70 cm



# Dragan Matić

Pisma iz Australije, 2017.  
Letters from Australia, 2017  
redimejd | ready made



SIDNEY 30/12/1972

Draga naša tetka, teško, tetka Ana, omama, majka, Sini, strina  
i svi ostali koji ste radi štiti o nama u dalekoj AUSTRALIJI.

Neznam odakle da pošmem ovo pismo poštom Van već dva pisao pre ovoga a od odgovora ni traga ni glasa. Neznam lično šta da mislim a isto tako ni šta bi mom miletu piletu Peri kaze zašto nam ni tetka ni majka ne pišu tako dugo pame je većjednom pito dase nisam posvadje sa Vama kad nam ne pišete i tome slično .

Uglavnom on dalimi veruje ili neveruje ja u to nisam siguran pa nemogu ni Va ma tvrditi ali u glavnom neide više tako često kao ranije da gleda imali pošte nego se desi daga ja pitam dali je glede poštu naštom odgovori da izvinem što štoje zaboravio ali ja vidim da samo štomi nekaže zašto da gledam nikako nema

Nadamose daste svi živi i zdravi kao i mi fala milom bogu štomaso dobro a za šestitke što niste dobili toste sami krivi jer kadnam vi ne pišete nisam teo ni ja Vama jer za ova dva zadnja pisma štomaso vam poslali memorate dase vadite da je neko zadržavo jersmo sada na tri drugom kraju Sydneya i niko i nezna kosmo i štomaso a kamoli dabi uzimo i onda netreba da mislite daje samo sigurno preporu šeno kao ranije. Ništa netreba davas ljuti ali ako nedobijemo na ovo pismo odgovor ni Perin Pera ne nece više nagovoriti davam još jednom pišem a sada davam šestitamo sa zakašnjenjem Božie i Novu 1972 godinu kao i mami Šiki i strini novu godinu i Božie i mami posebno rodjen dan 1/7/71/vi na moj inen dan 9/1/72 a njen rodjen dan

S poštovanjem od još uvek Vaši PERE i STEVE.

Naša adresa:

MR STEVAN ARSENIĆ,  
1176 BOTANY Rd.  
BOTANY 2019.  
SYDNEY N. S. W.  
AUSTRALIA.

## Goran Dragaš

Dijagonala, 2017.

Diagonal, 2017

ulje na platnu | oil on canvas

24 x 30 cm







## Branislav Nikolić

Čisti zid, 2017.

The clean wall, 2017

sapun | soap

174 x 88 x 12 cm







# Radenko Milak

Iz ciklusa *Never-ending stories*, 2014.

From the series *Never-ending stories*, 2014

akvarel | aquarelle

(10 x) 48 x 39,5 cm; (2x) 58,5 x 43 cm





## Selman Trtovac

Iz ciklusa *Spiritus movens*, 2016.

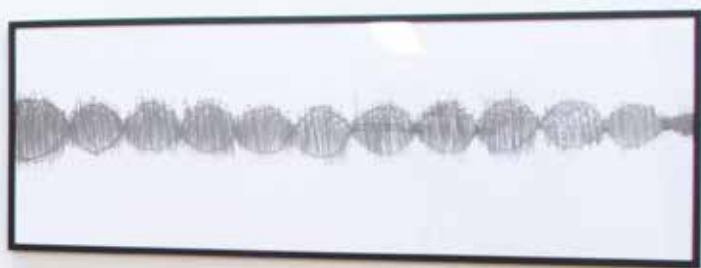
From the series *Spiritus movens*, 2016

grafit na papiru | graphite on paper

fotografija | photograph

(7x) 70 x 190 cm





# Dragan Vojvodić

Suprematistička transmisija, 2016. | Suprematist Transmission, 2016  
fotografije | photographs  
28 x 41,5 cm



