





DISLOKACIJE / DISLOCATIONS

DISLOKACIJE: FOTOGRAFSKA KOLONIJA U ORLOVATU

Fotografska kolonija u Orlovatu pokrenuta je iz potrebe da se stvore inicijative koje bi aktivirale potencijale umetničkih kolonija, kao kulturnih, društvenih, turističkih i ekonomskih stimulansa u ruralnoj sredini. Dosadašnje iskustvo u organizovanju likovnih kolonija pokazalo je da su umetnici koji su radili u mediju fotografije integrisali svoju praksu u selo i uspostavili komunikaciju sa meštanima kroz neposredan i interaktivan pristup. Fotografije se kreću i razgovaraju sa meštanima sela, i njihov rad se često realizuje u direktnoj saradnji sa lokalnim stanovništvom različitih generacija. Učesnici ovogodišnje kolonije bili su: Aleksandrija Ajduković, Mihailo Vasiljević, Denis Jeremić, Goran Micevski, Ivan Petrović, Stefana Savić, Nina Todorović. Nastali radovi uključili su različite aspekte fotografije kao dokumenta, arhivskog predmeta, komunikativnog sredstva, metode za istraživanje vizuelne percepcije i kulturnih konvencija. Integralni deo kolonije činila je psihološko-fotografska radionica koju je vodila psiholog Dubravka Radusinović, sa ciljem da polaznike upozna sa analitičkim i kreativnim potencijalima fotografije ne samo posmatranjem tuđih fotografija već i kroz realizaciju sopstvenih.

Rad **Mihaila Vasiljevića** predstavlja, kao što sam naziv dela govori, *Pogled ka prvom naselju u sumrak, Orlovat, Srbija*. Orlovat spada u grupu najstarijih naselja u Banatu, a ime je dobilo po staništu orlova na zemljištu koje se prilikom plavljenja Tamiša pretvara u sprud, greda ili at (mađarska reč sa značenjem preko). Vasiljevićeva ideja je bila da snimi mesto gde su se po predanju naselili prvi orlovatski doseljenici, međutim, to nije bilo moguće upravo zbog izlivanja Tamiša. Zabeležena crno-bela fotografija na taj način dokumentuje pogled na istorijsko mesto kome nije moguće prići, i time ukazuje na nepreglednu vremensku distancu u odnosu na formativne početke i nedostatak neupitnih istorijskih činjenica u dosezanju prošlosti. Fotografija koja beleži trag nečega čega više nema biva svedena na pogled, u ovom slučaju na pejzaž, a atribucija putem naziva otvara mogućnost upisivanja sadržaja na razmeđi između prošlog i sadašnjeg. Tim putem pejzažna fotografija nije nužno samo predstava prirode, nego može da nosi simbolički potencijal.

Ivan Petrović izlaže rad koji se sastoji od tri fotografije: *Čobanin pod hladovinom drveća nadgleda krdo krava, okolina Botoša, Strnjište, polje kukuruza, dim i oblak; put Sečanj-Jarkovac i Najamni radnik uz bira crni luk, Orlovat*, od kojih poslednja ostaje u kolekciji kolonije. Boravak u Orlovatu Petroviću je otvorio novi prostor u fotografskoj praksi rezultirajući produkcijom radova koji se ne mogu svrstati u njegove već postojeće serije fotografija. Mada su nazivi fotografija definisani sa ciljem tautoloških atribucija, vizuelni modeli se oslanjaju na određene kanone uspostavljene kroz istoriju fotografije i slikarstva koji su imali udela u angažovanim socijalnim programima poput dela francuskih slikara realista ili projekta *Farm Security Administration* iz 1935. u Americi. Uloga fotografa u političkim i ekonomskim reformama kroz istoriju,

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Z rehabilitaciji poljoprivrede i u skretanju pažnje na siromaštvo na selu, može se povezati sa ovim fotografijama koje na prvi pogled oslikavaju tople Petrovićeve impresije u odnosu na mesto u kome je boravio i njegovu širu okolinu. Portretisani radnik iz Orlovata, poznat po marljivosti, Stevan Vasiljev (Nanijin), predstavljen je vrlo humano, a istovremeno i kao deo prirode, koji se brine o 25 lanaca svoje i najamne zemlje, skreće pažnju na marginalizovani deo društva na selu u Srbiji.

Kombinacijom motiva, pejzaža, mrtve prirode i žanr scene, **Denis Jeremić** u radu *Prolaznost* predstavlja mogućnost fotografskog medija da kadriranjem dovede u vezu više elemenata dovede u vezu i otvori novo značenje u percepciji svakodnevnog okruženja. Na crno-belju fotografiji snimljeno je polupokošeno polje sa sasušanim drvetom i nagomilanim granjem, religioznim obeležjem u pozadini i čovekom na motoru koji se pojavljuje iz visoke trave, niotkuda, krčeći put. Povezivanjem naziva *Prolaznost*, sa beleženjem ove začudne situacije u kojoj se može prepoznati prolaznost na različite, simboličke i tautološke načine, Jeremić gradi svoj humoristički pristup ozbiljnoj filozofskoj temi koja uključuje razmišljanje o protoku vremena, propadljivosti, smrti, onostranom. Istovremeno, time ukazuje da se čovek, kao najprolaznija i najvitalnija kategorija na fotografiji, upravo humorom brani od nestajanja. Izoštavanje percepcije, poput Jeremićevog kadriranja, ima potencijal da i čoveku u svakodnevnom životu otvori asocijativne nizove osvešćenog posmatranja okruženja i situacija.

Rad **Aleksandrije Ajduković** *Sjajne krave* nastao je u saradnji sa čobanima Dorom Đenčanom, Jovicom Stanišićem, Ljubinkom Čokićem, Miroslavom Čirjakom i Predragom Ivanovim

iz Orlovata, Draganom Stanišićem Lepim i Santom Bandijem iz Tomaševca. Reč je o nekoj vrsti master časa u prirodi, kada čobani prolaze kroz kratku obuku o zilberisanju u procesu fotografisanja/snimanja. U neposrednoj komunikaciji između umetnice i čobana često se dešavalo da čobani asistiraju u organizaciji i preuzmu ulogu majstora za svetlo da bi fotografisanje prošlo što bolje. Dobijao se utisak nastajanja jedne privremene filmske ekipe, pri čemu su i same fotografisane životinje pokazivale spremnost i strpljivost. Posmatrajući kako se krave ponašaju u situacijama koje su svojstvene ljudima, Ajduković otkriva fenomen antropomorfizma životinja koji se koristi u filmskoj industriji. Na fotografiji kao finalnom proizvodu predstavljen je čobanin koji zilberom osvetljava kravu nagoveštavajući performativnost celokupnog procesa stvaranja ovog fotografskog rada koji je bio vrlo zabavan i zbližavao je ljude.

