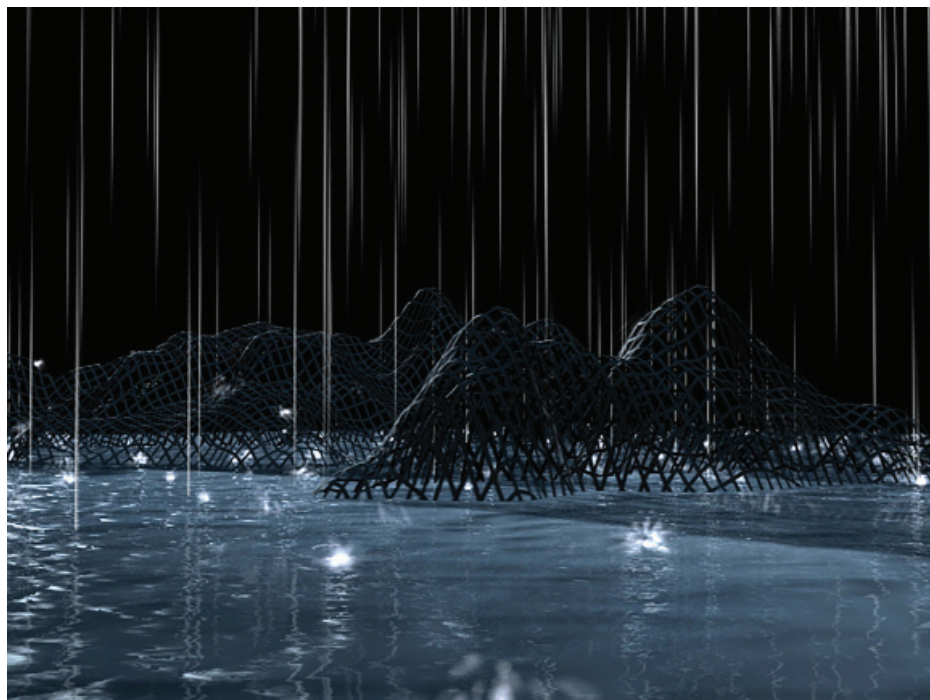




Art Factory
Stevan Kojić, Nataša Teofilović,
diSTRUKTURA, Teodora Nikčević,
Adrijana Gvozdrenović, Siniša Radulović



Stevan Kojić
Kišna planina / Rain Mountain
2013, 3D animacija, 2'
2013, 3D animation, 2'

Svetlana Mladenov

ART FACTORY

Krećući se u proširenom polju umetnosti, savremeni umetnik je slobodan da ukršta, kombinuje i povezuje različite discipline, medije i materijale. Nove tehnologije i njihov ubrzani razvoj stvorili su uslove za nova umetnička istraživanja i eksperimentisanja te savremenoj umetničkoj produkciji obezbedili brojne različite mogućnosti, nove izazove i uzbuđujuća, često neočekivana rešenja. U umetničkoj situaciji u Srbiji paralelno egzistira više različitih pojedinačnih poetika, kao i sasvim suprotstavljenih individualnih strategija. U toj, na prvi pogled nepreglednoj i komplikovanoj umetničkoj atmosferi, po svojoj inovativnosti, spremnosti na eksperiment, po vitalističkom kodu otvorenom za promene i napredak izdvojio se malobrojni korpus umetničkih koncepata čija istraživanja počivaju na ukrštanju umetnosti, nauke i tehnologije, a čiji su postupak i realizacija uvek u dijalogu sa novim tehnološkim mogućnostima. Umetnici, brojne tehnološke prednosti, vešto i znalački artikulišu u korist sopstvene ideje zasnovane na odnosu intimnog i javnog, ekološkog i industrijskog, društvenog i ličnog, savremenog i budućeg, racionalnog i iracionalnog, realnog i virtuelnog.

Na izložbi Art Factory u Centru savremene umjetnosti Crne Gore u Podgorici, uz svoje crnogorske kolege predstavljaju se autori iz Srbije: Stevan Kojić, Nataša Teofilović i umetnički par diSTRUKTURA (Milica Milićević i Milan Bosnić). Izložba predstavlja svojevrсну fabriku u kojoj se sprovode nove umetničke ideje, osvaja nova praksa, koriste nove tehnologije. Svi postupci su dozvoljeni ako su u službi realizacije prvobitne ideje, formiranja jedinstvenih strateških rešenja, a sve u cilju podsticanja permanentne umetničke produkcije i proizvodnje inovativnih rešenja.

