

Vladan Jeremić
Artworks / Radovi 2000-2004



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Between Anti-Art and Artivism: About the *Unstable* Productions of Vladan Jeremić

The Belgrade artist Vladan Jeremić has worked between 2000 and 2006 in Belgrade, Berlin, Novi Sad and in various communication spaces of the internet. His work occurs in an age often called ‘a time of confusion’ by the critics. That means that he deals in the contemporary contexts of arts and the production/distribution of information through the mass media, in which every form of living, acting and communication is possible, open and accessible for use, transfer, transformation and reworking, that is to say, consumption. We are talking about artistic practices over a wide range, from enjoyment of communication to subversion of the individual or collective world of existence.

Vladan Jeremić is an artist shaped in a society after the crisis of socialism, characterized by post-socialist and political conflicts as well as by contradictions of transition, and living a life between the local and global which today means the neoliberal and national bourgeois order of every day life in the political and cultural South-East of Europe. In such a heterogeneous, disintegrated and, above all, contradictory social, cultural and political space, his life-activities acquire various forms of artistic and anti-artistic or rather, instrumental-bureaucratic and post-anarchistic – anti-bureaucratic procedures for the shaping of acts, performance, presentation and promotion.

The *play* with different cultural, professional and artistic identities enacted by nearly every contemporary artist, in his case becomes obvious and is demonstratively displayed, or rather politicised, as the contradiction in the contemporary and its spectacular structuralisation of power between social, cultural and art centres of domination and the marginal edges or worlds of living/surviving. This demonstrative display is at the same time the source of the conflict between anti-artistic aestheticism (subversion as artistic value) and activist anti-aestheticism (appearance of art superior to or beyond the senses).

Vladan Jeremić has worked in different disciplines of artistic, cultural and social-activist work: he does painting, animation, performance, internet communication, *underground exhibitionism*, and art criticism, and supports and promotes other artists’ critical practices, as well as organizing various projects in the context of activism and postanarchism in the Serbian social space. One might make particular mention, for instance, of his production of paintings/drawings (2000-2006), animations (2003-2004) and the performance (*Dva obična dana u telu Dragog lika, Two ordinary days in the body of Dear Face*, 2002). The organisation of the debate concerning the situation of contemporary anarchism (*Dom omladine*, 2006) was also of importance. Characteristic is the internet advocacy for ‘phenomena’, movement, and the fictional figure or *alter ego of the Serbian*

art scene by name of “Zampa di Leone” (2004-2005). At the same time, his work is connected with the realisation of the ‘Biro’ (Bureau) institution (2004). The Bureau for culture and communication is a NGO-association founded in 2004 in Belgrade. The main activity of *Biro* is the opening of new spaces for communication and alternative cultural-artistic practices. *Biro* develops and presents alternative artistic practices, establishes a network between and connects cultural workers, associations and cultural institutions, archives video, photo, digital media and texts, gives out publications and other documentations concerning the innovative cultural-artistic practice in Serbia and elsewhere. *Biro* is conducted by Vladan Jeremić and Rena Rädle (biro@modukit.com). *Biro* really is *at the contradictory crux* of contemporary subversive cultural activism and work: It has the merits of a neoliberal interest group with anti-neoliberal political and ethical intensions. To be *inside* and to be *against?*... this is the position that seems to be characteristic of the actual resistance against the totalitarisation by globalisation and networking. An elaborated system of networks and connections is visible in partnerships with *Top e.V. Berlin*, *Group for Logistical Support (GLP) Belgrade*, *slobodnakultura.org*, *Dom omladine Belgrade*, *Druga scena Belgrade* and *Guillame le Pape*.

In 2002, Vladan Jeremić gave the performance *Two ordinary days inside the body of Dear Face (Dva obična dana u telu Dragog Lika)*, which in many aspects defines his artistic horizon, statement, work and practice. The postulated formula is based on the confrontation of innocence, infantility, tenderness, brutality and anti-sublimity. The artist wore the caricatural costume (mask-figure) of a amiable bunny (like from a comic, cartoon or computer game). This apparently innocent *queer* figure was walking through Belgrade from Student Cultural Center (SKC) to the Fine Arts Faculty of interdisciplinary studies. The artist identified himself publicly and consistently with this ‘dear’ fictional character throughout two ordinary days. Into every day life was introduced this *queer* bunny, which at the same time charms with its innocent and infantile ‘kindness’ as in a mass culture kitsch masquerade for children. On the other hand, the consistent identification of artist and kitsch-bunny seems to be a hint that there is something wrong, as if everything were ‘normal’, as if something *is hiding*, as if *the cat is not let out of the bag*. This promise of ‘something else perhaps’, is indeed the almost obsessively inscribed fascination of post-socialist/transition people that behind every event in society stands a behind-the-scenes action, a conspiracy, or, at least, a deceptive trick. As if the promise of a ‘trick’ would move the ‘bunny’ out of the innocence of its soft plush masked body to the promise of the danger or, even, evil, emitted by all the media, the public and even the everyday reality of the world we live in. The caricature of the ‘bunny’ is set in a way that it stresses its triviality (normality, every day life, absence of a higher aim, of utopia or *high* aestheticism).

The ‘bunny’ is a dressed up man who identifies himself with ‘the other *dear face*’ whatever and whoever

this should be, in a game that promises a secret in the triviality of everyday life itself, and not in the grand sublimity of the society. Society has become a polygon for conspiracies of everyday life, and everyday life really is a conspiracy aimed at people's very life and freedom. Therefore this tender/trivial kitschy bunny really is an ominously *queer* figure of the 'other' that can brutally evade the control of the neoliberal or bourgeois-national everyday life. But, what it mean to 'evade control', to be beyond control? In the arbitrary uncertainty hides this something around which gathers, coagulates and emerges the possibility of trickery, danger and evil.

