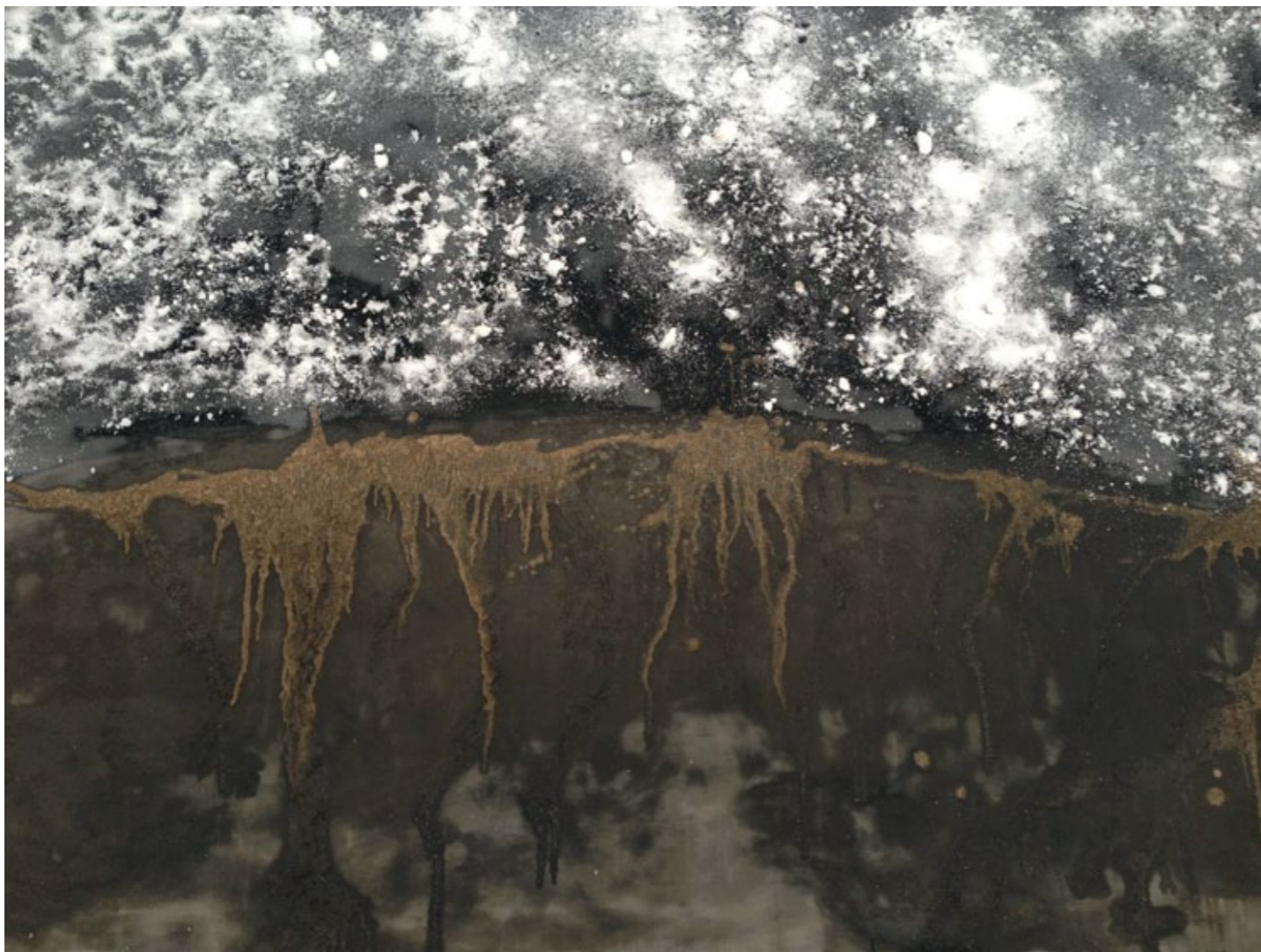




ĐORĐE STANOJEVIĆ

Galerija ULUS, Beograd, april 2014. / ULUS Gallery, Belgrade, April 2014



U PROCESU, zemlja, sneg, pigment i medijum na platnu, 200x150cm, 2014.
IN THE PROCESS, earth, snow, pigment and medium on canvas, 200x150cm, 2014