Umetničko polje interesovanja Stevana Kojića počiva na ukrštanju nauke, umetnosti i tehnologije. Svoja interdisciplinarna istraživanja najčešće realizuje kroz prostorne instalacije, digitalnu animaciju i fotografiju. Serija fotografija pod nazivom *Samoodrživi sistem apsurda* predstavlja detalje i segmente izmišljene i funkcionalno nedefinisane „laboratorije“ u kojoj se sreću elementi bio i tehnološkog sveta pokušavajući da uspostave konstruktivni dijalog. Negujući apsurdne eksperimente oslonjene na eko tehnologiju, umetnik želi da nas suoči sa poplavom apsurdnih odnosa u današnjem društvu kao i sa brojnim posledicama poremećenog sistema vrednosti.

U digitalnoj animaciji *Kišna planina* upoznaje nas sa virtuelnim svetom koji veoma neočekivano, za razliku od realnog, neguje humaniji odnos prema prirodi i njenim pojavama. U nedefinisanim virtuelnom prostoru, umetnik istaknuto mesto daje prirodnim oblicima i pojavama, možda da nas podstakne na razmišljanje o značaju prirode za naš život i potrebi da je bolje razumemo i uspostavimo sa njom iskreniji kontakt. Priroda i tehnologija nisu uvek u suprotnosti, one mogu biti saveznice u civi-

lizacijsku korist, ali na čoveku i njegovoj savesti je da uspostavi među njima pozitivan dijalog.

Interdisciplinarna istraživanja Nataše Teofilović zahtevaju poznavanje različitih oblasti umetnosti, nauke i tehnologije, kao što su: slikarstvo, vajarstvo, grafički dizajn, jezik filma, anatomije, psihologije, zakonâ fizike, programiranja, komandovanja softverima i dr. Sva ta znanja umetnica koristi u svom istraživačkom postupku koji se odvija retko u jednoj umetničkoj disciplini, a najčešće u oblasti multimedijalnosti, i uvek je u službi ličnog, umetničkog diskursa i njemu je podređeno.

U umetničkim konceptima Nataše Teofilović, posebno u digitalnim animacijama, može se prepoznati njen lični umetnički rukopis u harmoničnom skladu emotivnog i racionalnog. Kroz ukrštanje racija i emocija ona gradi novu stvarnost u kojoj i figuracija i apstrakcija imaju podjednako mesto. Ono što je zajedničko njenim figurama (karakterima) i apstraktnim oblicima je kretanje u nedefinisanoj prostoru praznine. Njihovo egzistiranje u virtuelnom svetu i, na prvi pogled, distanciranje od realnog sveta samo još više naglašava njihovu usamljenost, ali i želju za komunikacijom. Natašine figure svojim pokretima i radnjama definišu virtuelni prostor u kome se kreću, hodaju, trče, vežbaju, igraju, lebde... – one mu daju smisao i čulnost (*s.h.e., one-for-tango, 1:1, belo* i dr.). I ma koliko ih ekran u kome se kreću odvajao od spoljnog sveta one iz tog sveta realnosti upijaju pojedine elemente potčinjavajući ih svojoj potrebi za traženjem sopstvenog identiteta koji je uvek negde na granici realnog i virtuelnog.

Umetnički par diSTRUKTURA gradi svoj lični diskurs kombinujući klasične i novomedijske umetničke postupke, te svoju umetničku praksu baziraju na interdisciplinarnim istraživanjima. Za koji će se medij opredeliti i dati mu prednost, zavisi od njihove početne ideje i želje da je na što primereniji i jasniji način razviju i realizuju, te to čine, ponekad, kroz sliku i crtež ili fotografiju i video ili kroz multimedijalne instalacije u kojima uspostavljaju dijalog različitih disciplina i postupaka.

Društveni kontekst je nešto što se ne sme zanemariti u razumevanju njihovog umetničkog istraživanja. Baveći se sociološkim i društveno angažovanim pitanjima, stavljajući akcenat na pojedinca i kvalitet njegovog života, grade svoju osobenu poetiku, prepoznatu kao humani i iskreni angažman savremenih umetnika u cilju promene svesti društva o sopstvenim prioritetima. Videći u čoveku sponu između prirode i kulture i smatrajući ga odgovornim za narušavanje ili pak spasavanje vizuelnog identiteta prirodnih ili urbanih prostora koji ga okružuju, daju mu važnu ulogu, bez koje ne bi bile moguće niti negativne, niti pozitivne intervencije unutar prirode i društva. U video radovima često se koriste formom ispovesti i kazivanja kroz ličnu vizuru pojedinca. Intervju i razgovor su metode koje im pomažu u samom procesu rada, te ih koriste tokom pripreme i realizacije određenog projekta. Možda podstaknuti utiscima i saznanjima sa čestih putovanja i boravaka u različitim gradovima, razmišljaju o sudaru drugačijih kultura, njihovom ukrštanju, sličnostima i razlikama kao i posledicama koje ostavljaju na pojedinca. Svoju praksu najčešće baziraju na dijalogu lokalnog i globalnog, regionalnog i univerzalnog kao i ekološkog i industrijskog.



