

Grad: mesto identiteta City: A Place of Identity

Izložba dela iz kolekcije Muzeja savremene umetnosti
An exhibition of works from the Museum of Contemporary Art collection

23/03 - 20/08/2023



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Muzej savremene umetnosti

23/03 - 20/08/2023

Mesto: 2. i 3. nivo Muzeja savremene umetnosti

**Kustoskinje izložbe: Una Popović, Svetlana Mitić, Mišela Blanuša,
Žaklina Ratković, Rajka Bošković**

City: A Place of Identity

An exhibition of works from the Museum of Contemporary Art collection

Museum of Contemporary Art

23/03 - 20/08/2023

Place: 2nd and 3rd floors of the Museum of Contemporary Art

**Exhibition curators: Una Popović, Svetlana Mitić, Mišela
Blanuša, Žaklina Ratković, Rajka Bošković**

Izložba Grad: mesto identiteta problematizuje načine na koje urbana sredina može da se posmatra kao mesto gradnje i kontinuiranog formiranja identiteta, ne samo osnovnog/suštinskog već i umetničkog. Kroz izložbene celine gradskih toposa predstavlja se ono što u užem i širem smislu definišemo kao gradsko (arhitektura, društvene i kulturne aktivnosti, oblici ponašanja, stil života i dr.) i što kao podidentitet, svojim prostornim i socijalnim odlikama, bitno određuje razvoj individualnih i kolektivnih modela delovanja i ophođenja. Asocijativno i tematski mapiraju se i jukstaponiraju umetnička dela od početka prošlog veka do ranih dvehiljaditih koja svojim širokim spektrom značenja na različite načine tretiraju pojedinca, od najočiglednijih pojedinosti kao što su fizičke karakteristike ili društvena angažovanost pa do najsloženijih unutrašnjih preispitivanja koja se mogu istovremeno sagledati i na nivou grupnog mentaliteta.

Fokus kustoskog tima je na antropološkoj i kulturološkoj analizi dela iz kolekcije, čime je otvorena mogućnost dvojakog sagledavanja teme. Kroz brojne umetničke radove uočavaju se procesi oblikovanja i mapiranja osobenosti i karaktera pojedinaca koji u gradu žive, odnosno pozicije – kako grad tretira nas a potom i kako pojedinac/umetnik, kroz vlastitu vizuelnu prizmu ili teorijsku elaboraciju, tretira fizičko okruženje – kako umetnik/umetnica vidi grad. Ove pozicije se razvijaju zahvaljujući različitim obrascima delovanja: svesno, spontano, emotivno, vrednosno, artifično, kao osobenim vidovima ponašanja u kontekstu specifičnog okruženja. Posledice uzajamnog delovanja mogu biti podsticajne, delotvorne, ali i ograničavajuće, devastirajuće za čoveka – građanina, jer polis sprovodi i različite modele represije. Ovo naročito biva provokativno za umetnika – pojedinca i može se odraziti na njegovu/njenu jedinstvenu socijalizaciju, izraženu upotrebom raznolikih jezičkih formi unutar konkretnih praksi.

Izložba Grad: mesto identiteta nije strukturirana hronološki, već je podeljena u pet tematskih celina koje se mogu označiti kao odrednice/nivoi u promišljanju grada kao mesta tvorbe različitih vrsta identiteta:

1. Privetni prostori: svakodnevica u zajedništvu. Dom, porodica, lični prostori, mesta gde nastaju svakodnevni rituali jesu bitan segment konstituisanja ličnosti. Način kako umetnici i umetnice razmatraju privetni prostor sagledan je kroz dela Natalije Cvetković, Tomislava Gotovca, Sanje Iveković i Dalibora Martinisa, Žolta Kovača, Miodraga Krkobabića, Ota Loga, Petra Palavičinija, Milene Pavlović Barili, Zorana Popovića, Ivana Tabakovića, Milice Tomić, Bete Vukanović i dr.

2. Semiotika grada. U ovom segmentu grad se obrazlaže kao arhitektonično mesto snažnog kulturnog i istorijskog značaja koje, kao takvo, definiše identitet određene osobe, grupe i nacije. Segment Semiotika grada definisan je radovima Jasmine Cibic, Koste Hakmana, Krsta Hegeđušića, Milana Konjovića, Goranke Matić, Miodraga Miće Popovića, Veljka Stanojevića, Ljubice Cuce Sokić, Stevana Živadinovića – Vana Bora i dr.

3. Urbani svet / globalni grad. Fascinacija različitim pojavama i kulturama u gradu polazište je za prepoznavanje ali i diferencijaciju u odnosu na drugog; polis postaje osnov za simboličku i profesionalnu identifikaciju pojedinca. Ovaj segment sagledan je kroz radove Milana Aleksića, Vojina Bakića, Marijana Detonija, Dušana Džamonje, Vilko Gecana, Grupe KOD, Milene Jeftić Ničeva Kostić, Viktora Macarola, Srđana Đileta Markovića, Ere Milivojevića, Vesne Pavlović, Ivana Tabakovića, Ljubomira Šimunića i dr.

4. Subjekat i mesto. Ovom celinom se obrazlaže da pojedinačni identitet nikada nije fiksiran, već fluidan i podložan interakciji sa mestom i drugima. Narativ se sagledava kroz radove Srđana Apostolovića, Brace Dimitrijevića, Igora Grubića, Radoša Antonijevića, Branimira Karanovića, Slavka Matkovića (grupa Bosch + Bosch), Saše Markovića Mikroba, Petra Omčikusa, Neše Paripovića, Vase Pomorišca, Milice Ružičić, Zorana Todorovića i dr.

5. Distopija – utopija. Osećanje povezano sa definisanjem grada kao mesta proizvodnje anksioznosti, unutrašnje teskobe, trošnosti, ali i reda, funkcionalnosti, sinhroniteta, projekcije budućnosti. Distopija – utopija vizuelizovana je delima Sergija Glumca, Biljane Đurđević, Dragoslava Krnajskog, Mirjane Maoduš, Mihaela Milunovića, Ivana Petrovića, Josipa Seissela (Joa Kleka) i dr.

Unutar svake od pomenutih celina izdvojena su pojedina dela koja svojim značenjem na poseban način korespondiraju sa datim segmentom, a što će u formi kraćeg narativa sadržati legenda pored dela. Izložba *Grad: mesto identiteta* predstaviće oko 130 dela iz kolekcije Muzeja savremene umetnosti, pri čemu su uključeni radovi iz svih postojećih birki: Zbirke slikarstva od 1900. do 1950, Zbirke slikarstva posle 1950, Zbirke papirnog materijala (grafika, crtež, akvarel i dr.), Zbirke skulpture i instalacije i Zbirke fotografije, filma, videa i digitalnih medija. Tokom trajanja izložbe biće organizovane različite forme pratećeg programa.