Stevan Vuković

Koncept prirode u radu Đorđa Stanojevića

Đorđe Stanojević ne spada među vizionarske eko umetnike koji imaju potpunu viziju spasavanja Zemlje, niti je on ikada sebe predstavljao kao šamanskog izlečitelja razdora između prirode i kulture. Elementi nesigurnosti, nepredvidivosti i slučajnosti, koji su upisani u njegove radove tokom njihovog nastanka, dok su bili izlagani na otvorenom, bili bi u suprotnosti sa takvom suverenom pozicijom. Sama činjenica da je svoje slike ostavljao na otvorenom, da bi poremetio i izmenio procese koje je započeo, da bi prekinuo sa navikom i raskinuo sa poznatim, da bi destabilizovao sve one slikarske procedure sa kojima je već bio potpuno upoznat, pokazuje da je njegova umetnička praksa mnogo više usmerena ka sebi samom nego što je to većina eko projekata. Za Stanojevića umetnost nije oruđe društvene promene, već inherentni element njegovog napora da dospe do samoražumevanja putem složenog spleta otvorenih eksperimentalnih procesa.

”Mi se usavršavamo na taj način što nam se stvari dešavaju, a ne tako što ih mi činimo” – to su bile reči Džona Kejdža, kojima je opisivao kako je svoje kompozicije pisao na način koji u njih uvodi zvukove iz okružja; sve one slučajne zvuke koji partiturorom nisu bili ni predviđeni ni određeni. Kada svoje slike ostavlja dejstvu vetra, kiše i snega, zracima sunca i prašini koja na njih biva nanosena vetrom, kao i drugim slučajnim uticajima iz okoline, Stanojević sledi sličnu logiku, i to čini da bi u pokret stavio široki spektar međudejstava i procesa koji rezultuju nečim neočekivanim. Šta god da je postigao tokom neke od slikarskih seansi postajalo je podložno izmeni putem uticaja atmosferskih i drugih nepredvidivih okolnosti, koje su delovale na sliku u intervalu između tih seansi. Razlika spram Kejdža, kao i Fluksus tradicije, leži u

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The Concept of Nature in the Work of Đorđe Stanojević

Đorđe Stanojević is not some kind of a visionary eco-artist with a master plan for saving the Earth, nor was he ever presenting himself as a shamanic healer of the split between nature and culture. Elements of incertitude, unpredictability and contingency, which were inscribed into his works in the process of their making, when they were left open to the environment, would be discrepant with such a sovereign position. The very fact that he is leaving paintings on the open, to disturb and disrupt the processes he has started, to undo habit, to break from the known, and to destabilize all those painting procedures he was already too familiar with, show that his art practice is much more inward oriented than most of the eco-art projects. For Stanojević, art is not a tool for social change, but an inherent element in his effort to get to genuine self-understanding through the complexity of experimental open-ended processes.

”We are made perfect by what happens to us rather than what we do”, were the words of John Cage in describing how his compositions are rendered in a manner to let in the sounds from the surrounding; all those random sounds that are to be neither scored nor predetermined. When leaving his paintings to be impinged by wind, rain and snow, blazed by sun and covered by dust and other accidental stuff from the environment, Stanojević follows a similar logic, and he does so in order to set in motion a wide range of interactions and processes that result in unexpected. Whatever he accomplishes in a particular painting session can, and most likely will be significantly altered until the next one, due to atmospheric and other unpredictable conditions effecting the painting in the meantime. The difference to Cage, and the Fluxus tradition is in the fact

činjenici da su za Stanojevića ovo bili samo koraci u procesu stvaranja potpuno integralnog dela.

