

Nemanja Nikolić

W O R K S

PANIC BOOK

Sound video, 5'45", 2012-2015

The work *Panic Book* by Nemanja Nikolić, is based on the cross-section of the author's previous interests in the media of drawing, animation and film. His fascination with the seventh art has turned Nemanja's initial studies of form and expressive potentials of drawing in more complex visual thinking and linking the language of visual art and film. Film is also the author's starting point in defining the motif space in his works and artistic approaches that are still focused on classical drawing, but conceptually expanded and rounded through the moving image properties. In animation, soon adopted as his new visual expression, Nemanja most often refers to Alfred Hitchcock's film work, finding in the poetics of the said director some conceptual preferences and directions for further development in themes, form and style in his art practice. The author retains the method of gradual (frame by frame) deconstruction and translation of the chosen scenes from Hitchcock's works into the medium of drawing as the initial process for what will be the essential outcome of restarting those scenes in animation: creating of completely new visual entities. Psychological tension and uncertainty, as the only narrative structure of the newly created scenes, are strongly accented by Nemanja's characteristic drawing expression which, in now exhibited work *Panic Book* and in the synthesis with the textual record, further strengthens their visual effect and dramaturgical framework. Namely, this time the artist makes a series of several hundred drawings on the pages of books and magazines in the field of social and political thought in socialist Yugoslavia, which become a kind of mise-en-scène of playing Hitchcock's cult scenes of escape, mass panic and fear. Connecting written materials on theoretical considerations, analyses of the political system of self-management, mechanisms of the organization and development of Yugoslav society with film classics – masters of suspense, Nemanja, in fact, makes deconstruction, parallel flow and confrontation of pictures of different social contexts of a time period the key events in his drawing works. Placed in series or animated, these sequences introduce the observer to discovering the many levels of meaning of their contents and to understanding, through the prism of ideology, the nature and dynamics of social relationships, mass psychology, individual-collective relations, dialectic tension between order and chaos. In further interpretations, the author's dealing with the heritage of Yugoslav socialism is a topical and thematic initiation of his latest art production in reviewing the not so distant dramatic developments and recent social and political circumstances in the territory of the former state. In this regard, the exhibition touches and raises many questions about post-conflict and transitional reality, from the tendencies of historical revisionism, to the position of an ordinary man and his everyday existence in the aggravating economic and other crises which we, as societies and communities, face.

