

BELGRADE IN BUDAPEST

The Net of Choises

Gallery IMPEX, Budapest

November 2007.



NET OF CHOICES

In order to pursue collaboration with the Hungarian art scene that commenced last year and resulted with an exhibition of Hungarian artists in Belgrade¹, Belgrade curators Mara Prohaska Markovic and Maida Gruden have organized an exhibition and guest visit of Serbian artists to Budapest this year. The curators' intention is not to give a comprehensive survey of Serbian contemporary art, but to call attention to certain art protagonists and their productions, via selection of several artists who are introducing themselves with works of their own choice. Category of choice in this instant turned out to be an essential conception. Consciously intending to renounce initial, firm concept that would, from curator's point determine choice of works and limit the scope of their reception, has enabled different communications and interactions to become visible at the very exhibition through the network of choices. Moving in the field that would in its extreme provide new insights and surprises resulted in exhibition by six artists in different media that can be interpreted in many ways. One of the possible ways to identify and observe these individual choices follows:

Binominal artist-curator is the subject of **Jemesdin's** work *Steaks with garlic, cheese and egg pie and Hackney-carriage goulash* that was made especially for this exhibition. A review of that relation was presented through a dominant discourse about the key actors at the contemporary art scene: via dirty fight of opposed sides. Brought to extremes through Jemesdin's work, this discourse, countering the issue of dominance, is questioning power, hierarchy and position of the artists and curators in a clever way. Opposed sides each operate from their own scope, an own perspective devoid of need to reconsider positions

¹ Exhibition *Hungarian Plays* was held in the gallery *Yubin* in Belgrade in November 2006 as a part of the Festival of Hungarian culture. After a five-day visiting program to Budapest, where they were invited by The Agency for Contemporary Art Exchange, curators Mara Prohaska and Maida Gruden have organized an exhibition in Belgrade where they have presented works by

four Hungarian artists: Andras Ravasz, Marcell Esterhazy, Andrea Schneemeir i Szabolcs KissPal.

which they emit their “super powers” from. Conflicting opinions and the potential of constructive criticism disappear and scatter by means of this dichotomy model, while the work points to necessity of different discourse establishing and multi-channel correlation between active participants of the contemporary art scene in order to realize cooperation with positive outcome for everyone involved.

The drawings by **Dimitrije Tadić** *Hold Me and Control Me*, with its title alone relegate to situations of ultimate surrender to someone else in erotic relation. Therefore main motives of these works are fetishistic objects of sadomasochistic rituals: leather gloves, bangles with metal spikes, chains, shackles and sticks, while the body is given in fragments, speckled with the web of blood vessels that instill in excited heart. No matter how extreme it looked like, in the essence of this ritual relation model exist consensual relations based on negotiation, thrilling and voluntary behavior where the active participants with instinctive clarity understand the concept of responsibility and trust. Exciting scripts of the intimate rituals occur inside micro surrounding, suggested by an intimate drawing technique which Tadić's works are executed in. However, newspaper groundwork with text broadens the scope of reception, introducing macro-social context into the game. In such a way, subtle deliberation revives negotiation necessity of own and someone else's needs, limits and anxieties, experiencing deeply intimate contact and thrill that derives from social interaction.

Evoking medieval models of fidelity preserving, **Milica Ružičić** creates phallus form of the chastity belt. Simulating solid materials and crude manufacture techniques of these medieval devices, the artist manages, with retro design and handwork, to segregate this item in rich production of modern sex toys. At the same time, in a very simple, witty and intelligent manner she twists the primary purpose, function and utility of these devices. With a cynical approach, the artist sets the idea of preserved male fidelity in frames of female sexual fantasies and her fetishes, which, paradoxically, the stereotype of chastity belt, as the symbol of female subordination, transforms into the symbol of liberated female sexuality.

Maja Obradović in series of works *Beards*, through different media,

explores the world from the male viewpoint - the phenomenon of the male look. The images from this cycle represent certain documents of the encounters with men and note conditions in which she was in after those investigative character encounters. Primary subject of her interests becomes relation between man and woman, but at the same time it is also a comprehension of the notion and the role of the woman in examinee's point of view. Woman / author / artist, whose contorted idea in these works permanently crops up, is always in troubled state of mind because of the illness, exhaustion, underestimation, shakiness, exhaustion, resignation, feeling of jeopardy. However, these self-portraits have not been defined by male attitudes, but emotion emanated from female insight in its role within a differently structured aspect.

In three *Story told in six ways*, **Maja Josifović** is in a fairytale-like and imaginative atmosphere binding motives from the world of the child and world of the grown man into the structure of toy. Pervading perfectly, these worlds coexist, exist at the same time, subsist together. What's more, they suggest position where the model of conduct in the game is not a grown man, but a child. In such a way, given the insight to game of bricks, it does not only impel interaction and a call to play, but it arouses and revives a child in each grown viewer. The artist refers everyone back to their first experiences of forgotten places holding real reasons, sources and motives of present-day actions, behavior, attitudes and approach to life with this short-lived sojourn of the adult in the infantile.