Nataša Teoflović
s.h.e.

2006, 3D karakter animacija, 6:52"
2006, 3D character animation, 6:52"



diSTRUKTURA i Barbi Marković
Locus Suspectus
2014, video, sound:stereo, color, 26,23

ART FACTORY

The contemporary artist is free to cross, combine and connect different disciplines, media and materials while moving in the expanded field of art. New technologies and their accelerated development have created conditions for new artistic research and experimentation and provided contemporary artistic production with numerous possibilities, new challenges and exciting, often unexpected solutions. The artistic situation in Serbia offers, in parallel, several different individual poetics as well as completely opposed individual strategies. In this, at first sight, infinite and complicated artistic atmosphere that is distinguished by its innovativeness, readiness to experiment, the vitality code open to change and progress a small corpus of artistic concepts has been singled out - its research rests on the crossing of art, science and technology while their procedure and realization are always in discourse with new technological possibilities. The artists skilfully articulate numerous technological advantages in their own ideas based on the relation of the intimate and public, ecological and industrial, social and personal, contemporary and future, rational and irrational, real and virtual.

At the exhibition Art Factory at the Contemporary Art Centre of Montenegro in Podgorica, along with their Montenegrin colleagues the authors from Serbia- Stevan Kojic, Natasa Teofilovic and the art couple diSTRUKTURA (Milica Milicevic and Milan Bosnic) are presenting their work. The exhibition represents a kind of factory in which new artistic ideas are being implemented, where new practices are conquered and new technologies used. All procedures are permitted if they are in the service of carrying out the original idea, of creating unique strategic solutions and all this in order to encourage permanent artistic creation and production of innovative solutions. Stevan Kojic's artistic field of interest rests on the crossroads of science, art and technology. His interdisciplinary research is most often carried out through spatial installations, digital animation and photography. A series of photographs entitled *Self-Sustainable System of Absurdity* presents the details and segments of a fictitious and functionally undefined "laboratory" in which the elements of the bio and technological world come across so as to try to establish a constructive dialogue. Taking the absurd experiments on eco-technology, the artist wishes to face us with a flood of absurd relationships in today's society, as well as with the numerous consequences of a disturbed system of values.

In the digital animation *Rain Mountain* he introduces us to a virtual world that, unexpectedly, unlike the real one, fosters a more humane attitude towards nature and its phenomena. In an undefined virtual space, the artist gives a prominent place to natural forms and phenomena, perhaps to encourage us to reflect on the importance of nature for our life and the need to understand it better and establish a more sincere contact with it. Nature and technology are not always in contradiction; they can be allies in favour of civilization but it is up to man and his conscience to establish a positive dialogue between them.

The interdisciplinary research by Natasa Teofilovic requires knowledge of different areas of art, science and technology such as: painting, sculpture, graphic design, the language of film, anatomy, psychology, laws of physics, programming, software control etc. The artist uses all this knowledge in the process of her research which rarely takes place in one artistic discipline - most often it is in the field of multimedia and always in the service of personal, artistic discourse and is subordinated to it.

In Natasa Teofilovic's artistic concepts, especially in the digital animations, her personal artistic manuscript can be recognized in a harmony of emotional and rational. By crossing ratio and emotions she creates a new reality in which both figuration and abstraction occupy the same place. Movement in an undefined space of emptiness is the element common to her figures (characters) and abstract forms. Their existence in the virtual world and, at first glance, distancing from the real world only additionally emphasizes their loneliness but also the desire for communication. Natasa's figures define the virtual space in which they move, walk, run, exercise, play, hover ... - they give it meaning and sensibility (*s.h.e., one-for-tango, 1: 1, white*, etc.). No matter how much the screen which they are moving on separates them from the outside world they are absorbing certain elements from that world, subordinating them to their own need for identity search which is always somewhere on the edge of the real and virtual.

The art couple diSTRUKTURA creates their own personal discourse by combining classical and new media artistic procedures, basing thus their artistic practice on interdisciplinary research. Which media they will decide to use and give priority to depends on their initial idea and desire to develop and implement it in the most appropriate and clear way; sometimes they do it by using painting and drawing or photography and video or through multimedia installations in which they establish a dialogue of various disciplines and procedures.

