

Out of the Blue, I'm Swept Away


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**"As I Was Moving Ahead,
Occasionally I Saw
Brief Glimpses of Beauty"**

Svetlana Racanović

"As I Was Moving Ahead, Occasionally I Saw Brief Glimpses of Beauty"¹

U poznatoj knjizi *Poetika prostora* (1958), Gaston Bašlar raskošno razvija poetsku metaforu kuće kao zbira intimnih slika koje čovjeku daju „osnovu ili iluziju stabilnosti”² i gdje priroda, struktura, intenzitet tih slika definiše „topografiju našeg intimnog bića”³. Pozivanjem na dvostruki vertikalni polaritet kuće, na postojanje *podruma* i *tavana*, Bašlar uspostavlja parabolu o temeljnom ustrojstvu bića. U njegovoj „jednostavnoj jednačini”, *podrum* bi bio mjesto pods- vijesti, iracionalnosti, tajnovito, zaključano, mračno, mjesto u kom su spakovani instinkti, arhaični strahovi, mračne želje, „zakopano ludilo, zazidana drama”⁴. Stepenice vode do nekada kule sada *tavana* kao metafore jasnoće, reda i svjetlosti, razuma, zaštićenog života „pod krovom”.

Gotovo antitetično ovim poetskim i metaforičkim kaskadama, Bašlar se u istoj knjizi trezveno i direktno obrušava na dehumanizujuće efekte moderniteta i urbaniteta koje detektuje u Parizu, gradu u kome živi: „U Parizu nema kuća. Stanovnici velegrada žive u kutijama koje su naslagane jedna na drugu... a cio grad pokriven je šatorom neba bez horizonta... Sve je tu mašina, intimni život se gubi na sto načina”; kuće nemaju dodira sa prirodom, izgubile su svoju „kosmičnost”⁵.

1. *As I Was Moving Ahead Occasionally I Saw Brief Glimpses of Beauty* (*Dok bih odmicao dalje, katkad bih ugledao treptaje ljepote*) naziv je eksperimentalnog dokumentarnog filma Jonasa Mekasa iz 2000.
2. Gaston Bašlar, *Poetika prostora* (Čačak: Gradac, 2005), 38.
3. Isto, 24.
4. Isto, 41.
5. Isto, 46-47.

"As I Was Moving Ahead, Occasionally I Saw Brief Glimpses of Beauty"¹

In his well-known book *The Poetics of Space* (1958), Gaston Bachelard develops a lavish poetic metaphor of the house as a repository of intimate images which offer a person “proofs or illusions of stability”². It is a place where the nature, structure and intensity of those images define “the topography of our intimate being”³. By invoking the house’s dual vertical polarity – the *cellar* and the *garret* – Bachelard composes a subtle parable of the fundamental architecture of the self. In his *simple equation*, the cellar becomes the domain of the subconscious: irrational, obscured, sealed in darkness—a place where instincts lie coiled, where archaic fears linger, where shadowed desires are stored away; the site of “buried madness, walled-in tragedy”⁴. The stairs lead upwards to what was once a tower, now the garret – the metaphorical realm of clarity, order and light, here reason resides, and where life unfolds in a sheltered quietude, “under the roof.”

Almost antithetical to these poetic and metaphorical cascades, Bachelard turns, in the same book, with sober directness against the dehumanising effects of modernity and urban life which he detects in Paris, the city where he lived. “There are no houses in Paris. The inhabitants of the metropolis live in boxes piled one on top of another... and the whole city is covered by a tent-like sky without a horizon... Everything here is machine, intimate life is lost in a hundred ways.”⁵ Houses have no touch with nature, he claims, having been stripped of their “cosmicity”.

1. *As I Was Moving Ahead Occasionally I Saw Brief Glimpses of Beauty* is the title of a experimental documentary film by Jonas Mekas from 2000.
2. Gaston Bachelard, *The Poetics of Space*, (New York: Orion Press, 1964), 17.
3. Ibid, XXXVI.
4. Ibid, 20.
5. Ibid, 26-27.

Multimedijalna instalacija **Siniše Radulovića** *Out of the Blue, I'm Swept Away* (2026) uspostavlja „suterenski“, isparcelisani, ušančeni, ukalupljeni svijet–život kojim caruju oštrina, dovršenost, granica, i „gornju zonu“, eterični svijet fluidnosti, lakoće, vedrine, otvaranja, mogućnosti, zonu „bez krova“ u kojoj se rasprostiru slike: masivne video–projekcije i analogne fotografije. Ova kompleksna umjetnička konstrukcija uspostavlja i kompleksniju, „nelinearnu“ ili „diferencijalnu jednačinu“ u kojoj njeni afektivni i semantički parametri postaju varijable a takvo je i „rješenje“ koje se nudi posmatraču: mnogostrukost, neki „Vrt razgranatih staza“.

Junkspace je postegzistencijalan; čini da nisi siguran gdje se nalaziš, zamagljuje kuda ideš, poništava gdje si bio. Ko misliš da si? Ko želiš da budeš?⁶
Rem Kolhas

U „podrumskoj“ sferi naše instalacije, umjetnik polazi od privatnosti sopstvenog doma, plana svog stambenog prostora kao matrice koju multiplikuje tvoreći arhitektonski patern koji se progresivno, mrežno širi u nezaustavljivost, u virtuelnost, u mogućnost neograničenog rasprostiranja. Klaustrofobičan, stiješnjen, nepoetičan, denaturalizovan i depersonalizovan, gotovo distopijski prostor, anoni-man i zastrašujuće aseptičan, uređen je prema minimalističkoj estetici bez referenci. Geometričnost, mehaničnost, automatičnost, serijal-nost u ovom „podzemnom gradu“ produkt su egzaktnog proračuna, kompjuterizovanog procesa i hladne mehaničke egzekucije. Umjetnik aplicira mehaniku i logiku tog masivnog „ornamenta“ ne samo da parceliše prostor po rigidnom principu matričnosti i modularnosti već i da „klonira“, serijski, šablonski proizvede figurine ljudi koje implantira u te kapsule.

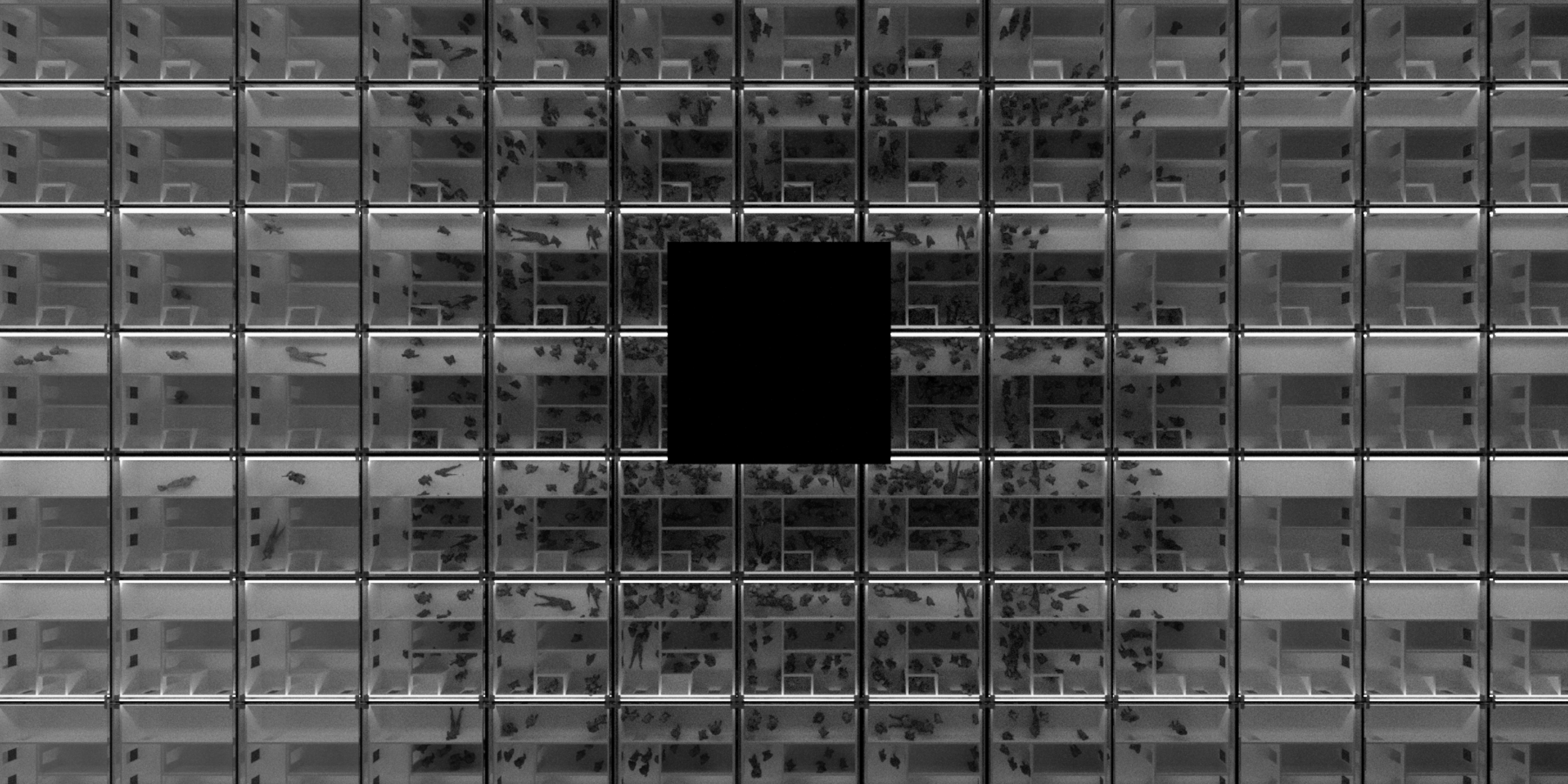
6. Rem Koolhaas, “Junkspace”, *October*, vol. 100 (2002), 182.

6. Rem Koolhaas. “Junkspace.” *October*, vol. 100, (2002), 182.

Siniša Radulović’s multimedia installation *Out of the Blue, I’m Swept Away* (2026) establishes a “subterranean” world–life, parcelled, entrenched and moulded, characterised by sharp lines, finality and boundary. Above it lies the “upper zone”, an ethereal world of fluidity, lightness, serenity and openness, a field of possibility, a zone “without a roof” in which images unfold freely: large-scale video projections and analogue photographs. This complex artistic construction posits a more intricate, *non-linear* or *differential equation* in which its affective and semantic parameters remain variable, as does the “solution” offered to the viewer – multiplicity, a kind of *Garden of Forking Paths*.

Junkspace is postexistential; it makes you uncertain where you are, obscures where you go, undoes where you were. Who do you think you are? Who do you want to be?⁶
Rem Koolhaas

In the “cellar” sphere of the installation the artist begins from the privacy of his own home, from the floor plan of his own living space, which he multiplies into an architectural pattern that expands progressively, network-like, into a virtuality with no end, into the possibility of unlimited extension. The space is claustrophobic, compressed, denaturalised and depersonalised, almost dystopian, anonymous and frighteningly aseptic, arranged according to a minimalist aesthetic without reference. The geometrical, mechanical, automatic and serial qualities of this “underground city” arise from exact calculation, computerised process and cold mechanical execution. The artist applies the logic of this massive “ornament” not only to parcel the space after a rigid matrix and modularity but also to “clone” and serially, schematically produce human figurines, which he implants into these capsules.



Neprirodni odnosi veličina ovih prostora i figura definišu ovaj raster kao brutalno ogoljeni model savremenog mikro–stanovanja. U današnjim urbanim zonama, uprkos inventivnom i dinamičnom planiranju, mikro–jedinice mikro–stanovanja, tzv. *coffin cubicles*, često dovode do patološke erozije kvaliteta stanovanja, do devastirajućih psiho–fizičkih efekata koje stručnjaci nazivaju „stresom zbijenosti“ (*crowding stress*) i klustrofobičnim nemirom (*cabin fever*). To su modularne, monotone radne stanice korporativnog svijeta po kome se ustrojavaju i javni prostori upravljanja, proizvodnje, potrošnje, zabave, odmora i intimni prostori privatnosti doma koji i sami postaju bezizražajna mjesta tranzita sa kojima i unutar kojih se ne uspostavlja produktivna komunikacija. U pitanju je egzekucija urbanih „logora“ za pasivizovanje ljudi koji i sami bivaju ustrojeni kao mas–produkt, standardizovani model.

Rigidni, repetitivni prostori u „podrumskoj“ zoni naše instalacije odražavaju tu jezivu indolentnost prema zahtjevu za ergonomičnim dizajniranjem i uređivanjem. Ti mikro kontejneri nisu namijenjeni svjesnom povlačenju od buke i nemira spoljašnjosti. U njima čak nema otvora, izlaza u spoljašnjost, nema dana i noći ni prirodne svjetlosti. Sve je apsorbovano neonskom hladnoćom kancelarijskih soba ili forenzičkih sala. Ovaj suterenski prostor nije vitalizovan, funkcionalizovan kao dom, kao sfera privatnosti i porodičnosti, kao zona useljenosti, posjedovanja, pripadanja, bliskosti, zaštite, sjećanja, želja, imaginiranja, uživanja, kao arhivarijum intimnih iskustava. Zakinut je za predmete upotrebne ili sentimentalne vrijednosti, osujećen kao manifest prebivanja, *stanovanja* u sopstvu. Nema ni parametara koji bi ih definisali kao ambijente spoljašnjosti u arhitektonskom, fizičkom, strukturnom ili simboličkom smislu i koji bi pretpostavljali otvorenost, pokretljivost, protočnost, interakciju, artikulisanje javne sfere, uspostavljanje i regulisanje socijalne

The unnatural proportions between these spaces and the figures define this grid as a brutally stripped model of contemporary micro-housing. In today's urban zones, despite inventive and dynamic planning, micro-units of micro-living, the so-called *coffin cubicles*, often produce pathological erosions in the quality of living, leading to devastating psycho-physical effects that specialists call *crowding stress* and claustrophobic unrest (*cabin fever*). These modular, monotonous workstations of the corporate world shape public spaces of governance, production, consumption, entertainment and rest, as well as the intimate domestic spaces that themselves become expressionless zones of transit, within which no meaningful communication can be established. What emerges is an execution of urban "camps" designed to pacify people who themselves become structured as mass-produced, standardised models.

The rigid, repetitive spaces in the "cellar" zone of the installation reflect that eerie indifference towards the need for ergonomic design. These micro-containers are not intended for conscious withdrawal from external noise or unrest. They have no openings, no exits, no day or night, no natural light. Everything is absorbed in the neon coldness of office rooms or forensic halls. This subterranean space is not vitalised, not functionalised as a home, not conceived as a sphere of privacy or family, as a zone of dwelling, possession, belonging, closeness, protection, memory, desire, imagination or pleasure, nor an archive of intimate experience. It is deprived of objects of use or of sentimental value, thwarted as a manifestation of habitation, of *dwelling* in one's own self. There are no parameters that might define these spaces as exterior environments in architectural, physical, structural or symbolic senses, no suggestion of openness, mobility, flow or interaction, no articulation of the public sphere or regulation of social heterogeneity, communication with nature, nor any recognisable

heterogenosti, komunikaciju sa prirodom ali i prepoznatljivost *smart cityja*, digitalnog grada. To nije zona useljenosti nego usiljenosti; mjesto bez svojstava. Kako kaže Mark Ože za „ne–mjesta“ kao distinktivni znak „supermoderniteta“, iz njih se briše palimpsestna priroda mjesta u koja se nekada „neprestano iznova upisivala zbrkana igra identiteta i odnosa”⁷. Rem Kolhas za ista takva mjesta koristi naziv *junkspace*: za beskonačne generičke prostore bez identiteta, konteksta, interakcije. To su, po njemu, „dvojnice prostora, teritorije ograničenog pogleda i suspendovanih očekivanja, Bermudski trougao pojmova, napuštena Petrijeva posuda u kojoj se ideje razgrađuju, gdje se razlike brišu, odlučnost potkopava“ a kompozicija zamjenjuje akumulacijom⁸.

To akumuliranje, ta prezasićenost predmetima, informacijama, događajima, površnostima, to preobilje *junkspacea*, stvorilo je prenapregnuti sistem koji je u nekom trenutku implodirao i taj mogući trenutak iščezavanja mnoštva u terminalnoj praznini zatičemo u „suterenskoj“ zoni naše instalacije. Zatičemo brisani prostor lišen sadržaja kao „ispražnjeni simbol zajednice koja dočekuje beskonačne virtuelne populacije na mjesta koja zapravo ne postoje”.⁹

Čistoća i oštrina granica–zidova između ovih kubikuluma ne obezbjeđuje zaštitu, osiguranje unutarnjeg od opasnosti „spolja“ jer spoljašnjosti nema ali ni „prljanja“ granice „iznutra“ tendencijom prestupa, promjene, razlikovanja jer je i unutrašnjost kao takva iščezla. Nije u pitanju puko nestajanje granice između privatnog i javnog već čudovišna disolucija samih ovih registara, iščezavanje njihovih definišućih parametara. Svjedočimo njihovo poniranje u aseptični prostor lišen svojstava osim golog poriva da se opsesivno, automatično i mehanično samoreprodukuje u jezivoj nezaustavljivosti, u nemilosrdnoj beskonačnosti. To survavanje privatnog i javnog u prazninu, u nerazlikovanje, desilo se bez rušilačkog čina, bez buke i dramatičnosti.

