

THIRD EDITION



INSTITUT FÜR ALLES MÖGLICHE
ZENTRALE, Schererstrasse 11, 13347 Berlin, Germany

Three part presentation
25-27/07/2012



THIRD EDITION

By the XIX century Serbian printmaking art was mainly serving the church while during the beginning of XX century sees the expansion as a political/regime apparatus, finally to become independent artistic discipline, especially in the mid XX century and further on, through contemporary art flows and trends.

In summary of the extensive material, that builds production of the Yugoslav¹ second half XX century art space, in terms of poetics, themes, specific traditions or technical nature, we can certainly speak of specific environments and thus distinguishes the category of *Serbian printmaking art*. Representative artists of that time and their characteristic trademark, were well known not only within own state but also beyond the borders.

During the nineties internal conflicts, participation of Serbian printmaking artists has decreased on the global stage, not counting the sporadic and isolated appearances of independent review exhibitions or participation to biennials and triennials. There is almost no appearing of selection overviews that provide insight to domestic production. Mentioned period has remained little known to European region or wider. Just then, new generation of artists appears, without of opportunities for frequent participation in ongoing international activities. Still, artists are continually monitoring worldwide events adapting them, conceptually and materially, to their own environment. This accumulated capacity remained as unused potential even during the first decade of XXI century.

1 Term refers to events in Art of a specific geographical, cultural and political environment in former Yugoslavia (1945 - 1992), as federation of six republics: Slovenia, Croatia, Bosnia and Herzegovina, Serbia, Montenegro and Macedonia.

Aim of the project

The "Third Edition" project is not of intention to indicate any sort of wrongdoing or one's fault, but to revitalize full and frontal representation of current ongoing of Serbian production. Project title symbolically suggests "a new historical context" and a tendency towards an organized and strategic involvement of Serbian production in the contemporary trends of regional and global cultural and art environment.

Goals

Three part presentation, during IAM residency staying, is a prelude to a bigger scale project of international cooperation with long-term potential and enough possibilities to be further developed and enhanced. In this phase, main points of project are:

- presentation of Serbian art scene and production
- connections with local artists and cultural experts
- exchange of artistic practices and experiences
- setting up new cross-border partnerships

Expected results

Short term: interest of local community and public for current events in Serbian art scene and interest of artists for cooperation (exchange of art and educational projects, workshops, seminars etc.).

Long term: establishment of solid connections and long-term cooperation and amplifying presence of international artists within Serbian art events (exhibitions, art camps, workshops, lectures etc.) and vice versa.

Miloš Đorđević, project executive
Jovana Avramović, project manager

PROGRAM SCHEDULE

July 25, 2012, 19pm

Presentation of the First International Printmaking Triennial of ULUS

Presentation of The First Printmaking Triennial of ULUS (Belgrade, Serbia) held in 2011. During presentation will be reviewed: planning and running the organization of Triennial, statistical data of participating countries, demonstrated techniques and formats and portrayed thematic.

After exposition of Triennial structure, visitors will be encouraged for open discussion on subject of organization and management aspects. Suggestions are welcome as well as valuable comparison with existing practices and events in Germany.

July 26, 2012, 19pm

Presentation of three Serbian printmaking artists

Presentation of three selected Serbian artists: Bojan Otašević, Marko Stojković and Nikola Velicki. Video footage, PowerPoint, oral presentation and catalogues and publications will be available.

July 27, 2012, 19pm

Presentation of interactive printmaking based installation DISLOCATION

One day exhibition of interactive, printmaking based installation by Miloš Đorđević.

July 25, 2012, 19pm

Presentation of the First International Printmaking Triennial of ULUS

Since the establishment of two major institutions in Belgrade, regrading printmaking art - Printmaking Department at the Academy of Fine Arts in 1940 and Grafički kolektiv Gallery in 1949 - printmaking art have been developing fast. In the second half of the twentieth century Serbian printmaking flourished and took a prominent place on the world art scene. Outstanding international art events were held - most often at the "Cvijeta Zuzorić" Art Pavilion - the most distinguished of which, Printmaking Biennial, unfortunately came to an end in the Nineties.

Many years later, members of the Printmaking Section of the Association of Fine Artists of Serbia have initiated a new event: after two exhibitions of local character, wishing Belgrade to host an exhibition that gives an insight into contemporary world graphic arts scene, they organized the First International Printmaking Triennial during June 1 - 30. 2011.

The First International Printmaking Triennial seeks to establish continuity with international print exhibitions formerly organized in the country, and aims to present new developments, tendencies, creations and syntheses of existing practices in printmaking art.

The First Triennial was a panoramic representation of traditional approaches as well as new developments and explorations in contemporary printmaking. The jury sought to recognize artistic merit and characteristic trends, and to include a significant number of young artists. The intention was, to highlight the vitality of certain tendencies that have been present in printmaking art through the various phases of its development, and to follow their evolution or modification, and to present new developments characteristic of the 2000s.