Social context is something that should not be neglected in the understanding of their artistic research. By addressing sociological and socially engaged issues, putting emphasis on the individual and the quality of his life they create their particular poetics, recognized as a humane and honest engagement by contemporary artists, with the aim of changing the consciousness of the society about its own priorities. By noticing a link between nature and culture in man and considering him responsible for disturbing or saving the visual identity of the natural or urban spaces that surround him, they give him an important role, without which there would be neither negative nor positive interventions within nature and society. In video works they often use the form of confession and narration through the personal vision of an individual. Interview and discussion are methods that help them in the process of the work so they use them during the preparation and carrying out of a particular project. Perhaps, after being encouraged by impressions and information gathered during frequent travels and stays in different cities, they reflect on the collision of different cultures, their crossings, similarities and differences as well as the consequences they have on an individual. Their practice is mostly based on the dialogue of local and global, regional and universal as well as ecological and industrial.



Teodora Nikčević
Champion
instalacija, drvo, print, 2017 / installation, wood, print, 2017



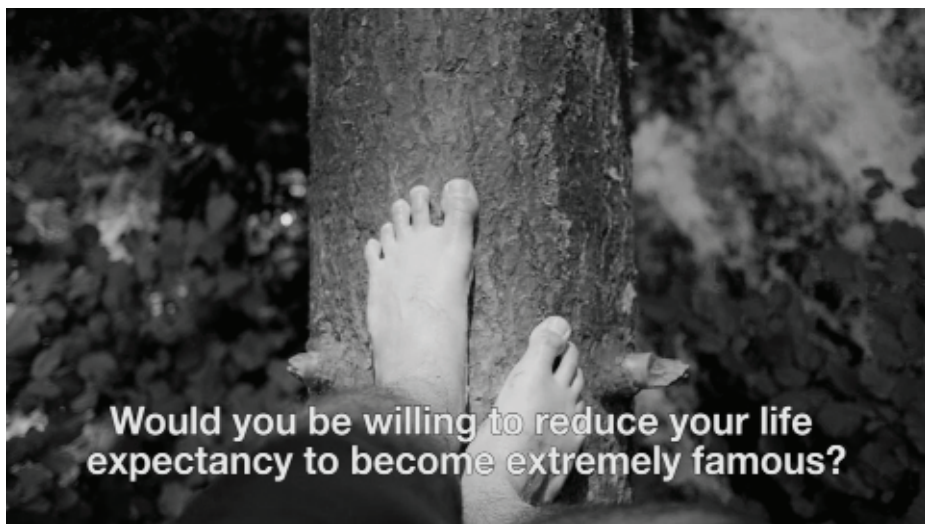
Adrijana Gvozdrenović
Amajlija za kulturne radnike/Lucky Charm for the Cultural Workers
plavo staklo Doma Revolucije Nikšić, nakit ručno izradili ulični prodavači u Sao Paulu, Brazil, 2016.
blue glass at the Niksic House of Revolution, jewelry handmade by street sellers in Sao Paulo, Brazil, 2016

U radu Teodore Nikčević, pod nazivom *Champion*, iz istoimenog ciklusa, riječ je o prostornoj instalaciji koju čine sprava za vježbanje i dvostrana fotografija same autorke u prirodnoj veličini, isječena po konturama njene figure, gdje je jedan dio provučen kroz rešetke tzv. švedskih merdevina, dok je drugi na podu, zarolan u obliku strunjače na kojoj se vježba. Sama ideja simulacije nekog prostora ili prizora iz vježbaonice, gdje se treniraju fizičke mogućnosti tijela, koje se želi dovesti do savršenstva, do idealnog oblika ili forme usklađenih proporcija, zanimljiva je u odnosu na samo ljudsko tijelo posmatrano kao objekat, predmet koji trpi metamorfoze svih stanja, neprekidna i iscrpljujuća ispitivanja njegove izdržljivosti. Tako je ovdje tijelo kao takvo, poništeno u smislu njegove subjektivnosti, lišeno svakog svojstva njegove atribucije, dovedeno do jedne krajnje pozicije u kojoj je ono samo i konačno objekat, koji čeka da mu se dogodi neka radnja. Kroz horizontalne rešetke provučena fotografija autorkine figure u prirodnoj veličini – autoportret, implicira krajnje neudobnu, neprirodnu poziciju tijela, u kojoj je deformisani obris figure nepovratno zaglavljen u fizičkoj konstrukciji sprave za vježbanje. Ista takva fotografija postavljena na podu, poput strunjače za vježbanje, zarolana tako da se naizmjenično vide prednji i zadnji dijelovi figure, još više naglašava tu neprirodnost, gotovo anomaliju, koja djeluje uznemirujuće i onespokojavajuće. Tako fotografija tijela predstavljena na ovaj način prestaje da se identifikuje kao dio nekog subjekta, bića, već dobija status predmeta, objekta, kojim je moguće fizički manipulirati.