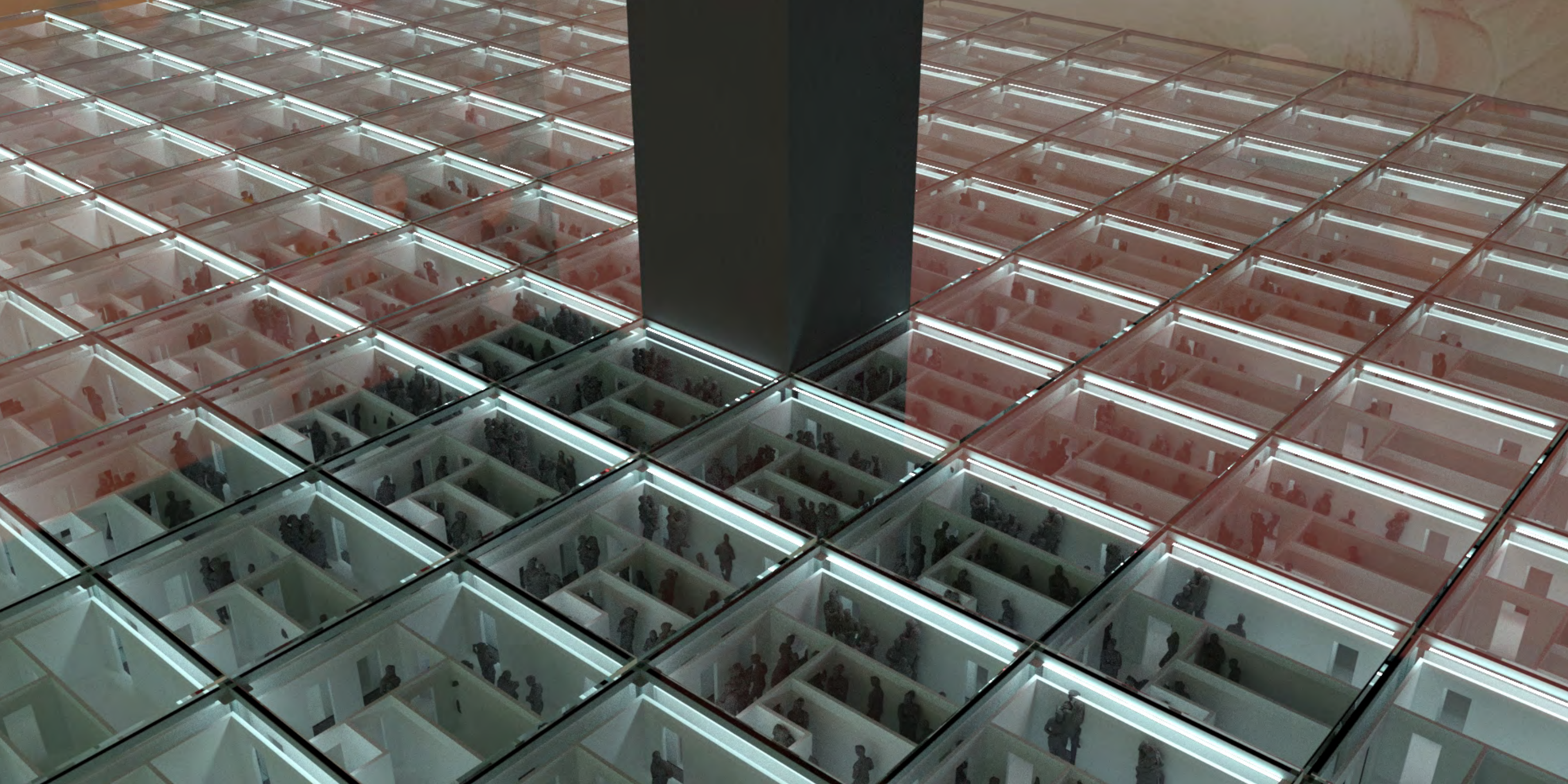
- 7. Marc Augé, *Nemjesta: Uvod u moguću antropologiju supermoderniteta* (Karlovac: DAGGK, 2001), 74.
- 8. Koolhaas, “Junkspace”, 176.
- 9. Isto.

- 7. Marc Augé, *Non-Places: Introduction to an Anthropology of Supermodernity* (London: Verso, 2008), 79.
- 8. Koolhaas, “Junkspace”, 176.
- 9. Ibid.

traits of the smart city, the digital city. This is not a zone of dwelling but of coercion, a place without attributes. As Marc Augé writes of “non-places”, the distinctive markers of “supermodernity”, the *palimpsestic* nature of places is erased; where once “the scrambled game of identity and relations is ceaselessly rewritten”⁷. Rem Koolhaas applies the term *junkspace* to such territories: endless generic spaces stripped of identity, context or interaction. They are, for him, “the body double of space, a territory of impaired vision and suspended expectations... a Bermuda Triangle of concepts, an abandoned Petri dish: it cancels distinctions, undermines resolve,”⁸ replacing composition with accumulation.

That accumulation, that saturation with objects, information, events and surfaces, that overabundance, has produced a system so strained that it ultimately implodes. And it is precisely this potential moment - the vanishing of the multitude into terminal emptiness - that we encounter in the installation’s “subterranean” zone. We find a sterile space stripped of content, an “emptied emblem of ‘community’ welcoming an infinity of virtual populations to nonexistent theres”⁹.

The sharp and clean boundary-walls between these cubicles do not provide protection or secure any “inside” from the dangers of an “outside”, because no such outside remains. Nor do they become contaminated “from within” by any tendency toward transgression, change or differentiation – because the interior itself has disappeared. This is not the simple vanishing of the boundary between the private and the public but a monstrous dissolution of these very registers, the erasure of their defining parameters. We witness their descent into an aseptic space devoid of qualities other than the bare impulse to reproduce itself obsessively, automatically and mechanically in an eerie, unstoppable relentlessness, in merciless infinity. This collapse of the



Hladnokrvno je izvedeno, kao ontološkim dijamantskim nožem, bez vidljivog reza i ožiljka, precizno i efikasno, čisto i uredno sa očuvanom iluzijom dosljednosti, regularnosti, normalnosti, prirodnog toka stvari.

Suterenska zona ove instalacije prodire u aporije Antropocene. Funkcioniše kao maketa generičke arhitekture, disocijativnih, uniform-nih, standardizovanih urbanih struktura bez karaktera i identiteta, fiksiranih i predvidljivih. Ova „beskrovna“, raskrivena rešetka od „golih“ zidova su „gole kosti“, skelet naše društvenosti i naše sopstvenosti u arhitekturi „sudnjeg dana“ koji postaje naša svakodnevnica. Ona nije plod humanističkog projekta nego derivat strogo ustrojenog socio–ekonomskog sistema, takozvanog integrisanog svjetskog kapitalizma, birokratske i korporativne racionalizacije (ili totalitarnih ideologija) kao duboko dehumanizujućih sistema: rigidnih, organizovanih, strukturisanih, „logičnih“, efikasnih.

U svom kontroverznom govoru, a zatim i eseju iz 1999. godine *Pravila za ljudski vrt: Odgovor na Hajdegerovo Pismo o humanizmu*, Peter Sloterdijk posmatra kulture i civilizacije kao „antropogene staklenike“ kojima se upravlja kroz pripitomljavanje, dresuru, kontrolisanje, kroz različite „programe gajenja“. Bilo da iskušavamo opresivnost *Pravila za ljudski vrt* ili osjećamo „duge sjenke“ Fukoovog disciplinarno–biopolitičkog društva ili smo fatalno „priključeni“ na delezovsko društvo kontrole, svjedočimo kako je *utočište* (grčka riječ *oikos* znači gnijezdo, kuća, utočište) postalo „kutija“, „staklena bašta“, zatvoreni sistem antropogenih zoo vrtova. U antropičnom životu unutar kutije, nema mjesta za vitalnost, za prirodnost, za preinačenje. Bašlarovski rečeno, prostori našeg stanovanja/bivanja izgubili su svoju „kosmičnost“.

private and the public into emptiness, into indistinction, has occurred without any act of destruction, without noise or drama. It has been executed cold-bloodedly, as if with an ontological diamond blade, without visible cut or scar, precise and efficient, clean and orderly, maintaining the illusion of continuity, regularity, normalcy, the natural course of things.

The “subterranean” zone of this installation breaches the aporias of the Anthropocene. It functions as a model of generic architecture, a layout of dissociative, uniform, standardised urban structures without character or identity. This “roofless” and exposed grid of “bare” walls forms the “bare bones”, the skeleton of our sociality and our selfhood within the architecture of a “judgement day” that has become our everyday. It is not the fruit of a humanistic project but the derivative of a strictly ordered socio-economic system, the so-called integrated world capitalism, the bureaucratic and corporate rationalisation (or totalitarian ideologies) that produce deeply dehumanising structures: rigid, organised, structured, “logical”, efficient.

In his controversial 1999 lecture and later essay *Rules for the Human Zoo: A Response to Heidegger’s Letter on Humanism*, Peter Sloterdijk sees cultures and civilisations as “anthropogenic greenhouses” governed by domestication, training and control, by various “programs of social gardening”. Whether we sense the oppressive dimension of the *Rules for the Human Zoo*, or the “long shadows” of Foucault’s disciplinary-biopolitical society, or feel ourselves fatally “plugged in” to Deleuze’s society of control, we are witnessing how “shelter” (the word ecology comes from the Greek word *oikos* meaning nest, house, shelter) has become the “box,” the “glass-house”, a closed system of anthropogenic zoos. Within the anthropic life inside the box there is no place for vitality, naturalness or transformation. Put

Provokativna instalacija Zbignjeva Libere *Lego set: Koncentracioni logor* (1996) model je ili maketa hiper–organizovanih, brutalno egzekutivnih sistema. Umjetnik prisvaja planetarno popularni, standardizovani set za igru i zabavu, Lego kocke, od kojih slaže scenu čiji su logika i semantika ne samo šokantni nego i ljudski nepodnošljivi, čak neprihvatljivi: koncentracioni logor sa pripadajućim sadržajima, logorskim zgradama i postrojenjima, figuricama upravnika, egzekutora i logoraša–žrtava. Kao i masivne diorame braće Džejka i Dinosa Čepmana *Pakao* (2000) i *Zbir svih zala* (2012–2013) sa hiljadama ručno oslikanih minijaturnih figura uvedenih u morbidne, groteskne, pandemonične scene sukoba, mučenja i istrebljenja mitskih razmjera sa „pripadajućim“ Naci–vojnicima i McDonald’s simbolima, ove univerzalizujuće inscenacije znače brutalno demaskiranje uhodanog, organizovanog, profitabilnog mehanizma pacifikovanja, normalizacije, banalizacije „tehnologije zla“ kroz proizvodne kanale popularne, masovne kulture i industrije zabave.

U „podzemnom gradu“ naše instalacije, muške i ženske figurine su rađene u nekoliko poza, po šablonu, serijski, u velikom broju, u betonski sivoj boji. Oni nisu umanjene verzije ljudi koje pokreću nagoni, definisani motivi, interesi, ciljevi ili želje niti jasne, korisne akcije, svrsishodne interakcije ali ni destruktivni činovi. Oni i nisu individue, porodice, partnerstva, pleme ni zajednica ili društvo već prazne ljuštore, replikanti, neka vrsta manekina–manekena koji ništa ne sadrže, ne promovišu, ne nude, ne zastupaju već reprodukuju prazne, besmislene poze.

10. Byung-Chul Han, *Agonija erosa* (Zagreb: Mizantrop, 2020), 2.

10. Byung-Chul Han, *The Agony Of Eros* (Cambridge: MIT Press, 2017), 2.

in Bachelardian terms, the spaces of our dwelling and being have lost their ‘cosmicity’.

*Only an apocalypse can liberate us from the inferno of the same,*¹⁰
Byung–Chul Han

Zbigniew Libera’s provocative installation *Lego Concentration Camp Set* (1996) is a model, or maquette, of hyper-organised and brutally executive systems. The artist appropriates the globally popular, standardised Lego building set and constructs a scene whose logic and semantics are not only shocking but humanly unbearable, even unacceptable: a concentration camp complete with corresponding structures, buildings and facilities, populated with figurines of overseers, executioners and prisoner-victims. Like the massive dioramas in Jake and Dinos Chapman’s *Hell* (2000) and *Sum of Evil* (2012–2013), crowded with thousands of hand-painted miniature figures thrust into morbid, grotesque, pandemonic scenes of conflict, torture and extermination on mythical scales, with their “appropriate” Nazi soldiers and McDonald’s symbols, these universalising stagings enact a brutal unmasking of the established, organised and profitable mechanism of pacifying, normalising and banalising the “technology of evil” through the production channels of popular, mass culture and the entertainment industry.

In the “underground city” of our installation, male and female figures appear in several poses, produced in series, in great numbers, cast in a concrete-grey hue. They are not miniature versions of humans driven by impulses, defined motives, interests, aims or desires, nor do they perform clear or purposeful actions or engage in meaningful interactions, or even destructive acts. They are not individuals, families, partnerships, tribes nor do they create a community or society.



O homogenizaciji mase koja ponavlja iste poze, izvodi iste pokrete bilo da su učesnici masovnih spektakala ili usposlenici na „fabričkoj traci“ ili izvođači na sceni poput poznatih Tiler plesačica koje kopiraju iste pokrete i plesne poze, o tome piše Zigfrid Krakauer¹¹ još 1927. Svi oni tvore masovne geometrijske obrasce ili socijalnu ornamentiku koja je demonstracija principa i prakse ustrojavanja, koordinisanja, uniformizacije, rutinizacije i apstrahovanja tijela u eksploatatorskim socijalnim i ekonomsko–tehno­loškim kontekstima. Poze koje zauzimaju i ponavljaju stanovnici naše „podzemne“ instalacije nisu znak da su oni čak i privremeno zaustavljeni u nekoj radnji jer radnje koja bi ih angažovala, povezala nema. Oni su instrumenti des­emantizovanog i desenzibilisanog *tableau vivanta*, konstelacija koja nije ekstrahovana iz nekog događaja, rituala, mita, istorije ili svakodnevice. Oni i nisu aktivni subjekti nego indiferentni objekti, žižekovski rečeno, inkarnirana Stvar. Kao ta vrsta inertnih, petrifikovanih, aseksualnih humanoida, oni postaju „prirodni“ ili jedini mogući stanovnici–dekori ovih prostora, jedino što se moglo (re)pro­dukovati i inkubirati u aseptičnoj mreži te pseudo–arhitekture. Umjesto promovisanja tehnološkog raja, igrokaza robotičnog, bioničnog, sintetički proizvedenog života, oni su zlokobni znak da je biologija preuzela logiku i mehanizme digitalnog i automatičnog. U ovom „partenogenetičnom“ sistemu, samoreprodukcija nije znak vitalnosti već degenerativnosti. Multiplikacija i diseminacija kopija znači da u ovim inkapsuliranim prostorima kao svojevrsnim eho–komorama susrećemo ono zazorno: sopstvene dvoj­nike, „utvare“ istog.

U alanbadjuovskom duhu, Bjung Čal–Han navodi da „pakao jednakoga“, istosti, uniformnosti uzrokuje „agoniju erosa“¹² kao naličje ekstaze samoproždirućeg, narcističkog impulsa. U svijetu koji promov­iše „beskonačne slobode i neograničene mogućnosti“ i usred „prevelike ponude drugačijeg Drugog“¹³ paradoksalno dolazi do erozije Drugosti,

- 11. Siegfried Kracauer, *The Mass Ornament: Weimar Essays*, Cambridge (MA: Harvard University Press, 1995).
- 12. Han, *Agonija erosa*, 34.
- 13. Isto, 11.

- 11. Siegfried Kracauer, *The Mass Ornament: Weimar Essays* (Cambridge, MA: Harvard University Press, 1995).

They are empty shells, replicants, a kind of mannequin who contain nothing, promote nothing, offer nothing, advocate nothing – they only reproduce hollow, meaningless poses.

Writing already in 1927, Siegfried Kracauer¹¹ described the homogenisation of the mass that repeats identical poses and movements, whether as participants in mass spectacles or workers on the “factory line”, or performers on stage like the Tiller Girls whose dance formations and synchronised poses copy one another with industrial precision. All of them generate mass geometries, a kind of social ornament that demonstrates the principles and practices of ordering, coordination, uniformity, routinisation and abstraction of the body within exploitative social and techno-economic contexts. The poses assumed and repeated by the inhabitants of our “underground” do not even suggest a temporary pause in action, for there is no action to engage or connect them. They are instruments of a des­emanticised and desensitised *tableau vivant*, a constellation not extracted from an event, ritual, myth, history or everyday life. They are not active subjects but indifferent objects, Žižek would say, incarnations of the Thing itself. As such inert, petrified, asexual humanoids they become the “natural” or only possible inhabitants–décor of these spaces, the sole entities that could be (re)produced and incubated within the aseptic mesh of this pseudo-architecture. Instead of promoting a technological paradise and the spectacle of robotic, bionic or synthetically generated life, they stand as a sinister sign that biology has adopted the logics and mechanisms of the digital and the automatic. In this “parthenogenetic” system, self-replication is not a sign of vitality but of degeneration. The multiplication and dissemination of copies means that in these encapsulated echo-chambers we encounter the uncanny: our own doubles, the phantoms of the same.



njegovog suštinskog neprepoznavanja i neprihvatanja. To je truli plod narcističkog gutanja svake spoljašnjosti, svake afirmativne razlike i granice, svega što ne može da bude apsorbovano u režim ega, u savremeni individualizam. Ova patološka dinamika i mehanika poravnanja svega do statusa istosti, mas–produkta, generiše deerotizaciju svega, devitalizaciju pojedinca, rutinizaciju društvenih odnosa, iscrpljivanje i sterilizaciju kreativnih moći, neutralizaciju vrijednosnih sistema, racionalizaciju želje, pasivizaciju tijela. Ovdje nema više ničega skrivenog, tajnovitog, mističnog u čemu bi, kao u Bašlarovom „podrumu“, mogli pohraniti čak i svoje strahove, mračne želje ali ni svoje nade. Sve je transparentno, osvijetljeno, ogoljeno, izloženo kao na laboratorijskom ili forenzičkom stolu nakon izvršene terminalne ili post–mortem dijagnoze.

Postoji paralelizam i uzajamnost *procésā* minimiziranja: fizičkog ili kvantitativnog i vrijednosno–simboličkog. Ograničavanje, redukovanje prostora stanovanja lice je i naličje susprezanja našeg osjećaja sopstvene tjelesnosti i biološke, emocionalne i psihološke funkcionalnosti. To je znak urušavanja bazičnog egzistencijalnog osjećaja *posjedovanja sopstvenog mjesta u svijetu*, individualizovanog, sa kojim se identifikujemo, koje nas zastupa, erozije sveukupnog osjećaja sebe kao samosvjesne, u sebi „stanujuće“ individue.