Opening night of the Triennial, "Cvijeta Zuzorić" Art Pavilion, Belgrade, 2011

Besides the central exhibition in the "Cvijeta Zuzorić" Art Pavilion, presenting works of 265 authors from 35 countries, the Triennial included an exhibition of the guest artist from Denmark Inger Lise Rasmussen at the Grafički kolektiv Gallery, exhibition of the Polish artist Małgorzata Malwina Niespodziewana, as well as of works of the final year students of the Belgrade Faculty of Fine Arts Printmaking Department at the Centre for Graphic Art and Visual Researches *Akademia*. The program of the Triennial also included round table discussion with the artists and guests of the Triennial, on the topic of Codes of Networking: Artists-Colleagues-Friends.

Next edition of the Triennial is scheduled for 2014. All relevant information will be announced at: www.ulus-art.org.

July 26, 2012, 19pm

Presentation of three Serbian printmaking artists

Presentation is focused on three artists - Nikola Velicki, Marko Stojković and Bojan Otašević - and their specific approach to printmaking discipline.

Many printmaking artists, after graduation, are often facing difficulties in further work. Their own studios in great deal differ comparing to fully equipped Faculty workshops. In such situation, artists are forced to narrow range of printmaking techniques or even reorient to other art disciplines and activities.

These three artists have improvised work spaces in their bedroom, backyard or attic, and among them, only Bojan Otašević has his own printing press. Still, all disadvantages and difficulties they are dealing with, came as challenge and stimulus. Otašević adjusts and simplifies algraphy procedure, Stojković makes concrete printing cylinder and Velicki experiments with various alternative materials for high print. Not only they manage to find solution for lack of technical means but are also active and awarded participants in many events and exhibitions.

All three of them have particular interest in printworks of larger scale based on which, one could never anticipate size of their studios.

Presentation provides insight to specific approach of each artist. Video footage, PowerPoint and oral presentation, will illustrate their unique work processes.

Nikola VELICKI

B. 1983 in Niš, Serbia

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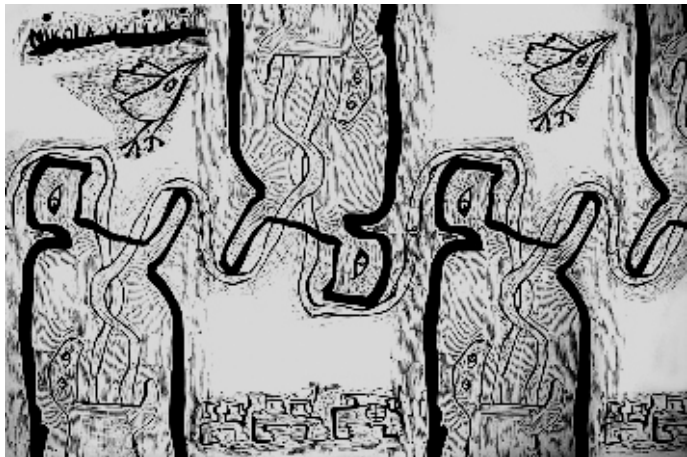
webpage: www.artgallery.rs

Professional education: Graduated 2008 at the Faculty of Fine Arts (printmaking department) in Belgrade. At the moment second year of PhD studies at the same Faculty. Member of ULUS since 2009.

He had five solo exhibitions and participated more than 50 group exhibitions in country and abroad (Spain, Germany, Romania, Greece and Slovenia).

Awarded 2006 at XIII Student Printmaking Biennale in Belgrade and 2007 for best printwork at the Faculty of Fine Arts in Belgrade.

Unplugged remix, linocut, 150 x 500 cm, 2009



Marko STOJKOVIĆ

B. 1977 in Belgrade, Serbia
e-mail: mrki010@gmail.com

Professional education: Printmaking department at the Faculty of Fine Arts in Belgrade.

He had several solo exhibitions and participated many group exhibitions. Awarded 2009 at the Printmaking Biennial held at the "Cvijeta Zuzoric" Art Pavilion in Belgrade.

Melting, lithography, 70 x 50 cm, 2008



Bojan OTAŠEVIĆ

B. 1973 in Kragujevac, Serbia

e-mail: botasevic@sbb.rs

Professional education: Graduated 1998 at the Faculty of Fine Arts in Belgrade (printmaking department). Completed postgraduate studies 2001 at the same Faculty, under the tutorship of prof. Biljana Vuković. Member of ULUS since 2000.

Exhibited solo 26 times and participated over 150 group exhibitions in the country and abroad. Recipient of 15 artistic awards.

Works as a profesor at FILUM in Kragujevac.