Osvrćući se na roman Luidija Pirandelija u kome film i fotografija igraju bitnu ulogu, **Stefana Savić** svom radu daje naziv *Pazi, snima se*. Time ona već ukazuje na karakteristike filmskog kadra i fotografske slike koje se nalaze na dvema fotografijama nastalim u saradnji sa Draganom i Marinom Živanov, članovima domaćinstva kod kojih je bila smeštena u Orlovatu. Rad čine dve režirane fotografije. Na jednoj je muškarac snimljen s leđa, koji nosi teglu sa malformisanim prasetom u formalinu, a na drugoj tajanstvena ženska osoba sa torbom, u sličnoj pozi kao i muškarac, kako stoji naslonjena na ivicu mosta u Orlovatu. U pitanju su predstave ambivalentnog karaktera, koje ne otkrivaju šta će akteri uraditi sledeće, otvarajući mogućnosti za građenje različitih scenarija, što je karakteristika fotografske slike, dok u filmu postoji narativ koji ograničava imaginativne potencijale gledaoca. Upravo

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granične, nedefinisane situacije postaju platno na koje svaki posmatrač projektuje svoj identitet i njegovo tumačenje govori više o njemu nego o predstavljenoj sceni. Fotograf režiranjem situacija kreira ogledalo u kome otkrivamo sebe i druge.

Rad *Studija slučaja; minimalizam u Orlovatu* (1966–2014) **Gorana Micevskog** predstavlja kompoziciju nalik na minimalističku rešetku sačinjenu od centralne fotografije i manjih fotografija kvadratnog formata raspoređenih tako da čine dva krila triptiha. Centralna fotografija je režirana situacija, snimljena u Ciglani Orlovat sa kustosima kolonije kao akterima, a ostale su zabeležene pri kretanju kroz selo. Rad se nadovezuje na autorov omaž značajnim umetnicima i umetničkim radovima iz istorije i njihovo povezivanje na simboličkom nivou sa pronađenim scenama iz svakodnevnog života. U ovom slučaju kao referencu uzima instalacije od opeke poznatog predstavnika minimalizma Karla Andrea. U svojoj ideološkoj osnovi minimalizam je konstruktivni model sa težnjom da svoj projektni plan sprovede u idealnoj formi, što se u stvarnosti ne dešava. Slučaj minimalizma u Orlovatu, odnosno gomile cigala najrazličitijih oblika koje je snimio Micevski, svedoče o nameri da se nešto konstruktivno realizuje, postojeće popravi, izgradi, ali ta namera često ostaje neostvarena u kontekstu kulturnog nasleđa, arhitekture i kulture življenja.

Primarno interesovanje za arhitekturu **Nine Todorović** obeležilo je i njen rad *Orlovatski barok 01*, koji se sastoji od šest fotografija nastalih tehnikom preklapanja dva motiva: cigala novoprodučenih u lokalnoj ciglani i dekorativnih otisaka kojim se pokrivaju unutrašnji zidovi vojvođanskih kuća. Baroknost i razigranost ovih floralnih oblika u boji suprotstavljaju

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se hladnoj funkcionalnosti monohromnih cigala, gradivnih elemenata koji će u budućnosti postati arhitektura. Ta spoljašnja arhitektura se posmatra kroz filter dekorativnih motiva koji mogu biti metafora unutrašnjeg raspoloženja i obojiti doživljaj određenog objekta. Ovi zidni ukrasi se i danas koriste u kućama, deo su tradicije i veza sa prošlošću. Postupak superponiranja dve i više fotografija ukazuje, kako na proces mešanja unutrašnjeg i spoljašnjeg, tako i na stalno preplitanje prošlosti i sadašnjosti. Negovanje kulture življenja u kući kao vrsti toplog gnezda, prostora formiranja identiteta i čuvara porodičnih sećanja, pokazuje se kao bitan činilac u kreiranju ličnih istorija i očuvanju kulturne baštine.

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11 *Dubravka Radusinović*

FOTOGRAFIJA VREDI 10000 REČI

Radionica *Fotografija vredí 10000 reči* je iskustveno-edukacijska radionica sa ciljem da se učesnici upoznaju sa tehnikama terapijske fotografije.

Učesnici su bile adolescentkinje tako da je kroz proces pre svega rađeno na jačanju komunikacijskih veština, samopouzdanja i istraživanju identiteta. Imale su priliku da se upoznaju sa pet tehnika korišćenja fotografije u samoeksploaciji i eksploaciji sveta. Naglasak je bio na projektivnoj tehnici kroz koju smo zajednički istraživale njihove percepcije, vrednosti i očekivanja; kao i na mogućnosti koje nam fotografija nudi da uviđamo različite perspektive. Pored rada na sebi i upoznavanja sa mogućnostima koje nam fotografija pruža za samorefleksiju, imale su i priliku da od profesionalnog fotografa čuju ponešto o fotoaparatom i fotografisanju. Najzad u završnom delu i same su imale priliku da naprave fotografije i razmišljaju o njihovom značenju.

Komentari učesnica

Nikada nisam razmišljala o fotografiji na taj način... koliko toga može da mi kaže o sebi, a i o onom ko fotografiše.

Jelena

Bilo nam je lepo, puno smo naučile i druženje je bilo super.

Marina

Više ću razmišljati o tome zašto me baš nešto određeno privlači da slikam i šta sve to može govoriti o meni ili kad gledam nečije fotografije šta bi to mogle da mi kažu o tom nekom.

Anabela

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maramaida

DISLOCATIONS: THE PHOTO RESIDENCE IN ORLOVAT

The photography residence in the village of Orlovat was instituted as a result of the need to create initiatives that would activate potentials of art residences as cultural, social, tourist and economic stimuli in the rural environment. Previous experience in organisation of art residences proved that artists working in the photography medium integrated their practice into a village and established communication with villagers through a direct and interactive approach. Photographers move around and talk to villagers, and their work is often created in direct collaboration with local inhabitants of various age. The participants of this year's residence were Aleksandrija Ajduković, Mihailo Vasiljević, Denis Jeremić, Goran Micevski, Ivan Petrović, Stefana Savić and Nina Todorović. The created works incorporated various aspects of photograph as a document, archive item, means of communication, method for research of visual perception and cultural conventions. An integral part of the residence is a psychological-photographic workshop, run by the psychologist Dubravka Radusinović, whose aim is to acquaint participants with the analytical and creative potentials of photograph, not only through observation of other people's photographs, but creation of one's owns.

Mihailo Vasiljević's work represents, as its title suggests, *A view to the first village houses in the twilight, Orlovat, Serbia*. Orlovat belongs to a group of oldest Banat settlements, named after the eagle habitat located on the soil that turns into a shoal, sandbank or at (a Hungarian word meaning across), when flooded by the River Tamiš. The Vasiljević's idea was to capture the place where, according to tradition, the first Orlovat settlers founded their homes; however, his intention could not be realised precisely because of the flooding of the River Tamiš. In consequence, the recorded black and white photograph documents a view to an inaccessible historical place and points out to a vast temporal distance from formative beginnings and the lack of absolute historical facts in exploration of the past. A photograph recording a trace of something that does not exist anymore is reduced to a view, in this case a landscape, while attribution by means of a photograph title opens up the possibility for recording the content at the dividing line between the past and the present. As a result, the landscape photograph is not necessarily only a representation of nature, but it can hold a symbolic potential.