The paintings and animations of Vladan Jeremić are based on drawing. He is draughtsman in the very traditional sense that the execution of the figures follows the trace of the hand's gesture. Taking over and transferring 'visual figures' from cartoons, the data base of digital technologies and mass media representations, art history, *underground* comics, street graffities, video games or children toys, there are built up specific narratives and iconographies for the presentation of *hybrid-queer* bodies. These are, for example, the figures representing bodies or 'fictional beings' realized in the paintings *Batica* (2002), *The Six Hands (Šest Ruku)* (2002) and the paintings *Untitled* (2000-2001) or in the animated films (2003-2004). The process of his work unfolds simultaneously on different levels of media representation: in drawings of smaller and bigger format, in computer graphics, animation with sound or paintings on canvas. With the creation of a large number of *transposed figures* and their *mutations of appearance* or new narrative relations with other figures, the work process begins. Later, the appropriate media and the possibilities to work out the drawings are found. The relations of the figures are finalized according to the context and discourse of the work's realization, which means through the establishment of critical indicative references towards the presentation of life.

The figures of Jeremić's pictures and animation are characterized by hybridity: a variety of patterns of representation from different cultural and medial origins. The hybrid status of these *queer* figures in the age of globalism has to be distinguished from the plural status of the postmodernist figures quoted from movies, photos and paintings. The postmodern plural figure developed out of the quotation of historic, cultural and artistic patterns (mannerism, baroque, classicism, romanticism, expressionism, metaphysical painting, modernism) but globalizing hybridity comes from the multiplicity of identification within the multicultural (gender, race, class, generation, media) models of presentation in everyday life - that is, the life consumerism, demonstrated by the mass media. These 'terrible' or 'dreadful' or 'tenderly' devouring drawn painted or animated figures are traces of the perverted 'postmodern hope' or 'positive melancholy' directed towards the unveiling of the downside of the cynical enjoyment of the 'beautiful', that shows itself as the in fact masked ugly, dreadful, terrible, offensive, dangerous, perverse, violent, etc... Jeremić has resolutely laid bare the masquerade of the 'beautiful' of pop culture: he points to the other faces of the beautiful and to their *queer* potentials in the conversion of visibility.

The graphic play with *queer mutations* has yet another dimension, which is the offer of subjectivity or expressivity of the artist at the age of the *cooled down images* of neo-conceptualism, and of the dominance of Celante's *non-expressivity*. Again, subjectivity and expressivity realize themselves through intentionally displayed and demonstrated 'bad technique': of drawing, painting and animation. *Bad technique* not because of the artist's ignorance, but as expression of his intentional effort to show that *virtuosity, techne* or *high tech* are requests and expressions of the completely regulated macro-policy of 'value' production inside the technology-orientated contemporary society.

For example Aleksa Golijanin (initiative *anarhijal blok45*) commented retrospectively Jeremić's work with the words: "Vladan's exhibition has a retrospective character and leads us to a peculiar safari through a net of very strong and sometimes dark formative influences, such as the early 1990's, growing up in Mirijevo (back then a very violent district of Belgrade), B, C, D, and E production horror movies, heavy metal and, in the end, the worse that the 90's brought us: computer games, first generation)".

Hybridity, the *queer politics of masquerade*, the takeover also of identification references, interruptions inside of the technological projects, inscriptions of individual moods through neo/post/as if/expressionistic work orient this artistic practice towards the problematic of challenging the moment inside the local and global distribution of power visible in the world of art, culture and society.

This kind of artistic practice is in a way conscious of the fact that subversion doesn't exist, and that therefore subversion is a sufficient provocation for producing impossible triviality instead of sublimity, enjoyment instead of political self-consciousness, tenderness instead of brutality-except for the brutality within the technical performance, which does not make a difference between manual and digital production and postproduction work.

Miško Šuvaković
Belgrade, 2006.

Između antiuemetnosti i aktivizma: o nestabilnim produkcijama Vladana Jeremića

Vladan Jeremić je beogradski umetnik koji između 2000. i 2006. godine deluje u Beogradu, Berlinu, Novom Sadu i u različitim komunikacijskim net-prostorima. Njegov rad se pojavljuje u epohi u kritici često nazvanoj 'vremenom nepreglednosti'. To znači da on deluje u aktuelnim kontekstima umetnosti i masovne medijske produkcije/distribucije informacija u kojima je svaki oblik življenja, delanja i komunikacije moguć, otvoren te dostupan upotrebi, premeštanju, transformaciji i preradi, tj. potrošnji. Reč je o umetničkim praksama u širokom rasponu od uživanja u komunikaciji do subvertiranja individualnog ili kolektivnog sveta bivanja.

Vladan Jeremić je umetnik rođen i odrastao u društvu poznosocijalističkih kriza, postsocijalističkih ekonomskih i političkih konfliktnosti, te tranzicijskih kontradikcija življenja između lokalnog i globalnog, tj. neoliberalnog i nacional-buržoaskog uređenja svakodnevice na političkom i kulturalnom Jugoistoku Evrope. U takvom heterogenom, razuđenom i, pre svega, kontradiktornom društvenom, kulturalnom i političkom prostoru njegove 'životne aktivnosti' zadobijaju različite oblike umetničkih i antiuemetničkih, odnosno, instrumentalno-birokratskih i postanarhistički-antibirokratskih procedura oblika delovanja, izvođenja i zastupanja. *Igra* sa različitim kulturalnim, profesionalnim i umetničkim identitetima, koja postoji kod gotovo svakakog savremenog umetnika, u njegovom slučaju postaje očigledno i demonstrativno pokazana, odnosno, politizovana kao kontradikcija savremenosti i njenih spektakularnih strukturacija moći između društvenih, kulturalnih i umetničkih centara dominacije i marginalnih rubova ili svetova življenja/preživljavanja. Ta demonstrativna pokaznost je istovremeno izvor kontraverzi antiuemetničkog estetizma (subverzija kao umetnička vrednost) i aktivističkog antiestetizma (izgled umetnosti iznad ili preko čulnosti).

