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PRIVATE VALUE

PRIVATNA VREDNOST

18th June till the end of  
September 2020

PRIVATE VALUE

**GORANA BAČEVAC**

**LEA EMBELI**

**ADRIAN KLAJO**

**VEROLJUB NAUMOVIĆ**

**NIKOLA RADOSAVLJEVIĆ**

**MATIJA SRETOVIĆ**

Stručni žiri/Jury

**Mišela Blanuša**

**Maja Kolarić**

**David Laufer**

Swiss Residence

**Andre Nikolića 30**

**Belgrade**

Švajcarska rezidencija

**Andre Nikolića 30**

**Beograd**

*Dear fans of contemporary art,*

*Welcome to the third edition of the “Private Value” exhibition which features six young artists from Serbia. The Embassy of Switzerland is utmost pleased to open up the doors of its Residence to young talents under the age of 30 years old. These six “finalists” were selected by a professional jury out of over 180 candidates. The exhibition is open to the public twice a week and encompasses paintings, sculptures and videos displayed inside as well as in the garden of the Residence.*

*Culture is an essential pillar of the soft power of any country. In liberal democracies, artists freely question the society and the environment they are living in. Doing so, they implicitly promote values we share, like tolerance, solidarity, equality or living together with mutual understanding. But, these values can be easily challenged once political or economic tensions arise. The crisis of Covid-19 is a good example. Therefore, our continent, be it Western, Central or Eastern Europe, needs more culture than less culture.*

*Moreover, twenty-five years after the dismantling of Yugoslavia, Serbia like its neighbors, has been building up new social and cultural references in favor of a stronger national cohesion. We tend to under-estimate the potential culture can contribute in this regard. It is also in this spirit that I place the action of the Embassy of Switzerland in favor of young artists from Serbia.*

*Belgrade has been for decades the cultural hub of the entire region. It is not a coincidence if the city was the cradle of numerous talented artists whose still living most famous one is probably Marina Abramovic. There is in Serbia a very creative and innovative visual art scene which is deeply rooted, on which young artists can rely on and get inspired by. This exhibition ambitions to be a contribution to this tradition.*

**Philippe GUEX, Ambassador**

*Poštovani ljubitelji savremene umetnosti,*

*Dobro došli u treće izdanje izložbe “Privatna vrednost” koja predstavlja šest mladih umetnika iz Srbije. Ambasada Švajcarske s velikim zadovoljstvom otvara vrata svoje rezidencije za mlade talente, koji imaju manje od 30 godina. Ovih šest “finalista” odabrao je profesionalni žiri među preko 180 kandidata. Izložba je otvorena za javnost dvaput nedeljno, i obuhvata slike, skulpture i video radove izložene kako unutar rezidencije, tako i u njenom vrtu.*

*Kultura je suštinski stub meke moći svake zemlje. U liberalnim demokratijama, umetnici otvoreno propituju društvo i okruženje u kom žive. Radeći to, oni implicitno promovišu vrednosti koje zajednički zastupamo, poput tolerancije, solidarnosti, jednakosti ili suživota u obostranom razumevanju. Međutim, ove vrednosti mogu lako biti dovedene u pitanje čim narastu političke ili ekonomske tenzije. Kriza oko Kovida-19 je dobar primer. Stoga našem kontinentu, bilo da je u pitanju zapadna, centralna ili istočna Evropa, treba više, a ne manje kulture.*

*Takođe, dvadeset pet godina nakon raspada Jugoslavije, Srbija i njeni susedi grade nove društvene i političke odnose u cilju jačeg nacionalnog povezivanja. Često potcenjujemo potencijal kojim kultura može da doprinese tom povezivanju. U tom duhu je upravo i ova inicijativa Ambasade Švajcarske, u cilju doprinosa mladim umetnicima u Srbiji.*

*Beograd je decenijama središte kulture celog regiona. Nije slučajno da je ovaj grad bio kolevka mnogim talentovanim umetnicima, od kojih je verovatno najpoznatija Marina Abramović. U Srbiji postoji veoma utemeljena kreativna i inovativna scena vizuelne umetnosti, na koju mladi umetnici mogu da se oslone, i da u njoj pronađu inspiraciju. Ova izložba ima ambiciju da doprinese toj tradiciji.*