Autor of the text: Miroslav Karić

Link: <https://vimeo.com/131811052>

Password: PanicBookPreview2015

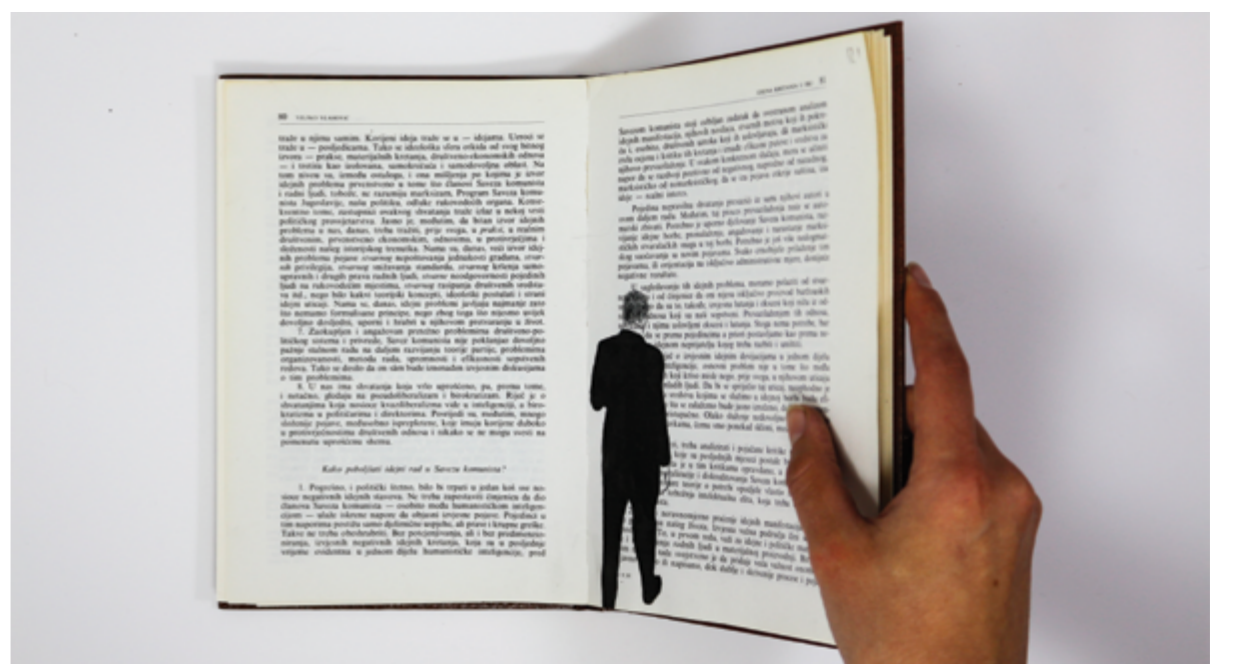
