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304 **Dachau**

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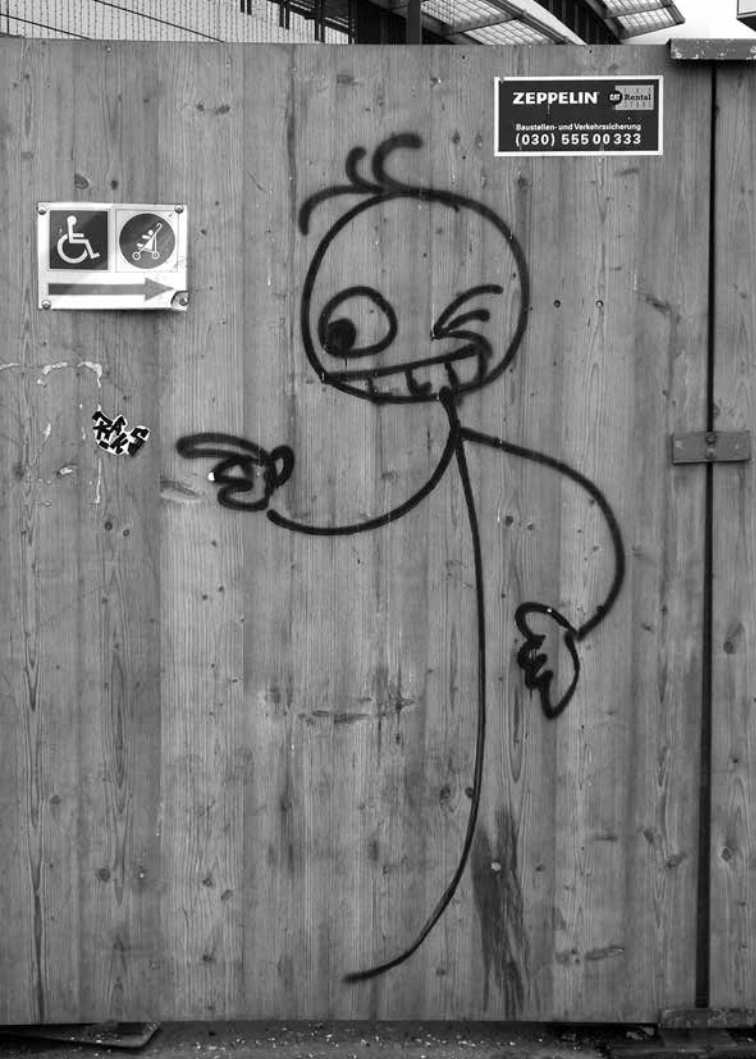
UROŠ ĐURIĆ

Život kao takav | Life as such

limited

Život kao takav je serija video zapisa započetih u februaru 2012, obuhvatajući period čija je glavna karakteristika preplitanje ličnih i društvenih lomova koji podjednako utiču na intimni i autorski život. U tim trenucima u kojima dominiraju posledice brakolomstva, otkazi, raskidi ugovora, nemaština, izmicanje vlasti iz međudržavnih umetničkih projekata, izborni slom postpetooktobarskog režima, intervencionizam u kulturi i medijima, reality TV programi, seljenje komunikacije na društvene mreže, pronalazim zaboravljeni foto-aparat Nikon Coolpix P5100 u rangu digitalnog idiota za profesionalce, kupljen 3 godine ranije za potrebe rada na projektu Društveni portreti. Pošto sam ustanovio da je u kvaru, odnosim ga do servisa gde mu menjaju kompletan objektiv s upravljajućim mehanizmom, što košta kao nov idiot s bazičnim funkcijama. Ostavši skoro bez dinara i s viškom vremena, počinjem da otkrivam nepregledne mogućnosti sprave veličine pola šake, među kojima je i crno-beli tonski zapis formata 320 x 240 piksela s 15 frejmova u sekundi, koji po tipu zrna i rudimentarnim tehničkim karakteristikama neodoljivo podseća na nekadašnji 8mm film. Od tog trenutka počinjem da beležim stvarnost oko sebe, koja iako proživljena, deluje nadrealno u tako koncipiranoj strukturi, gotovo kao san. Lišeni imperativa teza koje zadiru u uvek aktuelna promišljanja nad sudbinom sveta, opterećenih puristički intoniranim raspravama o ideološkoj ispravnosti svega izrečenog ili stvorenog, ovi zapisi markiraju život i situacije jednog lokalno i globalno anestetiziranog društva, društva u iščekivanju, u kojem život postoji po inerciji

sopstvenog kretanja, u kojem kao da se sve odvija kako bi se dočekalo sutra, u kojem se nastavljaju procesi koji su uslovljeni onim što se događa danas. U tom odsustvu koherentnog narativa, ukazuju se prizori sveta snimljeni na različitim lokacijama i u raznorodnim situacijama u periodu od 3 godine, po Beogradu, Pragu, Mariboru, Minhenu, Parizu, Ohridu, Berlinu, Raškoj, Renu, Trstu i drugde, svedočeci o opštem stanju limba, o onoj vrsti života kojeg pojedinac sagledava između prelomnih istorijskih događaja, života lišenog velikih odluka, nejasnoća ili mistifikacija, lišenog potrebe da se kaže nešto istinski radikalno ili novo sve dok se ne artikulišu prve klice narastajućeg otpora spram izrabljivački skrojene realnosti.