**Filip Ge, ambasador**





**Bedtime**  
bed, silicone, metal  
210cm x 90cm x 94cm  
2019

**Bedtime**  
krevet, silikon, metal  
210cm x 90cm x 94cm  
2019

**Gorana Bačevac** was born in Belgrade in 1992. She earned her Bachelor and MA degree from the Faculty of Fine Arts in Belgrade, department of sculpture. She was awarded with „Stevan Knežević“ drawing award in 2017. Her focus is the medium of sculpture, drawing and installations.

She has had solo exhibitions in Belgrade and numerous collective exhibitions in Serbia and abroad. Most notable were: “Desiring Machines” (Novembar gallery in Belgrade, 2020), “Send me a picture of your room” (Gallery U10 in Belgrade, 2019), “Terrestrial Oddities” (Gallery HBKsaar in Saarbrücken, 2019), “Women’s Stories” (Salon of the MoCAB in Belgrade, 2019), “Perspectives XXXIII” (Serbian Cultural Center in Paris, 2018), “When the other meets the other Other” (Gallery Podroom of KCB Belgrade, 2017).

**Gorana Bačevac** je rođena 1992. godine u Beogradu. Završila je osnovne i master akademske studije na vajarskom odseku Fakulteta likovnih umetnosti Univerziteta umetnosti u Beogradu. Dobitnica je nagrade za crtež „Stevan Knežević“ za 2017. godinu. Koristi skulpturu, crtež i instalaciju kao glavne medije vizuelnog izražavanja.

Samostalno je izlagala u Beogradu i učestvovala na grupnim izložbama u Srbiji i inostranstvu. Značajnije izložbe su : „Desiring Machines“ (Galerija Novembar u Beogradu, 2020), „Send me a picture of your room“ (Umetnički prostor U10 u Beogradu, 2019), „Terrestrial Oddities“ (Galerija HBKsaar u Sarbrukenu, 2019), „Ženske priče“ (Salon MSUB u Beogradu, 2019), „Perspektive XXXIII“ (Srpski kulturni centar u Parizu, 2018), „Kada se drugi susreće sa drugim Drugim (Galerija Podroom Kulturnog centra Beograda, 2017).





**Lea Embeli** was born in 1994 in Pančevo. She graduated at the Faculty of Applied Arts in 2017, from the department of applied painting, where she also completed her MA studies in 2018, in the class of professor Nikola Božović. During her studies, she was awarded with the scholarships from the Ministry of education, science and technological development, as well as the Foundation for young talents Dositej.

During her studies, she exhibited her artworks in many group exhibitions within the faculty and elsewhere, such as: Niš Art – “This changes everything” in 2017, Festum 2015, 2018, and 2019, “BUM Millennial generation” in 2019, as well as the solo exhibition in Gallery Ostavska in Belgrade in 2019. Apart from painting, in 2016 she began to illustrate the books for publishing houses Zavod, Bigz, Kreativni centar and in the British company “7billionideas”. She is currently working at the Faculty of Applied Arts in Belgrade, as associate lecturer in the subject of painting techniques.

**Lea Embeli** je rođena 1994. godine u Pančevu. Diplomirala je 2017. godine na Fakultetu primenjenih umetnosti na smeru primenjeno slikarstvo gde je završila i master studije 2018. godine u klasi prof. Nikole Božovića. Tokom redovnih studija bila je dobitnica stipendija Ministarstva prosvete, nauke i tehnološkog razvoja i Fonda za mlade talente Republike Srbije „Dositeja“.

U toku studija izlagala je na više grupnih izložbi u okviru i van fakulteta, kao što su: Niš Art – “Ovo menja sve” 2017. godine, Festum 2015., 2018. i 2019. godine, “BUM generacija milenijalaca” 2019. godine i na samostalnoj izložbi u Ostavinskoj galeriji u Beogradu 2019. godine. Od 2016. godine počinje pored slikarstva da se bavi ilustracijom knjiga za izdavačke kuće Zavod, Bigz, Kreativni centar i u Britanskoj firmi “7billionideas”. Trenutno radi na Fakultetu primenjenih umetnosti u Beogradu kao stručni saradnik na predmetu slikarske tehnike.