Sedamdesetih godina dvadesetog vijeka Dom revolucije u Nikšiću zamišljen je kao jedno od najmodernijih arhitektonskih zdanja tadašnje SFR Jugoslavije. Taj megalomanski projekat nikada nije završen i danas je jedno od najružnijih zdanja na tom istom prostoru, kao svjedok jednog davnog, neostvarenog mita. Vizuelno, ono što dominira tim zdanjem, je azurno plava boja stakla kojim je obložena gotovo cijela njegova površina. Adrijana Gvozdenović je od komadića tog stakla napravila seriju radova pod nazivom *Amajlija za kulturne radnike*. Riječ je o nakitu - ogrlice, narukvice, koje su ručno izradili ulični prodavci nakita u Sao Paulu u Brazilu. Imitirajući savremene odnose umjetničkog tržišta, gdje je precizno definisan hijerarhijski poredak na osnovi nadređenosti - podređenosti, ona je iskoristila ulične proizvođače nakita, da realizuju njenu ideju i dovedu je do konačnog proizvoda. Polazište za ovaj rad umjetnica nalazi u vlastitom sjećanju ali i kolektivnoj memoriji koja se bazira na osjećaju nostalgije za prošlašću kao i snažnim utiscima djelovanja jedne moćne ideologije i njenih sistema. Plavo staklo kao sugestija amajlije, jedinstvene energije koju taj predmet nosi u sebi, ovdje je dobro odabran materijal koji svojim artističkim atributima emanira tu vrstu promišljanja, u smislu njegovog simboličkog i asocijativnog značenja. Autorka se ovdje bavi preispitivanjem i ponovnim isčitavanjem jedne sveobuhvatne ideje i cjelokupnog duha protekle epohe koja je počivala na ideološkim, sociološkim, filozofskim uvjerenjima njenih protagonista, a u kontekstu današnjih, aktuljenih sistema vrijednosti, društvenih i istorijskih okolnosti. Tako nakit izrađen od

ovih djelića stakla, dobija jednu sasvim drugačiju, gotovo paradoksalnu dimenziju – poprima taj ideološki sakralni karakter, iz razloga njegovog nekadašnjeg pripadanja zamišljenom hramu Revolucije, čime se, i značenjski i formalno, uspostavlja njihova uzajamnost.

Video rad Siniše Radulovića pod nazivom *77 pitanja* bazira se na naizmjeničnom postavljanju pitanja i davanju odgovora, preko kojih se posmatrač uvodi u promatranja i presipitivanja vlastitog postojanja u odnosu na realnost i emocije koje ga definišu. Kao osnovu strukture video zapisa umjetnik koristi found footage, public domain, generatore audio zapisa, poligrafske metode ispitivanja i slične artifičijalne materijale, čijim se kombinovanjem stvara atmosfera naglašene nelagode i duboke izolovanosti. Pitanja se tiču ličnih, profesionalnih, životnih, filozofskih, društvenih, religijskih i drugih stavova, na koja se odgovara po principu upitnika, sa „da” ili „ne”. Rad, naime, preispituje poziciju i ulogu današnjeg umjetnika, njegovu vlastitu i društvenu odgovornost, etičnost, angažovanost, prisutnost u cjelokupnom fizičkom i mentalnom ambijentu koji ga okružuje. Ali ne samo i isključivo umjetnika, već uopšte položaj današnjeg čovjeka u odnosu na cjelokupni poredak tako kreirane infrastrukture i njegove egzistencije u njoj. Tako se nameću pitanja o licemjerstvu, lažnim vrijednostima, narcisoidnosti, nedostatku emocija i empatije u ambijentu koji ne mora nužno biti umjetnički, a koji je definisan i određen kompetitivnošću i kapitalizmom.



Siniša Radulović
77 pitanja / 77 questions
2016, Video, 7'

Milica Bezmarevic

Champion, the work by Teodora Nikcevic which is part of the series with the same name, is a spatial installation made up of an exercising device and a two-sided photograph of the author herself in natural size, cut by the contours of her figure; one part of the photograph is drawn through the grids of a so-called Swedish Ladder while the other one is placed on the floor, rolled up in the shape of an exercise mat. The very idea of simulating a determined space or a scene from the gym, where the body's physical possibilities are worked out so as to be brought to perfection, to the ideal form or a form of harmonized proportions, is interesting in relation to the human body observed as an object bearing metamorphoses of all states and incessant and exhausting tests of its durability. Thus, the body here is annulled in terms of its subjectivity, deprived of any trait of its attribution, brought to an ultimate position in which it is only and finally an object expecting for an action to occur. The photo of the artist's figure in natural size - a self-portrait is drawn through the horizontal grids; this implies an extremely uncomfortable, unnatural position of the body in which the deformed contour of the figure is irreversibly stuck in the physical construction of the exercising device. The same kind of photo is placed on the floor, as an exercise mat, rolled up so that the forward-facing and posterior parts of the figure can be seen alternately – thus, this abnormality, almost an anomaly, which acts distressing and anxious becomes even more emphasized. Consequently, the photo of the body presented in this way ceases to be identified as part of a subject, of an entity and acquires the status of an object that can be physically manipulated.