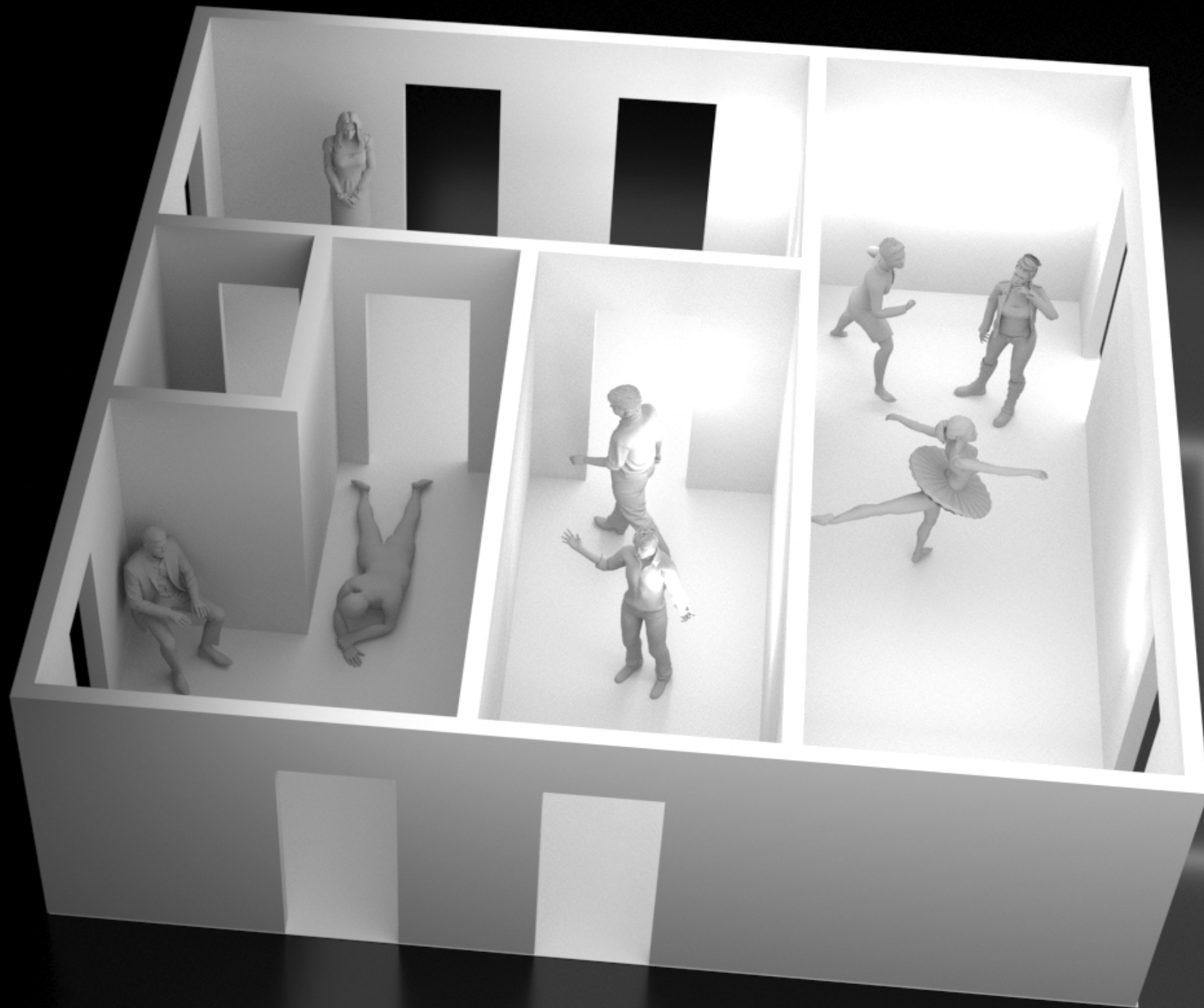
Vertikalni betonski stub u centru prostora, u centru podne instalacije je zatečenost i neizmjestivost koja nije postala smetnja i nepripadanje već je materijalno i konceptualno integrisana u cjelovitost instalacije. Kao njeno hladno, sivo „srce“, postala je svojevrsni *anti-megalit* koji generiše i kanališe reverzibilnost ili aberaciju procesa emancipacije (svojstvenu savremenim sistemima u kojima je lična ili društvena pobuna i moć transgresije apsorbovana u konzumerističkoj i digitalizovanoj perspektivi ili u populističkim i totalitarnim struktur-

12. Han, *The Agony Of Eros*, 3.

13. Ibid, 1.

In the spirit of Alain Badiou, Byung-Chul Han argues that the “inferno of the same”, of sameness and uniformity, causes an “agony of Eros”¹², the reverse side of the ecstasy of a self-devouring narcissistic impulse. In a world that promotes “endless freedom of choice and unlimited possibilities” and amid the “overabundance of options of Otherness”¹³, there is a paradoxical erosion of Otherness, a failure to recognise or accept it. This is the rotten fruit of narcissistic ingestion of all exteriority, all affirmative difference and boundary, all that cannot be absorbed into the regime of the ego and contemporary individualism. Such pathological dynamics result in de-erotisation of everything, devitalisation of the individual, routinisation of social relations, exhaustion and sterilisation of creative energies, neutralisation of value systems, rationalisation of desire, passivisation of the body. Nothing remains hidden here, nothing secret or mystical in which, as in Bachelard’s “cellar”, we might deposit our fears or dark desires, nor even our hopes. Everything is transparent, illuminated, stripped bare, laid out like a specimen on a laboratory or forensic table after a terminal or post-mortem diagnosis.

There is a parallelism and mutuality between processes of minimisation: the physical or quantitative and the symbolic or value-laden. The reduction or restriction of living space is both the face and the reverse of the suppression of sense of corporeality and of our biological, emotional and psychological functioning. It signals the collapse of our basic existential feeling of *having one’s own place in the world*, an individualised site with which we identify and which represents us, the erosion of our overall sense of self as a self-aware individual who “dwells” within oneself.



ama a što Adorno i Horkhajmer definišu kao „neveseli“ produkt „dijalektike prosvjetiteljstva“). Anti–megalit nije odjek „velike legende o čovjeku vraćenom u primitivne situacije“;¹⁴ nije vrsta katalizatora za vraćanje u stanje animalnog, tribalnog, nego inkubator za pandemijsko širenje „modernog“ patogena obezličavanja, onemoćavanja, odustajanja od kreiranja i održanja prostora personalne i društvene slobode.

Ova kongestija humanoidnih figura je kao studeni, kruti, strukturirani, sterilisani, anitetički derivat paklenih renesansnih prizora hadskih ili ovozemaljskih muka, kovitlaca u koji su usisana nagomilana, isprepletena, razapinjana tijela „prokletih“. U raščaranom svijetu ove instalacije, nema dramatike i tragike, nema patnje, krivice, grijeha i kajanja, nema interakcije, ali postoji unutarnji „pakao“, leden, sistematizovan, nepokretan, aseptičan u kome se sreću sopstveni dvojnici od kojih se ne može uteći, uz koje se ne može reintegrirati sopstvo. To je patološka, neproduktivna „ljubav Jednoga prema drugome Jednom“¹⁵, kako kaže Han. Ta nemogućnost je znak bespovratnog osipanja snaga individuacije, snaga autentičnosti i razlikovanja koje mogu biti vraćene jedino kao dar Drugosti.

Personalizovanje malog broja figura, dodjeljivanje nekima portretnih karakteristika ljudi iz umjetnikovog životnog okruženja nije znak diskretnog „otopljavanja“, humanizovanja ovog svijeta koji bi mogao „inficirati“ cijelu njegovu strukturu, već umjetnikova laka demijurška intervencija skromnog virusiranja besprekornosti i uniformnosti sistema, dozvoljeni prestup ili mala „osveta“ njega kao tvorca koji želi zaštititi sopstveni „habitat“. Međutim, sa udaljavanjem od centra instalacije, od njenog „betonskog srca“, događa se progresivno osipanje ili prorjeđivanje broja figurina i bukvalno (i metaforičko) *prodiranje boja* u njihova tijela. To nije znak progresivnog širenja stanja–osjećaja usamljenosti, otpadništva, izbjeglištva ili izgubljeno-

14. Bašlar, *Poetika prostora*, 44.

15. Byung-Chul Han, *Agonija erosa*, 49.

14. Bachelard, *The Poetics of Space*, 23.

15. Han, *The Agony Of Eros*, 45.

The vertical concrete pillar in the centre of the space, at the heart of the floor installation is immovable and inevitable. Rather than being an obstruction or a foreign body, it is materially and conceptually integrated into the installation's totality. As its cold grey "heart" it becomes a kind of *anti-megalith* which generates and channels the reversibility or aberration of emancipatory processes (so characteristic of contemporary systems in which personal or social rebellion and the power of transgression become absorbed by consumerist and digital perspectives, or by populist and totalitarian structures – a dynamic that, as Adorno and Horkheimer argue, is the bleak product of the "Dialectic of Enlightenment"). This anti-megalith is not the echo of "the great legend of man cast back into primitive situations"¹⁴, not a catalyst for regression into the animal or tribal states, but an incubator for the pandemic spread of the pathogens of depersonalisation, enfeeblement and the relinquishing of any attempt to create and maintain the space of personal or social freedom.

The congestion of humanoid figures appears as a cold, rigid, structured, sterilised and antithetical derivative of the infernal Renaissance visions of hellish or earthly torments, with vortices into which accumulated, tangled, stretched or tormented bodies of "the damned" were pulled. In the disenchanted world of this installation there is no drama or tragedy, no suffering, guilt, sin or repentance, no interaction. There is, however, an interior "hell" – frozen, systematised, motionless, aseptic – in which one encounters one's own doubles from whom there is no escape, and with whom no reintegration of the self is possible. This is the pathological, unproductive "love of the One for another One"¹⁵, as Han puts it. That impossibility marks the irreversible depletion of the forces of individuation, the forces of authenticity and differentiation that can only be restored as a gift of Otherness.

sti koje je konačno progutalo tjelesnost, apsorbovalo samo biće. To je čin postupnog *izlaska iz gomile*, aktualizovanja i forsiranja moći periferije, granice, odlaska u otvoreni, čisti prostor mogućnosti, prihvatanje zova horizonta. Budući da naš egzistencijalni horizont, kako kaže Žan Lik Nansi, ocrtava rezignacija, nestajanje, nemogućnost, upravo tom horizontu moramo stalno prkositi, stalno ga pobijati i težiti da se ode izvan svakog mogućeg horizonta¹⁶. „Otići, otići, pobjeći... preći liniju horizonta, prodrijeti u neki drugi život...“, poziv je D.H. Lorensa!¹⁷.

Svijet tu ponovo nastaje, svakog dana, u uvijek novoj svjetlosti. O, svjetlosti!...
To je i naše posljednje utočište i sada sam to znao
*Usred zime, najzad sam otkrio da u sebi nosim nepobjedivo ljeto*¹⁸,
Alber Kami

U Lars fon Trirovom *Dogvilu* (2003), iza minimalistički ili rudimentarno riješene „pozornice života“, ne postoji horizont samo jednolična, klaustrofobična crna ili bijela, neprobojna praznina. U instalaciji *Out of the Blue, I'm Swept Away*, iznad staklene, transparentne površine kao „linije horizonta“, život je obećan i sadržan u eteričnoj zoni prefinjenih isijavanja, talasanja, prelivanja, u *sun-blinded* estetici pokretnih slika.

Prostor koji impregniraju masivne video–projekcije je lak, eteričan, proziran, fluidan, može teći i talasati se ili kristalisati. Na tim slikama povremeno ispliva neki dio tijela, neka moguća erogena zona u obrisima, u fragmentima: dio ruke, bedra, kose, ovlašni dodir. To tijelo nije konzistentno nego u elegantnom, mekom prelivanju između solidnog i fluidnog, između inkarniranja i iščezavanja. Svjetlost, kao pozadinsko isijavanje, postaje (meta)fizička supstanca koja u jednoj

16. Jean-Luc Nancy, *The Inoperative Community* (1986) in: Claire Bishop, ed. *Participation* (London: Whitechapel; Cambridge, MA: MIT Press, 2006), 59.
17. Dejvid Herbert Lorens, citirano u: Žil Delez, Kler Parne, *Dijalozi* (Beograd: Fedon, 2009), 51.
18. Alber Kami, *Leto*, pristupljeno 25. mart. 2026, [<https://anarhija-blok45.net/tekstovi/Alber-Kami-Leto-knjiga-12x20-2022-web.pdf>].

16. Jean-Luc Nancy, *The Inoperative Community* (1986) in: Claire Bishop, ed. *Participation* (London: Whitechapel; Cambridge, MA: MIT Press, 2006), 59.
17. David Herbert Lawrence, quoted in: Gilles Deleuze and Claire Parnet, *Dialogues* (New York: Columbia University Press, 1987), 36.
18. Albert Camus, *Personal Writings* (New York: Vintage International, 2020), 161.

A small number of figurines are personalised: the artist has given them portrait-like features of individuals from his personal environment. However, this is not evidence of a discreet “warming” or humanising of this world that might “infect” the structure of the entire system. Rather, it is the artist’s slight demiurgic intervention, a modest act of viral disruption within the system’s perfection and uniformity, a permitted transgression or a small “revenge” by the maker who wishes to preserve “habitat”. Yet once we move away from the centre of the installation, from its “concrete heart”, a progressive thinning occurs – a dwindling of the number of figurines accompanied by the literal - and metaphorical - infusion of colour into their bodies. This does not signal an expanding feeling of loneliness, abandonment, estrangement that has finally consumed corporeality and absorbed being itself. It is instead a gradual act of *stepping out of the mass*, of foregrounding the power of the periphery, of the edge, a movement outward into an open, clear space of possibility, a heeding of the call of the horizon. Since our existential horizon, as Jean-Luc Nancy writes, is marked by resignation, disappearance and impossibility, it is precisely this horizon that must be challenged, constantly denied, and we “must go farther than all possible horizons”¹⁶. “To leave, to leave, to escape... to cross the horizon, enter into another life,”¹⁷ calls D. H. Lawrence.

The world is born again each day in a light always new. Oh light!...
I knew now that their final refuge was also ours.
*In the depths of winter, I finally learned that within me there lay an invincible summer*¹⁸,
Albert Camus



svojoj dimenziji sadržava tek potencijal da se svjetlosne čestice nekada sastave u ćelije, u tijelo. U drugoj, ona već posreduje njihovo nenametljivo „rađanje” i diskretno probijanje i podrhtavanje u polju senzitivnog, u sljedećoj, pak, dimenziji omogućava njihovo suptilno povlačenje, „isparavanje” tijela. Takvo tijelo postaje nestabilni, pulsirajući talas–entitet sposoban da nadilazi ikonografiju i dramaturgiju identitetskih konstrukcija i manifestacija kao, bergsonovski rečeno, skrojenog „konfekcijskog odijela” u koje bismo ga mogli smjestiti¹⁹. Tako razliveno u blijedo–žutom „usijanju”, to tijelo klizi, pluta, vibrira i transformira u „glatkom” prostoru u kome umjesto arheologije iskustava, sjećanja i projekcija, djeluje fiziologija trenutka, osjećaja, treptaj–događaja.

Gubitak granica tijela u slici relaksira granicu između tijela u slici i tijela te slike i tijela posmatrača i uvodi nas u stanje prepuštanja toj nestabilnosti i promjenjivosti, dopuštanja da nas ona preplavi, obuzme, rastoči, oslobodi. I naše tijelo postaje raskorijenjeno, nevezano, neuslovljeno, nestalno, nezahtjevno, neobavezujuće, obezgraničeno. Poneseni smo lakim, mekim letom onoga što postoji samo kao nagovještaj, obećanje, sjeme nečega što se još nije razvilo u odnos, čin, događaj – nečega što nosi mogućnost bez nužnosti, obećanje bez tereta obaveze, što je slutnja, tek suptilno probijanje u spektar vidljivog i opipljivog. To su alati „malog kalibra”, intimni mikromomenti ozarenosti i prepuštanja trenutku, dovoljno lagani, nježni i neupadljivi da donose nevezanost, protočnost, spokoj.

Ove pokretne slike kao da bježe u lirsko apstrahovanje blisko hipnagogičnoj viziji nastaloj „čistom” percepcijom svjetlosti. Takav snažni vizuelno–afektivni rezonator, sunce u objektivu, pulsira u bljeskovitim prizorima u filmovima Stena Brekidža u rasponu od stanja–osjećaja intimnosti, bliskosti, do grandiozne, gotovo mitske

19. Bašlar, *Poetika prostora*, 86.

19. Bachelard, *The Poetics of Space*, 75.

In Lars von Trier’s *Dogville* (2003), behind the minimalist or rudimentarily designed “stage of life”, there is no horizon, only a suffocating, claustrophobic void of black or white, an impenetrable emptiness. In the installation *Out of the Blue, I’m Swept Away*, however, above the “line of the horizon”, life is promised and sustained in the ethereal zone of refined gleaming, wavering, radiance, in the sun-blinded aesthetic of moving images.

The space that is permeated by the large scale video projections is light, ethereal, translucent and fluid, able to flow, ripple or crystallise. Within these images, fragments of a body occasionally surface, a possible erogenous zones, only in outlines, in fragments: a part of a hand, a thigh, a strand of hair, a fleeting touch. This body is not consistent but shifts elegantly, softly between the solid and the fluid, between incarnation and disappearance. Light, as a backdrop of emanation, becomes a (meta)physical substance that, in one dimension, carries only the potential for luminous particles to assemble into cells, into a body. In another, it already mediates their gentle “birth”, their discreet emergence and trembling in the field of the sensuous. In yet another, it allows for their subtle withdrawal, their “evaporation” into immateriality. Such a body becomes an unstable, pulsating wave-entity capable of exceeding the iconography and dramaturgy of identity’s constructed and displayed forms, capable of escaping, Bergson would say, the ready-made garment in which we might attempt to dress it.¹⁹ Diffused within the pale yellow “incandescence”, this body glides, floats, vibrates and transforms within the “smooth” space where, instead of the archaeology of experiences, memories and projections, the physiology of the moment operates – the physiology of the instant, sensation and flicker.

perspektive. Pulsira i u „slikama“ Terensa Malika, prizorima intenzivno prožetim svjetlošću sunca u „zlatnom satu“ i istovremeno uzdignutim do njene nadnaravne, purifikujuće snage. Ipak, naš video ne zahtijeva *connaisseur*–a, onoga čijem će osjećaju prethoditi znanje o sličnim umjetničkim iskustvima *slaganja slika*. On ne poziva na čitanje poznatog ali ni *skrivenih značenja* ili odgonetanje *višeg smisla*. U (s)nalaženju u prostoru–vremenu ovoga videa, u njegovom posjedu, bespomoćan je analitički nerv ili umijeće racionalnog razvrstavanja, asocijativnog povezivanja, nostalgичnih sjećanja ili napor transcendiranja. Ove slike nisu „zaglavljene“ u ličnim memorijama i slijepim ulicama intimizma. One donose „idealno podrhtavajući smisao... koji se ne da 'zahvatiti'... koji ostaje fluidan i šuman od laganog vrenja... ogromno i neumorno brujanje (koje) pokreće bezbrojne smislove koji odjekuju, praskaju, bljeskaju, nikada ne poprimajući konačni oblik...”²⁰.