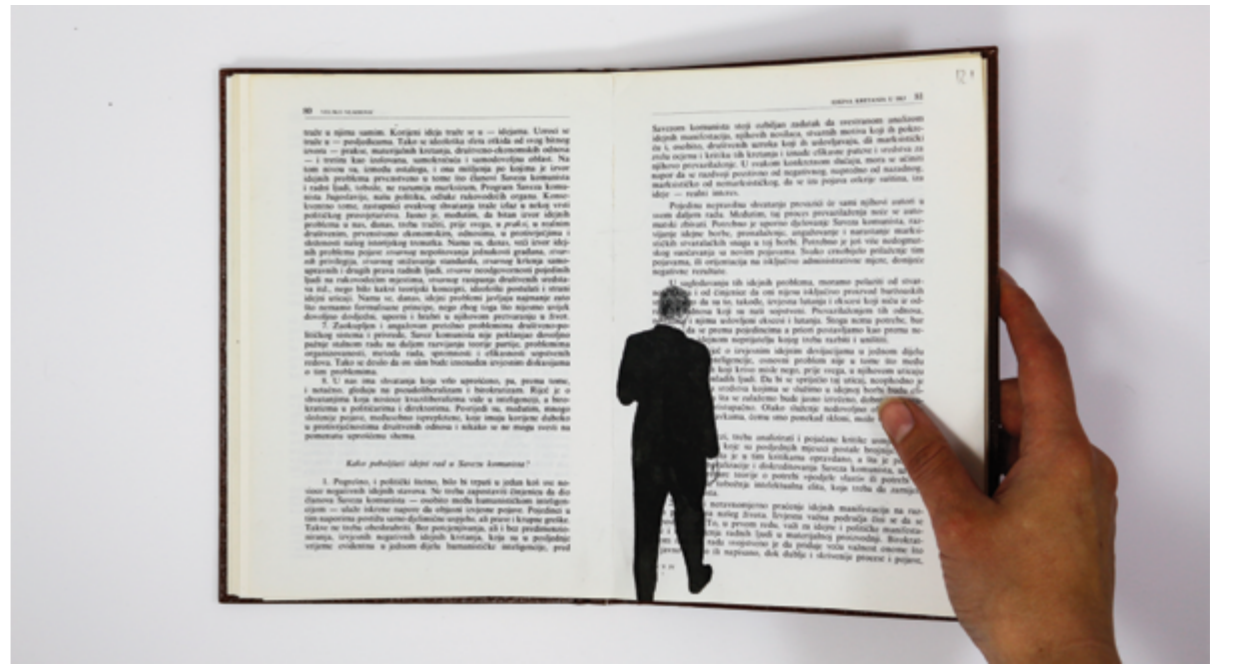
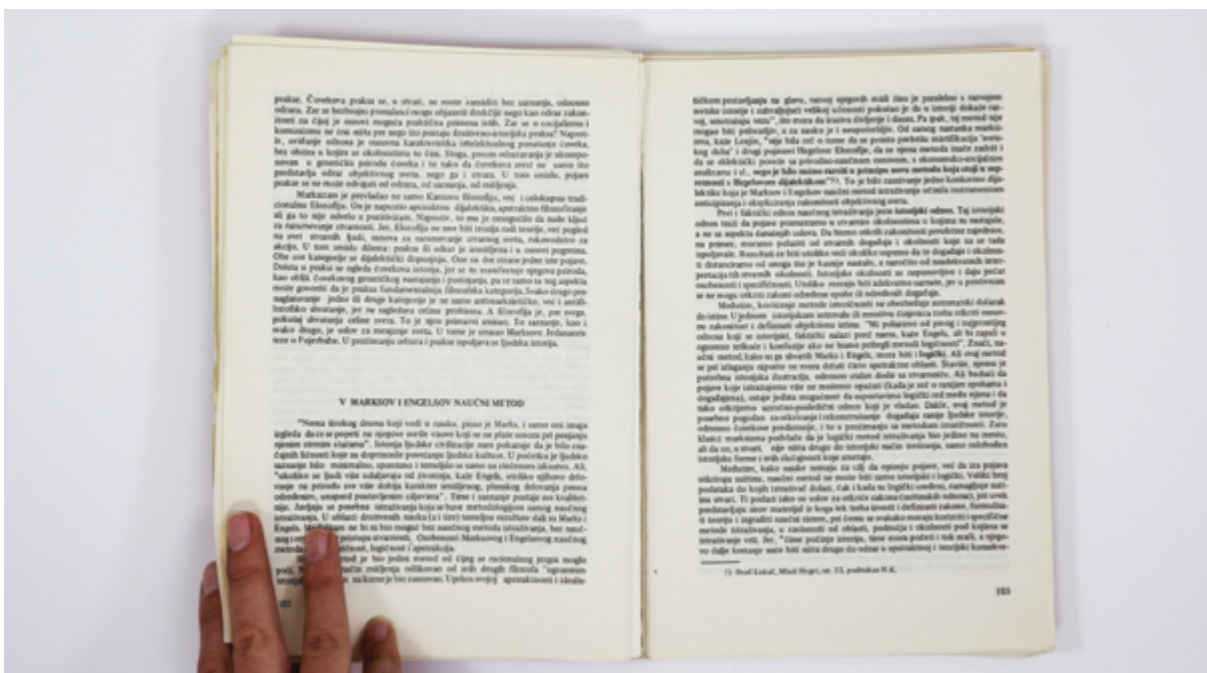
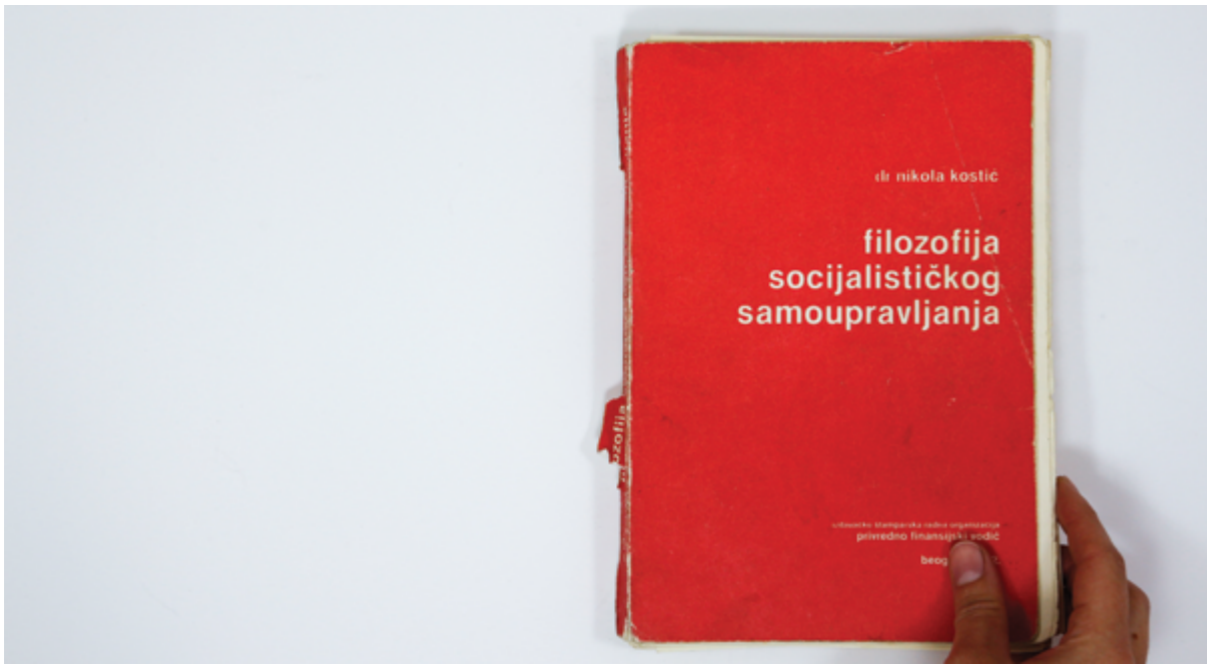