The exhibition City: A place of identity problematizes the ways in which the urban environment can be observed as a place where identity – not only basic/essential but also artistic – is built and continuously shaped. Exhibition segments devoted to city sites present what we, in a narrower or broader sense, define as urban (architecture, social and cultural activities, forms of behavior, lifestyle, etc.), which, as a sub-identity, significantly determines, with its spatial and social features, the development of individual and collective models of action and conduct. Works of art that date from the beginning of the past century to the early 2000s and, in their wide range of meanings, treat the individual in various ways – from the most obvious details, such as physical characteristics or social engagement, to the most complex internal questionings that can be simultaneously viewed on the level of group mentality – are associatively and thematically mapped and juxtaposed.

The curatorial team focuses on the anthropological and cultural analysis of the works from the collection, which opens up the possibility of a twofold view of the topic. In many of the artworks, we can observe the processes of shaping and mapping the peculiarities and characters of individuals who live in the city, i.e., the positions – how the city treats us, and then also how the individual/artist, through their own visual prism or theoretical elaboration, treats the physical environment, i.e., how the artist sees the city. This results from different patterns of action – the conscious, spontaneous, emotional, value-based or artificial, as particular types of behavior in the context of a specific environment. The consequences of mutual action can be stimulating and effective but also limiting and devastating for the man – citizen because the polis also implies various models of repression. This is exceptionally provocative for the artist as an individual and can reflect on their unique socialization, expressed through the use of diverse language forms within specific practices.

The exhibition City: A place of identity is not structured chronologically but is divided into five thematic units that can be marked as determinants/levels in contemplating the city as a place of creation of different types of identity:

1. Private spaces: togetherness and everyday life. Home, family, personal spaces, places where daily rituals are established are essential factors in the constitution of a personality. How artists consider private space is reviewed through the works of Natalija Cvetković, Tomislav Gotovac, Sanja Iveković and Dalibor Martinis, Žolt Kovač, Oto Logo, Petar Palavičini, Milena Pavlović Barili, Zoran Popović, Ivan Tabaković, Beta Vukanović, etc.

2. Urban Semiotics. In this exhibition segment, the city is discussed as an architectural place of intense cultural and historical significance, which, as such, defines the identity of a particular person, group and nation. Urban semiotics is illustrated by the works of Jasmina Cibic, Kosta Hakman, Krsto Hegeđušić, Milan Konjović, Goranka Matić, Miodag Mića Popović, Ljubica Cuca Sokić, Veljko Stanojević, Stevan Živadinović – Vane Bor, and others.

3. Urban World / Global City. Fascination with different urban phenomena and cultures is the starting point for recognition as well as differentiation from others; the polis becomes the basis for the symbolic and professional identification of the individual. This segment is studied through the works of Milan Aleksić, Vojin Bakić, Marijan Detoni, Dušan Džamonja, Vilko Gecan, KOD Group, Milena Jeftić Ničeva Kostić, Viktor Macarol, Era Milivojević, Ivan Tabković, Ljubomir Šimunić, etc.

4. Subject and Place. This unit argues that individual identity is never fixed but fluid and subject to interaction with the site and others. The narrative is reviewed through the works of Srđan Apostolović, Igor Grubić, Radoš Antonijević, Slavko Matković (Bosch + Bosch Group), Saša Marković Mikrob, Petar Omčikus, Neša Paripović, Vasa Pomorišac, Milica Ružičić, Zoran Todorović, etc.

5. Dystopia – Utopia. The feeling associated with the definition of a city as a manufacturer of anxiety, inner anguish and dilapidation, but also order, functionality, synchronicity and future projections. Dystopia – utopia is visualized through the works of Sergije Glumac, Biljana Đurđević, Dragoslav Krnajski, Mirjana Maoduš, Mihael Milunović, Ivana Petrović, Josip Seissel (Jo Klek) and others.

Within each of the mentioned segments, individual works are distinguished whose meaning corresponds uniquely with the given unit, which will be summarized in the form of a short narrative in the legend next to the exhibit. City: A place of identity will feature around 130 works from the Museum of Contemporary Art and include pieces from all existing collections: the Collection of paintings from 1900 to 1950, the Collection of paintings after 1950, the Collection of paper materials (graphics, drawings, watercolors, etc.), the Collection of sculpture and installation and the Collection of Photography, Film, Video and Digital Media. During the exhibition, various accompanying programs will be organized.



ŽOLT KOVAČ
Kafa u krevetu /
Coffee in Bed, 2008
ulje na aluminijumu / oil on
aluminium, 100 x 100 cm



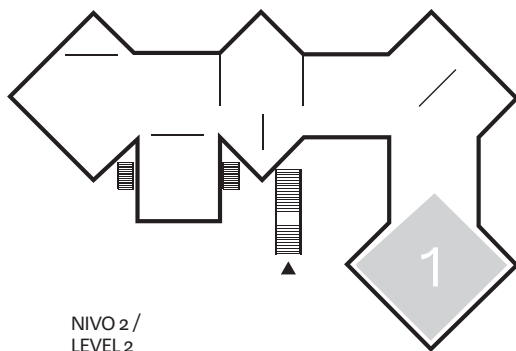
JELISAVETA PETROVIĆ
Atelje – Kompozicija /
Atelier – Composition
ulje na platnu / oil on canvas
73 x 100 cm



**SANJA IVEKOVIĆ
I DALIBOR MARTINIS**
Chanoyu, 1983
video u boji / color video; 11 min,
U-matic

Privatni prostori: svakodnevica u zajedništvu

1 Identitet se konstruiše u dihotomiji između javne i privatne sfere. Otkrile porodice, dom, komunikacija sa bližnjima, grade osnov za formiranje ličnosti. Prostori porodičnog entiteta su i mesta reprezentacije kulturnih, socijalnih, rodni, generacijskih vrednosti. Predstavljani radovi prikazuju odnos prema bližnjem: preispituje se porodična prošlost, promišlja značaj malih dnevnih rituala koji u sebi nose trenutke intimnog i spokojnog, pokreću se pitanja međusobnih sličnosti ali i vidljivih razlika koje, po prirodi stvari, mogu da proizđu iz društveno nametnutih nejednakosti. Sa „prvim/potencijalnim identitetom” zatim se tvori i kontinuitet u odnosu na onaj drugi, „socijalni”, jer po društvenim teorijama on upravo izvire iz najspontanijih činjenica porodične svakodnevice, iz gesta, ponašanja, reči. Odnos prema roditeljima, deci, partneru uzima se u razmatranje kao važan aspekt pri kasnijem definisanju međuljudskih relacija i delovanja unutar demografskih/makrosocijalnih, sistemskih prilika i situacija. Preispitivanje sebe kroz poziciju sebi sličnog, a opet drugačijeg, pa i kroz reminiscenciju na istoriju sopstvene porodice, oblikuje potonje pristupe i analize kako sopstva u odnosu na drugo, i obratno, tako i stav prema javnom, ideologiji, materijalnom, političkom, kulturnom. Temu sagledavamo kroz dela s početka 20. veka koja pripadaju građanskom modernizmu, gde se lično ogleda i kroz predstavu atmosfere građanskih enterijera, s naglaskom na emotivnom doživljaju subjekta, a ne objektivnoj stvarnosti, razvijajući se vremenom, stilski i konceptijski, ka savremenim umetničkim praksama – delima u kojima se detaljnije predočavaju teorijska razmatranja o dekonstrukciji identiteta čak i na račun mišljenja koje želi ono što je različito da svede na ono što je isto.