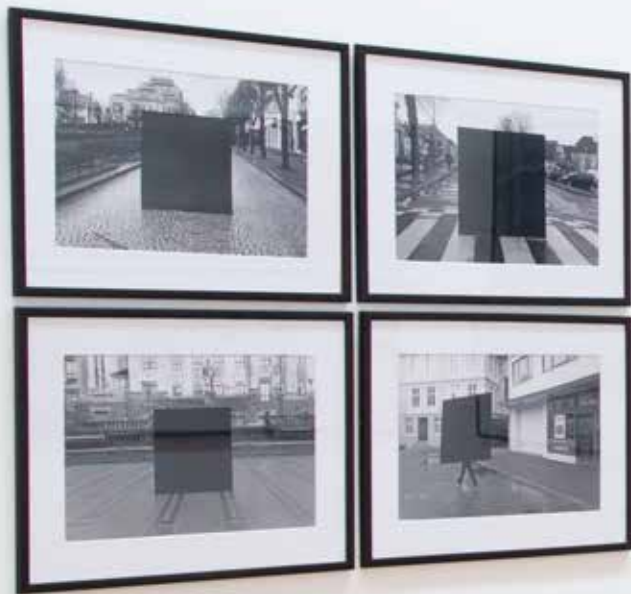
Crna rupa | The Black Hole  
R/D 200 cm





# Dragan Vojvodić

Installation view







## Vladimir Frelih

Rođen je u Osijeku. Godine 2000. na Umjetničkoj akademiji u Diseldorfu magistrira u klasi za proširenu skulpturu i instalaciju kod prof. Magdalene Jetelove, 2002. godine stiče naziv Master of Art/Meisterschüler. Kroz samostalne i grupne izložbe aktivno djeluje na savremenoj domaćoj i inostranoj umjetničkoj sceni. Dobitnik je nekoliko nagrada za svoj umjetnički rad. Njegovi radovi nalaze se u više javnih i privatnih zbirki i fondacija savremene umjetnosti (Kunstmuseum Bonn, Stadt Düsseldorf, MSU Zagreb). 2012. godine pokreće i suosniva umjetničku organizaciju POPUP. Na Umjetničkoj akademiji u Osijeku predaje u zvanju izvanrednog profesora Fotografiju, Video i film i Multimediju. Od 2010. godine predaje kao gost profesor na Akademiji umetnosti Novi Sad.

Born in Osijek. He received MA from the Kunstakademie Düsseldorf (Germany) department for the expanded sculpture and installation, having professor Magdalena Jetelova as a mentor. He became a Master Grade student. Through exhibiting his artworks he actively participates on contemporary art scene in the country and abroad. He received a number of awards for his artwork. His works are the part of many public and private collections and Contemporary Art Foundations (Kunstmuseum Bonn, Stadt Düsseldorf, Museum of Contemporary Art, Zagreb, etc.). He initiated the idea of founding and acted as a co-founder of the art organisation POPUP. He works as an associate professor at the Department of Fine Arts, the Academy of Arts in Osijek. Currently based in Osijek and Düsseldorf.

## Ana Petrović

Multimedijalna umjetnica, u svom radu se bavi istraživanjem granica medija. Rođena je 1985. godine u Bjelovaru, Hrvatska. Diplomirala je 2011. na Umjetničkoj akademiji Osijek pod mentorstvom Vladimira Freliha. Od iste godine je asistentica iz umjetničkog područja, umjetničkog polja likovne umjetnosti, umjetnička grana animirani film i novi mediji UAOS, članica HDLU-a Osijek. Suosnivačica je umjetničke organizacije POPUP koji djeluje od 2012. kojemu je cilj proširiti svijest o savremenoj umjetnosti u alternativnim izlagačkim prostorima. Izlaže radove na samostalnim i grupnim izložbama u Hrvatskoj i inostranstvu. Živi i radi u Osijeku.

Multimedia artist, examines the boundaries of media through her work. She was born in 1985 in Bjelovar, Croatia. Graduated in 2011 from the Art Academy in Osijek, mentored by prof. Vladimir Frelih. Same year she began working as an assistant for the courses of Video and Film and Photography, at Art Academy in Osijek and became a member of HDLU Osijek. She is co-founder of the art organization POPUP that operates since 2012, with the aim to broaden awareness of contemporary art in alternative exhibiting venues. She actively exhibits her works in solo and group shows in Croatia and abroad. Works and lives in Osijek.

petrovic.ana.uaos@gmail.com  
<http://ana-petrovic.blogspot.hr/>

## **Jovana Popić**

Rođena je 1977. godine u Zadru. Multimedijalna likovna umjetnica svoje je obrazovanje započela na Akademiji likovnih umjetnosti u Beogradu, nastavila ga u klasi prof. Rebecce Horn na Univerzitetu likovnih umjetnosti u Berlinu, gdje je za svoj magistarski rad dobila nagradu Meisterschülerpreis des Präsidenten. Druge nagrade uključuju Sennheiser Future Audio Artist Award, Codice Mia 2016 Award, nagradu Ulrich und Burga Knispel Preis, stipendije Karl Hofer Gesellschaft i Friedrich -Naumann-Stiftung, stipendiju Kraljevine Norveške i razne umjetničke rezidencije. Izlagala je u Njemačkoj, SAD, Švajcarskoj, Italiji, Grčkoj, Japanu, Mađarskoj, Poljskoj, Rusiji, Srbiji, Bosni i Hercegovini, Hrvatskoj. Živi i radi u Berlinu.

