

Muzej savremene umetnosti
Salon Muzeja savremene umetnosti, Beograd
Museum of Contemporary Art
Salon of the Museum of Contemporary Art, Belgrade
25.3 – 23.5. 2022.



Biljana Đurđević

Studija slučaja · Case Study

Muzej savremene umjetnosti Republike Srpske, Banja Luka
Museum of Contemporary Art of the Republic of Srpska, Banja Luka
30.6 – 31.7.2022.





Bez milosti / In Cold Blood
ulje na platnu /
oil on canvas
145 × 255 cm, 2021

Studija slučaja

Miroslav Karić

Umetnička praksa Biljane Đurđević se već dve i po decenije kontinuirano razvija oko istraživanja konceptualnih potencijala medija klasične slike, dok su poslednjih godina njena stvaralačka interesovanja proširena i na rad u polju stop-animacije. Posvećeno proučavanje klasičnog slikarstva i dela velikih majstora, kao i istorijsko-društvenih i kulturnih prilika epoha od rane renesanse i baroka do moderne i avangarde, otvorila su za umetnicu široko polje vizuelnih, narativnih, idejnih izvora i referenci na kojima će graditi autentičnu likovnu poetiku, uobličenu kroz simboličke predstave-iskaze, tematski i problemski najšire povezane kroz pitanja o složenosti ljudske prirode, pre svega, karakteru psiholoških odnosa koje individualno i kolektivno uspostavljamo sa različitim socio-vrednosnim porecima i sistemima sveta koji nas okružuje.

Realizam i figuracija, neka od glavnih stilsko-formalnih obeležja Biljanine slikarske prakse, tek su početni interpretativni okviri za ikonografski i značenjski slojevite prizore, čije sadržaje, s jedne strane, određuju reminiscencije na raznolike žanrovske i motivske modele i kompozicijske postupke iz duge i bogate istorije slikarstva, a sa druge, idejna uporišta koja autorka pronalazi u literarno-refleksivnim formama. Dela klasične književnosti, antička i moderna filozofija, srednjovekovno pesništvo i renesansne inkunabule, drevni i religiozni epovi, za umetnicu postaju poetska i misaona polazišta u problemsko-kritičkom promišljanju savremenih društvenih fenomena otuđenosti, socijalne anksioznosti, agresije, nasilja, institucionalizovanih mehanizama kontrole, medijske manipulacije i indukcije straha, koje vizuelno sažima u svojevrzne alegorijske scene snažnog dramskog naboja.

Tako smo na Biljaninim slikama svedoci situacija izvesnog „suspensa“: tok događaja naslućujemo kroz emotivna stanja protagonista koja intenzivira atmosfera ambijenata u koje ih umetnica smešta, dodatno dramatičujući njihovu poziciju (ne)moći u pričama i trajno otvorenom pitanju o ljudskoj prirodi, o neizvesnosti u kojoj se kao bića možemo naći iščekujući neku vrstu opresije ili, opet, spremnosti da budemo agilni izvršitelji iste.

Studija slučaja predstavlja nastavak umetničkih istraživanja ranije započetih u okviru serije radova pod nazivom *Oruđe delanja*, koja tematizuje ključne postavke funkcionisanja današnjeg društva, ogrezlog u procesima neprekidne proizvodnje i potrošnje, pretvaranju svakodnevice u rutinu, efikasnosti i efektivnosti kao dominantnim socijalnim, vrednosnim kriterijumima. Biljanina razmišljanja usmerena su na preispitivanja i problematizaciju čovekove ambicioznosti i neprestane želje da kontroliše, instrumentalizuje, „komodifikuje“ svet oko sebe, kao i mehanizme u njihovom ostvarivanju koji često donose nasilne metode, eksploataciju, obespravljanje ili potpuno ukidanje ličnih i kolektivnih sloboda.

Studija slučaja delom proizilazi iz grafičke novele koju je autorka objavila 2020, a koja je dobila dalju vizuelnu elaboraciju najpre u seriji slika velikog i srednjeg formata, u kojima uvodi određene novine u likovnom postupku, zatim i u video-animacijama, čime se zaokružuje vrstan transmedijski i esejistički pristup temi.

Sinematičnost prizora naglašena kadriranjem enterijerskih i eksterijerskih situacija – dugih, pustih fabričkih hodnika, železničkih stanica, industrijskog pejzaža – postavlja poseban dramski ton u prisustvima glavnih aktera radnje, depersonalizovanih eksponenata eksploatatorskih sistema, u činu nadziranja, kontrole i potencijalnog kažnjavanja neposlušnog potčinjenog.

U jeku globalnih društvenih i ekonomskih promena, eksploatatorske prakse pokazuju se kao sveprisutne, iznijansirane samo po pitanju resursa koji se iskorišćavaju i tome da li se sprovode u interesu bogatih pojedina, korporacija ili „spasonosnih” privatizacija uništene društvene svojine, što za Biljanu Đurđević na ovoj izložbi predstavlja polaznu tačku studije slučaja o ljudskoj, socijalnoj i etičkoj degradaciji, a koje nisu deo nekakve distopijske vizije budućnosti, već refleksija sveta u kom trenutno živimo.

Poema srama¹

Krajem prve decenije 2000-ih svet su potresale vesti o nizu samoubistava radnika u nekim od najvećih kompanija poput Fokskona u Kini i francuskog Telekoma što je u žižu javnosti i medijske istrage donelo temu nehumanih uslova rada, stresa kojim su svakodnevno izloženi zaposleni, kao i različitih metoda institucionalnog odnosno kolektivnog mobinga. Francuski Telekom se sa krizom suočio 2008/2009. godine, kada je prilikom restrukturiranja kompanije, tadašnji direktor Didije Lombard (Didier Lombard) pokušao da ukine 22.000 poslova i da prekvalifikuje 10.000 radnika od kojih su neki prebačeni na radna mesta daleko od svojih porodica ili su postavljeni na niže plaćene pozicije što je za posledicu imalo talas pokušaja i izvršenih samoubistava (brojem 39), prijave o pojavi depresije ili drugih psihičkih smetnji kod zaposlenih zbog kojih nisu mogli da obavljaju dalje svoj rad. Slučaj francuskog Telekoma završio se 2019. sudskim postupkom kada su trojica bivših čelnih ljudi kompanije optuženi za moralno uznemiravanje, dok su mediji sa suđenja izveštavali o dokumentu koji je predat sudu, a gde se navodi da je Lombard 2007, na sastanku menadžmenta izjavio da će zaposlene, koje je hteo da otpusti, izbaciti „...na ovaj ili onaj način, bilo kroz vrata ili kroz prozor...”² Bolan je podatak da su neki od zaposlenih svoj život okončali upravo skokom kroz prozor poslovnih zgrada ostavljajući oproštajne poruke opisujući tenziju usled prezaposlenosti, stalnog nametanja osećaja hitnosti, pritisaka vršenih od strane menadžmenta koje su upoređivali sa terorom. Slučaj kineskog Fokskona, najveće fabrike elektronike na svetu koja, između ostalog, proizvodi većinu Apple-ovih novih telefona, započinje takođe oko 2010. godine kada stižu prve informacije o samoubistvima radnika (14 zabeleženih slučajeva), kao i brojne insajderske priče poput one koju je prenela Tian Ju (Tian Yu) o dvanaestočasovnom radu, nemogućem tempu proizvodnje i poniženjima od strane nadređenih. Svedočenje Tian Ju koja je, inače, preživela samoubilački skok sa zgrade-spavaonice otkriva gotovo orvelovsku atmosferu rada u ovim kineskim gradovima-fabrikama elektronskih uređaja gde radnici na proizvodnim trakama, uronjeni u automatizovani radni proces doslovce postaju produžetak ili sluge mašina, uskraćeni za međusobnu komunikaciju ili izražavanje bilo kakve vrste emocije. Poseban orvelovski momenat predstavlja i podatak da se radnicima dolaskom u kompaniju dodeljuju brojevi i da ih, kao vid dobrodošlice čeka brošura na čijim je uvodnim stranama „iskustvo rada i proširivanje znanja” u Fokskonu istaknuto sloganima „Ne gubite ni minut u ostvarenju svojih najluđih snova”, „Ukrcajte se u veličanstven život”. Specifično potresno svedočanstvo o Fokskonu ostavio je u svojoj poeziji dvadesetogodišnji Šu Lidži (Xu Lizhi), radnik i pesnik, koji je kao i mnogi mladi ljudi, iz unutrašnjosti krenuo put bogatog Šendžena i naučno-tehnološkog parka Longhua, u nadi za boljim životom koji je obećavao jedan od najvećih poslodavaca u Kini. U septembru 2014. godine Šu Lidži je sebi oduzeo život, takođe skokom sa zgrade-spavaonice, pokušavajući nekoliko puta pre toga da nađe novi posao u gradu nemilosrdne svakodnevne dinamike,

¹ Poslednja strofa poeme „Progutao sam gvozdeni mesec” kineskog pesnika i radnika Šu Lidžija (1990 – 2014). Kao svojevrsni omaž tragično nastradalom Lidžiju Biljana Đurđević pomenutu poemu reinterpreтира kroz stihove pesme „Ne idi krotko u tu dobru noc” velškog pesnika Dilana Tomasa. Uvodeći stihove kao integralni deo jedne od slika pod nazivom „Obećana zemlja” umetnica u fatalistički ton Lidžijeve poezije o nepodnošljivim uslovima u kojima se odvija svakodnevica kineskih radnika unosi borbenu notu Tomasove pesme odnosno njene poruke o neophodnosti pojedinca da se bori za život, a protiv smrti.