**Binary woman I  
combined**  
155cm x 145cm  
2020

**Binarna žena I  
kombinovana**  
155cm x 145cm  
2020



**Vertical Homesickness**  
combined  
12cm x 12cm x 10cm  
2020

**Vertikalna nostalgija**  
kombinovana  
12cm x 12cm x 10cm  
2020

**Adrian Klajo** was born in Senta in 1993. He graduated from the Department of Painting at the Academy of Arts in Novi Sad in the class of Prof. Bosiljka Zirojević Lečić. He is currently doing his MA at the same department.

In 2017, he completed the course “Form as a foundation” at the Summer Academy in Salzburg. As a scholarship holder of the Erasmus+ program, in 2018 he spent one semester studying at the University of Pecs, Hungary, at the Department of Art. He was an intern at the Art Mentor program in Budapest for year 2018/2019. He participated in numerous group exhibitions in the country and abroad (Italy, Slovakia, Hungary). So far, he had six solo exhibitions. He lives and creates in Subotica.

**Adrian Klajo** je rođen 1993. godine u Senti. Diplomirao je na odseku za Slikarstvo na Akademiji umetnosti u Novom Sadu u klasi prof. Bosiljke Zirojević Lečić. Trenutno je na master studijama na istom odseku.

U 2017. godini završio je kurs „Forma kao temelj“ na letnjoj akademiji u Salzburgu. Kao stipendista Erasmus+ programa, 2018. je pola godine studirao na Univerzitetu u Pečuju, u Mađarskoj, na odseku za Umetnost. Bio je stažista Art Mentor programa u Budimpešti za 2018/2019. godinu. Učestvovao na brojnim grupnim izložbama u zemlji i inostranstvu (Italija, Slovačka, Mađarska). Do sada je imao šest samostalnih izložbi. Živi i stvara u Subotici.





**Veroljub Naumović** was born in 1990 in Novi Sad. He completed his MA studies in sculpture from the Academy of Arts in Novi Sad, in the class of professor Nikola Macura. He has been exploring the ways the art creates the experience, and the means through which these experiences influence the spectators. This interest has led him to the investigation of the relationship between the human and his body.

From 2015, he had participated in numerous domestic and international group exhibitions and festivals, among which are the exhibition „Trace“ in the Gallery House Vojnovića of the Cultural Center in Indija, project „Black Box“ at Mikser festival in Belgrade, exhibition „First land“, Cultural Center Fabrika in Novi Sad. He is the author of three solo exhibitions, „Deindividualization/methods and techniques“ and „Experience of material body“ in Gallery Hol in Novi Sad, Deindividualization“ in Gallery ULUV in Novi Sad.

**Veroljub Naumović** je rođen 1990. godine u Novom Sadu. Završio je master studije vajarstva na Akademiji umetnosti Univerziteta u Novom Sadu u klasi prof. Nikole Macure. Istražuje načine na koje umetnost stvara iskustva i načine na koja ta iskustva utiču na njihove posmatrače. Trenutno ga je ovo zanimanje odvelo u istraživanje odnosa čoveka sa svojim telom.

Počevši 2015. godine, učestvovao je na brojnim domaćim i međunarodnim grupnim izložbama i festivalima, među kojima su Izložba „Trag“ u Galeriji Kuća Vojnovića Kulturnog centra u Indiji, Projekat „Black Box“ na Mikser festivalu u Beogradu, izložba „Prva zemlja“, Kulturni centar Fabrika u Novom Sadu. Takođe je autor tri samostalne izložbe „Deindividualizacija/metode i tehnike“ i „Iskustvo materijalnog tela“ u Galeriji Hol u Novom Sadu, „Deindividualizacija“ u Galeriji ULUV u Novom Sadu.