Stanojevićeve slike nemaju prost indeksičan karakter, poput radova Fluxus umetnika, koji zastupaju okruženje koje je na njih uticalo. Njihova svrha nije da zamene umetnost kao ogledalo prirode umetnošću kao indeksom prirode. Naravno, budući da je proces njihovog stvaranja bio pod neposrednim uticajem vetra, kiše, snega i sunca, nema načina da se izbegne da se one tretiraju kao indeksične – njihova egzistencijalna, fizička, pa čak i kauzalna veza sa tim prirodnim silama čini ih indeksičnim po definiciji – ali pošto to u njihovoj vizuelnoj i fizičkoj prisutnosti nije očigledno, moramo se pouzdati u legende da bi to saznali. Sa druge strane, samim time što su ove slike takođe ostvarile egzistencijalni odnos i spram umetnika, one se mogu tretirati i kao indeksi njegovih kreativnih procesa i njegove borbe za prevazilaženje pristupa koji su oblikovani svesnim namerama, da bi ostavio prostora onima koje obično u procesu postajanja svesnim bivaju ili osujećeni ili bar filtrirani putem svesti.

Stoga mi takođe moramo da se pozabavimo i prirodom umetnika, njegovim negativnim odnosom spram korporativne kulture, kreativnih i kulturnih industrija, kao i njegovom borbom protiv stereotipnih modela rada u polju umetnosti i kulture. “Kako da izbegnemo bavljenje umetnošću u maniru nametanja forme sadržaju za koga se pretpostavlja da je inertan i pasivan?” – to bi, verovatno, bilo glavno pitanje u tom smislu. Da bi odgovorio na njega, Stanojević se upustio u rad sa proizvodnim procesima pretehnoloških zajednica, sa tradicionalnim tehnikama umetnosti i zanata, kao i eksperimentalnim prosedeima razvijenih u okviru savremene vizualne umetnosti, sa ciljem da istraži odnose i međusobne zavisnosti između ljudi, njihovog okružja i prirode. To ga je konačno dovelo i do toga da razvije specifičan heuristički istraživački pristup koji pretpostavlja radikalni

that for Stanojević these are just stages in the making of the fully integrated work.

Paintings by Stanojević have no simple indexical character, as works by Fluxus artists, standing for the environment that produced an effect on them. Their point is not to replace art as mirror of nature with art as an index of nature. Of course, since their making was directly affected by being exposed to wind, rain, snow and sun there is no way to avoid treating them as indexical - their existential, physical, even causal connection to those forces makes them indexical by definition - but since that is not obvious from their visual and physical presence, one has to rely on captions in order to get to know that. On the other hand, since these paintings had existential relations to the artist as well, they can be likewise regarded as indexes of his creative processes and his struggle to overcome approaches shaped by conscious purpose, allowing for those that usually get inhibited or filtered by consciousness to become manifest.

Therefore, we also have to deal with the nature of the artist, his negative stance towards the corporate culture, creative and cultural industries, as well as his struggle with stereotypical models of work in the fields of art and culture. “How to avoid practicing art in a manner of imposing form upon a supposedly inert and passive substance?” would, perhaps, be the main question in that regard. In order to answer it Stanojević got involved with production processes from pre-technological societies, with traditional art and craft techniques, and experimental procedures developed in contemporary visual art, with the goal to investigate relations and mutual inter-dependencies between humans, the environment and nature. That has finally led him to develop a specific heuristic explorative approach, presupposing a radical shift from the standard anthropocentric worldview, although not to a biocentric, but to a physiocentric one.



ZEMLJA I NEBO, zemlja, kiša, pigment i medijum na platnu, 200x150cm, 2013.
EARTH AND SKY, earth, rain, pigment and medium on canvas, 200x150cm, 2013

pomak od standardnog antropocentričnog pogleda na svet, ali ne prema nekom biocentričnom, već fiziocentričnom.

U tom pogledu svet nije sklop jasno određenih, međusobno izolovanih entiteta, njegov karakter nije bezuman, besmislen i mehanički, kao što ni ljudi nastanjeni u njemu nisu odvojeni niti izolovani od okruženja koje posmatraju. Nasuprot tome, oni su potpuno uronjeni u konstantno promenljiv razvojni tok događaja i pojava. U tom smislu, umetnost je viđena kao nešto što menja način na koji stvari postaju prisutne i dostupne, a ne kao puko sredstvo manipulisanja osećanjima i stimulisanja iskustava, odnosno kao forma izražavanja i kao biznis napravljen od marketinga tih učinaka. Sa druge strane, ukoliko u radu Đorđa Stanojevića postoje neke restorativne namere, one se ne realizuju u formi vraćanja prirodi kao najvrednijem resursu naše civilizacije, već *prirodi kao u sebi izrastanju živih stvari*, što su stari Grci nekada zvali *fizisom*.