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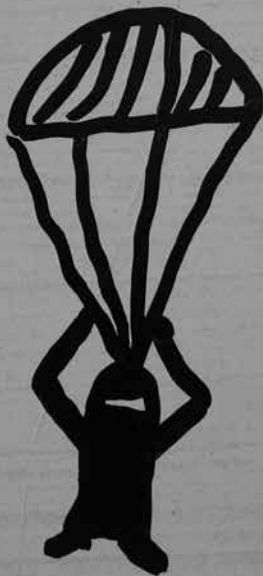
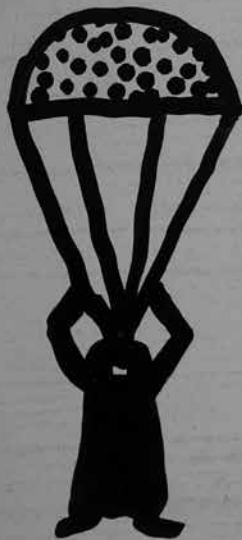
Marian Goodman
Gallery

New York, Paris, London





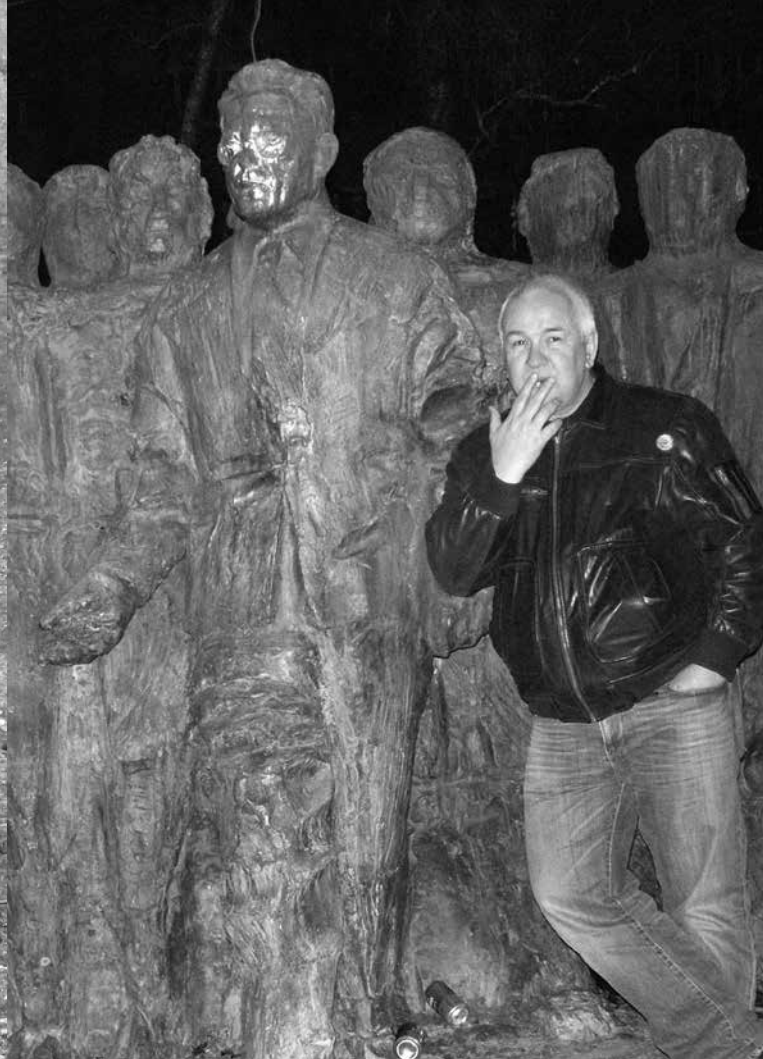








Entgelt Zufahrt
Kiss & Fly Zone + P1
10 min kostenlos





Life as Such is a series of video recordings started in February 2012; they cover the period whose main characteristic is the interweaving of personal and social fractures that equally affect both personal and artistic life. In these moments, dominated by the consequences of adultery, dismissals from work, terminated contracts, poverty, evading of international art projects by the authorities, electoral collapse of the post-5-October regime, interventionism in culture and media, reality TV-shows, moving of communication to social networks, I found a forgotten camera Nikon Coolpix P5100 in the range of digital idiot for professionals, purchased 3 years before for the needs of the project *Social Portraits*. As I realised that it was defective, I took it to a repair shop, where the entire lens with control mechanism was replaced, which cost as much as a new idiot with basic functions. Being left almost broke and with a lot of time, I began to discover the vast possibilities of the device about half the size of a fist, including the black-and-white audio recording format 320 x 240 pixels with 15 frames per second, which is, by the type of grain and rudimentary technical characteristics, irresistibly reminiscent of the former 8 mm film. From that moment I have been recording the reality around me, which – although lived – appears surreal in a structure conceived in that way, almost as a dream. Devoid of an imperative of the theses that effect always topical deliberations over the fate of the world, ridden with discussions – with purist overtones – of ideological correctness of all that was said or created, these records mark the life and situations of a locally and generally anaesthetized society, a society in the state of expectation, in which life exists by inertia of its own motion, where as if