Travel guides by **Goran Micevski** comprise of series of urban and nature landscape photographs that artist took on his travels to different parts of the world. Considering the context of the guide that these works connote, selected readings introduced as comments, written directly in each photograph, should familiarize the viewer with the distant sceneries. An institution of the signpost is not being brought together only with the real, recorded travel sights, but it also points to what is written in the essence of the media of photography, to the shortage that requires a certain adjunct, to the signpost for the picture use. Textual comments, however, represent sentences extracted from conversations, book quotations, fragments of memories, and comprise the viewer in some inter-subjective networks, into very production of the meaning, but at

the same time, into the register of different institutions and follow-up ideologies. Thus for example, *In Belgrade, the capital of Serbia, you will most likely feel dizzy due to the height illness.*

Another important aspect of this exhibition that should be pointed out is live presence of all *The Net of Choices* exhibitors in Budapest who will be given a chance, via direct communication with participants of the Hungarian contemporary art scene, to create a network of choices of the potential future collaboration and experience exchange.

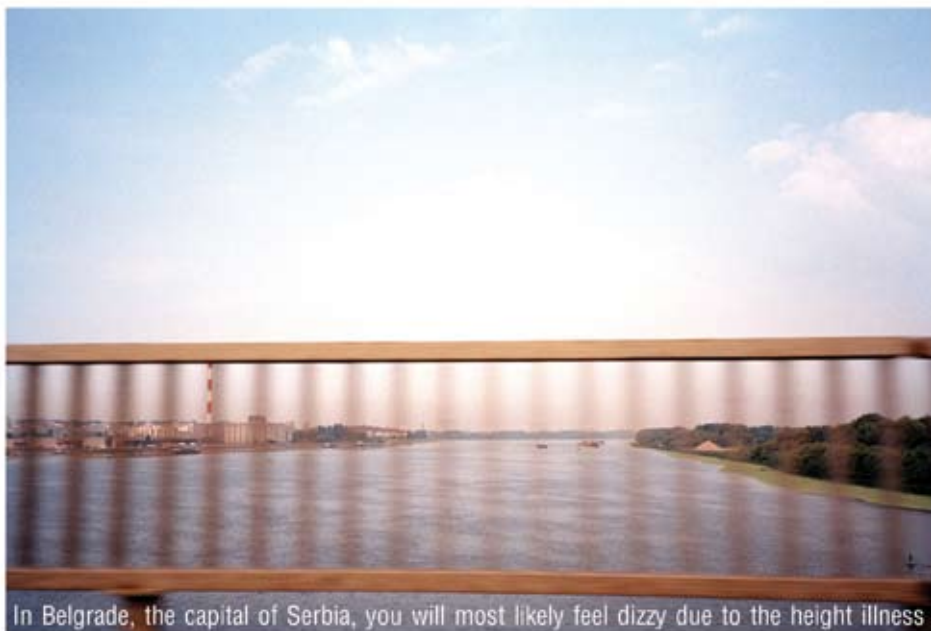
Mara Prohaska Marković and Maida Gruden

□ **GORAN MICEVSKI**

TRAVEL GUIDES
prints

2002/07.

*" here's a man who lives a life of danger,
everywhere he goes, he stays, a stranger"
- laurie anderson*



In Belgrade, the capital of Serbia, you will most likely feel dizzy due to the height illness

Belgrade, Serbia

□ **MAJA JOSIFOVIĆ**

A STORY TOLD IN SIX WAYS
objects

2006.



□ **ALEKSANDAR JESTROVIĆ OR JAMES DIN**

STEAKS WITH GARLIC, CHEESE AND EGG PIE
AND HACKNEY-CARRIAGE GOULASH

prints

2007.

I WALK WITH THE **ZOMBIE**
I **WALK** WITH THE ZOMBIE
I **WALK** WITH THE ZOMBIE ALL **NIGHT**
ROKY ERICKSON



□ **MAJA OBRADOVIĆ**

BEARDS
painting

2007.

We also must suffer all the sufferings that surround us. Everyone



puts us through each pain in this or that form.

Franz Kafka

doesn't have the same body, but we all have growing that

□ MILICA RUŽIĆIĆ

CHASTITY BELT
object and prints

2005/07.