U vremenima u kojima se pojmovi poput kreativnosti i inovacije, fleksibilnosti i spontanosti, koji su nekada istorijski bili vezani za umetnost, postaju sveprisutni u pogonu globalnog kapitalizma koji u dominantan društveni model inauguriše onaj koji sve pretvara u resurse, umetnici treba da se povuku i ponovo razmotre svoju društvenu ulogu. Umesto grozničavog "stvaranja" i "produkcije" novih umetničkih radova, samo da bi sistem i dalje funkcionisao i očuvao njihove pozicije u svom okrilju, oni bi mogli da počnu da shvataju šta njihovo neposredno okruženje može da pruži na drugom nivou, nivou afirmacije života kao besciljne igre, bez napredovanja u stvaralačkom toku. Takođe, budući da je rečnik očuvanja sredine sada svojstven i medijiskim i državnim i korporativnim raspravama, možda bi umetnici koji se bave očuvanjem okruženja mogli da počnu da se uzdržavaju od njega i da krenu da naseljavaju svoje okruženje eksperimentišući bez nekog posebnog cilja.

In that view the world is not a composition of clearly defined, separated and self-contained entities, it is not mindless, purposeless and mechanical, while the human subjects residing in it are neither detached nor separated from the environment they observe. On the contrary, they are all fully merged into the constantly unfolding and changing stream of events and phenomena. In that view art as considered as something which changes the way things become present and available to us, as opposed to a view of art as a means of manipulating feelings or stimulating experiences, as a form of expression, or as a business developed to market such stimuli. On the other hand, if there are any restorative intentions involved with Stanojević's work, they do not tend to restore nature as the most valuable resource of our civilization, but as that *growing into itself of living things*, which was called *physis* by the Greeks.

In the times in which concepts as those of creativity and innovation, of flexibility and spontaneity, which used to be historically associated with art, become ubiquitous within global capitalism that inaugurates into the dominant societal mode the one making everything become a resource, artists need to step back and reconsider their social role. Instead of frantically "creating" and "producing" new works of art just to keep the system running, along with their positions within that system, they could start reflecting what their immediate surrounding can offer on another level, of affirmation of life as purposeless play, without suggesting improvements in creation. Also, since the vocabulary of environmentalism is now integral to media, governmental and corporate discussions, perhaps the environmental artists could refrain from using it, and start inhabiting their environment and experimenting with no objective.



ZEMLJA I NEBO, zemlja, kiša, sneg, sunce, pigment i medijum na platnu, 200x150cm, 2014.
EARTH AND SKY, earth, rain, snow, sun, pigment and medium on canvas, 200x150cm, 2014



ZEMLJA I NEBO, zemlja, kiša, pigment i medijum na platnu, 200x150cm, 2013.
EARTH AND SKY, earth, rain, pigment and medium on canvas, 200x150cm, 2013



PUCANJ, objekat, pigment i drvo, 120x90cm, 2014.
THE SHOT, object, pigment and wood, 120x90cm, 2014



ZEMLJA I NEBO, zemlja, kiša, pigment i medijum na platnu, 200x150cm, 2013.
EARTH AND SKY, earth, rain, pigment and medium on canvas, 200x150cm, 2013



