




strategije
ekscesa
ili ko se žuri
uleti mu đurić





strategije ekscesa ili ko se žuri uleti mu đurić
strategies of excess or: if you're in a hurry, djurić will slip you one

Kustos izložbe | Exhibition curator
Nebojša Milenković

Producent | Producer
Jovan Jakšić

Tehnička podrška | Technical support
Marko Ercegović, Đorđe Popić, Pajica Dejanović

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IIII

MUZEJ SAVREMENE
UMETNOSTI VOJVODINE

Novi Sad, maj 2013.



Aproprijacije 0: Koncert za ljudi mladi svet
 | Appropriations 0: Concert for the Crazy Young World | 2006

Nebojša Milenković

strategije ekscesa ili ko se žuri uleti mu đurić

» Svaka istinska umetnost živi u getu,
razlika je samo u njegovoj veličini. «

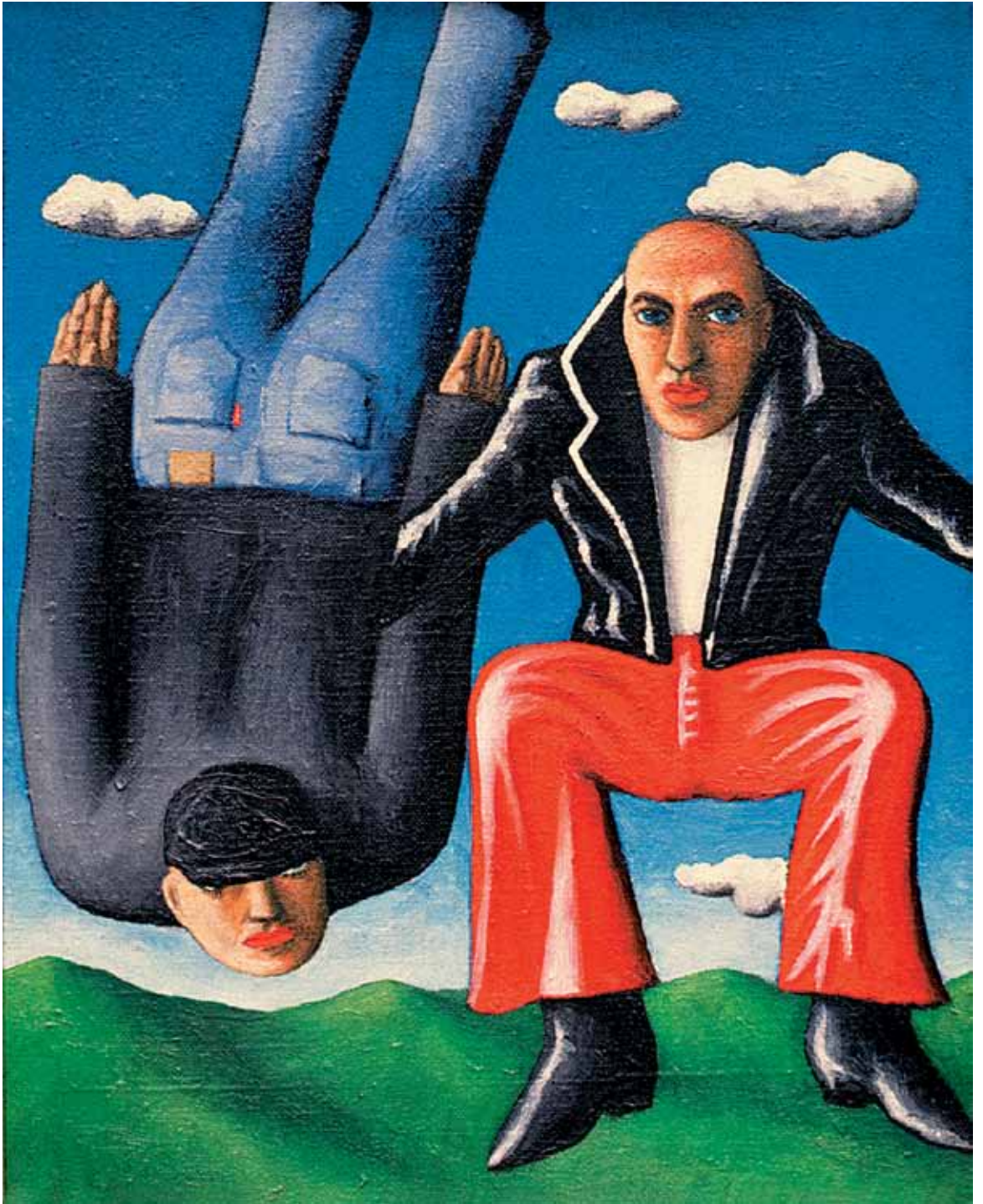
Mileta Prodanović

Ispražnjeno od sadržaja, smisla, pritisnuto nedostatkom vitalnih pokretačkih ideja i(li) ideologija, moralno dezintegrisano, ekonomski potkopano društvo današnjice kreirano je permanentim krizama, potresima, kataklizmama, poremećajima... Nikad, čini se, u poznatoj istoriji čovečanstvo nije u toj meri bilo opterećeno sindromom hroničnog izostanka smisla. Ukoliko sve još smestimo u kontekst zemlje koja se nekad zvala S(F)R Jugoslavija, zatim Državna zajednica, onda kolokvijalno *ovi prostori*, a danas Republika Srbija – i grad Beograd, koji je samo u prethodne dve decenije bivao prestonica četiri (različite) države, gde permanentna kriza traje najmanje pola veka, stanje nestabilnosti nameće se kao trajna *vrednosna* odrednica. Nestabilno društvo proizvodi iste takve institucije, nestabilne institucije proizvode stanje imovinske i pravne nesigurnosti, imovinska i pravna nesigurnost trajno razaraju ekonomiju, trajno razorena ekonomija produkuje entropiju smisla na svim poljima, dovodeći, u konačnom ishodu, do nestanka nade kao one pokretačke energije jednog društva bez koje ovaj začarani točak neće moći da počne da se okreće u suprotnom smeru. I dok se razorene ekonomije, razorene institucije i razoreno društvo dugoročno gledano možda i mogu popraviti – pitanje je šta se u ovakvim okolnostima dešava sa ljudskim dušama? Naposljetku, šta, dakle, u takvim društvima može da se očekuje od umetnosti? Čemu ili kome umetnost i umetnici ovde uopšte služe? I da li umetnik, nastanjen recimo u Beogradu, danas može ponoviti rečenicu koju je u vreme tzv. realnog socijalizma izgovorila jedna umetnica iz Budimpešte: „Moj socijalni i umetnički status? – Pa to je čista geografska i biološka nepravda“?



Žena koju volim da srećem

| Woman I Like to Meet | 1989



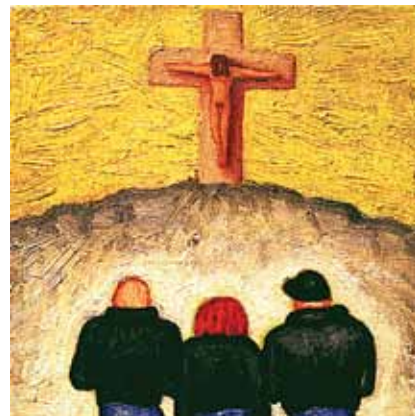
uroš đurić

– radikalni optimista
ili pesimista sa iskustvom?

- A da li pomenuto važi i u slučaju ako se taj umetnik, recimo, zove Uroš Đurić?
 - Mislite li na „onog“ Uroša Đurića?!
 - Da, mislim upravo na tog.
 - Pa on uopšte nije umetnik?
 - Nego šta je?
 - Elementarna nepogoda!
 - Ne znam, u Muzeju kažu da je on umetnik.
- Kô da su pa oni u Muzeju normalni, uostalom, koji moj si toliko zapeo sa tim Đurićem?!

Od svoje pojave na srpskoj umetničkoj sceni Uroš Đurić je ličnost koja izaziva zbnjenost, polemike, nedoumice i kontroverze. Simboličkim činom njegovog uvođenja na tzv. velika vrata art-scene mogao bi se, međutim, označiti početak zajedničkog izlaganja sa Stevanom Markušem, 1989. godine. Teoretska artikulacija zajedničkog umetničkog delovanja usledila je marta 1994, kada Đurić i Markuš zajedno potpisuju i objavljuju *Manifest Autonomizma*. U zemlji koja se ubrzano dezintegrisala i raspadala, pucajući po šavovima – gde su ratna mašinerija, ali i socijalna i ekonomska beda mlele sve pred sobom namećući kolektivizaciju i uniformisanost kao poželjne vrednosti, Đurić i Markuš za vrhunski princip svoje umetnosti proglašavaju autonomizam. Pokoravanje isključivo *vlastitim zakonima* i *ličnim* (ličnostnim) *principima* ovaj dvočlani *pokret* čini incidentnim mestom, odnosno onom energijom koja, po mnogim teoretičarima, presudno obeležava *situaciju* povratka figurativnog slikarstva devedesetih:

*Javlja se potreba za formiranjem jedne moguće stvarnosti odvojene, kako od realnog sveta tako i od same umetnosti, u kojoj će fantastika i konkretni događaji, stvarni i izmišljeni likovi ili predmeti, istorijski stilovi i pravci, ideje, naznake, simboli i predstave nesmetano funkcionisati.*¹



Uroš, Slavica i Stevan na Golgoti
| Uroš, Slavica and Stevan on Golgotha | 1992

◀ Dva najveća srpska slikara u brišućem letu
| The Two Greatest Serbian Painters
in a Steep Dive | 1990

¹ Uroš Đurić, Stevan Markuš, *Manifest Autonomizma*, Savremena galerija Centra za kulturu „Olga Petrov“, Pančevo, jun 1995.

Svoje paralelne slikarske stvarnosti Đurić i Markuš definišu, dakle, u trenutku kad čitava Srbija živi u konstruisanim paralelnim realnostima čije dominantne vrednosti postaju turbo-folk, kič, populizam i društveni eskapizmi svih vrsta. Paralelnim realnostima Srbije predgrađa i kulture trenerki – poigravajući se kontekstima autonomisti suprotstavljaju modernističku težnju za estetizacijom društva, kulturom otpadništva, kožnih jakni, istorijskih avangardi i autentičnog beogradskog urbanog duha. Samoproglašivši se za žive klasike, ali i najveće srpske slikare (videti Đurićeve programske slike: *Dva najveća srpska slikara u brišućem letu*, 1990, i *Bespredmetni autonomizam: Ubistvo ili dva najveća srpska slikara umirena svojom veličinom*, 1997), autonomisti svesno provociraju, pa i iritiraju umetničku sredinu koja, u vlastitoj učaurenosti, na ovakve ekscese svakako nije mogla da ostane imuna. Sam manifest sračunato je realizovan kao šamar društvenom ukusu, ali i samoj umetničkoj sceni, pošto je, po autorima, neposredan povod za njegovo pisanje upravo pokušaj svođenja na minimum *plitkounnih priča o njihovom slikarstvu*. Umesto pozicije umetnika koji zavisi od konteksta u koji njegovu umetnost smeštaju kustosi, galeristi i ostali akteri u (ne/postojećem) art-sistemu – autonomisti konstruišu vlastiti umetnički kontekst (kontekste): *Lepota ovog slikarstva je i u simpatičnom, no odlučnom odbacivanju umetničkih mistifikacija samog dela, a ironijski pristup pojmu kulture i njenim savremenim i/ili istorijskim slojevima čini Đurićev rad odličnim predstavnikom onoga što možemo nazvati „fictional site“ ili „aktivni eskapizam“.*²

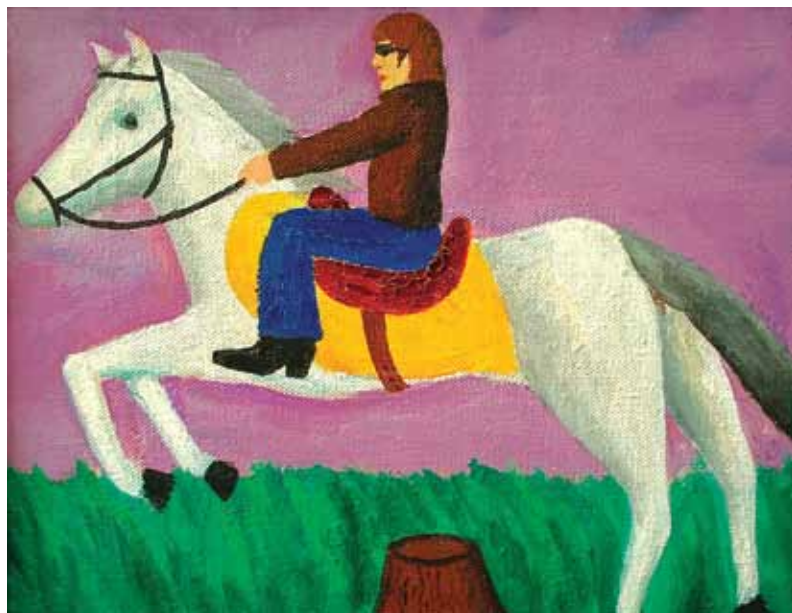
◀ Autonomisti | The Autonomists | 1995
| foto/photo: Vuka Mijušković

▼ *Bespredmetni autonomizam:*
Autonomisti | *Non-objective Autonomism:*
The Autonomists | 1997

² Lidija Merenik, *no wawe: 1992–1995, u: art in yugoslavia 1992–1995*, Fond za otvoreno društvo, Centar za savremenu umetnost, Beograd, 1996.



Rasprodaja: Konjanički
autoportret | *The Sell Out:*
Cavalryman Selfportrait | 2002



Ovako markiranih, autonomističkih pozicija Đurić se drži i od trenutka kad počinje da izlaže samostalno, klasične slikarske tehnike zamenjujući različitim eksperimentima u polju proširenih umetničkih medija. Ono što ostaje nepromenjeno je prisustvo autorovog lika – tačnije autoportreta kao one tematske niti koja povezuje različite faze i cikluse Đurićevog složenog umetničkog opusa. Druga (promenljiva) konstanta su urbane vrednosti koje autonomisti promovišu i unutar neformalne umetničke zajednice *Urbazona* – projekta kog u leto 1993. inicira još jedna kulturna ličnost beogradske kontrakturne scene, slikar i radiovoditelj Miomir Grujić Fleka. Uz podršku tadašnjeg nezavisnog Radija B92, upravo *Urbazona* pokušava da legitimiše i učini vidljivijim jedan od onih principa koji i za Đurićevu umetnost ostaje dominantan do danas. Taj princip, u najkraćem, mogao bi se sažeti u stav da umetnik jeste ličnost angažovana u odbrani grada. Umetnik je odgovoran za grad u kom živi. Za njegov duh. Urbanitet. On je taj koji se razlikuje i koji stalno ukazuje na razlike, on je taj čiji se jezik i energetski naboj teško uklapaju u suženi, netolerantni i u svakom pogledu tragikomični sistem kulturnih vrednosti.³ Kulturna mesta beogradske urbane scene, uz Jugoslovensku kinoteku, devedesetih postaju i Klub Akademija, bioskop Rex, galerija Sebastian, Paviljon Veljković, podjednako koliko i beogradske ulice ili privatni stanovi.

³ Miomir Grujić, *Uputstvo za prijem i dalje emitovanje, katalog za Akciju No.5, Urbazona*, Beograd, 1993.

FOREVER?
NOTHING
LASTS FOREVER
BABY! YOU
BETTER
BELIEVE
IT! DON'T
WASTE
YOUR
TIME ON
TRYING
TO BECOME
IMMORTAL.
THEY'RE
SELLING US
THIS STORY
ON ETERNITY

TO FORGET
THE PRESENT
TIME, TO
STOP
THINKING
ABOUT
MUTINY,
TO GET RID
OF SUSPICIOUSNESS,
TO FORGET
MISERY
OF EXISTENCE.



I'M COOL
WITH IT.
I DON'T MIND
FOR SO LONG.
I'M OBSERVING,
TAKING NOTES.
MAYBE IT WILL
HELP SOMEONE
TO START THE
FIGHT FOR
SOME KIND
OF JUSTICE.
I'M READY
TO GO TO
COMBAT
AGAINST
POVERTY,
AGAINST
POWER,
FOR MUTUAL
COEXISTENCE
BASED ON

RESPECT
OF EVERYONE'S
RIGHT TO
CHOOSE
THE WAY OF
LIFE HE/SHE
BELIEVES IN
IF IT'S NOT
INCLUDING
MONOPOLIES
OR CONFRONT
ING IN
THE
NAME OF
PROFIT.

muzika. strip. ego-trip. ili: umetnik kao umetnost

Postoje elementi iz Đurićeve biografije koji često presudno utiču na recepciju njegove umetnosti. Naime, kad god se o Urošu govori ili piše uvek se ističe kako je on urbani lik, iz umetničke porodice, ljubitelj filma i stripa, slikar, izdavač, dizajner, radio-voditelj, gitarista, bubnjar pank benda *Urbana gerila*, glumac, fudbalski navijač, javna ličnost... Na neki način upravo je Đurić onaj naš umetnik koji je najpotpunije shvatio Vorholovu postavku o tome kako umetnik današnjice jednostavno mora da bude slavan. Lična istorija, porodični *background* (Urošev otac takođe je bio umetnik, a majka urbanista), popularna kultura, ali i znanja stečena iz istorije umetnosti (koju Đurić studira pre upisa na umetničku akademiju), važni su kao polazne osnove za otpočinjanje kompleksnih igara u kojima sâm umetnik, njegovo fizičko, emotivno, intelektualno i umetničko telo postaju medij(um) kroz koji se ispoljavaju različite frustracije vremena u kom ova umetnost nastaje. Pre svega u odnosu na (mikro)promene koje svakodnevno doživljava grad u kom je rođen, u kom se intelektualno i emotivno formirao i za čije stanje urbaniteta se oseća direktno odgovornim. Umetnik, dakle, postaje medijum koji, govoreći o sebi, govori i o promenama koje se dešavaju na telu grada, koji predstavlja njegovu suštinsku duhovnu i umetničku potrebu:

Mrzim svoje slike jer nisu onako savršene kao što sam ja bio savršen dok sam imao viziju istih tih slika... Treba sebe cinično predstaviti kao ljubaznog ali oštrog gospodina Sveznajućeg... Tu, na slikama, smo ja i bića. Ne treba nam razumevanje ili teret velikih odluka. Mi smo Moćna Igra i Slava Autonomizma! Mi smo bića kojima se može prepustiti svet!

I mi imamo svoje strahove i gadosti ali se ne odričemo nijednog lika svoje ličnosti jer znamo da kada čovek hoće nešto da uradi,



Povratak mrtvog slikara s novim problemima:
1991 – *Buka u modi* | *Return of the Dead*
Painter with New Problems: 1991 – *Noise in Fashion* | 2006

◀ Elkepop: Rep 3 | Elkepop: Rap 3 | 2003

4 Uroš Đurić, Stevan Markuš, *Manifest Autonomizma*, Savremena galerija Centra za kulturu „Olga Petrov“, Pančevo, jun 1995.

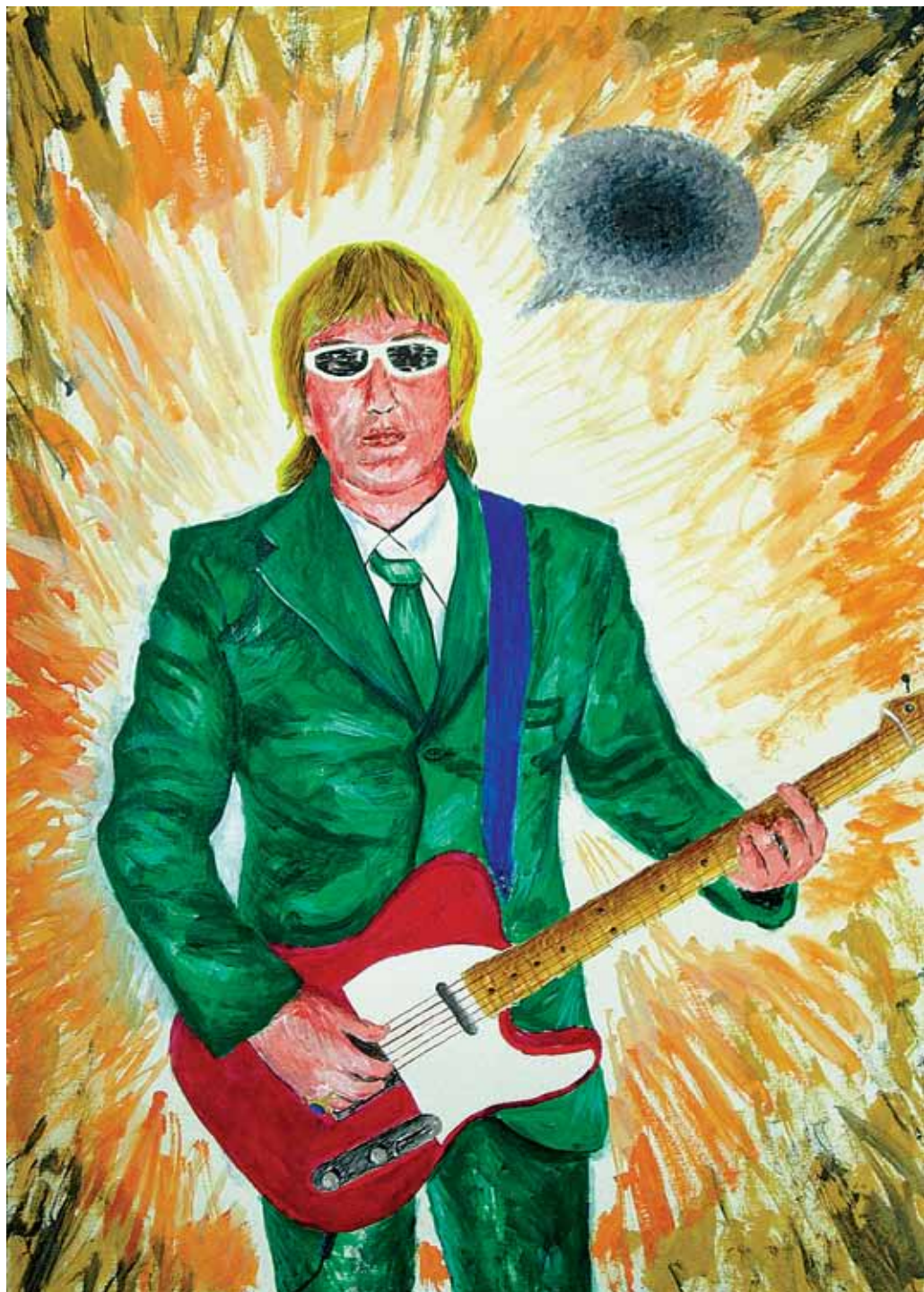
da se suoči, mora da pojede poneko govno. Slava se sastoji u mogućnosti izbora šta ćete od ponuđenog jesti. Mi smo svoje izabrali. To je nežni totalitarizam, i žao nam je što ga se svi odriču. Naše slike nisu proizvod majstorstva koje je samo sebi svrha; one su čudo ličnog herojstva i ponekih, ne baš priyatnih, stvari.⁴

Kao vrhunski čin umetničkog narcizma, ali i hrabrosti da se stane iza vlastitog dela, odnosno onoga što ono treba da predstavlja, Đurić u prvi plan svoje umetnosti teatralno istura sebe. Autoistorizacija i autoironizacija su strategije koje Uroš dosledno primenjuje ili, kako sam kaže: *Reč je o projekciji ličnosti kao posrednika ideja*. Iskustva istorijskih avangardi, posebno kasnog Maljeviča, kao element uzvišenog do kog mu je stalo, on kombinuje sa banalnostima svakodnevice – proizvođački likovni jezik unutar kog su moguća strateška pomeranja, ali čiji *magistralni pravac* ostaje isti. U Đurićevom slučaju, poput *Veronikinog ubrusa*, autoportret postaje *ready-made* – odnosno *sredstvo* inteligentnog poigravanja, kako sa samim sobom tako, podjednako, i sa samom umetnošću, njenim kontekstima, institucijama, art-sistemom, medijima, kao i društvom i njegovom (ne)sposobnošću da se izbori i u sebe integriše različite ekscese i incidente čija je osnovna namera unošenje poremećaja u očekivane društveno-umetničke kontekste. Đurićeva umetnost je programski antipod svakoj pretpostavljenoj društvenoj normalnosti. On zna da umetnik treba da provocira, iritira, podstiče na dijalog, izaziva reakcije. Lažnoj ozbiljnosti, kao dominantnom diskursu ovdašnje tradicionalne (tradicionalističke) kulture, Đurić proračunato oponira kulturom (strategijom) ekscesa i incidenta – stoga je i on sâm često doživljen/percipiran kao: incident, poremećaj, prazno polje, crna rupa, iskliznuće, elementarna nepogoda (ili, možda, sve to zajedno) savremene srpske kulture. Ishod tih kompleksnih, često rizičnih igara, nije uvek lako predvidiv – zato naš junak zna da bavljenje umetnošću u Srbiji danas, pored egzistencijalne nesigurnosti kao konstante, podrazumeva i to da se stalno rizikuje, gubi tlo pod nogama i da se to isto tlo iznova pronalazi.



◀ Aleksandar Zograf: strip iz političkog nedeljnika Vreme | Aleksandar Zograf: comic strip from political weekly magazine Vreme (Time) | Beograd, 2002

Povratak mrtvog slikara s novim problemima: Olen i Kipenberger su mi jednom rekli: „Ako želiš da uspeš u Nemačkoj, moraš biti obučen u zeleno“ | *Return of the Dead Painter with New Problems*: Oehlen & Kippenberger Once Told Me: “If You Wanna Make It in Germany, You Gotta Be Dressed in Green” | 2007 ▶

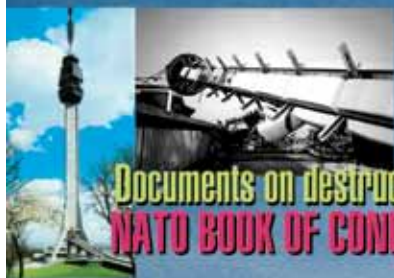


YOUNG SERBIAN 1st TIME

September 1999

HOMETOWN BOYS

NO. 6



Documents on destructions
NATO BOOK OF CONDOLENCE

Mature sex
OLDIES BUT GOLDIES



BOYS KEEP SWINGING

RIOTS IN SERBIA



populistički đurić

» Umesto velikog i opasnog kurca
– ja imam napačenu dušu crnca. «
Goribor, St bluz

Da li je Đurić umetnički aktivista ili umetnički (medijski) manipulator, i da li između ovo dvoje uopšte postoji bilo kakva razlika? Uroš Đurić, treba li naglašavati, nije politički, rodno ili polno korektan – njegova umetnost je programski antipod svakoj pretpostavljenoj korektnosti. Kao umetnik on se istovremeno podsmeva i vlastitoj potrebi i(li) možda naivnoj želji da iritira, provocira, menja ili produkuje značenja u društvu koje do tih (ali i svih drugih) značenja drži koliko i do *lanjskog snega*. Ako je sve već tako, šta onda ostaje kao moguća/poželjna strategija (srpskom) umetniku današnjice? Uostalom, ne zasniva li se umetnost upravo na višku društvenih vrednosti – i nije li sasvim logično da kao takva i sama na kraju bude tretirana kao društveni višak?

Svestan neophodnosti delovanja i proizvodjenja konteksta, u ciklusu radova nazvanom *Populistički projekat* Uroš započinje inteligentnu igru poigravanja identitetima – preplitanjem intimnog i javnog, odnosno relativizovanjem i brisanjem granica između njih. Konstatujući kako je populizam *poslednji veliki ideološki projekat XX veka* koji je umnogome preuzeo totalitarne matrice, on je, po Đuriću, *vrhovna ideologija današnjice*. Svestan kako je, pod geslom promovisanja *novih vrednosti*, kroz *čitav XX vek između viših i nižih klasa vođena pervertirana borba za njihovu socijalnu, klasnu i seksualnu emancipaciju*⁵, u *Populističkom projektu* ulogu *emancipatora*, odnosno ključnog aktera uzima sam umetnik. Svojim autofetištičkim karakterom ti radovi manipulišu upravo željom malog čoveka da se, makar na trenutak, približi njemu naizgled nedostižnom svetu selebritija. Biti blizak s velikim zvezdama sa TV ekrana univerzalna je (voajerska) potreba ljudi širom planete, a čin fotografisanja sa omiljenom zvezdom za mnoge neretko predstavlja i vrhunac njihovog društvenog postojanja.



Populistički projekat: Slavni | *Populist Project*: Celebrities | Iggy Pop | 2004

⁵ Uroš Đurić, *Populistički projekat*, u: *Konverzacija*, Muzej savremene umetnosti, Beograd, 2001.