² France Télécom suicides: Three former bosses jailed, BBC News, 20 December 2019 <https://www.bbc.com/news/world-europe-50865211> pristupljeno 8.7.2022.

društvenih i ekonomskih pritisaka, naročito na mlade radnike u nemogućnosti da održe balans poslovnog i privatnog života. Lidžijevi pesimistični stihovi kao svojevrsna hronika mentalnog otuđenja, depersonalizacije, zaglupljujućeg rada i razočarenja zaposlenih nakon njegove smrti postali su, ne samo ličan vapaj poete već glas „... miliona drugih podplaćenih, prezaposlenih i potcenjenih radnika u Šendženu i širom Kine.”³ Menadžment Fokskona najpre nije davao nikakve komentare na seriju samoubistava radnika da bi, suočen sa pritiskom javnosti, negirao svoju odgovornost, ali i obećao poboljšanje radnih uslova, koji su za rezultat imali instaliranje bezbednosne mreže oko zgrada, uvođenje SOS telefona, povećanje plata, kao i kontroverzni dokument koji su zaposleni bili obavezni da potpišu i koji je razrešavao kompaniju pravne odgovornosti u slučaju daljih ovakvih tragedija. I na ovdašnjim prostorima smo poslednjih nekoliko godina svedoci sličnih primera (Jura, Geox, Linglong...) i uznemirujućih ispovesti domaćih i stranih radnika i radnica koji se, umesto motivišućeg radnog okruženja, neretko suočavaju sa nehumanim uslovima i atmosferom radnih logora u kojima beskrajan radni sati protiče bez pauze, u nemogućnosti obavljanja čak i fizioloških potreba, do situacija u kojima su izloženi verbalnom i fizičkom nasilju, kada im se oduzimaju dokumenta, uskraćuje sloboda govora i kretanja ili kada zbog bolesti, prouzrokovane prirodom radnog mesta, dobijaju otkaze. Procene koje iznosi Međunarodna organizacija rada (*International Labour Organization, ILO*) da je danas nekoliko desetina miliona ljudi, više nego u bilo kom trenutku u zabeleženoj ljudskoj istoriji, u modernom ropstvu, odnosno podvrgnuto različitim oblicima prisilnih i eksploatatorskih praksi i uskraćivanju osnovnih, ljudskih i radnih prava, čine ovu temu globalno urgentnom ali, nažalost, i nedovoljno osvetljenom, jer je zataškavana ili zamaskirana mehanizmima i vrednostima neoliberalne ekonomske politike.⁴ Analizirajući neoliberalizam kao ideologiju britanski pisac i aktivista Džordž Monbio (George Monbiot) ističe da ista vidi konkurenciju kao definišuću karakteristiku ljudskih odnosa uvodeći nove vrednosti kvantifikacije i uspoređivanja, a rezultat toga je: „... da su radnici, osobe koje traže posao i javne službe svake vrste podvrgnute smutljivom, zagušljivom režimu procene i praćenja, osmišljenom da identifikuje pobednike i kazni gubitnike.”⁵

Ali mi stvaramo ljudsku prirodu...⁶

Sedamdeset godina od prvog objavljivanja, „1984”⁷ Džordža Orvela (George Orwell) i dalje intrigira piščevom vizijom totalitarnog društva u kom je svaki aspekt ljudskog života izložen političkoj i ideološkoj indoktrinaciji i omeđen potpunom kontrolom. Priča o nadziranju, masovnoj propagandi, manipulaciji umom i telom pojedinca u Orvelovom slučaju je bila ne samo fikcija o mogućoj distopijskoj budućnosti sveta, već i vrsna satira o tadašnjim porecima levih i desnih totalitarnih režima, kao i poratnog formiranja supersila, uspona novih tehnolo-

³ I Swallowed an Iron Moon: The Enduring Legacy of Worker Poet Xu Lizhi, CLB – China Labour Bulletin https://www.clb.org.hk/content/i-swallowed-iron-moon-enduring-legacy-worker-poet-xu-lizhi?from_topic=15179 pristupljeno 10. 7.2022.

⁴ Serija najnovijih radova Biljane Đurđević samim nazivom *Studija slučaja* referiše na neke, u ovom tekstu pomenute, konkretne primere flagrantnih kršenja radničkih i ljudskih prava, ali najpre ukazuje na jedan od simptoma današnjeg sveta i sistema u kojem su slobode i demokratija neretko ugrožene. Najnoviji izveštaji Međunarodne konfederacije sindikata (ITUC) pokazuju da je zloupotreba radničkih prava tokom 2022. godine širom sveta dostigla vrhunac navodeći da je, recimo, pravo na štrajk sve više kriminalizovano na globalnom nivou, čak u nekim zemljama i brutalno suzbijeno.

⁵ George Monbiot, Neoliberalism – the ideology at the root of all our problems, The Guardian, 15 April 2016, <https://www.theguardian.com/books/2016/apr/15/neoliberalism-ideology-problem-george-monbiot> pristupljeno 8.7.2022.

⁶ Citat iz knjige „1984”, Džordž Orvel

⁷ Kao vrsna studija ljudske prirode i ponašanja Orvelova knjiga „1984” za Biljanu Đurđević u aktuelnoj seriji radova postaje ključno referentno polje za niz pitanja koja će između ostalog u pogovoru u jednom od izdanja knjige adresirati nemački psihoanalitičar, filozof i socijalni psiholog Erich From (Erich Fromm): može li se ljudska priroda promeniti tako da čovek zaboravi svoju čežnju za slobodom, za dostojanstvom, za integritetom, za ljubavlju — to jest, može li čovek zaboraviti da je čovek? Ili, ima li ljudska priroda dinamiku koja će reagovati na kršenje ovih osnovnih ljudskih potreba pokušavajući da promeni neljudsko društvo u ljudsko?

logija i njihovog korišćenja u kontroli građana. Za „1984” Orvelu je dosta intrigirajuća bila i knjiga „Menadžerska revolucija” (1941) američkog sociologa Džejsma Barnama (James Burnham) koji je gore pomenutim izrazom, analizirajući kapitalistički razvoj, predviđao jačanje upravljačkih i tehničko-profesionalnih struktura i stvaranje menadžerske klase koja će „efektivno da kontroliše sredstva za proizvodnju...” u novom tipu „...planiranog, centralizovanog društva koje neće biti ni kapitalističko, ni, u bilo kom prihvaćenom smislu te reči, demokratsko.”⁸ Iako je polemisa sa tezama iznetim u Barnamovoj knjizi, danas se čitanje Orvela čini posebno zanimljivim upravo u tom kontekstu, odnosno u vremenu kada su menadžerizacija i birokratizacija dostigle vrhunac, postale „ideološki diskurs” bespogovorno praćen i uspostavljen kao dominantna forma u organizaciji uspešnog društva. Čak su Orvelovi telekrani i koncept Velikog brata, u romanu fikcionalizovani kao instrumenti apsolutne kontrole jednopartijskog političkog sistema nad građanima, današnjim sredstvima masovne komunikacije pervertirani do nivoa *reality* eksperimenta u kom svi nadgledaju sve usaglašavajući se, pre svega, sa sistemom beskrajne proizvodnje i potrošnje. Čovek se disciplinuje i njegovo ponašanje se oblikuje kroz različite suptilne metode i strategije čitavih timova angažovanih u kreiranju i distribuciji marketinških i medijskih poruka o potrebi stalne produktivnosti, ekonomskog, poslovnog i životnog uspeha, utičući tako na individualne izbore, želje, htenja, testirajući lojalnost ili tretirajući konzumente kao statistički izvor u daljem modifikovanju serviranih vrednosti, zadataka i ciljeva. Pisana tokom decenije najtragičnijih događaja sa kojima se suočio moderni svet „1984” u fokusu zapravo ima Orvelova razmišljanja o ljudskoj prirodi, spremnosti pojedinca i kolektiva da se povinuju, podrže i veruju u najdehumanizujuće poretke zasnovane na autoritativnosti i brutalnosti. Poslušnost naročito prema autoritetima navešće američkog psihologa Stenlija Milgrama⁹ (Stanley Milgram) šezdesetih godina dvadesetog veka na seriju eksperimenata u kojima je želeo da ispita šta je moglo naterati veliki broj ljudi da „slede naredjenja” i učestvuju u genocidnim činovima. Naime, u delom režiranoj situaciji, ispitanici su imali mogućnost da poslušaju ili se suprotstave naredbama glavnog moderatora eksperimenta (autoritet) u davanju elektrošokova drugim učesnicima uključujući i jačinu koja bi mogla da ih povredi, što je na kraju većina ipak bila spremna da i učini. Rezultati eksperimenta su pokazali ne samo visoku spremnost običnih ljudi različitih profesija da slepo poslušaju zahtev autoriteta i da izvrše naredjenje koje se kosi sa njihovim moralnim stavovima i protivno njihovoj savesti, nego da su čak i oni koji su negodovali zbog nanošenja bola drugoj osobi bili učtivi prema tom istom autoritetu. Novija istraživanja i bavljenja Milgramovim eksperimentima naglašavaju da su se mnogi učesnici, suočeni sa moralnom dilemom, oslanjali na eksperimentatora, osobu na poziciji autoriteta, da odluči šta je ispravna stvar, što je za psihologe istraživače Stivena Rajhera (Stephen D. Reicher) i Aleksandra Heslama (Alexander Haslam) oblik potčinjavanja ili subordinacije, fenomen koji su nazvali „angažovano sledbeništvo”: „ljudi su spremni da povrede druge zato što se identifikuju sa ciljem svojih vođa i veruju da su njihovi postupci vrli”.¹⁰