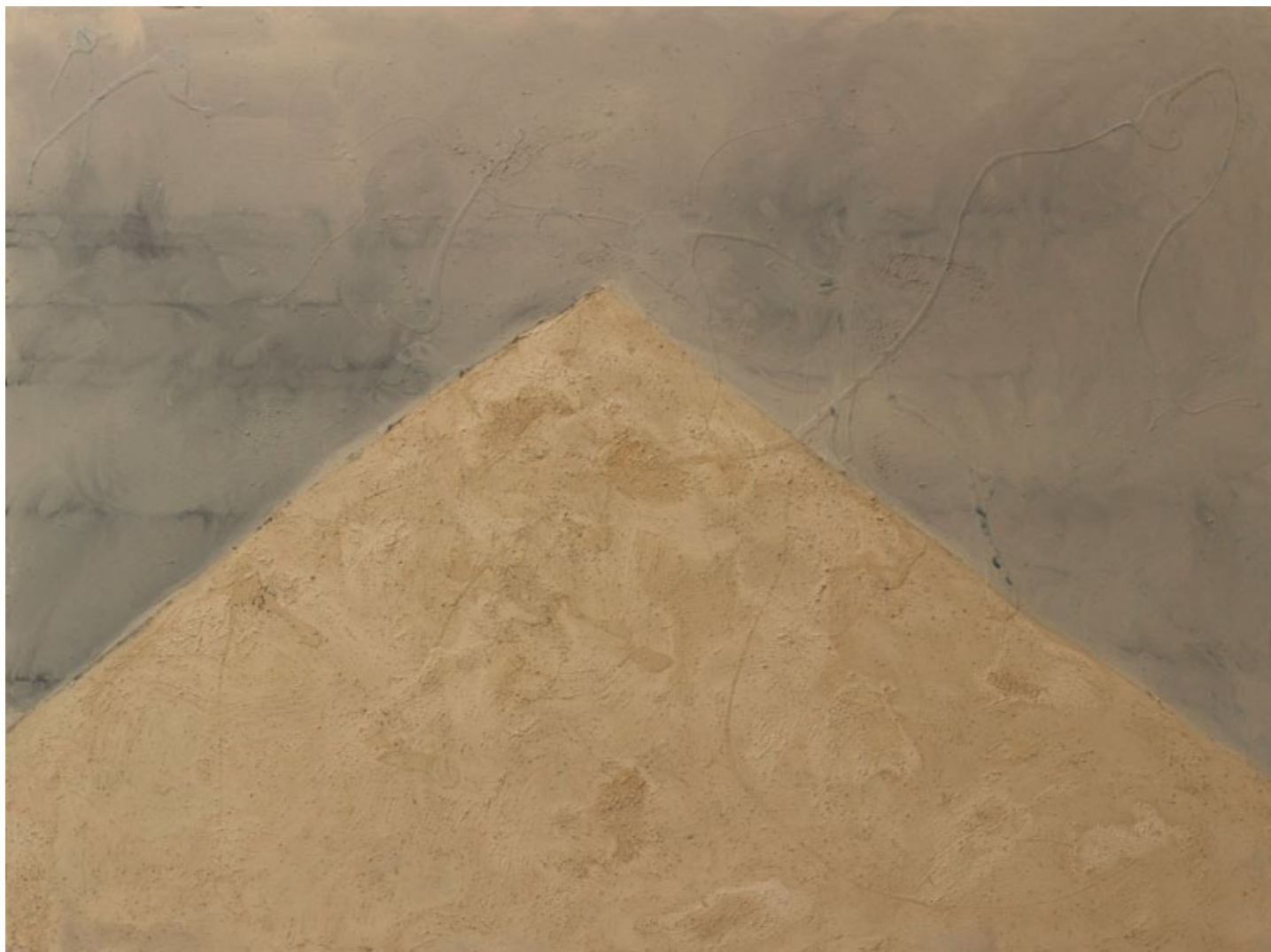
TRUBE, zemlja, pruće i kreč, instalacija, 2014.
THE TRUMPETS, earth, wattle and lime, installation, 2014



ZEMLJA I NEBO, zemlja, kiša, sneg, pigment i medijum na platnu, 200x150cm, 2014.
EARTH AND SKY, earth, rain, snow, pigment and medium on canvas, 200x150cm, 2014



PONIRANJE, objekat, pruće, 170x120cm, 2014.
SINKING, object, wattle, 170x120cm, 2014



ZEMLJA I NEBO, zemlja, sunce, pigment i medijum na platnu, 200x150cm, 2014.
EARTH AND SKY, earth, sun, pigment and medium on canvas, 200x150cm, 2014

Dorđe Stanojević

Rođen 29. marta 1974. godine u Osečini.
Docent na Akademiji za umetnost i konzervaciju SPC
i na Fakultetu pejzažne arhitekture u Beogradu.
Osnivač i umetnički direktor projekta Nature & Art.
Bavi se teorijom umetnosti, piše kritiku i eseje.