◀ *Populistički projekat* | *Populist Project*: Hometown Boys | September 1999



Populistički projekat: Bog voli snove srpskih umetnika

| Populist Project: God Loves the Dreams of Serbian Artists | FK Vardar (Skopje) | 2012





Populistički projekat: Pioniri | Populist
Project: Pioneers | Milica Tomić, 2001 |
Yuri Leiderman, 2000

Populistički projekat | Populist Project:
Hometown Boys | March 2001 ▶

⁶ Stevan Vuković, *Naturalistic mistake – On Uroš Đurić's Language of Figural Representation*, u: *Umelec*, No. 3, Prague, 2006, str. 24–31.

Populistički projekat je sastavljen iz četiri segmenata: *Bog voli snove srpskih umetnika* je Urošev foto-sešn sa fudbalerima poznatih evropskih klubova, i to tako što se, neposredno pred početak utakmice, obučen u dres i infiltriran u tim kao njegov 12. igrač, Đurić fotografiše u oficijelnom portretu koji se praktikuje pred svaku važnu fudbalsku utakmicu. Uzmemo li tačnom postavku po kojoj je upravo fudbal najmoćnija univerzalna religija današnjice, fudbalski stadioni bi tada bili hramovi, dok su fudbaleri, u skladu s navedenim stereotipima, zapravo apostoli – tada i sam Đurić portretisan s velikim fudbalskim timovima današnjice prestaje da bude strano telo ili (umetnički) parazit, prerastajući u nedostajući, dvanaesti (apostolski) segment tog mozaika koji mu, zapravo, obezbeđuje ikoničku (divinizacijsku) dimenziju i značaj. *Celebrities* čine Đurićevi foto-portreti sa poznatim domaćim i svetskim zvezdama (umetnicima, sportistima, glumcima, rok zvezdama, političarima ili njihovim suprugama i dr.), snimani u najrazličitijim povodima (na koncertima, izložbama, pozorišnim predstavama, političkim mitinzima, u kafanama, na ulici...). *Hometown Boys* su simulacije naslovnih stranica prvog srpskog magazina za pornografiju, umetnost i društvo, gde se Đurić javlja u najrazličitijim (režiranim) situacijama, čija je osnovna intencija proizvođenje društvenih efekata koji predstavljaju mešavinu sociologije i mode, umetnosti i pornografije, teorije i ogovaranja.⁶ Serija *Pioniri* sačinjena je od portreta poznatih ličnosti umetničke scene sa one druge (istočne) strane *gvozdene zavese* (između ostalih, tu su Oleg Kulik, Loran Heđi, Marina Gržinić, Nedko Solakov, Dan Peržovski, grupa *Irwin*, Braco Dimitrijević, Balint Sombati, Milica Tomić, Tanja Ostojić, Šejla Kamerić i drugi), koje Đurić fotografiše sa vezanom (svojom) pionirskom crvenom maramom oko vrata – ideološkom relikvijom iz vremena odrastanja u socijalizmu. Ovde se, dakle, pionirska marama pojavljuje kao simbol, tačnije kao ispražnjeni znak koji je, iako lišen svojih primarnih ideoloških značenja, i dalje nosilac snažnih emotivnih naboja. Istovremeno – ukazujući na to kako su umetnici Centralne i Istočne Evrope jednom već prošli neku vrstu društvenog poništenja u ime pretpostavljene ideološke jednakosti – Đurić ovim radom reaguje i na stereotipe koji umetnost *Pionirâ* prate prilikom njihovih nastupa u Zapadnoj Evropi i SAD.

YOUNG SERBIAN 1st TIME

March 2001

HOMETOWN BOYS

NO. 24



CROATIAN FOLK DIVAS



FLYING CIRCUS!

30 years of Belgrade film

FESTIVAL

PLANTING Corporate

SERBIA







Populistički projekat: Slavni | *Populist Project: Celebrities*
| Wim Wenders | 2006



Budući da se intelektualno formirao na stečenim iskustvima beogradske andergaund, rok i pank scene, ali, takođe, i sa snažnom svešću o konceptualnim umetničkim praksama sedamdesetih – Đurić svoju umetničku poziciju nalazi u međuprostoru, zjapu, između nedovršenog modernizma, neizgrađenog kapitalizma i zakonski i vrednosno konfuzne i frustrirajuće tranzicije. Infiltriranjem u sistem i medije tzv. popularne, zapravo populističke kulture Đurić ih mimikrijski, poput stranog tela, ubačenog organizma, socijalnog parazita – bez iluzije o mogućnosti *delovanja iznutra* – pretvara u sredstvo manipulisanja, ne toliko samim medijima koliko upravo našom percepcijom i njihovim doživljavanjem. Đurića, dakle, ne zanimaju tabloidi zbog onoga što u njima piše, koliko zbog njihove moći (fiktivne ili stvarne – ali to ne postaje jasnije) da utiču na kreiranje (para)kulturnih društvenih realnosti. Simulacijom naslovnih stranica *Hometown boys*, magazina za (savremenu) umetnost i pornografiju, kao njegov autor i *izdavač* Đurić manipuliše samim manipulatorom – stvarajući nedoumice da li takav magazin uopšte postoji? Takođe, *Populistički projekat* iskazuje i svest o izmenjenim društvenim okolnostima koje nameću imperativ po kom *biti umetnik* zahteva aktivno participiranje u višestruko manipulativnom sistemu baziranom na kompleksnim igrama moći na relaciji: seks – politika – mediji – biznis. Simulirajući društveni uticaj masovnih medija, ali i zahvaljujući ulogama u popularnim filmovima, sasvim u skladu s njegovom umetničkom filozofijom, Đurić i sam postaje selebriti. Nosilac *realne* medijske moći kojom ostvaruje lični artistski benefit, ogledan u činjenici da biva podjednako prepoznatljiv ljudima u tramvaju, prodavcima na pijaci, prosjacima, kurvama, slučajnim prolaznicima, lokalnim alkosima, društvu u klubu, navijačima na stadionu (a bogami i onima izvan njega) – podjednako koliko i velikim kustosima i galeristima današnjice. Umetnik pozicioniran kao subjekt i objekt vlastite umetnosti na ovaj način zapravo simulira želju drugog – ali, istovremeno, upada u zamku da upravo od strane tog drugog bude i zbačen. Ostvarena *javna vidljivost* se pojavljuje kao nusprodukt, simbolički višak umetničke vrednosti, odnosno mač sa dve oštrice koji često nosi realnu životnu i egzistencijalnu opasnost – pošto umetnikovo telo postaje javno telo, opšte dobro, izvor



zabave, dnevna razbibriga i sredstvo za (iz)lečenje različitih frustracija onih koji o sličnoj vidljivosti sanjaju ali iz različitih razloga nisu uspeli da je dosegnu:

Mi sve registrujemo, ali mi u sve to ne verujemo jer smo mi sami postali ekrani, a ko može da traži od jednog ekrana da veruje u ono što registruje? Na simulaciju mi odgovaramo simulacijom, mi smo sami postali uređaji simulatori. Ovde nije u pitanju filozofska sumnja u pogledu bića i pojava, ovde je u pitanju velika ravnodušnost prema principu stvarnosti pod udarom gubitka svake iluzije.⁷

⁷ Žan Bodrijar, *Fatalne strategije*, Književna zajednica Novog Sada, Novi Sad, 1991, str. 73.

Svaki od segmenata *Populističkog projekta* promišljeni su činovi autoistorizacije, odnosno autoselebitizacije, a univerzalnost korišćenog jezika potvrđena je činjenicom da je upravo ovaj projekat Đurićevoj umetnosti obezbedio značajnu međunarodnu umetničku afirmaciju. Hraneći se medijskim slikama, kontekstima, njihovom uzvišenošću ili banalnošću, ispraznošću ili brutalnošću, Đurić ironiju, sarkazam, parodiju i grotesku stavlja u funkciju upitanosti na temu: da li se on kao umetnik dodvorava umetničkom tržištu (tzv. novoj eliti) ili, upravo suprotno, ogoljuje njenu hroničnu ispraznost i banalnost?

Populistički projekat: Bog voli snove srpskih umetnika | *Populist Project: God Loves the Dreams of Serbian Artists*
| Lothar Matthäus | 1998 ▶

Populistički projekat: Bog voli snove srpskih umetnika | *Populist Project: God Loves the Dreams of Serbian Artists* | EC Kassel Huskies | 2003





ĐAVOLČIČU JEDAN!

U prikol tome što je Uroš Đurić u prividno sretnom braku sa Milenom sa kojom ima kćerku, "Sve" je nedavno saznao šokantnu vest - ovaj glumac i slikar već četiri godine živi "površnu ljubav" sa umetnicom iz Sarajeva Šejlom Kamerić. Sve je počelo u proljeće 2001. godine kada je Uroš video Šejlu na fotografiji sa obaranja njene samostalne izložbe u galeriji "Rotor" u Gracu, koju mu je pokazao Anton Lederer, vlasnik galerije.



Upoznali se na Festivalu savremene umetnosti "Stajerska jesen" u Gracu: Šejla Kamerić

PARALELNI ŽIVOTI!

Uroš Đurić, iako oženjen, već četiri godine je zaljubljen u sarajevsku umetnicu Šejlu Kamerić

Uroš je, naime, putovao u Umag na obaranje svoje izložbe u galeriji "Cottina", a prenoćio je kod svog prijatelja Lederera koji mu je tada dao da proglasa fotodokumentaciju "Rotorovih" aktivnosti iz prethodne godine. Na jednoj fotki bila je Šejla. Kako je naknadno ispričao svom bliskom prijatelju, to veštiri dugo nije mogao da zaopri jer mu lepa Bosanka nije izbjegla iz glave...

Slučajni susret

Samo nedelju dana kasnije, slučaj je uređio da Uroš sretno devetku u kojoj je počeo intenzivno da sanja... Na otvaranju Venecijanskog bienala, u kafu "Dardina", spazao ju je u društvu prijatelja. Kako je u Šejlinom društvu bila i zajednička poznanica, slovenački kustos i teoretičar Marina Gržinić, iskoristio je priliku i pridružio im se za stolom. Dok je razgovarao s Marinom gledao je notornu u Šejlu.

"Bila je 'skrojena' besprekorno, poput vedeta Antoninijevih filmova 'Sedasetih'", fascinirao ju je opešao Uroš našim izvori koji je molio da mu ne pomirimo ime. Sve tri dana Venecijanskog bienala često je dolazio u kafe "Dardina", da se raspiše za Šejlu kod njenih drugarica koje su to pogrešno tumačile. Jedna od njih ga je "startovala", ali ju je Đurić iskorišćao stavivši joj do znanja da ga interesuje samo Šejla. Iako je drugarica sujeta bila povredena, udovoljila je njegovoj

znatiželji pa je saznao da je Šejla radila kao model tokom opsade Sarajeva, da se mlada udala i da je još uvek u braku, što kao i on... Ipak, svako je ošleo na svoju stranu, i nisa se lično vreme ni videli ni čuli. Međutim, na jesen isto godine Marina Gržinić ih je oboje uvrstila u grupnu izložbu koju je pripremala za Festival savremene umetnosti "Stajerska jesen" u Gracu, u prestižnoj galeriji "Forum Štatpak".

Tada su se Šejla i Uroš bolje upoznali i prve lakre počele su stidljivo da varnice iako je ona bila rezervisana. Doduše, kudikamo otvorenija i prijaznija nego prilikom pređašnjih susreta... Opet je sve ostalo na nivou "filozofske ljubavi". Prošlo je skoro dve godine tokom kojih su se oboje dokazali na međunarodnoj sceni. Kad god su izlagali svoja dela u svetskim umetničkim centrima, razmenjivali su pozdrave i kod zajedničkih prijatelja raspišivali su se jedno o drugom. Uroša je uzmiritila informacija da je Šejla imala tešku saobraćajnu nesreću na autputu u Hrvatskoj, ali mu je dala nadu vest da se njegova ma razvela...

Sonja Damjanović - uteha

Fatalni susret "događio" se u leto 2003. godine u nemačkom gradu Kassel, gde su oboje izlagali na



spektakularnoj izložbi "U gudurama Balkana" čuvenog nemačkog kustosa Renea Bloka. Na očigled 78 učesnika ove izložbe odvijala se prava intenzivna drama u kojoj je on prvi put otvoreno pričao o svojim osećanjima, dok se ona nekadla lomeći se između snažnih emocija i izloženosti radikalnim pogledima. Šejla, još uvek deprimirana zbog propalog braka, odlučila je da da sebi vremena da razmisli jer će tako najbolje proći da li je Uroš zaista iskren. Posle nesrećne ljubavne priče nije imala snage za



Kada ju je video na fotografiji, odmah se zaljubio: Uroš Đurić

Prvi put joj se otvorio 2003. kada su oboje izlagali u Nemačkoj

novu ljubav, a nikada je nisu privlačile varijante za jednu noć... Otpetrlja ju je misao o njegovoj porodičnoj situaciji, ali i to što je u dubokim požrtvovanjem pričao o svojoj supruzi stavivši joj tako do znanja da je njegov brak na čvrstim nogama. Kada je Šejla, po ko zna koji put, odbila Uroša, "anđelak" je potražio utehu u bliz veći sa novosađskom glumicom Sonjom Damjanović koju je upoznao na snimanju filma "Mi nismo anđeli 2".

Pred kraj snimanja ovog filma Šejla je put na čuće narasla u Beograd, odakle je odlazila u svetski centar u kojemu je izlagala. Tako su krajem prošle godine počeli da se videaju tajno, a romansa između oboje umetnika konačno se raspalmsala, zbog čega je Uroš, kako se priča, polako počeo da "hladi" Sonju...

Da između Šejle i Uroša postoji jak fluid primetio se na premijeri filma "Mi nismo anđeli 2" u Sarajevu krajem februara ove godine. Iako je i Sonja bila u ekipi, Šejla se pojavila na večeri koju su distributeri filma priveli za goste iz Beograda, a odmah po završetku premijere Uroš i ona nebragom su nestali da bi se tek pred jutro, na opšte zaprepašćenje, pojavili na tulumu za autore filma koji je u "The klub" za autore filma koji je u "The klub" braće Bižakčić privedo vlasnik TV "Pink" Željko Mitrović. Iako je Uroš pokušao da "objasni" Sonji da su on i Šejla samo bliski prijatelji i kolege, stvar se više nije mogla sakriti... A šta će na sve ovo reći njegova supruga, možemo samo da nagađamo... Osim ako je ne ubedi u to da je priča o njegovoj paralelnoj veći i strastnoj ljubavi - "puka novinarska izmaglica"...

Beba Gragić
Foto: Arhiva "Sveta" 15

medijski spinovana karijera: šejla i đurić

Imperativ prisustva u medijima, po svaku cenu i što češće, *društvo spektakla* današnjice pretvorio je u društvo ispražnjeno od svakog, pa i medijskog, smisla. Teror javnosti, tiranija opšteg uvida u sve i globalni medijski voajerizam kao *materijal* Đurićeve umetnosti svoju kulminaciju dosežu 2005, kada za potrebe rada na beogradskom Oktobarskom salonu on pribegava konstrukciji slučaja – odnosno strategiji izlaganja sopstvenog života. Svestan kako između manipulatora i manipulisanog postoji neka *tajna veza*, pouzdani savez koji ih spaja, čineći da jedan drugim budu direktno uslovljeni – postojanje onoga ko se nama poigrava umnogome postaje preduslov našeg sopstvenog (javnog) postojanja. Tako ulazimo u patološku situaciju pervertiranog odnosa u kom se žrtvovalac i žrtva međusobno nadopunjuju i ispomažu na istom (medijskom) zadatku. Tematizujući *simptom* iskliznuća iz društvene normalnosti Đurić, u saradnji sa sarajevskom umetnicom i bivšom manekenkom Šejlom Kamerić, odnosno novinarkom *Sveta* Bebam Dragić, konstruiše *Slučaj Đurić* tako što u četiri nastavka iz broja u broj ovog novosadskog tabloida izlaze tekstovi o tajnoj ljubavnoj aferi Kamerićeve i Đurića.⁸ Pod budnim okom paparaca *Sveta* dvoje umetnika praćeni su nedeljama na relaciji Beograd – Sarajevo – Dubrovnik – Herceg Novi, dok su čitaoci *Sveta* redovno snabdevani novim detaljima njihove društveno (ne)prihvatljive veze. Priča o oženjenom srpskom umetniku, ocu maloletnog deteta, i bosanskoj umetnici, bivšoj manekenki (s obzirom na činjenicu da se ovaj tabloid distribuira u čitavom ex-Yu regionu), brzo je postala balkanski (umetnički) trač broj jedan. Razrešenje *love storyja* usledilo je u petom nastavku, kada je ljubiteljima



Paralelni život (sa Šejlom Kamerić), Stradun, Dubrovnik, 5. avgust 2005. | Parallel Life (with Šejla Kamerić), Stradun, Dubrovnik, August 5, 2005

⁸ Beba Dragić, *Paralelni život: Uroš Đurić, iako oženjen, već četiri godine je zaljubljen u sarajevsku umetnicu Šejlu Kamerić*, Svet br. 411, NIP Color Press, Novi Sad, 5. maj 2005, str.15; Beba Dragić, *(Ne) jaki Uroš: Paparaco „Sveta“ ulovio Uroša Đurića sa ljubavnicom Šejlom Kamerić*, Svet, br.413, NIP Color Press, Novi Sad, 19. maj 2005, str.12; Beba Dragić, *Bigamista i delija: Uroš Đurić se u Dubrovniku šepurio u „Zvezdinoj“ majici sa ćirilničnim natpisom a ljubavnica Šejla Kamerić mu držala strah*, Svet, br.426, NIP Color Press, Novi Sad, 18. avgust 2005, str.13 ; Beba Dragić, *Muza izmužena!, Šejli Kamerić dojadila uloga „vječite druge“ u životu glumca Uroša Đurića i pod pritiskom sredine veza je pukla po svim šavovima!*, Svet, br.432, NIP Color Press, Novi Sad, 30. septembar 2005, str.28; Beba Dragić, *Ljubav podvučena žutim*, Svet br.433, NIP Color Press, Novi Sad, 6. oktobar 2005, str.49

◄ Paralelni život (sa Šejlom Kamerić), Svet br. 411, Novi Sad, 5. maj 2005. | Parallel Life (with Šejla Kamerić), Svet (*The World*) no. 411, Novi Sad, May 5, 2005

ŠTO BI REKLA ČANA: IMAM DOKAZI!



Dobili smo dojavu da je u Beogradu: **Sejla** izlazi iz "Palasa"

Paralelni život" glumica i slikara **Uroša Đurića** sa sarajevskom slikarkom i vajerkom **Sejлом Kamerić** nije, kako se pokazalo, novinarska "patka" i trač. Kako smo već informisali našle Čitacice, Uroš, koji živi u prividno srećnom braku, prvi put je sreo Sejlu pre četiri godine kada su kao izlagači učestvovali na Venecijanskom biennaleu. Mlada umetnica je, što je zanimljivo, isto interesantnim radovima, začinjenim Đurićem, ali sve sa završilo na "pogledima sa distancu". Lipozna su se godinu dana kasnije, na izložbi u Gracu, a kako je Urošev brak tada još bio stabilan, a Sejla taze (i veoma nepoverljiva) raspuštenica - do bližeg kontakta nije došlo. Tokom slučajnih susreta u svetskim metropolama u kojima su izlagali svoje radove, "moralne staze" počele su da popuštaju. Sredinom prošle godine, u vreme kada je privedeno kraju snimanje filma "Mi nismo anđeli 2", Sejla je sve češće put ninosio u Beograd. U početku oprizni, Uroš i Sejla vodili su sve manje računa o tome hoće li ih videti neko poznat, ili će ih prestreći novinari tabloida. Veza dvoje



Kofi, ti, or mi?:
Hoću i kafu i čaj,
a, vala, i tebe!



On je odavno u Beogradu: **Uroš** izlazi iz "Palasa"

Paparaco "Sveta" ulovio **Uroša Đurića** sa ljubavnicom **Sejлом Kamerić**

umetnika postala je tema dana po Čaršijskim satovima, a priče ne vredi demantovati ako već sledećeg dana neopozno ponudiš čvrst dokaz da je sve - istina.

Dvoje ljubavnika uhvaćeni su, naime, zajedno prošle nedelje u srcu Beograda! Pošto je sarajevski časopis "Grcija" objavio informaciju da bi Sejla prošlog ponedeljka trebalo da putuje u Tokio na izložbu (u tekstu je, između ostalog, spomenuta njena voza sa izvesnim beogradskim glumcem), nije bilo teško pretpostaviti da će se kontroverzna umetnica u Beogradu, odakle je trebalo da poleti na Kiper a iz Larnake, potom, u japansku prestionicu, sastati sa svojim ljubjenim. Naš paparaco uspeo je da snimi dvoje zaljubljenih u trenutku kada su, raspoloženi i nasmejani, izašli iz hotela "Palasa" odakle su se, verovatno računajući na loše vreme kao saveznika, ruku pod ruku uputili ka merjačnici u Čika Ljubnoj ulici. Zatim su otišli do "Platoa", pretpostavljamo na ručak, a onda u Setruju Knez Mihalovom...

Spretnost da se u centru Beograda pojavi zagrijen sa drugom ženom, svesno ostavljajući mogućnost da njegova supruga sazna za preljubu, čime bi, naravno, rizikovao brak - možda predstavlja samo ne ekscentričnog umetnika. A možda je veza sa Sejлом toliko jaka i ozbiljna, da posledice, kakve god bile, Uroša - ne interesuju.

Beba Dragič
Foto: Budimir Ostojić



Kamen gori, val se pjeni, setali smo Beogradom zagrijeni: **Lejla** i **Uroš**



Nikad te niko neće, voljet' k'o ja... Sejlaaaa:
Kad se dvoje vole i Vajta može da prođe

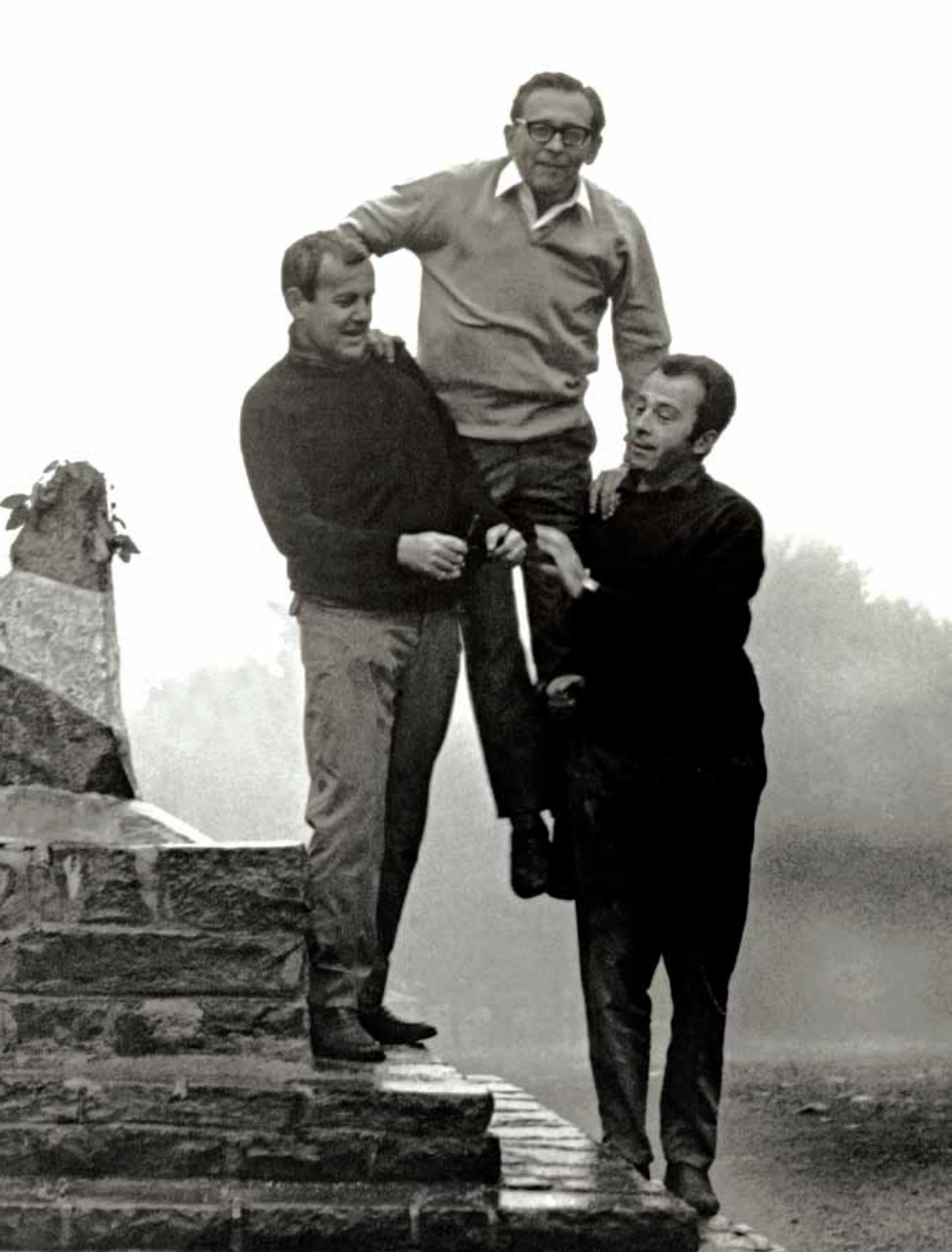


Paralelni život (sa Šejlom Kamerić), Hotel Argentina, Dubrovnik, 5. avgust 2005. | Parallel Life (with Šejla Kamerić), Hotel Argentina, Dubrovnik, August 5, 2005

tabloida, ali i samoj umetničkoj sceni, jednako zaintrigiranoj i zabavljenoj ovom medijskom aferom, postalo jasno kako je (navodna) ljubavna afera zapravo bila Kamerićkin i Đurićev zajednički umetnički rad, za koji su te godine dobili i Specijalnu nagradu žirija Salona. Konstatujući kako je u ovom svom radu Đurić *koristio format stranice tabloida na način na koji je koristio format platna u svojim ranim radovima*, Stevan Vuković konstatuje kako je ovde reč o radu koji *zahteva određenu medijsku pismenost da bi se razumeo*, što je i uslovalo situaciju u kojoj je ova Kamerićkina i Đurićeva medijska manipulacija *u isti mah bila čitljiva vrlo širokoj populaciji i sasvim nečitljiva čak i profesionalcima u polju umetnosti*.⁹

◀ Paralelni život (sa Šejlom Kamerić), *Svet* br. 413, Novi Sad, 19. maj 2005. | Parallel Life (with Šejla Kamerić), *Svet (The World)* no. 413, Novi Sad, May 19, 2005

⁹ Stevan Vuković, *Rad za svakoga i ni za koga – o jednom umetničkom eksperimentu u medijskom polju*, Remont art files, br. 01, Remont, Beograd, 2009, str. 59–61.



aproprijacije ili: crveni đurić

Iako su njegovi radovi čitljivi u širem kontekstu, kultura kojom se Đurić bavi, kojoj duhovno i intelektualno pripada i na koju primarno reaguje je jugoslovenska i srpska kultura druge polovine XX i početka XXI veka. Svoje utemeljenje Đurićeva umetnost nalazi u praćenju paralelnih ranih procesa stvaranja prve Jugoslavije kao modernističkog projekta i prvog velikog američkog političkog uticaja u Evropi, sa druge strane, odnosno procesima sračunatim na to da započetu modernizaciju osujete ili uspore. *Materijal* Đurićeve umetnosti je nedovršeni modernizam, modernizam ometen u razvoju – i to upravo onaj modernizam koji, recimo, Marko Lulić vidi kao autentičnu pojavu koja funkcioniše kao neka vrsta amalgama zapadnog modernizma i istočnoevropskog komunizma.