⁸ Second Thoughts on James Burnham, objavljeno na <https://www.orwellfoundation.com/the-orwell-foundation/orwell/essays-and-other-works/second-thoughts-on-james-burnham> pristupljeno 10.7.2022.

⁹ Još jedna važna referenca ili prilog za razumevanje najnovije serije radova Biljane Đurđević jesu Milgramova istraživanja o poslušnosti prema autoritetima. U eksplicaciji prethodnog projekta *Instrument delanja*, Đurđević protagonistu svoje grafičke novele, koji su ujedno i glavni akteri na slikama i u animaciji pod nazivom *Studija slučaja*, upravo povezuje sa situacijama u kojima su se nalazili učesnici Milgramovih eksperimenata: „Protagonisti grafičke novele predstavljeni su kao čuvari društvenog poretka. Njima se dodeluju naizgled veća prava, koja beskrupulozno ostvaruju, baš kao i učesnici Milgramovog eksperimenta. Oni su spremni da povrede drugog, jer njihov položaj je položaj dželata. Ova pozicija je naizgled sigurna, oni se osećaju bezbedno kao i subjekti u Milgramovom eksperimentu kada daju električne šokove drugima. Isto važi i za čuvaru reda u grafičkoj noveli. Njihov status je bezbedan, maske na njihovim licima predstavljaju sigurnosnu zonu, utočište od sopstvenog varvarstva. Spremi su da budu deo sistema koji ne vidi pojedinca i ne priznaje humanost.”

¹⁰ The *Journal of Perpetrator Research*, Alette Smeulers, Milgram Revisited: Can we still use Milgram’s ‘Obedience to Authority’ Experiments to Explain Mass Atrocities after the Opening of the Archives? Review Essay <file:///C:/Users/Administrator/Downloads/45-385-1-PB.pdf> pristupljeno 8.7. 2022.





Mesto zlih jaruga sred pakla postoji
svo od kamena i sivkaste boje
kao i zidina što oko njega stoji.

Dante Alighieri, *Pakao, Pevanje osamnaesto, Krug osmi*

There is a place in Hell called Malebolge,
Wholly of stone and of an iron colour,
As is the circle that around it turns.

Dante Alighieri, *Inferno, Canto XVIII, The Eight Circle*

Iz grafičke novele *Oruđe delanja* /
from graphic novel *Instrument of Activity*

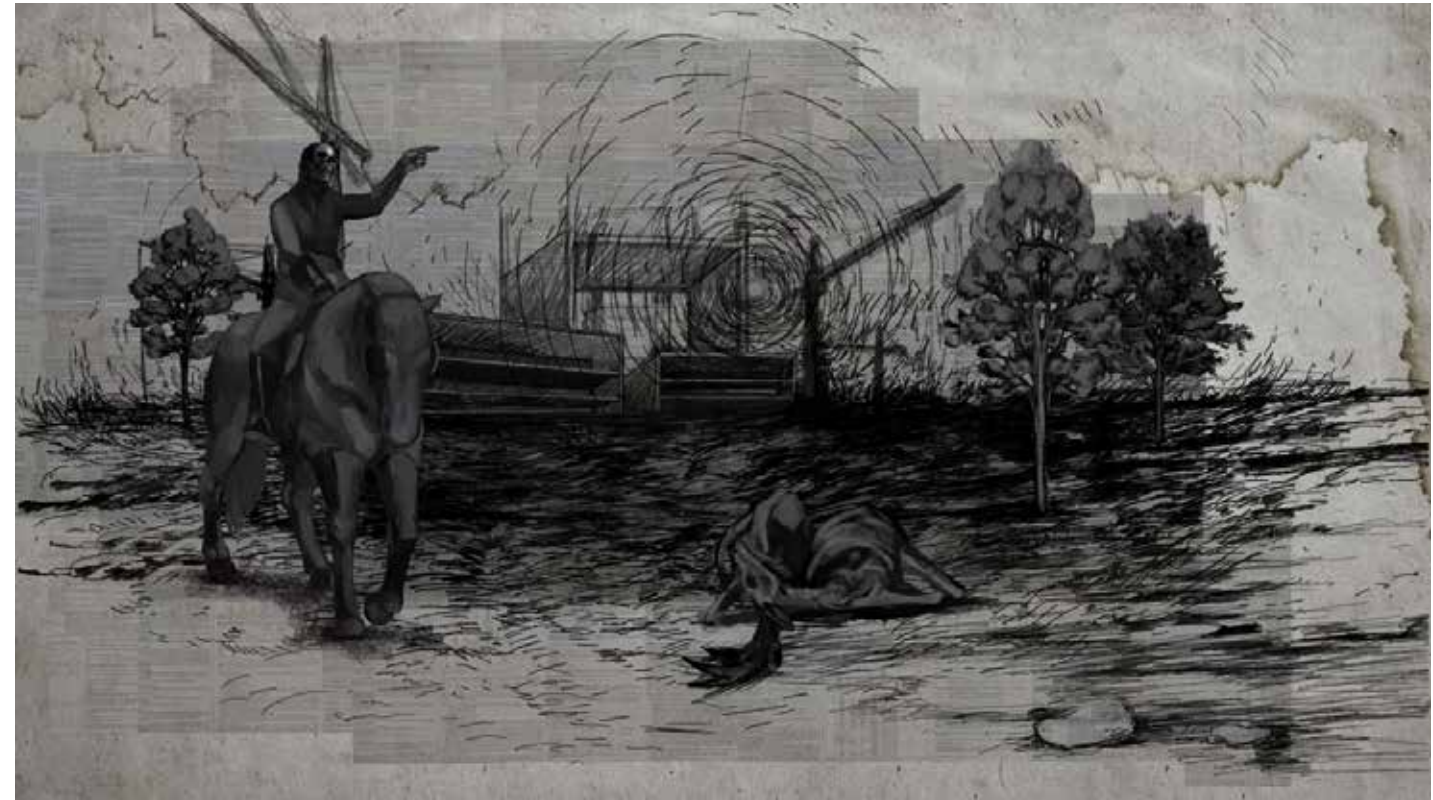
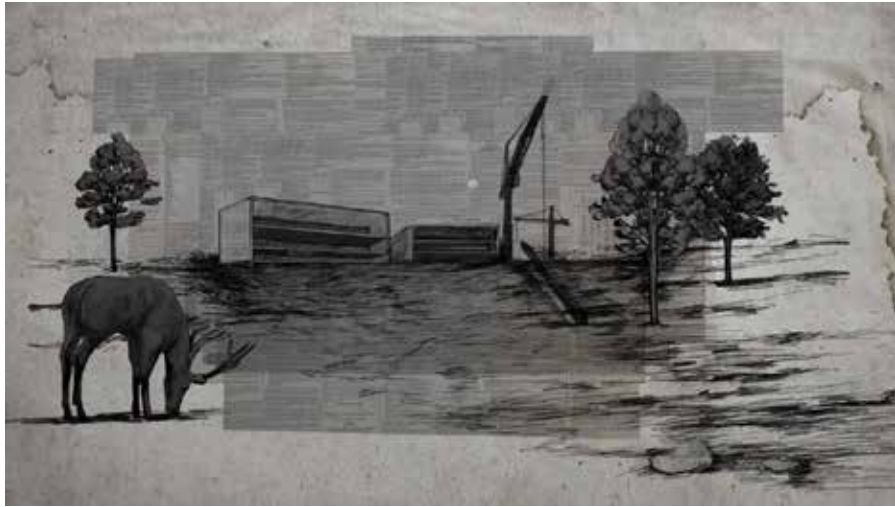
Studija slučaja 2 / Case Study 2
ulje na pltanu / oil on canvas
145 x 210 cm
2021.





