



NAGRADA DIMITRIJE BAŠIĆEVIĆ MANGELOS 2009.
DIMITRIJE BAŠIĆEVIĆ MANGELOS AWARD 2009

O NAGRADI YOUNG VISUAL ARTIST AWARD (YVAA) ZA SRBIJU — *DIMITRIJE BAŠIČEVIĆ MANGELOS*

Nagrada *Dimitrije Bašičević Mangelos* je osnovana 2002. godine od strane Centra za savremenu umetnost u Beogradu i The Foundation for a Civil Society (FCS) iz Njujorka, kao deo projekta *Young Visual Artists Awards* (YVAA) sa idejom uspostavljanja godišnje nagrade koja za cilj ima da omogući jednom mladom umetniku/ci iz Srbije rezidencijalni boravak u Americi (prve godine u Sausalitu, Kalifornija a potom u Njujorku). Nagrada nosi ime značajnog umetnika, rodonačelnika konceptualne prakse i istoričara umetnosti sa prostora bivše Jugoslavije, Dimitrija Bašičevića Mangelos.

Od 2006. godine *Kontekst* galerija i umetnička asocijacija *DEZ ORG* iz Beograda su novi organizatori nagrade *Dimitrije Bašičević Mangelos*. Nagrada se sastoji od rezidencijalnog boravka u Njujorku u trajanju od šest nedelja, u *International Studio and Curatorial Program* (ISCP) koji predstavlja jedan od najznačajnijih programa za mlade umetnike i umetnice danas. Program boravka uključuje posete brojnim galerijama, muzejima kao i upoznavanje sa predstavnicima i predstavnicama njujorške umetničke scene. Nakon povratka iz Njujorka, nagrađenom umetniku/ci se organizuje samostalna izložba.

Dobitnici/e nagrade *Dimitrije Bašičević Mangelos* do 2008. godine u Srbiji bili su: Bob Milošević (Sausalito, Kalifornija, 2002), Vladimir Nikolić (Njujork, 2003), Milica Ružičić (Njujork, 2004), Milena Gordić (Njujork, 2005), Siniša Ilić (Njujork, 2006), Katarina Zdjelar (Njujork, 2007) i Ivan Petrović (Njujork, 2008).

Ove godine žiri u sastavu: Nikola Dedić (istoričar i teoretičar umetnosti, Niš), Maida Gruden (kustoskinja, Galerija Doma kulture *Studentski grad*, Beograd), Gordana Nikolić (kustoskinja, Muzej savremene umetnosti Vojvodine, Novi Sad), Miroslav Karić (istoričar umetnosti, Beograd), Jelena Radić (umetnica, Beograd) i Ivan Petrović (umetnik, dobitnik *Mangelos* nagrade za 2008. god, Beograd) je, uzimajući u obzir glasove učesnika/ca konkursa, odabrao finalistkinje i finalistu nagrade *Dimitrije Bašičević Mangelos* za 2009. godinu: Aleksandrija Ajduković, Dušica Dražić, Ivana Smiljanić, Zorica Čolić i Ranko Travanj.

Odluka o dobitniku/ci nagrade biće doneta nakon intervjua sa finalistima/kinjama i saopštena na otvaranju izložbe finalista i finalistkinja nagrade *Dimitrije Bašičević Mangelos* u *Kontekst* galeriji, 15. juna 2009. godine.

THE YOUNG VISUAL ARTIST AWARD (YVAA) FOR SERBIA — *DIMITRIJE BAŠIČEVIĆ MANGELOS*

Dimitrije Bašičević Mangelos Award was founded in 2002 by The Center for Contemporary Art Belgrade and The Foundation for a Civil Society (FCS) from New York, as part of the regional project *Young Visual Artists Awards* (YVAA) and with the idea of establishing annual residential award (first year grant was held in Sausalito, California, since then in New York, New York) awarded to a young artist from Serbia. The award is named after a renowned artist, one of the founders of conceptual practice and an art historian from former Yugoslavia – Dimitrije Bašičević Mangelos.