Sindrom nedovršenog društva, društva u stalnoj izgradnji, sklonog regresiranjima svih vrsta, sindrom je na koji Đurić nastoji da ukaže u seriji radova u kojima se postupkom apropijacije prisvajaju neka identitetska mesta, događaji ili ličnosti, čije prisustvo u ovoj umetnosti za cilj ima otpočinjanje dijaloga upravo o mestu, ulozi i značaju umetnosti u izgradnji svake zajednice koja teži svom društvenom, kulturnom i ekonomskom razvoju. Poigravanje identitetima, kao konstanta Đurićevog umetničkog angažmana, sasvim drugačiju dimenziju i reakciju dobija kada se priča premesti na ravan kolektivnih identiteta – odnosno manipulativnih tehnika koje se primenjuju kada je reč o neizgrađenim, nedovršenim i kontroverznim pitanjima nacionalnog identiteta. Đurić posebnu pažnju posvećuje pitanju istorijskog revizionizma, tj. pokušajima prekrajanja (skorije i dalje) nacionalne istorije – bilo iskrivljenim ili pak prećutkivanim činjenicama, sve sa ciljem konstruisanja paralelnih identiteta, u skladu s trenutnim političkim ili ekonomskim interesima onih koji te konstrukcije vrše. Tako na izložbi *Crveni (Prezreni i zaboravljeni | Studija o revizionizmu)*, održanoj 2009. u beogradskoj galeriji O3one, Đurić izlaže seriju radova inspirisanih dokumentima i arhivskom građom, kojima tematizuje istorijska nasleđa i pitanja (dis)kontinuiteta razvoja ideja levice na našem tlu:



*Povratak mrtvog slikara s novim problemima:
Prelazak velike praznine / Hotel Moderne
| Return of the Dead Painter with New Problems:
Crossing the great void / Hotel Moderne | 2006*

◀ *Aproprijacije 1 | Appropriations 1: Trio | 2008*



Danas prisustvujemo jednom trapavom pokušaju revizionizma istorijske uloge levice u razvoju savremenog srpskog društva koji, nažalost, usled potpunog nedostatka reakcije šire javnosti, daje rezultate. Mi regresiramo u jedno anahrono i militarizovano društvo.¹⁰ U seriji *Aproprijacije*, kojom reaguje na pojave istorijskog revizionizma, amblematski značaj ima Đurićev video-rad *1. jun* koji zapravo predstavlja dokumentarni snimak svečanog dočeka i impozantne vojne parade koju je u čast osmodnevne (!) posete jugoslovenskog namesnika kneza Pavla (i kneginje Olge) u Berlinu priredio vođa Trećeg rajha Adolf Hitler. Navedena poseta rezultirala je dogovorom o (lažnoj) jugoslovenskoj neutralnosti, iz čega Đurić izvodi i istorijskim revizionistima nimalo dragu tezu kako je upravo ta poseta kneza Pavla predstavljala jedan od ključnih (pripremnih) događaja za početak II svetskog rata.

Pitanje konstruisanja identiteta Đurić (*re*)aktuelizuje serijom *Društvenih portreta*, u kojima različite ličnosti iz kulturnog, političkog i javnog života staju pred statičnu kameru gde, u potpunoj tišini, po nekoliko minuta zagledani u nas (posetioce izložbe), nemo svedoče – kako o vlastitom medijskom postojanju tako, podjednako, i o vrednosnoj konfuziji kao dominantnom stanju koje obeležava nešto što se naziva današnjim javnim prostorom. Navedenu konfuziju Đurić naglašava na taj način što pred kameru, potpuno ravnopravno, poziva ličnosti koje pripadaju *krugu* visoke kulture ili autentične predstavnike urbanog, građanskog duha, ali i one ličnosti koje reprezentuju kulturu uz koju se najčešće vezuju epiteti poput: turbo-folka, kiča ili kulture predgrađa. Tako, recimo, zajedno sa Vojinom Dimitrijevićem, Vesnom Pešić, Dušanom Makavejevim, Želimirom Žilnikom, Zagorkom Golubović, Rašom Todosijevićem ili Dušanom Kojićem – Đurić u svoje radove inkorporira i Seku Aleksić, Suzanu Mančić, Marijanu Mateus ili Ivana Ivanovića Đusa. Valja naglasiti da ličnosti u *Društvenim portretima* Đurić ne povezuje po vertikali ili bilo kakvoj hijerarhiji već to čini horizontalno – tako vorholovski bestrasnom skeniranju stanja, odnosno pružanju objektivne (medijske) slike društva današnjice, pored selebitija jednako doprinose i Bane taksista, komšija Rudi, Jelena s Fejsbuka, klaberka Sanja Korpica, fitnes trener Vlada Aikidoka, blejač i režiser dokumentarnih filmova Čiki, partimejker i skulptor Čupa, čuvena starleta i grupi iz sedamdesetih Meri Cakić, načelnik Resora javne bezbednosti Miroslav Milošević, basista

◀ *Aproprijacije* 4: 1. jun

| *Appropriations* 4: June 1 | 2010

10 Marija Đorđević, *Levicu ovde nisu doneli tenkovi Crvene armije*, intervju sa Urošem Đurićem, *Politika*, Kulturni dodatak, 31. oktobar 2009.

Društveni portreti | *Society Portraits* |

Marijana Matthäus, Želimir Žilnik | 2009



Urbane Gerile i Berliner Strasse-a Branko Rosić, brojni stranci koji žive u Beogradu i mnogi drugi.

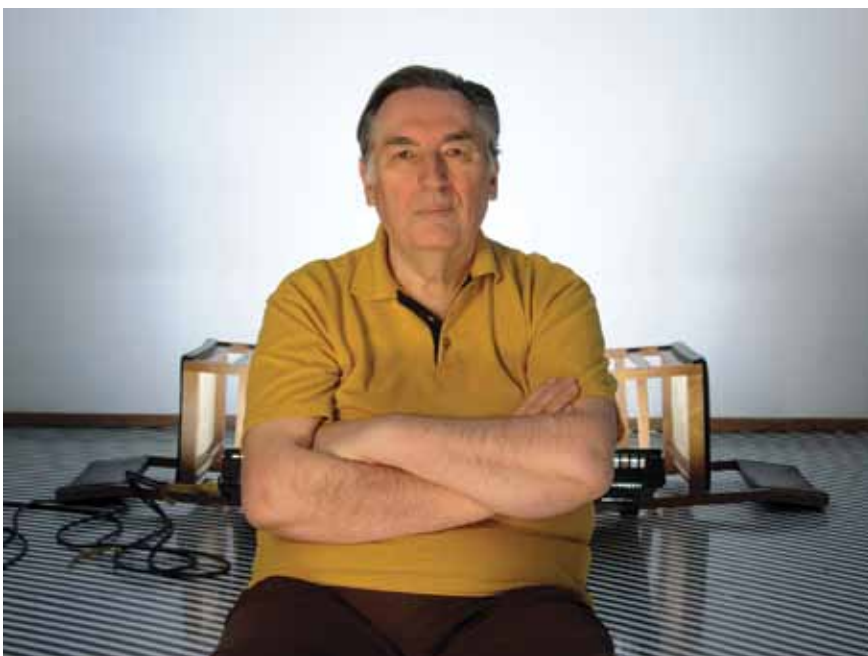
Kompleksnost (mногоstrukost) odnosa društvenih elita i pripadnika tzv. srednjih i nižih slojeva – odnosno iz tog odnosa proizilazeće socijalne razlike koje su u (ideološkoj) osnovi ideologije populizma – Đurić objašnjava na sledeći način:

Populizam kao ideologija je metodološki razvio privlačne modele etabliranja predstavnika podređenih ili manjinskih društvenih grupacija, s posebnim naglaskom na rasne, rodne, seksualne i religijske aspekte. Kako navodi Volter Ben Majkls u jednoj svojoj studiji, neoliberalnu ekonomsku politiku (koja predstavlja temeljni okvir populističke agende, prim. U. Đ.). često prati izuzetno veliko uvažavanje kulturnih, etničkih, a ponekad i verskih razlika. Problem koji ova slika sa sobom nosi (koji objašnjava i suštinu njene privlačnosti), po Majklsu, jeste da je ona lažna, i to ne lažna u smislu da zahvaljujući borbi za ostvarivanje prava identitetskih grupa nije postignut napredak — već da taj napredak društvo nije napravilo ni otvorenijim ni egalitarnijim. Trik je u tome da borba za rasnu ili polnu jednakost nije dovela do više ekonomske jednakosti. Ona se čak pokazala spojiva sa još većom nejednakošću i sa formiranjem još elitističijeg društva. Još od 60-ih godina prošlog veka, antirasisitičke i antiseksističke borbe nisu kao glavni cilj imale povećanje jednakosti u društvu, niti smanjivanje ili uklanjanje jaza između elite i ostatka društva, već upravo suprotno. Češće se radilo o tome da se u elitu unese rasna i polna različitost što bi onda doprinelo njenom legitimitetu. Tako današnji progresisti ne odobravaju i odbacuju nejednakosti zasnovane na rasi, polu, seksualnom ili verskom opredeljenju, ali istovremeno zanemaruju nejednakosti koje nisu rezultat diskriminacije, već onoga što se obično naziva eksploatacija.

▼ Crveni: Vidovdanski proces 1921
| Red: Vidovdan Trial 1921 | 2009







Društveni portreti | *Society Portraits* | Zagorka Golubović, Ljubomir Erić | 2009

Društveni portreti | *Society Portraits* | Jelena Đorđević | 2009 ▶



handlungsanweisung

56

Uroš Djurić

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ko se žuri uleti mu đurić ili: pravda za uroša!

» Ako je tržište bog onda je senzacionalizam njegov apostol. «

Uroš Đurić

Moglo bi se zaključiti kako za Đurića umetnost predstavlja rizičnu igru čija ozbiljnost i posledice trajno, ili kako se to u patetici sklonoj ovdašnjoj kulturi obično kaže „sudbinski“, određuju čitav njegov život. Dilema da li umetnik kreira vlastitu stvarnost ili je on samo njen odraz u ogledalu rezultira stalnim preispitivanjima, kako osvojenih/stečenih/nestabilnih/izgubljenih umetničkih pozicija, mnogostrukih identiteta, tako i različitih manifestnih oblika (medijskih) patologija koje postoje u svakom društvu, a u srpskom posebno. Permanentno konstruišući vlastiti *umetnički slučaj*, smešten negde između (Marksove) teze o tome kako će se sistem promeniti tek onda kada dođe do tačke vlastitoga kolapsa i (Makluanove) postavke o mediju koji se uvek hrani (nekim) drugim medijem – Uroš Đurić, precizno i fokusirano, progovara o (srpskom) društvu (i umetnosti) današnjice. Identifikovanje društvenih patologija ovu umetnost čini prostorom (platformom) subverzije gde se neumerenost savremene kulture i njena sklonost ka preterivanjima svih vrsta preobražavaju u umetnički *materijal* koji od samog društva preuzima upravo simptome njegovih mnogostrukih poremećaja i patologija. I što je stvarnost društva kojom se bavi vulgarnija ili banalnija, po principu spojenih sudova, elementi te vulgarnosti i banalnosti prisutniji su i u Đurićevoj umetnosti. Društvene frustracije postaju lične – prelamajući se kroz umetnički život na isti način na koji se to dešava i u (stvarnom) životu. U savremenoj psihologiji ovaj postupak je poznat kao stalno ponavljanje traumatskih mesta u svrhu njihovog konačnog prevladavanja: *Prolazim kroz različite društvene krize od 1981. do danas i svaka od njih se direktno reflektovala na moj život, one su neodvojivi deo moje svakodnevice i prisutne su u mom radu.*¹¹

◀ Instrukcije (Kunstthale, Beč)

| Instructions (Kunstthale, Wien) | 2004



uroš đurić
povratak mrtvog slikara s novim problemima
deo prv: prelazak velike praznine
23.09.06-07.10.06. galerija zvano
obaranje: subota, 23.09 u 20h

Pozivnica za izložbu *Povratak mrtvog slikara s novim problemima: Prelazak velike praznine*, galerija Zvano, Beograd | Invitation for the exhibition *Return of the Dead Painter with New Problems: Crossing the Great Void*, gallery Zvano | Beograd, 2006

¹¹ Slobodan Stojičić, Uroš Đurić – intervju, na: <http://www.mladireporter.net/2012/07/intervju-urosh-duric/>, poslednji pristup: 10. april 2013.

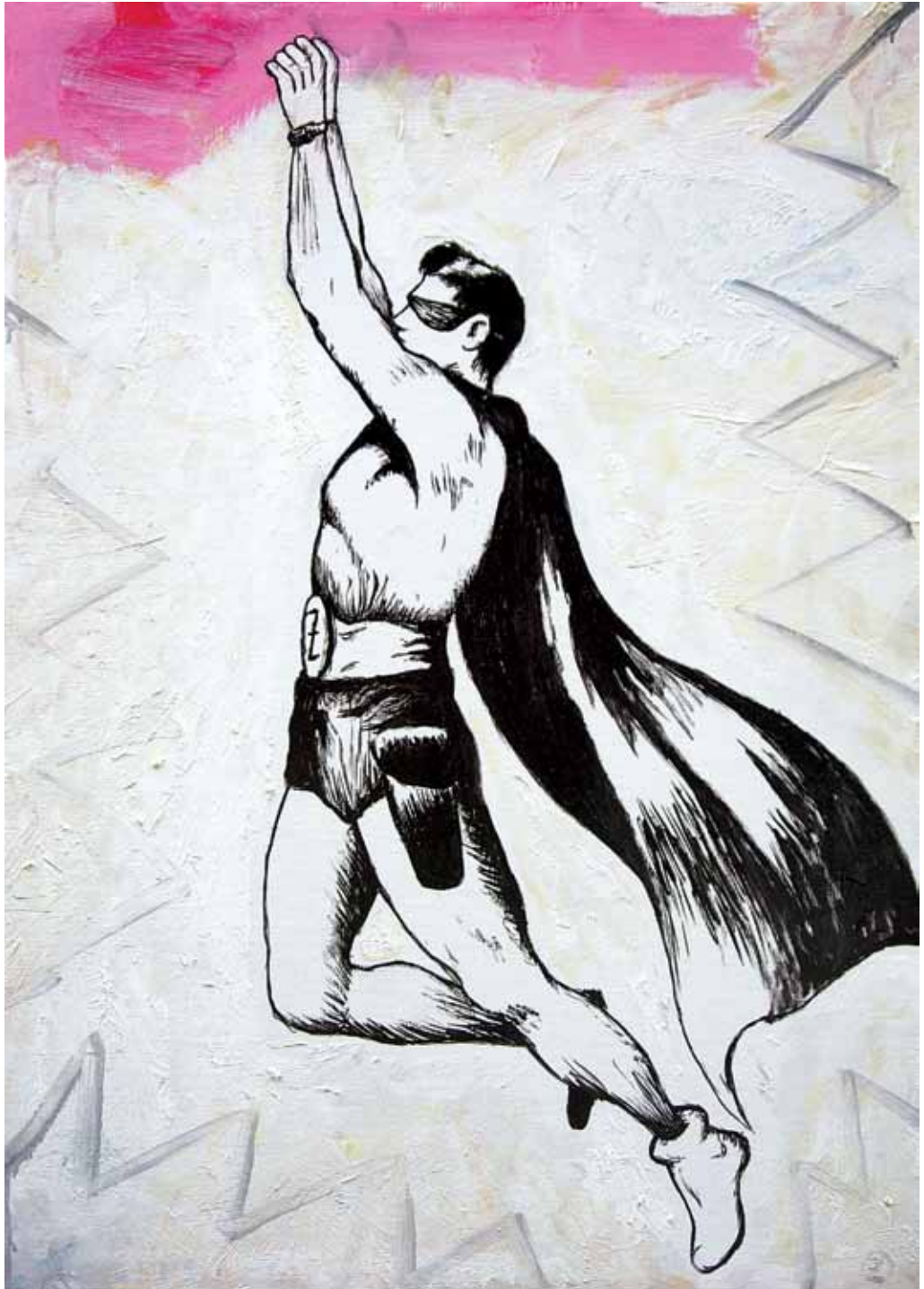


Umetnost za klasno društvo: Pejzaži za vladajuću klasu na MDMA-u | *Art for the Class Society: Landscapes for the Ruling Class on MDMA* | 2012

Na dilemu da li u ovoj sredini savremena umetnost *funkcioniše* isključivo na nivou skandala, ekscesa i incidenta, Đurić odgovara najnovijim radom xxxx koji vam se *smeši* sa korica ovog kataloga. Oznaka xxx obično se koristi za označavanje sadržaja *web-portala* sa eksplicitnim pornografskim sadržajima; dodavanjem četvrtog x umetnik, zapravo, sugeriše kako je ovde reč o pornografiji sasvim druge vrste – ukazujući na pervertirani odnos dela ali, i kompletnog umetnikovog biološkog postojanja, sa društvom koje njegova umetnost tretira kao svoj *materijal* (ili je, možda, obratno?). Šta dakle ovde imamo: izmučenog, ogoljenog, simbolički kastriranog slikara (sa slomljenom rukom kao osnovnim sredstvom/alatom njegovog zanata), smeštenog u jednako ogoljeni prostor koji bi jednako mogao biti umetnikov stan koliko i neka od ustanova specijalizovanih za lečenje te vrste umetničkih poremećaja poput, recimo, muzeja. Diskurs za koji se umetnik opredeljuje prepoznaje se kao zauzimanje *praznog polja*, mesta ispražnjenog od svakog (simboličkog) ili bilo kakvog drugog značenja – kao što je od relevantnih značenja i ideja ispražnjeno i samo društvo u kom živi. Umetnik stoji pred zatvorenim vratima kao snažnom metaforom srpskog kulturnog, političkog i(li) nacionalnog identiteta, za kog je čekanje pred zatvorenim vratima, čini se, jedina pouzdana i stabilna istorijska konstanta. I ovaj Đurićev rad većina će verovatno shvatiti kao neumerenost (nedostatak mere) ili pak sklonost ka preterivanjima svih vrsta. Poneko će upravo u njemu pronaći argumentaciju za tvrdnju kako je umetnik načisto prolupao. Biće, svakako, i onih koji će čitavu stvar posmatrati kao puko suočenje s još jednom manifestacijom/simptomom/formom umetničkog egzibicionizma. Ipak, oni kojima se umetnik (ali i kustos ove izložbe) prvenstveno obraćaju su ljudi koji će imati potrebu da odgonetaju šta je to što jednog nesumnjivo uspešnog i poznatog, pritom nesporno inteligentnog čoveka, motiviše da se na ovakav, svakako rizičan, način poigrava s vlastitom umetničkom, ali i reputacijom uopšte? U traganju za (ne)mogućim odgovorima od koristi može biti pesmica koju preporučujem za slušanje iz *offa* tokom posete izložbi, jednako kao i prilikom čitanja ovog teksta:

*Ko se žuri – uleti mu Đurić.
Ko ne žuri – Đurić mu ga turi!*

Povratak mrtvog slikara s novim problemima:
Zigomar | *Return of the Dead Painter with New Problems: Zigomar* | 2009 ▶





uroš đurić u razgovoru s geraldom matom

Uroš Đurić u razgovoru s Geraldom Matom i Zigrid Miterštajner, januar 2006. Prvobitno objavljeno u publikaciji *Interviews* Geralda Mata, izdanje Kunsthalle Wien / Walther König, Köln, 2007. Gerald Mat (1958) je studirao pravo, ekonomiju i istoriju umetnosti. Od 1996. do 2012. bio je direktor Kunsthealea u Beču. Mat je autor zbirki intervjuua sa savremenim umetnicima - *Künstler im Gespräch* (2003), *Interviews* (2007) i *Interviews 2* (2008).

- » **Gerald Mat:** U većini vaših slika, vaš portret zauzima centralno mesto. Vi i Stevan Markuš ste 1994. godine objavili *Manifest autonomizma*. S obzirom na činjenicu da ljudska bića nisu racionalna, ali traže racionalna objašnjenja, autori su odlučili da autoportret bude glavni predmet njihove umetnosti.

Uroš Đurić: Koncept autonomizma je zasnovan na projekciji ličnosti kao posrednika ideja. Autoportret stvara svoj istorijski utvrđen model, sa specifičnom osobinom da slika autora deluje kao deo sadržaja kroz uključivanje u prikaz. Ova slika se ne koristi kao jednostavan odraz slikara ili njegovih pripadnosti i sklonosti, već kao sredstvo za konceptualne manevre.

Od kada smo počeli sa izlaganjem, oko 1990, mogli umetničke kritike i teorije su nas označili kao "nove figurativce," predstavljajući nas kao sledeću veliku stvar, drastične, provokativne, urbano-orijentisane predstavnike "medijske generacije" - generacije koja je stekla svoje znanje iz istorije umetnosti kroz reprodukcije i ilustracije - ovisnik je o stripu, naučnoj-fantastici i hororu, pop narkomane... Sve su to gluposti. Izgradili su nam postolje za spomenik: sve što smo trebali da uradimo jeste da skočimo na njega i zauzmemo pozu. Iznenađujuće, ali mi smo seli i napisali manifest, što je bila čudna stvar za devedesete, ali poruka je bila oštra i precizna.

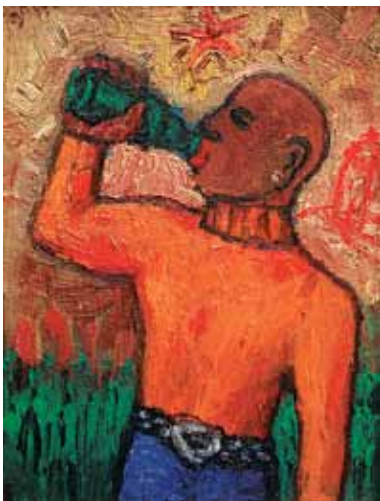
- » **Kakve su bile reakcije?**

Nedodirljivi su bili u stanju šoka... Mislím, ne možete tako nešto da uradite! Niko nikada to ne radi, ne grize ruku koja ga hrani, ma koliko ta ruka grešila! Ali to nama nije bilo dovoljno... Uokvirili su nas u holivudski kliše "odmetnika," ali ono što nisu primetili je da smo obojica prilično obrazovani. Markuš... Taj momak je odgajan na klasičnoj paradigmi, dok je paralelno imao probleme sa zakonom. On je bio nepredvidiv frajer, ozbiljan ulični tabadžija, njegovi roditelji su bili očajni. Roditelji



Autoportret s Fantomom | Selfportrait with Phantom | 1989

◀ *Populistički projekat: Bog voli snove srpskih umetnika* | *Populist Project: God Loves the Dreams of Serbian Artists* | SK Sturm (Graz) | 2003



Volim da pijem Grolš | I Like to Drink
Grolsch | 1993

su mu nastavnici književnosti u gimnaziji, puno su putovali po inostranstvu sedamdesetih - kao i moja porodica. Video sam Bijenale u Veneciji, kada sam imao 14 godina, 1978. Stalno sam se potucao po Evropi tokom osamdesetih... Pa šta ako smo veći deo naših života provodili kao buntovni uličari? To je bio naš izbor! Nismo želeli da hranimo bilo koje od tih stereotipa.

» **Da li smatrate Manifest autonomizma programom umetničke opozicije?**

Manifest autonomizma je sročena da bi se odbacila sva ta ograničenja. Kao što je Markuš izjavio u jednom intervjuu: "... Stvoren je radi toga da bi se na minimum svele eventualne plitkoumne priče o našem slikarstvu. Manifest nije program i ne pretenduje da promeni bilo šta suštinski u umetnosti, jer takvi pokušaji dovode do estetike radikalizacije, drugim rečima, do umetničkih proizvoda, koji su odrazi sopstvene smrti. Tako da to nije ni avangarda, jer mi sebe smatramo klasicima..." Definisali smo našu poziciju terminom *autonomija*, čije je tumačenje "povinoavanje sopstvenim zakonima" i uspostavili lični princip kao glavni princip za sve. U skladu sa specifičnim društvenim i političkim okolnostima oko nas, mi smo promovisali subverziju kao sposobnost izbegavanja učestvovanja u velikom procesu razvoja i doprinosa opštem napretku, zasnovanom na marginalizaciji ljudskih vrednosti i naizgled jasnim ciljevima. Mlađi teoretičari umetnosti su odmah prepoznali taj stav. Stevan Vuković je, s tim u vezi, nedavno napisao "*Namera autonomista je da proizvode sopstvene istorije, priče koje izmiču ograničenjima stvaralaštva vođenog teorijama, interpretacijama kojima dominiraju istoričari umetnosti, i izlaganju u od strane kustosa nametnutim okvirima...*" Želeli smo da mi stvorimo kontekst u kome se radovi stvaraju, posmatraju i izlažu. Kada govorimo o autonomiji, mi ne govorimo iz pozicije nekog romantičara iz 19. veka. Vuković je rekao da smo mi (i Markuš i ja) uvek bili svesni istorije terminâ koje smo koristili i sam termin "autonomizam" se odnosi uglavnom na levičarske društvene i političke pokrete, koji su nastajali šezdesetih godina prošlog veka sa radničkim (operaističkim) korenima, uz borbu za promenu u organizaciji sistema nezavisnog od države, sindikata ili političkih partija. On je pomenuo da je naš Manifest štampan u vreme velike obnove diskursa radničke klase, najpre u političkim, a potom i u kulturološkim studijama, koja je dostigla svoj vrhunac kada se rasprodala *Imperija* od Hardta i Negrija i postala deo

biblioteke svakog levo orijentisanog intelektualca. U tom novom kontekstu termin "autonomija" nije bio povezan sa "individualnom autonomijom," već sa "autonomijom mreža" i moći produktivnih sinergija. To je bilo važno zapažanje i razlog zašto prethodne generacije teoretičara umetnosti nisu ovo uvidele. Uglavnom zbog toga što je njihova levičarska praksa bila nešto sasvim različito od navedenog.

- » **Vaši Suprematistički pejzaži i autoportreti, kao i radovi Bespredmetnog autonomizma se snažno oslanjaju na formalni kôd ruske avangarde iz dvadesetih godina prošlog veka.**

Nakon što je Manifest objavljen, i posle velike izložbe koju smo održali '95, sve je nekako utihnulo oko nas. Nije bilo izložbi, nije bilo ponuda. Bio sam švorc, nisam imao ni novac ni atelje. Lokalni ratovi su se nastavili, uz društvene krize koje su dostigle svoj vrhunac... Dobio sam ponudu da se vratim na Akademiju, na postdiplomske studije, što sam i učinio. Tamo sam proveo tri veoma važne i plodne godine. Odmah sam počeo da istražujem sopstvenu poziciju, pokušavajući da shvatim gde i kako sam ušao u ovaj duel sa predstavnicima

Bespredmetni autonomizam: Iskra
| *Non-objective Autonomism:*
Spark | 1997





umetničkog establišmenta. Glavna kvaka se sastojala u njihovoj travestiji ideje o konceptualnoj umetnosti prema nekim rigidnim normama konceptualne estetike. Odjednom sam se setio jednog slučaja. Godine 1983. prisustvovao sam izložbi ruske avangarde u Muzeju savremene umetnosti u Beogradu, s radovima iz depoa sovjetskih muzeja. Maljevič, koji je već proslavljen kao ikona radikalnog modernizma, predstavljen je radovima koji su bili deo takozvane post-suprematističke figurative iz sredine dvadesetih godina prošlog veka. Organizatori su bili pomalo razočarani, jer je ova faza i dalje bila tretirana kao regresivna u poređenju sa njegovim prethodnim revolucionarnim suprematističkim ciklusom. Stajao sam ispred *Atletičara* ili *Crvene konjice*, fasciniran... Regresija? O čemu oni pričaju? U pitanju je bio zanimljiv iskorak, velika promena u širini okvira u odnosu na tumačenje tog perioda, koje je došlo sredinom/krajem osamdesetih i ranih devedesetih godina prošlog veka. U svakom slučaju, to je bila idealna platforma za razvijanje mog sopstvenog koncepta. Tretirao sam celokupnu istoriju umetnosti kao mrtvi predmet, kao *ready-made*. Uskočio sam u formalni element ikonografskog modela Maljeviča i oslobodio ga svih društvenih i istorijskih manipulacija stavljajući ga u drugi kontekst, napunivši ga neočekivanim sadržajem. Od samog početka, moja umetnost je uvek bila društveno orijentisana, istraživao sam sukobe i odnose između identiteta i društva. Na primer, Maljevič je radio "portrete" različitih društvenih klasa ili društvenih tipova poput sportista, seljaka, mistika, stolara; bavio se kolektivističkom euforijom i klasnom borbom tog istorijskog perioda. Naša civilizacija doživljava druge fenomene, krizu sopstva koja je proizašla iz konformizma, konzumerizma i globalne ravnodušnosti. Tako sam počeo da radim portrete stvarnih ljudi, kanonizujući prijatelje i protagoniste beogradske umetničke scene. Frontalni portreti su bili izvedeni po ikonografskom obrascu Maljevičevog kasnog perioda, što znači da se identitet portretisanog lica ne prepoznaje, kao što je uobičajeno u portretnom slikarstvu, kroz crte lica, karakterizaciju pojave, već po datim atributima kao što su gest, ili lični afinitet za fetišizaciju odeće. Mi smo sopstveni proizvodi, i projektujemo naše vizije o sebi, kao i određene stavove, što se može tretirati kao ikonografski model. Prema teoriji Maljeviča, naime, lice se doživljava samo kao maska koja krije istinu o našem biću. Projekat je predstavljen u junu 1998. godine, kao samostalna izložba u Salonu Muzeja savremene umetnosti u Beogradu, pod nazivom *Bespredmetni*

Bespredmetni autonomizam: Beli krst na beloj osnovi, 1996 | Crni kvadrat, 1997
| Non-objective Autonomism: White Cross on White Surface, 1996 | Black Square, 1997

autonomizam. Branioci konceptualne estetike, što se donekle može uporediti sa slučajem Maljevič, smatrali su izložbu neuspehom, korakom unazad. Godinu dana kasnije, ti radovi su objavljeni u *Flash Art*-u.

