

# DIM TIM



## POST WAR RAW

Galerija "Marko K. Gregović"  
jul 2015.

## POST WAR RAW

Vizuelno pripovijedanje: Progresivna strategija?

Umjetnička kolaborativna grupa Dim Tim se u svom umjetničkom radu bavi mogućnostima komunikacije ljudi i različitih kultura u vremenu ubrzane individualizacije koja je podstaknuta novim tehnologijama, socijalnim mrežama i virtuelnim svijetovima.

U okviru izložbe *POST WAR RAW* Dim Tim u galeriji „Marko K. Gregović“ predstavlja ciklus radova koji su paradigma stradanja i teme rata.

U atmosferi potpune destabilizacije, ekonomske i političke fluktuacije, arogantnih/vještačkih načina za izazivanje rata i težnje velikih sila za dominacijom, teško je na pravi način pozicionirati dešavanja u svijetu danas. Upravo takva situacija izazvala je 2014. godine dosta polemike u vezi mišljenja oko uticaja i snage lobija koji su usmjeravali istoriju u poslednjih sto godina i diktirali tokove o kojima je sa pozicije nekoga ko živi u drugoj deceniji XXI vijeka teško govoriti, a da se u nečemu ne naruši istina. Jedina istina jeste da su ta previranja odnijela mnoge živote.

Projekat *POST WAR* aktuelizuje jednu od kontroverznih tema čovjeka XXI vijeka, pitanje sjećanja i uloge žrtve u kolektivnoj memoriji, zatim ukazuje na mijenjanje - izvrtnje istorije prema potrebama korporativnih elita. Vlada kriza heroja iz originalnog istorijskog konteksta. Nije li rat postao samo spektakl i higijena svijeta, kako tvrdi futurista Marinetti, a ne tragična epizoda civilizacije. Treba li mijenjati opšteprihvaćenu definiciju Fon Klauzevica da je rat sastavni dio opštih političkih odnosa i nastavak politike uz primjenu drugih sredstava.

U svojim recentnim radovima Dim Tim istražuje vezu između svoje psihološke supstance i specifičnog stila i medijuma. Veličine slika su iste kao u prethodnom ciklusu *Metamorfoze*, dakle modularna platna dimenzija 100 x 50 centimetara koja su grupisana u forme multipla. Kao da smo anticipirali mišljenje Rene Bloka da budućnost pripada multiplima. Naš kolorit čine boje Bauhauusa, dakle crna, bijela, siva i njih smo se uz srebrnu striktno držali i na ovim novim slikama. Tonske vrijednosti slike se mijenjaju tokom dana i uslovljene su svjetlom koje konzumiraju za svoju energetsku iluziju. Ta siva može biti jedno od najvećih oružja u arsenalu slikara, ona djeluje u ovom slučaju kao forenzički alat i ima sigurnost naučnog dokaza.

Na četiri triptiha, *Na granicama Evrope*, *Osvajачi moraju umrijeti*, *Pandorina kutija* i *Zvučno ogledalo* koji čine poseban tematski niz, akrilna boja je korektno raspoređena i deskriptivna je. Opuštena formalna stilska aproprijacija iz istorijskog njemačkog ekspresionizma treba da donese nešto od kafkijanskog i vagnerovskog u smislu semantičko-muzičkog refleksa koji se tu može naći. Bavimo se fragmentima arhitekture, ovog puta oksimoronima ratnih vremena. Uvezali smo nešto od ratnih i poslijeratnih scena i života da bi ih destilovali kao *POST WAR RAW* sirovi alkohol za njihove često gorke esencije u tonskim, sivim slikama čija je poetika kombinacija zapažanja činjenica i neopuštene nesigurnosti koja traje do danas. Naravno, ukoliko su ti obuzdani pomiješani tonovi nastali i proporcionalno nanesen da (s)tvore vizuelnu muziku.