**Silicone, concrete #3**  
silicone, concrete  
16cm x 11cm x 11cm  
2020

**Silikon, beton #3**  
silikon, beton  
16cm x 11cm x 11cm  
2020



*Every man you met today  
might be a saint one day*  
Installation  
2020

*Svaki čovek koga danas  
sretneš može jednog dana biti  
svetac*  
Instalacija  
2020

**Nikola Radosavljević** was born in 1991 in Užice. He completed his BA and MA studies at the Faculty of Applied Arts in Belgrade, department of graphics and book in 2015 and obtained his PhD in 2020, on the subject of artistic book and new media printmaking practices.

He received more than twenty different awards and recognitions in the field of drawing and graphics. He has participated in more than one hundred and fifty collective exhibitions in the country and abroad (Serbia, Netherlands, Germany, China, Switzerland, Russia, Bulgaria, Macedonia, Hungary, USA, India, Greece...). So far, he has organized thirty-one solo exhibitions through open calls and invitations (Belgrade, Novi Sad, Pančevo, Sombor, Kotor, Kraljevo, Kikinda...). Upon the invitation of the organizers of the Reconstruction festival, he performed a series of artworks in the public space in Belgrade, 2019. Awarded with “Youth Hero” award by EXIT Foundation, for arts and culture, 2019.

**Nikola Radosavljević** rođen je 1991. godine u Užicu. Osnovne i master studije završio na Fakultetu primenjenih umetnosti u Beogradu, atelje grafika i knjiga, 2015. godine gde je i doktorirao 2020. godine, na temu knjige umetnika i novomedijskih grafičkih praksi.

Dobitnik je više od dvadeset različitih nagrada i priznanja iz oblasti crteža i grafike. Učestvovao na više od sto pedeset kolektivnih izložbi u zemlji i inostranstvu (Srbija, Holandija, Nemačka, Kina, Švajcarska, Rusija, Bugarska, Makedonija, Mađarska, SAD, Indija, Grčka...). Do sada je organizovao trideset i jednu samostalnu izložbu po konkursu i pozivu (Beograd, Novi Sad, Pančevo, Sombor, Kotor, Kraljevo, Kikinda...). Na poziv organizatora festivala Rekonstrukcija izveo je niz radova u javnom prostoru u Beogradu, 2019. Nosilac je priznanja “Heroj mladih” za kulturu i umetnost, EXIT Fondacije, 2019.







**Matija Sretović** was born in 1993 in Kraljevo. He went to School of Fine Arts in Kraljevo, department of conservation and restoration. He completed BA studies in fine and applied arts at the Faculty of Philology and Arts in Kragujevac, in the class of professor Jelena Šalinić Terzić. He finished his MA studies at the same faculty, under the mentorship of the same professor.

The dominant subject in his artwork is the engaging urban-exploratory project with the aim to raise awareness on the ecology and existential topics. He participated as a volunteer in the organization of the festival of street art "Street Art" in Kraljevo, from 2011 to 2013. He works as a freelance artist in Kraljevo. He mainly engages in drawing and illustration, but he also works with school children in an informal art atelier Linija in Kraljevo.

**Matija Sretović** rođen je 1993. godine u Kraljevu. Pohađao je Srednju umetničku školu u Kraljevu, smer Konzervacija i restauracija. Završio je osnovne studije likovne i primenjene umetnosti na Filološko – umetničkom fakultetu u Kragujevcu u klasi dr. um. Jelene Šalinić Terzić. Diplomirao je na master studijama likovne umetnosti na pomenutom fakultetu pod mentorstvom istog profesora.

Dominantna tema kojom se u svom radu bavi predstavlja urbano - istraživački projekat angažovanog karaktera koji za cilj ima podizanje ekološke svesti i postavljanje egzistencijalnih pitanja. Volonterski je učestvovao u organizaciji festivala ulične umetnosti "Street Art" u Kraljevu, tokom perioda od 2011. do 2013. godine. Radi kao slobodni umetnik u Kraljevu. Bavi se pretežno crtežom i ilustracijom uz angažovanje u radu sa decom školskog uzrasta u neformalnom likovnom ateljeu Linija u Kraljevu.