Obrazovanje:

2011-2012. Doktorske studije na Fakultetu likovnih
umetnosti u Beogradu
1999-2001. Magistarske studije na Fakultetu likovnih
umetnosti u Beogradu
1994-1999. Studije slikarstva na Fakultetu likovnih
umetnosti u Beogradu

Samostalne izložbe:

2014. "Ergonomija zemlje", galerija ULUS, Beograd
2013. "Klijanje", galerija Beograd, Beograd
"Slikati kao priroda", Centar savremene umetnosti
Crne Gore, Podgorica
"Podgorina", galerija Osečina, Osečina
"Rađanje", galerija Silos, Valjevo
2012. "Rast", galerija Nova, Beograd
"Snaga zemlje", Galerija savremene umetnosti, Smederevo
2011. "Poetika zemlje", galerija Narodnog muzeja, Valjevo
2009. "Zapis", galerija Magacin, Beograd
"Pulsirajuća realnost", galerija umetničkog centra
UBSM, Beograd
2008. "Prisustvo", galerija Narodnog muzeja, Valjevo
"Zemlja", galerija SKC, Beograd
2003. "Kiša", galerija FLU, Beograd
2002. "Pismo", galerija Vojne akademije, Beograd
2001. "Fragmenti", galerija Medija centra, Beograd
2000. "Prostiranje", galerija Doma omladine, Beograd
1999. "Lestvice", galerija FLU, Beograd

Brojne kolektivne izložbe u zemlji i inostranstvu.

Nagrade:

2007. Nagrada za najbolji vizuelni identitet Srbije
2000. Nagrada na IV jugoslovenskom bijenalu mladih

Adresa: Bore Markovića 25/29, 11 000 Beograd, Srbija
Telefon: +381 64 190 10 60
E-mail: djordje.stanojevic@gmail.com
www.djordjestanojevic.com, www.nature-and-art.rs

Djordje Stanojevic

Born in Osecina (Serbia) on March 29, 1974.
Docent at Academy of SOC for Fine Art and Conservation
and Docent at Faculty of Landscape Architecture in Belgrade.
Founder and Art Director of the Nature & Art project.
Writes reviews and essays in the theory of art.

Education:

2011-2012 Doctoral studies at the Faculty of Visual Arts
in Belgrade
1999-2001 Master's studies at the Faculty of Visual Arts
in Belgrade
1994-1999 Visual arts studies at the Faculty of Visual Arts
in Belgrade

Solo Exhibitions:

2014 "The Ergonomy of the Earth", Gallery ULUS, Belgrade
2013 "Germination", Gallery Belgrade, Belgred
"To Paint like Nature", Contemporary Art Center of
Montenegro, Podgorica
"Podgorina", Gallery Osecina, Osecina
"Procreation", Gallery Silos, Valjevo
2012 "Growing", Gallery Nova, Belgrade
"The Power of the Earth", Gallery of Contemporary
Art, Smederevo
2011 "Poetic of the Earth", Gallery of National Museum, Valjevo
2009 "Inscription", Gallery Magacin, Belgrade
"Pulsating Reality", Gallery Art Center UBSM, Belgrade
2008 "Presence", Gallery of National Museum, Valjevo
"Earth", Gallery SKC, Belgrade
2003 "Rain", Gallery FLU, Belgrade
2002 "Letter", Gallery of the Military Academy, Belgrade
2001 "Fragments", Gallery Media Center, Belgrade
2000 "Spreading", Gallery Dom Omladine, Belgrade
1999 "Ladders", Gallery FLU, Belgrade

Numerous collective exhibitions.

Awards:

2007 The award for best visual identity of Serbia
2000 Award at the Yugoslav Biennial of Young Artists

Address: Bora Markovic, 25/29, 11 000 Belgrade, Serbia
Phone: +381 64 190 10 60
E-mail: djordje.stanojevic@gmail.com
www.djordjestanojevic.com, www.nature-and-art.rs