Born in 1977 in Zadar. She began her formal art studies at the Faculty of Fine Arts in Belgrade under the Serbian State Scholarship for Science and Art Talents. In 2006 she received the Friedrich Naumann Foundation Scholarship and later the President's Prize toward her master's degree under Rebecca Horn at the Universität der Künste-Berlin. Other awards include the Sennheiser's Future Audio Artist Award, Codice MIA 2016 Award, award of Ulrich and Burga Knispel Foundation, grants of the Karl Hofer Gesellschaft and Friedrich -Naumann- Stiftung, and the United Kingdom of Norway, and various artist residencies. Popić has exhibited her work in Germany, Austria, Switzerland, Greece, Italy, Hungary, Poland, the United States, Japan, Russia, Serbia, Bosnia and Herzegovina and Croatia. She presently lives in Berlin.

## **Dragan Matic**

Rođen je 1966. godine u Bačkom Petrovcu.

Diplomirao je slikarstvo na Akademiji umetnosti u Novom Sadu 1991. Magistrirao je slikarstvo na Akademiji umetnosti u Novom Sadu 2000. godine. Zaposlen na Akademiji umetnosti u Novom Sadu kao redovni profesor. Njegov umjetnički rad obuhvata medij slikarstva, ready-made, digitalnu fotografiju, video, performans, elektronski zvuk. Član je umjetničkih grupa Multiflex i Happy Trash Production i dobio je nekoliko nagrada za umjetnički rad. Bavi se i konzervacijom i restauracijom, kao i likovnom edukacijom lica oštećenog sluha.

Born in 1966 in Backi Petrovac.

He received his BFA in art in 1991 and MFA in 2000 from the Academy of Fine Arts, Novi Sad where he is currently a full time professor at the Department of Fine Arts. His art practice includes paintings, ready-made, digital photography, video, performance, electronic sound, land art, robot design. He has shown his work in a number of exhibitions, art projects and film festivals – both nationally and internationally. Member of the Multiflex and Happy Trash Production art groups. His work includes conservation, restoration and teaching art to people with hearing impairments.

[matic.dragan4@gmail.com](mailto:matic.dragan4@gmail.com)

[www.draganmatic.net](http://www.draganmatic.net)

## Goran Dragaš

Rođen je 1972. u Sisku, Republika Hrvatska.

Studirao na Fakultetu likovnih umetnosti u Beogradu, smer slikarstvo.

Diplomirao 2005. godine na slikarskom odsjeku.

Završio postdiplomske studije na Fakultetu likovnih umetnosti u Beogradu, 2009. godine, smjer grafika. Na likovnoj sceni prisutan od 2004. godine. Izlaže u zemlji i inostranstvu, a njegovi radovi nalaze se u kolekciji Muzeja grada Beograda, Telenor kolekciji, BITEF - Politikina nagrada i brojnim privatnim kolekcijama.

Jedan je od osnivača i član Umetničke asocijacije Prototip u okviru koje pokreće galeriju Prototip.

Kao samostalni umjetnik živi i radi u Beogradu.

Born in 1972 in Sisak, Croatia.

He graduated in 2005 from the Faculty of Fine Arts in Belgrade, painting department.

He received his MA in the 2009 from the same Faculty, graphics department.

He's active on the art scene from 2004. He exhibited his artwork in a number of exhibition in the country and abroad. His artworks belong to some of the public and private collections such as City Museum of Belgrade, Telenor Collection, he presented his artwork as a gift to the winner of BITEF – "Politika" Award. Goran is one of the founders of the art association and gallery Prototip.

He lives and works in Belgrade.

## Branislav Nikolić

Rođen je 1970. godine u Šapcu. Diplomirao je na Akademiji umetnosti u Novom Sadu, na odsjeku slikarstva, 1996. godine. Magistrirao je na akademiji Dutch Art Institute, Enschede, Holandija, 2001. Magistrirao na Akademiji umetnosti u Novom Sadu, 2002. Član je ULUS-a od 1995. godine. Selektor je Jalovičke likovne kolonije od 2002. godine ([www.jalovik.net](http://www.jalovik.net)). Bavi se skulpturom, slikarstvom, dizajnom i kustoskim radom. Izlagao na brojnim grupnim i samostalnim izložbama u zemlji i inostranstvu. Živi i radi u Beogradu.