Insomnia, algraphy, 70 x 100 cm, 2009



July 27, 2012, 19pm

**Presentation of
interactive printmaking based installation DISLOCATION**

DISLOCATION represent the idea of printmaking media's autonomy as a form, which is done trough the new evaluation of it. I deem that printmaking itself can be a legitimate and authentic WORK of art (with an ability to identically repeat itself - essentially characteristic of the media, but not necessarily the work itself). Title is of layered meaning. Other then representing movement of the elements and body (which is permanently incorporated into work) it also stands for moving the boundaries of printmaking art conception.

Other, mainly unexplored, aspects of printmaking occupy my attention such as interaction and effect on our senses (visual and tactile) throughout various forms of presentation, corresponding with space and observer.

Essential characteristic of this work is interactive property, a possibility of transformation. Body of work is consisted of entire edition but each square, as fundamental unit, is mobile part thus making free play of form and shape, implying the transformation and briefly changing appearance of the work. Dynamics of work is on thin line with action or even performance reaching out from strict boundaries of very printmaking media.

Further progression of work during display is carried out by myself or even any other present person. Audience is challenged to participate and literally integrated into the heart of the work, not just in theoretical context. Therefore, I am establishing a bridge between professional art practice and visitors and more importantly, taking out exhibiting routine and placing it with direct access to the public.

Miloš Đorđević

Miloš ĐORĐEVIĆ

B. 1978 in Ćuprija, Serbia

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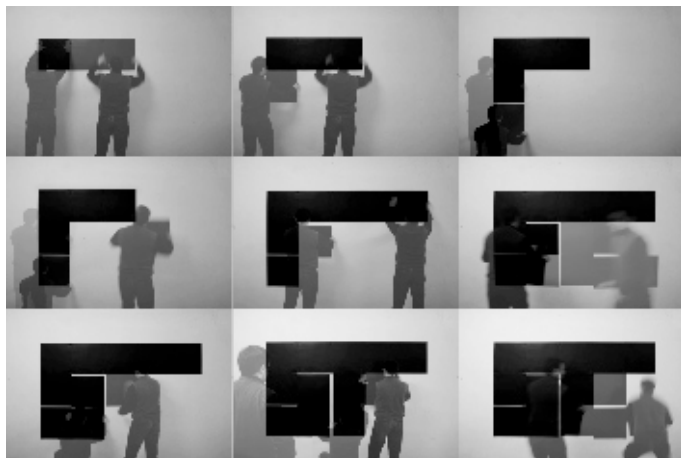
webpage: www.milosdjordjevic.daportfolio.com

Professional education: Graduated 2001 at the Faculty of Arts (printmaking department) in Priština. Postgraduate studies finished 2007 at the Faculty of Fine Arts (printmaking department) in Belgrade. At the moment first year of PhD Interdisciplinary studies at University of Arts in Belgrade.

Member of ULUS since 2005. Participated numerous exhibitions in the country and abroad (Canada, USA, Mexico, Portugal, India, Romania, Spain, France, Poland, Hungary, Slovenia, Italy, Belgium and China).

Works as an assistant at the Faculty of Education in Jagodina.

Dislocation, offset "stain", interactive/changeable dimensions, 2009



Jovana AVRAMOVIĆ

B. 1986 in Paracin, Serbia

E-mail: avramjov@yahoo.com

Professional education: 2010 BA studies at FILUM (fresco painting) in Kragujevac. 2012 Interdisciplinary MA studies, Cultural Policy and Management/UNESCO chair, University of Arts in Belgrade.

Working experience:

2012 Internship at Institute for Research of Cultural Development, Belgrade

2012 Project manager on *Knitting the brand* - Project for Empowerment of Women in Production of Traditional Crafts, Priština

2011 Project manager on A2B/MATCH-MAKING: Where Arts and Business Collide Project, University of Arts in Belgrade

Art projects:

2011 Performance *Provo-action*, Visual program of Arsenal Fest, Kragujevac

2011 Organization of program for the Night of Museums, Kragujevac

2007 Creative workshop, Official program of EXIT festival, Novi Sad

Conferences on cultural policy and management:

2012 *Reshaping museums*, National museum, Belgrade

2011 *Cultural management and media in society of knowledge*, Faculty of Drama Arts, Belgrade

2011 *Monday Club*, Museum of science and technology, Belgrade

2011 *Forum Belgrade 2011/A Soul for Europe*, KC GRAD, Belgrade
(preparation of report for the University of Arts on the debate Culture and Business-New Horizons)

Awards and scholarships:

2012 Scholarship of the Fund for young talents, Belgrade

2010 Award of the student thematic exhibition *Erotica*, SKC, Kragujevac

2010 Scholarship of the Fund for young talents, Belgrade

Solo exhibition:

2010 *Hekata*, exhibition of paintings, SKC, Kragujevac





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Miloš Đorđević, Jovana Avramović

Project was carried out during residency stay

IAM - ZENTRALE, Schererstrasse 11, 13347 Berlin, Germany