**Separation  
combined**  
50cm x 70cm  
2019

**Separacija  
kombinovana**  
50cm x 70cm  
2019

## TOWARDS THE REBIRTH OF ART MOVEMENTS

It's been decades now that "-isms" have been erased from the world of art. The very notion of art schools or movements has died, probably around the time of Andy Warhol's last breath. The last uniting factor between young artists today is the word *contemporary*. We are left to believe that this is enough and that, individually, each artist will create an entire world, an aesthetic or, to put it differently, that each artist will be an art movement to him or herself. The insistence on the self in art has turned into a global obsession. Respected young artists should confess, open their most intimate nature, and let others judge them through it. Pre-existing notions of sensitivity, geography, medium, style or even craft have been wiped out by the global dominance of the self, the individualized, the isolated, and, we should add, the confined, artist.

However it is one of art history's most crucial lessons that great artists have never appeared and thrived on their own. Not only have artists always been more fruitful and inventive collectively rather than individually, they also tend to appear somewhere in particular. Cross-pollination is as vital as air to artists, even if copyright laws have made it trickier than ever. Positive competition, mutual inspiration, sometimes even rivalry are all that makes an art scene more interesting not only to act in, but also to watch. And geography remains essential, even if this tends to disagree with the art fair doxa of the global art market. Even global pandemics originate somewhere...

The artists who have been selected for this third edition of the "Private Value" show at the Swiss residence in Belgrade all tend to discredit these questionable doxas. Common themes of technology, altered reality and nature, but also common interests in certain media once deemed

old-fashioned arise in their work. All six artists are indubitably connected to their foreign counterparts, but their geographic identity seeps through everything they do. A young generation of artists has, it seems, arisen who reclaim the collective nature of their enterprise. They do not bend to the sad obligations of confession, nor do they overlook the utmost importance of craft. They offer, more than the promise, the reality of Serbia's rise to prominence and contribution in the art world. They render concrete the possibility of rebirth of art movements, starting here, now.

*David Laufer*

## THE LAUREATES IN THEIR OWN WORDS:

### Lea Embeli

"My goal is to show the way the digital media curves our perception of reality, our impression of our surroundings and even our interactions in this domain, which we call reality. What fascinates me most is that the development of digital technologies and internet culture created the human desire to leave the physical body and in that way achieve complete and unconditional freedom. With the possibilities that virtual reality gives us, the human body has become an object which we can abandon and from a physical state transcend into a digital, disembodied state. Our consciousness is transported into another realm and the false reality becomes an extension of ourselves, thus putting us into a state of confusion. This confusion is what I want to reproduce."

### Veroljub Naumović

"My sculptures from confront the viewer with hyperrealistic bodies and their fragments as elements in an abstract composition of pronounced materiality. The bodies function in these compositions isn't directly rhetoric, nor semiotic, rather, the bodies in these works are exactly what they are – dolls

made of silicone, in the image of men. The other materials present in the works follow the same logic: the concrete IS concrete. Through this approach the viewer, identifying with his own body, empathizes with the bodies of the sculpture, turning their bodies into a fragmented battlefield.”

### **Matija Sretović**

“My work is not a pessimistic premonition, rather an attempt to stress some of the problems that I think civilization cannot escape. I’m evaluating the damage caused by bad practices of rapid technological progress, specifically in the ways that the natural world and general wellbeing are being sacrificed for our ever growing infrastructure. A generation that grew up with dreams of flying cars is now in a position to preserve whatever good is left in the process and to build a new world in better ways. I’m on a mission to raise awareness.”

### **Adrian Klajo**

“In a world where only horizontal desires are generalized, those desires attempt to stifle an entire civilization into the ocean of material culture. It is quite anachronistic to talk about everything else that makes us vertical, metaphysical, melancholy. Melancholy reveals what previous civilizations have called “essence” and constantly searches for anything that seems obvious, evident. Melancholy means openness to metaphysics, in a world that declares war on all kinds of metaphysics. Melancholy is rebellion as well as resignation, vitality as well as immersion, inspiration as well as paralysis.”