Ivan Petrović exhibits the work comprised of three photographs: *A herdsman in a tree shade eyes a herd of cows, near Botoš, Strnjište, cornfield, smoke and cloud; the Sečanj-Jarkovac road and A hired worker harvests onions, Orlovat*, the last of which remained in the colony collection. His stay in Orlovat opened up to Petrović a new space in photographic practice, resulting in production of works entirely distinct from the existing series of his photographs. Although the photographs' titles are defined with the aim of tautological attributions, the visual models rely on specific canons established throughout the history of photography and

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15 painting, which played part in socially engaged programmes, such as the works of French realist painters or the 1935 Farm Security Administration project in the USA. The role of photographer in political and economic reforms throughout the history, rehabilitation of agriculture and drawing attention to village poverty can be associated with these photographs, reflecting, at the first sight, Petrović's warm impressions of the place where he stayed, along with its broader surroundings. The portrayed worker from Orlovat, known for his diligence, Stevan Vasiljev (Nanijin) is represented both very humanely and, at the same time, as a part of the nature; cultivating 17.5 ha of his own and hired land, he draws attention to the marginalised part of the society in the Serbian village.

By combination of motifs, landscape, still life and genre scene **Denis Jeremić**, in his work *Transience*, represents the ability of the photography medium to use framing to bring into relation several different elements and create new meaning in perception of daily environment. The black and white photograph captures a half-mowed field with a dead tree and bundled branches, a religious symbol in the background and a man on the motorbike appearing from the high grass, out of nowhere, clearing the path for himself. By linking the title *Transience* with the recording of this peculiar situation, in which transience can be recognised in various, symbolic and tautological ways, Jeremić builds up his humorous approach to a serious philosophical subject, which includes reflections on flow of time, decay, death, the transcendent. At the same time, in this way, he points out to the fact that the man, as the most transient and the most vital category in the photograph, use precisely humour to defend himself from disappearing. Sharpening of perception, similar to Jeremić's

framing, has a potential to initiate, even during one's daily life, associative series of aware observation of the environment and situations. 16

Aleksandrija Ajduković's work *Shining cows* was created in collaboration with herdsmans Dor Đenčan, Jovica Stanišić, Ljubinko Čokić, Miroslav Čirjak and Predrag Ivanov from Orlovat and Dragan Stanišić Lepi and Santo Bandi from Tomaševac. It was some sort of master class held in the countryside, in which herdsmen received short training on use of collapsible reflector in the photographing/shooting process. In the course of direct communication between the artist and the herdsmen, it often happened that the latter assisted in organisation and took over the role of a lightning technician in order to enhance the shooting process. The impression of forming a temporary film crew was created, where even the photographed animals showed readiness and patience. While observing the way cows behave in situations typical of humans, Ajduković discovers the phenomenon of anthropomorphism of animals, used in the film industry. The photograph as the final product depicts a herdsman who casts a light on a cow with a collapsible reflector, indicating performativity of the entire process of creation of a photographic work, which is both entertaining and brings people closer together.

Referring to the novel by Luigi Pirandello in which film and photograph play an important role, **Stefana Savić** entitles her work *Watch out, shooting in progress*. In that manner, she already points out to characteristics of the film frame and photographic picture included in two photographs created in collaboration with Dragan and Marina Živanov, the members

17 of the household where she stayed in Orlovat. The work consists of two staged photographs. One depicts a man photographed from the back, carrying a jar with the malformed pig in formalin, while the other represents a mysterious woman with a bag, in a pose similar to that of the man, standing leaning on the edge of the Orlovat bridge. They are representations of ambivalent character, not disclosing what the actors will do next, opening the possibility for building up of different scenarios, which is a feature of photographic image, while the film contains a narrative that limits the imaginative potential of the viewer. Precisely the marginal, non-defined situations become a screen on which every viewer projects his or her identity and where their interpretations say more about themselves than the depicted scene does. By staging situations, the photographer creates the mirror in which we discover ourselves and the others.

The work *Case Study; minimalism in Orlovat (1966-2014)* by **Goran Micevski** represents a composition similar to a minimalistic grid, composed of a central photograph and smaller square photographs distributed so as to form two wings of a triptych. The central photograph is a staged situation, taken in the Orlovat Brickyard, with colony curators as actors, while the other photographs were recorded while moving through the village. The work builds on the author's homage to important artists and art works from the history and their connecting at the symbolic level with the observed scenes from the daily life. In this case, he takes as the reference the brick installations by the well-known representative of the minimalism, Carl Andre. In its ideological basis, the minimalism is a constructive model aimed at executing its design plan in the ideal form, which does not occur in reality. The instance of Orlovat's

minimalism, that is, a heap of bricks of most diverse forms, recorded by Micevski, testifies to the intention to create something constructive, to improve the existing; however, that intention frequently remains unrealised in the context of cultural heritage, architecture and culture of living.

Nina Todorović's primary interest for architecture has also marked her work *The Orlovat's baroque 01*, which consists of six photographs created by the technique of overlapping of two motifs: bricks freshly produced in the local brickyard and decorative prints used to cover the inner walls of houses in Vojvodina. The baroque quality and playfulness of the coloured floral shapes contrast with cold functionality of monochromatic bricks, building elements that are to become architecture in the future. That exterior architecture is viewed through a filter of decorative motifs, which can represent a metaphor of inner mood and colour the experience of a certain object. These wall ornaments are used in houses even today; they are part of the tradition and the link with the past. The superimposition of two or more photographs points out both to the process of blending of the outer and the inner, and to the constant intertwining of the past and the present. Fostering the culture of living in a house as a sort of warm nest, a space of identity formation and a guardian of family memories, proves as an important factor in creation of personal histories and safeguarding of cultural heritage.

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19 *Dubravka Radusinović*

A PHOTOGRAPH IS WORTH 10,000 WORDS

The workshop *A photograph is worth 10,000 words* is an experiential-educational workshop aimed at acquainting the participants with the techniques of therapeutic photograph. Since the participants were all female adolescents, the process was primarily focused on strengthening communication skills, self-confidence and exploration of identity. They had an opportunity to learn five techniques of use of photography in self-exploration and world exploration.

The emphasis was on projective technique, through which we jointly explored their perceptions, values and expectations; along with the possibilities that photograph offers to recognise different perspectives.

In addition to working on themselves and learning about the possibilities for self-reflection that the photography provides, they had an opportunity to hear from the professional photographer about the photo camera and the process of taking photographs. Lastly, in the final part, they had their own chance to take photographs and contemplate on their meanings.