Osjećaj uhvaćenosti, uronjenosti, preplavljenosti, obuzetosti, obujmljenosti, gotovo „okeanski“ osjećaj u koji nas trenutno uvodi ovaj karusel pokretnih slika, ne znači ulazak u džejmsturelovski svjetlosni univerzum koji cilja ka suspendovanju prostora i vremena, lansiranju posmatrača izvan čulne stvarnosti, nestajanja u svjetlosti. Ovo nije ni odlazak *s one strane dúge*, dolazak u imaginirano, „savršeno mjesto“, u metafizičku realnost. U pitanju je „previjanje“ *linija bjekstva* na unutra kada lorensovski „prodor u drugi život“ znači povratak u ovo življenje kao novo i drugačije: bez zadržske, vez prisile, bez izgovora. „Ovdje nema nekakvog utvrđenog *plana*, nije započeta nekakva *potraga* za nečim (Grala nema, ne zbog odsustva ikakve nade, već zato što se nadanje ne može svesti na monopol nad očekivanom, a samim tim zamišljenom budućnošću; nada je, naprotiv, povjerenje u sliku kao u nešto što prethodi, uvijek i neizostavno”²¹. *Prelazak linije horizonta* u zoni našeg rada znači ulazak u zonu u kojoj možemo da prekomponujemo i revitalizujemo naša iskustva, sjećanja, želje, imaginacije i kreacije – kroz

20. Rolan Bart, *Rolan Bart po Rolanu Bartu*, (Novi Sad: Svetovi; Podgorica: Oktoih, 1992), 116.
21. Žan Lik Nansi, *Abas Kjarostami: Očiglednost filma*, (Beograd: Institut za film, 2005), 54.

The dissolution of the bodily boundaries in the image softens the boundary between the body in the image and the body of that image and the viewer’s own body. It introduces us to a state of surrender to this instability and mutability, allowing it to flood us, overtake us, dissolve us, release us. Our own body becomes disrooted, unbound, unconditioned, transient, undemanding and unburdened. We are carried by the gentle, light flight of something that exists only as hint, promise, seed of something yet to become relation, act or event – something that carries possibility without necessity, a promise without the weight of obligation, a presentiment, a subtle breakthrough into the visible and tangible spectrum. These are “small-calibre” tools, intimate micro-moments of illumination and surrender to the present, light enough, gentle enough and discrete enough to bring detachment, flow and repose.

The moving images seem to slip into a lyrical abstraction close to the hypnagogic vision born of the “pure” perception of light. Such a powerful visual–affective resonator, the sun caught in the lens, pulses in the flash-like scenes of some Stan Brakhage’s films, ranging from states of intimacy and closeness to a grand, almost mythical perspective. It pulses also in Terrence Malick’s “images”, scenes saturated with sunlight at the “golden hour” yet lifted simultaneously into a realm of supernatural, purifying force. Still, *our* video does not demand a connoisseur, someone whose feeling is preceded by familiarity with similar artistic practices. It does not require the ability to read the familiar nor decipher hidden meanings or grasp higher sense. In finding oneself in the space-time of this video, the analytical nerve and the capacity for rational deduction are powerless, as is associative linkage, nostalgic recollection or an effort of transcendence. These images are not “locked” in personal narratives nor confined to the blind alleys of intimism. They bring an “ideally thrilling meaning...



slike koje mogu da ih zastupaju i koje možemo živjeti kao svoje autentično *sada*. To su „tople“ slike kroz koje iznova spoznajemo svijet, aktivno, bivajući prisutnim, probuđenim, pobuđenim, senzitivnim, zaintrigiranim, u dopuštanju i prepuštanju da nam svijet tako dolazi u slikama, odabranim ili prizvanim slikama kao *treptajima ljepote*.

*Sumrak naše kulture bio bi nestanak predmeta jer su oni svjetlost koja nas obasjava*²², Ernesto Sabato

Ti treptaji na slikama uhvaćeni su i u zasebno izloženoj seriji fotografija malog formata. Izvedene su na staklenim pločama starom fotografskom tehnikom, mokrim kolodijumskim procesom kojim su stvorene unikatne slike, entiteti bez dvojnika, dar neponovljivog. Kao svjetlucavi lančić razapet na zidu, ova niska fotografija doima se kao dragocjenost iz nečijeg ličnog relikvijara. Svaka od ovih fotografija nosi svoj predmet sa integritetom i upečatljivošću gotovo portreta koji posmatra nas. Kadrirani su tako da ostavljaju dojam i usamljenih i samodovoljnih figura koje nas istovremeno „zaskaču“ bliskošću i drže distancu. Čudno su prisutni, dodirljivi, ubjedljivi i istovremeno kao da su tek u nastajanju, u dolasku; sadrže „intenzitet neusiljenosti“²³. Oni su „opterećeni slučajnošću čiji je ona lagani i prozirni omotač“²⁴. Isplivavanje baš tih lica–predmeta u ovoj kaskadi slika nosi dar neočekivanog, čar slatke nasumičnosti, *ne-izbora*, ali istovremeno i osjećaj čudno–srećno pogođenih, uzbudljivo povezanih stvari, vanredno pripadajućih upravo ovom lancu fotografija. Svaki osvajajući i individualizujući sopstvenu teritoriju–sliku, ovi predmeti ne posjeduju repere u odnosu na koje bi se definisale njihove razmjere i prostorne pozicije. Mogu biti i monumentalni i minijaturni, i djelimični i cjeloviti. Raskorijenjeni su, rasterećeni nekog fiksnog značenjskog konteksta i definisanih identiteta: ni sentimentalni, ni melanholični niti nostalgični, ni simbolički, ni fetišistički, ni komercijalni niti statusni predmeti, oni

22. Ernesto Sabato, *Otpor* (Beograd: AID studio, 2002), 39.

23. Rolan Bart, *Svetla komora*, (Beograd: Rad, 1993), 56.

24. Isto, 12.

20. Roland Barthes, *Roland Barthes by Roland Barthes* (Berkeley: University of California Press, 1977), 98.

21. Jean-Luc Nancy, *The Evidence of Film: Abbas Kiarostami* (Brussels: Yves Gevaert Editeur, 2001), 68.

which does not permit itself to be ‘caught’; it remains fluid, shuddering with a faint ebullition... an enormous and perpetual rustling animates countless meanings that explode, crepitate, burst forth without ever assuming final form.”²⁰

The sense of being seized, immersed, overwhelmed, enveloped – an almost “oceanic” sensation into which this carousel of moving images immediately draws us – does not signal entry into a James Turrell-like universe of light that suspends space and time, launching the viewer beyond sensory reality, dissolving them within luminosity. Nor is it a crossing to the “other side of the rainbow”, an arrival into an imagined, “perfect” place, a metaphysical elsewhere. What is at work here is an inward “folding” of *lines of flight*, wherein Lawrence’s “entry into another life” means a return to this life as something new and different – without hesitation, without coercion, without excuse. “The subject has no *project*, it does not lead what is called a *quest* (The is no Grail here, not because there would be nothing to hope for, but because hope is something else than a draft drawn of a future that can be expected, hence imagined: to the contrary, hope is confidence in the image as that which precedes, always.”²¹

Crossing the horizon in the realm of our work means entering the zone in which we may recompose and revitalise our experiences, memories, desires, imaginations and creations – through images capable of representing them, images that we can live as our authentic now. These are *warm* images through which we recognise the world anew, actively, being present, awakened, stirred, sensitive, intrigued, allowing the world to come to us in this way, in images, in summoned or chosen images as “glimmers of beauty”.

nisu ni kompenzacija ni uskraćivanje. Oni plutaju između ovih „luka“ ne nalazeći ni u jednoj sigurno sidrište ili središte. Oni su između igračke, suvenira, makete, privatne memorabilije, relikta prošlosti i snoviđajnog predmeta, između utilitarnog ili estetskog, između zanatskog, industrijskog ili umjetnički kreiranog objekta. Nismo sigurni da li su nastali kao snimak stvarnog objekta ili kao snimak njegove postojeće slike, kopije, dakle, kao slika slike. Doimaju se kao nešto što poznajemo ali što ovdje vidimo kao prvi put, što nas neobično gleda i zaposijeda, ali ne zarobljava fatalno, ne „uzima dušu“. U njih nisu pohranjene intime, tajne ili uspomene koje bismo mogli naći u Bašlarovim „fiokama, sanducima i ormarima“ *kuće sopstva* ali nas privlači osjećaj da bi mogli biti nešto *naše*. Oni osciliraju i između ravnodušnosti i čulnosti, trezvenosti i imaginiranja, arhiviranja i budnosti, očiđenog i prisnog, fantazmatskog i materijalnog, željenog i otpuštenog, prizvanog i opozvanog. Kao takvi, objema zonama, i suterenskoj i eteričnoj, nude se kao nešto i zagubljeno i opcionalno, i nedostajuće i nevezano, i rasijano u proticanju vremena i nađeno, uhvaćeno u bljesku trenutka. Transparentna slika na staklu koja baca sjenu slikanog predmeta je slika u dvostrukom pojavljivanju i iščežavanju, „vrsta malog priviđenja“²⁵. Ona kao da se „premišlja“ o svom ulasku u vidljivo, u čulno i zadržava svoju moć odlučivanja o nestajanju ili postojanju u među–svijetu, u graničnoj zoni. Ona je „ujedno i otkrivanje, i otkriće, i obznana, i držanje na distanci“²⁶; „umjerena halucinacija“, kako bi rekao Bart, „lažna na nivou percepcije, istinita na nivou vremena“²⁷.

Ova konstelacija fotografija dodaje intrigantnu eksteritorijalnost centralnom dijelu rada. Ona predstavlja izmještanje i bočno „prošivanje“ linije horizonta, moguća ruta pozadinskog interferiranja između dvije zone: suterenske i eterične, čvrstih struktura ispod stakla i pokretnih slika iznad staklene ravni. Racionalna nemogućnost

25. Isto, 15.

26. Žan Lik Nansi, *Abas Kjarostami, Očiglednost filma* (Beograd: Institut za film, 2005), 58.

27. Bart, *Svetla komora*, 101.

22. Ernesto Sabato, *Otpor (La Resistencia)*, (Belgrade: AID studio, 2002), 39. Translated by the author.

23. Roland Barthes, *Camera Lucida: Reflections on Photography* (New York: Hill and Wang, 1982), 58.

24. Ibid, 5.

*The twilight of our culture would be the disappearance of objects, because they are the light that illuminates us*²², Ernesto Sabato

Those glimmers within the moving images are also captured in a separately exhibited series of small-format photographs. Produced on glass plates using an old, analogue photographic technique, the wet collodion process, they are unique images, entities without doubles, gifts of the unrepeatable. Suspended on the wall like a delicate chain, this row of photographs feels like a precious item from someone’s private reliquary. Each photograph bears its object with the integrity and forcefulness of a portrait, one that seems to look back at us. Framed so as to leave the impression of both solitude and self-sufficiency, these figures simultaneously “ambush” us with their closeness and hold us at a distance. They are oddly present, tangible, persuasive yet as if still in the process of becoming, arriving; they contain an “intensity of unforcedness²³”. They are “wholly ballasted by the contingency of which they are the weightless, transparent envelope”.²⁴ The emergence of these specific objects-faces within this cascade of images brings a gift of the unexpected, the charm of sweet randomness, of *non-choice*, but also the strange joy of serendipitous affinity, of things thrillingly connected, extraordinarily belonging to this photographic chain. Each one, in capturing and personalising its own pictorial territory, possesses no external reference points by which its scale or spatial position might be determined. It can be monumental or miniature, partial or whole. Disrooted, freed of any fixed contextual meaning or defined identity – neither sentimental nor melancholic nor nostalgic, neither symbolic nor fetishistic nor commercial, nor status-bearing objects – they are neither compensation nor deprivation. They drift between these “harbors,” finding in none a secure anchorage, between being a toy, souvenir, model, private memorabilia, relic of the past and oneiric object, between the utilitarian and the







prevezivanja dvije zone postala je „fantastična“ mogućnost serije „magičnih slika“ na staklu. Govoreći nekada o dagerotipijama, Benjamin kaže: „Udubimo li se dovoljno dugo u takvu sliku, spoznaćemo kako se ovdje oštro dotiču suprotnosti; najegzaktnija tehnika može svojim tvorevinama pridati magičnu vrijednost koju za nas nikada više ne može imati naslikana slika”²⁸; ni digitalna slika. Njima se ne probija horizont niti obezbjeđuje stupanje u prostor metafizičke slobode već reintegrišuće uranjanje u senzibilisani prostor ispunjen slikama.

Pomoćnica u procesu senzibilisanja i reintegrisanja prostora instalacije jeste analognost. Ona ovdje nije instrument zigmuntbau-manovske „retrotopije“, pitanje nostalgije ili fetišizma niti je puka tehnička odrednica. Ona se tiče organizacije prostora u kojima živimo, sa kojima i unutar kojih uspostavljamo relacije, akumuliramo iskustva, osjećamo trenutke i prisustva. Analogna komunikacija je meka, talasna, glatka, kontinuirana za razliku od digitalne koja se, u nekoj generalizaciji, može opisati kao oštra, uglasta, kvadratična, isparcelisana, ograđena, isključiva, unaprijed programirana, kruta i indiferentna. Analognost rezonira sa glatkim prostorom koji, po Delezu i Gatariju, uspostavlja otvorenu, promjenjivu, nestrukturiranu ili „haptičku“ prostornu logiku, nasuprot fiksnom i stratifikovanom. Analognost unosi kvalitet neusiljenosti, taktilnosti, slučajnih susreta, nepredvidljivosti, neprovjerljivosti, iščekivanja.

„Oda“ analognosti sadržana je i u (snimljenim i montiranim) zvucima koji diskretno impregniraju i ambijentiraju totalitet rada. To je utišani simfonični splet zvukova koji istovremeno uplovjavaju iz svakodnevnog okruženja, iz poznatosti i bliskosti i kao da pulsiraju sa nekog udaljenog, nedostupnog mjesta izazovne nerazaznatljivosti. Oni osciliraju između *White Noise* i *Pink Noise*: „bijelog šuma“ koji povezuje šuštanje „snijega“ na analognim televizorima i kosmičko pozadinsko

28. Walter Benjamin, *Estetički ogledi* (Zagreb: Školska knjiga, 1986), 154.

25. Ibid, 9.

26. Nancy, *The Evidence of Film*: Abbas Kiarostami, 76.

27. Barthes, *Camera Lucida: Reflections on Photography*, 115.

aesthetic, between the crafted, the industrial and the artistically created. We are unsure whether they were made as photographs of real objects or as photographs of existing images of those objects, images of images. They appear as something familiar yet seen here for the first time, something that looks at us and inhabit us without fatally “stealing our soul”. They contain no stored intimacies, secrets or memories such as we might find in Bachelard’s “drawers, chests and wardrobes” of *the house of the self*, but they attract us with the sense that they *might* be something of ours. They oscillate between indifference and sensuality, sobriety and imagination, retirement and alertness, estrangement and familiarity, the phantasmatic and the material, the desired and the released, the summoned and the revoked. As such, they offer themselves to both zones, the subterranean and the ethereal, as something both misplaced and optional, both missing and untethered, both scattered in the flow of time and seized in the flash of a moment. The transparent image on glass, casting the shadow of the depicted object is an image appearing and disappearing twice over, “a kind of little simulacrum”²⁵. It seems to “hesitate” about entering the visible, the sensuous, retaining its power to decide between vanishing and persisting within an in-between world, in the liminal zone. It is “at once an uncovering, a revelation, a coming to, and keeping at, a distance”²⁶; “a modest, temporal hallucination”, Roland Barthes would say, “false on the level of perception, true on the level of time”.²⁷

This constellation of photographs adds an intriguing extraterritoriality to the central body of the work. It provides a displacement, a lateral “stitching” of the *horizon line*, a possible route of background interference between the two zones: the subterranean and the ethereal, the solid structures beneath the glass and the moving images above the glass plane. The rational impossibility of binding these two

zračenje kao ostatak Velikog praska i „ružičastog šuma“ koji se može granati kao pucketanje gramofonske ploče, huk industrijskog ventilatora i kao zvuk pljuska kiše, šum vjetra kroz krošnje, šuštanje lišća i otkucaji ljudskog srca u mirovanju. Tako uvezani, ovi zvuci kao da uzajamno usklađuju svoje intenzitete. Povlačenjem jednog zvuka dozvoljava se trenutno napredovanje drugog ali nikada do nestajanja jednog ili konačnog nadvladavanja drugog. Oni su ovdje talasasto postojanje, u plimi i osjeki, u stalnom dolasku i odlasku koje neće stati, koje neće sebe dovesti u pitanje.

Analognost se tiče ne samo zvuka i konstelacije fotografija na zidu nego i konkretnog predmeta, *vintage* aparata za uveličavanje fotografija (*enlarger*), optičkog uređaja koji se koristi u analognoj fotografiji za projektovanje i uveličavanje slike sa negativa. U praznom prostoru, on visi iznad zemlje kao čudni, *neidentifikovani antigravitacijski objekat*, ono što kod posmatrača podstiče osjećaj elevacije ali i „gubitka tla pod nogama“ – jednako osjećaja uzbuđenja i nesigurnosti. Ono što se projektuje tim aparatom jeste prozirna fotografija koja diskretno probija u crno–bijeli registar, prizor rascvjetane grane trešnje. Blago ljuljanje aparata jednostavnim mehanizmom doima se kao pokret izazvan ovlašnim dodirima ruke ili strujanjem vazduha, vjetra, tvoreći efekat ne samo treperenja slike nego i lelujanja same grane, prizivanja damara prirode, obdarivanja tehničke slike blagošću, čulnošću i toplinom.

Pećine će se povezati i svaka će izroniti na dnevnu svjetlost u sadašnjem trenutku²⁹, Virdžinija Vulf

Minijature ljudske figure mogu sugerisati osjećaj krhkosti i ranjivosti, aktivirati kod posmatrača urođeni nagon za brižnošću, privrženošću, saosjećanjem, potrebu da zaštiti. Takođe, ta minijatur-

29. Virginia Woolf, *The Diary of Virginia Woolf*, Vol. 2: 1920-1924 (London: Hogarth Press, 1978), 263.

28. Walter Benjamin, *Selected Writings*, vol. 2, part 2 (Cambridge, MA: The Belknap Press of Harvard University Press, 1999), 510.

zones becomes the “fantastical” possibility of a series of “magical images” on glass. Speaking once of daguerreotypes, Benjamin notes: “Look at such a picture long enough and you realise how much the opposites come together; the most exact technique can give its products a magical value which a painted picture can no longer have for us”²⁸ – nor can the digital image. These images do not pierce the horizon, do not usher us into some metaphysical freedom, but provide a reintegrative immersion into a sensitised space saturated with images.