### **Nikola Radosavljević**

“My work, in its basic idea, contains the actualization of current social relations as well as the questioning of the collective body of the nation. Not only did we, over time, grow into a dictated pattern of individuality, but that in that pattern we became a collective mass, individual as such, and yet somehow apathetic, full of lethargy in a perpetual state of anxiety and

justified fears about the future. My work is a sublimation of current events that shake the global scene and personal experiences gained from trying to understand potential scenarios for the future.”

### **Gorana Bačevac**

“In my work I am creating objects that reflect problems of socially induced states such as pressure, angst, tension. The complexity of these states and reaching into their core is what I am trying to present, so that they become bare, readable and universal. I am exploring the spatial connections of everyday objects, analyzing how the viewer’s perception of these objects, depending on the context, is constantly changing. Defining who we are is always shaped by our own definitions of others, meaning that defining ourselves is only possible through some kind of boundaries.”

## PREMA PONOVNOM ROĐENJU UMETNIČKIH POKRETA

Već decenijama su “-izmi” izbrisani iz sveta umetnosti. Sama svest o umetničkim školama ili pokretima je zamrla, verovatno još u vreme poslednjeg daha Endija Vorhola. Poslednji ujedinjujući faktor među mladim umetnicima danas jeste reč savremeno. Ostavljeno nam je da verujemo da je to dovoljno, i da će svaki umetnik pojedinačno stvoriti ceo svet i jednu posebnu estetiku, ili, drugim rečima, da će svaki umetnik ili umetnica biti umetnički pokret za sebe. Insistiranje na sopstvu u umetnosti pretvorilo se u svetsku opsesiju. Cenjeni mladi umetnici treba da se ispovedaju, da iznose najdublju intimu, i da dozvole drugima da o njima sude kroz tu prizmu. Već postojeće ideje o osećajnosti, geografiji, mediju, stilu ili čak veštini izbrisane su svetskom dominacijom sopstva, pojedinačnog, izolovanog, a mi moramo dodati i zarobljenog umetnika.

Međutim, jedna od ključnih lekcija u istoriji umetnosti jeste da se veliki umetnici nisu sami od sebe pojavili i proslavili. Ne samo što su umetnici bili plodonosniji i maštovitiji kolektivno nego pojedinačno, već i negde naročito nastupaju. Međusobna razmena je za umetnike jednako važna koliko i vazduh, čak i u situaciji kad su je zakoni o autorskim pravima učinili težim nego ikad. Pozitivni takmičarski duh, obostrana inspiracija, a ponekad i rivalitet čine umetničku scenu interesantnijom ne samo za učesnike, već i za posetioce. Geografija ostaje od suštinske važnosti, čak iako se kosi sa uvreženim stavovima umetničkih sajмова svetskog tržišta umetninama. Čak je i globalna pandemija odnekud potekla...

Svi umetnici izabrani za treće izdanje izložbe “Privatna vrednost” u Švajcarskoj rezidenciji u Beogradu teže da ospore ove upitne stavove. Zajedničke teme: tehnologija, proširena realnost i priroda, ali i zajednički interes za određene medije

koji su svojevremeno smatrani staromodnima pojavljuju se u njihovom radu. Svih šest umetnika su nesumnjivo povezani sa svojim kolegama u inostranstvu, ali se njihov geografski identitet vidi u svemu što rade. Čini se da se pojavila nova generacija umetnika koji vraćaju kolektivnu prirodu svog posla. Oni se ne predaju zbog loših okolnosti svoje profesije, niti previđaju izrazitu važnost veštine. Oni ne obećavaju, već nude realnost uspona Srbije ka istaknutosti i doprinosu u svetu umetnosti. Oni pružaju konkretnu mogućnost ponovnog rođenja umetničkih pokreta, koja počinje ovde, sada.