Multipl *Metropolis* je utopijska vizija budućnosti i svojevrsan omaž crno-bijelom nijemom filmu *Frica Langa* iz 1927. godine. Iluzionistički preplet trodimenzionalnih i dvodimenzionalnih elemenata čini, međutim, da se posmatrač zbuni i da mu se istovremeno nametne razmišljanje o mašinama, vještačkoj inteligenciji, pejzažima budućnosti bez ljudi ili o nekim novim ratovima i oružjima.

*Push The Sky Away / Odgurni nebo* predstavlja Čovjeka pod teretom Zlatnog grada, metaforom progresa po svaku cijenu, bez obzira na posledice po čovjeka i njegovu okolinu.

Izložba osvjetljava kroz ratove izvor ideja i teorija koje je umjetnost ovdje apsorbovala, a Dim Tim u svom radu prepliće političku sa ličnom sferom smatrajući da umjetnik nema prava na evaziju.

*POST WAR RAW* je projekat sa novim ciklusom slika i objekata kojim želimo da jednostavnim likovnim sredstvima visoke estetske vrijednosti, pomoću multiplikovanja unutrašnje strukture djela napravimo svojevrsni Memorijal ili Spomenik svim ratovima odnosno onome što su oni neminovno donijeli. Ideja je da ovi radovi, značenjski antiratni, birani po principu semantičke sličnosti, obilježe vrijeme koje je iza nas i budu opomena ljudima za ono što bi moglo biti pred nama.

... Nekada nije moguće, a možda ni potrebno da se suptilna osjećanja pretvore u riječi. Nemogućnost da se djelo ispravno ili adekvatno objasni riječima, čini dio magije umjetničkog djela . . . prema tome, zašto mu ukrasti njegovu magiju.

Danijela Mršulja Vasić i Milenko Vasić

## POST WAR RAW

Visual storytelling: A progressive strategy?

Art collaborative group Dim Tim opus deals with the possibilities of communication between people and different cultures in a time of rapid individualization that was fueled by new technologies, social networks and virtual worlds.

Dim Tim exhibition *POST WAR RAW* in the gallery Marko K. Gregović presents a cycle of works that are the paradigm of suffering and war themes.

In an atmosphere of complete destabilization, economic and political fluctuations, arrogant / artificial means to provoke war and aspirations of the great powers to dominate, it is difficult to position the developments in the world today properly. Such a situation has caused a lot of controversy in 2014 regarding opinions about the influence and power of lobbyists who have guided the history of the last hundred years and were mapping the courses so from the position of someone who lives in the second decade of the XXI century it is difficult to talk about this without distorting the truth. The truth is that those turmoils took many lives.

Project *POST WAR* actualize one of the controversial issues of XXI century man, the question of memory and the role of sacrifices and victims in the collective memory, and suggests adapting of history to the needs of the corporate elite. There is crisis of heroes from the original historical context. Hasn't war became only the spectacle and hygiene of the world, according to futurist Marinetti, and not tragic episodes of civilization. Should we change the generally accepted von Clausewitz's definition that war is an integral part of the general political relations and the continuation of politics by the use of other means.

In its recent works, Dim Tim explores the link between their psychological substance and specific style and medium. Image sizes are the same as in the previous cycle *Metamorphosis*, therefore modular canvas measuring 100 x 50 centimeters, which are grouped in a forms of multiples. It seems that we have anticipated opinion of Rene Block that the future belongs to multiples. In these new images pallet takes the colors of the Bauhaus, black, white, gray and silver. Painted values are changing during the day and they are influenced by the light from which they consume energy needed for their illusion. This gray color can be among the biggest weapons in the arsenal of the painter, it acts in this case as a forensic tool and has accuracy of the scientific evidence.

Four triptychs, *On the border of Europe*, *Invaders must die*, *Pandora's Box* and *Sound mirror*, make a special thematic group, acrylic paint is properly distributed and is descriptive. A relaxed formal stylistic appropriations from the historic German expressionism needs to bring something of Kafkaesque and Wagnerian in terms of semantic and musical reflexes that we can find on the paintings. Dim Tim deals with fragments of architecture, this time with war time oxymorons. We took some of the war and post-war scenes and life to distill them as *POST WAR raw alcohol* for their often bitter essences in tonal, grayscale images whose poetics is combination of facts and of stiff uncertain observations that lasts to this day. Of course, if those mixed subdued tones are dispersed and proportionally applied to form a visual music.