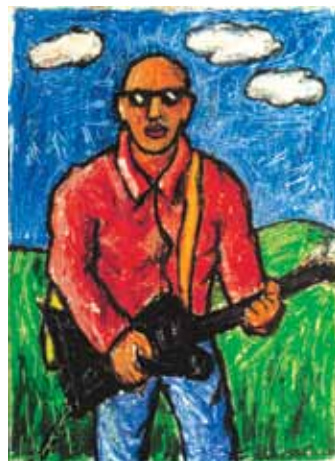
- » Na vašoj izložbi *Go Johnny Go* predstavljeni ste sa oko desetak crteža i slika - autoportreta sa različitim električnim gitarama. Vi niste samo vizuelni umetnik, vi ste i muzičar. Da li ste sami svirali sve ove instrumente?

Ne, nisam. Ja nisam muzičar. Sviram gitaru, ali ovo je nešto drugo, to je važan aspekt mog života. Imam veliku zbirku ploča, moj *hi-fi* je stalno uključen dok radim. Skoro ritualno. Proveo sam pola života po noćnim klubovima. Većina moje ekipe je živela na ivici društvenih tokova, bili smo marginalizovani. Nedostatak novca je bio naša stvarnost. *Autoportreti sa gitarom* su proizašli iz tog osećaja frustracije, kada ne možete da ostvarite svoje želje zbog objektivnih okolnosti. Ovi radovi su bili projekcija fantazije. U Manifestu autonomizma, govorimo o tom stanju, želji da se izrazi moguća realnost odvojena od stvarnog sveta, kao i same umetnosti, stanje u kome fantazija zajedno sa konkretnim događajima, pravim i izmišljenim likovima ili objektima, istorijskim stilovima i umetničkim pokretima, idejama, znacima, simbolima i predstavama i dalje funkcioniše nesmetano. Kontekst je samo scenografija gde se dešava simbolično konstituisanje moguće stvarnosti, gde se može izraziti "lični princip" u potpunosti.

Zaradio sam veliku sumu novca u 2000. godini. Prva stvar koju sam uradio je da odem do najbliže radnje sa gitarama i kupim sebi najskuplji *Fender Telecaster*, sa telom od prirodnog drveta i vratom od ružinog drveta. Onda sam počeo da radim na autoportretima koji su uključivali moju novu gitaru, ostvarenu fantaziju. Vrsta eksperimenta uživo u oblasti društvene i klasne emancipacije.

- » Bili ste deo beogradske pank scene osamdesetih godina prošlog veka, a zatim ste se preselili u Berlin. Početak raspada Jugoslavije, kroz rat, zadesio vas je u Briselu, kada ste postavljali izložbu. Nije vam bilo dozvoljeno da se vratite u Nemačku. Šta ste osećali kada ste se vratili u svoj rodni grad?

Pokušaću da objasnim ovo što preciznije, pošto su sva ta iskustva bila važna u formiranju koncepta autonomizma. Počeo sam 1980. godine, kad sam se priključio ranoj pank



Autoportret s Gibson Eksplorerom, 1991
| Selfportrait with Gibson Explorer, 1991

Autoportret s Gibson Les Polom na
Čarobnom bregu, 1990 | Selfportrait with
Gibson Les Paul on the Magic Mountain, 1990



sceni, svirao sam sa Urbanom gerilom, bendom kratkog veka, ali radikalnim i uticajnim. Scena je bila eksplozivna i ekspanzivna, ali se iznenada istrošila krajem '83 - '84, dok sam bio u vojsci. Vratio sam se u izmenjeni grad. Počeo sam da studiram istoriju umetnosti, proveo sam tamo tri čudne godine, izgubio interesovanje već posle prve godine, bilo je to takvo gubljenje vremena. Jedina dobra stvar koja se dešavala sredinom osamdesetih je bio uspon alternativne scene oko noćnog kluba Akademija, vodili su ga studenti likovnih umetnosti, kao i gomila gubitnika, frikova, pankera, šik riba, homoseksualaca i narkomana, svi izmešani. Ja sam dosta putovao po inostranstvu, i tako sam otkrio Berlin. Grad okružen Zidom izgledao je kao utvrđena utopija kakvu smo nastanjivali po beogradskim noćnim klubovima. Stupio sam u kontakt sa ljudima koji su bili deo autonomističkog političkog pokreta, možda najjačom društvenom alternativom u Evropi, u tom trenutku. Ključna stvar je da sam artikulisao svoju ideju o umetnosti u takvom okruženju. Nikada se nisam preselio u Berlin, ali sam tamo često putovao - zahvaljujući Istočnom bloku povratna karta je koštala oko 10 nemačkih maraka. Već sam se upisao na beogradsku Akademiju likovnih umetnosti i provodio sam skoro svako leto od 1988. do 1992. godine u Nemačkoj. Kada sam bio na poslednjoj godini, Milica Tomić me je pozvala, uz još nekoliko umetnika, da učestvujemo na nekoj izložbi u Briselu. To je bio naš prvi nastup u inostranstvu. Građanski rat je već počeo, ali mi nismo zapravo bili svesni razmere razaranja. Zatim su, 1. juna 1992, koji je bio i dan otvaranja naše izložbe, uvedene UN sankcije Jugoslaviji. Mi smo bili zaglavljani tamo, naš let je otkazan. Milica je otišla u Frankfurt, a ja sam otišao za Berlin. Srbi su već bili označeni kao loši momci, i ja nisam hteo da ostanem u toj atmosferi, sa tim nevidljivim žigom na čelu. Velike demonstracije protiv Miloševića počele su odmah posle uvođenja sankcija i ubrzo nakon toga sam odlučio da se vratim, da se suočim sa realnošću, želeo sam da budem deo toga. Mislio sam da će Govnar biti politički mrtav do kraja godine. Milica se vratila u Beograd u decembru. To je bilo vreme našeg uspona na lokalnoj sceni.

- » Krajem devedesetih ste počeli da radite na *Populističkom projektu*. Osnovna teza je bila da je populizam kao hegemonistička ideologija izmestio socijalne utopije; glavna tema je interakcija sistema zvezda i identiteta. U

◀ Portret drkadžije u mladosti
| A Portrait of the Wanker as a
Young Man | 2009

Mapa | Map | 1994





Populistički projekat | Slavni | Populist
Project: Celebrities | Seka Aleksić, 2006
| Jelena Karleuša, 2005

Celebrities izlažete sebe, u različitim situacijama sa poznatim ljudima iz različitih sfera, sa političarima, umetnicima, filmskim zvezdama, muzičarima.

Tokom devedesetih, naše društvo je prolazilo kroz tešku političku i društvenu turbulenciju, kompletna socijalna i klasna struktura se okrenula naopačke, stalno ispunjena populističkim sadržajima. U poređenju sa osamdesetim godinama i mojim svesnim izborom života na marginama javne sfere, devedesete su me gurnule u sam centar, postao sam zvezda. Iznenada sam bio priznat kao jedna od najistaknutijih figura na savremenoj umetničkoj sceni, kao i lik iz igranih filmova, imao sam radio emisije na B92 stanici, učestvovao sam u izdavanju stripova za odrasle, radio sam kao grafički dizajner, DJ... lako sam bio u centru interesovanja javnosti i medija, postojala je velika nesrazmera između moje klasne i socijalne pozicije. Moj javni uspeh i aktivnosti nisu bili nešto što bi se moglo materijalizovati u to vreme. Zatvoreno društvo, sa potpuno različitim parametrima u poređenju sa spoljnim svetom, bio je vodeći fenomen našeg načina života. Prave zvezde u Srbiji devedesetih bili su kriminalci, ratni heroji, političari, folk pevačice, trgovci, bankari... Ova pseudo-elita formirala je novu klasu zasnovanu na otvorenom materijalnom interesu, monopolima i brzom bogaćenju. Osnovni kriterijum za ulazak u klub je da si deo njihove igre. Jedini prostor u kome sam mogao potvrditi svoju poziciju "zvezde" je u fotografijama autoportreta sa stranim zvezdama. lako su sve fotografije nastajale u stvarnim situacijama, izgledale su više kao fantazija nego realnost. To ima veze sa duhom vremena.

» **Hometown Boys, prvi srpski časopis za pornografiju, umetnost i društvo, predstavlja vaš umetnički odgovor na rat u Jugoslaviji. Niz lažnih naslovnih strana časopisa, digitalno montiranih od vaših fotografija i preuzetih fotografija sa interneta - životni stil sa razuzdanom dozom seksa, glamura i bučnog šovinizma. Da li ste sarkastični?**

Ne bih rekao. Svedoci smo nečega što liči na program, novu Bibliju, ili *Manifest populizma* proizvedenog u formi *lifestyle* magazina. U suštini, ovi magazini su kreatori mišljenja novog doba, doba konzumerizma. Zovu ih *lifestyle* magazinima, ali oni ne prodaju stil, oni prodaju norme i ideološke postulate populističke ideologije. *Hometown Boys* prodaje moj način života, i to je stvarno. Možda je to loše, ali to je ono što ja jesam, to je čitav spektar mojih interesovanja, ono od čega

Populistički projekat | Populist Project:
Hometown Boys | August 2000 ▶

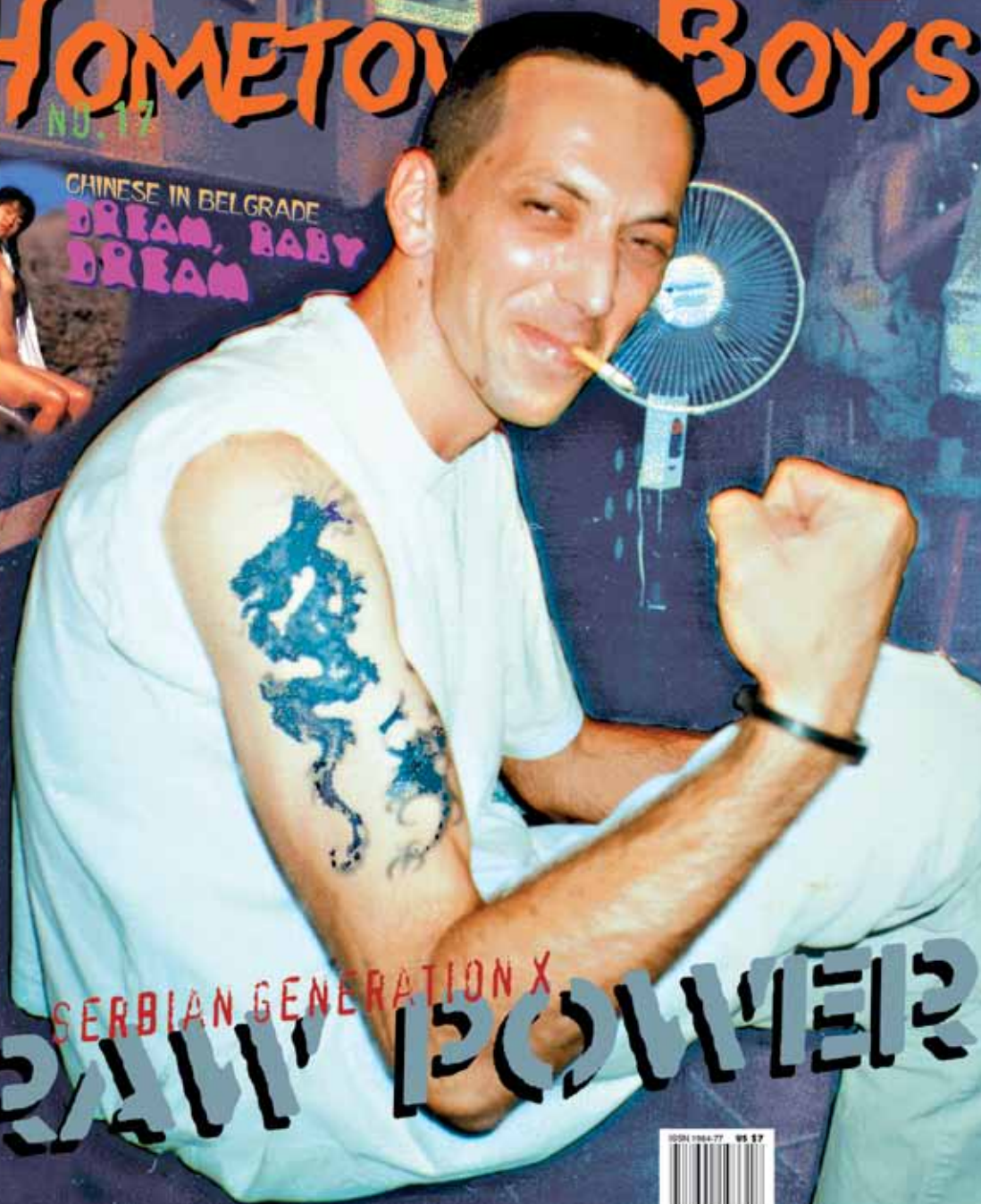
YOUNG SERBIAN 1st TIME

August 2000

HOMETOWN BOYS

NO. 17

CHINESE IN BELGRADE
DREAM, BABY
DREAM



SERBIAN GENERATION X

RAW POWER



sam sačinjen... Ja ne prodajem nepristupačan ideal, iznosim realnost, što bi trebao svaki *lifestyle* i da bude. To je moj autoportret u formi naslovne strane časopisa. Mnogi ljudi su mi rekli da bi želeli da ga čitaju ...

- » **Bog voli snove srpskih umetnika - Uroš Đurić u grupnom portretu sa evropskim fudbalskim klubovima. Prava fotografija, nema montaže. I svet umetnosti i svet fudbala imaju sopstvena i sasvim različita moralna opravdanja. Da li živite kao pogranični putnik?**

Uloga i umetnosti i fudbala u emancipaciji niže klase krajem 19. i početkom 20. veka bila je ogromna. To su bila referentna polja, mesta susreta klasa koje su bile u dubokom sukobu. Moj deda, koji je bio krojač u Budimpešti, igrao za Ferencváros pre Prvog svetskog rata. On je bio socijal-demokrata, radnik koji je govorio tri jezika. Njegov ideal je bila Južna Amerika, pošto je Francuska bila jedina republika u Evropi. Otišao je u London preko Berlina sa dva druga, hteli su da uskoče na brod i odu za Limu. Ali ostao je bez novca i vratio se u K und K monarhiju. U svega 3 generacije, jedan od njegovih sinova je postao svetski poznat vizantolog i potpredsednik Srpske akademije nauka i umetnosti, preostala dvojica mašinski inženjer i slikar, jedna ćerka je imala diplomu iz arheologije, a unuci i praunuci su mu vizuelni umetnik, filmski montažer, muzičar, kostimograf, istoričar umetnosti... Veliki skok u društvenom smislu, tako nešto se nikada do tada nije dešavalo u istoriji. On to nije doživeo, ali je živio za taj trenutak, pripadao je generaciji koja je verovala u progres. Pratio sam taj pravac.

U drugoj polovini devedesetih, nakon dizanja sankcija UN, jedine velike svetske zvezde koje su se pojavljivale u Beogradu bili su fudbaleri koji su igrali međunarodne utakmice. Kao

Populistički projekat: Bog voli snove srpskih umetnika | Populist Project: God Loves the Dreams of Serbian Artists | FK Dinamo (Tirana), 2002 | SK Sturm (Graz), 2001



lokalna zvezda, ja sam im bio nevidljiv. Tako sam počeo da se muvam po hodnicima hotela, snimajući navijačke fotografije sa svim velikim igračima kao što su Gulit, Širer ili Mateus... Tada je vladala takva depresija, niko ih tamo nije pohodio, nikoga nije bilo briga, samo taj čudak koji bi čekao. Od trenutka kada sam postao priznat na međunarodnoj sceni, moja pozicija se promenila, pa sam počeo da direktno pregovaram sa klubovima. Fotografisao sam se zajedno sa timom, pravilno obučen u klupsku uniformu, u formi koja simulira zvaničnu fotografiju kluba. To je jednostavna priča o prihvatljivosti, o progresu i društvenim modelima.

- » **Pioniri. Umetnici bivših socijalističkih zemalja, ukrašeni crvenom maramom koja je bila tvoja marama kad si bio dečak i pripadnik organizacije Pionira. Socijalizam je mrtav - živeo socijalizam?**

Deceniju posle rušenja *Berlinskog zida*, imali smo buljuk izložbi i zapisa sa Zapada koji su pokušali da umetnost s područja Centralne i Istočne Evrope uguraju pod šemu – *Zapad "otkriva" Centralnu i Istočnoevropsku umetnost krajem '90-ih!* što je dovelo do stvaranja izuzetno veštačke protivteže. Ovo zanemarivanje sprečilo je bilo kakvo razumevanje suptilnih razlika među sistemima, zemaljama, scenama, društvenim standardima, pojedincima i sl. Vezujući ponovo članovima centralno-evropske i istočnoevropske umetničke i teoričarske zajednice ovu pionirsku maramu oko vrata, želeo sam da istaknem da neki od njih doživljavaju značajni ideološki ili teorijski sukob pri suočavanju sa ovim zapadnim nerazumevanjem. To je gest otpora protiv zapadnih stereotipa o umetnosti bivšeg Istočnog bloka. Zamisao je bila da se pokaže da je ova grupa već jednom prošla kroz neku vrstu društvenog poništenja, u ime jednakosti, i da se to ne bi smelo nastavljati.

- » **U poslednje vreme ste često učestvovali na izložbama u Austriji i Nemačkoj. Balkan je prilično često bio tema ovih izložbi. Da li se ponekad osećate eksploatisanim, kao egzotika, od strane zasićenog zapadnog sveta umetnosti?**
Ne tako često. Zavisí od konteksta predavljanja. Priroda mog rada ne spada u kliše tzv. istočnoevropske ili balkanske umetnosti. Ako je zamisao da se predstavi širok spektar umetničkih praksi iz određenog regiona, nemam problem, sve dok se moj rad ne zloupotrebljava za neke velike zaključke koji hrane predrasude.



Populistički projekat: Pioniri | Populist Project:
Pioneers | Rassim, 2001 | Nedko Solakov, 2000

- » U nekoliko projekata saradivali ste sa Elke Kristufek. Gde vidite paralele i polja sukoba u dijalogu sa austrijskom umetnicom?

Ona je impresivna ličnost, njen stvaralački opus je ogroman, bogat. Bilo je mnogo paralela, u vezi sa eksploatacijom sebe, društvenim i političkim, čak kulturnim aspektima rada, prijemom... Glavni šok je bio kada sam otkrio da smo oboje počeli na sličnim pozicijama, gotovo u isto vreme, oko 1989. Kada smo se sreli, 2001. godine, bilo nam je lako da razvijemo kontakt koji se pretvorio u saradnju i projekat pod nazivom *Život kao narativ*, koji je prikazan na nekoliko izložbi. Počeo sam seriju radova pod nazivom *Elkepop*. Uradio sam gomilu autoportreta u stilu Elke Kristufek. Bila je to replika onoga što sam uradio sa Maljevičem u '96, ali ovaj put sa živom umetnicom. Bilo je to uzbudljivo iskustvo. Kada smo prvi put izlagali ovaj projekat u Beogradu, u *Salonu Muzeja savremene umetnosti*, ljudi bi pitali: "... U redu... ali gde su tvoji radovi?"

- » Da li radite na novom projektu?

Da. To je ambiciozan projekat sa bosanskom umetnicom Šejlom Kamerić. Ona je fenomenalan umetnik, izuzetna žena. Projekat se zove *Paralelni život*, koji prati zabranjenu ljubav dva džetsetera, članova post-konfliktnih društava, nešto kao Dodi & Dajana, sa srećnim krajem.



plakat izložbe | poster for the exhibition *Life as a Narrative*, Salon muzeja savremene umetnosti | Beograd, 2003

Paralelni život (sa Šejlom Kamerić), Hotel Argentina, Dubrovnik, 5. avgust 2005. | *Parallel Life* (with Šejla Kamerić), Hotel Argentina, Dubrovnik, August 5, 2005

Populistički hepening | Populist Happening | Spike Art Magazine, Vienna & Berlin | Summer 2009 ▶

spike
AT

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06.05.2009.

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VIENNAFAIR
hall A
boot AE002



food:

Blutwurst *****
Speck *****
cheese *****
pickles ****

drinks:

Marillenschnaps *****
Stolichnaya *****
Ottakringer *****

atmosphere *****

VIP presence *****

POPULIST

HAPPENING

text: Jelly Furtado

photo: Angelika Krinzinger & The Populist Crew



of the hottest spots at the opening of the 5th edition of the Vienna fair was Spike art magazine's booth. This year, Spike invited Belgrade-based artist Uroš Djurić for a collaboration, including a performance for the opening night, intended to fit with the promotion of Spike's Art Guide East. Djurić and Spike presented The Populist Happening, an event based on the stereotypes of urban folk fests, with drinking, eating and photo shoots of the type that attracts audiences worldwide. It seems that the art crowd has no prejudices against that type of gathering, as Spike's booth and the surrounding space were constantly overcrowded. The first guest was Austrian president Dr. Heinz Fischer, accompanied by Bundesministerin Dr. Claudia Schmied and the City Councillor for Cultural Affairs Dr. Andreas Mairath-Pokorny. They were followed by a suite of journalists and cabinet representatives, led through the Vienna fair labyrinth by the hosts DJ Matthias Limbeck and Edek Bortz. The happening started at 18:30 and lasted till 22:00. During that time, an interesting bunch from a wide range of different social and class structures joined the party: artists, dealers, collectors, owners of advertising agencies, PR agents, art magazine managers, art critics, curators, journalists, students, OECD and Erste Stiftung staff, many visitors and 2 Vienna fair cleaning ladies from Djurić's homeland. The impressive blutwurst and naturally aromatic marillenschnaps from a bio-farm in the Waldviertel were some of the night's top hits, warming the atmosphere better than many chic offers elsewhere. Together with Stolichnaya vodka & Ottakringer beer and in accordance with rye bread, bacon, Dutch cheese and pickles, everything coalesced into a flammable amalgam of vibrant support that kept the crowd gathered together. Erwin Wurm was fascinated by the quality of the bratwurst, while Boris Marte and Georg Schöllhammer shared their loyalty to Ottakringer beer. Despite the gastronomic enjoyment, the biggest interest was in the Art Guide East and in participating in Uroš Djurić's internationally known Populist Project by taking shots with the artist for The Populist Superwall. Elisabeth Gottfried and Marko Lulić were obviously happy together, surrounded by flashes and noisy discussions. The Populist Happening was at its peak while the rest of the Hall was almost completely deserted as the official after party had already started at 22:00 in Kursalon Wien. Once a popular magnet for Viennese 19th century high society, built in 1867 as a late Neo-classicist project, decorated in the style of the Italian renaissance and nestled in the Stadtpark, the Kursalon hosted DJ Matthew Higgs as a mediator of international art community moods and their idea of fun till dawn ★



THE POPULIST SUPERWALL

with (starting left): Maja Vukoje, Gianni Jetzer, Susanna Hoffmann-Ostenhof, Sabine B. Vogel, Stephan Dumfarth, Ina Odorizzi, Michael Clegg, Walter Seidl, Kamen Stoyanov, Dan Cameron, Christian Meyer, Elfi Semotan, Zuzanna Janin, Jörg Heiser, Gabriele Senn, Barbara Mungenast, Alfred Koblinger, Bernhard Frühwirth, Ursula Krinzinger, Petra Fink, Christian Fink, Julie August, Wolfgang Kos, Nathalie Hoyos, Erwin Wurm, Georg Kargl, Markus Schinwald, Franz West, Milena Dimitrova, Plamen Dejanoff, Jérôme Sans, Viennafair Compatriot Ladies, Michael Griesmayr, Clarissa Stadler, Roberto Ohrt, Georg Schöllhammer, Helga Krobath, Boris Marte, Barbara Holub



DJURIĆ INTERNATIONAL

TIRASPOL

JUNE 2009 '30 YEARS' NATIONAL UNITED MUSEUM

MINSK

OCTOBER 2009 'SHORT-DISTANCE TERROR'
THE BELARUSIAN STATE MUSEUM OF THE GREAT PATRIOTIC WAR

BULGAN

DECEMBER 2009 'NO. 1 WILL THINK YOU'VE DONE ANYTHING AT ALL'
THE AIMAG MUSEUM

LA PAZ

FEBRUARY 2010 'KAMPFBUND FÜR SERBISCHE KULTUR'
THE TIWANAKU MUSEUM

BAMAKO

APRIL 2010 'IF I TELL YOU THE TRUTH - I'LL HAVE TO KILL YOU'
MUSO KUNDA MUSEUM

MOGADISHU

MAY 2010 'COME & BE MY ENEMY' SOMALI NATIONAL MUSEUM

Uroš Djurić's official website. Shop online: editions, prints & multiples
www.urosdjuric.com

if you collect Uroš Djurić's work and you have a boudoir he would like to hear from you

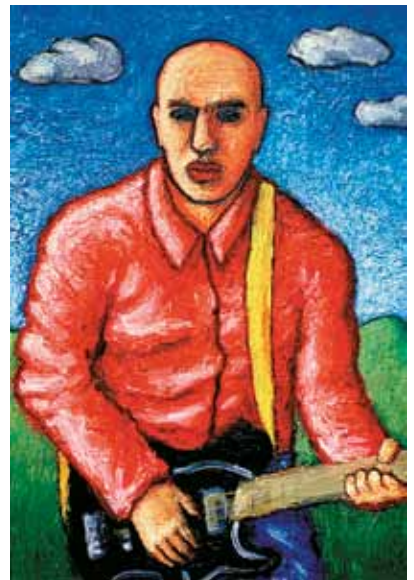
Nebojša Milenković

strategies of excess, or: if you're in a hurry, djurić will slip you one

» All true art lives in the ghetto,
the only difference is in its size. «

Mileta Prodanović

Emptied of content, meaning, weighed down by a lack of vital motivating ideas and (or) ideologies, morally disintegrated, economically undermined society of today, has been created by permanent crises, shocks, cataclysms and disturbances... Never, it seems, in known history, has mankind been burdened to this extent by the syndrome of a chronic lack of meaning. If we then place all this in the context of a country that was once called S(F)R Yugoslavia, followed by State Union, then, colloquially *these regions*, and then Republic of Serbia, as it is today - and the city of Belgrade, which has been, only in the last two decades, the capital of four (different) states, where permanent crisis is ongoing for at least half a century, the condition of instability imposes itself as an enduring determining *value*. An unstable society produces the same kind of institutions, unstable institutions produce a state of material and legal uncertainty, material and legal uncertainty permanently destroy the economy, and a permanently destroyed economy produces an entropy of meaning in all areas, resulting, in the final outcome, in the disappearance of hope as one of the driving forces of a society without which this vicious circle would not be able to begin to rotate in the opposite direction. And while shattered economies, destroyed institutions and a ravaged society may be repaired in the long run - the question is, what happens to human souls in these circumstances? Finally, what, then, in such societies, can we expect from art? For what or to whom are art and artists actually of use here? And could an artist, residing in Belgrade, for example, repeat a sentence today that was, at the time of the so-called real socialism, uttered by one artist from Budapest: "My social and artistic status? - Well, that's pure geographical and biological injustice"?



Autoportret s Fender Telekaster Standardom iz '62. | Selfportrait with Fender Telecaster Standard '62 | 1991

uroš djurić

– a radical optimist or
a pessimist with experience?

And is the aforementioned also true if the artist is, for example, called Uroš Djurić?

Are you thinking of “the” Uroš Djurić?

Yes, in fact, I’m thinking of him.

Well, he’s not an artist, is he?

What is he then?

A natural disaster!

I don’t know, they say that he is an artist at the Museum.