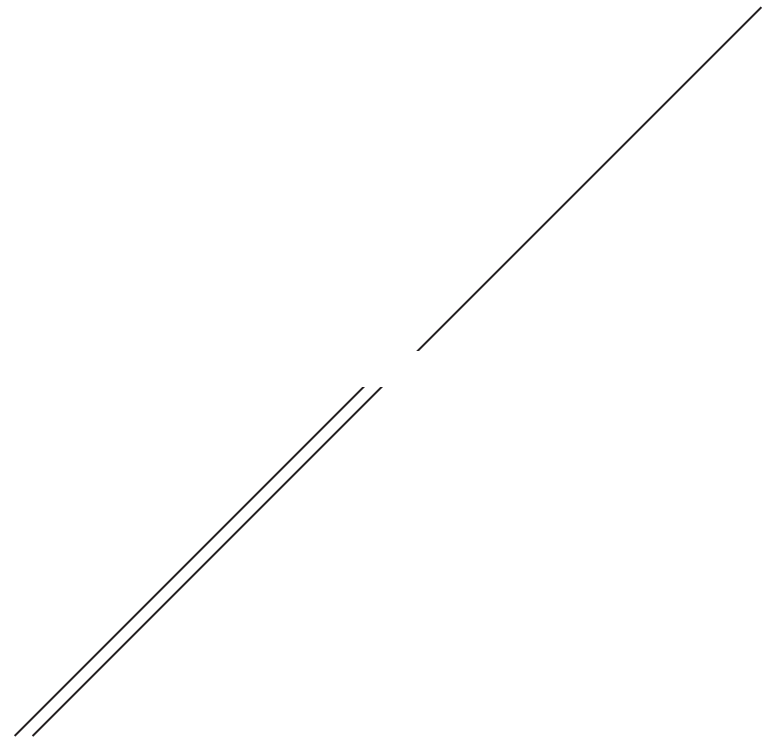
The participants' comments

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'I have never thought about photography in that way.. how much it can tell me about myself, and about the person taking photograph.' Jelena

'We had lovely time, we learnt a lot and getting together was super.' Marina

'I will think more about why something specific attracts me to take a shot and what it can tell about me, or when I look someone's photographs what they could tell me about that person.' Anabela



maramaida kustoski duo

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Mara Prohaska Marković i Maida Gruden (1975) diplomirale su na Katedri za istoriju umetnosti Filozofskog fakulteta u Beogradu. Položile su kustoski ispit i stekle zvanje kustosa 2004. u Narodnom muzeju u Beogradu. Od 2005. saraduju kao kustoski duo maramaida. Od 2003. do 2009. uređivale se *on-line* časopis za savremenu vizuelnu umetnost www.dipassage.org. Članice su Međunarodnog udruženja likovnih kritičara AICA. Tesktovi su im objavljivani u katalozima izložbi, elektronskim i štampanim publikacijama.

Glavni kustoski projekti

2011. *Time Packages*, 91mQ Art Project Space, Berlin; **2010.** Kustosi izložbe *IZ(NOVA): umetnost u Srbiji 2002-2009*, Narodni muzej u Kruševcu, Galerija Nadežda Petrović u Čačku, Kulturni centar u Somboru i Gradska galerija u Užicu; **2009/2010.** Kustosi izložbi *Kod komunikacije i Preplitanja*, Biblioteka Radoje Domanović, Topola i Velika Galerija Doma kulture Studentski grad, Novi Beograd; **2008/2009.** Selektori i organizatori *36. i 37. slikarske kolonije u Lipovcu*, Osnovna škola Karađorđe u Lipovcu; **2008.** *Belgrade with Budapest*, zajedno Aronom Fenyvesijem, Magacin u ulici Kraljevića Marka, Beograd; **2007.** *Belgrade in Budapest: Net of Choises*, IMPEX - Contemporary Art Provider, Budimpešta, Mađarska; **2006.** *Mađarske igre*, u okviru vizuelnog programa H3, Festivala mađarske kulture u Beogradu *Mađarska u žiži*, Galerija YUBIN, Beograd; **2005/2006.** *Dislokacije: utopijski prostor(i)*, Galerija O3ONE u Beogradu, Centar za kulturu u Sopotu i Gradska galerija u Smederevu

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maramaida curatorial duo

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Mara Prohaska Marković and Maida Gruden (1975) graduated from the Faculty of Philosophy, Art History Department. They have worked as curators for the new art in the National Museum in Belgrade (2003-2005). They started to collaborate as a curatorial duo maramaida in 2004. They were editors of the web magazine for contemporary art www.dipassage.org (2003-2009) and they are members of AICA / International Association of Art Critics (since 2008). They are authors of many texts on actual tendencies in contemporary Serbian art.

Main curatorial projects

2011 *Time Packages*, 91mQ Art Project Space, Berlin; **2010** *Up(Date) With Art Practices*, National Museum Kruševac, Gallery Nadežda Petrović Čačak, Culture Centre Sombor and City Gallery Užice; 2009. *Communication Code*, Radoje Domanović Library, Topola; **2008/2009** Selection of the 37th and 36th Art colony in Lipovac; **2008** *Belgrade with Budapest*, in collaboration with Aron Fenyvesi, Magacin Gallery in Kraljevica Marka Street, Belgrade; *Preplitanja*, Radoje Domanovic Library, Topola; **2007** *Belgrade in Budapest: Net of Choices*, IMPEX - Contemporary Art Provider, Budapest; **2006** *Hungarian games*, YUBIN Gallery, Belgrade; **2005/2006** *Dislocations: Utopian Space(s)*, O3one Gallery, Belgrade, City Gallery, Smederevo, Cultural Center, Sopot

Dubravka Radusinović (1985)

Diplomirala je psihologiju na Filozofskom fakultetu u Beogradu.

Licencirani je klinički psiholog. Kontinuirano se edukuje u oblasti psihoterapije i savetovanja. Sertifikovani je savetnik, kao i psihoterapeut, pod supervizijom, sa višegodišnjim iskustvom u radu sa pojedincima i grupama, kako u zemlji, tako i u inostaranstvu.