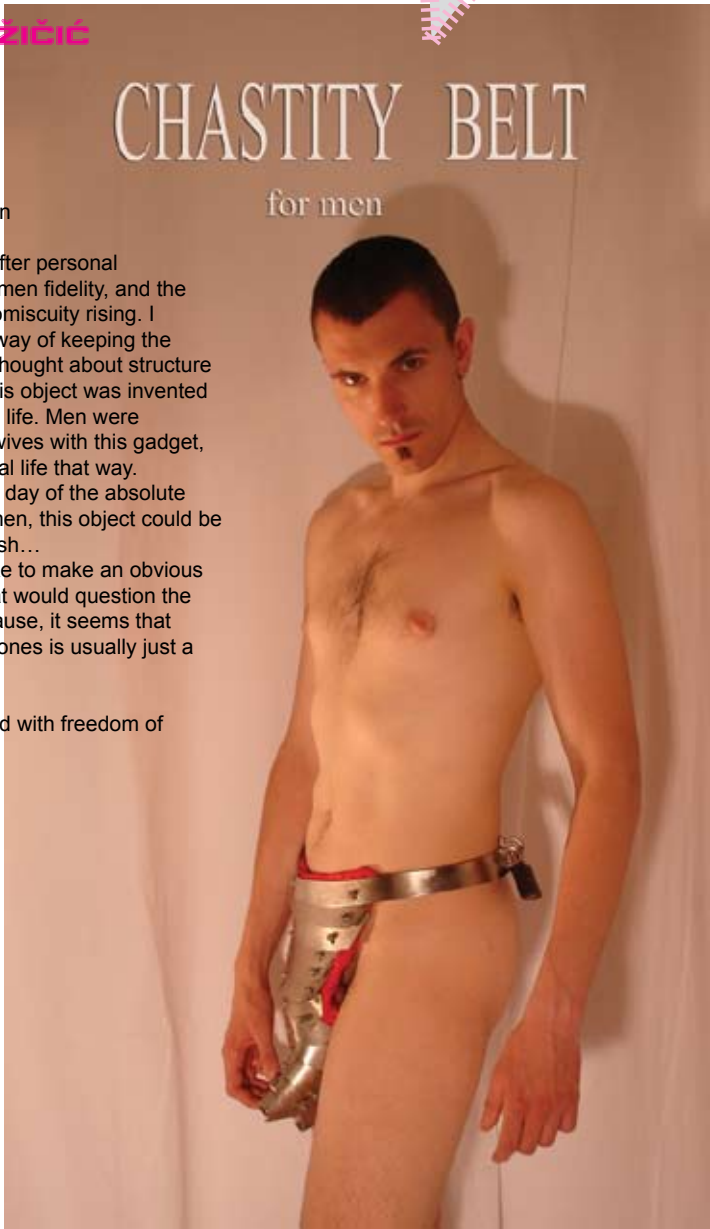
CHASTITY BELT

for men

Chastity belt - for men

The idea appeared after personal disappointment with men fidelity, and the feeling of general promiscuity rising. I remembered an old way of keeping the female chastity and thought about structure of society in which this object was invented first, and used in real life. Men were enslaving their own wives with this gadget, controlling their sexual life that way. If today would be the day of the absolute emancipation of women, this object could be my emancipated wish... Of course, I would like to make an obvious visual suggestion that would question the term "freedom". Because, it seems that absolute freedom of ones is usually just a torture to others?

Our freedom is limited with freedom of others around us.



KRZYSZTOF ZANUSKI

THE INNOCENCE LOST

My ear responds to the title above (because it echoes Paradise Lost) but does it fit to the subject matter? I want to talk about performing arts in Poland at the time of transition (mostly about film) and I have serious doubts if ever such an industry and money dependent discipline can maintain any sort of innocence. So perhaps instead of lost innocence we should speak about newly acquired sin? Sinful Art would make a good title as well.

To describe Polish cultural life today one has to establish a framework of reference. Two centuries ago Poland lost its statehood and suffered partitions and this painful experience coincided with the formation of national states in Western Europe. Italy and Germany were united in

People involved in the arts were read power shake-up the regime after '56 I culture. But the infrastructures were r

From the late fifties movies made in the international film festivals (such as Cannes) is far more important, they won hearts as well as at home. Titles like Canal, Joan of the Angels and Eroica, travel some works of the younger film makers in the sixties (such as Polanski and Scorsese) whole wave of new artists won the n

ZYSZTOF ZANUSKI
IN WARSAW.
OF MANY
AND
BOTH
AND
AND
IN
THE WAS VICE
OF THE
MAKERS
IN MARCH

HOLD ME AND
CONTROL ME
drawings

2004.

QIADJ ENIIRIIMIO □

Milica Ružičić

Born in 1979. in Belgrade. Preparing postgraduate work on sculpture department in the class of the professor Mrđan Baijić at The Faculty of Fine Arts in Belgrade. One of the founders and a member of the artists group Dez.org.