Panic Book, Installation view, WAP Art Space, Seoul, 2018



Panic Book, Installation view, WAP Art Space, Seoul, 2018



DOUBLE NOIR Sketch for One Erasable Plot

Sound video, 4'04", 2016

Text from the catalogue of exhibition 56th October Salon, The Pleasure of Love, 2016

Using deconstruction by tampering with film stills taken from eighteen Humphrey Bogart noir movies and by transferring them into drawings, a new movie narrative is formed. The act of drawing is preceded by the selection of the movie sequences and then individual frames taken from them are drawn in white chalk on a blackboard. These drawings are then photographed and erased with a sponge. The same blackboard is then used for the next drawing. Each blackboard stands for one movie sequence. The only lasting drawing document of this complex undertaking is the drawing of the last frame of the 60 sequences that make up the narrative.

Photos of the whole series are then made into an animation that becomes the only medium that safeguards the complete 'memory' of this layered work. The drawings in sequences, however, are not copies or verbatim 'quotes' taken out of the movie. The author combines, multiplies, finesses or accumulates in the same layer segments of 18 different noir movies. Drawing a line and writing a letter are thus made out to be the same, and drawing becomes a form of cinematography in its own right by articulating meaning in non-static movie time-space through juxtaposition of images, sounds and movements.(...)

Thematically, the *Double Noir* narrative is based on the legendary noir protagonist, the actor Humphrey Bogart. As the animation starts, he appears in a darkened room. Silence is interrupted by footsteps and then a doorbell rings. Answering it, Bogart meets his doppelgänger. Suspicion, panic and psychological bifurcation are fuel for a schizoid scene that turns the animation into a chase in which one of them will die. Who is the killer and who is the victim remains unexplained (...) the last scene of the *Double Noir* loops back to the beginning where we again witness Humphrey Bogart appearing in the darkened room, hearing footsteps in the distance when the doorbell rings... What appeared to be a forever completed, actually begins again. In this context, the *Double Noir* can be seen as a kind of meditation on the seventh art, a simulation of the imaginary self-constitution in the dimension of fiction film.

Author of the text: Svetlana Montua

Link: <https://vimeo.com/197772495>
Password: DoubleNoir2016Preview





Double Noir, 2016, drawings for the film, white chalk on blackboard, 120 x 80 cm



Double Noir, 2016, drawings for the film, white chalk on blackboard, 120 x 80 cm



Double Noir, 2016, drawings for the film, white chalk on blackboard, 120 x 80 cm (each)

Double Noir, 2016, drawings for the film, white chalk on blackboard, 120 x 80 cm (each)

VANISHING FICTION

Series of painting, 2015-2018

Films' Rhythms Remediated

Besides their flat, smooth surfaces devoid of obvious brushstrokes, or hints of the artist's hand, and their non-hierarchical, mathematically regular compositions, often based on a grid, as well as their reduced palettes and geometric shapes or lines, one of the major characteristics of the paradigmatic minimalist paintings is that they not only address, but even tempt to fully isolate the phenomenological basis of the viewer's experience, and focus it onto a pure self-referential form. The composition and the structure of the minimalist painting is to be perceived as it appears to the viewer, by solely visually engaging with it, without looking for any reference beyond its literal presence. That means no representation, no artist's biography, no emotional or energy-filled content (be it abstract or not), no social agendas, and no visible trace of the process that brought them into existence. As Ad Reinhardt wrote in the golden age of minimalism, back in 1962, in such works there should be no traces of typical abstract expressionist "gymnastics or dancing's over painting or spilling or flipping paint around". Later on, in his most radical phase, he has even formulated the *Twelve Technical Rules*, in which he has extended those restrictions even further, to include: no texture, no brushwork or calligraphy, no forms, no design, no colors, no light, no space, no time, no size or scale, no movement, no object, no subject, no matter, no symbols, images, or signs, neither pleasure nor pain, no mindless working or mindless non-working, and even no chess-playing (which was the obvious reference to Duchamp). Minimalists were always obsessed with cutting whatever might influence viewers' pure experience of gestalt, but the trends of neo-minimalism that are actual today are less radical than the historical ones. They only insist on the reduction of the language of painting, and on keeping it to the essentials.

