



Anica Vučetić

DUGO PUTOVANJE
izložba video ambijenata

Dugo putovanje / Long Trip

naslovna strana / cover page
(detalj / detail)

video ambijent / video environment
2001

Dugo putovanje

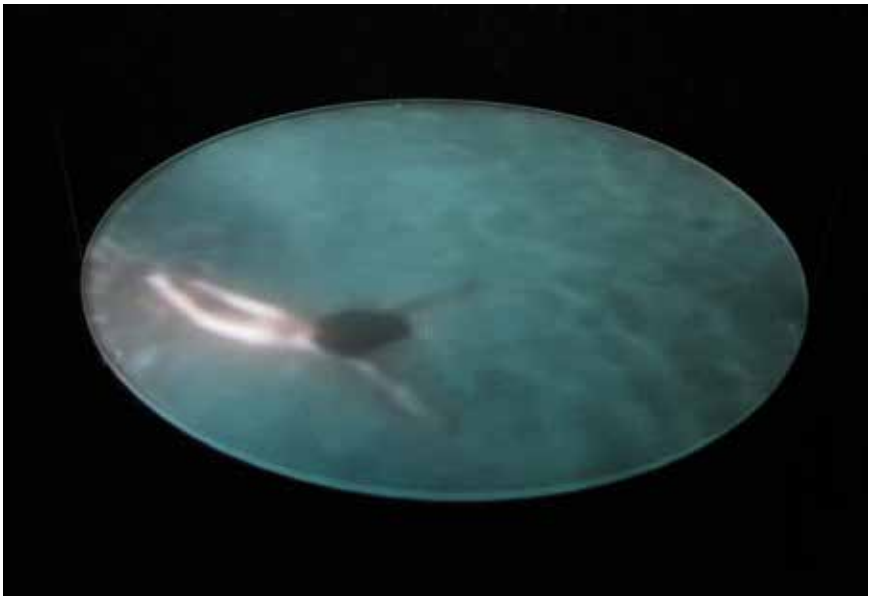
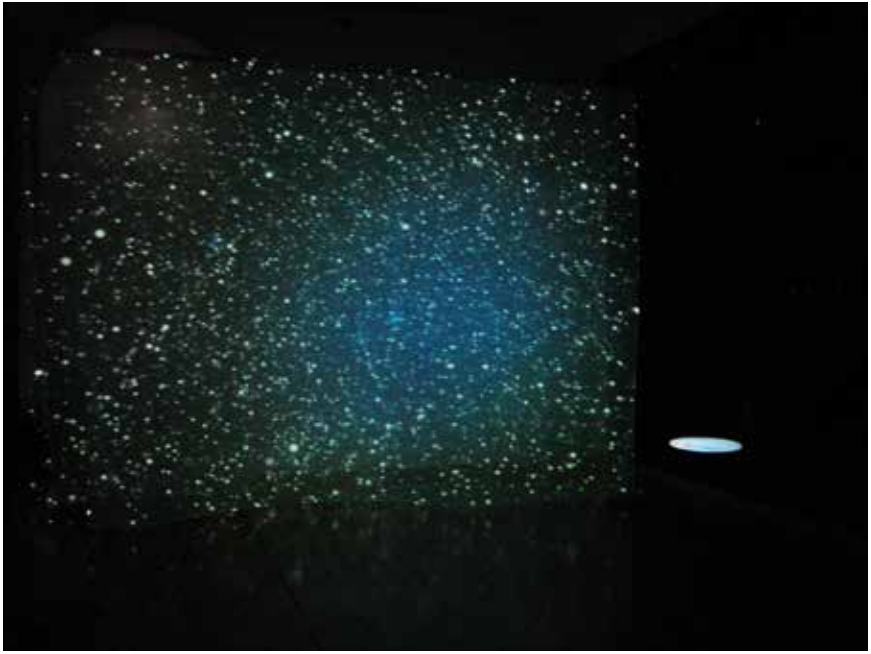
Anica Vučetić je prisutna na umetničkoj sceni još od kraja 80-ih godina 20. veka i jedna je od retkih i specifičnih protagonistkinja na polju video instalacija u Srbiji. Iako je završila klasične studije slikarstva na Likovnoj akademiji u Beogradu, funkcioniše u domenu proširenih medija – od kinetičkih objekata do video-ambijenata, koji krajem 90-ih godina postaju njen glavni i najupečatljiviji izraz.