During the 1970's, the House of Revolution in Niksic was conceptualised as one of the most modern architectural buildings in Yugoslavia of that time. This pretentious project has never been completed and today it presents one of the ugliest buildings in that same area, being a witness to a past, unfulfilled myth. Visually, what dominates this building is the azure blue colour of the glass, which covers almost its entire surface. Adrijana Gvozdenovic made a series of works from the pieces of this glass called *Lucky Charm for the Cultural Workers*. It is about jewellery - necklaces, bracelets handmade by jewellery sellers in Sao Paolo, Brazil. Imitating contemporary relations of the artistic market, where the hierarchical order is precisely defined on superiority - subordination, she utilised street jewellery manufacturers to carry out her idea and bring it to the final product. The starting point for this work the artist encounters in her own remembrance but also in the collective memory based on the feeling of nostalgia for the past, as well as the strong impressions of the action of a powerful ideology and its systems. The blue glass as a suggestion of a lucky charm and the unique energy that this object carries in itself, is a well-chosen material that through its artistic attributes emanates this kind of reflection, in terms of its symbolic and associative meaning. The authoress deals here with the re-examination and re-reading of a comprehensive idea and the entire spirit of the past epoch based on ideological, sociological and philosophical beliefs of its protagonists in the context

of today's, current systems of values, social and historical circumstances. Thus, the jewellery made of these pieces of glass gets a completely different, almost paradoxical dimension - it takes on this ideological sacral character because of its former belonging to the imaginary temple of Revolution which, both meaningfully and formally, establishes their reciprocity.

The video work by Sinisa Radulovic, entitled *77 Questions*, is based on alternating questions and answers, through which the viewer is introduced into observation and reconsideration of his own existence in relation to the reality and emotions that define him. As the basis for the structure of the video the artist uses found footage, public domain, audio recorders, polygraph test methods and similar artificial materials - the combination of these creates an atmosphere of emphasised discomfort and deep isolation. The questions concern personal, professional, life, philosophical, social, religious and other attitudes which are answered in form of a questionnaire, with a "yes" or "no". In fact, the work examines the position and role of the contemporary artist, his personal and social responsibility, ethics, engagement and presence in the overall physical and mental environment that surrounds him. But it not only and exclusively examines the position of the artist but, in general, the position of today's man in relation to the general order of the infrastructure thus created and his existence in it. This imposes questions on hypocrisy, false values, narcissism, lack of emotion and empathy in an environment that does not necessarily have to be artistic but which is defined and determined by competitiveness and capitalism.

Stevan Kojić je rođen 1973. godine u Kikindi. Diplomirao je na vajarskom odsjeku Fakulteta likovnih umetnosti u Beogradu 1997. u klasi profesora Nikole Vukosavljevića i magistrirao na istom fakultetu 1999. u klasi profesora Mrđana Bajića. Od 2004. zaposlen je na Katedri za nove likovne medije Akademije umetnosti u Novom Sadu, trenutno u zvanju vanrednog profesora. Kao profesor bio je angažovan u nastavi na Akademiji likovnih umjetnosti u Trebinju, a sada na Fakultetu likovnih umjetnosti u Cetinju. Član je ULUS-a. Njegovi radovi su prezentovani na samostalnim i grupnim izložbama u zemlji i inostranstvu i nalaze se u više javnih i privatnih kolekcija.

Stevan Kojic was born in 1973 in Kikinda. He graduated at the Sculpture Department of the Faculty of Fine Arts in Belgrade in the class of Professor Nikola Vukosavljevic and obtained his master's degree at the same Faculty in 1999 in the class of Professor Mrđjan Bajic. Since 2004 he has been employed at the Department of New Visual Media at the Art Academy in Novi Sad, presently as an Associate Professor. As a professor, he was engaged in teaching at the Academy of Fine Arts in Trebinje and presently at the Faculty of Fine Arts in Cetinje. He is a member of the Association of Fine Artists of Serbia (ULUS). His works have been presented at solo and group exhibitions at home and abroad and form part of several public and private collections.