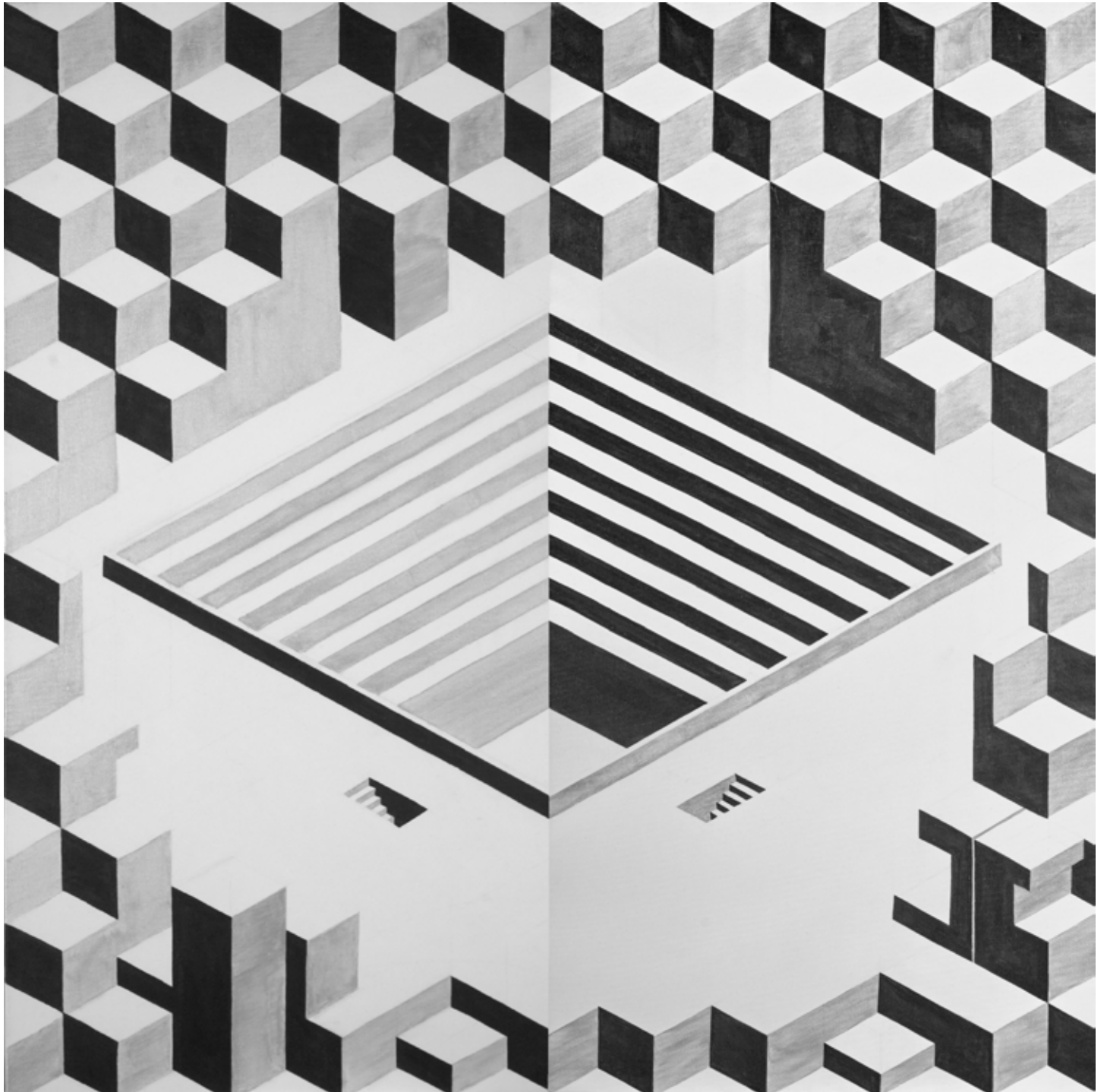
Multiple *Metropolis* is a utopian vision of the future and a sort of homage to the black-and-white silent film by Fritz Lang from 1927 Illusionist intertwining three dimensional and two dimensional elements makes, however, that the viewer is confused and at the same time impose a reflection on the machines, artificial intelligence, future landscapes devoid of people or some new wars and weapons.