Vladan Jeremić deluje u različitim oblastima umetničkog, kulturalnog i društveno aktivističkog rada: slikarstvo, crtež, animacija, performans, net komunikacija, *underground egzibicionizam*, kritička prakse u sistemu umetnosti ili zastupanja kritičkih praksi drugih umetnika u svetu umetnosti, te organizovanja različitih oblika demarginalizacije aktivizma i postanarhizma u srpskom društvenom prostoru. Mogu se izdvojiti produkcije slika/cртеža (2000-2006), animacija (2003-2004) i performansa (*Dva obična dana u telu Dragog lika*, 2002). Bitno je organizovanje debata o situaciji savremenog anarhizma (Dom omladine, 2006). Karakteristično je net zastupanje 'pojave' pokreta, fikcionalnog lika ili *alterega srpske umetničke scene* nazvanog „Zampa di Leone“ (2004-2005). S druge strane, njegovo delovanje je vezano za realizacije institucije 'Biro' (2004). *Biro za kulturu i komunikaciju* je ngo-asocijacija nastala u Beogradu 2004. godine. Osnovna delatnost Biroa za kulturu i komunikaciju jeste otvaranje novih prostora za komunikaciju i alternativnu kulturalno-umetničku praksu. Biro se

bavi razvijanjem i prezentovanjem alternativne umetničke aktivnosti, umrežavanjem i povezivanjem kulturnih radnika, asocijacija i institucija kulture, arhiviranjem video, foto, digitalnih i tekstualnih zapisa, izdavanjem publikacija i ostale dokumentacije o inovativnoj kulturno-umetničkoj praksi u Srbiji i u svetu. Rad Biroa vode Vladan Jeremić i Rena Rädle /biro@modukit.com/. Biro jeste *to* kontradiktorno mesto savremenog subverzivnog kulturalnog aktivizma i rada: on ima odlike poslovne neoliberalne organizacije sa anti-neo-liberalnim intencionalnim političkim i etičkim usmerenjima. Biti *u* i biti *protiv*?... to je pozicija koja je izgleda karakteristična za aktuelnost otpora totalizujućim globalizacijama i umreženjima. Razrađeni sistem umrežavanja i priključivanja se vidi u partnerskim odnosima sa Top e.V. Berlin, Grupom za logističku podršku Beograd, Slobodnakultura.org, Domom omladine Beograd, Drugom scenom iz Beograda i *Guillaume le Pape*.

Vladan Jeremić je izveo performans *Dva obična dana u telu Dragog lika* (2002) koji u mnogim aspektima određuje njegov umetnički horizont, stav, rad i delovanje. Formula koja je obećana zasnovana je na suočenju nevinosti, infantilnosti, nežnosti, brutalnosti i antisublimnosti. Umetnik je bio obučen u karikiranu odeću (maska-figuru) simpatičnog ili dragog zeka (kao iz stripa, crtača ili kompjuterske igre). Ova prividno nevina *queer* figura se kretala po Beogradu od SKC-a do Interdisciplinarnih studija Univerziteta umetnosti. Umetnik se javno i dosledno identifikovao sa tim 'dragim' fikcionalnim likom tokom dva obična dana. U svakodnevicu je uveden ovaj *queer* zec koji istovremeno pleni svojom nevinom i infantilnom 'simpatičnošću' na način kič maskarada masovne kulture za decu. S druge strane, dosledna identifikacija umetnika i kič-zeke kao da obećava da tu nešto nije uredu, kao da je sve suviše 'straight', kao da se *nešto krije* ili *pomalja iza brda*. Ovo obećanje da tu ima negeča? jeste gotovo opsesivno upisana fascinacija postsocijalističkih/tranzicijskih ljudi da je iza svakog društvenog događaja neka zakulisna radnja, zavera ili, barem, opsenarski trik. Obećanje 'trika' kao da 'zeku' izmešta iz nevinosti mekog plišano-maskiranog tela u obećanje opasnosti ili, čak, zla koje izvire iz svake medijske, javne i, čak, svakodnevne datosti u svetu u kome živimo. Karikiranost 'zeke' je tako postavljena da iscertava trivijalnost (običnost, svakodnevnost, odsutnost višeg cilja, utopije ili *high* estetizma). Zeka je preobučeni muškarac koji se identifikuje sa 'drugim *dragim* likom' ma šta to i ko bio u igri koja obećava 'tajnu' u samoj svakodnevnoj trivijalnosti, a ne u velikoj sublimnosti Sveta. Svet je postao poligon za zavere svakodnevice, a svakodnevica jeste zavera naspram i protiv samog slobodnog ljudskog života. Zato, ovaj nežni/trivijalni i kičasti zeka jeste tako zlokobna *queer* figura 'drugog' koji se brutalno može oteti kontroli neoliberalne ili buržoaskonacionalne svakodnevice. Ali, šta znači 'oteti kontroli' – šta znači biti izvan kontrole? U arbitrarnoj neizvesnosti se krije to nešto oko čega se grupiše, zgrušava i pojavljuje mogućnost trika, opasnosti ili zla.

Jeremićeve slike i animacije su zasnovane na crtežu. On jeste crtač u veoma tradicionalnom smislu izvođenja figure kao traga potezom ruke. Preuzimanjem i prenošenjem 'vizuelnih figura' iz crtanih filmova,