Nataša Teoflović (1968) je odbranila prvi doktorat u Srbiji iz digitalne umetnosti na Interdisciplinarnim studijama Univerziteta umetnosti u Beogradu (2010). Na istom univerzitetu magistrirala je (2007), a diplomirala je arhitekturu na Arhitektonskom fakultetu Univerziteta u Beogradu kao studentkinja generacije. Autorka je prve knjige u Srbiji koja se bavi teorijom i praksom 3D karakter animacije. Vanredna je profesorka na Fakultetu za medije i komunikacije (FMK) Univerziteta Singidunum u Beogradu.

Natasa Teoflovic (1968) earned the first PhD title in Digital Arts in Serbia. She completed her doctorate in Interdisciplinary Studies at the University of Arts, Belgrade (2010). She obtained her master's degree at the same university (2007) and graduated from architecture at the Faculty of Architecture at the University of Belgrade as a student of the generation. She is author of the first book in Serbia that deals with theory and practice of 3D character animation. She is an Associate Professor at the Faculty of Media and Communication (FMK), Singidunum University, Belgrade.

diSTRUKTURA - Milica Milićević i Milan Bosnić su diplomirali i završili Master studije na Fakultetu likovnih umetnosti, Beograd, Odsjek slikarstva. Od 2005. rade na zajedničkim projektima kao umjetnički duo pod nazivom diSTRUKTURA. Mediji u kojima rade su, uglavnom, fotografija, crtež i video. Žive i rade u Beogradu. Učestvovali su na preko 15 samostalnih i više od 40 grupnih izložbi. Samostalno su izlagali u Srbiji, Austriji, Holandiji, Njemačkoj, Japanu, Češkoj, Sloveniji i Finskoj. Dobili su stipendiju Polok-Krazner fondacije (2015) kao i druge važne stipendije i nagrade.

diSTRUKTURA - Milica Milicevic and Milan Bosnic graduated and completed MA studies at the Faculty of Fine Arts, Belgrade, Department of Painting. Since 2005 they have been working on joint projects as an artistic duo called diSTRUKTURA. The media in which they work are mainly photograph, drawing and video. They live and work in Belgrade. They have participated at over 15 solo and more than 40 group exhibitions. They have had solo exhibitions in Serbia, Austria, the Netherlands, Germany, Japan, the Czech Republic, Slovenia and Finland. They received a scholarship from the Pollock-Krasner Foundation (2015) as well as other important scholarships and awards.

Teodora Nikčević je rođena 1986. godine u Nikšiću. Fakultet likovnih umjetnosti završila je na Cetinju. Do sada je imala dvije samostalne izložbe, Champion u galeriji Klub, Podgorica, 2017. i Invisible u Perjanikom domu, takođe u Podgorici 2011. godine. Posljednji projekti u kojima je učestvovala su Antifašistička mapa Nikšića u Galeriji Ilije Šobajića, Nikšić; Bijenale mladih umjetnika, History + Conflict + Dream + Failure = Home, Tirana, 2017; Art Vision Brevijar sjećanja u Baru 2014; Ego sum u Centru savremene umjetnosti Crne Gore u Podgorici 2014. godine.

Teodora Nikcevic was born in 1986 in Niksic. She graduated from the Faculty of Fine Arts in Cetinje. So far, she has had two solo exhibitions: Champion at the Gallery Club, Podgorica, 2017 and Invisible in the Perjanicki dom gallery, Podgorica in 2011. The latest projects in which she participated were the Niksic Antifascist Map at the Gallery Ilija Sobajic, Niksic; Biennial of Young Artists, History + Conflict + Dream + Failure = Home, Tirana, 2017; Art Vision, Breviary of Remembrance, Bar, 2014; Ego sum, Contemporary Art Centre of Montenegro, Podgorica, 2014.

Adrijana Gvozdenović

Rođena 1986. godine, Crna Gora, Jugoslavija.

Područja istraživanja: značaj anegdoticnog i perifernog u umjetnosti; vizuelna naracija i pripovijedanje kao umjetnički pristup kojim se otvara fiksno značenje; arhiva kao mjesto gdje se znanje ne samo čuva već se može i proizvesti. Fokus na pisanje, performativno predavanje i umjetničke publikacije, često inspirisane ličnom kolekcijom objekata i materijala. Trenutno je dio istraživačkog centra "a.pass" (napredne studije performansa i scenografije) u Briselu i nevladinog udruženja "Institut za savremenu umjetnost" u Crnoj Gori. Obrazovanje: Specijalističke studije (Fakultet likovnih umjetnosti Cetinje); Master slobodnih umjetnosti (Luca-School of Arts u Briselu); post master studije Istraživanje u umjetnosti i dizajnu (St-Lucas Antwerpen, 2015). Predstavila je svoj rad na izložbama: 54. Oktobarski salon, Beograd; Wo das Gras Grüner ist, Kunstmuseum Liechtenstein, Vaduz; The silver lining / Collateral event na 56. Venecijanskom bijenalu; From diaspora to diversities / Remont, Beograd; BORG bijenale, Antwerpen; Drugarice/ Narodni muzej Crne Gore. Rezidencije: BM: UKK Beč; Bains Connective, Brisel; FAAP rezidencija, Sao Paulo.