U radu se uglavnom oslanja ne teoriju, metode i tehnike transakcione analize. Pored transakcione analize koristi i metode i tehnike i drugih psihoterapijskih pravaca, kao što su racionalno emotivno bihevioralna terapija (REBT), psihodrama i integrativna art terapija. Član je Društva psihologa Srbije, Saveza društava psihoterapeuta Srbije, Udruženja za psihoterapiju, savetovanje i koučing Srbije, Evropske asocijacije za transakcionu analizu (EATA), kao i Srpske asocijacije za transakcionu analizu (SATA), čiji je i predsednik. Objavljivala je radove u stručnim časopisima i izlagala ih na naučnim konferencijama. Pored privatne psihoterapeutske prakse, zaposlena je kao psiholog škole u Saobraćajno-tehničkoj školi u Zemunu, gde se bavi najrazličitijim problemima adolescenata. Doktorant je na katedri za teoriju dramskih umetnosti, medija i kulture, Fakulteta dramskih umetnosti u Beogradu, gde se bavi psihologijom stvaralaštva, psihoanalitičkom teorijom, primenjenim pozorištem i mogućnostima koje nam kultura i umetnost nude za ličnu transformaciju, kvalitetniji i ispunjeniji život. Kako u praktičnom, tako i u akademskom radu oslanja se na tezu Marsela Prusta da se *istinsko putovanje otkrića ne sastoji u tome da gledamo nove pejzaže, već u tome da imamo novu perspektivu.*

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Dubravka Radusinovic (1985)

She obtained MA degree in Psychology from Faculty of Philosophy in Belgrade. She is a state licensed clinical psychologist, certified counselor and psychotherapist under supervision with extensive experience working with individuals and groups, both in the country and abroad. She mainly relies on theory, methods and techniques of transactional analysis. In addition to these, methods and techniques of other psychotherapeutic orientations, such as rational emotional behavior therapy (REBT), psychodrama and integrative art therapy, are used. She is a member of The association of psychologists of Serbia, Serbian society of psychotherapists, Serbian society of counselors, European association for transactional analysis (EATA) and both member and president of Serbian association for transactional analysis (SATA). She has been publishing papers in scientific journals and presenting them at national and international scientific conferences. In addition to private psychotherapy practice, she is working as a school psychologist in a high school in Zemun, where she addresses various problems of adolescents. Finally, she is PhD candidate at the department of theory of dramatic arts, media and culture at Faculty of Dramatic Arts in Belgrade. Her research interests are: psychology of creativity, psychoanalytic theory, applied theater and exploring the possibilities for transformation and more fulfilled life that are offered by culture and art. Both her practical and academic work draws on Marcel Proust's thesis that *The real voyage of discovery consists not in seeking new landscapes, but in having new eyes.*

Fotografska kolonija je realizovana uz podšku /

Photographic Colony supported by:

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Влада Републике Србије
Министарство културе и информисања



maramaida

DISLOKACIJE:

FOTOGRAFSKA KOLONIJA U ORLOVATU

DISLOCATIONS: PHOTO RESIDENCE

IN ORLOVAT

14-20.7.2014.

Kustosi i osnivači / Curators and founders

maramaida, kustoski duo

(Maida Gruđen i Mara Prohaska Marković)

Učesnici / Participants Aleksandrija Ajduković,

Mihailo Vasiljević, Denis Jeremić, Goran Micevski,

Ivan Petrović, Stefana Savić, Nina Todorović

Organizatori / Organizers maramaida kustoski duo,

Tatjana Gvozdenović (Društvo zavičajaca Orlovat)

Voditelj radionice / Workshop leader Dubravka

Radusinović

Asistent voditelja radionice / Workshop assistant

Aleksandrija Ajduković

Organizator radionice / Workshop organizer Sanja

Cedler (Osnovna škola Uroš Predić, Orlovat)

Učesnici radionice / Participants of the workshop

Anabela Bokšan, Verica Vasiljev, Jelena Damjanov,

Marina Živanov, Sonja Živkov, Tavita Lukić, Anja

Stanić

Domaćini / Hosts porodica Arsena Živanova,

Branimir Ljumović, Milosava i Stevan Prohaska

Autori tekstova / Texts authors maramaida kustoski duo, Dubravka Radusinović

Prevod na engleski / English translation Dejan Arsenovski

Lektura i korektura / Editing and proofreading Milijana Jelovac

Dizajn / Design Isidora Nikolić

Foto dokumentacija / Photo documentation Nina Todorović, Stefana Savić i Aleksandrija Ajduković

PR Earth Communication

Tehnička realizacija izložbe / Technical realization of the exhibition Sava Živkov

Štampa / Print Printshop

Tiraž / Copies 300

Izložba fotografske kolonije održana u okviru manifestacije *Dani Uroša Predića* u Osnovnoj školi Uroš Predić u Orlovatu, septembar 2014 / Exhibition of the Photo Residence realized as a part of the manifestation *Days of Uroš Predić* at the Elementary School Uroš Predić in Orlovat, September, 2014



Aleksandrija Ajduković

Sjajne krave / Shining cows, lambda print, 50x70 cm

Aleksandrija Ajduković (1975)

Diplomirala na Akademiji umetnosti BK u Beogradu, odsek fotografija, u klasi Milana Aleksića. Master studije fotografije u Novom Sadu, u klasi Đorđa Odanovića, završila 2011. Trenutno je na doktorskim studijama na Fakultetu dramskih umetnosti u Beogradu na odseku za teoriju dramskih umetnosti, kulture i medija. Od 2005. član je ULUS-a, a od 2006. u statusu samostalnog umetnika.

Samostalne izložbe

2014. *Magija iz Orlanda*, Ulična galerija, Beograd; **2012.** *Crna hronika*, Galerija 73, Beograd; **2011.** *Newsreel on Fashion in Biella*, UniCredit Studio, Milano, Italija; **2006.** *Henkel Art Award*, o3on, Beograd, Srbija; **2004.** *Tigrice*, Galerija Doma omladine, Beograd

Grupne izložbe

2014. *SerbiArte, Festival srpske umetnosti*, Vorarlberg, Zapadna Austrija; **2012.** *Fotodokumenti 2*, Salon muzeja savremene umetnosti, Beograd; **2011.** *Free Port of Art, Porto Vecchio, Trst, Italija*; **2010.** *Open Studio*, Unidee-Citta dell Arte, Fondacija Pistoletto, Biella, Italija; **2005.** *Henkel Art Award*, KUNSTHALLE Wien project space, Beč, Austrija

Nagrade

2005. Youth Artists Prize of the KulturKontakt Artist in Residence Program, Beč, Austrija; **2004.** Nagrada 45. Oktobarskog salona za fotografije iz serije *Fashion*

Aleksandrija Ajduković (1975)

Graduated photography at the Academy of Arts BK in Belgrade. Completed Master studies (photography) at Academy of Art, Novi Sad in 2011. She is PhD candidate at Faculty of Drama in Belgrade at the Department for theory of film, culture and media. Member of ULUS (Association of Fine Artists of Serbia) since 2006.