Studija slučaja 2 / Case Study 2
detalj / detail

Iz grafičke novele *Oruđe delanja* /
from graphic novel *Instrument of Activity*



HORSEMAN
Kadrovi iz stop-motion animacije /
Stills from the Stop-motion animation, 4:31'
2021 - 2022

Case Study

Miroslav Karić

Biljana Đurđević's artistic practice, spanning two and a half decades, continuously evolves around researching the conceptual potentials of the medium of classical painting, while in recent years, her creative interests have expanded to include work in the domain of stop-motion animation. The authentic visual poetics is the result of her dedicated study of classical paintings and the works of great masters, but also socio-historical and cultural circumstances from early renaissance and baroque to the modern period and avant-garde movements.

This has enabled the artist to tap into a treasure trove of visual, narrative, conceptual sources and references, which she shapes into symbolic representations-statements, mutually thematically and problematically related primarily in that they focus on the complexity of human nature, or rather, the character of psychological relationships we establish, individually or collectively, with different social-value models and systems in the world around us. Realism and figuration, some of the chief stylistic and formal characteristics of Biljana's art, are merely an initial interpretative framework for images layered with iconography and meaning, whose content is determined by, on the one hand, reminiscing about the diverse spectrum of genres and motifs and composition models from the long and rich history of painting, and on the other, the conceptual standpoints the author derives from literary-reflexive forms. Classical literature, ancient and modern philosophy, medieval poetry and renaissance incunabula, traditional and religious epic, become poetic and theoretical starting points in the artist's problematic and critical analysis of contemporary social phenomena of alienation, social anxiety, aggression, violence, institutionalised control mechanisms, media manipulation, and induction of fear, which she visually compresses into curious allegories imbued with dramatic charge. Thus, in Biljana's paintings, we witness situations that imply a dose of "suspense": we infer the stream of events from the emotional states of the protagonists, intensified by the atmosphere of the environments in which the artist places them, dramatising additionally their position of power(lessness) in stories and the permanently open question of human nature, the uncertainties we might face as living beings when faced with oppression or, conversely, our ability to turn into agile oppressors.

Case Study is a sequel to the artist's previous research started within a series of works entitled *Instrument of Activity*, which thematises the crucial setup that allows the functioning of today's society, engulfed in processes of continuous production and consumption, routinisation of everyday life, efficiency and effectiveness as the dominant social value criteria. Biljana's ideas aim at re-examining and problematising man's ambitions and his constant desire to control, instrumentalise, "commodify" the surrounding world, and the mechanisms of their realisation, which often bring violent methods, exploitation, disenfranchising, or cancellation of individual and collective liberties. Case Study is partly based on a graphic novel that the author published in 2020, which was first visually elaborated in a series of large and medium format paintings in which she introduced novelties in her creative process, and later also in video animations, completing an extraordinary essayistic transmedia approach to the subject. The cinematic quality of the images emphasised by framing interior or exterior situations – long, deserted factory corridors, railway stations, industrial landscape – sets a specific dramatic tone in the appearances of leading actors, depersonalised exponents of exploitation systems, in the act of surveillance, control, and potential punishment of disobedient subordinates. At the height of global social and economic changes, exploitation practices have become omnipresent, nuanced only in terms of the resources being used and whether they are implemented in the interest of wealthy individuals, corporations, or "life-saving" privatisations of ruined state-owned property. To Biljana Đurđević, in this exhibit, this represents a starting point for a case study on human, social, and ethical degradation that aren't part of some dystopian vision of the future but a reflection of the world in which we live today.

A narrative poem of shame¹

At the end of the first decade of the 2000s, the world was shaken by the news about a series of suicides of workers in some of the largest companies such as Foxconn in China and the French Télécom, which brought the issue of inhumane working conditions, the stress to which employees are exposed daily, as well as the different methods of institutional or collective mobbing, into the spotlight and media investigation. French Télécom faced a crisis in 2008/2009 when, during the restructuring of the company, the then director Didier Lombard tried to eliminate 22,000 jobs and retrain 10,000 workers, some of whom were transferred to jobs far away from their families or were put in lower paid positions which resulted in a wave of attempted and committed suicides (numbering 39), reports of depression or other psychological disorders among employees that prevented them from continuing their work. The French Télécom case ended in court proceedings in 2019 when three former company executives were charged with moral harassment while the media, following the trial, reported on a document submitted to the court, which states that Lombard declared at a management meeting in 2007 that he would throw out the employees he wanted to dismiss "...one way or another, either through the door or through the window..."² It is then a painful fact to learn that some of the employees ended their lives by jumping out of the windows of office buildings, leaving farewell messages describing the tension due to overwork, the constant imposition of a sense of urgency, pressures exerted by the management, which they compared to terror. The case of China's Foxconn, the largest electronics factory in the world which, among other things, is the main contract manufacturer of Apple products, also begins around 2010, when the first information about worker suicides (14 recorded) and numerous insider stories like the one reported by Tian Yu about twelve-hour work shifts, the impossible production pace and humiliations by the superiors. The testimony of Tian Yu, who, by the way, survived a suicide jump from a dormitory building, reveals an almost Orwellian dimension of working conditions in these Chinese cities-factories of electronic devices, where workers on production lines, immersed in an automated work process, literally become extensions or servants of machines, deprived of mutual communication or expressing any kind of emotion. A particular Orwellian moment lays in the fact that workers are assigned numbers when they arrive at the company and that they get, as a kind of welcome, a brochure that promises on its opening pages: "work experience and expansion of knowledge" at Foxconn is highlighted with the slogans "Don't waste a minute in achieving your wildest dreams", "Embark upon the glorious life". An especially poignant testimony about Foxconn in the poetry of the 20-year-old Xu Lizhi, a worker and poet, who, like many young people, set out from the inland to the rich Shenzhen and the techno-science park Longhua, in hope of a better life that was promised by one of the largest employers in China. In September 2014, Xu Lizhi took his own life, also by jumping from a dormitory building, having tried several times before to find a new job in a city of relentless daily dynamics, social and economic pressures, especially on young workers unable to maintain a balance between business and private life. Lizhi's pessimistic verses as a kind of chronicle of mental alien-

¹ The last stanza of the poem *I Swallowed the Iron Moon*, by the Chinese poet Xu Lizhi (1990 - 2014). As a kind of tribute to the tragically killed Lizhi, Biljana Đurđević reinterprets the aforementioned poem through the lyrics of the song "Do not go gentle into that good night" by the Welsh poet Dylan Thomas. By introducing the verses as an integral part of one of the paintings called "The Promised Land", the artist, in the fatalistic tone of Lizhi's poetry about the unbearable conditions in which the daily life of Chinese workers takes place brings the fighting note of Thomas's poem, i.e. its message about the necessity of the individual to fight for life, and against death.