Selected solo exhibitions
2007. "Emotional gadgets" at the gallery of Youth Center of Belgrade
2006. Video works (gallery of Center for Culture in Sopot, Serbia)
2006. Three serials (gallery Siemens Art_Lab, Vienna, Austria)
Participated in about 30 relevant exhibitions both in Serbia and abroad. Took part in many workshops in Belgrade, Salzburg, Berlin, Vienna, Helsinki and a residency program in New York City.
e-mail: milicino@beotel.yu

Maja Obradović

Born in 1983. Graduated from the Faculty of Fine Arts in Belgrade, department painting.
Selected group exhibitions
(2006-2007) XIV Bienale of student's drawings, group exhibition
(2006-2007) awarded works of students of the Faculty of fine arts, gallery of FLU (Faculty of fine arts), Belgrade
(2006)"Children's village 2005", Student's town, Belgrade
e-mail: majaob@yahoo.com

Dimitrije Tadić

Born in 1973 in Belgrade. Graduated from the Academy of Applied Arts in Belgrade, in 1999.

Selected solo exhibitions
2004. Museum of Nikola Tesla, Belgrade, From Happiness, from a Dream project;
2005. History Reader project, Museum of Yugoslav History, Belgrade; Historical Archives of Belgrade; Pedagogical Museum, Belgrade; Cultural Center Pančevo, Contemporary Art Gallery and Gallery Dvorište;
2006. Section d'or d'une illusion Project, Museum of Decorative Arts in Belgrade

Participated at many group exhibitions
(2002. Vršac Biennale of Young Artists; 43rd October Salon, Belgrade; 2003, 2004, 2005. Belgrade Summer Festival; 2006. Dislocations: Utopian Space(s), Belgrade; Phototonic moment, Ljubljana, Slovenia; Mobile Studios project; Biennial of Visual Art, Pančevo)
e-mail: hypnison@yahoo.com

Maja Josifović

Born in 1973 in Belgrade. Graduated from the Academy of Applied Arts in Belgrade, in 1999.
Selected solo exhibitions
2004. Museum of Nikola Tesla, Belgrade, From Happiness, from a

Dream project;
2005. History Reader project,
Museum of Yugoslav History,
Belgrade; Historical Archives of
Belgrade; Pedagogical Museum,
Belgrade; Cultural Center Pančevo,
Contemporary Art Gallery and Gallery
Dvorište; 2006. Section d' or d`une
illusion Project, Museum of Decorative
Arts in Belgrade
Participated at many group exhibitions
(2002. Vršac Biennale of Young
Artists; 43rd October Salon, Belgrade;
2003, 2004, 2005. Belgrade Summer
Festival; 2006. Dislocations: Utopian
Space(s), Belgrade; Mobile Studios
project; Biennial of Visual Art,
Pančevo)
e-mail: nuidplezir@yahoo.com

Goran Micevski

Born in 1977. graduated photography
in 2004. exhibiting since 2000.
e-mail: micevski@yubc.net

Aleksandar Jestrović or Jamesdin

was born on the 27th April 1972 in
Zagreb , Croatia, ex-Yugoslavia. He
obtained his master degree at the
Academy of Fine Arts in Belgrade in
2000 in the class of Čedomir Vasić .
Besides painting and multimedia art
he is occupied in basketball. He has
never been convicted, he has never
been married, and has served the
army.

Selected solo exhibitions
2005-"COLONIA 2001" gallery
"Remont", Belgrade
2004-"CHAKRE/A4" gallery
"Remont", Belgrade
2002 -"FLIPER" Gallery "Dom
Omladine", Belgrade

Selected group exhibitions:
2007- "Steirischer Herbst", Graz
2006-"Near Dark", Gallery of the
Museum for Contemporary Art,
Belgrade
2003 -"Break 2.2 Ljubljana, Slovenia

Took part in many workshops in
Belgrade, Salzburg, Basel, Kraljevo
e-mail: jamesdin@mail.com
[http://www.serbiancontemporaryart.
info/umetnici.php?id=11&lang=2](http://www.serbiancontemporaryart.info/umetnici.php?id=11&lang=2)

Mara Prohaska Marković and Maida Gruden aka maramaida

are credibilly curator team active
since 2004. Graduated Art History
from Faculty of Philosophy and now
attending Theory of Art and Media
Studies at Art University in Belgrade.
Main realised projects are Dislocation:
Utopian Space(s), Gallery O3one,
Belgrade and Hungarian Plays,
YUBIN Gallery, Belgrade. Editors
(together with Maja Stanković) of web
contemporary art magazine [www.
dipassage.com](http://www.dipassage.com). Curently work at
Student's City Cultural Center.
e-mail: maramaida@yahoo.com .

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The Net of Choises

Gallery IMPEX, Budapest

November 2007.

Kurator and producers: Mara Prohaska Marković and Maida Gruden

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