Solo shows

2014 *Orlando Magic*, Street Gallery, Belgrade; **2012** *Crime Scene*, Gallery 73, Belgrade; **2011** *Newsreel on Fashion in Biella*, UniCredit Studio, Milano, Italy; **2006** *Henkel Art Award*, o3on, Beograd, Srbija; **2004** *Tigresses*, Gallery of Dom omladine, Belgrade

Group shows

2014 *SerbiArte, Festival of Serbian art*, Vorarlberg, West Austria; **2012** *Fotodocuments 2*, Salon of the Museum of Contemporary Art, Belgrade; **2011** *Free Port of Art*, Porto Vecchio, Trieste, Italy; **2010** *Open Studio*, Unidee-Citta dell Arte, Fondacija Pistoletto, Biella, Italy; **2005** *Henkel Art Award*, KUNSTHALLE Wien project space, Vienna, Austria

Prizes

2005 Youth Artists Prize of the KulturKontakt Artist in Residence Program, Vienna, Austria; **2004** Award of 45th October salon for photos from the series *Fashion*



Mihailo Vasiljević

*Pogled ka prvom naselju u sumrak, Orlovat, Srbija / A view to the first village houses in the twilight,
Orlovat, Serbia, inkjet print, 60x80 cm*

Mihailo Vasiljević (1981)

Obrazovanje: 2000-2005 BA, Fotografija, Akademija umetnosti BK, Beograd; 2007-2009 MA, Teorija umetnosti i medija, Univerzitet umetnosti u Beogradu. 2011. Osnivač i urednik Centra za fotografiju, Beograd (sa Ivanom Petrovićem). 2009. docent, Katedra za fotografiju, NOVA akademija umetnosti, Beograd

Samostalne izložbe (izbor)

2013. Savremena galerija, Zrenjanin; **2012.** Gradska galerija, Kulturni centar, Požega; **2012.** Dom Omladine, Beograd; **2011.** Dom kulture Studentski grad, Beograd; **2010.** Magacin, Beograd

Grupne izložbe (izbor):

2013. *Les Nuits*, Voies Off Photo Festival, Arles, Francuska; **2012.** *Out of Place, An Ongoing Archive*, CORPO6, Berlin, Nemačka; **2012.** *Fotodokumenti 02*, Salon Muzeja savremene umetnosti, Beograd, Srbija; **2011.** *Symbiosis*, BJCEM Art Festival, Solun, Grčka; **2010.** *Nova srpska fotografija*, Galerija Simulaker, Novo Mesto, Slovenija

Mihailo Vasiljevic (1981)

Education: 2000-2005 BA, Photography, BK Academy of Arts, Belgrade; 2007-2009 MA, Art and Media Theory, University of Arts, Belgrade. 2009 lecturer, NOVA Academy of Arts, Belgrade. 2011 co-editor, Center for Photography, Belgrade

Selected solo exhibitions

2013 Contemporary Gallery, Zrenjanin, Serbia; **2012** City Gallery, Požega, Serbia; **2012** Dom omladine Gallery, Belgrade, Serbia; **2011** DKSG Gallery, Belgrade, Serbia; **2010** Magacin, Belgrade, Serbia

Selected group exhibitions

2013 *Les Nuits*, Voies Off Photo Festival, Arles, France; **2012** *Out of Place, An Ongoing Archive*, CORPO6, Berlin, Germany; **2012** *Photodocuments 02*, Salon of Museum of Contemporary Art, Belgrade, Serbia; **2011** *Symbiosis*, BJCEM Art Festival, Thessaloniki, Greece; **2010** *PhMoments Festival*, Simulaker Gallery, Novo Mesto, Slovenia



Denis Jeremić

Prolaznost / Transience, inkjet print, 40x50 cm

DISLOKACIJE / DISLOCATIONS / 2014 / ORLOVAT

Denis Jeremić (1988)

Student treće godine na odseku za fotografiju na Novoj akademiji u Beogradu.

Grupne izložbe

2012. *Nova fotografija 3*, Nova Galerija, Beograd; **2013.** *Nova fotografija 4*, Nova Galerija, Beograd; **2013.** *Urbanity*, Gallery Fachhochschule Dortmund University of Applied Sciences and Art, Dortmund; **2014.** *Nova fotografija 5*, Galerija Štab, Beograd

Denis Jeremić (1988)

Student of the third year at the New Academy, Department for Photography in Belgrade.

Group exhibitions

2012 *New Photography 3*, New Gallery, Belgrade; **2013** *New Photography 4*, New Gallery, Belgrade; **2013** *Urbanity*, Gallery Fachhochschule Dortmund University of Applied Sciences and Art, Dortmund; **2014** *New Photography 5*, Gallery Štab, Belgrade



Goran Micevski

*Studija slučaja; minimalizam u Orlovatu (1966-2014) / Case Study; minimalism in Orlovat (1966-2014),
inkjet print, 50x172 cm*

DISLOKACIJE / DISLOCATIONS / 2014 / ORLOVAT

Goran Micevski (1977)

Diplomirao fotografiju na Fakultetu primenjenih umetnosti u Beogradu 2004.

Izabrane samostalne izložbe

2014. *U dijalogu sa fotografijom* (sa Ivanom Petrovićem), Galerija Photon, Ljubljana, Slovenija; **2012.** *Neklasifikovano*, Likovna galerija KCB, Beograd; **2011.** *Fotografije*, Galerija DOB-a, Beograd, **2009.** *Finnish report*, Remont galerija, Beograd; **2008.** *Travel guides*, Artget galerija, Beograd

Izabrane grupne izložbe

2013. *Berlin Brücke Belgrad*, General public galerija, Berlin, Nemačka; **2012.** *Foto dokumenti 02*, Salon muzeja Savremene umetnosti, Beograd; *AFTERMATH*, MExec fotografije, Narodni muzej, Ljubljana, Slovenija; **2011.** *By the way*, DKSG, Beogra; **2010.** *Iz(nova): umetnost u Srbiji od 2002. do 2009*, Kraljevo, Čačak, Sombor, Užice

Nagrade

2006. Nagrada na festivalu *MEDIA FORUM* okviru Moskovskog filmskog festival; **2005.** Nagrada na festivalu *ALTERNATIVE FILM/VIDEO*, DK Studentski grad, Beograd; **2002.** Zlatna medalja za fotografiju, Sterijino pozorje, Novi Sad; *FIAP* srebrna medalja, Sterijino pozorje, Novi Sad

Goran Micevski (1977)

Graduated at the Art University (the Applied Arts Faculty) in Belgrade, Serbia, applied graphics major, department for photography (supervisor prof. Branimir Karanović) in 2004.