*Push The Sky Away* represents a man under the weight of the Golden City, the metaphor of progress at any cost, regardless of the consequences for man and the environment.

Trough wars the exhibition sheds light on the source of ideas that art absorbed here and Dim Tim in its work intertwines the political and the personal sphere, believing that an artist has no right for evasion.

With *POST WAR RAW* project and new cycle of paintings and objects using simple visual means of high aesthetic value and by multiplying the artworks internal structure, we want to make a kind of memorial or monument to all wars and what they inevitably bring. The idea is that these works, with antiwar message, chosen on the principle of semantic similarity, mark the time that is behind us and be a warning to people for what might be ahead of us.

. . . Sometimes it is not possible and perhaps even not necessary to turn subtle feelings into words. Inability to explain artwork properly or adequately with words, forms part of artworks magic. . . therefore, why steal his magic.



**Arena** / akrilik na platnu / 100 x 100 cm / 2013.  
**Arena** / acrylic on canvas / 100 x 100 cm / 2013



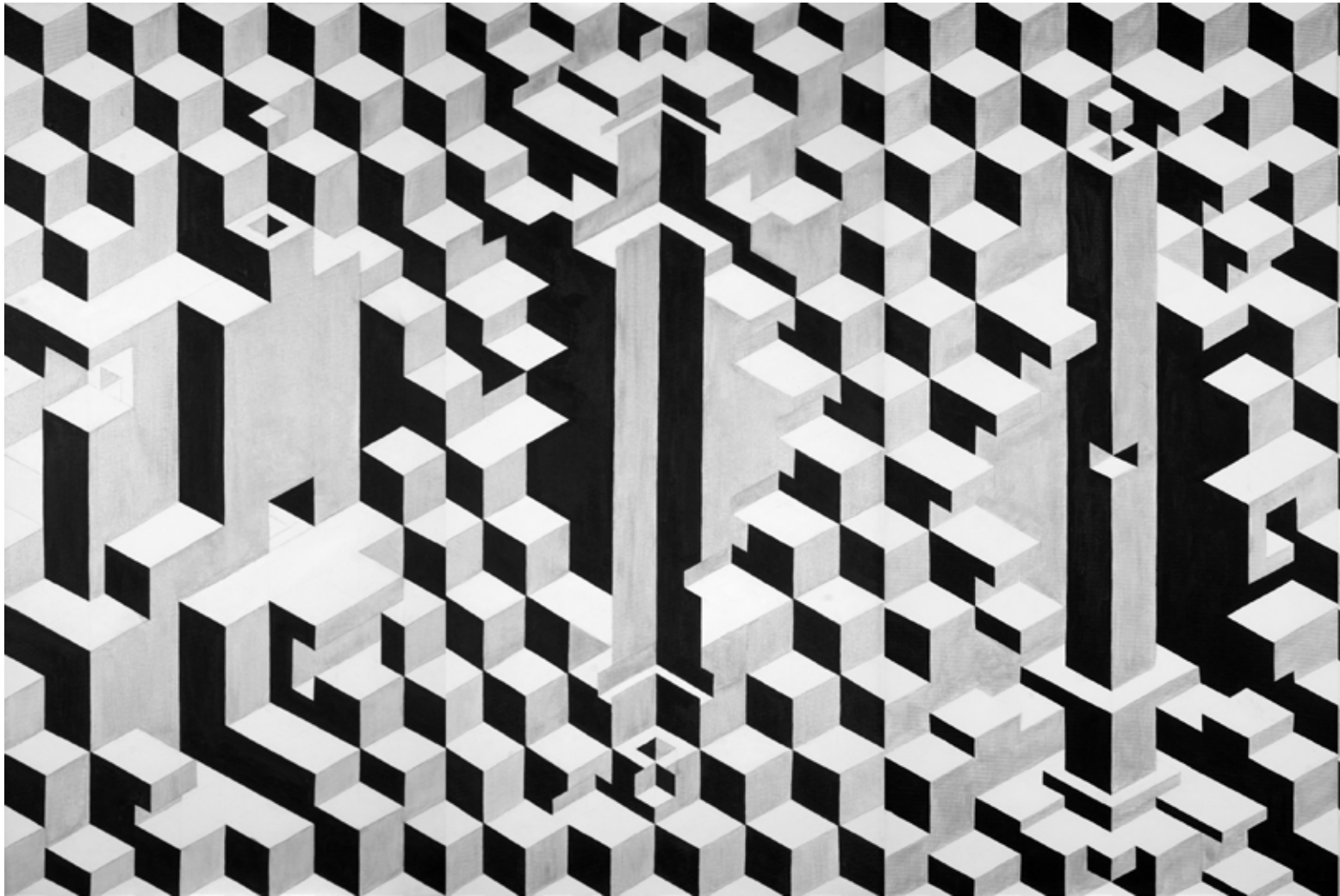
**Osvajači moraju umrijeti** / akrilik na platnu / 100 x 150 cm / 2015.