baza podataka digitalnih tehnologija i masovnih medijskih reprezentacija, istorije umetnosti, *underground* stripa, uličnih grafita, video igara ili dečijih igračaka, grade se specifični narativi i ikonografije zastupanja *hibridnih-queer* tela. Na primer, to su figure koje zastupaju tela ili 'fiktionalna stvorenja' realizovana u slikama *Batica* (2002), *Šest ruku* (2002) i slikama *Beznaziva* (2000-2001), odnosno, u animiranim filmovima (2003-2004). Proces njegovog rada je takav da uporedo teče na različitim razinama medijskog prikazivanja: na crtežima manjeg ili većeg formata, kompjuterskoj grafici, animacijama sa zvukom ili slikama na platnu. Građenjem velikog broja *transponovanih figura* i njihovih *mutacija izgleda* ili novih narativnih odnosa sa drugim figurama započinje proces izvođenja dela. Kasnije se pronalazi odgovarajući medij i mogućnost za razradu crteža. Odnose figura finalizuje u skladu sa kontekstom i diskursom izvođenja dela, tj. uspostavljanjem kritičnih pokaznih referenci prema zastupanju izgleda življenja. Jeremićeve pikturalne i animacijske figure karakteriše hibridnost: raznorodnost reprezentativnih uzoraka različitog kulturalnog i medijskog porekla. Hibridni status ovih *queer* figura u epohi globalizma treba razlikovati od pluralnog statusa postmodernih citatnih filmskih, fotografiskih i slikarskih figura. Postmoderna pluralna figura je nastajala iz citata istorijskih kulturalnih i umetničkih uzoraka (manirizma, baroka, klasicizma, romantizma, ekspresionizama, metafizičkog slikarstva, modernizma), a globalizujuća hibridnost nastaje iz mnogostrukosti identifikovanja unutar mas-medijski predočenih multikulturalnih (rodnih, rasnih, klasnih, generacijskih, medijskih) modela zastupanja u svakodnevici življenja, tj. potrošnje. Te 'užasne' ili 'strašne' ili 'umiljato proždiruće' crtane, slikane ili animirane figure su tragovi pervertiranja 'postmoderne nade' ili 'pozitivne melanholije' u smeru otkrivanja naličija ciničkog uživanja u 'lepom' koje se pokazuje kao, zapravo, maskirano ružno, grozno, zastrašujuće, zazorno, opasno, perverzno, nasilno, itd. Jeremić je odlučno izveo raskrivanje maskarade 'lepog' popularne kulture: ukazujući na drugačija lica lepog i njihove *queer* potencijalnosti u preobražavanju vidljivosti. Crtačka igra sa *queer mutacijama* ima i još jednu dimenziju, a to je ponuda 'subjektivnosti' ili 'ekspresivnosti' umetnika u epohi *ohladenih slika* neokonceptualizma, tj. dominirajuće čelantovske *ne-ekspresivnosti*. Subjektivnost i ekspresivnost se, nanovo, realizuju posredstvom namerno predočivog i pokazanog 'lošeg zanata': crtanja, slikanja ili animiranja. *Loši zanat* nije neukost umetnika, već je izraz njegovog namernog napora da pokaže da su *virtuozitet*, *tehne* ili *high tech* zahtevi izrazi sasvim određene makropolitike proizvodnje 'vrednosti' u savremenom tehnološki orijentisanom društvu.

Na primer, Aleksa Golijanin (Inicijative anarhija/ blok 45) prokomentarisao je retrospektivno Jeremićev rad rečima: "Vladanova izložba je retrospektivnog karaktera i vodi nas u svojevrstan safari kroz mrežu vrlo žestokih i ponekad mračnih formativnih uticaja, kao što su rane 1990-te, odrastanje u Mirijevu (tada vrlo nasilnom delu BG-a), horor filmovi B, C, D i E produkcije, heavy metal i, konačno, ono najgore što su nam donele 1990-te: video igrice, prva generacija."

Hibridnost, *queer politika maskarade*, preuzimanje i identifikacionih referenci, prekidi u tehnološkim zahvatima, upisi individualnih raspoloženja kroz neo/post/kao/ekspresionistički rad čine ovu umetničku praksu problemski usmerenom na provociranje trenutka u lokalnoj i globalnoj distribuciji vidljivosti moći u svetu umetnosti, kulturi i društvu. Ovakva umetnička praksa je na neki način svesna da subverzije nema i da je zato subverzija dovoljan izazov da se proizvede nemoguća trivijalnost na mestu sublimnosti, uživanje na mestu političke samosvesti, nežnost na mestu brutalnosti, a brutalnost usred tehničke izrade koja ne pravi razliku između manuelnog i digitalnog produkcijskog i postprodukcijskog rada.

Miško Šuvaković
Beograd, 2006.

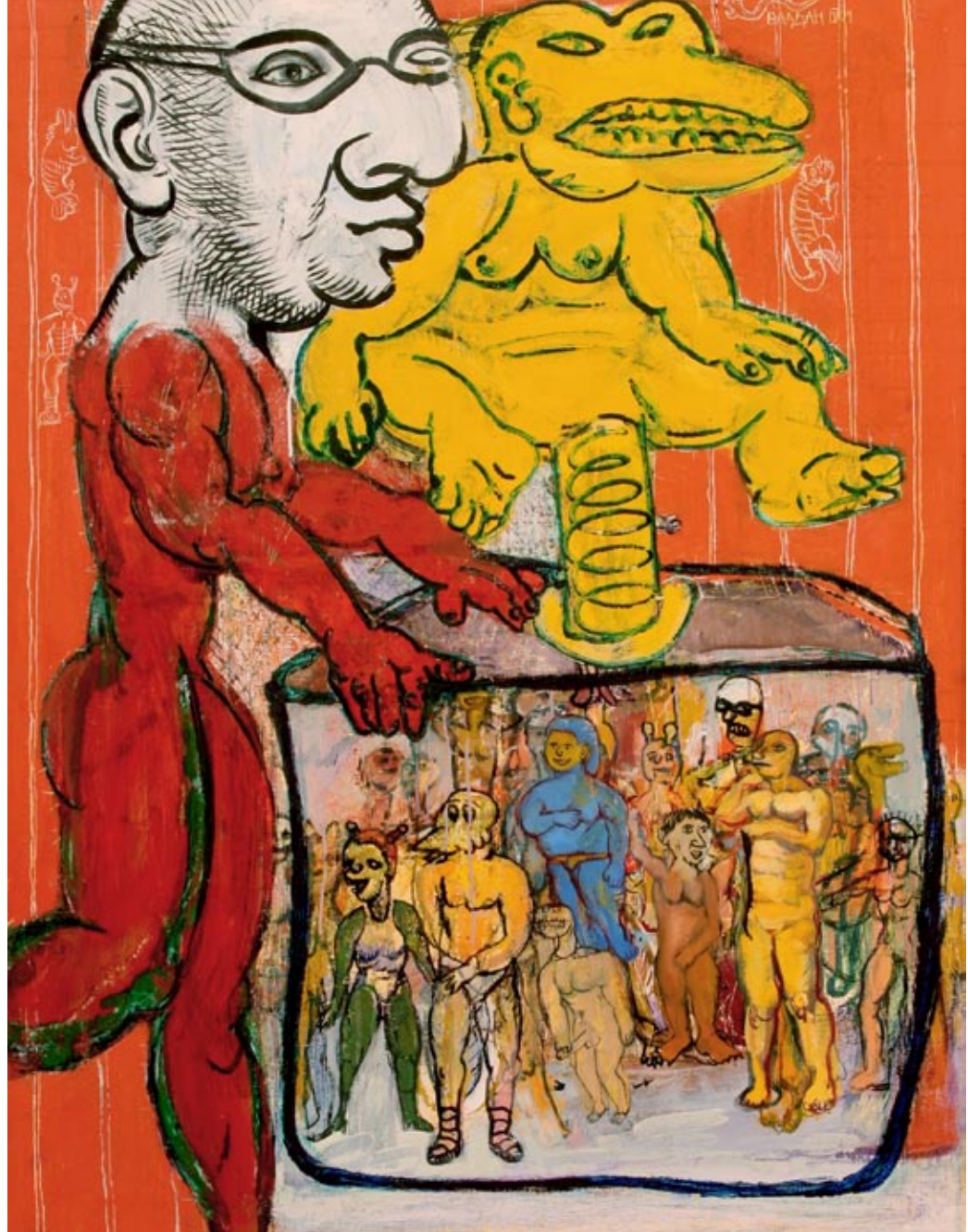
**Selected Artworks 2000-2004 /
Izbor radova 2000-2004.**