Born in 1970 in Šabac, Serbia. He graduated from the Academy of Fine Arts in Novi Sad, Serbia, the department of painting, in 1996. He received postgraduate degrees from the Dutch Art Institute, Enschede, the Netherlands in 2001 and from the Academy of Fine Arts in Novi Sad, Serbia in 2002. From 1995 he is a member of the Association of Fine Artists of Serbia. From 2002 he is selector for the Jalovik Art Colony ([www.jalovik.net](http://www.jalovik.net)). He works in sculpture, painting, design and as a curator. Branislav Nikolić has exhibited his works independently and together with other artists, both at home and abroad. He lives and works in Belgrade, Serbia.

[www.branislavnikolic.net](http://www.branislavnikolic.net)

[www.dailydrawingfeed.blogspot.com](http://www.dailydrawingfeed.blogspot.com)

## **Radenko Milak**

Rođen je 1980. godine u Travniku. Završio je Akademiju umjetnosti na Univerzitetu Banjaluka 2003, a potom i Fakultet likovnih umjetnosti u Beogradu 2007. godine.

Dobitnik je nagrade Premio Combat za crtež 2012. godine. Njegovi radovi nalaze se u više javnih i privatnih kolekcija (Hessisches Landesmuseum, Darmstadt, Jevrejski muzej, Frankfurt, Folkwang Museum, Essen, Nacionalna galerija umjetnosti Bosne i Hercegovine, Sarajevo, Muzej savremene umjetnosti Republike Srpske, Banja Luka, grad Lion, agnès b., Umjetnička kolekcija Telekom). Izlagao je na brojnim samostalnim i grupnim izložbama u zemlji i inostranstvu. Predstavnik je Bosne i Hercegovine na 57. Venecijanskom bijenalu 2017.

Born in 1980 in Travnik. He graduated from the Academy of Arts, University of Banja Luka in 2003, as well as from the Faculty of Fine Arts in Belgrade in 2007.

He received Premio Combat Award for drawing in 2012. His artworks are part of many public and private collections (Hessisches Landesmuseum, Darmstadt, Jewish Museum, Frankfurt, Folkwang Museum, Essen, National Art Gallery of Bosnia and Herzegovina, Sarajevo, Museum of Contemporary Art of the Republic of Srpska, Banja Luka, City of Lyon, agnès b., Art Collection Telekom). His artworks are presented in a number of solo and group exhibitions both in the country and abroad. He represented Bosnia and Herzegovina at 57th Venice Biennial in 2017.

## **Selman Trtovac**

Rođen je 1970. u Zadru, SFR Jugoslavija.

Od 1990. do 1993. godine je studirao slikarstvo na Fakultetu likovnih umjetnosti u Beogradu. U vajarsku klasu Klauza Rinkea na Umjetničkoj akademiji u Diseldorfu prešao je 1993. godine, gdje je 1997. godine proglašen za majstora. Član IKG-a (Internacionalni umetnički gremijum) je postao 2003. godine. Pokretač je Umetničkog centra Univerzitetske biblioteke „Svetožar Markovič“, gdje je od 2008. do 2012. godine uređivao likovni program. Idejni je tvorac i suosnivač Nezavisne umetničke asocijacije Treći Beograd, kasnije i Perpetuummobile ([www.perpetuummobile.rs](http://www.perpetuummobile.rs)). Doktorirao je 2012. godine na odsjeku za skulpturu Fakulteta likovnih umjetnosti u Beogradu. Izlagao na mnogobrojnim izložbama u zemlji i inostranstvu, a njegovi radovi nalaze se u mnogim privatnim i javnim kolekcijama. Živi i radi u Beogradu.

Born in 1970 in Zadar, SFR Yugoslavia.

From 1990 to 1993 he studied painting at the Academy of Fine Arts in Belgrade. He enrolled to the sculpture class of Klaus Rinke at the Art Academy in Düsseldorf in 1993 where he graduated as Master (Meisterschüler) student in 1997. He became a member of the IKG (International Art Gremium) in 2003. He is creator and co-founder of the Independent Art Association Third Belgrade, afterwards called Perpetuum Mobile ([www.perpetuummobile.rs](http://www.perpetuummobile.rs)). He received his PhD at the sculpture department of the Faculty of Fine Arts in Belgrade in 2012. He lives and works in Belgrade.