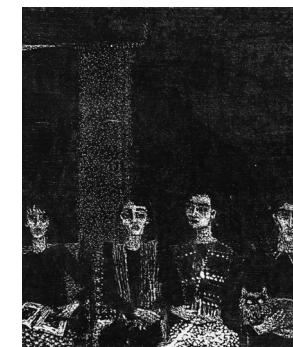
NIVO 2 /
LEVEL 2

Private spaces: togetherness and everyday life

Identity is constructed in the dichotomy between the public and private domains. Family protection, a home, and communication with loved ones build the basis for the formation of personality. The spaces of the family entity are also places of representation of cultural, social, gender, generational values. Presented works depict relationships with close people: family past is re-examined, the importance is pondered of small daily rituals that carry moments of intimacy and tranquility, questions are raised of mutual similarities but also visible differences that may arise, by the nature of things, from socially imposed inequalities. The “first/potential identity” also establishes continuity with respect to the second, “social” one because, according to social theories, it derives from the most random facts of daily family life, from gestures, behavior, words. The relationship with parents, children, or partners is taken into consideration as a crucial aspect in the later definition of interpersonal relations and actions within demographic/macro-social, systemic circumstances and situations. Self-examination through the position of someone similar yet different, including reminiscing about family history, shapes our subsequent approaches and analyses aimed at both the self in relation to the other and vice versa and our views on the public, ideology, materialism, politics, and culture. We look at the topic through works from the beginning of the 20th century, which belong to bourgeois modernism, and reveal reflections of the personal in representations of the atmosphere of urban interiors, emphasizing the subject’s emotional experience rather than objective reality. Developing over time, stylistically and conceptually, towards contemporary artistic practices – works are included in which theoretical considerations about the deconstruction of identity are studied more precisely, even at the expense of opinions that wish to reduce what is different to what is the same.



SLAVKO TIHEC
Kontejner 4 / Container 4, 1976
drvo / wood, 70 x 70 x 78 cm



MIRJANA MIHAĆ
U sobi / In the Room, do 1959
linorez na papiru / linocut on
paper, 42 x 59 cm
(detalj / detail)



DRAGOŠ KALAJIĆ
Dnevnik 73 / Diary 73, 1964
 ulje na platnu / oil on canvas,
 155 x 130 cm



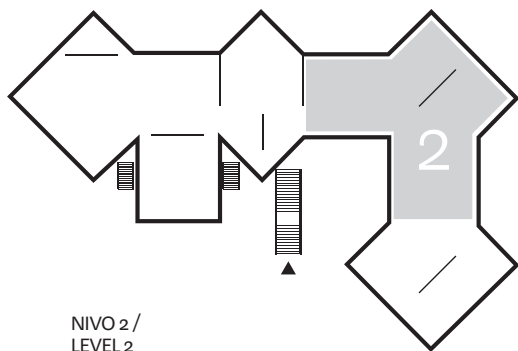
PEĐA MILOSAVLJEVIĆ
Kišni dan u Parizu / Rainy Day in Paris, 1937
 ulje na platnu / oil on canvas,
 54 x 65 cm



JASMINA CIBIC
Tear Down and Rebuild, 2015
 jednokanalni HD video / single
 channel HD video, 15'28"

Semiotika grada

2 Grad je identitetsko mesto sam po sebi. Sačinjavaju ga prostorni, fizički, materijalni faktori kao snažne projekcije slika iz prošlosti ili pak istaknuti prizori sadašnjosti. Skup simbola u gradu sačinjavaju imena ulica, razni nazivi javnih ambijenata, heraldičke i nacionalne oznake. Upravo urbana ikonografija / semiotika grada čini komponentu službene politike koja grad definiše kao prostor povesnog sećanja, kulturnog imaginarija pa i vojne anticipacije. Zgrade su svedoci istorije, scenografija za značenje mesta – čak i na nivou ispražnjenih lokacija, kao ljuštore, bez ljudi, one su aktivan deo gradskog života. Arhitektura sa ideološkim karakteristikama vezanim za period izgradnje igra važnu ulogu ne samo u održavanju sveukupnog promišljanja određenog zdanja već i u oblikovanju javnog, nacionalnog identiteta. Umetnici su kroz različite periode i metode registrovali istorijske celine, materijalne ostatke građevina, javnih ambijenata i, prema zatečenom stanju, pravili (re)konstrukcije u odnosu na prošlo. Vrlo često, umetničkim izrazom istorijske činjenice namerno bivaju „izvrnute”, što doprinosi fiktivnoj slici, pseudonarativu u kom se nacionalno još više podređuje pojedinačnom, odnosno osobenim interpretacijama koje stoje između prostog dokumentovanja zatečenog i imaginarnog, tj. onoga što moguće dolazi.



Urban Semiotics

The city is in itself a place of identity. It consists of spatial, physical, material factors that function as powerful projections of past images or illustrious scenes of the present. Symbols in a city include street nomenclature, various names of public spaces, heraldic and national markings. This urban iconography/semiotics informs the official policy that defines the city as a space of historical memory, cultural imagination, and even military anticipation. Buildings are witnesses of the past, scenography for the meaning of places – even at the level of empty locations, as abandoned shells, without people, they are a vital part of city life. Architecture with ideological features characteristic of the construction period plays a significant role in maintaining the general idea about a certain structure and shaping the common national identity. Through different periods and methods, artists have registered historical sites, material remains of buildings, and public environments and made (re)constructions based on the conditions they encountered. Artistic expression very often deliberately “twists” historical facts, contributing to a fictitious image, a pseudo-narrative in which the national is even more subordinated to the individual, to the intimate interpretations that stand between the simple documentation of facts and the imaginary, i.e., what is potentially coming.