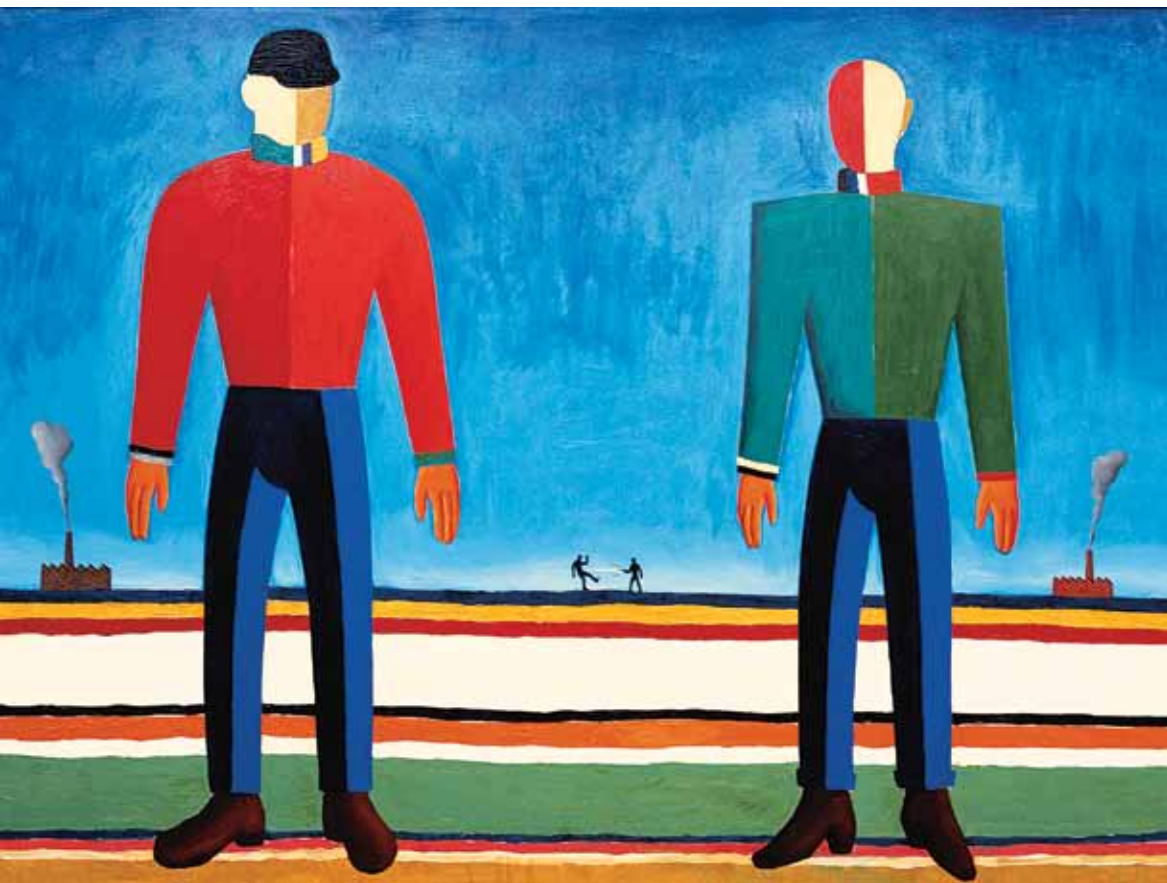
As if they were all normal people at the Museum, besides, what’s with insisting on this Uroš Djurić?

Letim u pomoć Damiru Krmaru | I'm Flying to
Help Damir The Swineherd | 1993

The personality of Uroš Djurić has been causing confusion, debate, doubt and controversies ever since his emergence on the Serbian art scene. The symbolic act of his stepping through the so-called grand entrance of the art scene could, however, be marked by the beginning of joint exhibitions with Stevan Markuš, in 1989. The theoretical articulation of joint artistic activity followed in March 1994, when Djurić and Markuš signed and published *Manifest Autonomizma / Autonomism Manifesto* together. In a country which was rapidly disintegrating and falling apart at the seams- where the war machine, as well as social and economic poverty crushed everything in sight, forcing collectivization and uniformity as desirable values, Djurić and Markuš were declaring Autonomism to be the supreme principle of their art. The submission exclusively to their *own laws and personal* (personalized) *principles* renders this two-member movement an incident, that is, an energy which, according to many theorists, critically marks *the situation* of the return of figurative painting in the 1990s:

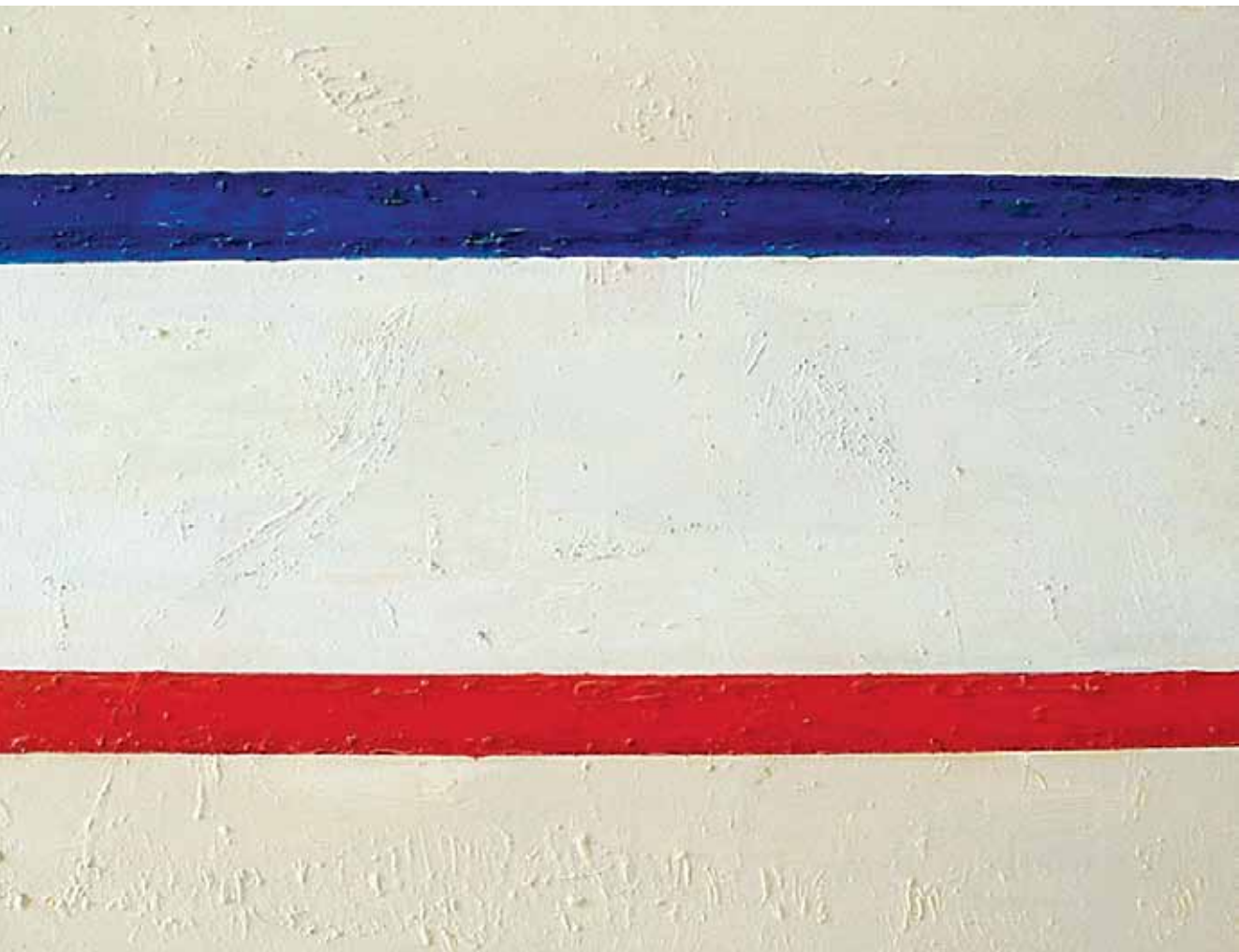
*There is a need for an establishment of a possible reality, separate both from the real world as from art itself, in which fiction and specific events, real and imaginary characters or objects, historical styles and trends, ideas, signs, symbols and images would be functioning smoothly.*¹

¹ Uroš Đurić, Stevan Markuš, *Manifest Autonomizma / Autonomism Manifesto*, Contemporary Art Gallery of the Cultural Center “Olga Petrov”, Pančevo, June 1995.



Djurić and Markuš thus define their parallel visual realities at a time when all of Serbia is living in constructed parallel realities in which turbo-folk, kitsch, populism and social escapism of all kinds are becoming dominant *values*. Playing with contexts, the Autonomists confront the parallel realities of Serbia of the suburbs and the culture of tracksuits, with *the modernist tendency towards the aestheticization of society*, renegade culture, leather jackets, historical avant-gardes and the authentic Belgrade urban spirit. Self-proclaiming themselves as living classics, as well as the greatest Serbian painters (see Djurić's programmatic paintings: *Dva najveća srpska slikara u brišućem letu/ Two Greatest Serbian painters in Looping*, 1990, *Bespredmetni autonomizam: Ubistvo ili dva najveća srpska slikara umirena svojom veličinom/ Non-objective Autonomism: Murder or Two Greatest Serbian Painters Subdued by Their*

Bespredmetni autonomizam: Ubistvo ili dva najveća srpska slikara umirena svojom veličinom | *Non-objective Autonomism: Murder or Two Greatest Serbian Painters Subdued by Their Own Eminence* | 1997



by *Their Own Eminence*, 1997), the Autonomists deliberately provoke, and also irritate the art environment which, with its own cocooned outlook, certainly could not remain immune to such excesses. The manifesto was intentionally implemented as a slap in the face to social taste, and also the art scene, itself, since, according to the authors, the immediate reason for its conception was actually an attempt *at minimizing vacuous conversations about their art*. Instead of a position of an artist who depends on the context in which his art is being positioned by curators, gallery owners and other actors of the (non/existing) art system - Autonomists construct their own artistic context (contexts): *The beauty of this painting is also in a charming, but determined rejection of artistic mystifications of the work itself, and the ironic approach to the concept of culture and its contemporary and/or historical layers makes Djurić's work an excellent representative of what we might call "fictional site" or "active escapism."*²

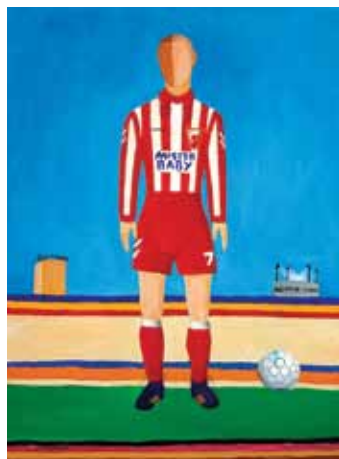
Djurić has held onto thus marked Autonomist positions from the moment he began to exhibit independently, replacing classical painting techniques with various experiments in the field of expanded artistic media. What remains unchanged is the presence of the author's image - namely, the self-portrait as the thematic thread that connects various phases and series of Djurić's complex artistic opus. The second (variable) constant are urban values that Autonomists also promote within the informal arts community *Urbazona* - a project initiated in the summer of

² Lidija Merenik, *No Wave: 1992–1995*, in: *Art in Yugoslavia 1992–1995*, Fund for an Open Society, Center for Contemporary Art, Belgrade, 1996.

Bespredmetni autonomizam: Portret Darke Radosavljević | *Non-objective Autonomism: Portrait of Darka Radosavljević* | 1997

Političko slikarstvo: Upotrebljivi heroj populizma | *Political painting: Disposable Hero of Populism* | 2001

Političko slikarstvo: Autonomista | *Political painting: Autonomist* | 2003



1993 by another cult figure of the Belgrade countercultural scene, the painter and radio presenter Miomir Grujić Fleka. With the support of the independent Radio B92, it was *Urbazona* that was trying to legitimize and make visible one of those principles which remains dominant in Djurić's art until the present day. This principle, briefly, could be summed up in an attitude that the artist is a person engaged in the defense of the city. The artist is responsible for the city in which he lives in. For its spirit. Urbanity. He is the one who differs and who constantly points out differences, he is the one *whose language and energetic charge are difficult to fit into the narrow, intolerant and in every way tragicomic system of cultural values.*³ Along with Jugoslovenska kinoteka, Klub Akademija, cinema Rex, gallery Sebastian, and Paviljon Veljković had all become cult places of Belgrade's urban scene in the 1990s, as did the Belgrade streets and private apartments.

³ Miomir Grujić, *Uputstvo za prijem i dalje emitovanje, katalog za Akciju No.5/ Instructions for Reception and Further Broadcast, Action No.5 Catalog, Urbazona, Belgrade, 1993.*

Društveni portreti MK | *Society Portraits MK*
| Paja Mihajlovski | 2012 ▶

Populistički projekat: Slavni | *Populist*
Project: Celebrities | *Masta Killa* | 2003





Povratak mrtvog slikara s novim
problemima | Return of the Dead Painter
with New Problems: Oh... Betty! | 2006



music.

comic strip. ego-trip.
or: the artist as art

There are elements in Djurić's biography that often have a crucial impact on the reception of his art. Namely, whenever Uroš is spoken or written of it is always emphasized that he is an urban character, from a family of artists, an aficionado of film and graphic novels, a painter, publisher, designer, radio host, guitarist, drummer of the punk band *Urbana gerila*, an actor, a football fan, a public figure... In a way, Djurić is our artist who has most fully understood Warhol's dictum that a contemporary artist simply has to be famous. Personal history, his family *background* (Uroš's father was also an artist, his mother, a city planner), popular culture, as well as the knowledge gained from history of art (which Djurić studied before enrolling at the Academy of Arts), are important as starting points for initiating more complex games in which the artist himself, his physical, emotional, intellectual and artistic body become the media(um) through which different frustrations of the times in which this art is created are manifested. Particularly in relation to the (micro)changes daily experienced in the city where he was born, in which he was intellectually and emotionally formed, and for whose condition of urbanity he feels directly responsible. The artist, then, becomes a medium that, speaking about himself, also speaks about the changes that occur on the body of the city, which represents his essential spiritual and artistic need:

I hate my paintings because they are not as perfect as I was perfect while I had the vision of these paintings... One should represent oneself cynically as a kind but stern Mr. Know-It-All... There, in the paintings, there's me and the beings. We do not need understanding or the burden of grand decisions. We are the Powerful Game and Glory of Autonomism! We are beings that the world can be left to for keeping!



Povratak mrtvog slikara s novim problemima:
Gnev | *Return of the Dead Painter with New Problems: Anger* | 2006

Povratak mrtvog slikara s novim problemima:
Sedeći i blenući s gospodinom Osterbergom
| *Return of the Dead Painter with New Problems:*
Sitting & Staring with Mr. Osterberg | 2007



THE YUGOSLAV EXPERIENCE

BY ALEKSANDAR ZOGRAF

AFTER THE CIVIL WAR IN YUGOSLAVIA BEGAN IN '91, IT CHANGED EVERYONE'S LIFE IN ONE WAY OR ANOTHER... BEING A PEOPLE OF SPECIAL SENSIBILITY, I ASKED MY ARTIST FRIENDS TO SAY HOW THE SITUATION IN THIS PART OF THE WORLD EFFECTED THEIR LIVES AND THEIR ART.

PICTURE THIS: I'M SITING IN A HOTEL ROOM IN MUNICH, AND WATCHING WAR ON TV. 3 DAYS AFTER THE FIGHT STARTED IN MY COUNTRY, I CAN'T UNDERSTAND THE WORDS SPOKEN BY THE GERMAN SPEAKER, AND I'M TRYING TO CATCH THE VOICES OF MY COUNTRYMAN BEHIND. LATER, I WENT TO AMSTERDAM TO HAVE SOME FUN...



ON MAY 29, '94, MY FAVOURITE FOOTBALL TEAM, 'RED STAR', WAS ANNOUNCED CHAMPION OF EUROPE. ONE MONTH BEFORE THE WAR BEGAN ON DECEMBER 8, '94, DURING THE MOST AWFUL FIGHTS BETWEEN NATIONAL ARMIES, 'RED STAR' BECAME THE WORLD CHAMPION. IT WAS ONE MONTH BEFORE OUR COUNTRY HAD BEEN OFFICIALLY DIVIDED INTO PARTS...



ALTHOUGH IT SEEMED LIKE IT WASN'T DIRECTLY CONNECTED WITH THE WAR, MANY PEOPLE FROM MY SURROUNDINGS DIED - MY MOTHER, THEN MY CLOSE FRIEND, A CROAT, WHO COMMITTED SUICIDE IN ZAGREB... I WATCHED MANY OF MY FRIENDS (ALTHOUGH SOCIALLY ADJUSTED PEOPLE) BECOMING ALCOHOLICS AND JUNKIES...



ON THE OTHER HAND, DURING THE BEGINNING OF THE WAR I BECAME A CELEBRITY, AVANT-GARDE ARTIST AND ACTOR... IT EVEN ENABLED ME TO APPEAR IN A ZOGRAF'S COMIC STRIPS... NOW EVERYBODY KNOWS ABOUT ME, SO - I'M A WAR PROFITEER...



Aleksandar Zograf, *Alas! comics*, no.4 | 1996

We also have our own fears, and obscenities, but do not give up on any of the characters of our personality, because we know that when a man wants to do something, to confront something, he has to swallow an occasional turd. Glory consists of the possibility of choice of what you will eat from what is offered. We made our choice. It is a gentle totalitarianism, and we regret that it has been renounced by all. Our paintings are not the product of mastery which is a purpose in itself: they are a miracle of personal heroism, and a few, not very pleasant, things.⁴

As a supreme act of artistic narcissism, as well as courage to stand behind his own work, or what it should represent, Djurić theatrically sets himself up at the forefront of his art. Self-historization and self-ironizing are strategies that are consistently applied by Uroš, or as he, himself, says: *It is the case of a projection of personality as a mediator of ideas.* He combines experiences of historical avant-gardes, especially late Malevich, as an element of the sublime which he cares for, with the banalities of everyday life - producing a visual language within which strategic shifts are possible, but whose *main direction* remains the same. In Djurić's case, as with *Veronikin ubrus / Veronica's Handkerchief*, a self-portrait becomes a *ready-made* - that is, *the means* of intelligent playing, with himself and, equally, with art, itself, its contexts, institutions, the art system, the media, and society and its (in)ability to deal with and integrate within itself various excesses and incidents whose main purpose is to introduce disruption to the expected social and artistic contexts. Djurić's art is a programmatic antipode to all supposed social normality. He knows that the artist needs to provoke, irritate, stimulate dialogue, cause reactions. Djurić deliberately confronts false seriousness, as the dominant discourse of local traditional (traditionalist) culture, with the culture (strategy) of excesses and incident - and, therefore, he himself has often been experienced/perceived as: an incident, disorder, blank canvass, black hole, derailment, a natural disaster (or, perhaps, all of it together) of Serbian contemporary culture. The outcome of these complex, often high-risk games, is not always easy to predict - that is why our hero knows that working in the arts in Serbia today, in addition to existential uncertainty as a constant, also implies a constant risk, losing ground under one's feet, and finding this ground yet again.

⁴ Uroš Đurić, Stevan Markuš, *Manifest Autonomizma / Autonomism Manifesto*, Contemporary Art Gallery of the Cultural Center "Olga Petrov", Pančevo, June 1995.



the populist djurić

» Instead of a big and dangerous dick
- I have a tormented soul of a black man.«
Goribor, St bluz



Populistički projekat: Bog voli snove srpskih umetnika | *Populist Project: God Loves the Dreams of Serbian Artists* | FK Vardar (Skopje) | 2012

⁵ Uroš Đurić, *Populistički projekat/ Populist Project*, in: *Konverzacija/ Conversation*, Museum of Contemporary Art, Belgrade, 2001.

Is Djurić an artistic activist or an art (media) manipulator, and, is there generally any difference between the two? Uroš Djurić, if it should be emphasized at all, is not politically correct (either towards gender or sexual orientation, as well) - his art is a programmatic antipode to all presumed correctness. As an artist, he simultaneously also mocks his own need and (or) perhaps naive desire to irritate, provoke, change or produce meanings in a society which cares about these (and all other) meanings as much as it cares for *snows of yesteryear*. If everything is as thus, then what remains as a possible/desirable strategy for the (Serbian) artist of the present day? After all, does not art rely precisely on social surplus value - and is it not logical that, as such, it ultimately is treated as a social surplus, in itself?

Aware of the necessity of action and producing context, in the series of works entitled *Populist Project* Uroš begins an intelligent game of playing with identities - intertwining the intimate and the public, i.e. of relativization and blurring of boundaries between them. Concluding that populism is the *last great ideological project of the 20th century*, which has largely adopted a totalitarian matrix, it is, according to Djurić, the *supreme ideology of today*. Aware that, under the banner of promoting *new values*, there has been an ongoing *perverted fight between the high and low classes for social, class, and sexual emancipation*⁵ throughout the *entire 20th century*, in *Populist Project* the role of the *emancipator*, that is, the key actor is taken over by the artist, himself. With their auto-fetishistic character, these works particularly manipulate the desire of the little man to, at least for a moment, move closer to a seemingly inaccessible world of celebrity. Being close to the great stars of the TV screen is a universal (voyeuristic) need



of people across the globe, and the act of taking a photograph with a favorite star for many quite often represents a highlight of their social existence.

Populist Project consists of four segments: *God Loves the Dreams of Serbian Artists* is Uroš's photo shoot with football players of well-known European clubs, done in such a way that immediately before the start of a game, dressed in a team shirt and infiltrated into the team as its 12th player, Djurić poses for the photograph that is the official portrait taken before every important football game. If we consider as true the claim that it is, in fact, football that is the most powerful universal religion of the present day, football stadiums would then be temples, while the players, in accordance with the stated stereotypes, would actually be apostles - hence, Djurić, himself, portrayed with great football teams of today ceases to be a foreign body, or (an artistic) parasite, becoming

Populistički projekat: Bog voli snove srpskih umetnika | *Populist Project: God Loves the Dreams of Serbian Artists*
| Alan Shearer | 1998



Populistički projekat: Bog voli snove srpskih umetnika

| Populist Project: God Loves the Dreams of Serbian Artists | SK Sturm (Graz) | 2001





Populistički projekat: Slavni | Populist
Project: Celebrities | Grace Jones | 2005

Život kao narativ: Iščekujući apoteozu s
Marinom Abramović i Elke Kristufek | *Life as
a Narrative: Waiting for Apotheosis with Marina
Abramović & Elke Krystufek* | 2003 ▶

Populistički projekat: Pioniri | Populist Project:
Pioneers | Alexander Brener | 2000



the missing, twelfth (apostolic) segment of this mosaic which, actually, provides him with an iconic (divinational) dimension and significance. *Celebrities* consists of Djurić's photo portraits with well-known local and international stars (artists, athletes, actors, rock stars, politicians and their wives, etc.), shot on various occasions (concerts, exhibitions, theater performances, political rallies, in cafes, on the street...). *Hometown Boys* are simulations of cover pages of the first Serbian magazine for pornography, art and society, where Djurić occurs in a variety of (staged) situations, with the main intention of producing social effects that represent a mixture of sociology and fashion, art and pornography, theory and gossip.⁶ The series *Pioneers* is made of portraits of famous personalities from the art scene of the other (east) side of the *Iron Curtain* (amongst others, Oleg Kulik, Lóránd Hegyi, Marina Gržinić, Nedko Solakov, Dan Perjovschi, the *Irwin* group, Braco Dimitrijević, Bálint Szombathy, Milica Tomić, Tanja Ostojić, Šejla Kamerić and others), whom Djurić photographs with (his) pioneer red scarf around their neck - an ideological relic from the time of growing up in socialism. Therefore, the pioneer scarf appears here as a symbol, that is, an emptied sign that, although stripped of its primary ideological meaning, still remains a bearer of powerful emotional charges. At the same time - noting that the artists of Central and Eastern Europe had once already passed through some form of social cancelation in the name of a supposed ideological equality - Djurić also responds with this work to the stereotypes that accompany the art of the *Pioneers* during their performances in Western Europe and the United States.

Since he was intellectually formed through his Belgrade underground, rock and punk scene experience, along with a strong awareness of conceptual art practices of the 1970s, as well - Djurić found his artistic position in the interspace, the gap, between unfinished modernism, undeveloped capitalism and a confusing and frustrating transition, in terms of legality and values. Infiltrating the system and the media of the alleged popular, but actually populist culture, Djurić, by mimicry, as a foreign body, an inserted organism, a social parasite - without illusions of the possibility of *inside action* - transforms them into means of manipulation, not so much the media, itself, as of our perception and experience of it. Djurić is, therefore, not interested in the tabloids because of what they

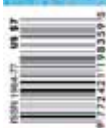


YOUNG SERBIAN 1st TIME

July 2000

HOMETOWN BOYS

NO. 16



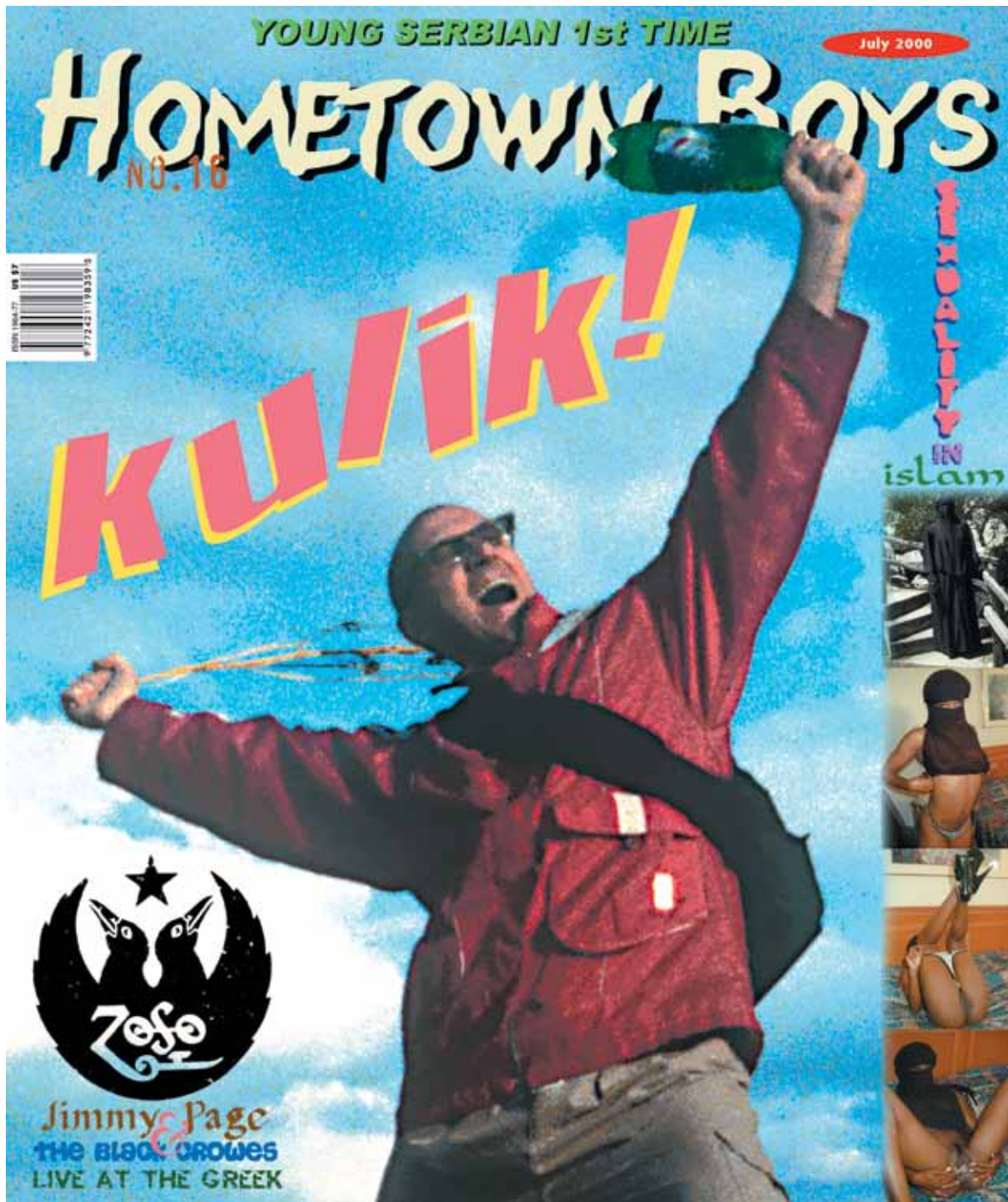
KULIK!