Untitled / Bez naslova

2001

Oil on canvas / Ulje na platnu

119 x 81 cm



Untitled / Bez naslova

2001

Oil on canvas / Bez naslova

160 x 130 cm

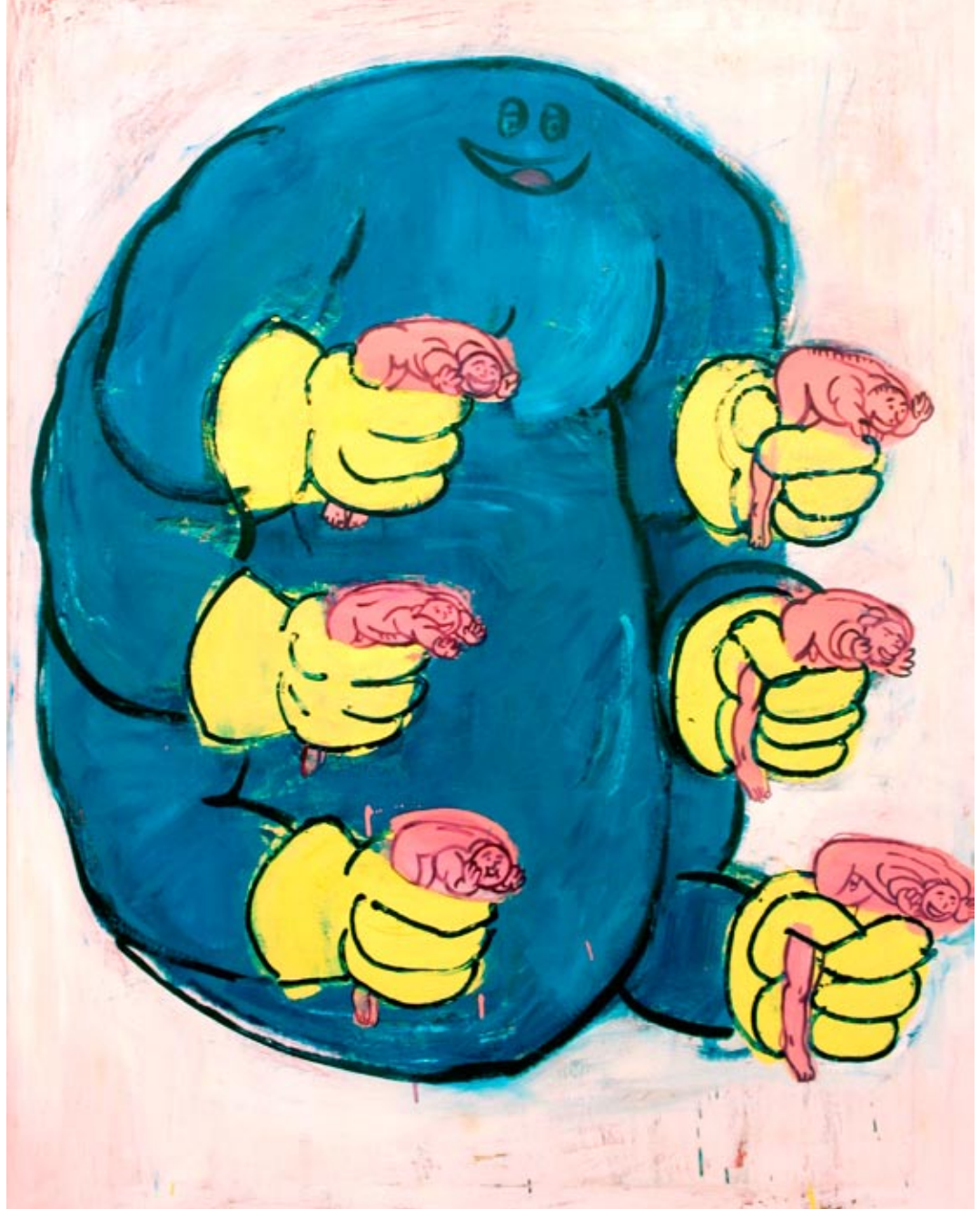


Six hands / Šest ruku

2002

Oil on canvas / Ulje na platnu

140 x 130 cm



Batica

2002

Oil on canvas / Ulje na platnu

160 x 130 cm



From the notebook serial / Iz beležnice

2001

Acrylic and ink on paper / Akril i tuš na papiru
each / svaki 24 x 21 cm



From the notebook serial / Iz beležnice

2001

Acrylic and ink on paper / Akril i tuš na papiru
each / svaki 24 x 21 cm



In the public action “Two ordinary days inside the body of Dear Face”, I was something which I call “Dear Face”, in fact the external manifestation of my real body and the stuff that the body collects and emits in respect to others. Dear Face is our (in this case my) appearance that always had to stay hidden behind that powerful conventional body. When we step out of the body, we usually expect penalties, so we restrict our Dear Faces, which might be real us. (So, Dear Face is the manifestation which is only yours). Through this state you can make an open contact and overplay common experiences in everyday communication.