KRSTO HEGEDUŠIĆ
Dvorište / Yard, 1958
 tempera i ulje na platnu /
 tempera and oil on canvas,
 190 x 130 cm

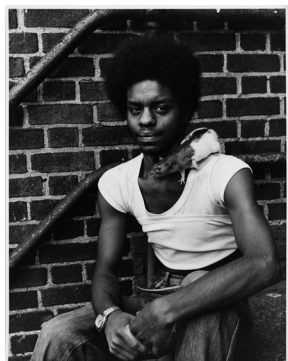


LJUBOMIR IVANOVIĆ
Stari Pariz, Rue de Clignancourt / Old Paris, Rue de Clignancourt, 1930
 olovka na papiru / graphite on
 paper, 36 x 25 cm

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PETAR ĐORĐEVIĆ
Plaža / Beach, 1976
ulje na platnu / oil on canvas,
89 x 116 cm



VIKTOR MACAROL
Mladić s pacovom, New York /
Young Man with a Rat,
New York, 1980
c.b. fotografija / gelatin-silver
print, 49,5 x 39,5 cm

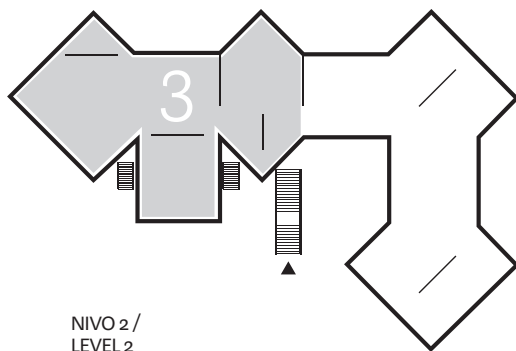


IVAN KOŽARIĆ
„L-50“, 1965
fiberglass, r-140 / fiberglass, r-140

Urbani svet - globalni grad

3 Identitet se manje izgrađuje u prostom odnosu prema sebi ili prema sličnom, a više nastupa iz reakcije prema drugom, diferentnom. On uslovno biva formiran od strane drugog, iako je istovremeno sa tim drugim u koliziji. Čovek postaje čovekom tek u polisu – naveo je Aristotel, ukazujući na to da čoveka dodatno određuju propozicije političkog bivstvovanja i delovanja kao i međuljudski odnosi u koje stupa. Pozicioniranje unutar (urbanog) sistema razvija onaj „dodatni“ teorijski/kritički um kojeg utvrđuju komunikacijske, vrednosne i moralne specifičnosti neke sredine. Identifikacija se dešava kroz obostranu komunikaciju, jer i „grad je komunikacija“ koja se odvija na javnim prostorima, na ulici, trgu, parku, pijaci.

Pojam grada uvek je u umetnikovoj svesti budio bogat niz slikovitih predstava. Kroz istoriju, različiti artistički principi razmatrali su pitanje njegovog smisla, simboličke i sudbinske važnosti za pojedinca. Umetnici i umetnice često su fascinirani raznolikim kulturološkim i identitetskim pojavama (nacionalnim pripadnostima, staležima, profesijama i dr.) na koje nailaze u gradskoj kulturi, ali jednako i zatečeni diferencijacijom kroz ekonomsko i klasno, što ih navodi da jasnije naglašavaju sopstvenu identifikaciju spram nečega ili nekoga. U umetničkoj praksi prve polovine 20. veka kao i nakon 1950. tema grada stiže široku primenu zbog svoje slojevitosti i mogućnosti učitavanja različitih, često kriptičnih sadržaja koji egzistiraju paralelno sa oficijelnom slikom grada kao nosioca progresivnih vrednosti. Scena modernog grada sa bujnom raznolikošću i intenzitetom života, neprekidnim tokom događaja uz samu stvarnost ljudske egzistencije, čini jednu od stalnih tema i unutar medija fotografije. Fotografisanje mesta, brzo i trenutno opažanje, mogu se definisati oznakom socijalne reportaže, u kojoj pristup velikom gradu svedoči o životu ljudi u vidu dramatičnih upozorenja ili pak kroz živopisne slike pune ironije i humora.



NIVO 2 /
LEVEL 2

Urban World – Global City

Identity is constructed less in the simple relationship with oneself or someone or something similar and more emerges as a reaction to the other, the different. It is conditionally formed by the other, although it is simultaneously in collision with that other. Only in the polis does a man become a man, said Aristotle, suggesting that a man is additionally determined by the propositions of political existence and action and the interpersonal relationships he enters. Positioning oneself in the (urban) system contributes to the “additional” theoretical/critical mind that is determined by the specificities of a particular environment’s communication, values and morals. Identification occurs through mutual contact given that “the city is communication,” which takes place in public spaces, in the street, square, park, market.

The concept of the city has always evoked a prolific series of vivid representations in the artist’s mind. Throughout history, various artistic approaches have pondered the matter of its meaning and its symbolic and fateful importance for the individual. Artists are frequently fascinated by diverse cultural and identity phenomena (national affiliations, class, professions, etc.) that they encounter in urban culture. However, they are equally surprised by the differentiation according to finances and class, leading them to stress even more their own identification in comparison to something or someone. In the art of the early 20th century and after 1950 as well, the theme of the city is used widely due to its layers and the possibility of introducing different, often cryptic contents that exist in parallel with the official image of the city as the bearer of progressive values. The portrayal of the modern city with its exuberant diversity and intensity of life, a continuous flow of events that border on the very reality of human existence, constitutes a constant theme within the medium of photography. In photographing a place, this quick, immediate observation can be defined as a social documentary, in which the approach to the big city testifies about people’s lives in the form of dramatic warnings or panoramic images full of irony and humor.



VASA POMORIŠAĆ
Kartaši / Cardplayers, 1924
ulje na platnu / oil on canvas,
101 x 111 cm



SRĐAN ĐILE MARKOVIĆ
Gužva / Crowded, 1991
akrilik na platnu / acrylic on canvas,
200 x 150 cm

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NEDELJKO NEŠA PARIPOVIĆ
N. P., 1977, 1977
 digitalizovan film u boji,
 originalno 8 mm filmska traka,
 22 min / digitally restored color
 film, initially 8-mm film tape,
 duration 22 min



BRANIMIR KARANOVIĆ
Cipele / Shoes, 1977
 serigrafija na papiru / serigraph
 on paper, 50 x 70 cm

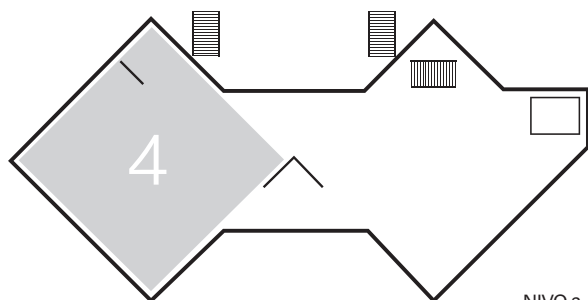


MILICA RUŽIČIĆ
Zrenjanin - Jugoremedija,
2010/2013
 ulje na platnu / oil on canvas,
 213 x 287 cm

Subjekt i mesto

4 Grad se prostorno, vremenski, refleksivno konstituše akcijama pojedinaca. Njegovo značenje aktivnog mesta upravo formiraju pojedinačni identiteti, grupe, zajednice, homogeni i heterogeni modeli ponašanja i nivoi komunikacije. Grad kao takav oblikuje ličnost pojedinca, koja se dodatno profilise na osnovu akcije, interakcije, reakcije na postojeće. Ova činjenica znači i to da pojedinačni identitet nije fiksiran sve dotle dok deluje, radi, stvara u kontaktu sa drugima i stoji u odnosu spram regulative sistema.