Since 2006, the organizers of the Award contest have been the *Kontekst* Gallery and Art Association *DEZ ORG* from Belgrade. The award consists of a six-week residential program in the ISCP (International Studio and Curatorial Program) in New York which represents one of the most important programs for young artists nowadays. The residential program includes visits to numerous galleries, museums and the attempts to establish connections to the leading representatives of New York art scene. On returning from the residential program, a solo exhibition will be organized for the awarded artist.

Prior to 2008, *Dimitrije Bašičević Mangelos Award* had been granted to the following artists in Serbia: Bob Milošević (Sausalito, California, 2002), Vladimir Nikolić (New York, 2003), Milica Ružičić (New York, 2004), Milena Gordić (New York, 2005), Siniša Ilić (New York, 2006), Katarina Zdjelar (New York, 2007) and Ivan Petrović (New York, 2008).

This year, having considered the votes of the Award participants, the following jury members have selected finalists for the *Dimitrije Bašičević Mangelos Award* for 2009: Nikola Dedić (art historian and theorist, Niš), Maida Gruden (curator, Gallery of Dom kulture *Studentski grad*, Belgrade), Gordana Nikolić (curator, Museum of Contemporary Art of Vojvodina, Novi Sad), Miroslav Karić (art historian, Belgrade), Jelena Radić (artist, Belgrade) and Ivan Petrović (artist, Mangelos Award grant for 2008, Belgrade). The finalists are: Aleksandrija Ajduković, Dušica Dražić, Ivana Smiljanić, Zorica Čolić and Ranko Travanj.

This year the Award winner will be decided after the jury has conducted an interview with each of the finalists. The Award winner will be announced at the opening of the Exhibition of Finalists of *Dimitrije Bašičević Mangelos Award*, in *Kontekst* Gallery on June 15th 2009.

TIGRICE

serija fotografija, različite dimenzije,
2002, 2003 i 2004.

U filmu Francois Truffaut-a *Nežna koža* postoji scena u kojoj glavni lik sedi u restoranu sa svojom ljubavnicom. Odjednom, u restoran ulazi dama obučena u odeću sa "tigrastim" motivom. Ljubavnica, to spazivši, kaže junaku već pomenutog filma: "Pogledaj onu ženu!" U restoranu je već bila jedna dama obučena u "tigrasto" i ljubavnica reče ponovo: "Pogledaj sada onu ženu!" Junak, shvativši o čemu se radi reče: " Isto su obučene!"

" To su žene koje vole ljubav", reče ljubavnica. Sve "tigricе" fotografisane su tokom 2002, 2003 i 2004. godine na ulicama Beograda. Sve su slučajne prolaznice.

Aleksandrija Ajduković

TIGRESSES

series of photographs, various dimensions,
2002, 2003 and 2004

In Francois Truffaut's film *La Peau Douce* there was a scene where the main character was sitting in a restaurant with his mistress. Suddenly, a lady dressed in tiger-print clothes entered the restaurant. Having noticed it, the mistress said to the main character: "Look at that woman!". Another woman also wearing tiger-print clothes had already been sitting in the same restaurant and the mistress said again: "Now look at THAT woman!".

Having understood the point, the main character said: " They're dressed the same!".

"Those are the women who like love", said the mistress.

All the "tigresses" were taken photo of in 2002, 2003 and 2004. on the streets of Belgrade. They were all passers-by.

Aleksandrija Ajduković

ALEKSANDRIJA AJDUKOVIĆ

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ŠUM

video instalacija, DVD video loop, 2008.