² France Télécom suicides: Three former bosses jailed, BBC News, 20 December 2019 <https://www.bbc.com/news/world-europe-50865211> accessed 7/8/2022

ation, depersonalization, dumbing down type of work and disappointment of Foxconn employees after his death became, not only a personal cry of the poet but the voice of “...millions of other underpaid, overworked and undervalued workers in Shenzhen and throughout China.”³ Foxconn’s management initially did not make any comments on the series of worker suicides until, faced with public pressure, they denied their responsibility, but also promised to improve working conditions, which resulted in the installation of a safety netting around the buildings, the introduction of SOS phone lines, salary increases, and a controversial document which the employees had to sign, a waiver making the company not liable in the event of such tragedies occurring again. In the last few years this region has also witnessed similar examples in Yura, Geox, Linglong etc, and the disturbing confessions of local and foreign workers who, instead of a motivating work environment, often face inhumane conditions and the atmosphere of labour camps in which endless working hours pass without breaks, in the inability to perform even physiological needs, to situations where they are exposed to verbal and physical violence, having their documents confiscated, freedom of speech and movement being denied or when they are fired due to an illness caused by the nature of the workplace. The International Labor Organization (ILO) estimates that today tens of millions of people, more than at any time in recorded history, are trapped in modern slavery, i.e. subjected to various forms of coercive and exploitative practices and the denial of basic human and labor rights, making this subject globally urgent but unfortunately, insufficiently spotlighted because it gets covered up or masked by the mechanisms and values of neoliberal economic policy.⁴ Analysing neoliberalism as an ideology, the British writer and activist George Monbiot points out that it views competition as a defining characteristic of human relations, introducing new values of quantification and comparison, and the result is: “... that workers, job seekers and all types of public services are subjected to a disruptive, suffocating regime of assessments and monitoring designed to identify winners and punish losers.”⁵

But we create human nature...⁶

Seventy years since its first publication, George Orwell’s “1984”⁷ continues to intrigue with the writer’s vision of a totalitarian society in which every aspect of human life is exposed to political and ideological indoctrination and bound by total control. The story of surveillance, mass propaganda, manipulation of the body and mind of an individual in Orwell’s case was not only a fictional story about a possible dystopian future of the world, but also an excellent satire about the contemporary social orders of the totalitarian regimes of the Left and the Right, as well as the post-war formation of the superpowers, the rise of new technologies and their appli-

3 I Swallowed an Iron Moon: The enduring legacy of worker poet Xu Lizhi, CLB – China Labour Bulletin https://www.clb.org.hk/content/i-swallowed-iron-moon-enduring-legacy-worker-poet-xu-lizhi?from_topic=15179 accessed 7/10/2022

4 The series of the latest works by Biljana Đurđević, titled *Case Study*, refers to some, concrete examples of flagrant violations of labour and human rights that are mentioned in this text, but first of all it points to one of the symptoms of today’s world and a system in which freedom and democracy are often under threat. The latest reports from the International Trade Union Confederation (ITUC) show that in 2022 the abuse of workers’ rights around the world has reached its peak, stating that, for example, the right to strike has been increasingly criminalised globally and in some countries even brutally suppressed.

5 George Monbiot, Neoliberalism: The Ideology at the Root of All Our Problems, The Guardian, April 15, 2016 <https://www.theguardian.com/books/2016/apr/15/neoliberalism-ideology-problem-george-monbiot> accessed 7/8/2022

6 Quotation from George Orwell’s “1984”

7 As an excellent study of human nature and behaviour, Orwell’s book “1984” in the current series of works becomes a key field of reference for Biljana Đurđević for a variety of questions that, among other things, will be addressed in the afterword in one of the editions of the book by the German psychoanalyst, philosopher and social psychologist Erich Fromm: can human nature be changed so that man forgets his longing for freedom, for dignity, for integrity, for love — that is, can man forget that he is human? Or, does human nature have a dynamic that will respond to the violation of these basic human needs by attempting to change an inhuman society into a human one?

cation in controlling the citizens. In writing “1984”, Orwell was also greatly intrigued by the book “The Managerial Revolution” (1941) by the American sociologist James Burnham, who, using the aforementioned expression and analysing capitalist development, predicted the strengthening of managerial and technical-professional structures and the creation of a managerial class that would “effectively control the means of production...” in a new type of “...planned, centralised society which will be neither capitalist nor, in any accepted sense of the word, democratic.”⁸ Although he debated the theses presented in Burnham’s book, today’s reading of Orwell seems particularly interesting in that context, that is, in an age when managerialization and bureaucratization reached their peak, became an “ideological discourse” to be followed unquestioningly and established as a dominant form in the organisation of a successful society. Even Orwell’s telescreens and the concept of Big Brother, fictionalised in the novel as instruments of the one-party political system’s absolute control over the citizens, have been perverted by today’s means of mass communication to the level of a *reality* experiment in which everyone monitors everything, harmonising with the system primarily with an endless production and consumption. Man gets disciplined and his behaviour is shaped through various subtle methods and strategies developed by entire teams engaged in the creation and distribution of marketing and media messages about the need for constant productivity, economic, business and life success, thus influencing individual choices, wishes, desires by testing loyalty or treating consumers as a statistical source in further modifying the served values, tasks and goals. Written during the decade of the most tragic events faced by the modern world, “1984” actually focuses on Orwell’s reflections on human nature, individual and collective readiness to obey, support and believe in the most dehumanising social orders, based on authoritarianism and brutality. Obedience to authority in particular, led the American psychologist Stanley Milgram⁹ during the 1960s to perform a series of experiments in which he wanted to examine what could get a large number of people to “follow orders” and participate in genocidal acts. Concretely, in a partially staged situation, the subjects had the possibility to obey or oppose the orders of the main moderator of the experiment (authority) in giving electric shocks to other participants, including the intensity that could hurt them, which, in the end, the majority was ready to do. The results of the experiment showed not only the high willingness of ordinary people of various professions to blindly obey the request of the authority and to carry out an order that goes against their moral views and against their conscience, but that those who resented causing pain to another person, were even polite to that same authority. Recent research and debates about Milgram’s experiments reiterate that many participants, faced with a moral dilemma, relied on the experimenter, a person in a position of authority, to decide what was the right thing to do, which for psychologists Stephen Reicher and Alexander Haslam is a form of submission or subordination, a phenomenon that they have named “committed followership”: “people are willing to hurt others because they identify with the cause of their leaders and believe their actions are virtuous.”¹⁰

8 Second Thoughts on James Burnham, published at: <https://www.orwellfoundation.com/the-orwell-foundation/orwell/essays-and-other-works/second-thoughts-on-james-burnham> accessed 7/10/2022

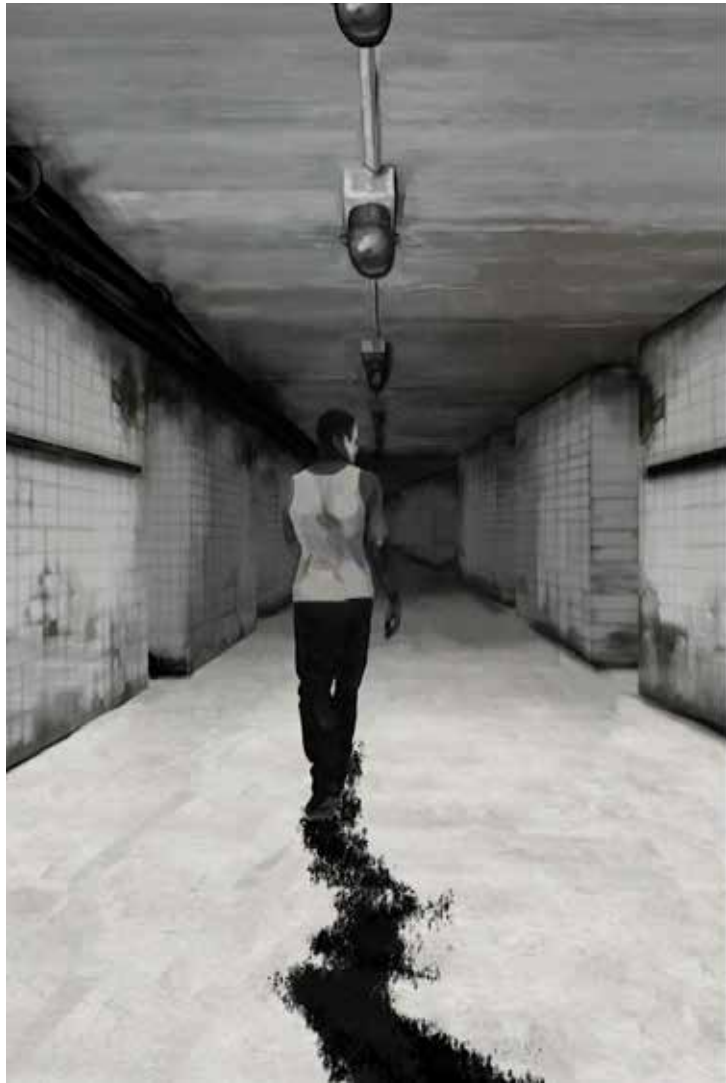
9 Another important reference or contribution to understanding the latest series of works by Biljana Đurđević is Milgram’s research on obedience to authority. In the explanation of the previous project *Instrument of Activity*, Đurđević connects the protagonists of her graphic novella, who are also the main actors in the paintings and in the animation titled *Case Study*, with the situations in which the participants of Milgram’s experiments found themselves: “The protagonists of the graphic novella are presented as guardians of social order. They are granted seemingly greater rights, which they exercise unscrupulously, just like the participants in Milgram’s experiment. They are ready to hurt others, because their position is that of an executioner. This position is seemingly safe, they feel as safe as the subjects in Milgram’s experiment when they give electric shocks to others. The same applies to the guards in the graphic novella. Their status is secure, the masks on their faces represent a safety zone, a refuge from their own barbarism. They are ready to be part of a system that does not see the individual and does not recognize humanity.”