Even though this series of paintings appears to be "a continuation of the practice of abstract and minimal art", as Nemanja Nikolić himself has previously stated in his reflections on his works presented at the exhibition titled *Samples of the Liquid Book*, his inspiration for them came from "the avant-garde practice of Yugoslav artists with a focus on experimental research in the field of moving images". In that respect, he has pointed to the film director and visual artist Slobodan Šijan, and two of his drawings – diagrams from 1974, titled *In the rhythm of Howard Hawks* (1974) and *In the rhythm of John Ford* (1974), which he saw at the exhibition of his works around film, curated by Dejan Sretenović for the Salon of the Museum of Contemporary Art in Belgrade, in 2009. Until then, during his studies at the department of painting at the Faculty of Fine Arts in Belgrade, Nemanja Nikolić has already made a stop-motion animation titled *Insert*, as a turning experiment to determine the referential frame of his future works, and Šijan's exhibition has perhaps shown him that he was on the right track. *Insert* will later become part of Nemanja Nikolić's short omnibus titled *Insert*, with *Insert II*, and *Marnie in the Insert*. Quite similar to some of the works by Šijan, they were using films as resources both of visual content and of the patterns of its framing and showing movement. They were quoting scenes and the manners of their framing from: *The Birds* and *Marnie* by Alfred Hitchcock, *Irma Vep* by Olivier Assayas, *Peeping Tom* by Michael Powell, *The Texas Chain Saw Massacre* by Tobe Hooper, *Nosferatu* by Friedrich W. Murnau, *Frankenstein* and *The Bride of Frankenstein* by James Whale.

Nebojša Milenković has classified the mentioned Šijan's works into a category of "proto-conceptualist graphical-textual statements on film", made to "synthesize his researches of cinema by other means, but also of coping with conceptual art". Besides those two referred to by Nemanja Nikolić, Milenković has also listed another two, namely *In the Rhythm of Alfred Hitchcock*, and *In the Rhythm of Vincente Minnelli*. His view of the roots of such artistic practice was that they came from "Šijan's experience of watching movies" in a way that "instead of the content, the key becomes the inner experience of film", which would mean the "inner rhythm, manner of filming, and development of the narrative, framing". Šijan himself wrote that his intention with these works was to "make a note of the experience, of that inner echo of the film in us, which lasts, sometimes, as long as we last". By that, he was stressing the complex web of relations between the rhythm of the filmic narration characteristic for the director that made the film he was relating his work to, and the rhythm of his visual artwork which has resulted out of the attempt to visualize the manner of crystallization of that rhythmic structure in deep layers of his memories. On the other hand, for Pavle Levi these Šijan's works present "an abstract matrix, a cinematographic Code of sorts", which has to be decoded by the spectator. He borrows a term

from Pasolini to call them *Rythmeme*, claiming even that "by endeavoring to activate some of Šijan's Codes amid an array of everyday occurrences, the spectator would temporarily assume the task of 'directing' his life in the rhythm of Howard Hawks, John Ford, or Alfred Hitchcock".

In order to fully grasp rhythms outside of his body, the *rhythm analyst*, as he was described by Henri Lefebvre, has to rely on the experiences of his own rhythms. If we take Nemanja Nikolić to be a specific type of rhythm analyst, at least when producing paintings in which he remediates feature films in respect of their rhythmic structure, then each of his works has to be seen as a condensation of three rhythmic structures into a single visual statement idiomatic to the media he uses for that. That means that the rhythms he discloses in those films are condensed with his own rhythms of watching them, and the rhythms of his construction of painted surfaces during the process of their production. The rhythmic structure of the filmic content is not simply displaced into the medium of painting, with all its specific features, but also subjectivized on the way. Seen in that way, these painterly works appear to be at the same time quite subjective and particular, since they were resourcing in very personal experiences, but also almost universally readable on the level of expression, due to their use of conventional pectoral codes. According to Lefebvre's theory, to make possible that kind of impregnation of the objective signifying structures with subjective experiences during the process of transposing the filmic into painterly rhythms, one cannot rely solely on the subjective analytic reasoning of the characteristics of a specific rhythm, but "it is necessary to have been grasped by it". That means that "one must let oneself go, give oneself over, abandon oneself to its duration", but always bearing in mind that "one only really understands the meanings and connections when one comes to produce them". So even in order to really understand a cinematic work, it is not enough to sensory experience it and cognitively grasp it, not even to convey a formal analysis of it, but one has to make a shift from what Roland Barthes has called the *readerly* to the *writerly* mode of viewing it, by fully subjectivizing the rhythmical rendering of its narrative content, in order to rearticulate it and communicate it via some personal expression. One has to enter that specific world constructed by the film, and even become entirely lost in it, but with full awareness that one has to tell the story of that experience upon return. For an artist, that means also to crack the code, appropriate the rhythmic structure, and replicate it avoiding all those elements which are not substantial, producing as a result something phenomenologically totally different. For a painter, that means also to find a way how to eliminate all media-specific features that shape those rhythmic structures, and to remediate them, sticking to what Georges Braque named as painter's task, to "constitute a pictorial event".