A quiet accomplice in the sensitising and reintegrating of the installation’s space is *analogousness*. Here it is not an instrument of Zygmunt Bauman’s “retrotopia”, nor a question of nostalgia or fetishism, nor merely a technical designation. It concerns the very organisation of the spaces in which we live, with which and within which we establish relations, accumulate experiences and feel moments and presences. Analogue communication is soft, undulating, smooth, continuous, unlike the digital which, in broad terms, can be described as sharp, angular, squared, segmented, enclosed, exclusionary, preprogrammed, rigid and indifferent. Analogousness resonates with the *smooth space* which, according to Gilles Deleuze and Félix Guattari, establishes an open, shifting, unstructured or “haptic” spatial logic, as opposed to the fixed and stratified. Analogousness introduces the qualities of unforcedness, tactility, chance encounters, unpredictability, unverifiability and anticipation.

An “ode” to the analogue also lies in the (recorded and edited) sounds that discreetly permeate and atmospherically bind the totality of the work. This is a hushed symphonic weave of sounds that drift simultaneously from everyday surroundings, from familiarity and closeness, and seem, at the same time, to pulse from some distant, inaccessible place of beguiling indistinctness. They oscillate between



izacija može nositi i osjećaj zabavnog, intrigantnog, voajerske radoznalosti. Sa druge strane, ona nas, posmatrače, smješta u superiornu poziciju posjednika gotovo „božanske perspektive” ili eksperimentatora koji u ovom kvazipanoptičkom univerzumu dodjeljuje sebi poziciju nadzirača ovog „donjeg svijeta”, njegovog trezvenog ispitivača ispod „laboratorijskog” stakla, *coverslipa*, sa izazovom da tim svijetom upravlja, da ga kontroliše, sa mogućnošću da ga koriguje. Dakle, koliko je ovo „sala malih figura” toliko je i sala „giganata”. Međutim, onaj koji „gleda sa visine” i nadrašta taj svijet, koji *stoji nad njim*, živi samo iluziju sopstvene izmaknutosti i veličine, sopstvene spašenosti. Da bi ga upoznao–spoznao, mora da se fizički približi, povije, klekne, „spusti” u taj mikro svijet ili se kroz svoj odraz na staklu „infiltrira”, vidi sebe u njemu i gotovo sa njim identifikuje u nemogućnosti da transcendirira ono što vidi.

Taj svijet nas i začarava i progona zato što se u njemu (o) gledamo kao u pokaznoj mikro–laboratoriji koja ekstrahuje i apstrahuje naše životno okruženje i način na koji ga mi nastanjujemo. Suočavamo se sa nečim čudnim, bizarnim, gotovo jezivim što dodiruje našu intimu, što osjećamo kao vlastitu sudbinu. Svjesni smo da smo dospjeli u stanje u kojem uobičajene životne prakse ne donose užitak, predah, sabiranje unutar sebe. Hladna mehanička egzekucija ispraznih tjelesnih radnji koju svjedočimo u „podzemlju” ovog rada suočava nas sa stanjem velikog zamora koji sami živimo, stanjem ispražnjenosti od mogućnosti da se život transformiše, da sebe liječi.

Staklo funkcioniše kao vrsta ekrana, forme „uokvirivanja svijeta” koja posreduje naš voajeristički poriv, u kojoj nam se taj svijet otkriva, nudi, u kojoj se prepoznajemo, projektujemo. Istovremeno, ona posreduje i naše distanciranje držeći naše unutarne biće podalje od uznemirujućih efekata spoljašnjosti onako kako to diktira savremena

29. Virginia Woolf, *The Diary of Virginia Woolf*, Vol. 2: 1920-1924 (London: Hogarth Press, 1978), 263.

White Noise and *Pink Noise*: the *white* noise that connects the hiss of “snow” on analogue televisions and cosmic background radiation, the residue of the Big Bang, and the *pink* noise that branches into the crackle of a vinyl record, the drone of an industrial fan, the sound of rainfall, the whisper of wind through leaves and the resting pulse of the human heart. Interwoven in this way, these sounds seem to calibrate their intensities relative to one another. As one withdraws, another gently advances, yet never to the point of erasing or definitively overtaking the other. They exist here as tidal beings, in ebb and flow, in continual arrival and departure without cessation, without risking their own dissolution.

Analogousness concerns not only the soundscape and the constellation of photographs on the wall but also a real object – a vintage enlarger, the optical device used in analogue photography to project and enlarge an image from a negative. Suspended in the empty space, it hangs above as a strange *unidentified antigravitational object*, evoking in the viewer a sense of elevation but also of “losing ground beneath one’s feet” – an equal measure of excitement and uncertainty. What is projected through this apparatus is a transparent photograph that discreetly breaks into the black-and-white spectrum, the image of a blossoming cherry branch. The gentle swaying of the apparatus through a simple mechanism, appears as movement caused by the light touch of a hand or the faint passage of air, of wind, producing a trembling effect in the image and a flutter in the branch itself, summoning the pulse of nature, endowing the technical image with tenderness, sensuousness and warmth.

*The caves shall connect, and each comes to daylight at the present moment*²⁹
Virginia Woolf

kultura ustrojena kao anestetički sistem. U toj „kulturi posmatranja“ (*culture of spectatorship*) kako je naziva Suzan Sontag³⁰, gubimo moć da budemo senzitivni, dotaknuti, da (sa)osjećamo.

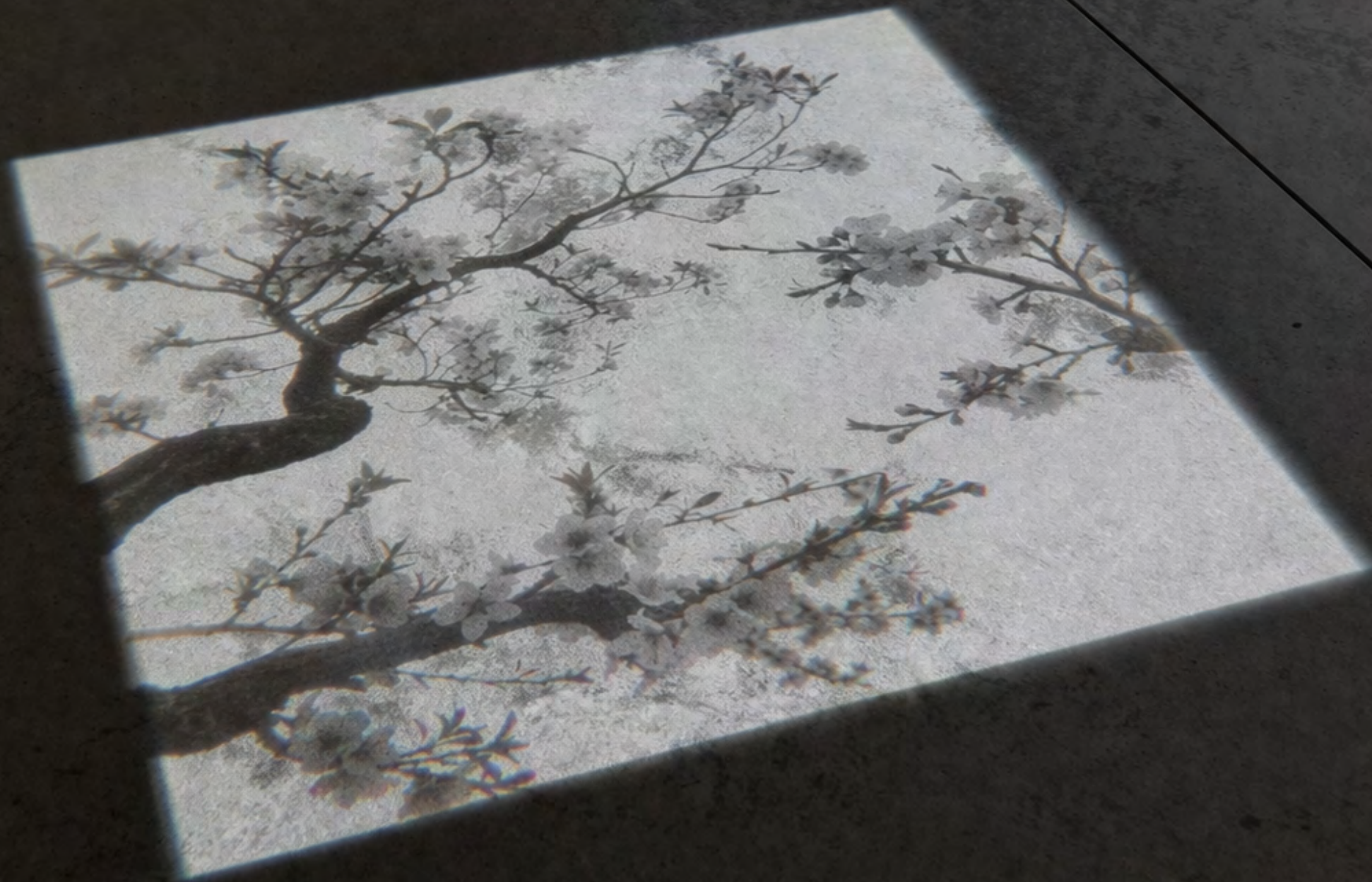
U masivnoj instalaciji i performansu *Faust* (2017) Ane Imhof, staklena pregrada odvaja „podrumski“ prostor i „gornji“ registar. Konkretni predmeti–rekviziti izolovani unutar donje zone i živi rekviziti–performeri osuđeni na „prazan hod“, besciljno cirkulisanje između zona i sami posmatrači uhvaćeni, zatečeni, dezorijentisani u među–zoni, na staklenoj pregradi, svi oni predstavljaju parametre te konstruisane *scene* alijeniranosti, aseptičnosti, perverzne izloženosti, nadzora i opresije, eksplicirane ali osuđene potrebe za interakcijom, za empatičnim povezivanjem.

Osvijetljeni stakleni pod u *Out of the Blue, I'm Swept Away* postaje vrsta pozornice namijenjene samo posmatračima, podijuma koji ih stavlja u poziciju protagonista ali ne onih koji su tu da poziraju ili glume, da preuzimaju tuđe uloge, već da spoznaju sopstvene pozicije, projekcije ali i napukline kroz koje, kako je to već poeta rekao, može prodrijeti i svjetlost. Naime, staklo kao transparentna podloga nudi pogled „kroz“ a kao refleksivna, vraća sliku i kroz oba svojstva „usis-ava“, „useljava“, „upisuje“ posmatrača ali ne samo u suterenski svijet već jednako i u „gornji“ svijet eteričnog, svjetlosnog i slikovnog. Staklena ravan je i zona liminalnosti, linija interferencije, osmotična membrana koja posreduje ovdje *prolaz* i *izlaz*. Preko te staklene površine kao preko izvjesne egzistencijalne ravni koja i apsorbuje i reflektuje, posmatrač klizi prema „liniji horizonta“, zoni u kojoj takođe susreće slike – pokretne slike videa i statične, fotografske slike. Ali pred tim slikama, posmatrač se *out of the blue* upisuje kao onaj koji se podiže, gleda naprijed i to ne iz pozicije „uspravnog bića“ sa definisanim društvenim ili moralnim zadatkom ili misijom. Pred tim

30. Susan Sontag, *Regarding the Pain of Others*, (New York: Picador/Farrar, Straus and Giroux, 2003), 82.

Miniature human figures can suggest a feeling of fragility and vulnerability, activating in the viewer an innate impulse toward care, attachment and compassion, a need to shelter. At the same time, this miniaturisation may evoke a sense of playfulness, intrigue, voyeuristic curiosity. Yet it also situates us, the viewers, in a superior position, of near “godlike perspective”, or of the experimenter who, in this quasi-panoptic universe, assigns to themselves the vantage point of the overseer of this “lower world”, its sober examiner beneath the “laboratory” glass, the *coverslip*, tempted to govern this world, to control it, possibly to alter it. Thus, as much as this is a “hall of small figures”, it is also a hall of “giants”. However, the one who “looks from above”, who towers over that world, who *stands above it*, lives only the illusion of their own exception and grandeur, their own salvation. To come to know it, one must physically draw near, bend down, kneel, “descend” into that micro-world or, through one’s reflection on the glass, “infiltrate” it, see oneself within it and nearly identify with it unable to transcend what they behold.

This world both enchants and haunts us because within it we see ourselves reflected as inside a demonstrative micro-laboratory that extracts and abstracts our living environment and the way we inhabit it. We confront something strange, bizarre, almost uncanny that touches our intimacy, something we feel as our own fate. We become aware that we have entered a state in which everyday practices no longer bring pleasure, respite, inner gathering. The cold, mechanical execution of emptied bodily actions witnessed in the “underground” of this work confronts us with the state of great exhaustion that we ourselves are living, a state emptied of the capacity for life to transform itself, to heal itself.



gigantskim, svjetlosnim video tijelima koja nadržavaju nas, postajemo biće–tijelo koje je raskorijenjeno, nevezano, neuslovljeno, nestalno, obezgraničeno, u slatkom stanju *dérive* – stanju plutanja, lutanja, prepuštanja toku, puštanja da se bude nošen privlačnim silama trenutka. Naše tijelo počinje da se povija meko, talasasto, „izliva“ u zvuk, vazduh, svjetlost, predmet. Ono postaje rasterećeno od potrebe da se sjeća i da predviđa, od želje da zna i da upravlja, oslobođeno od zahtjeva da bude pouzdanost i čvrstina, lišeno želje da posjeduje i da sačuva. I možemo osjetiti pripadnost nekoj trenutno uspostavljenoj, privremenoj, diskretnoj, slučajnoj zajednici senzibilisanih posmatrača–šetača–istraživača–lutalica. Oni uvažavaju osjećaj uspostavljanja i dijeljenja privremenog, zajedničkog odmorišta, ostrva predaha, fluidnog prostora koji više nije inertan i jalov, bez karaktera i identiteta, već bašlarovski, poetski, atmosferski, *natopljen svojstvima*.

*Ja ne znam gdje sam, kuda idem i odakle dolazim.
Ne znam ništa o životu. Ali znam da sam iskusio trenutke ljepote...
treptaje ljepote i sreće...
dok sam odmicao dalje i dalje, prijatelji moji!*³¹, Jonas Mekas

Po Ilji Kabakovu, svaka umjetnička instalacija je svojevrsni „model svijeta“³². U *Out of the Blue, I'm Swept Away*, minijaturizacija figura i prostora u „podzemnoj“ zoni je model ili simboličko *zumiranje* makro–svijeta, post–egzistencijalne hladne društvenosti i apatične individualnosti. Dakle, njihovi su definišući parametri i koordinate apstrahovani i „spakovani“ u prototip mikro–razmjera. Eterična zona pokretnih slika, strujanja, lakih, toplih energija i fluidnog tijela (čovjeka) bočno je „prošivena“ među–zonom fotografskih slika na staklu koje osciliraju između jasnoće i direktnosti tijela predmeta i neuhvatljivosti njihove sjene. To osciliranje kao da se u jednom trenutku zaustavi,

31. Jonas Mekas, *As I Was Moving Ahead Occasionally I Saw Brief Glimpses of Beauty* (film), New York: Anthology Film Archives, 2000)

32. Ilja Kabakov, citirano u: Claire Bishop, *Installation Art: A Critical History*, London: Tate Publishing, 2005), 17.

30. Susan Sontag, *Regarding the Pain of Others* (New York: Picador/Farrar, Straus and Giroux, 2003), 82.

The glass functions as a kind of screen, a form of “framing the world” that mediates our voyeuristic impulse, in which that world is revealed to us, offered to us, in which we recognise ourselves, project ourselves. Simultaneously, it mediates our distancing, holding our inner being at bay from the disturbing effects of an exteriority dictated by a contemporary culture structured as an anaesthetic system. In this “culture of spectatorship”³⁰, as Susan Sontag calls it, we lose the capacity to be sensitive, touched, to *feel with*.

In Anne Imhof’s monumental installation and performance *Faust* (2017), a glass partition divides the “subterranean” space from the “upper” register. Particular objects–props isolated in the lower zone, then the living props–performers condemned to “dead walking”, drifting aimlessly between zones, and the spectators themselves caught, arrested, disoriented on the glass barrier, all become parameters of this constructed *scene* of alienation, aseptic exposure, perverse visibility, surveillance and oppression, of an explicit yet thwarted need for interaction, for empathetic connection.

The illuminated glass floor in *Out of the Blue, I'm Swept Away* becomes a kind of stage intended solely for the viewers, a podium that places them in the position of protagonists, though not as those meant to pose or perform or take on borrowed roles, but as those who recognise their own positions, projections and cracks, through which, as a poet once said, even light may enter. As a transparent surface, the glass offers the view “through”, while as a reflective surface it returns the image. Through both properties it “pulls in”, “houses”, “inscribes” the viewer not only into the subterranean world but equally into the “upper” world of the ethereal, the luminous and the image-based. The glass plane is a zone of liminality, a line of interference, an osmotic membrane mediating both *passage* and *exit*. Across this glass surface

„zgusne“ u prostoru kao stvarni predmet–aparat dodat ovom linijskom „prošivu“ od slika. Ta naprava i sama „priziva“ oscilaciju, treperavu sliku prirode u trenutku njenog cvata, priziva užitek uhvaćene (i prihvaćene) prolaznosti. *Out of the Blue, I'm Swept Away* se otvara ka svijetu kao „kaleidoskop nebrojenih 'slika'“ kojim se razotkriva ono kaleidoskopsko, kontingentno, slikovno kao esencijalno za samo postojanje svijeta, za sam život.

„U društvima u kojima preovlađuju moderni uslovi proizvodnje, život je predstavljen kao ogromna akumulacija prizora. Sve što je nekada bilo neposredno doživljavano, udaljeno je u predstavu“³³, pisao je Gi Debor još 60–ih. U stanju apsolutne dominacije vizuelne paradigme, proliferacije slika, mi kroz sliku/kao sliku ne samo da percipiramo svijet nego i razumijeno sebe. To je stanje naše objektifikacije, spektralizacije, naučenosti da unaprijed „sebe vidimo fotografski“³⁵, težimo tome da budemo *prevedeni u sliku* „osjećajući da nas slike... čine stvarnima“³⁶. To stanje dijagnostikuje niz autora, od Valtera Benjamina i Zigfrida Krakauera, do Vilema Flusera, Rolana Barta, Suzan Sontag i drugih. Cijeli naš perceptivni i senzitivni aparat rekalištrisan je na takav režim i efekat rada. Robert Smitson opisuje svoje iskustvo dolaska na mjesto planiranog fotografisanja ovako: „Podnevno sunce je sinematizovalo prizor, pretvarajući most i rijeku u preekspaniranu sliku... Sunce postaje monstruozi reflektor koji kroz moj aparat u moje oko projicira niz preciznih 'zamrznutih kadrova'. Prelazeći most, imao sam osjećaj da hodam po ogromnoj fotografiji načinjenoj od drveta i čelika“³⁷. Za Susan Sontag, „onima koji su prezasićeni fotografijom, zalasci sunca mogu izgledati otrcani; avaj, oni sada suviše podsjećaju na fotografiju“³⁸.