**Invaders must die** / acrylic on canvas / 100 x 150 cm / 2015



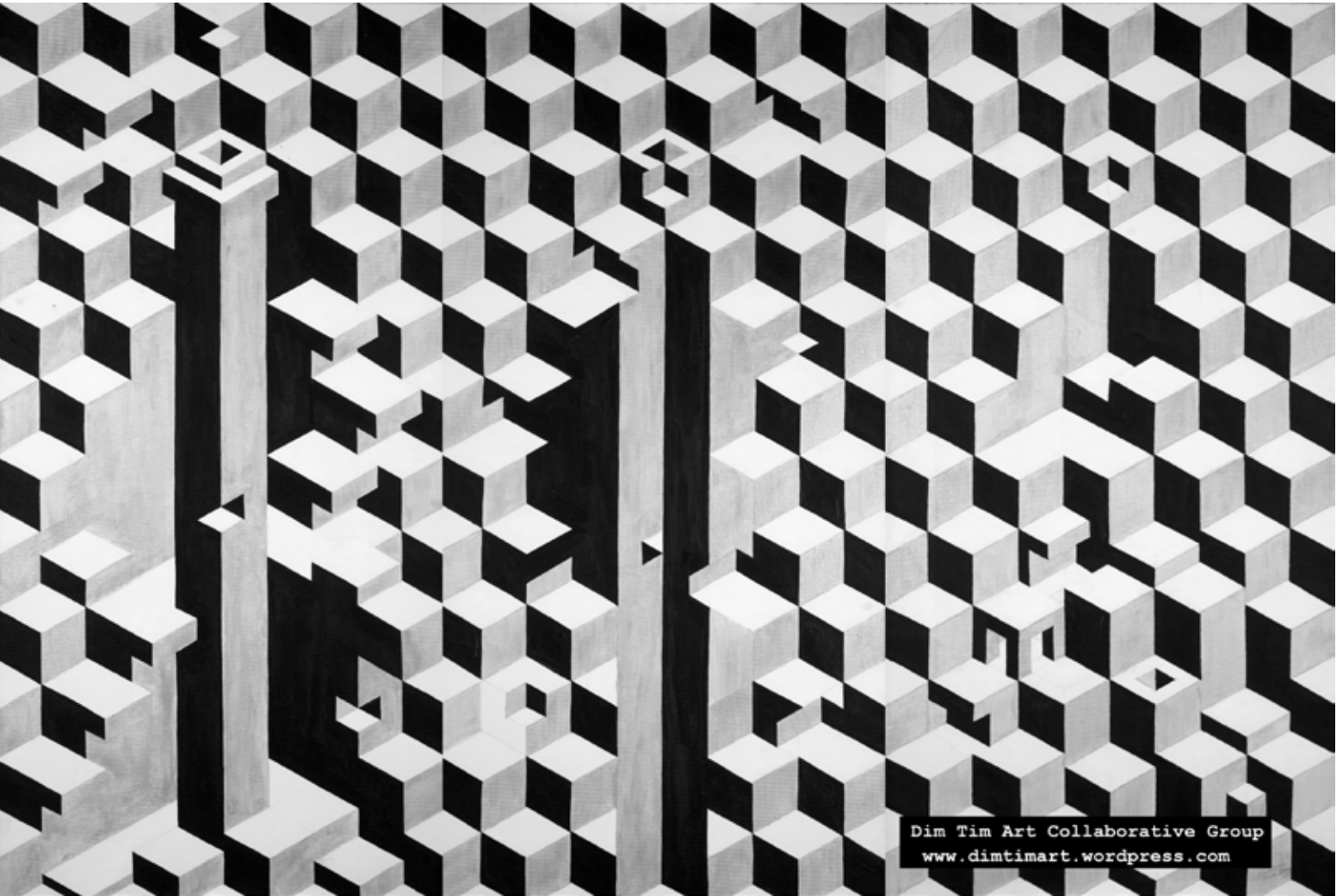
**Zvučno ogledalo** / akrilik na platnu / 100 x 150 cm / 2015.