Fokus u njenim radovima nalazi se u njihovim senzornim kvalitetima i fenomenološkom doživljaju koji nameće posmatraču, u balansiraju zavodljive forme i svedenog i zagonetnog sadržaja. Dodir izvesne bezinteresnosti čini njene radove drugačijim i, samim tim, nevidljivim i vidljivim, ali svakako specifičnim na post-jugoslovenskoj/srpskoj umetničkoj sceni. Dosledna svom rukopisu, Anica kontinuirano stvara vizuelne čarolije umećući početkom veka, kao punktum, video zapise u svoje ambijente. Kroz fokusiranost na formalne kvalitete rada, izražene kroz minuciozno elaborirane i odabrane materijale i njihov su-odnos kroz koji gradi scenografski efekat, kao i video materijal koji postaje sastavni deo istog, njeni ambijenti dobijaju svojevrsnu pozorišnu dimenziju i kvalitet Gesamtkunstwerk-a. Ovakva situacija može postaviti posmatrača u ulogu voajera (njeni video radovi su performativni) ili usloviti transfer kroz unutrašnju sferu osećajnosti koju radovi reflektuju.

Spajajući senzibilno sa tehnološkim, Aničini radovi predstavljaju i specifičan oblik „ženskog pisma” na ovim prostorima, kroz elegantne i poetične ambijentalno-tehnološke celine u kojima izvodi svoje video-performanse.

Dugo putovanje prikazuje svojevrsan presek video opusa nastalih u prethodnih petnaest godina kroz tri rada - „Dugo putovanje” (2001.), „Sažimanje” (2006.) i „Stvaranje” (2013.). „Dugo putovanje” i „Sažimanje” su tipični Aničini video ambijenti u koje posetilac ulazi i uranja. Iako postoji fokalna tačka ovi ambijenti stvaraju prostor od 360 stepeni, tako da posetilac postaje neka vrsta ko-aktera u njemu. Okružen zvezdanim nebom („Dugo putovanje”) i nadirućim talasima („Sažimanje”) on ulazi u scenografiju prostora u kome je plivačica centralni motiv. Umetnica, izvodeći video-performans, naglašava princip uranjanja, ali i izranjanja. Vodeći se Jungovom psihologijom kolektivnog nesvesnog i arhetipa ona akcentuje motiv vode i sna - ulazak i izlazak u i iz sebe, navodeći posmatrača na isto, kroz participaciju, odnosno ulazak i izlazak ‘iz rada’.

„Stvaranje” (2013.) se formalno razlikuje od prethodna dva rada, budući da ne kreira ambijent, već pozicionira posmatrača naspram plošne video projekcije. Ovaj rad nije participativan, on suočava posmatrača sa predstavom ženskog tela kroz svojevrsnu portretnu formu. Snimak ženskog tela koje se nalazi pod vodom kao da je apstrahovan iz video-ambijenata u kojima plivačica promiče i funkcioniše kao simbol pojavljivanja i nestajanja. Za razliku od „Dugog putovanja” i „Sažimanja”, koji poseduju svojevrsni magijsko-alhemijski kvalitet kroz kovitanje vode i svetlucanje zvezda i koji uvlače posmatrača u sam rad kao aktera, „Stvaranje” funkcioniše kao razjašnjenje – otkrivanje identiteta plivačice-simbola kroz formu (auto)portretnog video zapisa; odnosno kao suočavanje sa simbolom apstrahovanim iz magične scenografije, navodeći posmatrača na preispitivanje sopstvenog iskustva i doživljaja u ‘magičnom’ i izvan njega.



Dugo putovanje / Long Trip
video ambijent / video environment
2001

Long Trip

Anica Vucetic has been present on the art scene since the late 1980's and she is one of the rare and unique protagonists in the field of video installations in Serbia. Although she completed painting studies at the Academy of Fine Arts in Belgrade she operates in the field of expanded media – ranging from kinetic objects to video-environments, which have become her principal and most impressive expression by the late 90's.