Ovaj rad je metafora tela u njegovom najtelesnijem, najegzistencijalnijem i najogoljenijem stanju. *Šum* je snimak kravljeg srca toliko izobličeno da ga je nemoguće prepoznati. Izgleda kao amorfnu stvar, odvojeno od tela ali sa sopstvenim životom. Projektovano u kuhinji, ispod sudopere, vidimo ga kao čudno stvorenje koje šeta unaokolo, menja se, poskakuje, raste, pulsira, pokušavajući da probije membranu. Ovo strano telo obitava u mračnom kutku i izgleda nam sablasno i preteće, posmatra nas i prilazi nam. Intervencija u ovom prostoru pomera granice svakodnevnog u cilju razotkrivanja nelagodnosti od ne/prirodnog dajući mu egzistencijalnu dimenziju. Izaziva jezikovni osećaj misterioznog koje pretvara uobičajeno iskustvo u užas. Zvuk je gotovo fizički. Prostor je ispunjen šumovima, zvucima hipertenzije i potpune blokade srca. Isprekidani kratkim trenucima tišine, ovi zvuci transformišu prostor u avetinsko mesto. Bezobličnost nezavršenog dela stvara teskobu i organski strah. Ambivalentnost ovog „bića“ ostavlja publiku zbunjenu, istovremeno je privlačeci i odbijajući; možemo da uživamo u privlačnosti, ali smo istovremeno svesni nečeg uznemirujućeg, nečeg „drugog“. Prelazak iz sveta gde predmeti stoje na svojim „prirodnim“ mestima pruža nam novu perspektivu; izlaže nas jezivoj istini koja vrebava iza poznatog i nameće nam pomisao da nismo sigurni šta smo.

Zorica Čolić

HUM

video installation, DVD video loop, 2008

The work is a metaphor of the body in its most carnal, existential and essential state, confronting the human condition in an objectified, vulnerable and seductively powerful form.

Hum is a video loop of the cow's heart that is distorted to the point it cannot be recognized. It looks like an amorphous being, disembodied, but having a life of its own. Projected in the kitchen, inside the kitchen cabinet, we see it as a strange creature moving around, shifting, jumping, growing, pulsing, trying to break its membrane. An alien tissue is haunting the kitchen cabinet, leaving an impression as if something eerie and menacing is watching us and moving toward us.

Intervention in this space creates a creepy sense of the uncanny, turning everyday experience into horror. It is a transgression of the commonplace in order to expose unease with the ordinary giving it an existential dimension. The sound is almost physical. Complete heart blocks, hypertension, murmurs interrupted by short moments of silence are pervading the space transforming it into someplace ghostly. The amorphousness of the unfinished piece induces anxiety and visceral fear.

The viewer is left reeling, simultaneously seduced and alienated, relishing the attraction but at the same time aware of something disquieting, something "other". The shift from a world in which objects sit in their "natural" place allows us a new perspective, exposing us to the macabre truths that lurk behind the familiar and echoing the idea that we are not sure what we are.

Zorica Čolić



DOM U UL. RYDYGIERA 45A, WROCLAW

instalacija u napuštenom stanu u Wrocławu (Poljska)
metalno bure, plastično bure, mehanizam za infuziju,
2006.

Zgrada se nalazi blizu centra Wrocława. Na drugom spratu, kroz prva vrata desno se ulazi u napušten, prazan stan. Više nije dom, ali je nekada verovatno to bio — zidovi, tapete, podovi nam to govore. Čula sam da su poslednji ljudi *skvotovali* stan, ali su se i oni preselili na neko bolje mesto.

Ovo mesto više ne može da zaštititi.

Prostor je zapušten, prenatrpan dubretom i prljavštinom. Ne postoji niko ko bi nas sprečio da uđemo. Ne postoji kontrola nad odnosom između nas i stana — dozvoljeno nam je da sami izgradimo "privatan prostor".

Na centar prethodno očišćene sobe sam postavila metalno bure. Izbušila sam rupu u plafonu i na tavanu koji je takođe napušten, postavila sam bure puno vode. Voda kontrolisana sistemom za infuziju kaplje u metalno bure.

Ritam je jednoličan, kontrolisan, dominantan. Zvuk okupira prostor i telo. Izolovan je i u isto vreme izoluje.