In those two ordinary days I used to live as any other day: I fulfilled my everyday duties, went to university, listened to lectures, had lunch with my family, met my friends, strolled along the city streets,...

Artist statement, 9th of April 2002, SKC, Belgrade

Svakodnevno naše telo ulazi u omotač i sreće se sa drugim ljudima. Pored drugih prolazimo i svi se “pravimo ludi – kao komuniciramo”, nešto kao jedni drugima pričamo- ustvari sledimo samo niz ustajalih koordinata. Držimo se za slamku niza društvenih kodeksa ponašanja a naše pravo ispoljavanje, koje retko poštujemo, podređujemo društvenim.

Izgleda kao da se uvek moraju usvojiti određena pravila ponašanja neke socijalne grupe pa se po njima “igrati” do mile volje. Tada ulazimo u sled već zadatih recepata, gde zapravo pravi kontakt i ne postoji.

U “Dva obična dana” biću nešto što zovem Dragi Lik – u stvari prava spoljna manifestacija moga realnog tela i onoga što ono skuplja i doživljava u odnosu na druga. Dragi Lik jeste i ta naša (u ovom slučaju moja lična pojava) koja je nekako uvek morala da ostane sakrivena iza tog moćnog konvencionalnog tela. Kada istupimo iz istog obično očekujemo penale od društva te sputavamo naše Drage Likove, koji smo u stvari jedino pravi Mi.- (dakle Dragim Likom bi nazvao ono ispoljavanje koje je samo Vaše.

U ova “Dva obična dana” živeću u kao bilo koja druga (završavajuću svakodnevne radnje, vidati se sa prijateljima, šetati gradom...) i sa pravom se plašiti da se igra sa Dragim Likom ne uglavi u istu ravan konvencionalnog ponašanja.

„Ono” (Dragi Lik) je recept za rušenje azbuka i traženja uvek naših izvornih manifesta.

Umetnički stejtment, 9. april 2002. SKC, Beograd

Two ordinary days inside the body of Dear Face / Dva obična dana u telu Dragog Lika

2002

Performance / Performans

Video stills, sound, 12 mins / Video kadrovi, zvuk, 12 minuta



**Animations on white background /
Animacije sa belom pozadinom**

2004

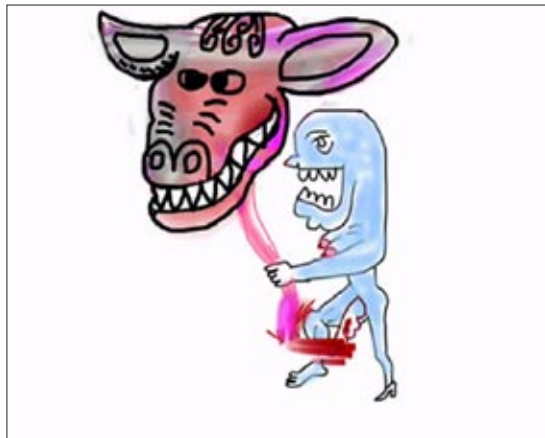
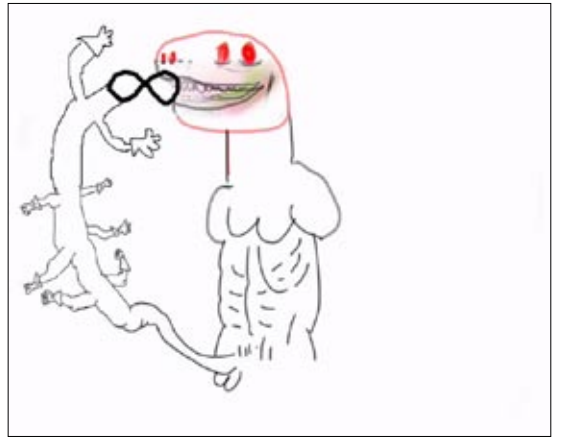
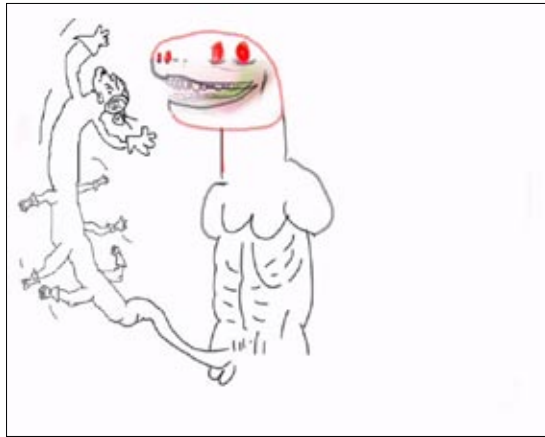
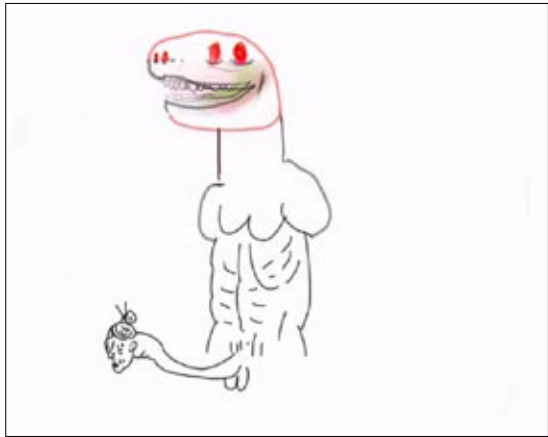
Video stills, sound, 2 mins / Video kadrovi, zvuk, 2 minuta



**Animations on white background /
Animacije sa belom pozadinom**

2004

Video stills, sound, 2 mins / Video kadrovi, zvuk, 2 minuta



Vladan Jeremić

Born in Belgrade 1975. Lives and works as a free artist and as project manager of the cultural organisation Biro for culture and communication (since 2004), Belgrade, Serbia
Member of ULUS (Association of Fine Artists of Serbia), since 2003.