[www.selmantrtovac.com](http://www.selmantrtovac.com)

## Dragan Vojvodić

Rođen je 1965. godine. Studije je započeo na Akademiji umjetnosti u Sarajevu, a diplomirao 1995. na Akademiji umjetnosti u Novom Sadu. Izražavajući se kroz različite medije (performans, instalacije, in situ, video, fotografija), kao multimedijalni umjetnik sopstvenu umjetničku praksu zasniva na različitim egzistencijalnim situacijama, kao i na komunikaciji sa različitim akterima i pojavama u svetu savremene umjetnosti.

Značajan dio umjetničke prakse Vojvodić je realizovao u Skandinaviji, gdje je samostalno izlagao (Rogaland Kunstcenter, Stavanger, Norveška 2015; Konstepidemin, Geteborg, Švedska 2014; USF Verftet, Bergen, Norveška 2014; Titanik galerija, Turku, Finska 2008; Eero Nelimarka museum, Alajervi, Finska 2009; SIM House, Reykjavik, Island 2006. i dr.). Samostalno je izlagao u Muzeju savremene umjetnosti Vojvodine u Novom Sadu 2007; Galeriji Ozon u Beogradu 2010; Grafičkom kolektivu u Beogradu 2015; predstavljao je zemlju na izložbama u Francuskoj, Islandu, Austriji, Nemačkoj, Japanu, Mađarskoj, Hrvatskoj i BiH; učestvovao je na Oktobarskim salonima u Beogradu 2009. i 2013. godine, na festivalu Mikser u Beogradu 2010, na retrospektivnoj izložbi vojvođanske umjetnosti 1914-2014. pod nazivom Slutnja/Krv/Nada u muzeju Künstlerhaus u Beču (2014/2015) u vezi sa kojom je plakat i poster na kojem se nalazi Vojvodićev video stil iz rada Distorsion of the organism osvojio Gewista nagradu za 2014. godinu.

Godine 2006. na festivalu digitalne umjetnosti Art Tech u Pančevu Dragan Vojvodić je nagrađen prvom nagradom u kategoriji live video; 1996. godine stipendijom na Univerzitetu Illinois u Čikagu, kao i umjetničkim grantovima na Islandu i u Finskoj.

Nastupao na međunarodnim festivalima performansa u Hrvatskoj, Mađarskoj i Italiji.

Učestvovao u rezidencijalnim projektima u SAD-u, Francuskoj, Španiji, Portugaliji, Islandu, Finskoj, Švedskoj i Norveškoj.

Živi i radi u Novom Sadu.

Born in 1965. He started his education at the Academy of Arts in Sarajevo and graduated from the Academy of Arts in Novi Sad. As multimedia artist he operates in different media (performance, installation, in situ, video, photography) and his artistic practice is based on various existential situations, as well as on communication with different actors and phenomena in the contemporary art world.

Important part of his artistic practice is connected to Scandinavia where he had several solo exhibitions (Rogaland Kunstcenter, Stavanger, Norway 2015; Konstepidemin, Geteborg, Sweden 2014; USF Verftet, Bergen, Norway 2014; Titanic Gallery, Turku, Finland 2008; Eero Nelimarka Museum, Alajervi, Finland 2009; SIM House, Reykjavik, Iceland 2006 etc.

He had solo exhibitions in Museum of Contemporary Art of Vojvodina, Novi Sad, 2007; Ozone Gallery Belgrade 2010; Graphic Collective Belgrade 2015; he presented the country of Serbia in many exhibitions in France, Iceland, Austria, Germany, Japan, Hungary, Croatia and Bosnia and Herzegovina; he participated in October Salon in Belgrade in 2009 and 2013, festival Mixer Belgrade in 2010; retrospective exhibition of Art in Vojvodina 1914-2014 entitled Krv/Slutnja/Nada (Premonition, Blood, Hope) which was presented in Künstlerhaus Museum in Vienna. Poster made for that occasion with still frame of Vojvodić's artwork Distorsion of the organism on it won Gewista Award.

He received first prize for the live video at the digital art Festival Art Tech in Pancevo in 2006; in 1996 he received scholarship at the Illinois University in Chicago, as well as art grants in Iceland and Finland. He participated in international festivals of performance in Croatia, Hungary and Italy. He took part in residential projects in the USA, Spain, Portugal, Iceland, Finland, Sweden and Norway.

He lives and works in Novi Sad.

[www.draganvojvodic.wordpress.com](http://www.draganvojvodic.wordpress.com)

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