33. Isto.

34. Guy Debord, *Društvo spektakla*, Anarhistička biblioteka, pristupljeno 27. mart. 2026, [https://anarhisticka-biblioteka.net/library/guy-debord-drustvo-spektakla-sr4].

35. Suzan Sontag, *O fotografiji*, (Beograd: Kulturni centar Beograda, 2009), 87.

36. Isto, 151.

37. Kaya Silverman, *The Threshold of the Visible World*, (London, New York: Routledge, 1996), 200.

38. Sontag, *O fotografiji*, 87.

31. Jonas Mekas, *As I Was Moving Ahead Occasionally I Saw Brief Glimpses of Beauty* (film), New York: Anthology Film Archives, 2000).

– like a plane of existence that both absorbs and reflects – the viewer slides toward the horizon line, the zone where they also encounter images: the moving images of the video and the still photographic images. Yet before these images the viewer is, *out of the blue*, inscribed as one who rises, who looks ahead, not from the position of an “upright being” with a defined social or moral task or mission. Before those gigantic, luminous video bodies that tower beyond us, we become a body-being that is disrooted, unbound, unconditioned, transient, in the sweet state of *dérive* – drifting, wandering, yielding to the current, allowing oneself to be carried by the attractive forces of the moment. Our body begins to bend softly, in waves, to fold into sound, air, light, object. It becomes freed from the need to remember and to anticipate, from the desire to know and to direct, relieved from the demand to be reliable and strong, stripped of the urge to possess and to accumulate. And we may feel a sense of belonging to a momentarily established, temporary, discreet, accidental community of sensitised spectators–walkers–explorers–wanderers who acknowledge the emergence and sharing of a provisional common, collective resting place, an island of reprieve, a fluid space no longer inert or barren, without character or identity, but Bachelardian, poetic, atmospheric, *suffused with qualities*.

*I do not know where I am, where I am going or where I come from.
I know nothing about life. But I know that I have experienced
moments of beauty...
glimmers of beauty and happiness...
as I was moving ahead, as I was moving ahead, my friends!*³¹
Jonas Mekas



„Vrijeme nevinosti“, vrijeme čistih medija, neposredovanih situacija, svježih osjećaja, autentičnih slika je bespovratnost (ako ga je ikada i bilo). Naša iskustva, sjećanja, osjećaji i uživanja su postala posredovana, medijatizovana, neki *déjà vu*.

Za Daglase Krimpa i umjetnike *Pictures* generacije 70–ih i njihove strategije aproprijacije slika, svako naše iskustvo, spoznaja, osjećaj, unaprijed su oblikovani ili posredovani vizuelnim sadržajima, medijskim ili tehničkim slikama te ni sama umjetnost ne može više „slikati život“ već samo „slikati slike“. Svjetlosne instalacije Olafura Eliasona govore o percepciji i iskustvu prirode kao o nečemu što je postalo posredovano, „uslikovljeno“ ali i što može inicirati našu *autentičnu*, afektivnu reakciju. Dejvid Linč u svojim *Vremenskim izvještajima* posmatra plavo nebo posuto „bijelim pahuljastim oblacima i zlatnom sunčevom svjetlošću“ iz unutrašnjosti svog privatnog prostora, iz svog „kubikuluma“, svoje „mračne komore“ i to kroz ram prozora čineći nebo vrstom „uokvirenog“ prizora ili slike. Za junaka Vim Vendersovog filma *Savršeni dani* (2023), u sklopu njegovih repetitivnih, svakodnevnih *analognih užitaka* je i posmatranje igre sunčevih zraka u granama drveća, japanskog *komorebi* efekta. Iskustvo treperavih, nestabilnih, prolaznih, čulnih utisaka koji uvode u stanja blagosti, smirenosti, vedrine i užitka je i samo takvo, efemerno i junak filma želi taj fluidni trenutak stabilizovati, kristalisati, memorisati fotografskom slikom. To „ovjekovječenje“ trenutka slikom postaje njegova dnevna rutina ili ritualna praksa kao što je to, na izvjestan način bilo i posmatranje neba za Dejvida Linča. Radikalno drugačije *posmatranje neba* kao brutalno „uokvirivanje“ ili „razramljivanje“ čovjeka i (njegovog) svijeta svjedočimo u zadnjim kadrovima Lars fon Trirove *Melanholije* (2011). To je potresni, terminalni pokušaj čovjeka da „urami“ sopstveno postojanje i sopstveno spasenje na fonu neizbježne apokalipse kao kosmičkog hiper–događaja, na fonu te *kolosalne slike* sudara planeta. Tu je na

32. Ilya Kabakov, quoted in: Claire Bishop, *Installation Art: A Critical History* (London: Tate Publishing, 2005), 17.

33. Ibid.

34. Guy Debord, *The Society of the Spectacle*, accessed: [27 March 2026] [<https://files.libcom.org/files/The%20Society%20of%20the%20Spectacle%20Annotated%20Edition.pdf>].

35. Susan Sontag, *On Photography* (New York: RosettaBooks, 2004), 65.

36. Ibid, 126.

According to Ilya Kabakov, every artistic installation is a kind of “model of the world”³². In *Out of the Blue, I’m Swept Away* the miniaturisation of figures and spaces in the “underground” zone becomes a model or symbolic *zoom-in* of the macro-world, of post-existential cold sociality and apathetic individuality. Their defining parameters and coordinates have therefore been abstracted and “packed” into a micro-scale prototype. The ethereal zone of moving images, of currents, light, warm energies and the fluid (human) body is laterally “stitched” to the middle zone of photographic images on glass, which oscillate between the clarity and directness of the body-object and the elusiveness of its shadow. This oscillation seems, at one moment, to halt, to “condense” into space as a real object–apparatus added to this linear “stitch” of images. This device itself summons oscillation – a flickering image of nature at the instant of its bloom – summoning the pleasure of captured (and embraced) transience. *Out of the Blue, I’m Swept Away* opens toward the world as “a kaleidoscope of innumerable ‘paintings’”³³, revealing the kaleidoscopic, contingent, imagistic nature of the existence of the world, of life itself.

“In societies where modern conditions of production prevail, life is presented as an immense accumulation of spectacles. Everything that was directly lived has receded into a representation,”³⁴ wrote Guy Debord in the 1960s. In an age of absolute dominance of the visual paradigm, of the proliferation of images, we perceive the world through images and *as* images, and thus understand ourselves. It is a condition of our objectification, our spectralisation, our learned habit “to see ourselves photographically”³⁵, of striving to be translated into an image, of feeling that we *are* images and that images make us real.³⁶ This condition has been diagnosed by a number of authors, from Walter Benjamin and Siegfried Kracauer to Vilém Flusser, Roland Barthes and Susan Sontag. Our entire perceptual and sensorial apparatus

djelu čovjekovo „uramljivanje“ imaginarnom slikom utočišta, „magične pećine“ i materijalnim „ramom“, drvenim „kosturom“ kao nepodnošljivo krhkom konstrukcijom/improvizacijom tog utočišta. Oba uramljivanja su po mjeri ogoljenog svijeta pred kolapsom, oba su anti–spomenici konačnoj kapitulaciji razuma, nemoći imaginacije, nemogućnosti transcendencije koje će sa tim svijetom i sa tim čovjekom nestati.

Umjesto lamentiranja nad *nestajanjem originala/referenta* i nad našim postojanjem kroz/kao slike, ključno je pitanje od kakvih slika može umjetnost/život danas graditi utočište ne za bjekstvo od svijeta u rasulu ili za projekciju–fikciju spasenja već za (ponovno) uspostavljanje „humane vrijednosti prostora posjedovanja, prostora branjenih od protivničkih sila, voljenih prostora“³⁹. Za Kaju Silverman, još od pećinskog slikarstva smo kroz slike vidjeli svijet i tako bili viđeni, odnosno, ne postoji vrijeme u kome slika nije bila konstitutivni elemenat ljudske subjektivnosti⁴⁰. Endrju Ros tvrdi da upravo slike omogućavaju da se odupremo „materijalnom nestajanju stvarnog“⁴¹, odnosno, da je potrebno dati slikama mogućnost da se odupru sopstvenim efektima („gutanja“ referenta) do toga da slike mogu imati bitan materijalni, ekološki i politički ali i subjektifikujući efekat. Za Hansa Beltinga, tijelo je prirodni *locus* slika, živi medijum koji prima, kreira i procesuiru slike, unutarne i spoljašnje, personalne i kolektivne⁴². Naime, slike nisu samo *slikarske* ili analogne ili digitalne, tehničke, već postoji i čitava enklava pridruženih unutarnjih slika: emocionalnih, intuitivnih, slika sna i imaginacije, mentalnih slika, slika sjećanja i sve one u interakciji postaju materijal za građenje ili rekonstruisanje našeg staništa i našeg skloništa.

39. Bašlar, *Poetika prostora*, 23.

40. Kaya Silverman, *The Threshold of the Visible World*, (London, New York: Routledge, 1996), 195.

41. Andrew Ross, “The Ecology of Images,” u: *Eloquent Obsessions: Writing Cultural Criticism*, (Durham, Duke University Press, 1994), 197.

42. Hans Belting, *An Anthropology of Images: Picture, Medium, Body*, (Princeton: Princeton University, 2011), 37-40.

37. Kaya Silverman, *The Threshold of the Visible World* (London, New York: Routledge, 1996), 200.

38. Sontag, *On Photography*, 65.

has been recalibrated to that mode and effect of operation. Robert Smithson describes his arrival at a site planned for photographic work as follows: “Noonday sunshine cinemat-ized the site, and the river into an over-exposed *picture*...The sun became a monstrous light-bulb that projected a detailed series of “stills” through my [camera] into my eye. When I walked on the bridge, it was as though I was walking on an enormous photograph that was made of wood and steel.”³⁷ Sontag observes that “the image-surfeited are likely to find sunsets corny; they now look, alas, too much like photograph”.³⁸

The *time of innocence*, the time of pure media, unmediated situations, fresh sensations and authentic images, is irretrievable – if it ever existed at all. Our experiences, memories, feelings and pleasures have become mediated, mediatized, *déjà vu*.

For Douglas Crimp and the Pictures generation of the 1970s, with their strategies of appropriation, every experience, cognition and feeling of ours is pre-shaped or mediated by visual content, by media or technical images. Art itself can no longer “picture life” but only “picture pictures”. The light installations of Olafur Eliasson speak of the perception and experience of nature as something that has itself become mediated, “imaged”, yet still capable of provoking an *authentic*, affective reaction. David Lynch, in his *Weather Reports*, observes the blue sky scattered with “white fluffy clouds and golden sunlight” from the interior of his private space, his “cubicle”, his *camera obscura*, through the *frame* of a window, thus transforming the sky into a framed scene or picture. For the protagonist of Wim Wenders’ film *Perfect Days* (2023), one of his repetitive daily *analogue pleasures* is observing the play of sunbeams in the tree branches, the Japanese *komorebi* effect. His flickering, unstable, transient, sensual impressions, inducing states of gentleness, calm, brightness and quiet joy,

Simbolički, semantički i senzitivni parametri rada *Out of the Blue, I'm Swept Away* nisu isključivo usmjereni na simulaciju post-apokaliptičnog univerzuma niti na uprizorenje distopične stvarnosti niti na svijet u krhotinama koji nostalgично želimo zakrpati slikama kao rasijanim suvenirima prošlosti ili „detritusima” svijeta koga nema. On ne daje ni primat konstruisanju lakog staništa od fluidnih slika na granici imaginarnog, snolikog, neuhvatljivog. Ovo je pokušaj transfer-zalnog „klizanja”, presijecanja i „prošivanja” svih ovih registara kako bi se stroge, oštre linije razdvajanja, ograđivanja, parcelisanja, izolovanja mogle učiniti mekim, podatnim, propusnim, fluidnim. Tako se uklapaju i integrišu sile sabijanja i disperzije, sterilnog i atmosferskog, refleksivnog i apsorbujućeg, digitalnog i analognog, prostora i posmatrača, mikro i makro, prirode i aparata, kosmičkog i ljudskog. Na tom presjeku, na tom horizontu, gradimo stanište od slika koje mi odabiramo, odmotavamo, personalizujemo, dijelimo. „Ako za stvarni svijet postoji bolji način da obuhvati i svijet slika, za to će biti potrebna ne samo ekologija realnih stvari nego i ekologija slika”⁴³. Te slike neće biti samo „imitacija stvarnosti, njen odraz niti projekcija”, fantazija ili san, neće biti dio te „drugorazredne i oslabljene stvarnosti, sumnjive i opasne, kakvu im je nametnulo breme tradicije”⁴⁴. One će biti *vrsta viđenja*, uobličavanja i revitalizovanja života kroz slike „ali ne da bi se došlo do ikakve tajne ili otkrića već da bi se omogućilo beskonačno odmotavanje”⁴⁵ filma–života i posredovalo dragocjeno, „odmaranje” života u mikro–trenucima njegovog *cvjetanja*, u vedrim slikama prolaznosti koje ne poznaju teret vremena i žal nestajanja. Takva je slika trešnjevog cvata, početna i završna tačka putanje koju opisuje *Out of the Blue, I'm Swept Away*. Ta suptilna, treperava slika je kadra da bude tačka–poveznica u lancu koji razvijaju okolne elektronske, „vještačke” slike svjetlosti i tijela, snimljeni, „vještački” zvuci i „vještački”, fotografisani predmeti; i da zatvara i otvara taj krug unutar koga se, naizgled paradoksalno, može osjetiti trag „nadnaravne” moći–mogućnosti

43. Sontag, *O fotografiji*, 166.
44. Nansi, *Abas Kjarostami*, 51.
45. Isto, 59.

39. Bachelard, *The Poetics of Space*, XXXV.
40. Silverman, *The Threshold of the Visible World*, 195.
41. Andrew Ross, “The Ecology of Images,” in: *Eloquent Obsessions: Writing Cultural Criticism* (Durham: Duke University Press, 1994), 197.

are themselves ephemeral, and he wishes to stabilise, crystallise and preserve the moment through a photograph. This “eternalisation” of the instant becomes his daily ritual, much like Lynch gazing at the sky. A radically different “view of the sky”, as a brutal *framing* or *de-framing* of the human and his world, appears in the final scenes of Lars von Trier’s *Melancholia* (2011). It is a heartbreaking, terminal attempt by a human being to “frame” their own existence and salvation against the backdrop of an inevitable apocalypse, a cosmic hype-revent, the *colossal image* of colliding planets. What unfolds is a double framing: the human attempt to “frame”, through an imaginary image of refuge, a “magic cave”, and through a material “frame”, a wooden “skeleton” as an unbearably fragile, improvised construction of that refuge. Both framings are commensurate with a world stripped bare before collapse, both are anti-monuments to the final capitulation of reason, the impotence of imagination, the impossibility of transcendence – destined to vanish along with that world and that human.

Instead of lamenting the *disappearance of the original* or *referent* and our existence through or as images, the crucial question becomes: from what kind of images can art or life today build a refuge – not for escape from a disintegrating world or for projecting fantasies of salvation, but for re-establishing “the human value of the sorts of space that may be grasped, defended against adverse forces, the spaces we love³⁹”. For Kaya Silverman, since the age of cave painting we have seen the world through images and thereby there has never been a time in which the image was not a constitutive element of human subjectivity⁴⁰. Andrew Ross argues that images are precisely what allow us to resist “the material disappearance of the real⁴¹”, that we must give images the possibility to resist their own effects (the “swallowing” of the referent) so that images themselves may exert meaningful material, ecological and political, as well as subjectifying,

vraćanja izgubljenog, povratka aure kao nečega magičnog, poetičnog i nadahnjujućeg, neponovljivog i neizrecivog, nečega iskustvenog, autentičnog. A to znači priznanje stvarne afektivne moći slika. „Čovjek lavirinta nikada ne traži istinu... nego samo svoju Arijadnu“, kaže Niče. To je trag i mogućeg čovjekovog obnavljanja povjerenja u *dar* prolaznosti svega, u dragocjene trenutke/slike kada smo tiho ozareni nenarušivim osjećanjem da svjedočimo uzvišeni događaj života u nečemu običnom, neupadljivom, neznatnom. Za Žila Deleza, to znači otkrivati sile života koji sebe podržava. „Umjetničko djelo ne treba da stvara neku zamišljenu ili utopijsku stvarnost, već da ustanovljava vidove postojanja i modele djelovanja u okviru već postojeće realnosti“⁴⁶ ili, realnosti postojećih slika u kojima se, kao u *Out of the Blue, I'm Swept Away*, prigušenost *mol*skih tonaliteta prepliće sa vedrinom *durskih*.

46. Nikolas Burio, *Relaciona estetika*, (Beograd: FMK, 2020), 23.

42. Hans Belting, *An Anthropology of Images: Picture, Medium, Body* (Princeton: Princeton University Press, 2011), 37-40.

43. Sontag, *On Photography*, 141.

effects. For Hans Belting, the body is the natural *locus* of images, the living medium that receives, creates and processes images – both internal and external, personal and collective⁴². Images are not only *pictorial*, nor merely analogue or digital, technical; there is also an entire enclave of associated inner images: emotional, intuitive, images of dreams and imagination, mental images, images of memory. All of these, in their interplay, become the material for building or reconstructing our dwelling, our shelter.