Education:

2001-2004 M.A. in Digital Arts, Graduated Interdisciplinary Master's Studies, University of Arts Belgrade, Serbia (Yugoslavia), specialisation on digital image.
1996-2001 B.A. Graduated Department of Mural Painting, Faculty of Applied Arts, University of Arts, Belgrade, Serbia (Yugoslavia).
1996-1998 studied History of Art, Philosophical Faculty, University of Belgrade, Serbia

Solo Exhibitions:

2006 Gallery of FLU (Faculty of Fine Arts), Belgrade, Serbia,
Artworks 2000-2004
2002 Gallery of SULUJ (Union of Artist Associations Yugoslavia), Belgrade, Serbia,
Animations and Drawings of Vladan Jeremić
2002 Gallery of Student Cultural Center (SKC), Belgrade, Serbia,
Western Impressions

Group Exhibitions and Festivals:

2006 Dom omladine, Belgrade, Serbia, *Free Culture Festival*
Ljudmila, Digital media lab, Festival of Creativity and Free Culture, Ljubljana 2005, *Arhiv dešavanja, video archive*
2005 *Transformation 05 Festival*, Zrenjanin, Serbia
Gallery 35, Berlin, Germany, *Under the Bridge Beograd*
2004 Gallery 5020, Salzburg, Austria, *Basic Festival*
Neoist Dept Fest, Berlin, Germany
SKC, Belgrade, *Concept of Body, Virtual Body, Loss of the Body*
Museum of 25th May, Belgrade, Serbia, *Erasing 02*

Vladan Jeremić

rođen u Beogradu 1975. godine, živi u Beogradu.
Radi kao umetnik i menadžer nezavisne asocijacije Biro za kulturu i komunikaciju iz Beograda (Biro Beograd), osnovane 2004. <http://birobeograd.info>. Član je ULUS-a.

Obrazovanje:

2004. Magistar umetnosti u oblasti digitalne umetnosti, Interdisciplinarne magistarske studije, Univerzitet umetnosti u Beogradu, Magistarska teza: *Realizacija umetničkog dela-proizvoda u digitalnom mediju*
2001. Diplomirani slikar-restaurator, Fakultet primenjenih umetnosti, Univerzitet umetnosti u Beogradu
1996-1998 studirao istoriju umetnosti, Filozofski fakultet, Univerzitet umetnosti u Beogradu

Samostalne izložbe:

2006 Galerija FLU, Beograd, *Radovi 2000-2004*
2002 Galerija SULUJ, Beograd, *Animacije i crteži*
2002 Galerija SKC, Beograd, *Western Impressions (sa Dušanom Jevtovićem I Nenadom Jeremićem)*

Grupne izložbe i festivali:

2006 Dom omladine, Beograd, Srbija, *Prvi festival kulture slobode*
Ljudmila, Digital media lab, *Festival of Creativity and Free Culture*, Ljubljana 2005, *Arhiv dešavanja, video arhiv*
2005 *Transformation 05 Festival*, Zrenjanin, Srbija,
Gallery 35, Berlin, Nemačka, *Under the Bridge Beograd*
2004 Gallery 5020, Salzburg, Austrija, *Basic Festival*
Neoist Dept Fest, Berlin, Nemačka
SKC, Beograd, *Koncept tela, Virtualno telo, Gubitak tela*
Muzej 25. Maj, Beograd, *Erasing 02*
2003 Galerija Buero Friedrich, Berlin, Nemačka, *Friendly Fire/Fake Fire*
YUBIN, Beograd, Srbija, *Erasing 01*

2003 Gallery Buero Friedrich, Berlin, Germany, *Friendly Fire/Fake Fire*
YUBIN, Belgrade, Serbia, *Erasing 01*
ULUS Pavillion Cvijeta Zuzorić, Belgrade, Serbia, *Spring Exhibition*
International Artists Forum (IKG), Museum of 25th May, Belgrade, Serbia, *Rediscover*
2002 ULUS Pavillion Cvijeta Zuzorić, Belgrade, Serbia, *New Members of ULUS*
SKC, April meetings, performance *Two Ordinary Days in the Body of Dear Face*
Museum of 25th May, Belgrade, Serbia, *Real Presence 2002*
Gallery Progres, Belgrade, Serbia, *Osvit sadašnjice*
5th International Biennial of Young Artist 2002, Vršac, Serbia (Yugoslavia), *Time Codes*
Metalpromet Zvuk, Kruševac, Serbia
2001 Museum of Applied Arts, Belgrade, Serbia, *Diploma 2001*

Selected Lectures and Participations in Congresses

2007 Faculty of Fine Arts, Belgrade, Serbia, lecture *Political Art and Activism*
2006 Faculty of Fine Arts, Belgrade, Serbia, *Creative Commons Licenses*
- presentation of slobodnakultura.org, *Free Licences in Visual Arts*
Dom omladine, Belgrade, Serbia, debate *Anarchism and Arts*
2005 Pro.ba, Center for Contemporary Art - SCCA, Sarajevo, Bosnia and Herzegovina, congress *Lost in Transition*
The Laboratory of Visual Arts, Prishtina, Kosovo, presentation *Under the Bridge Beograd*
MAMA, Zagreb, Croatia, presentation *Under the Bridge Beograd and platform modukit.com*
Monteparadiso, Pula, Croatia, presentation *Under the Bridge Beograd*
Molekula, Rijeka, Croatia, presentation *Under the Bridge Beograd*
2003 Interfiction X, Kassel, Germany, symposium *File Sharer Values*
Meinebank, Berlin, Germany
2002 Kunsthochschule Kassel, Germany, *Belgrade Hearing*