SEXUALITY

islam



Jimmy Page
THE BLACK CROWES
LIVE AT THE GREEK



say as much as in their power (fictional or real- although this does not become clearer) to influence the creation of (para) cultural social realities. Simulating covers of *Hometown Boys*, a magazine for (contemporary) art and pornography, its author and *publisher* Djurić manipulates the manipulator - creating doubts whether such a magazine, in fact, exists? In addition, *Populist project* also displays an awareness of changed social conditions imposing an imperative according to which *being an artist* requires an active participation in a multifold manipulative system based on complex power games in the relationships of: sex - politics - media - business. Through simulating the social impact of the mass media, and due to his roles in popular films, perfectly in tune with his artistic philosophy, Djurić has become a celebrity, himself. A bearer of *real* media power through which he realizes a personal artistic benefit, reflected in the fact that he has become equally recognizable to people on a tram, market vendors, beggars, whores, passersby, local alcoholics, patrons in a club, fans at the stadium (and, frankly, those outside the stadium, as well) - as he did to great curators and gallery owners of today. The artist, positioned as a subject and an object of his own art in this way actually simulates the desire of the other - but, at the same time, falls into the trap of being overthrown precisely from that other. Achieved *public visibility* occurs as a byproduct, a symbolic surplus of artistic value, or a double-edged sword that often denotes a real life and existential threat - as the artist's body becomes a public body, common



Populistički projekat | Populist Project:
Hometown Boys | September 2000

◀ Populistički projekat | Populist Project:
Hometown Boys | July 2000



Populistički projekat: Slavni
| Populist Project: Celebrities |
Blixa Bargeld | 2012

goods, a source of entertainment, a daily pastime and a means of (circum)venting myriad of frustrations of those who dream of a similar visibility, but, for various reasons, had been unable to reach it:

We register everything, but we do not believe all this because we too have become screens, and who could ask of a screen to believe in what it registers? We respond to simulation with simulation, we too have become simulation devices. It is not a question of philosophical doubt in terms of being and phenomena, it is a question of great indifference towards the reality principle affected by the loss of all illusions.⁷

Each of the segments of *Populist project* are thoughtful acts of self-historization, that is, self-celebrization, and the universality of the language used is confirmed by the fact that it is precisely this project that provided Djurić's art a significant international artistic affirmation. Feeding on media images, contexts, their sublime quality or banality, vapidness or brutality, Djurić places irony, sarcasm, parody and grotesque in the function of questioning the following: whether he is, as an artist, courting the art market (the alleged new elite) or, on the contrary, exposing its chronic emptiness and banality?

Populistički projekat | *Populist Project:*
Hometown Boys | November 2001 ▶

⁷ Žan Bodrijar, *Fatalne strategije*,
Književna zajednica Novog Sada,
Novi Sad, 1991, p. 73.

Populistički projekat: Bog voli snove srpskih umetnika | *Populist Project:*
God Loves the Dreams of Serbian Artists
| GAK (Graz) | 2002



YOUNG SERBIAN 1st TIME

November 2001

HOMETOWN BOYS

NO.32



[a]dios



a media-spinned career: šejla and djurić

The imperative of presence in the media, at any cost, and as often as possible, has turned *the society of the spectacle* of today into a society devoid of any, even media, meaning. The terror of the public, the tyranny of generic information on everything, and global media voyeurism as *material* for Djurić's art reached its peak in 2005, when, for the requirements of a work for the October Salon in Belgrade he resorted to a construction of a case study - i.e. the strategy of exposure of his own life. Aware that there exists *a secret relationship* between the manipulator and manipulated, a reliable alliance that brings them together, making one directly conditioned by the other - the existence of the one toying with us very much becomes a prerequisite of our own (public) existence. Thus we are entering a pathological situation of a perverted relationship in which the perpetrator and the victim complement and help each other on the same (media) task. With the thematization of *the symptom* of derailment from social normality, Djurić, in cooperation with the artist and former model from Sarajevo, Šejla Kamerić, and the journalist of *Svet*, Beba Dragić, constructs *Slučaj Djurić (Case Djurić)*, in such a way, that in four installments, from issue to issue of the Novi Sad-based tabloid, articles are published on a secret love affair between Kamerić and Djurić.⁸ Under the watchful eye of the paparazzi of *Svet*, the two artists were followed for weeks on route Belgrade - Sarajevo - Dubrovnik - Herceg Novi, as regular readers of *Svet* were continually supplied new details of their socially (un)acceptable relationship. The story of a married Serbian artist, father of a minor, and the Bosnian artist, a former model (taking into account the fact that this tabloid is distributed throughout the region of ex-Yugoslavia) had quickly become a top Balkan (art) piece of a gossip. The resolution of *the love story* came in the fifth installment, when

Paralelni život (sa Šejlom Kamerić), *Svet* br. 426, Novi Sad, 18. avgust 2005.

| Parallel Life (with Šejla Kamerić), *Svet* (The World) no. 426, Novi Sad, August 18, 2005 ▶

⁸ Beba Dragić, *Paralelni život/ Parallel life: Uroš Đurić, although married, has been in love with Šejla Kamerić, an artist from Sarajevo*, *Svet*, No.411, NIP Color Press, Novi Sad, 5. May 2005, p.15; Beba Dragić, *(Ne)jaki Uroš/ Uroš the Weak: Svet's paparazzo caught Uroš Đurić with his mistress Šejla Kamerić*, *Svet*, No.413, NIP Color Press, Novi Sad, 19. May 2005, p.12; Beba Dragić, *Bigamista i delija/A Bigamist and a Delija: Uroš Đurić strutted around Dubrovnik wearing a Red Star team shirt with a logo in cyrillic while his mistress Šejla Kamerić watched his back*, *Svet*, No.426, NIP Color Press, Novi Sad, 18. August 2005, p.13; Beba Dragić, *Muza izmužena!/The Muse is Milked!, Šejla Kamerić grew tired of the role of the "eternal other woman" in the life of the actor Uroš Đurić, and the relationship fell apart at the seams under social pressure!*, *Svet*, No.432, NIP Color Press, Novi Sad, 30. September 2005, p. 28.

Slikar i "nebeski poslanik" u filmovima **Srdana Dragojevića**, **Uroš Đurić** u privatnom životu ne prestaje da se ponaša prilično vragolasto.

Uprkos tome što smo nedavno otkrili da je u strasnoj ljubavnoj romanši sa sarajevskom umetnicom **Šejlom Kamerić**, a kojim ga je nedavno paparazzo uhvatio u Beogradu na izlasku iz jednog hotela, čini se da njegova supruga **Milena** veruje više njemu, nego sopstvenim očima pa prečutno prelazi preko Đurićevih tigamije.

A taman kada smo i mi pomislili da su se "strasti sibilale", u našu redakciju pristigle su nove informacije, potkrepljene fotografijama, o "posmuću anđela" prilikom nedavnog boravka na hercegovačkom filmskom festivalu. Odsustvo od kuće, Uroš je iskoristio da bi se susreo sa svojom atraktivnom devojkom, a Dubrovnik je ovog puta, za njih dvoje bio - "labeđani grad".

Ekcentrični kakvi jesu, odlučili su da se nađu baš na desetogodišnjicu "Dikuje", 5. avgusta, što se u u Hrvatskoj slavi kao nacionalni praznik, Dan pobeđe. Specijalno za tu priliku Uroš, koji u Dubrovniku nije bio devetnaest godina, obukao je majicu s napisom "Crvena zvezda", pa je prava sreća da nije kamenovan kao Srbin iz Zagreba **Stevan Nemanja** koji je nedavno svojim srboљubijem



Jadranski susreti: **Uroš i Šejla**

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Kod za otpremljivanje

love is in the air

BIGAMISTA

Čekaj, upala ti so u oko: **Vole se baš "transparentno"**



& DELIJA



Kako kaže Sarma u "Kako je propao rokenrol", il' si nindža, il' mindža! **Jedino mu štrafte na ležaljka baš i ne pasuju!**

Uroš Đurić se u Dubrovniku šepurio u "zvezdinoj" majici sa ćirilicnim natpisom, a ljubavnica Šejla Kamerić mu držala strah

isprovocirao stanovnike hrvatske prestionice.

Đurić je, kako naš sagovornik kaže, žmignuo sa festivala i dok je čekao da Šejla stigne iz Sarajeva, obišao je grad, ručao u taverni na Gundulićevom trgu a potom se u hotelu "Argentina" sreo sa našim poznatim

umetnikom, dizajnerom i pariskim plejbojem **Vukom Veličkovićem** (bivšim mornikom manekenike **Jelene Trninić**) i njegovim sinom iz veze sa **Alikom Vulcom**, šesnaestogodišnjim **Arijanom**. Tamo je Uroš, brčkajući se na plaži, a potom i u dakuziju sa **Vukom** i dvema psatim

Amerikankama, inače, studentkinjama grava na Harvardu - umalo zaboravio da je razlog njegovog dolaska bila zapravo - Šejla. Kada je Đurićeva muza stigla u hotel, malo ju je srećno prizor koji je zatekla, nakon čega je usledilo njeno "dureenje", ai je

Uroš ubrzo svojom nehoću i izlivila ljubavi "popravio stvari". Osmali su se i otkli u hotelski kompleks "Vila Ursula", gde su se opulitali uz koktele na plaži, ljubakali na bazenu i uživali u poslednjem zracima sunca tog dana, nakon čega su se zatvorili u sobu iz koje nisu izlazili do večeri,

kada su se zapuliti u Herceg Novi. Škopani od gljave do pete i s osmehom na licu, Šejla i Uroš su se pojavili na projekiji filma "Mi nismo anđeli 2" na Kanji kući u Herceg Novom, sada se više i ne skrivajući od radikalnih fotoreportera.

Beba Dragić
Foto: **Tan**

LJUBAV PODVUČENA ŽUTIM!



Ceo salon je bruja o tome da li su, ili nisu više zajedno: Uroš i Šejla nisu želeli da doju bilo kakve izjave

Stručni žiri Oktobarskog salona nagradio slikara Uroša Đurića za projekat koji je zbulio i šokirao redovne posetioce ove najznačajnije likovne manifestacije

I ako smo u prošlom broju "Sveta" pisali o njihovom rasidu, beogradski glumac i slikar Uroš Đurić i sarajevska umetnica Šejla Kamarčić pojavili su se zajedno u Kući legata na otvaranju 46. Oktobarskog salona, najstarije i najznačajnije likovne manifestacije koja se održava pod pokroviteljstvom beogradske vlade. Njihov zajednički projekat nazvan "Paralelni život" na ovogodišnjem salonu dobio je nagradu stručnog žirija a posetioци su prvog dana manifestacije bili zbuđeni zatekavši u prostoriji namernom za prezentaciju projekta umesto slika - naš magazin. Hiljadu primeraka poslednjeg broja "Sveta" stajalo je na sredini sobe okrečene u žuto. Posetioциma u prvi mah nije bilo jasno o čemu se radi, a onda je jedan od njih sa gomile novina uzео primerak i poneo ga sa sobom. Ostali su sledili njegov primer, a najveće iznenađenje privedio je reditelj Srđan Dragojević, čije je papirac fotke sa Ade Dojane "Svet" nedavno objavio na naslovnoj strani, kada je za sebe i svoju prijateljicu Milicu uzео dva primerka novina pokazavši tako da ume da se nosi sa teretom stave. Činilo se da je iskreno čestitao Urošu sa kojim je saradivao tokom snimanja oba dela filma "Mi nismo anđeli" i da je zadovoljan onim što je video prvog dana na Oktobarskom salonu koji ove godine nosi naziv "Umetnost koja radi / Catch me".

Jasna poruka! Soba okrečena u žuto i primerci našeg časopisa



Gradonačelnik Beograda Menad Bogdanović opisao je ovogodišnju likovnu manifestaciju kao "provokaciju koja nikoga ne ostavlja ravnodušnim" i pozvao je sve okupljene goste da do 18. novembra pogledaju dela 47 umetnika iz celog sveta. Iako je svečanost otvaranja i dodele nagrada zbog stepeništa posutog cvetom i koktelu koji je potom usledio podsećala na svetske priredbe, nismo videli poznate ličnosti. Umetnicima to očigledno nije važno pa su već drugog dana Oktobarskog salona u klubu "Movie bar" organizovali svojevrsni izbor za "mistera venecijanskog bijenala", a pobednik je Ukrajinac Ilija Čičkan koji živi i radi u Berlinu. Ako se po jutru dan poznaje, ovogodišnji Oktobarski salon napravio je veliki korak u približavanju umetnosti običnom čoveku. Uroš i Šejla radili su od majke na nagrađenom projektu, a popularni Andeo o tome kaže: "Kako se život nastavlja, tako će i ovu TV novelu gledati i ubuduće", aludirajući očito na svoj odnos sa Šejlom.

M. Vuksan Foto: I. Dobričić Mladen Nikolić

Projekat pod nazivom "Paralelni život" odvijao se u žuto okrečenoj sobi u kojoj su Uroš i Šejla besplatno podelili 1.000 primeraka "Sveta"

Aaaa, "Svet"... Znam, to su oni bečari što su me uhvatili gologuzog: Srđan Dragojević u "Paralelnom životu"



it became clear to the fans of the tabloid, as well as to the art scene, itself, equally intrigued and entertained by this media scandal, that the (alleged) love affair was actually Kamerić's and Djurić's joint art work, for which they received the Special Jury Prize at the Salon the same year. Noting that in his work Djurić had used the *format of the tabloid page in the manner in which he used the format of the canvas in his early works*, Stevan Vuković concludes that the work in question *requires specific media literacy in order to be understood*, causing the situation in which this Kamerić's and Djurić's media manipulation was *at the same time comprehensible to a very broad population and quite incomprehensible even to professionals in the field of art.*⁹

⁹ Stevan Vuković, *Rad za svakoga i ni za koga – o jednom umetničkom eksperimentu u medijskom polju/A Work for Everybody and for Nobody - On One Art Experiment in the Field of Media*, *Remont art files*, No. 01, Remont, Belgrade, 2009, pp. 59–61.

◀ **Paralelni život** (sa Šejlom Kamerić), **Svet br. 433, Novi Sad, 6. oktobar 2005.** | Parallel Life (with Šejla Kamerić), *Svet (The World)* no. 433, Novi Sad, October 6, 2005

Paralelni život (sa Šejlom Kamerić), **Igalo, 5. avgust 2005.**
| Parallel Life (with Šejla Kamerić), Igalo, August 5, 2005





appropriation or: the red djurić

Although his works can also be read in the wider context, the culture which Djurić deals with, which he belongs to, spiritually and intellectually, and which he primarily responds to, is the Yugoslav and Serbian culture of the second half of the 20th century and the beginning of the 21st century. Djurić's art finds its base in monitoring the parallel early processes of the creation of the first Yugoslavia, as a modernist project, and, on the other hand, the first major American political influence in Europe, i.e. processes designed to thwart or delay the initialized modernization. *The material* of Djurić's art is unfinished modernism, modernism interrupted in its development - precisely the modernism that, for example, Marko Lulić sees as an authentic phenomenon which functions as a kind of an amalgam of Western modernism and East European communism.

The syndrome of an unfinished society, a society in constant construction, prone to all sorts of regressions, represents the syndrome which Djurić tries to indicate in a series of works in which, through the process appropriation, he takes on some identity traits, events or personalities, the presence of which in this art is aimed at initiating a dialogue exactly on the place, role and importance of art in the construction of any community that aspires to social, cultural and economic development. Playing with identities, as a constant of Djurić's artistic engagement, obtains an entirely different dimension and response when the narrative is shifted onto the plane of collective identities - that is, manipulative techniques applied in the case of partially constructed, unfinished and controversial issues of national identity. Djurić pays particular attention to the issue of historical revisionism, i.e. attempts to rewrite (recent and distant) national history - either by distorting or concealing facts, all aimed at constructing parallel identities, in accordance with the current political and economic interests of those who carry out these constructions.



My father, my good old father had a long-life nickname - Sweetheart. The whole family thought he got it because he was lovable or lady-killer. Sascha Eisenberg told me some weeks after my dad's funeral that he got it in the late 40's during Stalinist era. In those days, people called each other "Comrade!". My father, a bad, bad boy, never used that term. Instead, he called people "Sweetheart!".

Aprorijacije 1: Projekat spomenika žrtvama fašizma iz '70-ih (autor Svetislav Đurić) | Moj otac | Appropriations 1: Fascist victims memorial monument project from 1970's (author Svetislav Đurić) | My father | 2008

◀ *Povratak mrtvog slikara s novim problemima: JBT (svet bi slušao) | Return of the Dead Painter with New Problems: JBT (the world would listen) | 2007*



Crveni: Bez naziva (Crna zvezda)
 | Red: Untitled (Black Star) | 2009

Thus, at the exhibition *Crveni* (Prezreni i zaboravljeni | Studija o revizionizmu) / *Red* (Scorned and Forgotten | Study on Revisionism), in the Belgrade O3one gallery, in 2009, Djurić presented a series of works inspired by documents and archive materials with which he thematized the historical heritage and questions of (dis)continuity of the development of leftist ideas in our midst: *Today we are witnessing a clumsy attempt at revisionism of the historical role of the left in the development of contemporary Serbian society, which, unfortunately, due to a complete lack of reaction of the general public, is producing results. We are regressing into an anachronistic and militarized society.*¹⁰ In the series *Aproprijacije/ Appropriations*, with which he reacts to the phenomena of historical revisionism, Djurić's video work *1. jun/June 1st* has an emblematic significance, it is actually a documentary recording of the state reception and impressive military parade in honor of the eight-day (!) visit of the Yugoslav Regent Prince Paul (and Princess Olga) to Berlin, hosted by the leader of the Third Reich, Adolf Hitler. The aforementioned visit resulted in an agreement on (false) Yugoslav neutrality, from which Djurić draws an argument, one not at all dear to historical revisionists, that it was this visit of Prince Paul that represented one of the key (preparatory) events for the beginning of World War II.

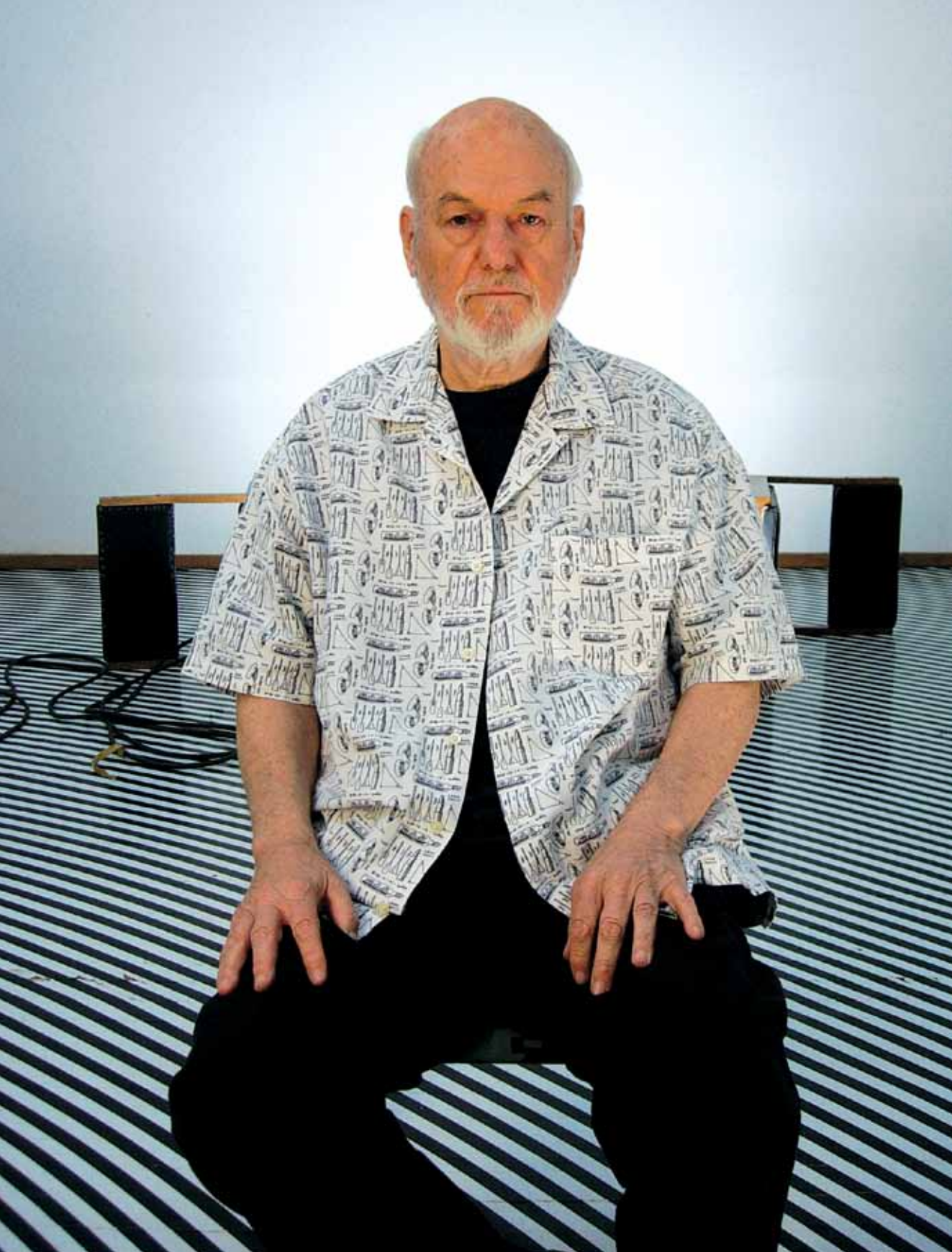
Djurić (re)actualized the issue of constructing identity with the series *Društveni portreti/ Society Portraits* in which various personalities from cultural, political and public life step in front of a static camera where, in complete silence, gazing at us (the visitors of the exhibition) for a few minutes, give silent

Društveni portreti | Society Portraits
 | Đus | 2009 ▶

Aproprijacije 4: 1 jun
 | Appropriations 4: June 1st | 2010







testimony - equally as much on their own media existence as on the confusion in values as the dominant state which marks what is nowadays called a public space. Djurić emphasizes the stated confusion in such a way that he invites in front of the camera, in full equality, individuals that belong to *the circle* of high culture or authentic representatives of urban, civic spirit, as well as those figures that represent the culture that is most commonly associated with epithets like: turbo-folk, kitsch or the culture of the suburbs. Thus, for example, along with Vojin Dimitrijević, Vesna Pešić, Dušan Makavejev, Želimir Žilnik, Zagorka Golubović, Raša Todosijević or Dušan Kojić – Djurić also incorporates in his works Seka Aleksić, Suzana Mančić, Marijana Mateus or Ivan Ivanović Djus. It should be stressed that Djurić does not connect the figures in *Society Portraits* vertically or according to any hierarchy, but he does it horizontally - thus, the Warholesque passionless scanning of the state of things, that is, the provision of an objective (media) image of today's society is, in addition to celebrities, equally contributed by Bane the taxi driver, Rudi the neighbor, Jelena from Facebook, clubber Sanja Korpica, fitness trainer Vlada Aikidoka, Ćiki the slacker and director of documentary films, partymaker and sculptor Čupa, the famous starlet and groupie from the 1970s Meri Cakić, Head of the Department of Public Security Miroslav Milošević, the bassist of *Urbana gerila* and Berliner Strasse, Branko Rosić, numerous foreigners living in Belgrade, and many others.

Djurić explains the complexity (manifoldness) of the relationship of social elites and the members of the so-called middle and lower classes - that is, the consequent social differences that derive from that relationship, which are a part of the (ideological) basis of the ideology of populism - in the following way:

Populism, as an ideology, methodologically developed attractive models for affirmation of the representatives of subordinate or minority social groups, with particular emphasis on race, gender, sexual, and religious aspects. According to Walter Benn Michaels in one of his studies, the neoliberal economic policy (which represents a fundamental framework of the populist agenda, obs. U. Dj.) is often accompanied by a significantly high regard for cultural, ethnic and, sometimes, religious differences. The problem that this image carries within it (which explains the essence of its appeal), according to Michaels,

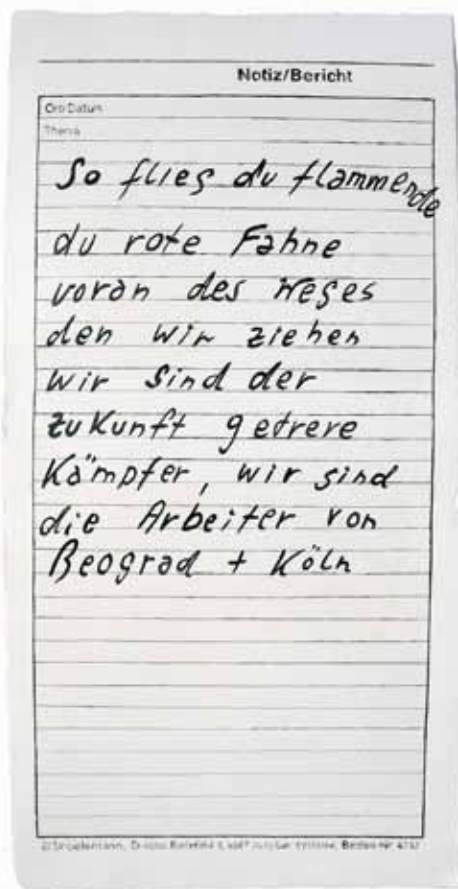
◀ *Društveni portreti* | *Society Portraits*
 | Dušan Makavejev | 2009



Društveni portreti | *Society Portraits*
 Suzana Mančić, Meri Cakić, Miroslav
 Milošević | 2009



is that it is false, and not false in the sense that progress was not made due to the struggle for the rights of identity groups - rather that this progress has not made society more open or egalitarian. The trick is that the struggle for racial and gender equality has not led to more economic equality. It has even proved to be linkable to an even greater inequality and the formation of a more elitist society. Since the 1960s, the anti-racist and anti-sexist struggles did not set as their main agenda an increase in equality in society, or the reduction and elimination of the gap between the elite and the rest of society, but rather the opposite. More often it had to do with opening the elite to racial and gender diversity, which would then contribute to its legitimacy. Thus today's progressives do not approve of and reject inequalities based on race, gender, sexual or religious affiliation, but at the same time they ignore the inequalities that are not the result of discrimination, rather of what is commonly called exploitation.



◀ Društveni portreti MK | Society Portraits MK
| Esma Redžepova | 2012

Povratak mrtvog slikara s novim problemima:
O, Kippenberger?... On je poeta. | Return of the Dead Painter
with New Problems: Oh, Kippenberger?... He's a Poet. | 2007 ▶

if you're in a hurry, djurić will slip you one, or: justice for uroš!

» If market is god then sensationalism is its apostle. «

Uroš Djurić

It could be concluded that for Djurić art represents a risky game, the seriousness and consequences of which permanently, or as the local culture prone to pathos commonly says “fatefully,” define his entire life. The dilemma of whether the artist creates his own reality, or is just its mirror reflection, results in constant revisions of won/acquired/unstable/lost artistic positions, multiple identities, as well as different manifest forms of (media) pathologies that exist in any society, and particularly in the Serbian one. Constantly constructing his own *art case study*, located somewhere between (Marx’s) thesis on how the system will change only when it reaches the point of its own collapse and the (McLuhan) argument on the medium which always feeds off (some) other medium - Uroš Djurić, with precision and focus, speaks about the (Serbian) society (and art) of today. The identification of social pathologies makes this art a space (platform) for subversion where the excesses of contemporary culture and its tendency towards overkill of all kinds is transformed into artistic *material* which appropriates from society itself the actual symptoms of its multiple disorders and pathologies. And as the reality of a society he engages in becomes more vulgar or trivial, according to the principle of communicating vessels, elements of this vulgarity and banality are more present in Djurić’s art, as well. Social frustrations become personal - they are reflected in the artistic life in the same way that they are in (real) life. In contemporary psychology, this procedure is known as constant repetition of traumatic themes as to ultimately overcome them: *I have been going through various social crises from 1981 to the present day, and each one of them directly reflected on my own life, they are an inseparable part of my everyday existence and are present in my work.*¹¹



Noćna buka, plakat di-džej nastupa u Blou ap baru, Beograd 2009 | *Nighttime Noise*, poster for DJ performances at Blow Up bar, Belgrade 2009

¹¹ Slobodan Stojičić, Uroš Đurić – interview, see: <http://www.mladireporter.net/2012/07/intervju-uroš-duric/>, last access: 10 April 2013.