The focus in her artworks is located in their sensory qualities and the phenomenological experience imposed upon the viewer; in the balancing of seductive form and reduced, mysterious content. A touch of disinterestedness makes her artworks different and therefore invisible and visible, but definitely specific on the post-Yugoslav/Serbian art scene. Consistent with her handwriting Anica is continuously creating visual magic inserting, as punctum, videos in her environments at the beginning of the century. Through a focus on the formal qualities of the artwork, expressed through meticulously elaborated and selected materials and their co-relationship through which she builds the scenographic effect, as well as the video material which has become an integral part of the same, her environments acquire a theatrical dimension and quality of a Gesamtkunstwerk. This kind of situation can set the viewer in the role of a voyeur (her videos are performative) or condition a transfer through the inner sphere of sensibility reflected by the artworks.

Merging the sensitive with the technological, Anica's artworks represent a specific form of "female writing" in this region, through elegant and poetical environmental-technological entities in which she carries out her video performances.

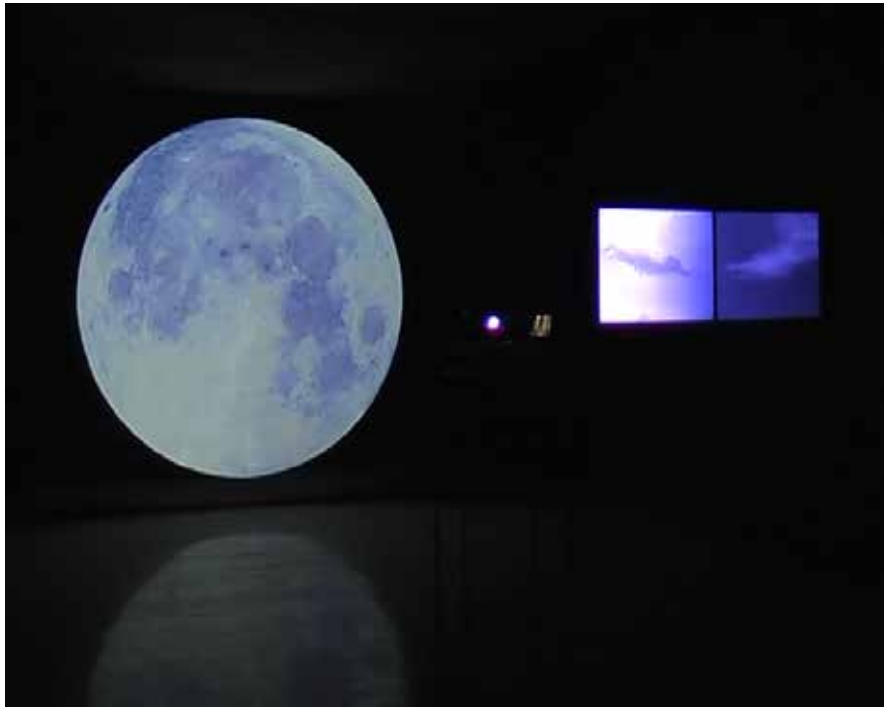
Long Trip displays a kind of cross-section of video oeuvres created in the past fifteen years through three artworks – "Long Trip" (2001), "Compression" (2006) and "Creation" (2013). "Long Trip" and "Compression" are typical Anica's video environments into which the viewer enters and immerses. Although a focal point exists, these environments create a space of 360 degrees so that the viewer becomes a kind of co-participant in it. Surrounded by a starry sky ("Long Trip") and advancing waves ("Compression"), the viewer enters the scenery of the space in which the swimmer is the central motif. The artist, carrying out the video performance, emphasizes the principle of immersion but also that of emersion. Guided by Jungian psychology of the collective unconscious and archetypes she emphasizes the motif of water and dream - entrance and exit into and out of one self, inducing the viewer to do the same through participation, i.e., entrance and exit in and out of the artwork.