*David Laufer*

## LAUREATI, SVOJIM REČIMA:

### Lea Embeli

“Moj cilj je da pokažem kako digitalni mediji iskrivljuju našu percepciju realnosti, naše utiske o okolini, pa čak i naše interakcije u domenu koji nazivamo realnost. Najviše me fascinira što je razvoj digitalnih tehnologija i internet kulture stvorio u ljudima žudnju da iskorače iz svog fizičkog tela i tako dostignu potpunu i bezuslovnu slobodu. S mogućnostima koje nam daje virtuelna realnost, ljudsko telo je postalo objekat koji možemo da napustimo i iz fizičkog stanja pređemo u digitalno, bestelesno stanje. Naša svest prelazi u drugu sferu i lažna realnost postaje produžetak nas samih, stavljajući nas tako u stanje konfuzije. Tu konfuziju ja želim da reprodukujem.”

### Veroljub Naumović

“Moje skulpture suočavaju posmatrača sa hiperrealističnim telima i njihovim fragmentima kao elementima apstraktne kompozicije izrazite materijalnosti. Funkcije tela u ovim kompozicijama nisu direktno retoričke, niti semiotičke, pre će biti da su tela u ovim radovima tačno onakva kakva i jesu – lutke

napravljene od silikona, u obliku čoveka. Ostali materijali prisutni u delima prate istu logiku: beton JESTE beton. Ovim pristupom posmatrač, koji se identifikuje sa sopstvenim telom, saoseća sa telima na skulpturama, koje svoja tela pretvaraju u fragmentizovano bojno polje.”

### **Matija Sretović**

“Moj rad nije pesimistični predosećaj, već pokušaj da se istaknu neki problemi koje smatram da civilizacija ne može da izbegne. Procenjujem štetu uzrokovanu lošim praksama brzog tehnološkog napretka, konkretno način na koji se svet prirode i opšte blagostanje žrtvuju za našu infrastrukturu koja je u stalnom porastu. Generacija koja je odrasla u snovima o letećim automobilima sada je u stanju da sačuva ono dobro što je ostalo od toga i da na bolji način izgradi novi svet. Moja je misija da o tome podignem svest. “

### **Adrian Klajo**

“U svetu u kom se generalizuju samo horizontalne želje, te želje pokušavaju da uguše čitavu civilizaciju u okeanu materijalne kulture. Prilično je anahrono govoriti o svemu ostalom što nas čini vertikalnima, metafizičkima, melanholičnima. Melanholija otkriva ono što su prethodne civilizacije nazivale “suštinom” i neprestano traži sve što izgleda očigledno, samoobjašnjivo. Melanholija znači otvorenost za metafiziku, u svetu koji objavljuje rat svim vrstama metafizike. Melanholija je i pobuna i odricanje, i vitalnost i uranjanje, i inspiracija i paraliza.”

### **Nikola Radosavljević**

“Osnovna ideja mog rada sadrži aktualizaciju trenutnih društvenih odnosa kao i propitivanje kolektivnog bića nacije. Ne samo da smo vremenom prerasli u propisani obrazac

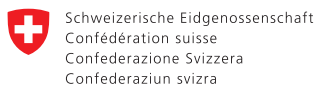
individualnosti, već smo u tom obrascu postali kolektivna masa, pojedinačni kao takvi, a opet nekako apatični, puni letargije, u neprestanom stanju teskobe i opravdanih strahova od budućnosti. Moj rad je sublimacija trenutnih događaja koji potresaju globalnu scenu i ličnih iskustava stečenih pokušajem da razumem potencijalne scenarije za budućnost.”

### **Gorana Bačevac**

“U svom radu stvaram predmete koji oslikavaju probleme društveno indukovanih stanja kao što su pritisak, gnev, napetost. Pokušavam da predstavim složenost ovih stanja i da prodrem u njihovu srž, da bi ona postala ogoljena, čitljiva i univerzalna. Istražujem prostorne veze svakodnevnih predmeta, analiziram kako se posmatračeva percepcija ovih predmeta stalno menja, u zavisnosti od konteksta. Definisane ko smo uvek je oblikovano sopstvenim definicijama drugih, što znači da je definisanje sebe moguće samo putem nekakvih granica.”

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