Djurić responds to the dilemma of whether, in this environment, contemporary art *functions* exclusively on the level of scandal, excess and incident with his most recent work *xxxx* that is smiling at you from the covers of this catalog. The *xxx* designation is commonly used to mark the content of *web portals* with explicit pornographic content; by adding a fourth *x* the artist, in fact, suggests that this refers to a very different kind of pornography - indicating a perverted relationship of the works, as well as the artist's entire biological existence, with a society that his art treats as its *material* (or, perhaps, it is vice versa?). What do we have here, then: a battered, stripped-down, symbolically castrated painter (with a broken arm as a basic means/tools of his craft), located in an equally stripped-down space that could just as well be the artist's flat as much as some of the institutions specialized in treating these types of artistic disorders, such as a museum, for example. The discourse which the artist chooses is recognized as appropriation of *an empty space*, a place emptied of any (symbolic) or any other meaning - just as the society in which he lives in is devoid of relevant meaning and ideas. The artist stands before a closed door as a powerful metaphor of the Serbian cultural, political and (or) national identity, for which waiting in front of closed doors, it seems, remains the only reliable and stable historical constant. The majority of people are most likely to understand this work of Djurić as an excess (lack of moderation), or perhaps a tendency towards overstatements of all kinds. Some people will actually find within it an argument for the claim that the artist has clearly gone berserk. Of course, there will be those who will view the entire *issue* as a mere confrontation with yet another manifestation/symptom/form of artistic exhibitionism. However, those whom the artist (and the curator of this exhibition) are primarily addressing are people who will have the need to decipher what motivated an undoubtedly successful and well-known, and at the same time clearly intelligent man, to take on this certainly risky way of playing with his own artistic and general reputation? In the search of (im)possible answers a ditty might be of use, which I recommend for listening *in the background* during a visit to the exhibition, equally as while reading this text:

*If you're in a hurry - Djurić will slip you one.
If you're not in a hurry - Djurić will shove it in!*



Populistički projekat: Škola Fontenbloa
| *Sigurni evropski dom* | *Populist Project: School of Fontainebleau* | *Safe European Home* | 1999

Populistički projekat: Bez naziva (Crna zvezda)
| *Populist Project: Untitled (Black Star)* | 1999 ▶





uroš djurić in conversation with gerald matt

Uroš Djurić in conversation with Gerald Matt & Sigrid Mittersteiner in January 2006. First published in *Interviews* by Gerald Matt, edition Kunsthalle Wien / Walther König, Köln, 2007. Gerald Matt (1958) studied law, economics & art history. He was a director of Kunsthalle Wien from 1996 to 2012. Matt is the author of the collections of interviews with contemporary artists - *Künstler im Gespräch* (2003), *Interviews* (2007) and *Interviews 2* (2008).

- » **Gerald Matt:** In most of your pictures your own portrait is in the centre. In 1994 you and Stevan Markus published the *Autonomism Manifesto*. On the basis that human beings are not rational but seek rational explanations, the authors decided to make the self-portrait the main subject of their art.

Uros Djuric: The concept of Autonomism is based on the projection of personality as a mediator of ideas. The self-portrait creates its historically determined model with the specific feature that the image of the author act as a part of the content by being included into the representation. This image is not used as a simple mirror-image of the painter or his appurtenances and affiliations, but as a tool for conceptual manoeuvres.

Since we started exhibiting, around 1990, the moguls of art criticism & theory have marked us as a “new figuration”, presenting us as the next big thing, drastic, provocative, urban-oriented representatives of the “media generation” – the generation that acquired its knowledge of art history through reproductions & illustrations – comics, sci-fi & horror addicts, pop junkies... All nonsense. They built a pedestal for our monument: all we had to do was to jump on it and strike a pose. Surprisingly, we sat down & wrote a manifesto, which was an odd thing in the 90s, but the message was sharp & precise.

- » **What were the reactions?**

The Untouchables were in a state of shock... I mean you can't do that! No one ever does it, biting the hand that feeds you, no matter how wrong that hand might be! But it wasn't good enough for us...

We had been framed in a Hollywood cliché of “fugitives”, but what they didn't notice was that we're both quite educated.



Autoportret, Karla Marksa 196, Nojkeln, Berlin | Selfportrait, Karl-Marx Straße 196, Neukölln, Berlin | 1988

Elkepop: Rep 4 | *Elkepop*: Rap 4 | 2003 ▶

Crna slika | Black Painting | 1990



PRECISE
DEFINED
WHERE'S AT?
HOW FAR?
WHERE'S THE
CLUE?
GETTIN'
CLOSER?

TIT LOVER:
THAT'S
WHAT I AM -
DRESSED IN
DARK GREY,
CHARMING
SLIMY
FAT ASS!
39 YEARS'
OLD FUCKUP.
WITH
DRIVING

LICENCE
& NO
CAR,
LOVERBOY
WITHOUT
A DICK,
POET
WITHOUT
A RHYME,
FAITHFUL
SINNER
RED SKIN
JAPANESE

A SOCCER
PLAYER
WITH WOODEN
LEGS



JESUS
WITHOUT
GOD,
LAZY SOD,
DO NOTHING,
FUCKING
SEXYCHIX,
PLAYING
GUITAR
FROM TIME
TO TIME,
BUMMING
AROUND,
NIGHTCLUBBING
THAT'S ALL
I NEED
FROM
LIFE.
AND —
BELIEVE IT
OR NOT —

EVEN
THAT SHIT
COSTS.
SO, I HAD
TO LEARN
TO BECOME
AMBITIOUS
& EARN
MONEY
TO PAY

FOR
MY
FREEDOM,
AS ALL THE
OTHER
SLAVES.

Markuš... This guy was raised on the classical paradigm, while having problems with the law. He was an unpredictable dude, heavy streetfighter, his parents were desperate. His parents are teachers of literature in grammar schools, they traveled abroad a lot in the 70s – as did my own family. I saw the Venice Biennale when I was 14, in 1978. I was constantly bumming 'round Europe during the 80s... So what if we were spending most of our lives as restless street punks? It was all our choice! We didn't want to feed any of those stereotypes.

» **Did you see the Autonomism Manifesto as a programme of artistic opposition?**

The Autonomism Manifesto was written to reject all these limitations. As Markuš said in an interview: "...It was created to reduce potentially shallow stories about our painting to a minimum. The Manifesto is not a programme and doesn't purport to change anything essential in art, because such attempts bring about aesthetic radicalisation, in other words, art products, which are the image of their own death. And so it is not avant-garde either, we consider ourselves to be classics...". We defined our position through the term *autonomy*, which was interpreted to mean "obedience to its own laws" & established the personal principle as the major principle of all. According to specific social & political circumstances around us, we promoted subversion as an ability not to get caught up in a big process of development and contribution



Dva najveća srpska slikara u brišućem letu | The Two Greatest Serbian Painters in a Steep Dive | 1989



Konjanički autoportret | Cavalryman Selfportrait | 1995



Bespredmetni autonomizam: Ubistvo ili dva najveća srpska slikara umirena svojom veličinom (detalj) | Non-objective Autonomism: Murder or Two Greatest Serbian Painters Subdued by Their Own Eminence (detail) | 1997

to some generalised progress, based on the marginalization of human values and seemingly clear aims. Younger art theorists immediately recognized that attitude. Stevan Vuković recently wrote, concerning it, “... *the Autonomists’ intention to produce histories of their own, stories that escape the constraints of theory-led production, interpretation dominated by art historians, and exhibited in the framework imposed by the curators...*”. We wanted to create the context in which the work is being produced, viewed and exhibited. When we talk about autonomy, we’re not talking from the position of some romantic, 19th century individual. Vuković also said that we (both Markuš & I) were always aware of the histories of the terms we were using & the very term ‘Autonomism’ refers mainly to left-wing social and political movements, which emerged in the 1960s from worker-based (operaismo) roots, fighting to force changes in the organization of the system independent of the state, trade unions or political parties. He said that our Manifesto was published about the time of the big revival of worker-based discourse, firstly in political and then cultural studies, that had its highest peak when the **Empire**¹ of Hardt and Negri went out of print and became part of the library of every left-oriented intellectual. In that new context the term ‘Autonomy’ was linked not to ‘individual autonomy’ but to the ‘autonomy of networks’ and the power of productive synergies.

That was an important observation & a reason why this wasn’t recognized by the previous generations of art theorists. Mainly because their leftist practice was something very different.

» **Your *Suprematist Landscapes* and self-portraits as well as works of *Non-Objective Autonomism* refer strongly to the formal code of the Russian Avantgarde of the 1920s.**

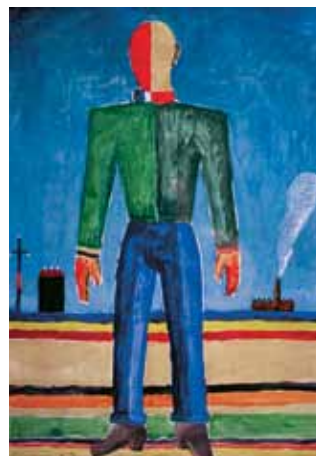
After the Manifesto had been published & the big exhibition we had in ‘95, there was kind of a silence around us. No

¹ M. Hardt and A. Negri: *Empire*, Cambridge, Mass.: Harvard University Press, 2000.

Bespredmetni autonomizam: Portret Raše Todosijevića (detalj) | Non-objective Autonomism: Portrait of Raša Todosijević (detail) | 1998



shows, no bids. I was broke, had neither money nor studio. Local wars followed with social crises reaching their climax... I got an offer to get back to the Academy for post-graduate studies, which I did. I spent 3 very important & fertile years there. I immediately started to research my own position, trying to understand where & how I got into this clash with the representatives of the art establishment. The main catch was their travesty of the idea of conceptual art according to some rigid norms of conceptual aesthetics. Suddenly I recalled one case. In 1983, I saw the exhibition of Russian avant-garde in the *Museum of Contemporary Art* in Belgrade, collected from Russian museums. Malevich who's already glorified as an icon of radical modernism, was presented with works that were part of the so-called *Post-suprematist figuration* of the mid-20s. The organizers were a bit disappointed as this phase was still treated as a regression compared to his previous revolutionary *Suprematist* cycle. I stood in front of *The Athletes or Red Cavalry*, fascinated... Regression? What were they talking about? There was an interesting step, a big change in scope towards the interpretation of that period, which came in the mid / late 80s – early 90s. Anyway, it was an ideal platform to develop my own concept from. I treated the whole History of Art as a dead object, a ready-made. I jumped into a formal element of Malevich's iconographic model & stripped it of all social & historical manipulation by putting it into a different context, filling it with unexpected contents. From the beginning, my art had always been socially oriented, I was exploring conflicts & the relations between identity & society. For example, Malevich was doing these "portraits" of different classes or social types like sportsmen, peasants, mystics, carpenters; dealing with the collectivist euphoria & class struggles of that historical period. Our civilization was experiencing other phenomena, the crisis of self that emerged from conformism, consumerism & global indifference. So I started to do portraits of real people, canonizing the friends and protagonists of the Belgrade arts scene. Frontal portraits were rendered in the iconographic pattern of Malevich's late period, which means that the identity of the portrayed person was not recognized, as is usual in portrait painting, by the facial features, the characterization of the image, but by given attributes such as gesture, or a personal affinity for the fetishism of clothes. We're all our own products and we project our visions of self as well



Bespredmetni autonomizam: Autoportret, 1996 | Portret Jovana Jelovca, 2005
 | *Non-objective Autonomism*: Selfportrait, 1996 | Portrait of Jovan Jelovac, 2005

as certain attitudes, which could be treated as iconographic models. According to Malevich's theory, namely, that the face is experienced only as a mask hiding the truth about our being. The project was presented in June 1998, as a solo show in the *Salon of the Museum of Contemporary Art* in Belgrade, under the title *Non-objective Autonomism*. The defenders of Conceptual aesthetics, to some extent comparable to Malevich's case, thought it was a flop, a step backward. A year after, those works were published in *Flash Art*.

- » **In your show *Go Johnny Go* you have been represented with around a dozen drawings and paintings – all self portraits with various electric guitars. You are not only a visual artist, you are a musician as well. Did you play all these instruments yourself?**

No I didn't. I'm not a musician. I play the guitar, but this is different, and an important aspect of my life. I have a big record collection, my hi-fi's constantly on while I'm working. Almost like a ritual. I have spent half of my life in night clubs. Most of my gang lived on the edge of social streams, we were marginalized. Lack of money was our reality. *Guitar Self-portraits* came from that sense of frustration, when you can't realize your desires due to objective circumstances. These works were the projection of fantasies. In *Autonomism Manifesto*, we're talking about that state, the desire to express a possible reality detached from the real world as well as the art itself, the state where fantasy together with concrete events, real & made-up characters or objects, historical styles and art movements, ideas, signs, symbols and performances go on functioning undisturbed. Context is only the scenery where the symbolic constitution of a possible reality is happening, where the "personal principle" can be expressed to the full.

I earned a big sum of money in the year 2000. The very first thing I did was to go to the nearest guitar shop & buy myself the most expensive Fender Telecaster, with its natural wood body & rosewood neck. Then I started to work on self-portraits that included my new guitar, a realized fantasy. A kind of living experiment in the field of social & class emancipation.

- » **You were part of the Belgrade punk-scene in the 1980s and then moved to Berlin. The beginning of the dissolution of Yugoslavia through war caught up with you in Brussels,**



Elkep: After Hours | 2004

when you were installing a show. You were not permitted to return to Germany. What were your feelings when you got back to your hometown?

I'll try to explain this more precisely as all these experiences were important in forming the Autonomism concept. I started in 1980, when I joined the incipient punk scene, I played with *Urban Guerrilla*, a short-lived but radical & influential band. The scene was hot & expansive but suddenly it expired in late '83 – '84, while I was in the army. I got back to a changed city. I started to study art history, I spent 3 strange years there, I lost interest after the first year, it was such a waste of time. The only good thing that was happening in the mid-80s was the rise of an alternative scene around the Academy night club, run by Fine Arts students as well as a whole bunch of losers, freaks, punks, chic chicks, gays & junkies, all mixed. I was travelling abroad a lot, and that's how I discovered Berlin. The city surrounded by The Wall looked like an established utopia of the kind we inhabited in the Belgrade nightclubs. I got in contact with people that were part of the Autonomist political movement, perhaps the most powerful social alternative in Europe at that time. The key thing was that I articulated my idea of art in such surroundings. I never moved to Berlin, but I travelled there quite often – thanks to the Eastern block the return ticket cost around 10 DM. I had already been enrolled at the Belgrade Academy of Fine Arts & I spent almost every summer from 1988 to 1992 in Germany. When I was in my final year, Milica Tomić invited me along with several other artists to take part in some exhibition in Brussels. It was our first show abroad. The civil war had already started, but we weren't really aware of the scale of its devastation. Then,



Populistički projekat: Slavni | Populist
Project: Celebrities | Albert Oehlen, 2010 |
Allen Iverson, 2004 | Hugh Cornwell, 2013

on 1 June 1992, which was the day of our opening, the UN sanctions against Yugoslavia started. We were stuck there, our flight was canceled. Milica went to Frankfurt, I went to Berlin. Serbs were already singled out as the bad guys, I didn't want to stay in that atmosphere, with the unseen mark on my head. The huge demonstrations against Milošević started right after the sanctions were implemented & soon after I decided to go back, to confront reality, I wanted to be part of that. I thought The Shithead will be politically dead by the end of the year. Milica came back to Belgrade in December. This was the time of our rise on the local scene.

Populistički projekat: Slavni | *Populist*
Project: Celebrities | René Block, 2006
| Wim Wenders, 2006

- » **At the end of the 1990s you started to work on the *Populist Project*. The main thesis is that populism as a hegemonic ideology has displaced social utopias; the main theme is the interaction of the star-system and identity. In *Celebrities* you exhibit yourself, in various situations with famous people from different spheres, with politicians, artists, movie-stars, musicians.**

During the 90s, our society was passing through heavy political & social turbulence, the complete social & class structure was upside down, being permanently filled with populist contents. In comparison with the 80s and my conscious living on the margins of the public sphere, the 90s pushed me into centre-field, I became a star. I was suddenly recognized as one of the most prominent figures on the contemporary art scene as well as a character from feature films, having radio shows on the B92 station, participating in the publishing of adult comics, working as a graphic designer, a DJ... even though I was in the centre of the public & media interest, there was a huge disproportion between my class & my social position. My public success & activities weren't something one could materialize at that time. The closed society, with completely different parameters compared with the outside world, was a leading phenomenon of our way of life. The real stars in Serbia of the 90s were criminals, war heroes, politicians, folk singers, merchants, bankers... This pseudo-elite formed a new class based on open material interest, monopolies & fast enrichment. The main criterion for entering the club was to be part of their game. The only space in which I might confirm my "star" position was in portrait shots with foreign celebrities. Even though all the photos were coming from the



YOUNG SERBIAN 1st TIME

January 2003

HOMETOWN BOYS

NO. 46

(24 WAYS OF)



TARGETING SOCIETY

with security service units

RUDE BOYS GO TO HEAVEN



maja galečić



SERBIAN DE LUXE HOE

PODPO

eastern European mail-order brides!



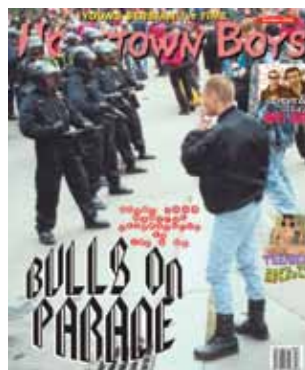
real situations, they looked more like a fantasy than a reality. It's connected to the spirit of the time.

- » **Hometown-Boys, First Serbian Porn, Art & Society magazine, represent your artistic response to the war in Yugoslavia. A series of faked magazine covers, digitally mounted from your own photographs and downloads from the internet – lifestyle with a ribald dose of sex, glamour and bawling chauvinism. Are you sarcastic?**

I wouldn't say so. We're witnessing something that looks like a programme, a new *Bible* or *Populism Manifesto* produced in the form of a lifestyle magazine. Basically, these magazines are opinion makers of the new age, the age of consumerism. They're called lifestyle magazines, but they don't sell style, they sell norms & ideological postulates of populist ideology. *Hometown Boys* sells a lifestyle of my own, and it's real. Maybe it's bad, but that's what I am, that's the whole spectrum of my interests, what I'm made of... I'm not selling an inaccessible ideal, I'm presenting reality, which any lifestyle should be. That's my self-portrait in the shape of a magazine cover. Many people told me they would like to read it...

- » **God Loves the Dreams of Serbian Artists – Uroš Djurić in a group portrait with European football clubs. Real photography, no montage. The world of art and the world of football both have their own and quite different moral justifications. Are you living as a cross-border commuter?**

The role of both art & football in the emancipation of the lower classes in the late 19th & early 20th century was enormous. These were referential fields, meeting places of the classes that were in deep conflict. My grandfather, who was a tailor in Budapest, played for Ferencváros before The Great War. He was a social-democrat, a worker who spoke 3 languages. His ideal was South America as France was the only republic in Europe. He went to London via Berlin with two comrades, they wanted to take a ship & go to Lima. He changed his mind & went back to the K und K monarchy. In just three generations, one of his sons became a world-renowned Byzantologist & Vice-president of the Serbian Academy of Science & Arts, the other two became a machine engineer & a painter, 1 daughter had a diploma in archaeology, the grandchildren are a visual artist, a film editor, a musician, a costume designer, an art



Populistički projekat | Populist Project:
Hometown Boys | December 2002,
October 2000

◀ Populistički projekat | Populist Project:
Hometown Boys | January 2003





Crveni: Bauk, Hanover 1929
 | Red: Spectre, Hannover 1929 | 2009

historian... A huge jump in social terms, like nothing that ever happened before in history. He was not alive to see all that, but he lived for it, he belonged to the generation that trusted in progress. I was following that line.

In the second half of the 90s, after the end of the UN sanctions, the only big international stars that appeared in Belgrade were football players that were playing international matches. Being a local star, I was invisible to them. So I started to appear in hotel lobbies, taking fan photos with all the major players like Gullit, Shearer or Matthäus... It was such a depression then, nobody was there, no one cared, I was the only freak waiting... From the moment I established myself on the international scene, my position changed, so I started to negotiate directly with clubs. I was photographed together with the team, dressed properly in a club kit, in a form that simulated the official club photo. That's a simple story about acceptability, about progress & models of society.

◀ Društveni portreti MK | Society
 Portraits MK | Ace Rusevski | 2012

» **Pioneers. Artists of the former socialist countries, decorated with the red necklet that was yours when you were a boy and a member of the Pioneer organization. Socialism is dead – long live Socialism?**

A decade after the demolition of the *Berlin Wall*, we had plenty of exhibitions and writings from the West that attempted to put Central/East European art into a kind of schema – *The West having 'discovered' Central/Easter European art in the late 90s!* – resulting in the creation of a highly artificial counterbalance. This dismissal prevented any understanding of the subtle

Populistički projekat: Pioniri | Populist
 Project: Pioneers | Edi Muka | 2001





differences between systems, countries, scenes, community standards, individuals, and the like. By having members of the Central and Eastern European artistic and theoretical community re-position this red pioneer scarf around their necks, I posit that some of them are experiencing significant ideological or theoretical conflict in the face of this Western misunderstanding. It's a gesture of resistance against Western stereotypes of art from the former Eastern Bloc. The idea is to show that this group has already passed through a kind of social nullification once, in the name of equality, and it should not be continued.

Populistički projekat: Slavni | *Populist Project: Celebrities* | Elke Krystufek, 2003
| Anri Sala, 2004

- » **Recently you took part rather frequently in exhibitions in Austria and Germany. Rather often as well "The Balkans" was the theme of these shows. Do you sometimes feel exploited as an exotic by a saturated western art world?**

Not all that often. It depends on the context of representation. The nature of my work doesn't belong to the cliché of so-called Eastern European or Balkan art. If the idea is to present a wide range of art practices from a certain region, it's okay with me as long as my work's not misused for some big conclusion that feeds prejudices.

- » **In several projects you have cooperated with Elke Krystufek. Where do you see parallels and stress fields in the dialogue with the Austrian artist?**

She's an impressive personality, her production is enormous, flamboyant. There were lots of parallels, concerning the

exploitation of the self, social & political, even cultural aspects of the work, the reception... My main shock was when I discovered that we both started with such similar positions almost at the same time, around 1989... When we met in 2001, it was easy for us to develop a contact that turned into a collaboration entitled *Life as a Narrative*, shown in a couple of exhibitions. I started a series of works named *Elkepop*. I did a ton of self-portraits in the style of Elke Krystufek. It was a replica of what I did with Malevich in '96, but with a living artist this time. It was an exciting experience. When we first exhibited this project in Belgrade, in the *Salon of the Museum of Contemporary Art*, people would ask: "... Ok... but where are your works?"



Paralelni život (sa Šejlom Kamberić), Topličin venac, Beograd, maj 2005. | Parallel Life (with Šejla Kamberić), Topličin venac, Belgrade, May 2005

» **Are you working on a new project?**

I am. It's an ambitious project with the Bosnian artist Šejla Kamberić. She's a brilliant artist, an exceptional woman. The project's called *Parallel Life*, following the forbidden love of two jet-setters, members of postconflictual societies, something like *Dodi & Di*, with a happy end.



Paralelni život (sa Šejlom Kamberić), *Svijet* br. 432, Sarajevo, 30. septembar 2005. | Parallel Life (with Šejla Kamberić), *Svijet (The World)* no. 432, Sarajevo, September 30, 2005



biografija | biography

uroš đurić

Rođen 1964. Živi i radi u Beogradu |

Born in 1964. Lives and works in Belgrade.

www.urosdjuric.com | autonomy@urosdjuric.com



La Criée centre d'art contemporain,
Rennes, 2013



Nacionalna galerija / Mala stanica,
Skopje, 2012

solo izložbe | one-man exhibitions

- 2012** *Tišina*, Nacionalna galerija / Mala stanica, Skopje
(kustos | curator: Gorančo Gjorgjievski)
Kratka zgodovina pozabe ali ne postavljam mi vprašanj in ne bom ti lagal,
Vetrinjski dvor, Maribor
- 2011** *Radovi*, Kulturni centar Ribnica, Kraljevo
- 2010** *1. jun*, galerija Remont, Beograd
- 2009** *Crveni*, galerija O3one, Beograd
- 2008** *A Short View to the Populist Dreamland*, Art Point galerie, Wien
- 2007** *Pioneers, Heroes & Other Dedicated Life-Long Decadents*
(with Julia Kissina), 18m Galerie für Zahlenwerte, Berlin
(kustos | curator: Julie August)
7 Steps to Power, galerija New Moment, Beograd
(kustos | curator: Ksenija Marinković)
Slike na izložbi, Savremena galerija, Zrenjanin
- 2006** *Povratak mrtvog slikara s novim problemima / deo 2: 79 – 91*,
galerija SKC, Beograd
*Povratak mrtvog slikara s novim problemima / deo 1: Prelazak velike
praznine*, galerija Zvono, Beograd
3:1, Šok galerija, Novi Sad
- 2005** *Previously Unreleased*, galerija O3one, Beograd
(kustos | curator: Stevan Vuković)
- 2003** *Life as a narrative* (sa Elke Krystufek), Salon muzeja
savremene umetnosti, Beograd
Bog voli snove srpskih umetnika, Džepni kulturni centar, Beograd
- 2002** *God Loves the Dreams of Serbian Artists*, galeria 2META, București
Velika Autonomistička prevara, Galerija Remont, Beograd
Populistički projekt: Pioniri; Bazelsko iskustvo,
Rezidencija ambasadora Švajcarske, Beograd
- 2001** *Political painting*, Kulturkontakt Studio, Wien
- 2000** *Populist project tour 2000*, Galerie Behemot, Praha

- 1999 *Populist project*, ATA Centre For Contemporary Art, Sofia
- 1998 *Bespredmetni Autonomizam*, Salon Muzeja savremene umetnosti, Beograd
- 1996 *Karika* (sa Zoranom Marinkovićem),
umetnička galerija *Nadežda Petrović*, Čačak
- 1995 *Autonomisti* (sa Stevanom Markušem), Savremena galerija, Pančevo
- 1994 *Prvih 5 Autonomističkih godina, 1989-1994*, galerija Sebastian Art, Beograd
- 1993 *Radovi*, galerija Doma Omladine, Beograd

grupne izložbe (izbor) | group exhibitions (selected)

- 2013 *Two Lines Of Life (Or why a rabbit loves weeds)*, La Criée centre d'art contemporain, Rennes (kustosi | curators: Mia David, Zorana Đaković)
- 2012 *Assembly 03*, galerija Nova, Beograd
Bogatstvo vizualne realnosti – izbrana dela iz zbirke Zepter, Koroška galerija likovnih umetnosti, Slovenj Gradec
(kustos | curator: Ivana Simeonović - Čelić)
- 2011 *Donumenta 2011 / Serbien*, Kunstforum Ostdeutsche Galerie, Regensburg
(kustosi | curators: Miroslav Karić, Regina Hellwig-Schmid)
- 2010 *Land of Promises, Vasváry ház*, Pecs
(kustosi | curators: Ana Adamović, Milica Pekić)
Police The Police, Biennial of young artists 4th edition,
Castle Palatul Stirbei, București (kustos | curator: Mica Gherghescu)
FAQ Serbia, Austrian Cultural Forum, New York
(kustosi | curators: Branislav Dimitrijević, Andreas Stadler)
Trijumf savremene umetnosti, Muzej savremene umetnosti
Vojvodine, Novi Sad
Central Europe Revisited III, Schloss Esterházy, Eisenstadt
(kustos | curator: Lóránd Hegyi)
- 2009 *Feedback 1989*, Hotel Dajti, Tirana
(kustosi | curators: Adela Demetja, Julie August)
Okolnost / 50. Oktobarski salon, Muzej 25. maj
(kustos | curator: Branislava Anđelković)
On Normality: Kunst aus Serbien 1989-2001,
Museum Moderner Kunst Kärnten, Klagenfurt
On Normality: Art in Serbia, The Katzen Arts Center
at American University, Washington D.C.
(kustosi | curators: Branislava Anđelković, Branislav Dimitrijević, Dejan Sretenović)
Land of Promises, Art Point gallery, Wien
(kustosi | curators: Ana Adamović, Milica Pekić)
Slika 2008, Savremena galerija, Zrenjanin
- 2008 *Experimenta Folklore*, Frankfurter Kunstverein, Frankfurt
(kustos | curator: Tobi Maier)
Land of Promises, Bibliotheque Universitaire Lucien Febvre, Belfort
(kustosi | curators: Ana Adamović, Milica Pekić)
Mediations Biennale, Muzeum Narodowe, Poznań
(kustosi | curators: Lóránd Hegyi, Gu Zhenqing, Yu Yeon Kim)
Zidovi na ulici, Siemens Art Programme / Muzej savremene umetnosti, Beograd
(kustosi | curators: Branislava Anđelković, Marko Lulić, Thomas Trummer)



Vetrinjski dvor, Maribor, 2012





Frankfurter Kunstverein,
Frankfurt, 2008



Paviljon Veljković, Beograd, 2008

Land of Promises, European Commission, Berlaymont Building, Brussels
(kustos | curators: Ana Adamović, Milica Pekić)

Micro-narratives: tentation des petites réalités, Musée d'art moderne de Saint-Étienne Métropole, Saint-Étienne

(kustos | curator: Lóránd Hegyi)

Land of Promises, Centre Culturel de Serbie, Paris

(kustos | curators: Ana Adamović, Milica Pekić)