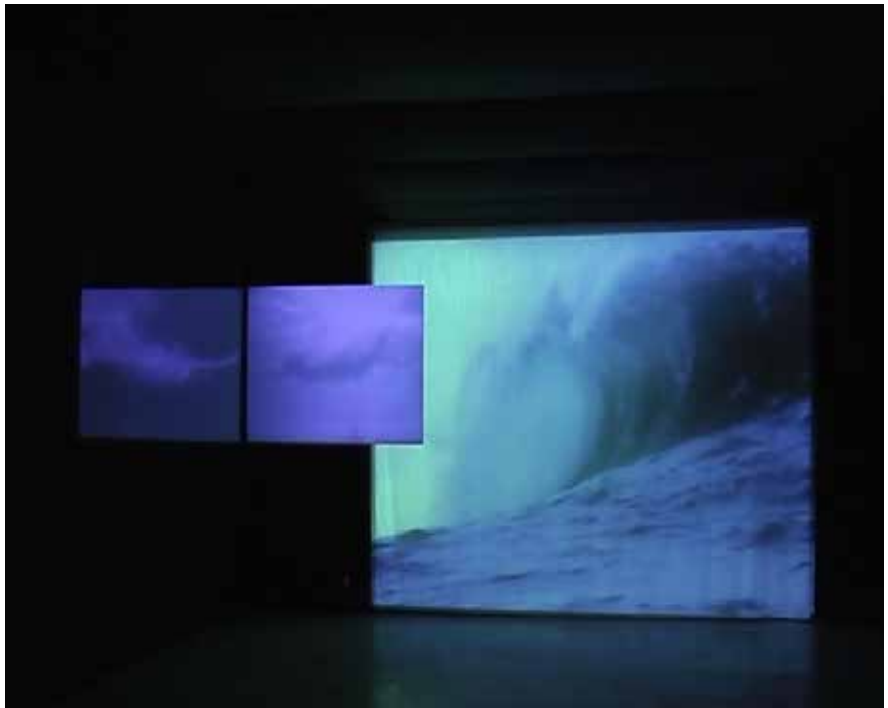
"Creation" (2013) is formally different from the two previous works, since it does not create an environment but positions the viewer opposite to a surface video projection. This artwork is not participatory; it confronts the viewer with an image of the female body through a kind of portrait form. The video recording of the female body that is under the water seems as if abstracted from video-environments in which the swimmer passes by and functions as a symbol of appearance and disappearance. Unlike the "Long Trip" and "Compression", which have a kind of magical and alchemical quality through the swirling water and twinkling stars and which pull in the viewer as a participant into the work, "Creation" functions as an explanation - revelation of the identity of the swimmer-symbol through the form of a (self) portrait video; that is, as confrontation with the symbol abstracted from the magical scenography thus inducing the viewer to reconsider his/her own perception and experience in the 'magical' and out of it.





Stvaranje / Creation
video instalacija / video installation
2013





ANICA VUČETIĆ je rođena 1962. u Beogradu. Diplomirala je i magistrirala slikarstvo na Fakultetu likovnih umetnosti u Beogradu. Bavi se video instalacijama i ambijentima.

IZBOR SAMOSTALNIH IZLOŽBI

Ambijenti, mobilni, instalacije, Galerija ULUS, Beograd, 1994; Nostalgija, Muzej savremene umetnosti Univerziteta u San Paolu, San Paolo, Brazil, 1995; Snovi o velikom talasu (1999 i Ambijentalni radovi, Ludwig Forum za internacionalnu umetnost, Ahen, Nemačka, 2001; Video instalacije, Galeria 23 y 10 – Instituto Cubano del Arte y la Industria Cinematograficos, Havana, Kuba, 2002; Sažimanje, Galerija Kulturnog centra Beograda, 2006; Odslikavanja, Galerija Remont, Beograd, 2007; Rez, Umetnička galerija Nadežda Petrović, Čačak, 2008; Dugo putovanje, Muzej Savremene umetnosti Republike Srpske, Banja Luka, Republika Srpska, 2010; Uviranje, Umetnostna galerija Maribor, Salon Rotovž, Slovenija, 2011; Pad, Salon Muzeja savremene umetnosti, Beograd, 2013.

IZBOR GRUPNIH IZLOŽBI

Jugoslovenska dokumenta 1987, Collegium Artisticum, Sarajevo, Bosna i Hercegovina; Einfluss, Temporäre Galerie, Menhengladbah, Nemačka, 1998; Hanging Around, Kultur Centrum Sitart, Holandija, 2000; Edible Women, Emmersive New Media, Toronto, Canada, 2005; Valeurs, Espace Culturel François Mitterrand du Conseil général de la Dordogne, Perigo, Francuska, 2005; Razotkrivanje/Podvučeno sećanje, Musee d' Art Moderne, Sent Etjen, Francuska, Muzej savremene umetnosti Republike Srpske, Banja Luka, Bosna i Hercegovina; Nacionalna Galerija, Skoplje, Makedonija; The Museum of Byzantine Culture, Solun, Grčka, 2008; Carrefour 3, Nicolas Salmeron Cultural Centre Gallery, Madrid, Španija, 2009; Closeness - Savremena umetnička scena Srbije, TOKI Art Space, Tokio, Japan, 2009; Srpski savremeni umetnici, Eskilstuna Konstmuseum, Eskilstuna, Švedska, 2010; TU SMO 2, Muzej Savremene umetnosti Istre, Pula, Hrvatska, 2010; Sensing Realities, Galerie B-312, Montreal, Kanada, 2015.