**Sound mirror** / acrylic on canvas / 100 x 150 cm / 2015



**Metropolis** / akrilik na platnu / 100 x 600 cm / 2014.

**Metropolis** / acrylic on canvas / 100 x 600 cm / 2014



Dim Tim Art Collaborative Group  
[www.dimtimart.wordpress.com](http://www.dimtimart.wordpress.com)



**Na granicama Evrope** / akrilik na platnu / 100 x 150 cm / 2014.  
**An Europe's Grenze** / acrylic on canvas / 100 x 150 cm / 2014



**Pandorina kutija** / akrilik na platnu / 100 x 150 cm / 2015.  
**Pandora's box** / acrylic on canvas / 100 x 150 cm / 2015

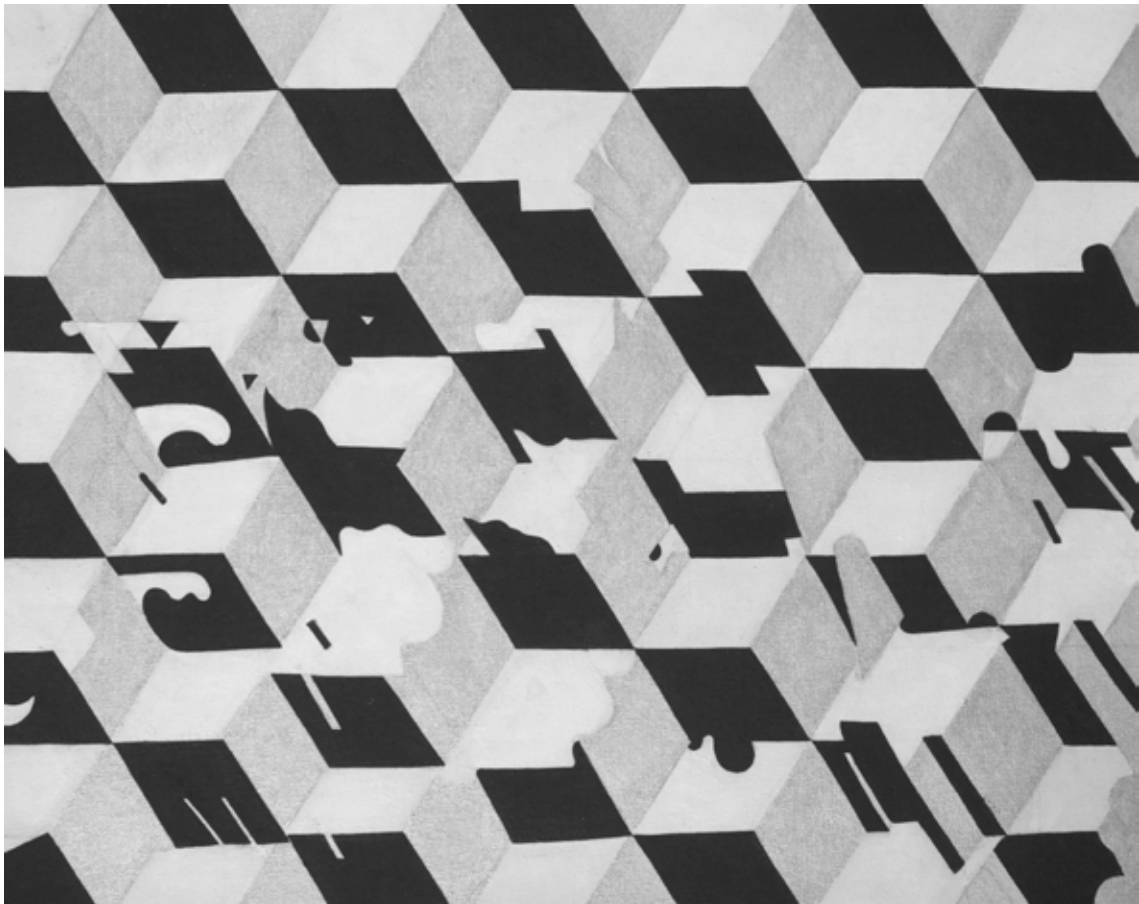




**Odgurni nebo** / Aluminijum i 24k zlatna folija / 81 x 30 x 45 cm / 2015.  
**Push the sky away** / Aluminium and 24k gold / 81 x 30 x 45 cm / 2015



**Kloniranje I** / akrilik na platnu / 40 x 50 cm / 2013.  
**Cloning I** / acrylic on canvas / 40 x 50 cm / 2013



**Kloniranje II** / akrilik na platnu / 40 x 50 cm / 2013.  
**Cloning II** / acrylic on canvas / 40 x 50 cm / 2013



Danijela Mršulja Vasić i Milenko Vasić rade zajedno na različitim umjetničkim projektima od 2011, a 2012. formiraju Umjetničku kolaborativnu grupu Dim Tim. Samostalne izložbe:

- 2015 Post War Raw, Galerija Marko K. Gregović, Petrovac, Crna Gora / jul  
Zeitgeist, AltstadtGalerie, Gmund in Karnten, Austrija / maj-jun  
Post War, Prodajna galerija Beograd / mart
- 2014 Kloniranje slike, ISSU Perpetuum Mobile galerija, Beograd  
Crypto, Zvono galerija, Beograd
- 2013 Metamorfoze ili Alibi za retoriku utopijske arhitekture, Nova galerija, Beograd  
200, Galerija Umjetničkog muzeja Crne Gore, galerija Atelje DADO, Cetinje

Grupne izložbe:

- 2014 Natura Morta - Memento Mori, Mikloutz Galerie, Gmund, Austrija  
47. Zimski salon, galerija J.B.Benković, Herceg Novi, Crna Gora
- 2013 Novembarški salon vizuelnih umetnosti, Gradska galerija Kraljevo, Srbija  
Od – Do, Magacin KM galerija, Belgrade, Srbija  
Milutin Milankovic projekat u Beogradu

Dim Tim je izveo performanse *Interaktivno i ambivalentno* u Veneciji i *Stolica za Ai Weiwei-a* u Beogradu, kao i tri land art projekta u Beču, Gmundu i Herceg Novom.