Iako je odnos ljudi prema mestu uglavnom pragmatičan u mnogim aspektima, on takođe deluje i emotivno, pošto u sebi sadrži slojeve sećanja, kolektivnog i ličnog. Identifikacija sa mestom, bilo da se sprovodi kroz prostorne odlike ili društveni karakter, može učiniti da se ljudi osećaju opuštenijim, mirnijim, raspoloženijim u svakodnevnim situacijama. Neka mesta aktiviraju emocije i na osnovu toga dodatno utiču na stavove i ponašanja ljudi. Segment Subjekt i mesto promišlja i prezentuje razne nivoe suživota u gradu, od flanerskog, simboličnog doživljaja grada, „upisivanja grada” u imidž pa i praksu umetnika (konceptualne prakse) do radikalnijih izvedbi koje nastaju u segregaciji sa sistemom (ovde prikazanih kroz pojedina dela u mediju slikarstva ili videa) kao mogućnosti za uspostavljanje simboličkog dijaloga ili pak revolta u odnosu na zajednicu.

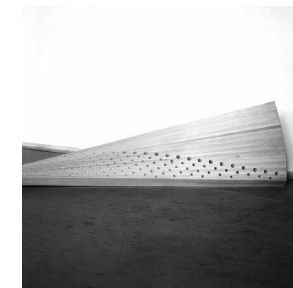


NIVO 3 /
 LEVEL 3

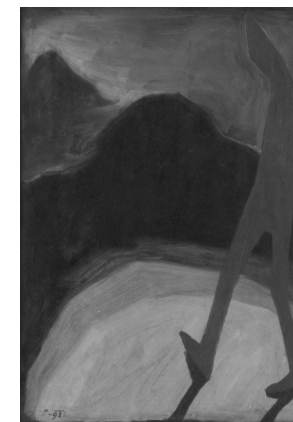
Subject and Place

The city is spatially, temporally, reflexively constituted by the actions of individuals. As an active place, its meaning is actually shaped by individual identities, groups, communities, homogeneous and heterogeneous behavior models, and communication levels. As such, the city carves the individual's personality, which is subsequently profiled based on its actions, interactions, reactions to the existing world. This fact also means that individual identity is never fixed as long as it is acting, working, and creating in communication with others and holds a position related to the system's regulation.

Although people's attitude to a place is generally pragmatic in many respects, it is also emotional as it contains layers of memories, collective and personal. Identification with a place, whether carried out through spatial features or social character, can make people feel more relaxed, calmer, and more cheerful in everyday situations. Some places activate emotions and, based on that, additionally inform people's attitudes and behaviors. The segment Subject and place considers and presents various levels of coexistence in the city, from the flaneur's symbolic experience of the town, "inscribing the city" into the image and career of artists (conceptual art), to more radical examples that arise in segregation with the system (shown here through individual works in the mediums of painting or video) as an opportunity to establish a symbolic dialogue or, conversely, a revolt against the community.



SRĐAN APOSTOLOVIĆ
Korektor / Corrector, 1993
 drvo / wood, 220 x 65 x 65 cm



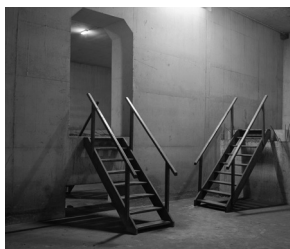
VASA POMORIŠAČ
Čovek ide (Koraci) / A Man
Walking (Footsteps), 1921
 ulje na papiru / oil on paper,
 36 x 17 cm



DUŠAN JANKOVIĆ
Pariz / Paris, 1926
olovka na papiru / graphite on paper, 47,3 x 37,5 cm



DRAGOSLAV KRNAJSKI
Apokalipsa / Apocalypse, 2019
drvo i metal / wood and metal, 190 x 190 x 200 cm

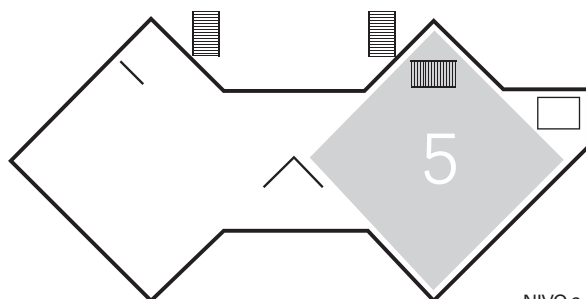


IVAN PETROVIĆ
Amsterdam, 2002
iz serije „Podzemna skloništa” /
From the series “Underground
Shelters”, 2002–2011
fotografija u boji, lambda print /
print, lambda, 76 x 92 cm

Distopija - utopija

5 Distopijsko viđenje grada tesno je povezano sa definisanjem grada kao mesta proizvodnje anksioznosti, unutrašnje teskobe pojedinca, zasnovane na činjenici da mu je onemogućena društvena interakcija koja bi potvrdila i razvila njegovu ličnost. Nasuprot tradicionalnom gradu, u kome se život odvija po unapred utvrđenom konceptu, moderan grad nema tu vrstu ontološke sigurnosti koja je od suštinskog značaja za razvoj ličnosti, pa samim tim postaje mesto nesigurnosti i nestabilnosti. Ako pojedinac želi da se oslobodi anksioznosti, nužno je da postane deo društvenih praksi, a put ka ovakvoj vrsti emancipacije jesu i društvene institucije kao reprezenti društva. Upravo u relaciji sa institucijama koje bi trebalo da imaju oslobađajuću ulogu dolazi do porobljavanja ličnosti, odnosno frustracije i atomizovanja ličnosti. Grad postaje rizično mesto, mesto opasnosti, nerazumljivo područje gde se ne mogu predvideti postupci drugih. Samim tim, ličnost ne dobija mogućnost refleksije, to jest, sagledavanja sebe kroz drugog. Sekularizovana ličnost postaje idealan objekat manipulacije – oruđe delanja. Ova tragičnost ljudskog življenja u gradovima ne proizilazi samo iz nemogućnosti uspostavljanja relacija sa drugima, već i iz odsustva svesti o postojanju i značaju prirode, njenom sistematskom uništavanju i zanemarivanju.

Distopijska slika sveta u likovnoj artikulaciji često podrazumeva izvesno pomeranje od stvarnog, konkretnog, i dovodenje u vezu sa izvesnim elementima fantastičnog, onostranog ili pak magičnog, a što je zajedničko i u predstavljanju suprotnog, utopijskog viđenja sveta. Utopijska predstava, slično distopijskoj, takođe podrazumeva izvestan stepen odstupanja od realnog, ali u funkciji stvaranja idealnog poretka stvari koji bi rezultirao napretkom društva. Projektovanje idealizovane slike gradova u percepciji umetnika neretko se povezuje sa mehanističkom organizacijom života, što u krajnjoj liniji suštinski ukida osećanje slobode. Upravo ta konstatacija implicira suprotnost prosperitetu i dovodi u sumnju bazičnu ideju progresa, kao mogućeg projekta zasnovanog na poštovanju ljudske slobode i prava na različitost.