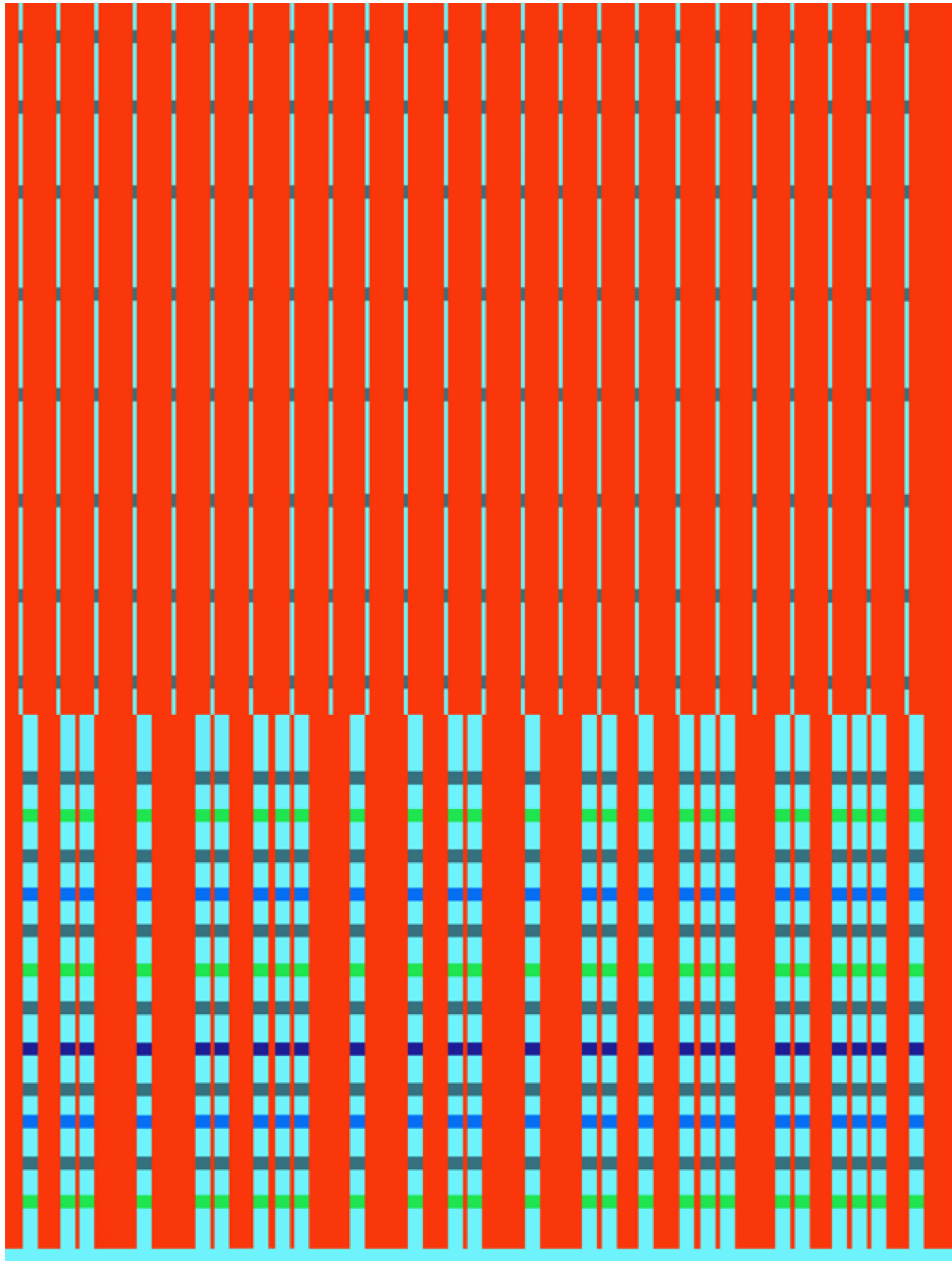
It is important to stress that the view of the the *rhythm analysts* treat film mainly as form, that is operative in various moving-image media and formats, not as a *medium* (or media, if one is also to make a distinction between digital and celluloid media). But, for Nemanja Nikolić, medium is also important. It is not enough to simply detect and extract, and then repeat in the painterly form those structural rhythms specific to, as Daniel Yacavone has described it, a "total, singular audiovisual structure created by a film's maker(s)". He also takes into consideration the specific technological, and representational features of both film and painting as media which became integral parts of what Gene Youngblood has described as "the intermedia network". That network nowadays makes our immediate environment, as the basic "service environment that carries the messages of the social organism" and by that "it establishes meaning in life, creates mediating channels between man and man, man and society". Nemanja Nikolić uses different media, but all his works are *media specific*, and when he combines, for instance, animation and drawing within an exhibition format, such as the *Double Noir*, presented at the 56th Belgrade October Salon, that is not aimed towards showing the manners in which one idea can be with equal effect realized in a variety of media. On the contrary, it is to show how much the choice of a medium dictates both the manner in which the work will be realized, and the experience of the viewer. The animated film and drawings in white chalk on a blackboard, which were exhibited on that show, were providing the audience with totally different aesthetic experiences, and have even induced totally different attitudes in them. That took place regardless of the fact that these two parts of the display have not only literary represented the same scenes from films, remediated by the same author in the same manner, but also that this animated film was made by stop-action animation, by photographing frame by frame the content of the exhibited blackboards in succession. That is not just a matter of the difference between spatial and temporal montage, as distinguished by Lev Manovich in the *The Language of New Media*, but also of the manner in which their size and the position of their display, the texture of the background and the better visibility of the stroke made drawings appear more expressive, and the animation more dynamic. Remediation in the work of Nemanja Nikolić, since it fits the description of the process by which a newer me-