10 The *Journal of Perpetrator Research*, Alette Smeulders, Milgram Revisited: Can we still use Milgram’s ‘Obedience to Authority’ Experiments to Explain Mass Atrocities after the Opening of the Archives? Review Essay



Iz grafičke novele *Oruđe delanja* /
from the graphic novel *Instrument of Activity*





Kadar iz stop-motion animacije *Studija slučaja* /
Still from the Stop-motion animation *Case study*,
2022





Obećana zemlja / Promised Land
poliptih / polypptych
ulje na platnu
(110 × 255 cm; 125 × 255 cm; 145 × 255 cm; 165 × 255 cm; 200 × 255 cm)
2019/2021

Stihovi pesme *Gvozdeni mesec*, B. Đurđević,
ispis na ramu slike *Obećana zemlja* /
Verses of the poem *The Iron Moon*, B. Đurđević,
inscription on the frame of the painting *Promised Land*

nights. Spit the
wretched squalor out of
your lungs. Do not go
gentle into that good
night. Rise from the
furthermost
cold dump. Do not
fight against the
dying of the light.

Let the voice rise from
that glittering night.
Rise from the furthermost
cold dump. Do not
fight against the
dying of the light.
Rise from the furthermost
cold dump. Do not
fight against the
dying of the light.
Rise from the furthermost
cold dump. Do not
fight against the
dying of the light.



Obećana zemlja / Promised Land
poliptih / polyptych
detalj / detail

Biljana Đurđević

Gvozdeni mesec

Uštap od gvožđa bolno srce žari,
U bes, bes kad će svetlost tami poč
Ustan' iz kala snovidnog života!
Ne idi krotko u tu kobnu noć.

Rigaj iz pluća industrijski mulj
Ječi vapaj po pustinji gvožđa,
Ne idi krotko u tu kobnu noć.

Živimo, mremo
U jednome sanku.
Jurišaj na modernu uspavanku!
Ne idi krotko u sjaj, sad treba

U juriš poč!

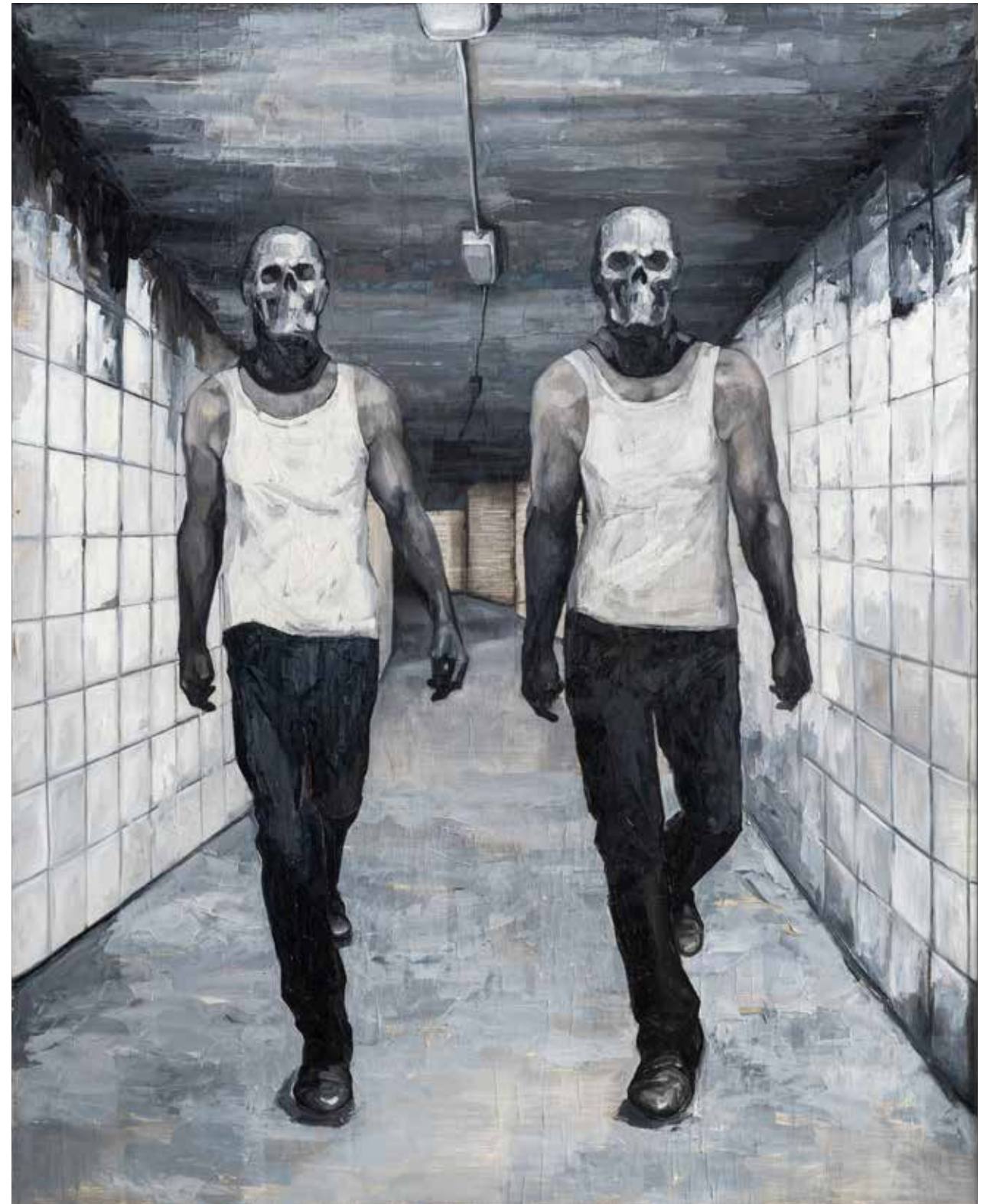
IRON MOON

An iron moon bursts in your aching heart.
Rage, rage against the dying of the light,
Rise from your gutter of somnolent life.
Do not go gentle into that bad night.

Spew the industrial sewage from your lungs,
Let the voice rise from this iron desert.
Do not go gentle into that bad night.

One life we live,
And only once we die,
Go fight against this modern lullaby!
Do not go gentle into that glitter

Rise and Fight!





Studija slučaja 3 / Case Study 3
ulje na novinama
kaširanim na platnu /
oil on laminated
newspapers on canvas
130 × 205 cm
2020





STUDIJA SLUČAJA

Mladen Banjac

Razmišljanja o mogućim ishodima minulih događaja, u stilu „šta bi bilo kad bi bilo”, puštaju mašti na volju i kreiraju jedan novi svijet, istovremeno blizak i dalek. Interesantno je umovati o drugačijim tokovima istorije umjetnosti, preokrenutim zahvaljujući različitom stepenu važnosti pojava i fenomena koji su mogli da budu prekretnički i, kao takvi, da utiču na novi vid sadašnjosti. Teško je zamisliti kako bi izgledao svijet umjetnosti da su se klasična teorija i shvatanje o slikarstvu očuvali do danas kao dominantni, da se nisu desili prosvjetiteljstvo i avangarde, da Maljevič nije dokazao i pokazao smrt slike, da savremena tehnologija nije zagađila svijet vizuelnim sadržajima, da umjetnost i dalje počiva na shvatanjima starih majstora. Možda bi prevladavale religijsko-mitološke teme, ili istorijski konteksti, možda bi se teme i motivi gradirali prema vrijednostima, ili bi, u ovom burnom vremenu, vladao koncept Arkadije. Da je Mikelandelo živ, možda bi njegov Strašni sud izgledao, recimo, kao alegorija aktuelnih klimatskih promjena. Rafael ili Ticijan možda bi, umjesto pape, portretisali Džefa Bezosa, Donalda Trampa ili Putina, ili bi bili angažovani za slikanje portreta običnih ljudi i prikazivanje njihove svakodnevice. Ova fantazija otjelovljuje se u jednoj studiji slučaja.

Biljana Đurđević najčešće koristi klasični medijum slikarstva. O njenom radu pisali su mnogi referentni domaći i svjetski stručnjaci i svi su saglasni u tri stvari: da je ona izuzetan poznavalac klasičnog i klasicističkog slikarstva, da je vrhunski majstor i da je autorka koja ne bježi od „vrućih” tema koje provociraju posmatrača i društvo.