NIVO 3 /
LEVEL 3

Dystopia - Utopia

The dystopian view of the city is closely related to the city's definition as a place of production of anxiety, of the individual's internal disquietude, based on the fact that they are prevented from the social interaction that would confirm and develop their personality. In contrast to the traditional town, where life's patterns follow a predetermined concept, the modern city does not imply the kind of ontological security essential for personality development and therefore becomes a place of insecurity and instability. If an individual wants to free themselves from anxiety, they need to become a part of social practices, and the way towards this kind of emancipation also leads through social institutions as representatives of society. But it is in this relationship with the institutions that are supposed to have a liberating role that the enslavement of the personality occurs, i.e., the frustration and atomization of the character. The city turns into a risky place, a place of danger, an incomprehensible arena in which the actions of others cannot be predicted. Thus, the personality is denied the possibility of reflection, i.e., of seeing oneself through another. A secularized character is the ideal object of manipulation – a tool of action. This tragedy of human life in cities stems not only from the impossibility of establishing relationships with others but also from the absence of awareness of the existence and significance of nature, its systematic destruction, and neglect.

A dystopian picture of the world in art often implies a certain removal from the real, concrete world and associations with some aspects of the fantastic, otherworldly, or magical, common in presentations of the opposite, utopian vision of the world as well. A utopian representation, much like a dystopian one, involves a certain degree of deviation from reality but with the goal of creating an ideal order of things that would result in the progress of society. In the perception of artists, projecting an idealized image of cities tends to be connected with a mechanistic organization of life, which, in effect, ultimately abolishes the sense of freedom. This very fact implies the opposite of prosperity and compromises the basic notion of progress as a possible project based on respect for human liberty and the right to diversity.



BILJANA ĐURĐEVIĆ
*Oruđe delanja / Instrument of
Activity, 2014/2015*
ulje na platnu / oil on canvas,
255 x 622 cm
(detalj / detail)



MIHAEL MILUNOVIĆ
Succession, 2007
zidna instalacija / wall installation,
160 x 70 x 5 cm (x5)

Grad: mesto identiteta /
City: A Place of Identity

MIODRAG MIČA POPOVIĆ
Autoportret s maskom / Self-portrait with a Mask, 1947

1. PRIVATNI PROSTORI: SVAKODNEVICA U ZAJEDNIŠTVU

NATALIJA CVETKOVIĆ
Moja soba / My Room, 1912

TOMA ROSANDIĆ
Glava Hrista / Christ's Head, 1915

PAŠKO VUČETIĆ
Žena u crvenom šeširu / Woman with a Red Hat, 1916

SRETEN STOJANOVIĆ
Portret prijatelja / Portrait of a Friend, 1920

MILO MILUNOVIĆ
Bistro (Porodica bardžija) / Bistro (A Family of Bartenders), 1922

NATALIJA CVETKOVIĆ
Tuga / Sadness, 1922

PETAR PALAVIČINI
Don Kihot / Don Quijote, 1922

MARKO ČELEBONOVIĆ
Enterijer - Žena pred ogledalom / Interior - Woman in Front of the Mirror, 1927

MARKO ČELEBONOVIĆ
Bilijar / Billiards, 1927

MILENA PAVLOVIĆ BARILI
Mladić sa psom (Gotfrid Kriger) / Man with a Dog (Gottfried Krüger), 1928

KOSTA HAKMAN
Autoportret / Self-Portrait, 1928

MILENA PAVLOVIĆ BARILI
Portret majke / Portrait of the Mother, 1928

IVAN RADOVIĆ
Žuti enterijer / Yellow Interior

MILENKO ŠERBAN
Čovek sa zelenim naočarima / Man with Green Spectacles, 1934

JELISAVETA PETROVIĆ
Atelje – Kompozicija / Atelier – Composition

ANA MARINKOVIĆ
Enterijer / Interior

MARKO ČELEBONOVIĆ
Figura u enterijeru / Figure in an Interior, 1937

STANE KREGAR
Tajanstvo večeri (Skrivenost večeri) / Mystery of the Night (Concealment of the Night), 1939

MIODRAG MIČA POPOVIĆ
Moja majka i moja žena / My Mother and My Wife, 1950

MIRJANA MIHAĆ
U sobi / In the Room, do 1959

GABRIJEL STUPICA
Devojka s velom III / Girl with a Veil III, 1961

MILICA STEVANOVIĆ
Studija / A Study, 1963

OTO LOGO
Bronzani faraon (Glava faraona) / Bronze Pharaoh (Pharaoh's Head), 1964

BRANKO RUŽIĆ
Otac 2 / Father 2, 1964

ZORAN PETROVIĆ
Riter sa tupim zubima / Knight with Blunt Teeth, 1968

ZORAN POPOVIĆ
Jasna u Engleskoj / Jasna in England, 1969

SLAVOLJUB BOGOJEVIĆ
Glava / Head

BRANKO RUŽIĆ
Michieli, 1974.

SLAVKO TIHEC
Kontejner 4 / Container 4, 1976

JOVAN KRATOHVIL
Autoportret / Self-Portrait

TOMISLAV GOTOVAC
Cara Dušana 11 / 11, Car Dušan Street, 1978

NEDELJKO NEŠA PARIPOVIĆ
Autoportreti / Self-Portraits, 1979

SANJA IVEKOVIĆ I DALIBOR MARTINIS
Chanoya, 1983

ZORAN MARINKOVIĆ
Miki, Natalija i Milica pre nego što se Miki propio / Miki, Natalija and Milica before Miki became a Drunkard, 1989

MILICA TOMIĆ
Portret moje majke / Portrait of My Mother, 1999

MIODRAG KRKOBABIĆ
Nestali portret / Missing Portrait, 2002/2004

ŽOLT KOVAČ
Ručak / Lunch, 2007

ŽOLT KOVAČ
Kafa u krevetu / Coffee in Bed, 2008

2. SEMIOTIKA GRADA

BETA VUKANOVIĆ
Fontana u parku / Fountain in a Park, c. 1920

SAVA ŠUMANOVIĆ
Pariski pejzaž / Parisian Landscape, 1920

VELJKO STANOJEVIĆ
Ulica u Parizu / Street in Paris, 1921

MARKO RISTIĆ
Iz ciklusa „La vie mobile“ (1) / From the cycle “La vie mobile” (1), 1926

IVAN TABAKOVIĆ
Predeo s mostom (Most na Morišu u Aradu) / Landscape with a Bridge (Bridge on the Moriš in Arad), 1927

LJUBOMIR IVANOVIĆ
Stari Pariz, Rue de Clignancourt / Old Paris, Rue de Clignancourt, 1930

STEVAN ŽIVADINOVIĆ – VANE BOR
Jedan minut pre ubistva / One Minute before Murder, 1935

STEVAN ŽIVADINOVIĆ – VANE BOR
Dva minuta pre zločina (Milica S. Lazović kao senka) / Two Minutes Before Crime (Milica S. Lazović as a Shadow), 1935