dium is “absorbed by an older one”, would be, in the parameters set by Jay Bolter and Richard Grusin, authors of the seminal book titled *Remediation: Understanding New Media*, situated within the category of retrograde. That subcategory of media appropriation was to challenge the logic of unidirectional causality set forth by Marshall McLuhan, whose claim that “the content of one medium is always another medium” was mainly interpreted as if only the newer forms of media could appropriate and surpass the older ones (as television has remediated both radio and film, while video has remediated television, etc.). The process of paying homage to, rivaling, and refashioning earlier media by the later ones is reversed in the case of *retrograde remediation*, of course with the risk of the earlier medium not being able to fully assimilate all aspects of the later, due to some of its practical/technological features. If someone is remediating time-based visual media, which is the case in the work of Nemanja Nikolić, obvious difficulties come up with how to transform the actual unfolding in time into implied one, and how to show a film in the medium of painting. But, Richard Wollheim provided a theoretical solution for that problem. According to him, a work consisting of nothing more than layers of paint on a surface can be seen as film, making possible a wide scale of what Pavle Levi called “cinema by other means”. Wollheim has conceptually differentiated the notions of seeing-as, and seeing-in, to point to an ontological distinction between presenting to the audience a painting in which they could see remediated cinematic content, and presenting a painting as “cinema by other means”. In relation to the ontology of artworks, it is crucial to take into account a distinction Nelson Goodman made in his *Languages of Art*, between what he called *allographic* and *autographic* arts, and the specific position of film in that respect. Goodman has stressed as an important feature of the art of painting that it produces “a solitary, easily identifiable physical object, located in both spatial and temporal dimensions” which is predominantly concluded as aesthetic objects before showing. That makes it autographic. On the other hand, music or theater, for instance, in the segment in which they are *notational* arts, imply a spatial and temporal separation between composition and performance, with the important role performance has, as a second stage in the realization of the work, in producing the specific aesthetic features of it for the audience. Since the performance shows also something else than itself, it brings the work into the domain of allographic. Film is not performed, but shown, and various instances of showing the same film do not differ as much as instances in performing a musical piece, although they are quite reliant on the equipment, and the space in which the showing take place. Many experimental film and installation artists, in order to expand cinema as medium, have focused on the speed and size of the projection, the design of projection surfaces and devices, and of spaces in which the audience is experiencing the projection, as well as on multiple simultaneous or mixed projections, or projections reversed in time, showing at the same time the aleatory nature of the cinematic work, and the ways to make it more autographic by fixing certain parameters of showing. Other visual artists, such as Nemanja Nikolić, have stuck to the frame of a painting as film, focused on what already Paul Klee has called its *structural rhythms*, without expanding them into installations.