Paviljon Cvijeta Zuzorić, Beograd, Srbija, *Prolećna izložba*
International Artists Forum (IKG), Muzej 25. Maj, Beograd, *Rediscover*
SKC, Beograd, Aprilski susreti, performans *Dva obična dana u telu Dragog Lika*
Muzej 25. Maj, Beograd, *Real Presence 2002*
Galerija Progres, Beograd, *Osvit sadašnjice*
Peto internacionalno bijenale mladih, Vršac, Srbija, *Time Codes*
Metalpromet Zvuk, Kruševac, Srbija
2001 Muzej primenjenih umetnosti, Beograd, *Diploma 2001*

Predavanja, učešća na kongresima i simpozijumima

2007. Fakultet likovnih umetnosti, intermedijalna klasa, Beograd, *Politička umetnost i artvizam*
2006. Galerija Fakulteta likovnih umetnosti, Beograd, slobodnakultura.org, *Creative Commons Licences*
2006. Dom omladine, Beograd, *Predstavljanje nezavisne produkcije časopisa iz regiona*
2006. Dom omladine, Beograd, *Umetnost i anarhizam*
2005 Pro.ba, Cetar za savremenu umjetnost - SCCA, Sarajevo, *Lost in Transition*
The Laboratory of Visual Arts, Priština, Kosovo, *Under the Bridge Beograd*
MAMA, Zagreb, Hrvatska, *Under the Bridge Beograd and platform modukit.com*
Monteparadiso, Pula, Hrvatska, *Under the Bridge Beograd*
Molekula, Rijeka, Hrvatska, *Under the Bridge Beograd*
2003 Interfiction X, Kassel, Nemačka, *File Sharer Values*
Meinebank, Berlin
2002 Kunsthochschule Kassel, Nemačka, *Belgrade Hearing*

Projekti i platforme:

2006 *kakogod*, magazin za kulturalni aktivizam, Biro za kulturu i komunikaciju, Beograd <http://kakogod.modukit.com>
slobodnakultura.org, regionalna mreža organizacija

Esseys

2006 own publication *Novi život*, photo book, 2006, Belgrade.
04 magazin, no. 16, pp. 30 – 36. 2006, Savez udruga Klubtura, Zagreb, interview with Segin Boynik *Turbo-postmodernistička država dok birate pozivni broj za Monako*
Pop kult, jul 2006, pp. 70. POP KULT coop. & SKC Beograd, interview with Miloš Rančić *Prvi festival kulture slobode i Anarchopedia*
04 magazin, no. 15, pp. 40 – 43. 2006, Savez udruga Klubtura, Zagreb, *Financiranje nevladinih organizacije* (Financing of Non-Governmental Organisations)
2005 *Under the Bridge Beograd*, Biro za kulturu i komunikaciju, 2005, Belgrade.
at 04 magazin, no. 11, pp. 70 – 71. 2005, Savez udruga Klubtura, Zagreb, *Jedinstveni filing da budeš globalni seljak*
2004 Art-ist, Contemporary Art Magazine 1/2004, Halil Altindere, Istanbul, pp. 72 – 76. *Realisation of the Situationist Projection*
Own publication *OUT 1*, fanzine, 2004, Novi Sad.

Selected projects and platforms:

2006 kakogod, regional magazine for cultural activism, Biro za kulturu i komunikaciju, Belgrade
slobodnakultura.org, regional network for the enhancement of free culture, free software and free knowledge
Group for Logistical Support, Dom omladine, Belgrade, debates *Talks on Anarchism*
2004/2005 *Under the Bridge Beograd*, city research and congress with local and international participants, Belgrade
2003 *Horrorkatze Eating Grass*, Belgrade, exhibition/event with Belgradian artists

Grupa za logističku podršku, Dom omladine, Beograd, *Razgovori o anabrizmu* 2006/2007 <http://glp.anarhija.org>
Arhiv dešavanja 1999-2006, *video arhiv 1999-2006* <http://arhiv.modukit.com>
2004/2005 *Under the Bridge Beograd*, istraživanje grada i međunarodni kongres, Beograd
2003 *Horrorkatze Eating Grass*, Beograd, izložba/događaj sa beogradskim umetnicima/cama

Eseji i tekstovi:

2005 *Novi život*, knjiga-samizdat, Beograd
04 magazin, br. 16, str. 30 – 36. 2006, Savez udruga Klubtura, Zagreb, *Turbo-postmodernistička država dok birate pozivni broj za Monako*
Pop kult, jul 2006, str. 70. POP KULT coop. & SKC Beograd, *Prvi festival kulture slobode i Anarchopedia*
04 magazin, br. 15, str. 40 – 43. 2006, Savez udruga Klubtura, Zagreb, *Finansiranje nevladinih organizacija*
2005 *Under the Bridge Beograd*, Biro za kulturu i komunikaciju, 2005, Beograd
04 magazin, br. 11, str. 70 – 71. 2005, Savez udruga Klubtura, Zagreb, *Jedinstveni filing da budeš globalni seljak*
2004 Art-ist, Contemporary Art Magazine 1/2004, Halil Altindere, Istanbul, pp. 72 – 76. *Realisation of the Situationist Projection*
OUT 1, fanzine-samizdat, 2004, Novi Sad.

Gallery of FLU (Faculty of Fine Arts), Belgrade, Serbia
Knez Mihailova 53, Belgrade /
Galerija Fakulteta likovnih umetnosti
Knez Mihailova 53, Beograd

Gallery council / Umetnički savet galerije:
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Zoran Todorović, Vladimir Veljašević
Kustoskinja galerije / Curator: Bojana Burić

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<http://secult.org/v-web/gallery/Vladan-Jeremic>

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