EDO KOVAČEVIĆ
Kožarska ulica 1 / Kožarska Street 1, 1935–1957/1958

PEĐA MILOSAVLJEVIĆ
Kišni dan u Parizu / Rainy Day in Paris, 1937

LJUBICA CUCA SOKIĆ
Dvorište / Yard, 1937

MILAN KONJOVIĆ
Otkrivanje spomenika / The Unveiling of a Monument, 1940

KRSTO HEGEDUŠIĆ
Dvorište / Yard, 1958

DRAGOŠ KALAJIĆ
Dnevnik 73 / Diary 73, 1964

MILENKO MATANOVIĆ (grupa OHO)
Triglav, 1968

LEONID ŠEJKA
Skladište / Warehouse, 1970

KOSTA BOGDANOVIĆ
Urbana krošnja III / Urban Tree Crown III, 1972

MIODRAG MIČA POPOVIĆ
Urbanizam / Urban Planning, 1976

TOMISLAV GOTOVAC
Ovde na ovom mestu / Here in this Place, 1976

SANJA IVEKOVIĆ
Novi Zagreb (Ljudi na prozorima) / Novi Zagreb (People in Windows), 1979

JADRANKA FATUR
Pub Monparnasse, 1980

GORANKA MATIĆ
Dani bola i ponosa / Days of Pain and Pride, 1980–1992

BOJAN BEM
Kompozicija sa senkom ptice / Composition with Bird's Shadow, 1989

JASMINA CIBIC
Tear Down and Rebuild, 2015

3. URBANI SVET / GLOBALNI GRAD

STOJAN ARALICA
Crnac / Black Man, 1916

VLADIMIR BECIĆ
Mladi Englez / Young Englishman, 1920

MILIVOJ UZELAC
Kokota / Cocotte, 1920

MARIJAN TREPŠE
U kafani / In the Barroom, 1922

VASA POMORIŠAC
Kartaši / Cardplayers, 1924

VELJKO STANOJEVIĆ
Cirkus / Circus, 1924

KOSTA HAKMAN
Fabričko naselje / Factory Settlement, c. 1924

VELJKO STANOJEVIĆ
Kupačice / Women Bathers, 1924

MILIVOJE UZELAC
Kiki de Montparnasse, 1926

STEVAN ŽIVADINOVIĆ – VANE BOR
Cayeux-sur-mer, 1928

VILKO GECAN
Tušika, 1928

IGNJAT JOB
Ludaci / Lunatics, 1929/1930

MILENA PAVLOVIĆ BARILI
Portret Japanca / Portrait of a Japanese Man, 1931

STEVAN ŽIVADINOVIĆ – VANE BOR
Vane Bor kao astronom / Vane Bor as Astronomer, 1932

MARIJAN DETONI
Pijana kočija / Drunken Carriage, 1935

IVAN TABAKOVIĆ
Crvena kafana / Red Barroom, 1939

FRANO ŠIMUNOVIĆ
Cirkus / Circus, 1939

LJUBICA CUCA SOKIĆ
Kafana / Barroom, 1939

ALEKSANDAR LUKOVIĆ
Viđeno društvo / Distinguished Company, 1955

VOJIN BAKIĆ
Svetlosni oblici / Light Forms, 1964

STEVAN LUKETIĆ
Skulptura / Sculpture, 1964

DRAGAN ROGIĆ
Košarka / Basketball, 1965

VOJIN BAKIĆ
Svetlosni oblici XX / Light Forms XX, 1965

IVAN KOŽARIĆ
„L-50“, 1965

ŽIVKO ĐAK
Zar vi ne idete na more? / Aren't You Going to the Seaside?, 1967

BOJAN BEM
Telefonska govornica / Telephone Box

VJENCESLAV RIHTER
SFÉ 1, 1969

BORA ILJOVSKI
Automobil / Car, 1969

BOJAN BEM
Ispod tuša / In the Shower, 1969

ZORAN PETROVIĆ
Velika glava sa malim ukrasom i mala figura sa velikim ukrasom / Big head with a small decoration and a small figure with a big decoration 1969.

DUŠAN DŽAMONJA
Metalna skulptura 22 / Metal Sculpture 22

JANEZ KOČIJANČIĆ / KOD
Restoran kod KOD, Novi Sad – Restaurant Chez CHEZ, Novi Sad, 1970

MILENA JEFTIĆ NIČEVA KOSTIĆ
Hitna pomoć / Emergency, 1972

VELIZAR VASA MIHIĆ
Stub 1-4 / Pillar 1-4, 1972

PETAR ĐORĐEVIĆ
Plaža / Beach, 1976

MILAN BLANUŠA
Ličnost koja posmatra apstraktnu sliku / Individual Observing an Abstract Painting, 1976

VIKTOR MACAROL
Saksofonista, New York / Saxophone Player, New York, 1976-1981

VIKTOR MACAROL
Zanesena umetnica (Washington Park NYC) / Musing Artist (Washington Park NYC), 1976–1981

VIKTOR MACAROL
Artist (for God's Sake!), New York, 1976–1981

VIKTOR MACAROL
Duet, New York, 1976–1981

RODOLJUB ANASTASOV
Čovek i prostor II / Man and Space II, 1978

LJUBOMIR ŠIMUNIĆ
Tajni život beogradske periferije / The Secret Life of Belgrade Suburbs, 1978

VIKTOR MACAROL
Mladić s pacovom, New York / Young Man with a Rat, New York, 1980

PREDRAG PEĐA NEŠKOVIĆ
Zima na Zlataru / Winter at Zlatar, 1983

SRĐAN ĐILE MARKOVIĆ
Gužva / Crowded, 1991

SLOBODAN ERA MILIVOJEVIĆ
Crno i belo oko / Black and White Eye, 1995

MILAN ALEKSIĆ
Buvljak, Beograd, Srbija (iz serije „Loše održavanje”) / Fleamarket, Belgrade, Serbia (from the series “Poor Maintenance”), 1997–2006

VESNA PAVLOVIĆ
Herzlich Willkommen im Hotel Hyatt Belgrad, April 1999, I, II, 1999

4. SUBJEKAT I MESTO

VASA POMORIŠAĆ
Čovek ide (Koraci) / A Man Walking (Footsteps), 1921

PETAR OMČIKUS
Zagonetka šlema II / Helmet's Riddle II, 1971

BALINT SOMBATI (grupa BOSCH+BOSCH)
Lenin in Budapest, 1972

SLOBODAN BRACO DIMITRIJEVIĆ
Tražeći: Ticiano Vecello-Sir de Polo / Looking for: Ticiano Vecello-Sir de Polo, 1975

BRANIMIR KARANOVIĆ
Čipele / Shoes, 1977

NEDELJKO NEŠA PARIPOVIĆ
N. P., 1977, 1977

SLAVKO MATKOVIĆ (grupa BOSCH+BOSCH)
Deautorizacija umetničkog dela / De-authorization of a Work of Art, 1981

DRAGAN PEŠIĆ
Crtanje pomoću svetlosti / Drawing With Light, 1982

SAŠA MARKOVIĆ – MIKROB
Iz ciklusa: Radovi iz foto-automata / From the cycle: Works from the Photo Booth, 1987/1989