U Biljaninoj doktorskoj disertaciji obrađen je fenomen *Hypnerotomachia Poliphili*. Ovaj rukopis pripisuje se izvjesnom Frančesku Koloni, a njegov autor najvjerovatnije je Leone Batista Alberti, jedan od najznačajnijih umjetnika i naučnika renesanse. Tekstom disertacije i pratećom izložbom Biljana je pokazala da posjeduje osobine koje su krasile velike renesansne majstore: erudiciju, široko obrazovanje u humanističkim naukama i umjetničku vještinu. Pored toga, koncept doktorske disertacije sublimira, na neki način, ono što je R. V. Li naveo u svom eseju *Ut pictura poesis*, odnosno daje novu originalnu interpretaciju, (*inventio*) poznate i obrađivane teme, iz ugla savremenog čovjeka, ne gubeći na originalnosti izražaja.

Način na koji Biljana pristupa temi koju obrađuje sistematičan je i dubok, te budi jedinstveno iskustvo kod posmatrača. Teme su angažovane i aktuelne, prisutne u savremenom, ali i u univerzalnom toku istorije. Fenomeni kojima se bavi tiču se osnovnih ljudskih vrlina i mana, upravo na način na koji su klasični slikari, koristeći alegorije i religiozne, mitološke i istorijske kontekste, posmatrali čovjeka, sa svim njegovim nesavršenostima. Međutim, za razliku od klasičnih djela, u Biljaninom radu nema alegorije, odnosno, ono što djeluje kao alegorija predstavlja našu stvarnost, koju namjerno ili slučajno potiskujemo.

Na *Studiji slučaja* primijenjen je isti autorski pristup, ali sa izmjenama i izazovima koji nadograđuju prijašnji i pokazuju novi autorski potencijal i kreativnost u radu autorke. Obrađene su univerzalne teme otuđenosti ljudi od samih sebe. Monumentalna platna, na kojima su prikazani ogoljeni pejzaži i enterijeri, predstavljaju pozorni-

cu za događaje narativno prikazane kroz slike i animacije. Alegorijski elementi su akteri, mladići odjeveni u crne pantalone i bijele majice, sa crnim maskama sa licem smrti. Cjelokupna izložba nabijena je suspenzijom. Sveprisutni osjećaj straha i neljudskosti dočaran je ahromatskom paletom, novinom u radu Biljane Đurđević. Sve podsjeća na ogromne logorske fabrike golih zidova, lišeno emocija, dehumanizovano. Zvučni efekti na animacijama pojačavaju utisak izložbe kao iskustva koje stvara osjećaj nelagode.

Izložba *Studija slučaja* predstavlja opširno istraživanje u kojem autorka analizira današnje društvo, ali i pomjera svoje stvaralačke granice. Projekat je započet 2015. godine, slikom *Oruđe delanja*, a 2020. godine objavljena je istoimena grafička novela, koja predstavlja interesantan autorski iskorak. Specifičnost ove novele je u tome što je ona samo grafička, bez novelističkog elementa, jer u njoj nema teksta, nego se on svaki put nanovo izmaštava prilikom listanja sadržaja i posmatranja slika koje čine narativ. Ovaj kreativni postupak je, na određeni način, inverziran na izložbi, naročito na monumentalnom poliptihu *Obećana zemlja*. U slučaju novele, slike tvore narativ, dok su na rubu rama *Obećane zemlje* ispisane pjesme Dilana Tomasa i kineskog pjesnika Žu Ližija (Xu Lizhi), koji je postao žrtva savremenog ropstva diktiranog kapitalističkim društvom i proizvodnjom. Tekst, odnosno poezija, u ovom slučaju nadopunjuje rad, daje mu novu mističnu, estetsku i kontekstualnu notu, te na taj način spaja poeziju i slikarstvo u jedinstven koncept.

Studija slučaja nastavlja humanističku tradiciju. Ne bi se moglo reći da je u pitanju trans- ili posthumanizam, njegova kritika ili položaj danas. Poput starih majstora, autorka kombinuje različite elemente i tvori vizuelni narativ koji nije kritika ljudskog društva, nego jednostavno njegovo aktuelno stanje. Međutim, savremeni čovjek svjesno odbija da pogleda u tom smjeru, govori sebi da takve stvari nisu dio njega, iako ga prožimaju u svim porama života. Klasični umjetnici vjerovatno ne bi radili na ovaj način, jer za ovu vrstu prikaza potrebna je neka druga vrsta hrabrosti, ona nepatrijarhalna, antielitistička, ženska.



Iz grafičke novele *Oruđe delanja* /
from graphic novel *Instrument of Activity*

CASE STUDY

Mladen Banjac

Reflections on the possible outcomes of past events, in the style of “what if,” allow the imagination to run free and create a whole new world, both familiar and distant. To contemplate various currents in art history, reversed due to different degrees of importance of occurrences and phenomena that could have been turning points and, as such, have affected a new kind of present, seems interesting. It is difficult to imagine what the world of art would look like if classical theory and understanding of painting preserved their dominance until today, if the Enlightenment and avant-garde movements never happened, if Malevich hadn’t proved and shown the death of the painting, if modern technology hadn’t polluted the world with visual content, if art still rested on the notions of the old masters. Perhaps religious and mythological subjects would prevail, or historical contexts; perhaps themes and topics would be graded according to their values, or, in these tempestuous times, the concept of Arcadia would rule. If Michelangelo were alive, maybe *The Last Judgment* would look like, say, an allegory of current climate change. Raphael or Titian might, instead of the Pope, portray Jeff Bezos, Donald Trump or Putin, or they would be hired to paint portraits of ordinary people and depict their everyday life. This fantasy is embodied in a case study.

Biljana Đurđević most often uses the classical medium of painting. Many local and international experts have written about her work, and they all agree on three things: that she is an exceptional connoisseur of classical and classicist painting, that she is a supreme craftsman, and that she is an author who does not shy away from “hot” topics that provoke the viewer and society.

In Biljana’s doctoral dissertation, the phenomenon of *Hypnerotomachia Poliphili* was discussed. This manuscript is attributed to a certain Francesco Colonna, and its author is likely Leone Battista Alberti, one of the most influential artists and scientists of the Renaissance. With the manuscript of her dissertation and the accompanying exhibition, Biljana showed that she possesses the qualities that adorned the great Renaissance masters: erudition, broad education in the humanities and artistic skill. In addition, the concept of her doctoral dissertation sublimates, in a way, what R. W. Lee describes in his essay *Ut pictura poesis*, i.e., offers a new, original interpretation (*inventio*) of a widely known and treated subject from the point of view of a modern man without losing the authenticity of expression.

The way Biljana approaches the subject she is treating is systematic and profound and provokes a unique experience in the viewer. Her topics are engaged and current, present both in the contemporary and the universal course of history. The phenomena she deals with concern essential human virtues and flaws precisely the same way the classical painters observed human beings, with all their imperfections, using allegories and religious, mythological and historical contexts. However, in contrast to classical pieces, there is no allegory in Biljana’s works, i.e., what acts as an allegory represents our reality, which we intentionally or accidentally suppress.

In *Case Study*, the same creative approach was applied, but with changes and challenges that build on the previous one and show new potential and creativity in the author's work. The universal subjects of people's alienation from themselves are covered. Monumental canvases, depicting barren landscapes and interiors, represent a stage for events narratively presented through images and animations. The allegorical elements are actors, young men dressed in black pants and white shirts, with black masks showing the face of death. The entire exhibition is charged with suspension. The achromatic palette, a novelty in the work of Biljana Đurđević, evokes the comprehensive feeling of fear and inhumanity. Everything is reminiscent of huge factories in concentration camps with bare walls, devoid of emotions, dehumanized. Sound effects in the animations add to the impression of the exhibition as an experience that stirs a feeling of discomfort.

The *Case Study* exhibit is an extensive research in which the author analyzes today's society while also pushing her creative boundaries. She started the project in 2015 with the painting *Instrument of Activity*, and in 2020, a graphic novel of the same name was published, representing an interesting breakthrough for the author. This novel is specific in that it is only graphic, without the novelistic element, because there is no text in it, so it is reimagined each time when flipping through the contents and observing the pictures that make up the narrative. The same creative process is, in a certain way, inverted in the exhibition, particularly in the monumental polyptych called *The Promised Land*. In the case of the novella, the pictures form the narrative; here, the edge of the frame of *The Promised Land* is inscribed with poems by Dylan Thomas and the Chinese poet Xu Lizhi, who became a victim of modern slavery dictated by capitalist society and production. Text, i.e., in this case, poetry, complements the work, gives it a new mystical, aesthetic and contextual note, and thus connects poetry and painting into a unique concept.

Case Study continues the humanistic tradition. We couldn't say it is about trans- or posthumanism, its criticism or its position today. Like the old masters, the author fuses different elements and creates a visual narrative that is not a criticism of human society but merely its current state. However, modern man consciously refuses to look in that direction, telling himself that such things aren't a part of him, even though they permeate every pore of his life. Classical artists probably wouldn't work like that because this kind of representation requires a different sort of courage, a non-patriarchal, anti-elitist, feminine one.