Ovaj rad je deo *Crossing* projekta [Karolina Freino (PL), Sam Hopkins (UK/KEN), Teresa Luzio (P), Vanessa Mayoraz (CH) i ja], organizovan u saradnji sa *Entropia* galerijom iz Wrocława (Poljska) i uz pomoć Dominik Podsiadly-a i njegovih prijatelja.

Dušica Dražić

A HOME IN RYDYGIERA 45A, WROCLAW

site-specific installation in an abandoned flat, Wrocław (Poland), metal barrel, PVC barrel, infusion mechanism, 2006

The building is situated near the centre of Wrocław. On the second floor, the first door on the right leads into an abandoned, empty flat. It's not a home anymore but it probably used to be. We can tell that from the walls, wallpapers, the floor. I heard that the previous residents had squatted the flat, but they too have moved to a better place.

This place cannot protect anymore.

The space is run-down, filled with rubbish and dirt. There is no one to keep us from coming in. There is no control over the relationship between us and the flat.

We are allowed to build *private space* ourselves. I cleaned the room and placed a metal barrel at the centre. I made a hole in the ceiling and the attic, which is abandoned also, and placed a barrel full of water. The water drips into the metal barrel controlled by the infusion mechanism.

The rhythm is repetitive, controlled, dominant. The sound occupies the space and the body. It is isolated and isolating at the same time.

This work is a part of the *Crossing* project (Karolina Freino (PL), Sam Hopkins (UK/KEN), Teresa Luzio (P), Vanessa Mayoraz (CH) and me) organised in cooperation with *Entropia* gallery from Wrocław (Poland) with the help of Dominik Podsiadly and his friends.

Dušica Dražić



IGRAM IGRAM IGRAM

performans

Svojim plesnim performansima, pozivajući ljude iz određenih društvenih miljea da biraju muziku za moj rad, bavim se različitim pojavama ili odnosima unutar kompleksnog sistema savremene kulture, kao što je mesto umetnika u hijerarhiji ovog sistema ili međusobna zavisnost njegovih različitih subjekata. Ovom prilikom napuštam praksu prikupljanja muzičkih predloga drugih, igram uz izbor svojih omiljenih pesama. Time, unutar glomaznog umetničkog aparata u kome se krećem, simbolično obeležavam svoj lični i samo meni dostupan prostor (muziku jedino ja čujem putem slušalica).

Ivana Smiljanić

IGRAM IGRAM IGRAM je jedan od onih performansa koji čine odnos između pojmova “performans” i “performativnost” teško razmrsivim. Osnovna razlika između ta dva pojma počiva, kako Judith Butler eksplicira, na činjenici da performans pretpostavlja postojanje subjekta, dok performativnost osporava sam pojam subjekta, jer se subjekt stvara tokom samog čina izvođenja. Međutim, Ivanin rad *IGRAM IGRAM IGRAM* problematizuje kako postojanje subjekta, tako i telo kao mesto identifikacije i identiteta, ali i slepo polje identiteta, (društvene, političke...) nevidljivosti subjekta, a samim tim zamagljuje razliku između postojećeg subjekta koji izvodi i onog koji se izvodi.

Iz teksta Jasmine Čubrilo

I DANCE DANCE DANCE

performance

Through my dance performances, by inviting people from certain social contexts to choose music for my work, I am dealing with various phenomena and relations within the complex system of contemporary culture, such as the position of an artist in the hierarchy of this system or the interdependency of its subjects. This time I am abandoning the practice of collecting music choices from others. I am dancing to a selection of my favourite songs. By this, I symbolically mark my personal space which is available only to me within a huge art system I am a part of. (I am the only one who can hear the music as I am wearing a set of headphones).

Ivana Smiljanić

I DANCE DANCE DANCE is one of those performances that make the relationship between the notion of “performance” and “performativity” difficult to extricate. The core difference between those two notions, as Judith Butler explains, lies in the fact that performance presupposes the existence of a subject, whereas performativity disputes the very notion of the subject since the subject is being created during the very act of performance. However, Ivana’s work *I DANCE DANCE DANCE* problematises both the existence of the subject and the body as a place of identification and identity, as well as the blind field of identity, (social, political...) invisibility of the subject, and by doing so blurs the difference between the existing subject that is performing and the one that is being performed.

from Jasmina Čubrilo’s review

IVANA SMILJANIĆ

VOKABULAR

video, sveska, plakat, 2009.