The symbolic, semantic, and sensorial parameters of *Out of the Blue, I'm Swept Away* are not directed solely towards simulating a post-apocalyptic universe, nor towards staging a dystopian reality, nor towards presenting a world in fragments which we nostalgically attempt to patch together with images as scattered souvenirs of the past or with the “detritus” of a vanished world. Nor does the work grant primacy to the construction of a light, habitable refuge made from fluid images on the threshold of the imaginary, the dreamlike, the elusive. Instead, what is attempted is a transversal “sliding”, cutting across and “stitching” across all these registers so that the strict, sharp lines of division, enclosure, parcelling and isolation might become softened, pliant, permeable and fluid. This allows the forces of compression and dispersion, the sterile and the atmospheric, the reflective and the absorptive, the digital and the analogue, the space and the spectator, the micro and the macro, the natural and the apparatus, the cosmic and the human to align and integrate. At this intersection, along this horizon, we build a dwelling from images that we choose, unspool, personalise, share. “If there is to be a better way for the real world to include the world of images, it will require an ecology not only of real things but of images as well”.⁴³ Such images will not be merely “a copy, a reflection or projection”, nor fantasies or dreams, nor part of that “secondary, weakened, doubtful and danger-



44. Nancy, *The Evidence of Film: Abbas Kiarostami*, 62.

45. Ibid, 78.

46. Friedrich Nietzsche, quoted in: Roland Barthes, *Camera Lucida: Reflections on Photography*, 73.

47. Nicolas Bourriaud, *Relational Aesthetics* (Dijon: Les presses du réel, 2002), 13.

ous reality that a heavy tradition bestows on it".⁴⁴ They will become a *form of seeing*, of shaping and revitalising life through images "going toward no mystery, no revelation, only this sliding along by means of which it leads itself from one image to another"⁴⁵. They will enable endless unwinding of the film of life but also precious "resting" of life in the micro-instants of its *blooming*, in bright images of transience that know neither the burden of time nor the sorrow of disappearance. Such is the image of the cherry blossom, the starting and finishing point of the trajectory traced by *Out of the Blue, I'm Swept Away*. That subtle, flickering image becomes the nodal point within the chain woven by the surrounding electronic, "artificial" images of light and human body, the recorded, "artificial" sounds and the "artificial", photographed objects. It both closes and opens the circle within which, paradoxically, one may sense the trace of an "otherworldly" power – the possibility of retrieving what has been lost, the return of aura as something magical, poetic and inspiring, unrepeatable and ineffable, something experiential, affective, authentic. It marks the recognition of the real affective force of images. "A labyrinthine man never seeks the truth, but only his Ariadne,"⁴⁶ says Nietzsche. This points toward the possible renewal of human trust in the *gift* of transience, in those precious moments/images in which we are quietly suffused with the unshaken sense of witnessing the exalted event of life in something ordinary, inconspicuous, seemingly insignificant. For Gilles Deleuze, this means discovering the forces of life that sustain themselves. "The role of artworks is no longer to form imaginary or utopian realities, but to actually be ways of living and models of action within the existing real"⁴⁷ – a reality of existing images in which the subtlety of the *Minor* keys intertwine with the light-heartedness of the *Major*.



Posmatrač
koji
nedostaje

The
Missing
Observer

Siniša Radulović

Posmatrač koji nedostaje

*Through the darkness of future past, the
magician longs to see.*

— The Man from Another Place,
Twin Peaks (1990)

Out of the Blue, I'm Swept Away je multimedijalna prostorna instalacija sastavljena od tri centralne komponente: podne instalacije, video-projekcija i zvuka. Ujedno konfrontirajuća, kao i komplementarna, ova tri sloja grade jedinstveni *mise-en-scène*. U tom odnosu svjetlosti, arhitekture i zvuka, prostor galerije prestaje biti neutralna pozornica i postaje aktivni dio djela. Instalacija se, zavisno od tačke gledišta ili tačke polazišta, širi u eksterne prostore galerije, kreirajući svojevrsnu čauru koja cjelokupno djelo povezuje u jedinstveno iskustvo.

The Missing Observer

*Through the darkness of future past, the
magician longs to see.*

— The Man from Another Place,
Twin Peaks (1990)

Out of the Blue, I'm Swept Away is a multimedia installation comprising three central components: the floor installation, video and sound. These contrasting yet complementary layers form a distinctive *mise-en-scène*. Through the interplay of light, architecture and sound, the gallery space is no longer a neutral backdrop; it becomes an active element of the work. Depending on the point of view, or point of departure, the installation extends into the gallery's external spaces, creating a kind of membrane that unifies the experience.





Posmatrač se ne zadržava pred jednim objektom; on ulazi u ambijent koji se postepeno otvara i transformiše dok se kroz njega kreće. Prostor se ne otkriva odjednom, već fragmentarno — kroz pogled, kretanje i kontemplaciju. U tom smislu instalacija priziva misao Ortege y Gasseta da posmatrač nikada nije izvan prizora koji opaža. Svaki posmatrač predstavlja percepciju drukčiju od ostalih, čiju autentičnost garantuju sama ličnost i iskustvo.

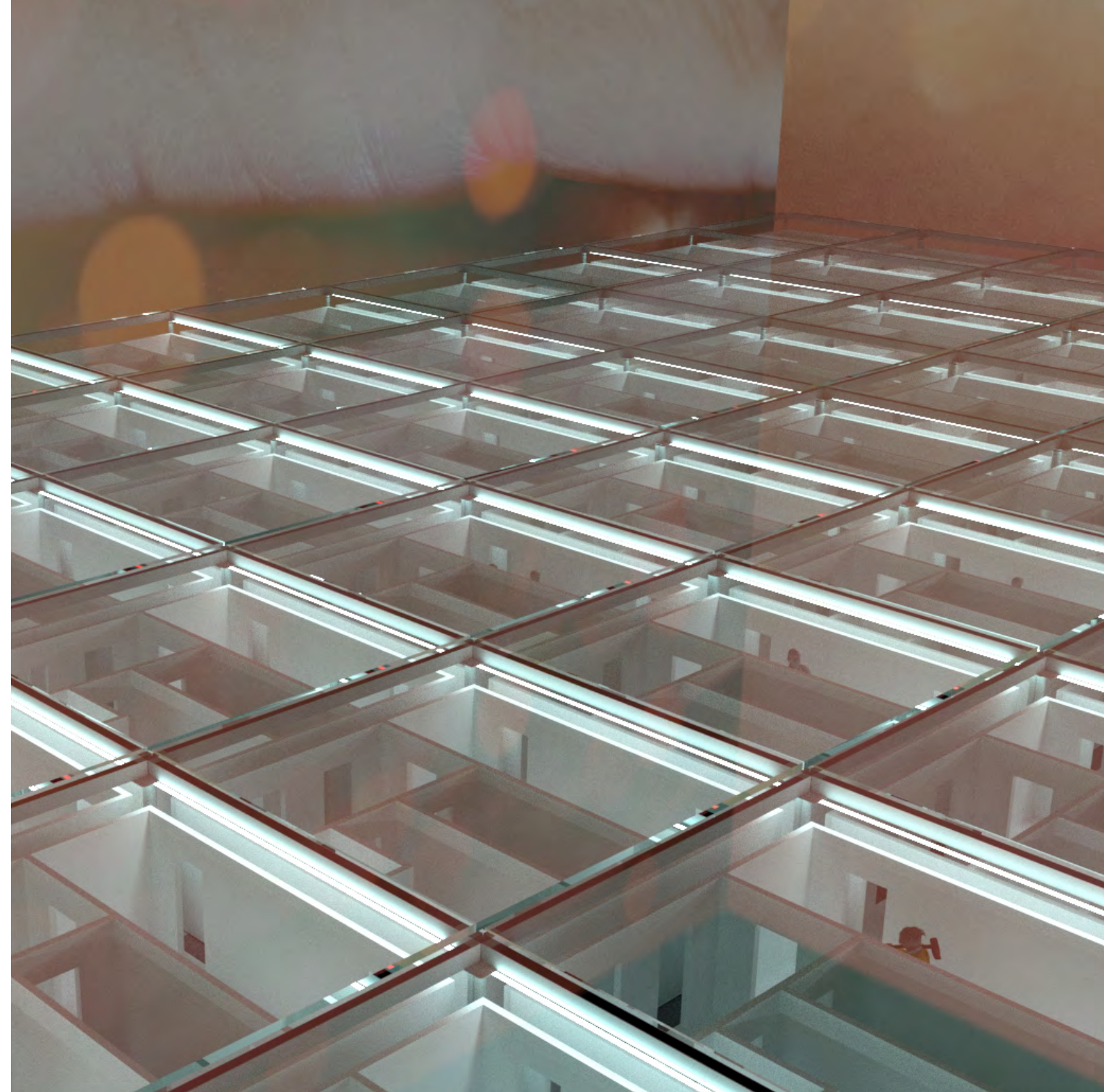
The viewer does not linger before a single object; they enter an environment that gradually unfolds and transforms as they move through it. The space is revealed not all at once but in fragments, encountered through observation, movement and contemplation. In this sense the installation recalls Ortega y Gasset's claim that the observer is never outside the space they view. Each viewer perceives differently, their authenticity shaped by their character and experience.

Polazište projekta jeste životni prostor umjetnika i njegove porodice. Na osnovu tlocrta i projektne dokumentacije stambene jedinice, autor izrađuje umanjeni 3D model koji zatim multiplicira, gradeći modularnu konstrukciju – neku vrstu besmislenog lavirinta. Ova konstrukcija naseljena je minijaturnim figurama koje egzistiraju u ogoljenoj arhitekturi — bez namještaja, predmeta, kao ni tragova svakodnevnog života, koji bi sugerisali udobnost ili funkcionalnost doma. Prostor koji je u realnosti intiman transformiše se u apstraktnu strukturu. Ono što je nekada predstavljalo mjesto boravka i privatnosti sada postaje prazna matrica unutar koje se tek naslućuje mogućnost postojanja. U toj transformaciji arhitektura se svodi na svoju osnovnu funkciju – da raspoređuje tijela, određuje granice i organizuje.

Figure koje naseljavaju instalaciju ispod staklenog poda predstavljaju članove porodice, ali i druge ljude — autoru poznate i nepoznate — prikazane u različitim varijacijama pokreta i držanja. Kako se približavamo centralnom dijelu instalacije, ove figure se postepeno umnožavaju. Pojedinačne prisutnosti pretvaraju se u kolektivnu sliku. Ovom intervencijom konceptualni i perceptivni fokus pomjera se s ličnog ka društvenom.

The starting point for the project is the life of the artist and his family. Using the floor plan and project documentation of his family apartment, the artist created a scaled-down 3D model which was then multiplied to form a modular construction – an absurd labyrinth of sorts. The inhabitants of this structure are miniature figures set within bare architecture. There is no furniture, no objects and no traces of everyday living that might suggest comfort or the functionality of home. What was once a site of dwelling and privacy becomes an empty matrix carrying only the imprint of life. In this transformation architecture is reduced to its most basic function: distributing bodies, establishing boundaries and organising space.

The figures beneath the glass floor represent family members as well as others – people known and unknown to the artist – shown in various gestures and postures. As we move towards the centre of the installation these figures multiply; individual presence becomes collective image. The conceptual and perceptual focus shifts from the individual to the social.





Približavajući se centru instalacije, publika se suočava sa zgusnutom slikom postojanja. Iz perspektive superiornog posmatrača, ova akumulacija tijela podsjeća na košnicu — zbijenu masu koja istovremeno djeluje kao koncentracija života i kao njegovo sjeme. U toj tački rad paradoksalno vraća pogled ka realnom svijetu: ka svemu onome što postoji na rubovima društva i civilizacije. Na obodima instalacije gdje egzistiraju rijetki, prostor se gotovo gubi na liniji susreta poda i zida, prizor se otvara prema horizontu. Figurice podižu pogled prema ogromnim projekcijama na zidovima, dok ih posmatrač, stojeći nad njima, otkriva ispod sebe. Tu, na samoj ivici prostora, ostajemo sami, zagledani u isti, udaljeni horizont, kao na plićaku neke primordijalne vode, na granici gdje se svijet tek počinje oblikovati – ili urušavati.

At the centre we encounter a scene of dense cohabitation. From above this accumulation of bodies resembles a hive – a populous mass suggesting both the concentration of life and its seed. From this point the work paradoxically redirects the gaze towards the real world: towards everything that exists at the edges of society and civilisation. Along the margins of the installation, where only a few figures appear, the space blurs at the line between floor and wall, opening the scene towards a horizon. The figures look up at the largescale videos projected on the walls, while the observer, standing above, discovers them below. Here, at the very edge of the space, we stand alone, gazing towards the same distant horizon, in the shallows of some primordial water, at the edge where the world is just beginning to take shape – or beginning to collapse.

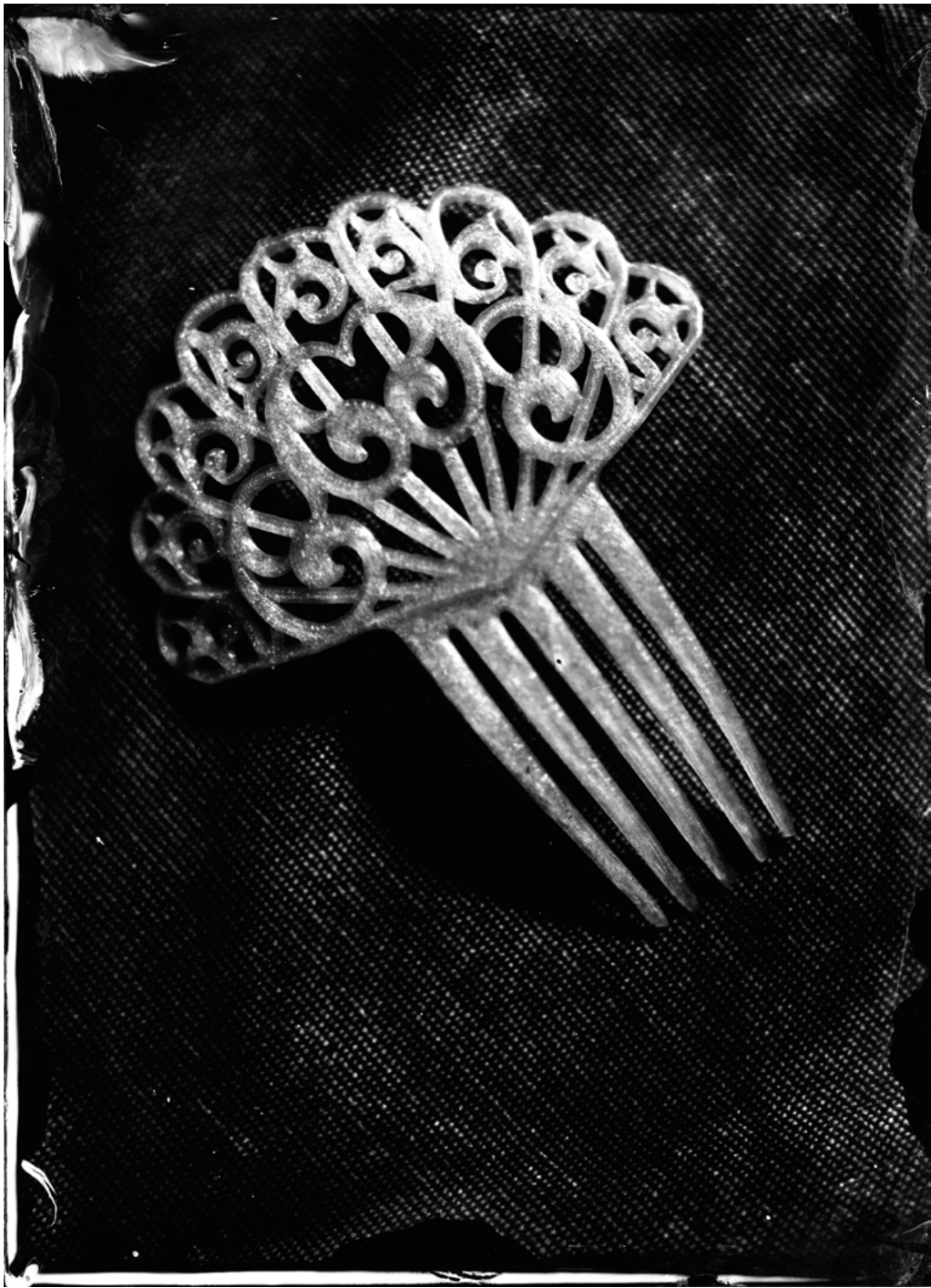
Usmjeravajući pogled ispred sebe, suočavamo se sa tjelesnim pejzažom, topografijom tijela i nagovještajima dodira i topline na kolosalnim video-projekcijama. Posmatrajući kretanja i obrise figura višestruko većih od nas samih, kao i onih minijaturnih ispod nas, transpozicijski se izmještamo u stanje otkrivanja spektra i suštine svih naših snova i očekivanja, naznaka ljubavi, pažnje i nježnosti. Ovdje se otvara pitanje stvarne mjere posmatrača: ispred i ispod njega nalaze se tek odrazi njega samog. Tu, na tankoj granici gdje pogled više nije siguran šta zapravo pripada stvarnosti, a šta njenom odrazu – svjetlost mijenja odnos svih stvari. Posmatrač, poput zatvorenika iz Platonove alegorije, suočen je sa slikama i refleksijama koje oblikuju njegovu percepciju stvarnosti. Granica između slike i stvarnosti postaje nejasna, a pitanje onoga što zaista vidimo ostaje otvoreno.

Looking ahead, we face a landscape of bodies, a carnal topography, with touch and warmth conjured by the largescale video. The movements and details of figures many times larger than us, alongside the miniature figurines below, transpose us into a state in which we encounter the spectrum of our dreams and expectations – gestures of love, care and gentleness. This raises the question of the true measure of the observer: around and beneath them are reflections of themselves. On this thin edge of perception, the gaze is no longer certain what is real and what is reflection; light shifts the relations between all things. Like the prisoner in Plato's allegory, the observer confronts images and reflections that shape their understanding of reality. The boundary between image and reality blurs, and the question of what we actually see remains unresolved.

Na trenutak, pogled kao da lebdi, bez čvrstog uporišta u stvarnosti.

For a moment the gaze seems to hover, without firm attachment to reality.





Posmatrač se nalazi između dva nivoa realnosti: između svijeta koji posmatra i svijeta u kojem sam učestvuje, poput tihog svjedoka, pokušava razaznati obrise onoga što se tek nazire iza slojeva svjetlosti, refleksije i tame. Projekcije takođe, reflektujući se i na podnu instalaciju, postaju multiplicirana realnost i za “one” ispod nas – jednako postojeane kao ono “realno” na zidovima, a istovremeno krhke poput obris, tračka svjetlosti ili zraka sunca u refleksiji, nagovještavajući posmatraču da je svjetlost brza, prolaznost konstanta, a svaki trenutak uvijek izmiče prije nego što ga uspijemo uhvatiti.

U rubnim djelovima prostora nailazimo na fotografije rađene mokrim koloidom, fotografskim postupkom nastalim sredinom 19. vijeka. Dio ovih fotografija već u sebi nosi sloj posredovanja – neke od njih predstavljaju reprodukcije prethodnih slika: fotografije fotografija, umanjenih predmeta i maketa, ličnih artefakata, kadrova iz filmova ili umjetničkih djela. Tako se prizori koji su već jednom bili zabilježeni vraćaju kao odrazi vlastitih slika, umnoženi i pomjereni iz svog prvobitnog konteksta.