Priprema za stop-motion animaciju / Preparation for Stop-motion Animation
106,5 x 55,5 cm
ulje na platnu / oil on canvas
2018.



Priprema za stop-motion animaciju / Preparation for Stop-motion Animation
 ulje na platnu / oil on canvas
 42,5 x 32,5 cm
 2018.



Priprema za stop-motion animaciju / Preparation for Stop-motion Animation
 ulje na platnu / oil on canvas
 42,5 x 32,5 cm
 2018.

DANCER
Kadrovi iz stop-motion animacije /
Stills from the Stop-motion, o:22'
2022





Nema veze / Nevermind
Kadrovi iz stop-motion animacije /
Stills from the Stop-motion
animation, 0:48'
2019-2021







Studija slučaja 6 / Case Study 6
triptih / tryptych
detalj / detail



Studija slučaja / Case Study
pogled na postavku / installation view,
Salon MSUB / Salon of the MoCAB
2022



Studija slučaja / Case Study
pogled na postavku / installation view,
Salon MSUB / Salon of the MoCAB
2022



Studija slučaja / Case Study
pogled na postavku / installation view,
Salon MSUB / Salon of the MoCAB
2022



Studija slučaja / Case Study
pogled na postavku / installation view,
Salon MSUB / Salon of the MoCAB
2022



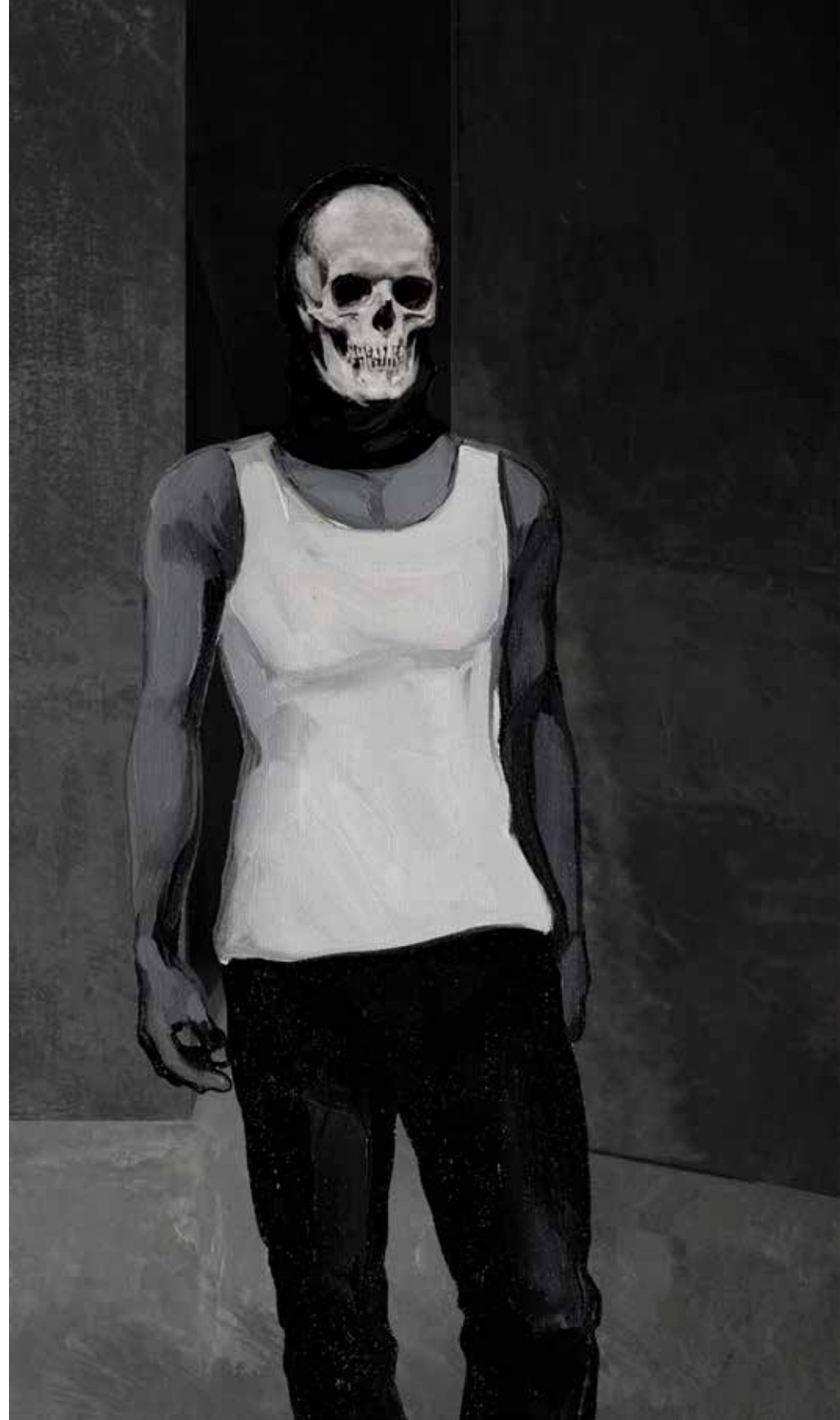
Studija slučaja / Case Study
pogled na postavku / installation view,
MSURS / MoCARS
2022



Studija slučaja / Case Study
pogled na postavku / installation view,
MSURS / MoCARS
2022



Studija slučaja / Case Study
pogled na postavku / installation view,
MSURS / MoCARS
2022



Odlazi / Walkaway
Kadrovi iz animacije /
Stills from the animation, 0:08'
2021-2021



Biljana Đurđević (1973, Beograd) diplomirala je na Slikarskom odseku Fakulteta likovnih umetnosti u Beogradu 1997. godine, gde je takođe završila magistarske i doktorske studije. Na istom fakultetu radi od 2009. Tokom 2011. i 2012. bila je gostujući predavač na Univerzitetu Parsons – The New School u Njujorku. Od 1998. godine, samostalno je predstavljala radove u Muzeju moderne umetnosti u Stokholmu, Muzeju umetnosti u Haifi, Izrael, Galeriji Davide Galo u Berlinu, Muzeju savremene umetnosti u Beogradu, Kulturnom centru Beograd, Braverman Gallery u Tel Avivu, Dr. Éva Kahán Foundation u Budimpešti i Beču, itd

Učestvovala je na brojnim grupnim izložbama u zemlji i inostranstvu, uključujući: Ars Danubiana, Regensburg; FAQ Serbia, Austrian Cultural Forum, Njujork; Playlist, Muzej savremene umetnosti, Stokholm; The Artist's Glance, Muzej Frissiras, Atina; On Normality, Muzej savremene umetnosti, Klagenfurt; Footnotes on geopolitics, market and amnesia, 2nd Moscow Biennale, Moskva; Passion for Art – Kunst der Gegenwart, 35 godina Essl Collection, Klosterneuburg, Austrija; Zones of Contact, 15th Biennale of Sydney, Gallery of New South Wales, Australija...

Dela joj se nalaze u javnim i privatnim zbirkama u zemlji i inostranstvu: Muzej Albertina, Austrija; Museet Moderna, Švedska; Muzej savremene umetnosti Beograd; Muzej Frissiras, Grčka; Muzej savremene umetnosti Askona, Švajcarska itd.

Biljana Đurđević (Belgrade, 1973) graduated in 1997 from the Painting Department of the Faculty of Fine Arts in Belgrade, where she also completed her magisterial and doctoral studies. She has been working at the faculty since 2009. During 2011 and 2012, she was a guest teacher at Parsons University – The New School in New York. Since 1998, she has had solo exhibitions in the Museum of Modern Art in Stockholm, Haifa Museum of Art, Israel, Berlin's Davide Galo Gallery, Museum of Contemporary Art in Belgrade, Cultural Center Belgrade, Braverman Gallery in Tel Aviv, Dr. Éva Kahán Foundation in Budapest and Vienna etc.

She participated in many group exhibitions in the country and abroad, including Ars Danubiana, Regensburg; FAQ Serbia, Austrian Cultural Forum, New York; Playlist, Museum of Contemporary Art, Stockholm; The Artist's Glance, Frissiras Museum, Athens; On Normality, Museum of Contemporary Art, Klagenfurt; Footnotes on geopolitics, market and amnesia, 2nd Moscow Biennale, Moskva; Passion for Art – Kunst der Gegenwart, 35 years of Essl Collection, Klosterneuburg, Austria; Zones of Contact, 15th Biennale of Sydney, Gallery of New South Wales, Australia...

Her works have been included in public and private collections in the country and abroad: Albertina Museum, Austria; Moderna Museet, Sweden; Museum of Contemporary Art in Belgrade; Frissiras Museum, Greece; Ascona Museum of Modern Art, Switzerland etc.

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