Selected solo exhibitions

2014 *In dialogue with photography* (with Ivan Petrović), Photon gallery, Ljubljana, Slovenia; **2012** *Unclassified*, Art gallery, Cultural centre of Belgrade; **2011** *Photographs*, DOB gallery, Belgrade, Serbia; **2009** *Finnish report*, Remont gallery, Belgrade, Serbia; **2008** *Travel guides*, Artget gallery, Belgrade, Serbia

Selected group exhibitions:

2013 *Berlin Brücke Belgrad*, Serbinale 01, General Public gallery, Berlin, Germany; **2012** *Photo documents 02*, Salon of the Museum of Contemporary Art, Belgrade; *Aftermath*, Changing Cultural Landscape, *Photonic Moments* - Month of Photography Festival, National Museum of Slovenia, Ljubljana, Slovenia; **2011** *By the way*, Gallery, "Student's City" Cultural Center, Belgrade, Serbia, **2010** *Up(date) with art practices: Serbia 2002-2009*, Kraljevo, Čačak, Sombor, Užice, Serbia

Awards

2006 Special prize at the *MEDIA FORUM* - Moscow film festival; **2005** Special prize at the *ALTERNATIVE FILM/VIDEO* festival, Belgrade, Serbia; **2002** Gold medal for photography, Sterijino pozorje, Novi Sad, Serbia; *FIAP* silver medal, Sterijino pozorje, Novi Sad, Serbia



Ivan Petrović

Najamni radnik uzбира crni luk, Orlovat / A hired worker harvests onions, Orlovat, srebro-želatinski postupak / silver-gelatin procedure, 40x50 cm

Ivan Petrović (1973)

Diplomirao na Akademiji umetnosti Braća Karić u Beogradu 2002, odsek fotografija. Osnivač je i urednik *Centra za fotografiju* (zajedno sa Mihailom Vasiljevićem), nezavisnog udruženja osnovanog u Beogradu 2011. koje se bavi istraživanjem, proučavanjem i promovisanjem fotografije. Inicijator je i urednik *Foto foruma* u Domu kulture Studentski grad u Beogradu, 2010/2011. Osim fotografije bavi se i kratkom formom dokumentarnog filma i videom.

Samostalne izložbe-selekcija

2014. *U dijalogu sa fotografijom*, Galerija Photon, Ljubljana, Slovenija; **2013.** *Zgrada*, Gradska galerija Požega, Požega, Srbija; **2009.** *Dokumenti*, Salon muzeja savremene umetnosti, Beograd, Srbija; **2004.** *Podzemna skloništa*, PIROSKHAREV, MQ-21, Beč, Austrija

Grupne izložbe – selekcija

2014. *Altered Connections, Recent Art From Serbia*, Cecille R. Hunt Gallery, St. Luis, SAD; **2013.** *4. Bijenale savremene umetnosti u Solunu: Old Intersections – Make it New* (glavna izložba: *Everywhere but Now*), Periptero 6, Solun, Grčka; *Berlin Most Beograd*, Gallery General Public, Berlin, Nemačka; *Amuse Me*, Mestna galerija, Ljubljana, Slovenija; **2012.** *Fotodokumenti 02*, Salon Muzeja savremene umetnosti, Beograd, Srbija; **2008.** *Micro narratives*, Musée d'art moderne, Sent Etien, Francuska

Nagrade

2008. Dobitnik je nagrade *Dimitrije Bašičević Mangelos*; **2004.** Dobitnik stipendije *KulturKontakt* u Beču

Ivan Petrović (1973)

Graduated in 2002 on the Academy of Arts Braća Karić, photography department, Belgrade, Serbia. Founder and editor of the *Cenetr for photography* (with Mihailo Vasiljević), an independent non-profit organization established in Belgrade in 2011 for research, study and promotion of photography. Initiator and editor of *Foto Forum* at Students' City Cultural Center, 2010-2011. Besides photography he is making short documentary movies and video.

Selected solo exhibitions

2014 *In Dialogue with Photography*, Photon Gallery, Ljubljana, Slovenia; **2013** *The Building*, City gallery of Požega, Serbia; **2009** *The Documents*, Salon of the Museum of Contemporary Art, Belgrade, Serbia; **2004** *Underground shelters*, PIROSKHAREV, MQ-21, Wien, Austria

Selected group exhibitions

2014 *Altered Connections, Recent Art From Serbia*, Cecille R. Hunt Gallery, St. Luis, USA; **2013** *4th Thessaloniki Biennial of Contemporary: Old Intersections – Make it New* (central exhibition: *Everywhere but Now*), Periptero 6, Thessaloniki, Greece; *Berlin Bridge Belgrade*, Gallery General Public, Berlin, Germany; *Amuse Me*, City Gallery of Ljubljana, Slovenia; **2012** *Photodocuments 02*, Salon of Museum of Contemporary Art, Belgrade, Serbia; **2008** *Micro narratives*; Musée d'art moderne, Saint Etienne, France

Awards

2008 He received *Dimitrije Bašičević Mangelos* award; **2004** He received *KulturKontakt* scholarship in Vienna



Stefana Savić

Pazi, snima se / Watch out, shooting in progress, lambda print, 50x50 cm (x2)

Stefana Savić (1979)

Diplomirala je na Interdisciplinarnim master studijama na Univerzitetu umetnosti u Beogradu, odsek za teoriju umetnosti i medija (2010). Završila je osnovne studije na katedri za fotografiju u klasi profesora Milana Aleksića, Akademija umetnosti BK, u Beogradu (2008).

Samostalne izložbe

2014. *Hoćes li me i sutra voleti?*, Galerija KCB, Beograd; **2013.** *Polka*, Kulturni centar Požega, Požega; **2012.** *Polka*, u okviru izložbe *Prekid* (sa Ivanom Petrovićem, kustos Selman Trtovac) Univerzitetska biblioteka Svetozar Marković, Beograd; **2011.** Foto radionica i izložba *Fenomenalna žena* u okviru izložbe *Biti lepa* (sa Katarinom Radović, kustos Katarina Mitrović), Muzej istorije Srbije, Beograd; **2007.** *Rekreacije*, Galerija Artget (kustos Milan Aleksić), KCB, Beograd

Grupne izložbe i festivali

2014. *Zabeležena sećanja*, Muzej moderne i savremene umetnosti, Rijeka, Hrvatska; **2013.** *Voice Off*, Foto festival, Arl, Francuska; *Zabeležena sećanja*, Muzej fotografije, Braunšvajg, Nemačka; **2008.** *Jeune Creation/Art Contemporain* (kustos Čarli Parker), Pariz, Francuska; **2006.** *Terminal00*, Balkanski festival umetnosti, Ljubljana, Slovenija

Stefana Savić (1979)

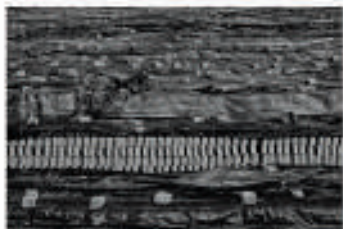
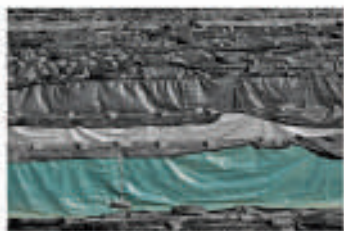
MA in Theory of Arts and Media at the University of Arts in Belgrade, Serbia (2010). BA in Photography at the Academy of Arts BK in Belgrade, Serbia (2008)

Solo exhibitions

2014 *Will you love me tomorrow?*, Cultural Center of Belgrade, Belgrade, Serbia; **2013** *Polka*, The Cultural Center of Požega, Serbia; **2012** *Interruption* (with Ivan Petrović, curated by Selman Trtovac), University Library Svetozar Markovic, Belgrade, Serbia; **2011** *Phenomenal Woman*, photo workshop and slide presentation (with Katarina Radovic), as a part of the exhibition *Being Beautiful* (curated by Katarina Mitrovic) the Historical Museum of Serbia, Belgrade, Serbia; **2007** *Re-creations* (curated by Milan Aleksic), Gallery Artget, Belgrade, Serbia