2007 *Mikronarativi / 48. Oktobarski salon*, Muzej 25. maj

(kustos | curator: Lóránd Hegyi)

Land of Promises, Espace Appolonia, Strasbourg

(kustos | curators: Ana Adamović, Milica Pekić)

Overexposures, Muzeul de Artă, Timișoara (kustos | curator: Iosif Kiraly)

Lični prostor – javni prostor, Magacin, Beograd

(kustos | curators: Katarina Mitrović, Saša Janjić)

2006 *Zvezda i njena senka*, Muzej savremene umetnosti Vojvodine, Novi Sad

(kustos | curator: Nebojša Milenković)

1:0, 18m Galerie für Zahlenwerte, Berlin (kustos | curator: Julie August)

2005 *Gegenwartskunst vom Balkan aus der Sammlung Essl*, Österreichisches

Kulturforum, Praha (kustos | curator: Jiri Ševčík)

Umetnost koja radi – 46. Oktobarski salon, Kuća legata, Beograd

(kustos | curators: Nebojša Vilić, Darka Radosavljević)

O Normalnosti – Umetnost u Srbiji 1989-2001, Museum of Contemporary

Art, Belgrade (kustos | curators: Branislava Anđelković,

Branislav Dimitrijević, Dejan Sretenović)

Tačka preseka, galerija ULUS, Beograd

(kustos | curator: Jasminka Plavšić Đerković)

Situated Self, Muzej savremene umetnosti, Beograd

(kustos: Mika Hannula, Branislav Dimitrijević)

2004 *Instructions*, Kunsthalle, Wien (kustos | curator: Gerald Matt)

Belgrad Art Inc., Secession, Wien (kustos | curator: Stevan Vuković)

Passage d'Europe, Musée d'art moderne de Saint-Étienne Métropole,

Saint-Étienne (kustos | curator: Lóránd Hegyi)

Finissage, Rezidencija ambasadora Švajcarske, Beograd

2003 *Go Johnny Go – Die E-Gitarre – Kunst und Mythos*, Kunsthalle, Wien

(kustos | curators: Thomas Mießgang, Wolfgang Kos)

In den Schluchten des Balkan, Kunsthalle Fridericianum, Kassel

(kustos | curator: René Block)

IN OUT | International Festival of the Digital Image, Praha

(kustos | curators: Ivan Mečl, Pavel Vančát)

Attack! Kunst und Krieg in den Zeiten der Medien, Kunsthalle, Wien

(kustos | curators: Gabrielle Mackert, Thomas Mießgang)

Blut & Honig: Zukunft ist am Balkan, Sammlung Essl, Klosterneuburg

(kustos | curator: Harald Szeeman)

2002 *The Stray Show*, Julia Friedman gallery |

Thomas Blackman Associates, Chicago

Contemporary Art in Serbia, Espace Auteuil, Paris

(kustos | curator: Gordana Stanišić)

Balkan Konsulat: Mission Belgrade | Steyerischer Herbst 02,

galerie <rotor>, Graz (kustos | curator: Stevan Vuković)

Céramique d'artistes II | Première Biennale de céramique dans l'art contemporain d'Albissola, Musée Ariana, Genève

(kustos | curators: Tiziana Casapietra, Roberto Constantino)

Speak to the Man on the Street / Reconstructions; IV Cetinjski Bijenale,

Cetinje (kustos | curator: Iara Boubnova)

- Osebnostno – Politično*, Umetnostna Galerija Maribor
(kustos | curator: Marina Gržinić)
- Osebnostno – Politično*, Galerija sodobnih umetnosti Celje
(kustos | curator: Marina Gržinić)
- Autoskopija – Radikalne prakse i nove tehnologije u umetnosti prizora / 35. Hercegovski zimski salon*, Galerija Josip Benković, Herceg Novi
(kustos | curator: Zdravko Vučinić)
- 2001** *Osebnostno – Politično*, Cankarjev Dom, Ljubljana
(kustos | curator: Marina Gržinić)
- Konverzacije*, Muzej Savremene Umetnosti, Beograd (kustosi | curators: Branislava Andjelković, Branislav Dimitrijević, Dejan Sretenović)
- The Real, The Desperate, The Absolute | Steyerischer Herbst 01*, Forum Stadtpark, Graz (kustos | curator: Marina Gržinić)
- The Collection*, MUMOK Stiftung Ludwig, Wien
(kustos | curator: Lóránd Hegyi)
- Escape | Tirana Biennale 1*, Galeria Kombëtare e Arteve & Chinese Pavilion, Tirana (kustosi | curators: Edi Muka, Michele Robecchi, Hans-Ulrich Obrist)
- Il Volto Felice della Globalizzazione | Binnale di Ceramica nell'Arte Contemporanea*, Museo Civico d'Arte Contemporanea, Museo della Ceramica Manlio Trucco, Albisola
(kustosi | curators: Tiziana Casapietra, Roberto Constantino)
- ZERO_ABSOLUTE_THE REAL*, galerija Marino Cettina, Umag
(kustos | curator: Marina Gržinić)
- Slike, susreti, fotografije, identiteti*, galerija Kulturnog centra, Beograd
(kustos | curator: Jasmina Čubrilo)
- 2000** *Red*, Gallery Valery Cueto, Paris (kustos | curator: Valerie Cueto)
- Welcome Understanding*, AAC / C.ART.A, Bratislava
(kustos | curator: Lubomira Slušna)
- Inside / Outside*, Zachęta Gallery, Warszawa
(kustosi | curators: Jelena Vesić, Karolina Ziębińska)
- Marcel Duchamp & After Duchamp*, Gallery 1900-2000, Art/31/Basel
- Izbor - devedesete*, Muzej savremene umetnosti, Beograd
(kustosi | curators: Mišela Blanuša, Žaklina Ratković)
- Retour de la miniature*, Hôtel Van de Velde, Bruxelles
(kustos | curator: Zoran L. Božović)
- L'Autre moitié de l'Europe: Réalité sociale / Existence / Politique*, Jeu de Paume, Paris
(kustosi | curators: Lóránd Hegyi, Viktor Misiano, Anda Rottenberg)
- Insomnia*, galerija SULUJ, Beograd
(kustosi | curators: Jelena Vesić, Ivan Jović, Aleksandar Mihailović)
- 1999** *111 windows*, Black Black gallery, Budapest
(kustos | curator: László Lantos)
- Jardin de Eros*, Palau de la Vireina / Centre Cultural Tecla Sala, Barcelona
(kustos | curator: Victoria Combalia)
- Kolorističari*, Prodajna galerija, Beograd
(kustos | curator: Jovan Despotović)
- 1998** *Postindividualizam u Srpskoj umetnosti devedesetih / 31. Hercegovski zimski salon*, galerija Josip Benković, Herceg Novi
(kustos | curator: Zdravko Vučinić)
- Prva godišnja izložba Sindikata samostalnih umetnika*, Muzej 25 maj, Beograd
- 1997** *Ubistvo 1: Druga godišnja izložba Centra za savremenu umetnost Fonda za otvoreno društvo, CZKD – Paviljon Veljković*, Beograd
(kustosi | curators: Branislava Anđelković, Branislav Dimitrijević, Dejan Sretenović)



18m galerie, Berlin, 2007



O3one, Beograd, 2005



Salon muzeja savremene umetnosti,
Beograd, 2003

Art Point galerie, Wien, 2008 ▶



Harald Szeeman | dom u Mutapovoj 13 |
home at Mutapova 13 | Beograd, 2003

III Bijenale Jugoslovenskog akvarela, Savremena galerija, Zrenjanin
Du Bon Usage de l'Emballage, Musee des Beaux-Arts, Verviers

(kustos | curator: Zoran L. Božović)

Figuracija devedesetih: umetnost distance, Concordia, Vršac

(kustos | curator: Svetlana Mladenov)

III Cetinjski Bijenale: Nova ikona, Vladin dom, Cetinje

(kustosi | curators: Svetlana Racanović, Petar Ćuković)

Excess... , Prodajna galerija, Beograd (kustos | curator: Jasmina Čubrilo)

Otvorena osećajnost, Savremena galerija, Pančevo

(kustos | curator: Svetlana Mladenov)

Znaci života, CZKD – Paviljon Veljković, Beograd

(kustos | curator: Marta Vukotić)

1996 *Rezime*, Daut Pašin Amam, Skopje (kustos | curator: Jovan Despotović)

Pogled na zid, Radio B92-Cinema Rex, Beograd

(kustos | curator: Darka Radosavljević)

Drugi jugoslovenski likovni bijenale mladih, Concordia, Vršac

(kustosi | curators: Jadranka Tolić, Stevan Vuković, Zoran Erić)

Majstori beogradske alternative, Radio B92 – Narodni Muzej, Kraljevo

(kustos | curator: Darka Radosavljević)

Rezime, Muzej savremene umetnosti, Beograd

(kustos | curator: Jovan Despotović)

1995 *Povratak minijaturi 2*, galerija Grafički kolektiv, Beograd

(kustos | curator: Zoran L. Božović)

1964-1994: 30 godina galerije Doma Omladine, IV izložba, galerija DOB,

Beograd (kustos | curator: Kosara Stefanović)

Unbelievable-Neverovatno: Amsterdam-Beograd, Radio B92-Cinema Rex,

Beograd (kustosi | curators: Miriam de Koonig, Darka Radosavljević)

Autoportret u umetnosti devedesetih / 36. Oktobarski salon, galerija Zvono,

Beograd (kustos | curator: Danijela Purešević)

Jesenja izložba 1994-95, Umetnički paviljon Cvijeta Zuzorić

Umetnička radionica, galerija NOVA, Pančevo

(kustos | curator: Svetlana Mladenov)

1994 *Rane devedesete: jugoslovenska umetnička scena*,

Dvorac Petrovića, Podgorica

(kustosi | curators: Jerko Denegri, Sava Stepanov, Petar Ćuković)

Prvi jugoslovenski likovni bijenale mladih, Concordia, Vršac (kustosi |

curators: Jerko Denegri, Sava Stepanov, Danijela Purešević, Petar Ćuković)

Dibidon BGLJ, galerija ŠKUC, Ljubljana

(kustosi | curators: Danijela Purešević, Darka Radosavljević)

XVIII Memorijal Nadežde Petrović, Umetnička galerija *Nadežda Petrović*,

Čačak (kustosi | curators: Mileta Prodanović, Nikola Šuica, Branko Kukić)

Art vrt, Radio B92 – Cinema Rex, Beograd

(kustos | curator: Darka Radosavljević)

Tajna / 35. Otobarski salon, galerija ULUS, Beograd

(kustos | curator: Marta Vukotić)

1993 *Urbazona – Energija 93: Akcija br. 5*, Radio B92 – galerija DOB, Beograd

(kustos | curator: Miomir Grujuć Fleka)

Rane devedesete: jugoslovenska umetnička scena,

Galerija savremene likovne umetnosti, Novi Sad

(kustosi | curators: Jerko Denegri, Sava Stepanov, Petar Ćuković)

Belgrade, De Marco European Art Foundation, Edinburgh

(kustos | curator: Marc J. Hawker)

Figura – pojave u figuraciji devedesetih, Savremena galerija, Zrenjanin

(kustos | curator: Svetlana Mladenov)

KKA presents: UROŠ DJURIĆ/SERBIEN



A Short View to the Populist Dream

KULTUR
kontakt
AUSTRIA

bm:uk



Secession, Wien, 2004

Jedna slika aktuelnog beogradskog slikarstva, Galerija 73, Beograd
(kustos | curator: Jerko Denegri)

Figura – pojave u figuraciji devedesetih, Savremena galerija, Pančevo
(kustos | curator: Svetlana Miladenov)

I Bijenale minijaturne umetnosti, Kuća jugoslovensko – norveškog
prijateljstva, Gornji Milanovac

1991 *Crtež i mala plastika*, Umetnički paviljon Cvijeta Zuzorić, Beograd

1990 *32. Oktobarski salon*, Umetnički paviljon Cvijeta Zuzorić, Beograd
Eros, Savremena galerija, Zrenjanin

projekti, radionice, publikovani radovi,
akcije (izbor) | projects, workshops,
published works, actions (selected)

2012 *Resonate Tram Ride*, Resonate Festival 2012, Beograd **2009**

Populist Happening, Spike Art magazine no. 20, sommer 2009,

Wien | *Populist Happening*, Viennafair 09, Wien **2006** *Mobile Studios*,

Public Art Lab Berlin – Remont, Beograd **2005** *Elkepop*, Art – Das

Kunstmagazin nr.1 / Januar, Hamburg **2004** *The Danube Streaming*

Show, quartier 21 / Freiraum Transeuropa, MQ, Wien **2003** *Forum*,

Camera Austria, no.83, Graz | *Rencontres Internationales Paris / Berlin*,

Podewil, Berlin **2002** *Flux 02*, predgrađa Beograda | *Stickers*, Umělec

02/2002, Praha **2001** *Flux 01*, predgrađa Beograda **2000** *Populist*

project, Umělec 05/2000, Praha | *Expectations*, New Moment, no.13,

Beograd | *Uključeni radio – vizuelni iskazi o gradskom životu / Varosom*

– *Szabadka*, Otvoreni klub, Subotica **1999** *The Reality Check*, C4, no.

67, October 1999, Liège | *The Reality Check*, Centre for Contemporary

Art, Fund for an Open Society; Radio B92, Belgrade | *Populist Project*,

Centre for Contemporary Art, Belgrade; C3, Budapest | *Populist*

Project: God Loves The Dreams of Serbian Artists, 3+4, no.4, Belgrade

1997 *Die Erste Neue Serbische Kunstausstellung*, streets of Venice during

Venice biennial 1996 *Drawings*, Vreme, no.283-287, Belgrade | *Sweet*

Sugar Romance, PROJECT X, Sugar Factory, Belgrade | *Surrealism –*

Optimism, *calendar of Publikum printing house*, U. G. FIA, Belgrade **1995**

Doubles, New Moment, no.4, Belgrade **1994** *Autonomism Manifesto*,

Radio B92, Belgrade



New Moment, Beograd, 2007

bibliografija (izbor) | bibliography (selected)

- Ješa Denegri**, "Genius Loci", *Une Image de la Peinture Actuelle de Belgrade*, Palais des Communautés Européennes, Bruxelles, june 1992 (cat.)
- Nikola Šuica**, "Exemples d'Intimisme Monumental", *Une Image de la Peinture Actuelle de Belgrade*, Palais des Communautés Européennes, Bruxelles, june 1992 (cat.)
- Ješa Denegri**, "Rane devedesete, beogradska umetnička scena", *Rane devedesete*, Galerija savremene likovne umetnosti, Novi Sad, juli-avgust 1993 (cat.)
- Saša Rakezić**, "Ispovednik i Anarhista", *Vreme*, Beograd, 20. XII 1993
- Savo Popović**, "Provokacija i tabui", *Borba*, Beograd, 10. januar 1994
- Danijela Purešević**, "Beograd - Zimska kulturna entropija", *M-zin*, številka 26-27, Ljubljana, februar-marec 1994
- Danijela Purešević**, "Beograd - nazaj v prihodnost", *M-zin*, št. 28-29, Ljubljana, april-maj 1994
- Ješa Denegri**, "Beograd, umetnost, devedesete", *Eterna*, no. 1, Beograd 1994
- Zoran Erić**, "Urbani slikari u brišućem letu", *Eterna*, no. 1, Beograd 1994
- Zoran Erić**, "Uradi stvar: Autonomisti" *Eterna*, no. 1, Beograd 1994
- Jaša Kramaršič**, "Beograd obiše Ljubljano", *Mladina*, Ljubljana, X 1994
- Jadranka Tolić**, "3 stava o slikarstvu Autonomizma", *Autonomisti*, Savremena galerija Centra za kulturu, Pančevo, jun 1995 (cat.)
- Danijela Purešević**, "Uroš Djurić", *Pogled na Zid*, Radio B92, Beograd 1996
- Slavko Timotijević**, "Zgužvana perspektiva", *NIN*, Beograd 9. VIII 1996
- Zoran L. Božović**, "Uroš Djurić", *Likovna umetnost osamdesetih i devedesetih u Beogradu – razgovori*, Beograd 1996
- Branislav Dimitrijević**, "Dijalog s Maljevićem i "Šumadijski pop", *Naša Borba*, Beograd, 24. IX 1996
- Dejan Sretenović**, "Umetnostu u zatvorenom društvu", *Art in Yugoslavia 1992-1995*, Fond za otvoreno društvo – Centar za savremenu umetnost, Beograd 1997
- Lidija Merenik**, "No Wave", *Art in Yugoslavia 1992-1995*, Fond za otvoreno društvo – Centar za savremenu umetnost, Beograd 1997
- Darka Radosavljević Vasiljević**, "Skice za beogradsku likovnu scenu devedesetih", *Umetnost na kraju veka*, Clio, Beograd 1998
- Mileta Prodanović**, "Međuprostor: Između "visoke" umetnosti i "andergrounda"", *Umetnost na kraju veka*, Clio, Beograd 1998
- Stevan Vuković**, "Lični umetnički eksperiment", *Uroš Đurić, Radovi, 1989-1997*, Samizdat, Beograd 1998
- Zoran Erić**, "Sequence of terms related to Objectless Autonomism", *Bespredmetni autonomizam*, Muzej savremene umetnosti, Beograd, jun 1998 (cat.)
- Uroš Djurić**, "Priča o identitetu", *Vreme* no. 399, Beograd, 13. VI 1998.
- Jasmina Čubrilo**, "Uroš Đurić", *Beogradska umetnička scena devedesetih*, Radio B92, Beograd 1998
- Jelena Krivokapić**, "Yugoslavia: Art Against the Odds", *Art Press* no. 242, Paris, Janvier 1999, p. 64-67
- Ješa Denegri**, "Autonomisti: Uroš Đurić i Stevan Markuš", *Devedesete: Teme srpske umetnosti (1990-1999)*, Svetovi, Novi Sad 1999
- Lidija Merenik**, "Uroš Djurić", *Ouvertures, Flash Art International*, no. 209, November/ December 1999
- Ruen Ruenov**, "Югопоступотията според сърбина Урош Джурич", *Демокрация*, Sofia, 04. 01. 2000
- Iliana Koralova**, "След марксизма – популизъм", *КАПИТАЛ*, Sofia, 8 – 14 January 2000
- Maria Vassileva**, "За цитатите, кавичките и приятелите", *Култура*, Sofia, 14. 01. 2000
- Marcia E. Vetrocq**, "East is east", *Art in America*, NY, June 2000
- Jelena Vesić**, "Uroš Djurić", *Inside / Outside*, Galeria Zachęta, Warszawa 2000 (cat.)
- Zoran Erić**, "The Unseen Scene: Serbian Art – Generation Nineties", *Art Exchanges in South-East Europe*, Apollonia, Strasbourg 2000
- Michel Nuridsany**, "Belgrade, Bambi est mort", *Le Figaro*, Paris, 12 Janvier 2001
- Alexander Brener / Barbara Schurz**, *Tattoos auf Gefängnissen (Notizen zweier Graffitiartistinnen)*, Edition Selene, Wien 2001
- Matthew Collin**, *This is Serbia Calling: Rock 'n' Roll Radio and Belgrade's Underground Resistance*, Serpent's Tail Press, London 2001
- Marina Gržinić**, *Zero_Absolute_The Real*, Marino Cettina Gallery, Umag, June 2001 (cat.)
- Lóránd Hegyi**, "Central – European collection", *The Collection*, Museum Moderner Kunst Stiftung Ludwig, Wien, 2001 (cat.)
- Szombathy Bálint**, "Érintkezések - The Real, the Deserate, The Absolute: Radical practices in Photography, Installations, Performances", *Balkon* no.11, Budapest 2001

- Branislava Andjelković & Branislav Dimitrijević**, "Perspectives of Serbian Art at the Turn of the Century", *European Contemporary Art - The Art of the Balkan Countries*, State Museum of Contemporary Art, Thessaloniki, 2002 (cat.)
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- Marina Gržinić**, "Encountering the Balkan. The Radicalization of Positioning", *Art in Europe 1990 – 2000* (edited by Gianfranco Maraniello), Skira editore, Milan 2002
- Milana Christich**, "Art exchanges and Artists' mobility in Europe" – interview with Uroš Djurić. *Gazet-Art* no.1 / *Springerin* no.4/02, December 2002
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- Ginger Wolfe**, "The Stray show", *Bridge Magazine*, Chicago, January 2003
- Ruxandra Balaci**, "Uroš Djurić interviewed by Ruxandra Balaci", *Bucureștiul în cinci prieteni*, Editura META, București 2003 (cat.)
- Harald Szeemann**, "On the Exhibition", *Blut & Honig*, Sammlung Essl, Klosterneuburg, 2003 (cat.)
- Thomas Miessgang**, "Pixelparade In der Feuerwüste", *ATTACK, Kunst und krieg in der zeiten der medien*, Steidl / Kunsthalle Wien, 2003 (cat.)
- Thomas Miessgang**, "Uroš Djurić", *ATTACK, Kunst und krieg in der zeiten der medien*, Steidl / Kunsthalle Wien, 2003 (cat.)
- Doris Kruppl**, "Wollüstig-kritische Kriegswahrnehmung", *Der Standard*, Wien, 23 Mai 2003
- Matthias Dusini**, "Tote und Tabu", *Falter*, Wien, 30.5.2003
- Elke von Berkholz**, "Bei bester Gesundheit", *Financial Times* (Deutschland), 2 Juni 2003
- Frederik Hanssen**, "Berge versetzen", *Der Tagesspiegel*, NR. 18 144, Berlin, 10. Juni 2003
- Ruxandra Balaci**, "Balkans & Balkanness – the pros and cons", *Artelier* no.8, București 2003
- "Questioning the Balkans" – Uroš Djurić, *Artelier* no.8, București 2003
- Walter Seidl**, "Balkan Konsulat: Artistic Realities of an Imagined Territory", *Artelier* no.8, București 2003
- Martin Glaser**, "Esst Balkanik – Interview René Block", *In den Schluchten des Balkan*, Kunsthalle Fridericianum, Kassel, 2003 (cat.)
- Branislav Dimitrijević**, "Zeitgenössische kunst in Serbien", *In den Schluchten des Balkan*, Kunsthalle Fridericianum, Kassel, 2003 (cat.)
- Uroš Djurić**, "Das Schicksalhafte Karussell", *Go Johnny Go: Die E Gitarre – Kunst und Mythos*, Steidl / Kunsthalle Wien 2003 (cat.)
- Uroš Djurić** (statement), *Go Johnny Go! Die E Gitarre – Kunst und Mythos*, Steidl / Kunsthalle Wien 2003 (cat.)
- Willi Winkler**, "Der E – Punkt", *Süddeutsche Zeitung*, München 27.10.2003
- Darko Vukorepa**, "Love me Fender", *Feral Tribune* no. 946, 31.10.2003
- Cristiana Campanini**, "Il mito della chitarra elettrica", *Arte*, Nov. 2003
- Ursula Maria Probst**, "Go Johnny Go! Die E Gitarre – Kunst und Mythos", *Kunstforum International*, January / February 2004
- Christian Höller**, "Lost & Found. Belgrad 1967: Am Höhepunkt der Beat – und Psychedekwelle entstehen frühe innovative Musikklips", *Springerin*, Heft 1, Frühjahr 2004
- Zoran Erić**, "The End of Yugoslavia – On Social Utopias & Artistic Realities", *Passage Europe*, Musée d'Art Moderne de Saint-Etienne Métropole / 5 Continents Editions srl. Milan, 2004 (cat.)
- Željko Kipke**, "Novi stari europski brandovi", *Nedjeljni Vjesnik*, Zagreb, 23.05.2004
- Almuth Spiegler**, "Null Balkan-Show im Yugomuseum", *Die Presse*, Wien, Freitag, 2. Juli 2004
- Markus Mittringer**, "Der Balkan, ganz ohne Blut und Honig", *Der Standard*, Wien, Freitag, 2. Juli 2004
- Sigrid Mittersteiner**, "What is Art Good for?", *Handlungsanweisungen*, Steidl / Kunsthalle Wien, 2004 (cat.)
- Ana-Marija Koljanin**, "Kulturalna autopsija", *Zarez* no. 141, Zagreb 4. 11. 2004
- Stevan Vuković**, "Belgrade Art Inc. – Concepts / Contexts", *Belgrade Art Inc. – Moments of Change*, Seccession, Wien / Revolver, Frankfurt am Main 2005
- Kia Vahland**, "Ich – Erzähler der neuen Zeit", *Art – Das Kunstmagazin* nr.1 / Januar 2005
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Dejan Sretenović, "Putovanje po slikama i fantazmima devedesetih", *O normalnosti – Umetnost u Srbiji 1989-2001*, Muzej savremene umetnosti, Beograd, 2006 (cat.)

Tom Holert, "The New Normal", *ARTFORUM*, New York, February 2006

Stevan Vuković, "Balkan Konsulat – Belgrade", *Balkan Konsulat*, Revolver, Frankfurt am Main, 2006 (cat.)

Nebojša Milenković, "Kratak pregled nasilja nad duhom", *Zvezda i njena senka*, MSLU, Novi Sad 2006 (cat.)

Radmila Stanković, "Svako je žrtva svoje slave" (interview), *NIN*, no.2910, 5.10.2006.

Gordana Zlatanović, "Viennafair s Urošom Djurićom", *Vlna*, no.27, Bratislava, 2006

Stevan Vuković, "On Uroš Djurić's Language of Figural Representation: Naturalistic Mistake", *Umělec*, no. 3, Praha, 2006, p. 24-31

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Robert Rigney, "Testosterone: A Belgrade Diary", *Umělec*, no. 4 / Praha 2007, p. 24-31

Thomas Trummer, "The Wall – A Phenomenological Encounter", *Walls in the Street*, Revolver Publishing, Berlin, 2008 (cat.)

Thomas Trummer, "Uroš Djurić", *Walls in the Street*, Revolver Publishing, Berlin, 2008 (cat.)

Marko Lulić, "Art Spaces in South Eastern Europe", *EIKON*, heft 63, Wien, 2008, p. 56-69

Christoph Schütte, "Mythen, Märchen und Maschinen", *Frankfurter Allgemeine Zeitung*, Frankfurt, 12. Dezember 2008

Sandra Danicke, "Schaurige Faszination", *Frankfurter Rundschau*, 15. Dezember 2008

Stevan Vuković, "O konceptualnoj osnovi dela u umetničkoj praksi Uroša Đurića", *50. Oktobarski salon: Okolnost*, Kulturni centar Beograda, 2009 (cat.)

Lóránd Hegyi, "Uroš Djurić", *Central Europe Revisited III*, F.E. Familien – Privatstiftung Eisenstadt, 2010 (cat.)

Nikola Dedić, "Umetnost između društvenog viška vrednosti i ubrzanih ideologija", *Trijumf savremene umetnosti*, Fond Vujičić kolekcija, Beograd; Muzej savremene umetnosti Vojvodine, Novi Sad, 2010 (cat.)

Kate Sennert, "A Question of Fever", *Art in America*, NY, October 2010

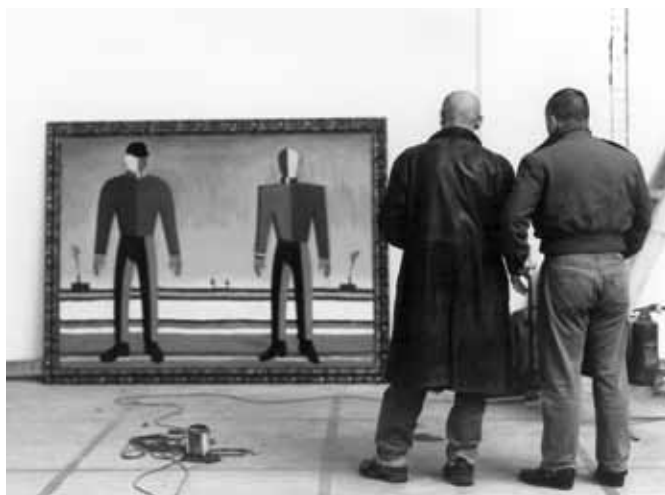
Brigitte Huck, "Uroš Djurić", *EVN Collection 2006-2011*, Walther König, Köln, 2011

Miroslav Karić, "from (di)stance", *documenta SERBIEN 2011*, documenta e. V., Regensburg 2011 (cat.)

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Zoran Naskovski i Uroš Đurić ispred *Ubistva*, Paviljon Veljković, Beograd |
Zoran Naskovski & Uroš Đurić in front of *Murder*, Veljković Pavillion, Belgrade
| 1997 | foto/photo: Dragan Dangubić

strategije ekscesa ili ko se žuri uleti mu đurić
strategies of excess or: if you're in a hurry, djurić will slip you one

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