Instalacija funkcioniše kao tekstualni prostor koji ispunjava (proto)teorijski, auto refleksivni govor kao osvrn na sopstvenu praksu, autoregulativne/deregulativne procese i odnose moći i učenja u svetu umetnosti. Materijal za instalaciju proizveden je *do it yourself* postupkom, koji je direktno povezan sa uslovima u kojima je nastajao — jednogodišnji boravak u Drajzerovoj klinici za bolesti zavisnosti (ograničeno kretanje, zabrane, itd.) Tekst video rada govori o umetnikovoj poziciji u društvu jezikom destruktivnog kritizma. Tekst je izgovoren u napetom stanju. Tekst izgovara osoba sa problemom. Tekst ne objašnjava raskorak u svetu umetnosti, već taj raskorak čini još intenzivnijim. Tekst govori o muškom subjektu umetnika kao o podeljenom na delove i međudelove od kojih su neki višak tj. potpuno neprihvatljivi sistemu (umetnosti) u kome taj subjekt deluje. Na fotografijama iz sveske su dati prizori, situacije i prostori koji bi mogli činiti jedan goli život. Tekst se pojavljuje u formi konstatacije, komentara, kritike i često teži da subvertira značenje slike. Tekst problematizuje pozicije nemogućeg umetničkog produkta, probleme partikularnosti, kliniku kao mašinu za izlečenje i mišljenje o dis(u)topiji. Distribucija sveske ima sasvim praktičnu svrhu — intimizaciju kontakta sa publikom. Plakat se sastoji iz beleški, objašnjenja, dijagrama i refleksija o svetu umetnosti, životu umetnika/gradanina i ideološkim konstrukcima koji ih determinišu. Resemantizacijom i umetanjem reči izmenjen je kontekst prvobitno nastalih ličnih upisa. Rad je zamišljen kao otvoren koncept i sakupljanje informacija nezavisno od njihovog mapiranja i vizualizacije. Realizacija uključuje i relacioni aspekt — publika interveniše na tekstu.

Ranko Travanj

VOCABULARY

video, notebook, poster, 2009

This installation functions as a textual space filled with (proto)theoretical, self reflexive speech that reflects on personal practice, self regulatory/deregulatory processes and the relationship of power and learning in the art world. The material for the installation has been made the DIY way which directly relates to the conditions in which it was produced – a one year stay at the Substance Abuse Clinic in Drajzerova street (with restricted movement and other restrictions). Using the language of destructive criticism the text of the video tells a story of the artist's position in society. The text is spoken in an apprehensive state. The text is spoken by a person with a problem. The text does not explain the gap in the art world, but makes that gap even wider. The text is about the male subject of the artist split into parts and semi parts, some of which are surplus i.e., utterly unacceptable to the system (of art) in which the subject operates. In the photos from the notebook one can see the sights, situations, and spaces that might be the elements of a bare life. The text appears in the form of a statement, commentary, critique and often tends to subvert the meaning of the photo. The text problematises the positions of the impossible artistic product, the problems of particularity, the hospital as a curing machine and the opinion of dis(u)topia. The notebook is passed around with a clearly practical purpose – to make an intimate contact with the audience. The poster is made up of notes, explanations, diagrams and reflections on the world of art, the life of an artist/citizen and ideological constructs that determine them. The context of the initial personal inscriptions is changed through resemantisation and the insertion of words. The work is conceived as an open concept and as information gathering independent of its mapping and visualisation. The realisation presupposes a relational aspect – the audience makes corrections in the text.