NAGRADE

2005. Memorijal Nadežde Petrović u Čačku - Nagrada Memorijala i Nagrada publike
2008. Grand Prix na 9. Medjunarodnom bijenalu umetnosti minijature u Gornjem Milanovcu
2009. Politikina nagrada za najbolju izložbu u 2008. godini

TATJANA ORBOVIĆ (Beograd) je diplomirala Istoriju umjetnosti na Filozofskom fakultetu u Beogradu i magistrirala Teoriju umjetnosti i medija na Univerzitetu Umetnosti u Beogradu. Radi kao samostalna kustoskinja i likovna kritičarka orijentisana ka proširenim medijskim praksama.

ANICA VUČETIĆ was born in 1962 in Belgrade. She has completed BA and MA studies in Painting at the Faculty of Fine Arts in Belgrade. She works on video installations and video environments.

SELECTED ONE-MAN SHOWS

Environments, Mobiles, Installations, Gallery of the Association of Visual Artists of Serbia, Belgrade, 1994; Nostalgia, Museum of Contemporary Art - MAC USP Ibirapuera, São Paulo, Brazil, 1995; Environmental Works and Dreams about the Big Wave, 2001; Museum Ludwig Forum for International Art, Aachen, Germany, 1999; Video installations, Galeria 23 y 10, ICAIC – Instituto Cubano del Arte y la Industria Cinematograficos, Havana, Cuba, 2002; Compression, Belgrade Cultural Centre, Belgrade, 2006; Reflections, Remont Gallery, Belgrade, 2007; Cut, Art Gallery Nadežda Petrović, Čačak, 2008; A Long Trip, Museum of Contemporary Art of Republic of Srpska, Banja Luka, Bosnia and Herzegovina, 2010; Flowing In, Maribor Art Gallery, Maribor, Slovenia, 2011; The Fall, The Salon of the Museum of Contemporary Art, Belgrade, 2013.

SELECTED GROUP EXHIBITIONS

Yugoslav Documenta 1987, Collegium Artisticum, Sarajevo, Bosnia and Herzegovina; Einfluss, Temporäre Galerie, Mönchengladbach, Germany, 1998; Hanging Around, Kultur Centrum Sittard, Holland, 2000; Edible Women, Emmersive New Media, Toronto, Canada, 2005; Valeurs, Espace Culturel François Mitterrand du Conseil général de la Dordogne, Périgueux, France, 2005; Disclosure/Underlined Memory, Musée d' Art Moderne, Saint-Etienne, France; Museum of Contemporary Art of Republic of Srpska, Banja Luka; National Gallery, Skopje, Macedonia; The Museum of Byzantine Culture, Thessaloniki, Greece, 2008; Carrefour3, Nicolas Salmeron Cultural Centre Gallery, Madrid, Spain, 2009; Closeness – Contemporary Art Scene of Serbia, TOKI Art Space, Tokyo, Japan, 2009; Serbian Contemporary Art, Eskilstuna Konstmuseum, Eskilstuna, Sweden, 2010; We are here 2, Contemporary Art Museum of Istra, Pula, Croatia, 2010; Sensing Realities, 2015; Galerie B-312 , Montréal, Canada, 2015.

AWARDS

2005 Nadežda Petrović Memorial in Čačak - the Prize of the Memorial and the Prize of the Public, Čačak

2008 Grand Prix at the 9th International Biennale of Miniature Art, Gornji Milanovac

2009 The Politika Award for the Best Exhibition in 2008, Belgrade

TATJANA ORBOVIĆ (Belgrade) graduated in Art History at the Faculty of Philosophy in Belgrade and completed postgraduate studies at the University of Arts in Belgrade. She works as a freelance curator and art critic orientated towards new media praxis.

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Tiraž 80 Štampa DPC, Podgorica oktobar/novembar 2015