Artist in residence programi: Kunstlerstadt Gmund, Austrija /2015 i Cité Internationale des Arts Pariz /2011.

Studijski su boravili u Beču, Veneciji, Bazelu, Cirihi i Ženevi.

Radovi Dim Tima nalaze se u kolekcijama: Deutsche Telekom, Wiener Stadtische osiguranje, Benetton Art Collection, Gmund, Lienzi Villach Austrija, Hefej Kina, Radix Beograd, Porto Montenegro u Tivtu, Kotoru, Banja luci, Novom Sadu, Ženevi, Pragu.

Žive i rade u Beogradu i Kotoru.

Danijela Mršulja Vasić (1979) je magistrirala 2009. na Fakultetu likovnih umetnosti u Beogradu i trenutno priprema doktorat na istom fakultetu. Danijela je imala osamnaest samostalnih i veliki broj grupnih izložbi. Njene skulpture se nalaze u javnim prostorima u Njemačkoj, Austriji, Italiji i Crnoj Gori.

Iskra Skiba Vasić (2012)

Milenko Vasić (1952) je izlagao fotografije i slike na deset samostalnih i preko četrdeset grupnih izložbi u Srbiji i inostranstvu. Nagrađivan je više puta za fotografiju.

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Danijela Mrsulja Vasic and Milenko Vasic work together on various art projects since 2011 and 2012 they formed Dim Tim Art Collaborative Group.

Solo exhibitions:

- 2015 Post War Raw, Marko K. Gregovic gallery, Petrovac, Montenegro / July  
Zeitgeist, Altstadt Galerie, Gmund in Karnten, Austria / May-June  
Post War, Gallery Belgrade / March
- 2014 Cloning of the painting, ISSU Perpetuum Mobile gallery Belgrade, Serbia  
Crypto, Zvono gallery, Belgrade, Serbia
- 2013 Metamorphoses or Alibi for rhetoric of utopian architecture, Nova gallery, Belgrade  
200, Gallery of Art Museum of Montenegro, Atelier DADO Gallery, Cetinje, Montenegro

Group exhibitions:

- 2014 Natura Morta-Memento Mori, Mikloutz Galerie, Gmund, Austria  
47th Winter Art Salon, J.B.Benkovic gallery, Herceg Novi, Montenegro
- 2013 The November salon of visual arts, City gallery, Kraljevo, Serbia  
From-To, Magacin KM gallery, Belgrade, Serbia  
Milutin Milankovic project in Belgrade

Dim Tim had performances, *Interactive and ambivalent* in Venice, Italy and *The chair for Ai Wei Wei* in Belgrade, Serbia, also had three Land art projects, in Vienna, Gmund and Herceg Novi in Montenegro.

Artist in residences: Cité Internationale des Arts in Paris, Kunstlerstadt Gmund, Austria and study sojourned in Vienna, Venice, Basel, Zurich, Geneve.

Dim Tim ACG artwork in collections: Deutsche Telekom Berlin, Wiener Stadtische insurance group, Benetton Art Collection, Gmund, Lienz and Villach Austria, Hefei China, Radix Belgrade, Porto Montenegro Tivat, Kotor, Banja Luka, Geneva, Prague, Novi Sad.

They live and work in Belgrade and Kotor.

Danijela Mrsulja Vasic (1979) received her MA degree in arts 2009 from the Faculty of fine arts in Belgrade; currently she is completing her PhD in visual art. Danijela had eighteen solo and many group exhibitions. She has seven sculptures in public spaces in Germany, Austria, Italy and Montenegro.

Milenko Vasic (1952) has exhibited photographs and paintings at ten solo and more than forty group exhibitions in Serbia and abroad. He has been awarded many times for his photographs.



Izdavač:  
JU MUZEJI I GALERIJE BUDVE

Za izdavača:  
Biljana Brajović

Organizator:  
Spomen dom Crvena komuna

Dizajn: OPUS3  
Štampa: OPUS3  
Tiraž: 100