Selected group exhibitions and festivals

2014 *Recorded Memories*, Museum of Modern and Contemporary Art, Rijeka, Croatia; **2013** *Voice Off*, Photo festival, Arles, France; **2013** *Recorded Memories*, Museum of Photography, Braunschweig, Germany; **2008** *Jeune Creation/Art Contemporain* 2008, (curated by Charlie Parker), Grand Halle la Villete, Paris, France; **2006** *Terminal006*, Balkan Art Festival, Ljubljana, Slovenia



Nina Todorović

Orlovatski barok 01 / Orlovat's baroque 01, lambda print, 23,3x35cm (x6)

Nina Todorović (1973)

Diplomirala 1999. na FLU, odsek slikarstvo, u klasi profesora Čedomira Vasića. Od 2000. član ULUS-a, sa statusom samostalnog umetnika. 2002. magistrirala, u klasi istog profesora. Trenutno pohađa Umetničke doktorske studije, na FLU, Beograd.

Samostalne izložbe (izbor)

2013. *Arhitektura sećanja / unutrašnji pejzaž* - Nina Todorović i Svetlana Volic, galerija Treći Beograd, Beograd; **2013.** *Intersticijalno*, Galerija 73, Beograd; **2011.** *Marginalizacija*, ambijentalna instalacija, Centar za grafiku i vizuelna istraživanja Akademija, Beograd, **2009.** *Alfa Gnezda*, ambijentalna instalacija, Prodajna galerija Beograd, Beograd, **2009.** *IPERTŌPIA*, ambijentalna instalacija, Muzej Savremene Eksperimentalne Umetnosti (MUSPAC), L'Aquila, Italija

Grupne izložbe (izbor)

2014. *A Snapshot of Serbia: Faculty and Student Photography from the University of Arts in Belgrade*, UHCL Art Gallery, Houston, Texas, USA; **2012.** *YICCA 2012 contest - Young International Contest of Contemporary Art*, Chemistry gallery, Prag, Češka; **2012.** *Treći Beograd / Ja volim i umetnost drugih*, Galerija Savremene umetnosti, Smederevo, Srbija; **2006.** *Obrana prirode*, 12. bijenale umetnosti, Centar za kulturu i Galerija savremene umetnosti Pančevo, Srbija; **2002.** *43. Oktobarski salon - ZOOM IN ZOOM OUT*, Beograd, Srbija

Nagrade i otkupi

2012. YICCA 2012 contest - Young International Contest of Contemporary Art, Prag, Republika Češka; **2008.** OTKUP 2008 - konkurs Gradskog sekretarijata za kulturu; **2007.** Wachtraum Award, u okviru Pixelstorm on-line projekta, Ciri, Švajcarska, **2006.** Konkurs BombART, projekat Mediteranean Art Meeting, Lago di Bomba, Abruzzo, Italija; **2006.** Nagrada za proširene medije, Prolećna izložba 2006, Umetnički paviljon Cvijeta Zuzorić; **2006.** Posebna nagrada likovne kolonije *Sopoćanska vidjenja* Novi Pazar, na Prolećnom salonu 2006, Umetnička galerija Stara Kapetanija; **2005.** Pohvala žirija na Prolećnoj izložbi 2005 - Umetnički paviljon Cvijeta Zuzorić, Beograd; **2003.** OTKUP 2003 - konkurs Gradskog sekretarijata za kulturu

Nina Todorović (1973)

Graduated in 1999 from the Faculty of Fine Arts, Department of Painting, class of professor Čedomir Vasić, and continued with the post-graduate studies in the same class. In 2000, she became a member of the Serbian Association of Artists (ULUS), as a freelance artist. In 2002 - Post-graduate studies, Master's Degree. She is currently doing her PhD studies in art, at the Faculty of Fine Arts, Belgrade.

Solo exhibitions (selection)

2013 *Architecture of Memory / Inner Landscape* - Nina Todorović and Svetlana Volic, Third Belgrade gallery, Belgrade, Serbia; **2013** *Interstitial*, Gallery 73, Belgrade, Serbia; **2011** *Marginalization*, ambiental installation, Faculty of Fine Arts, Center for Graphic Art & Visual Researches Akademija, Belgrade, Serbia, **2009** *Alpha Nests*, ambiental installation, Prodajna galerija Beograd, Belgrade, Serbia; *IPERTŌPIA*, ambiental installation, Museum of Experimental Contemporary Art (MUSPAC), L'Aquila, Italy,

Group exhibitions (selection)

2014 *A Snapshot of Serbia: Faculty and Student Photography from the University of Arts in Belgrade*, UHCL Art Gallery, Houston, Texas, USA; **2012** *YICCA 2012 contest - Young International Contest of Contemporary Art*, Chemistry gallery, Prague, Check Republic; *Treći Beograd / I love the Art of others*, Contemporary Art gallery, Smederevo, Serbia; **2006** *The Defense of Nature*, 12. Art Biennial, Cultural center and Contemporary Art gallery, Pančevo, Serbia; **2002** *43. October salon - ZOOM IN ZOOM OUT*, Belgrade, Serbia

Awards

2012 YICCA 2012 contest - Young International Contest of Contemporary Art, Prague, Czech Republic; **2008** OTKUP (COMMISSION) 2008 - The city of Belgrade's Department of Culture awarded work a place in its' permanent collection; **2007** Wachtraum Award, Pixelstorm on-line competition, Zurich, Switzerland; **2006** Competition BombART, Mediteranean Art Meeting project, Lago di Bomba, Abruzzo, Italy; Award for new media, Spring exhibition 2006 - Art pavilion Cvijeta Zuzorić, Belgrade, Serbia; **2006** Special award of *Sopoćanska vidjenja* colony, on Spring Salon 2006, gallery Stara Kapetanija, Zemun, Serbia; **2005** The Award of Merit - Spring Salon 2005 - Art pavillion Cvijeta Zuzorić, Belgrade, Serbia; **2003** Otkup (Commission) - The city of Belgrade's Department of Culture awarded work a place in its' permanent collection

**RADIONICA
FOTOGRAFIJA VREDI
10000 REČI**

**WORKSHOP
A PHOTOGRAPH IS WORTH
10,000 WORDS**



Marina Živanov

DISLOKACIJE / DISLOCATIONS / 2014 / ORLOVAT



Jelena Damjanov



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DISLOKACIJE / DISLOCATIONS / 2014 / ORLOVAT

**DISLOKACIJE:
FOTOGRAFSKA KOLONIJA U ORLOVATU
DISLOCATIONS:
PHOTO RESIDENCE IN ORLOVAT
JUL / JULY
2014.**