The observer occupies a position between two levels of reality: between the world they observe and the world in which they participate, like a silent witness attempting to grasp what emerges behind layers of light, reflection and darkness. The video projections, reflected in the floor installation, become a multiple reality for the “others” below – as constant as the “reality” on the walls yet fragile like shadows, bands of light or rays of sun. They remind the observer that light is swift, transience inevitable and that every moment escapes before we can apprehend it.

Along the borders of the gallery hang photographs developed using a 19thcentury wetplate collodion process. Many of these images are already mediated – reproductions of other images, photographs of photographs, miniature objects and models, personal artefacts, scenes from films and works of art. These scenes, once captured, return as reflections of themselves, multiplied and displaced from their original context.

U drugom dijelu prostora „lebd” fotografski povećivač koji na podu projektuje grane drveća. Pokret ovih grana nije video-zapis. On je statičan, ali njihanjem samog projektora postaje artifično animiran. Pokret zapravo proizvodi sama svjetlost. U tom trenutku slika prolazi kroz niz transformacija: prizor prirode najprije postaje fotografski zapis, zatim reprodukcija, potom projekcija, a naposljetku i privid pokreta. Realnost se tako umnožava kroz vlastite slike – prizor postaje reprodukcija reprodukcije, a ono što je bilo nepokretno ponovo dobija iluziju života. U tom krugu posredovanja briše se jasna granica između originala i njegove slike; ostaje samo treperavi odnos između svjetlosti, površine i pogleda koji ga posmatra. Fotografije i sam misteriozni objekat tj. povećivač, tako djeluju poput svojevrstne vremenske kapsule. Tehnologije koje pripadaju različitim epohama – analogna fotografija 19. vijeka i mehanički aparat za povećavanje slike – u ovom prostoru ponovo stupaju u odnos sa savremenim posmatračem. Upravo zato izbor zaboravljenih fotografskih tehnika i analogne mašinerije nije nostalgican gest, već način da se sam proces nastajanja slike uspori i učini vidljivim – podsjetnik da svaka slika nosi trag vremena, materije i pogleda koji ju je proizveo. U svojoj izvornoj funkciji ovi su aparati i tehnike služili da zabilježe i reproduciraju stvarnost; danas,

Elsewhere in the gallery a photographic magnifier appears to “levitate”, projecting the image of tree branches onto the floor. Their movement is not a video recording: the branches are static, animated only by the gentle sway of the projector. The movement comes from light itself. The image is thus repeatedly transformed: an object from nature becomes a photograph, then a reproduction, then a projection and finally an illusion of movement. Reality is multiplied through its own images; the scene becomes a reproduction of a reproduction, and what was still acquires the illusion of life. In this mediated cycle the boundary between original and image vanishes, leaving only the trembling relation between light, surface and the observing eye. The photographs and the enigmatic magnifier act as time capsules. Technologies from different eras – 19thcentury analogue photography and a mechanical magnifier – enter into relationship with the contemporary viewer. The use of obsolete techniques is not nostalgic but an attempt to slow down and make visible the process of imagecreation, a reminder that each image bears the marks of the time, material and gaze that produced it. Removed from their original function of capturing reality, these devices become objects of contemplation. Their content remains open

izdvojeni iz tog konteksta, postaju objekti kontemplacije. Njihov sadržaj ostaje otvoren i promjenjiv: ono što prikazuju ili projektuju nije stabilna slika, već prostor ličnih asocijacija i sjećanja, koji se ipak neprestano vraća ka centralnoj instalaciji i njenom staklenom podu, gdje se refleksije i projekcije ponovo ukrštaju sa pogledom posmatrača.

Ambijentalni zvuk u prostoru oblikovan je kao petlja – njegovi elementi kombinuju prirodne pojave i zvuke sa onim analognim i mehaničkim. U nagovještajima čujemo šum vjetra, huk dubine okeana, krckanje vatre i pucketanje gramofonske ploče. To su udaljeni odjeci ambijenta koji nas okružuje, ali i tragovi svakodnevnog života – zvuci predmeta i rituala odsutnih iz minijturnih prostora u kojima figurice egzistiraju. Ipak, kao i video, zvuk nije puka ilustracija; on funkcionise tek kao nagovještaj, stimulišući niže frekvencije i premještajući naše prisustvo iz galerijskog prostora u unutrašnje predjele sopstva. Audio-zapis je lišen direktne frekvencije čovjeka. On ostavlja prostor da naše disanje, zvuk naših cipela, kašlja ili tihi razgovor upotpune i definišu atmosferu. Na taj način, u rad se postupno utkaju i diskretni tragovi ljudskog prisustva, čineći da upravo prisustvo posmatrača postane posljednji, nedostajući sloj zvučnog pejzaža. Instalacija ne postoji kao

and mutable: what they show or project is not a fixed image but a space for personal associations and memories that return to the central installation and its glass floor, where reflections and projections once again intersect the observer's view.

The ambient sound is designed as a loop, combining elements of nature with analogue and mechanical tones: the faint whistle of wind, the hum of the ocean, the roar of fire and the crackle of vinyl. These are distant echoes of the world around us and traces of everyday life – the sounds of objects and rituals absent from the miniature dwellings of the figurines. Yet, like the video, the sound is not illustrative; it is an invocation, stimulating low frequencies and guiding our presence from the gallery into our inner world. There are no human elements in the audio. It leaves room for our breathing, footsteps, throatclearing and hushed conversations to complete the atmosphere. The work subtly weaves in these discreet traces of human presence, allowing the presence of the observer to become the final, missing layer of the soundscape. The installation does not exist as a stable object but as a process – as a sequence of situations cocreated by space, image and perception.

stabilan objekat, već kao proces – kao niz situacija koje nastaju u susretu prostora, slike i apercepcije.

Out of the Blue, I'm Swept Away ne prikazuje čovjeka, već ga podrazumijeva – jer tek kroz njegovo prisustvo prostor počinje da se oblikuje i da govori. Bez konkretizacije problema i fokusa na aktuelnost, rad ipak kritikuje i opominje. Bez smjernica i vođenja on nas uvodi u stanje preispitivanja i nostalgije – bez nametnutih odgovora, bez konačnih tumačenja i bez potrebe da se iskustvo svede na jedno univerzalno značenje. Ono što započinje kao lični prostor – skromna arhitektura svakodnevnog života – u toku instalacije postepeno se udaljava od svog izvora i pretvara u slojevitu strukturu pogleda, odraza i posredovanih slika. Na tom putu ono što je nekada bilo konkretno i blisko postaje tek jedan od mnogih tragova u prostoru, diskretno umnožen kroz vlastite odjeke.

Out of the Blue, I'm Swept Away does not portray humans; it assumes them. The space is created and speaks only through our presence. Although it does not draw attention to specific problems or address particular news, the piece still critiques and admonishes. Without explicit guidance it leads us into states of questioning and nostalgia. It does not impose answers or definitive readings, nor does it attempt to reduce the experience to universal truth. What begins as a personal space – the modest architecture of everyday life – gradually departs from its source and expands into a layered structure of views, reflections and mediated images. On this journey what was concrete and familiar becomes merely one of many traces in the space, discreetly multiplied through its echoes.



Oslanjajući se ujedno i na temu Bijenala, instalacija angažuje naša čula i emocije, otvarajući prostor za trenutke transcendencije i pozivajući publiku na male korake koji vode ka otkrivanju unutrašnje magije i mašte. U svakodnevici često prelazimo preko tragova svjetlosti i sjenki koje priroda iscrtava, ne uzdižući pogled da sagledamo njihovu suštinu i ono što stoji pred nama. Ono što ostaje, po izlasku iz instalacije, jeste iskra refleksije nad sopstvenom perspektivom – trenutak u kojem shvatamo da smo istovremeno i oni koji gledaju, kao i oni koji bivaju posmatrani. Početni, intimni prostor rada, gotovo neprimjetno vraća se pred nas, sada rasut u pogledima i iskustvima svih koji su kroz njega prošli.

Responding to the theme of the Biennale, the installation appeals to our senses and emotions, opening moments of transcendence and inviting the audience to take small steps towards their inner magic and imagination. In everyday life we often walk through traces of light and shadow drawn for us by nature without lifting our gaze to recognise their significance or the significance of what stands before us. As we leave the installation what remains is a spark of reflection on our own perspective – the moment we realise we are both observer and observed. The initial intimate space of the piece returns to us quietly, now dispersed across the gazes and experiences of those who have passed through it.

Svetlana Racanović

Svetlana Racanović je istoričarka umjetnosti, kustoskinja i umjetnička kritičarka. Diplomirala je istoriju umjetnosti na Filozofskom fakultetu u Beogradu. Magistarske studije menadžmenta umjetničkih i kulturnih djelatnosti (program ECUM-ECUMEST) završila je u Dižonu. Doktorirala je na Transdisciplinarnim studijama savremene umetnosti i medija, FMK - Fakultet za medije i komunikacije, Univerzitet Singidunum u Beogradu.

Od 2018. radi kao predavačica na Fakultetu likovnih umjetnosti na Cetinju. U periodu od 2011. do 2015. predavala je na Odseku za digitalnu umetnost i nove medije FMK u Beogradu. Od 2003. do 2009. bila je direktorica NVO Nansen dijalog centra Crne Gore, a prethodno, od 2001. do 2003, izvršna direktorica NVO Montenegro Mobil Art.

Kustoskinja je i ko-kustoskinja niza izložbi u Crnoj Gori i inostranstvu među kojima: *Želim vidjeti moje planine*, Cetinje (Cetinje, 2025); *Obod i bistre vode*, 54. Bijenale u Veneciji (2011); *Slatke, male, prljave stvari*, Galerija Artpoint (Beč, 2010); *Go with the Flow*, KCB Gallery (Beograd, 2007), *Eros malog prestupa*, 51. Bijenale u Veneciji (2005); *Montenegrin Beauty*, Motorenhalle, Drezden i Künstlerhaus Bethanien, Berlin (2005); Citadela, Budva i Galerija CZKD (Beograd, 2003); IV Cetinjski bijenale savremene umjetnosti (Cetinje, 2002); V Bijenale mladih likovnih umjetnika (Vršac, 2002); *Lanac otkrivanja* (Crna Gora, 2001); III Cetinjski bijenale savremene umjetnosti (Cetinje, 2001).

Dobitnica je nagrade za umjetničku kritiku „Lazar Trifunović” (2004).

Kao Fulbrajtova stipendistkinja boravila je u Njujorku 2014, kao i u umjetničkim rezidencijama: u Njujorku 2023. (Residency Unlimited) i Beču 2009. (KulturKontakt).

Objavila je knjige: *Marina Abramović – Od reza do šava* (Geopoetika, Beograd, 2019); *Milenijumski bag?! – Crnogorska umjetnička scena oko 2000: Prestupnička koalicija kritike i prakse* (CSU, Podgorica, 2009). Objavila je niz stručnih tekstova u umjetničkim monografijama, katalogima izložbi, stručnim časopisima i umjetničkim publikacijama u Crnoj Gori i inostranstvu.

Svetlana Racanović is an art historian, curator, and art critic. She graduated in art history from the Faculty of Philosophy in Belgrade. She completed her master’s studies in the management of artistic and cultural activities (ECUM–ECUMEST programme) in Dijon. She earned her PhD in Transdisciplinary Studies of Contemporary Art and Media at the Faculty of Media and Communications, Singidunum University in Belgrade.

Since 2018, she has been a lecturer at the Faculty of Fine Arts in Cetinje. From 2011 to 2015 she taught at the Department of Digital Arts and New Media at the Faculty of Media and Communications, Singidunum University in Belgrade. From 2003 to 2009, she served as director of the NGO Nansen Dialogue Centre Montenegro, and prior to that, from 2001 to 2003, as executive director of the NGO Montenegro Mobil Art.

She has curated many exhibitions in Montenegro and abroad, including: *I Want to See my Mountains*, Cetinje (2025); *The Lines of Flight* (Budva, 2017); *The Fridge Factory and Clear Waters*, 54th Venice Biennale (2011); *Sweet, Little, Dirty Things*, Artpoint Gallery (Vienna, 2010); *Go with the Flow*, KCB Gallery (Belgrade, 2007); *The Eros of Slight Offence*, 51st Venice Biennale (2005); *Montenegrin Beauty*, Motorenhalle, Dresden and Künstlerhaus Bethanien, Berlin (2005); *Distant Neighbourhoods – Restoring Closeness*, Lazareti, Dubrovnik / HD Gallery, Mostar / Blue Palace, Cetinje (2004); *Montenegrin Beauty*, Citadel, Budva / CZKD Gallery (2003); IV Cetinje Biennial of Contemporary Art (Cetinje, 2002); V Biennial of Young Artists (Vršac, 2002); *Chain of Discoveries* (Montenegro, 2001); III Cetinje Biennial of Contemporary Art (Cetinje, 2001).

She is the recipient of the *Lazar Trifunović Award* for Art Criticism (2004).

As a Fulbright scholar, she spent time in New York in 2014, as well as in artist residencies in New York in 2023 (Residency Unlimited) and Vienna in 2009 (KulturKontakt).

She has published the books: *Marina Abramović – From Cuts to the Stitches* (Geopoetika, Belgrade, 2019) and *Millennium Bug?! – Montenegrin Art Scene around 2000: Delinquent Coalition of Critic and Practice* (CSU, Podgorica, 2009). She has also published numerous texts in art monographs, exhibition catalogues, academic journals, and art publications in Montenegro and abroad.

Siniša Radulović rođen je 1983. u Podgorici, Crna Gora. Diplomirao je na Fakultetu likovnih umjetnosti na Cetinju, gdje je i magistrirao 2008. godine. Dobitnik je Nagrade za video-rad na 44. Crnogorskom likovnom salonu „13. novembar“, Nagrade „Milčik“ Young Visual Artist Awards (2017), Gran prija Hercegnovskog zimskog likovnog salona (2016), Nagrade za slikarstvo na 33. Crnogorskom likovnom salonu „13. novembar“, Cetinje i Nagrade za video rad na 38. Crnogorskom likovnom salonu „13. novembar“, Cetinje.

Izabrane izložbe i projekti: 2025. *Želim vidjeti moje planine*, Cetinje, Crna Gora; *Suvremena umjetnost Crne Gore*, Muzej suvremene umjetnosti Istre, Hrvatska; 2024. *Homo Ex Machina*, Piramida, Tirana, Albanija; *Crna Gora danas*, Muzej savremene umjetnosti Crne Gore, Podgorica; 2022. *What I don't understand in Contemporary Art* (sa Vadimom Zaharovim); 2021. *Photomenta*, MUSA Tel Aviv, Izrael; 2020. *Zenit*, Galerija Podroom, Kulturni Centar Beograda, Srbija; 2019. *Third from the Sun: Views and Prospects of the Anthropocene*, MUMOK, Beč, Austrija; *Looking for another space of belonging*, Kunsthall Charlottenborg, Copenhagen, Danska; 2018. *Residency Unlimited*, Njujork, SAD; Hekler Collective, Signs and Symbols, Njujork, SAD; *Above the Shadow, Dust*, crnogorska galerija umjetnosti "Miodrag Dado Đurić", Cetinje, Crna Gora; 2017. *DONUMENTA: 14x14 under construction*, Regensburg, Njemačka; *HOME*, Mediterranea 18 Bijenale mladih umjetnika, Tirana, Albanija; *Borderland*, Ausstellungsraum Klingental, Bazel, Švajcarska; 2016. *MECONIO*, Muestra de Nuevos Cineastas, Madrid, Španija; 56. Oktobarski salon- *Ljubavni zanos*, Beograd, Srbija. 2015. *Flattened Fauna*, Atelje Dado, Cetinje, Crna Gora; 2013. *Heterotopije*, Galerija Remont, Beograd, Srbija; 2012. *Ukrštanja – Crnogorska savremena umjetnost u XXI vijeku*, Muzej savremene umjetnosti „Erarta“, Sankt Petersburg, Rusija.

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Siniša Radulović was born in 1983 in Podgorica, Montenegro. He graduated from the Faculty of Fine Arts in Cetinje, where he also received his M.A. degree in 2008. He is the recipient of the Video Art Award at the 44th Montenegrin Art Salon "13 November", the "Milčik" Young Visual Artist Award (2017), the Grand Prix of the Herceg Novi Winter Art Salon (2016), the Painting Award at the 33rd Montenegrin Art Salon "13 November", Cetinje, and the Video Art Award at the 38th Montenegrin Art Salon "13 November", Cetinje.

Selected exhibitions and projects: 2025. *I Want to See My Mountains*, Cetinje, Montenegro; *Contemporary Art of Montenegro*, Museum of Contemporary Art of Istria, Croatia; 2024. *Homo Ex Machina*, Piramida, Tirana, Albania; *Montenegro Today*, Museum of Contemporary Art of Montenegro, Podgorica; 2022. *What I Don't Understand in Contemporary Art* (with Vadim Zakharov); 2021. *Photomenta*, MUSA Tel Aviv, Israel; 2020. *Zenith*, Podroom Gallery, Cultural Centre of Belgrade, Serbia; 2019. *Third from the Sun: Views and Prospects of the Anthropocene*, MUMOK, Vienna, Austria; *Looking for another space of belonging*, Kunsthall Charlottenborg, Copenhagen, Denmark; 2018. *Residency Unlimited*, New York, USA; Hekler Collective, Signs and Symbols, New York, USA; *Above the Shadow, Dust*, Montenegrin Gallery of Art "Miodrag Dado Đurić", Cetinje, Montenegro; 2017. *DONUMENTA: 14x14 under construction*, Regensburg, Germany; *HOME*, Mediterranea 18 Biennale of Young Artists, Tirana, Albania; *Borderland*, Ausstellungsraum Klingental, Basel, Switzerland; 2016. *MECONIO*, Muestra de Nuevos Cineastas, Madrid, Spain; 56. October Salon - *Love Enthusiasm*, Belgrade, Serbia. 2015. *Flattened Fauna*, Atelier Dado, Cetinje, Montenegro; 2013. *Heterotopias*, Remont Gallery, Belgrade, Serbia; 2012. *Crossings – Montenegrin Contemporary Art in the 21st Century*, Erarta Museum of Contemporary Art, Saint Petersburg, Russia

His works are held in many private and public collections, including: October Salon Collection (Cultural Centre of Belgrade), Deutsche Telekom Collection, National Museum of Montenegro Collection, JU Museums and Galleries of Podgorica Collection, University of Montenegro Collection, Luciano Benetton Collection, Federculture Rome Collection, Museum of Contemporary Art of Montenegro Collection, Montenegrin Academy of Sciences and Arts Collection.





















Out of the Blue, I'm Swept Away
Pavilion of Montenegro
61st International Art Exhibition
La Biennale di Venezia, 2026

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