SRĐAN APOSTOLOVIĆ
Korektor / Corrector, 1993

MILAN BLANUŠA
Senke / Shadows, 1994

ZORAN TODOROVIĆ
Šum / Noise, 1998/1999

MIHAEL MILUNOVIĆ
Klink-Klank / Clink-Clank, 2007

IGOR GRUBIĆ
East Side Story, 2008

MILICA RUŽIČIĆ
Zrenjanin – Jugoremedija, 2010/2013

RADOŠ ANTONIJEVIĆ
Savršenstvo 3 / Perfection 3, 2022

5. DISTOPIJA – UTOPIJA

JOSIP SEISSEL (Jo Klek)
Bez naziva (SDŽ/MAV) / No Title (SDŽ/MAV), c. 1923/1924

AVGUST ČERNIGOJ
Objekat “EL” / Object „EL”, 1924 (rekonstruisano / reconstructed in 1979)

DUŠAN JANKOVIĆ
Pariz / Paris, 1926

SERGIJE GLUMAC
Metro (1), 1928

SERGIJE GLUMAC
Metro (7), 1928

SINIŠA VUKOVIĆ
Ka centru / Towards the Center, 1958/1960

MILOVAN VIDAČ
Pred početak velikog suđenja / Before the Start of a Big Trial, 1963

OLGA JEVRIĆ
Raspeti oblici / Crucified Forms, 1963/65–1973

MILORAD BATA MIHAJLOVIĆ
Njujork vatrožder / New York Fire-Eater, 1964

ZMAGO JERAJ
... , 1971

MIRJANA MAODUŠ
Iz serije „Metroi” / From the series “Metro Stations”, 1983

IVAN PETROVIĆ
Amsterdam, 2002; Rotterdam, 2002
iz serije „Podzemna skloništa” / From the series “Underground Shelters”, 2002–2011

MIHAEL MILUNOVIĆ
Succession, 2007

BILJANA ĐURĐEVIĆ
Oruđe delanja / Instrument of Activity, 2014/2015

DRAGOSLAV KRNAJSKI
Apokalipsa / Apocalypse, 2019

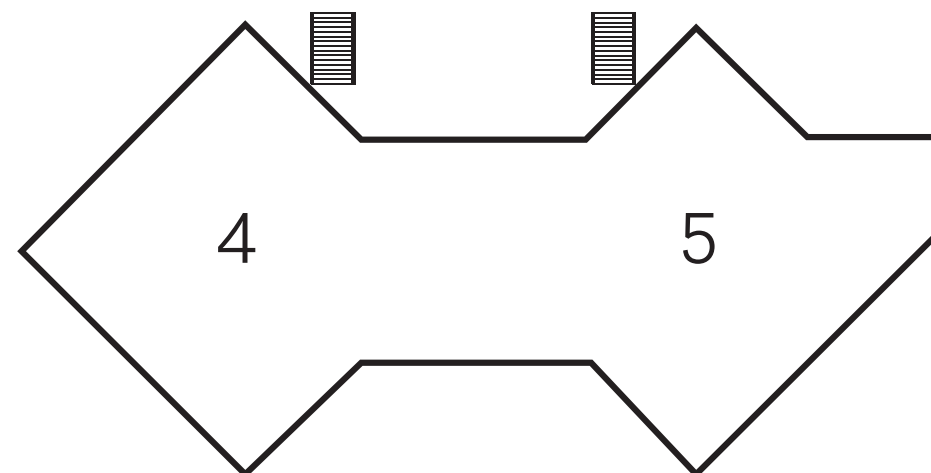
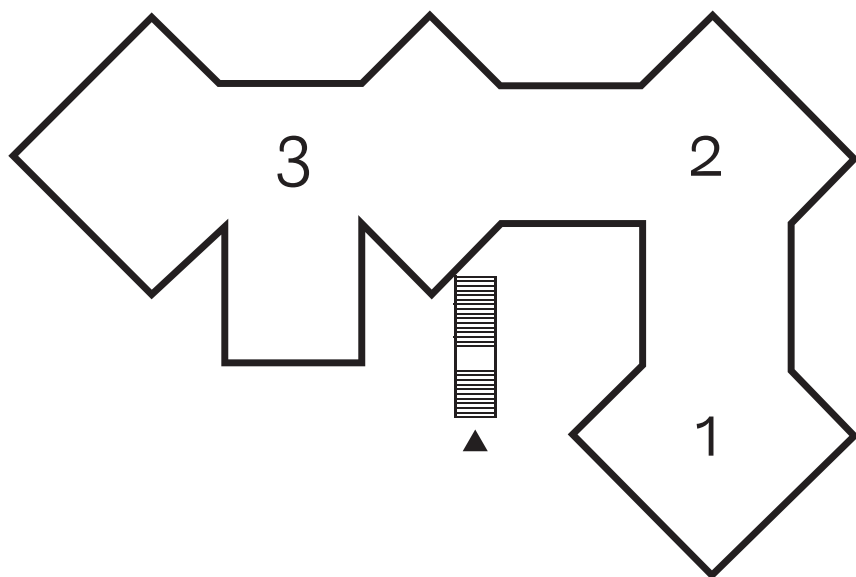
1 **Privatni prostori: svakodnevica u zajedništvu**
Private spaces: togetherness and everyday life

2 **Semiotika grada**
Urban Semiotics

3 **Urbani svet / globalni grad**
Urban World / Global City

Subjekat i mesto
Subject and Place **4**

Distopija – utopija
Dystopia – Utopia **5**



Grad: mesto identiteta City: A Place of Identity

Izložba dela iz kolekcije Muzeja savremene umetnosti
An exhibition of works from the Museum of Contemporary Art collection

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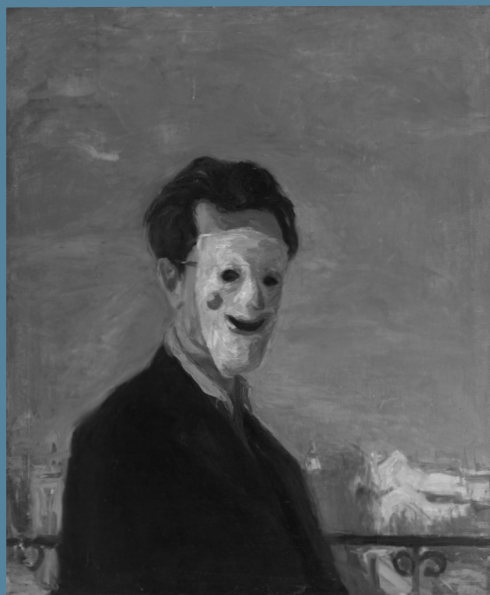
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GRAD: MESTO IDENTITETA

Izložba dela iz kolekcije Muzeja savremene umetnosti

CITY: A PLACE OF IDENTITY

An exhibition of works from the Museum of
Contemporary Art collection



MIODRAG MIĆA POPOVIĆ
Autoportret s maskom / Self-portrait with a Mask
1947.