everything goes in order to live to see tomorrow, which continues the processes that are conditioned by what is happening today. In the absence of a coherent narrative, scenes of the world appear, recorded at different locations and in various situations in the period of 3 years in Belgrade, Prague, Maribor, München, Paris, Ohrid, Berlin, Raška, Rennes, Trieste and elsewhere, testifying about the general state of limbo, about the kind of life that an individual perceives between crucial historical events, life devoid of big decisions, ambiguities or mystifications, devoid of the need to say something truly radical or new until the first sprouts of the growing resistance against the exploitatively tailored reality articulate.



Uroš Đurić (1964) | Živi i radi u Beogradu. Studirao je Istoriju umetnosti na Filozofskom fakultetu (1984-87) i Slikarstvo na Fakultetu likovne umetnosti u Beogradu, na kojem je diplomirao (1992) i magistrirao (1998). Aktivno izlaže od 1989. Tokom godina radovi su mu predstavljeni u Jeu de Paume u Parizu, Kunsthalle Fridericianum u Kaselu, Austrijskom kulturnom forumu u Njujorku, Kunsthalle u Beču, Zaheta galeriji u Varšavi, Frankfurter Kunstverein, Muzeju moderne umetnosti u Sent-Etjenu, bečkoj Secesiji, Katzen Arts Center u Vašingtonu, kulturnom centru Tecla Sala u Barseloni, Ludvig muzeju u Beču, Forum Stadtpark u Gracu, La Maison Rouge u Parizu, Klovićevim Dvorima u Zagrebu, Nacionalnoj galeriji u Skoplju, Narodnom muzeju u Poznanju, studiju Tommaseo u Trstu, La Criée centre d'art contemporain u Renu, Kunstforum Ostdeutsche Galerie u Regenzburgu i drugde. Sarađivao je sa Haraldom Zemanom, Rene Blokom, Marinom Gržinić, Geraldom Matom, Lorandom Heđijem, Lenkom Klodovom, Tomasom Trumerom, Gabi Makert, Tobijem Majerom, Jarom Bubnovom, Tomasom Mizgangom, Viktorijom Kombalijom, Jižijem Ševčikom, Mikom Đerdeskuom, Gorančom Gjorgjievskim, Ivanom Mečlom... Dela su mu zastupljena u kolekcijama Ludvig muzeja u Beču, Esl u Klosterneoburgu, EVN u Marija-Encersdorfu, Antoana de Galbera u Parizu, Muzeja savremene umetnosti, Telenora, muzeja Zepter i Muzeja grada u Beogradu, Muzeja savremene umetnosti Vojvodine u Novom Sadu, kao i u mnogim privatnim kolekcijama širom Evrope.

www.urosdjuric.com/txt/strategies_of_excess.pdf

Uroš Đurić (1964) | Lives and works in Belgrade. Studied Art History at the Faculty of Philosophy (1984-1987) and Painting at the Faculty of Fine Arts in Belgrade, where he received B. A. (1992) and M. A. Degree (1998). Actively exhibiting since 1989; over the years, his works have been presented in Jeu de Paume in Paris, Kunsthalle Fridericianum in Kassel, Austrian Cultural Forum in New York, Kunsthalle Wien, Zachęta gallery in Warszawa, Frankfurter Kunstverein, Musée d'art moderne de Saint-Étienne Métropole, Secession Wien, Katzen Arts Center in Washington, Centre Cultural Tecla Sala in Barcelona, Museum Moderner Kunst Sammlung Ludwig Wien, Forum Stadtpark in Graz, La Maison Rouge in Paris, Klovićevi Dvori in Zagreb, Nacionalna galerija in Skopje, Muzeum Narodowe in Poznań, Studio Tommaseo in Trieste, La Criée centre d'art contemporain in Rennes, Kunstforum Ostdeutsche Galerie in Regensburg, and elsewhere. He has collaborated with Harald Szeemann, René Block, Marina Gržinić, Gerald Matt, Lorand Hegyi, Lenka Klodová, Thomas D. Trummer, Gabriele Mackert, Tobi Maier, Iara Boubnova, Thomas Mießgang, Victoria Combalia, Jiří Ševčík, Mica Gherghescu, Gorančo Gjorgjievski, Ivan Mečl... His works are part of various public collections including Museum Moderner Kunst Sammlung Ludwig Wien, Sammlung Essl in Klosterneuburg, EVN sammlung in Maria-Enzersdorf, La Collection Antoine de Galbert in Paris, Museum of Contemporary Art, City Museum, Museum Zepter and Telenor Collection in Belgrade, Museum of Contemporary Art of Vojvodina, Novi Sad, as well as part of many private collections around Europe.



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