Ranko Travanj

ALEKSANDRIJA AJDUKOVIĆ

Aleksandrija Ajduković je rođena 1975. u Osijeku. Diplomirala je na Akademiji umetnosti "BK" u Beogradu, odsek fotografija, u klasi Milana Aleksića. Od 2005. član je ULUSA, a od 2006. u statusu je samostalnog umetnika. Trenutno je na master studijama u Novom Sadu, u klasi Đorđa Odanovića. Živi i radi u Beogradu.

Aleksandrija Ajduković was born on 1975 in Osijek. She graduated from the photography department at the BK Art Academy in Belgrade, in the class of Milan Aleksić. She has been an ULUS member since 2005 and she has worked as a professional artist since 2006. She is currently studying for her master's degree in Novi Sad in the class of Đorđe Odanović. She lives and works in Belgrade.

ZORICA ČOLIĆ

Osnovne studije završila na Akademiji Umetnosti u Novom Sadu. Magistarske studije iz Elektronskih umetnosti završila 2008. na School of Art and Design, Alfred University, Alfred, New York. Kreira multi-medijalne instalacije koje je realizovala na brojnim samostalnim i grupnim izložbama i internacionalnim radionicama.

Zorica Čolić completed her undergraduate studies at the Academy of Art in Novi Sad. She obtained a master's degree in Electronic Intergrated Art in 2008 from the School of Art nad Design, Alfred University, Alfred, New York. She creates multimedia installations which she has displayed at many solo and joint exhibitions and international workshops.
<http://zoricacolic.blogspot.com/>

DUŠICA DRAŽIĆ

Dušica Dražić (1979, Beograd) traga za prostorima bez zakona, prostorima nepravilnosti, razlika, fleksibilnosti, intuicije koji čine nevidljivi deo grada, a pritom su obeleženi trgovima nepoznatih prolaznika. 2004. godine diplomirala je na FPU, a 2006. godine magistrira na odseku Public Art and New Artistic Strategies na Bauhaus Univerzitetu u Vajmaru (Nemačka). 2005/2006. prima DAAD stipendiju. Izlagala je na brojnim izložbama u Evropi (posmatrano sa geografske tačke gledišta).

Dušica Dražić (born 1979 in Belgrade) is searching for spaces with no laws, spaces of irregularity, differences, flexibility, intuition that make up the invisible part of the town, but which are marked by the traces that passers-by leave behind. Dušica Dražić graduated in 2004 at the Faculty of Applied Arts and in 2006 she got a master's degree from the Department of Public Art and New Artistic Strategies at Bauhaus University in Weimar, Germany. She won the DAAD scholarship in 2005/2006. She has participated in many exhibitions in Europe (perceived from a geographical viewpoint).

dusicadrazic.wordpress.com

IVANA SMILJANIĆ

Ivana Smiljanić je rođena 1980. u Beogradu. Magistrirala na Fakultetu likovnih umetnosti u Beogradu. Performans *IGRAM IGRAM IGRAM* izveden je, uvek u drugačijem kontekstu, u Beogradu, Bergenu, Briselu i Pančevu. Iako treći put finalistkinja, prvi put igra za nagradu "Mangelos".

Ivana Smiljanić was born in Belgrade in 1980. She obtained the MFA degree at the Faculty of Fine Arts in Belgrade. The performance *I DANCE DANCE DANCE* has been realised, always in a different context, in Belgrade, Bergen, Brussels and Pančevo. Although among the finalists for the third time, she is dancing for the "Mangelos" Award for the first time.

RANKO TRAVANJ

Ranko Travanj, rođen 1985. u Zenici. Trenutno živi u Beogradu. Završava petu godinu na Fakultetu Likovnih umetnosti — odsek slikarstvo. Izlagao na više grupnih izložbi u Srbiji. Planira da upiše Interdisciplinarne master studije (teoriju umetnosti i medija) na Univerzitetu umetnosti u Beogradu.

Ranko Travanj was born 1985 in Zenica. He is currently living in Belgrade. He is in the fifth year at the painter department of the Faculty of Fine Arts. He has exhibited at many joint exhibitions in Serbia. He is planning on doing interdisciplinary master's studies (art and media theory) at the University of Fine Arts in Belgrade.

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