Adrijana Gvozdenovic

Born in 1986, Montenegro, Yugoslavia.

Fields of research: importance of anecdotal and peripheral in art; visual and oral storytelling as an artistic strategy that gives equal probability to both fiction and fact in order to open up a fixed meaning; archive as a place where the knowledge can be produced. Focus on performative talks and artist publications as a result of writing and collecting. At the moment, she is participant of a.pass research center (advanced performance and scenography studies) and part of NGO Institute of Contemporary Art in Montenegro. Education: Postgraduate specialized Academic studies in Interdisciplinary Graphics (Faculty of Fine Arts, Cetinje); Master of Free Arts (Luca-University College for Sciences & Arts, Brussels); Master of Research in Art and Design (St-Lucas Antwerp, 2015) Exhibitions: 54th October Salon, Belgrade; Wo das Gras grüner ist, Kunstmuseum Liechtenstein, Vaduz; The Silver Lining/Collateral Event at 56th Venice Biennale; From Diaspora to Diversities/ Remont, Belgrade(2016); BORG Biennial, Antwerp; Drugarice/ National Museum of Montenegro. Residencies: BM: UKK Vienna; Bains Connective, Brussels; FAAP residency, Sao Paulo.

Siniša Radulović je rođen 1983. u Podgorici, Crna Gora. Diplomirao je na Fakultetu likovnih umjetnosti na Cetinju, gdje je i magistrirao 2008. godine. Dobitnik je nagrade Grand Prix HercegNovskog zimskog likovnog salona (2016), Nagrade za slikarstvo na 33. Crnogorskom likovnom salonu "13. novembar", Cetinje i Nagrade za video na 38. Crnogorskom likovnom salonu "13. novembar", Cetinje. Živi i radi u Podgorici. Izabrane izložbe i projekti: 2017. DONUMENTA: 14x14 under construction, Regensburg, Njemačka; Borderland, Ausstellungsraum Klingental, Bazel, Švajcarska; 2016. 56. Oktobarski Salon - Ljubavni zanos, Beograd, Srbija; Q21 Artist in residence, Museums Quartier Beč, Austrija, End(less), Museum Romeinse Katakomben, Valkenburg, Holandija ; 2015. Flattened Fauna, Atelje Dado, Cetinje, Crna Gora; 2013. Heterotopije, Galerija Remont, Beograd, Srbija; 2012. Ukrštanja - Crnogorska savremena umjetnost u XXI vijeku, „Erarta“ - Sankt Petersburg / NCCA - Jekaterinburg, Rusija; 2010. Prepoznavanje II, Umetnička galerija "Nadežda Petrović", Čačak, Srbija; www.sinisa.me

Siniša Radulovic was born in 1983 in Podgorica, Montenegro. He graduated from the Faculty of Fine Arts, Cetinje, Montenegro where he also completed his master studies in 2008. He won the Grand Prix at the Herceg Novi Winter Art Salon, Montenegro and Awards for Painting (2011) and Video (2016) at the Montenegrin Art Salon "November 13th", Cetinje. He lives and works in Podgorica. Selected projects and exhibitions: 2017. DONUMENTA: 14x14 under construction, Regensburg, Germany; Borderland, Ausstellungsraum Klingental, Basel, Switzerland; 2016. 56th October Salon - The Pleasure of Love, Belgrade, Serbia; Q21 Artist in residence, Museums Quartier Vienna, Austria; End(less), Museum Romeinse Katakomben, Valkenburg, Netherlands; 2015. Flattened Fauna, Atelje Dado, Cetinje, Montenegro; 2013. Heterotopias, Gallery Remont, Belgrade, Serbia; 2012. Intersections - Montenegrin Contemporary Art in 21st century, NCCA - Ekatarinburg / Erarta - Sankt Peterburg, Russia; 2010. Recognition II, Art Gallery "Nadežda Petrović", Čačak, Serbia; www.sinisa.me

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Izdavač Centar savremene umjetnosti Crne Gore Za izdavača Nenad Šoškić
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