Trying to map the trajectories of cinema’s relocation from being fixed to celluloid film to be projected from in a movie theater, and analyze its actual unstable position of shifting through manifold new devices and through different contexts, Francesco Casetti has concluded that it “no longer has its own place, because it is everywhere, or at least everywhere where we are dealing with aesthetics and communication”. That has induced Pavle Levi to claim general cinefication of “reality at large being increasingly understood as a sort of ‘spontaneous’ cinema”, which he has dated back to Soviet avant-garde, and then even earlier, paradoxically going back even to the times before the invention of the cinematograph, as something that was yet “to come”. What the invention of the cinematograph did in fact change for him was that it made possible for cinema to be “understood as a metalanguage”. A lot of artists did refer to that metalanguage in their works, turning them into “cinema by other means”. For most of the critics, Nemanja Nikolić is one of them. Svetlana Montua has interpreted his work titled *Double Noir* as “a form of cinematography in its own right by articulating meaning in non-static movie time-space through juxtaposition of images, sounds and movements”. Petar Jončić has classified his works in the series *Panic Book* as “drawing de-montages of Hitchcock’s films”, while Snežana Nikolić found his work titled *Distant* as based on the model derived from Eisenstein’s *Battleship Potemkin*. His personal standpoint just narrows these claims, insisting that his focus is “not on film narrative or story, but rather on the cinematic codes: frame, cut and rhythm of their mutual alteration”. In this specific set of works that can be, perhaps, condensed even more, into *films’ rhythms remediated*.

Author of the text: Stevan Vuković





Red Signal, 2018, acrylic on canvas, 200 x 150 cm

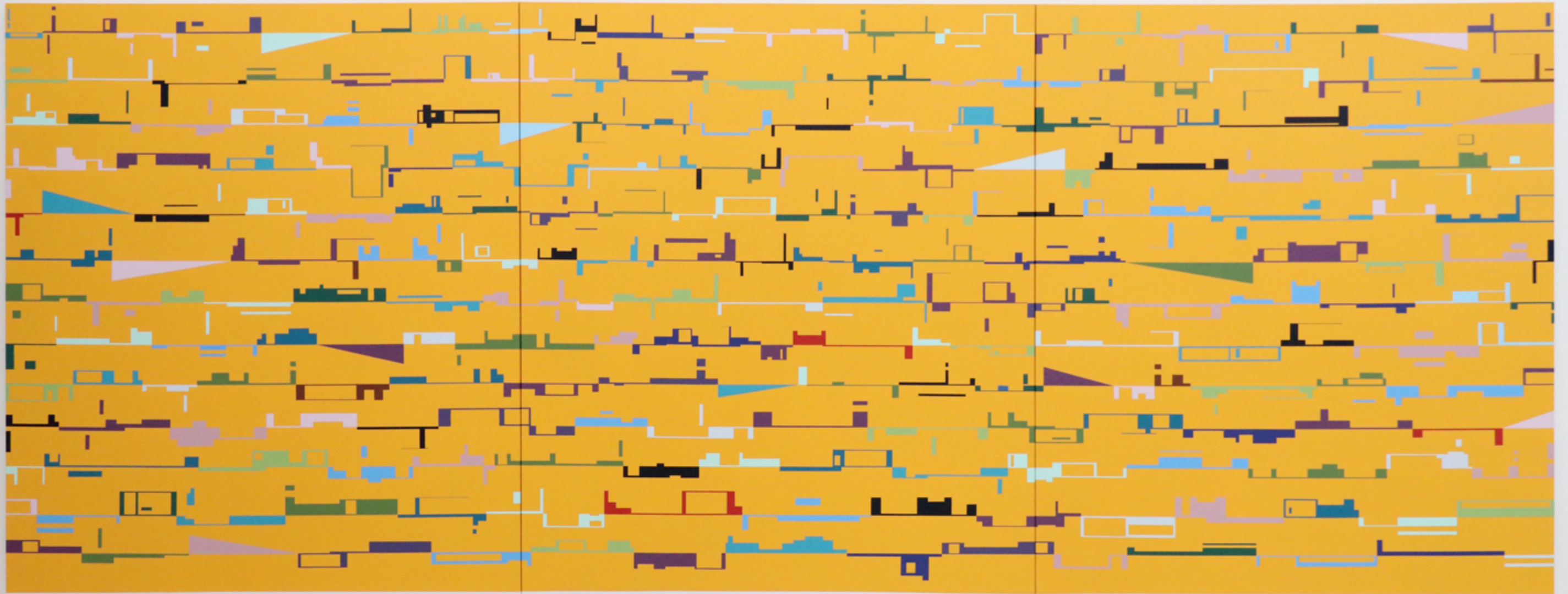




Samples of the Liquid Book, Installation view, Galerie Dix9 Helene Lacharmoise, Paris, 2017



Samples of the Liquid Book, Installation view, Galerie Dix9 Helene Lacharmoise, Paris, 2017



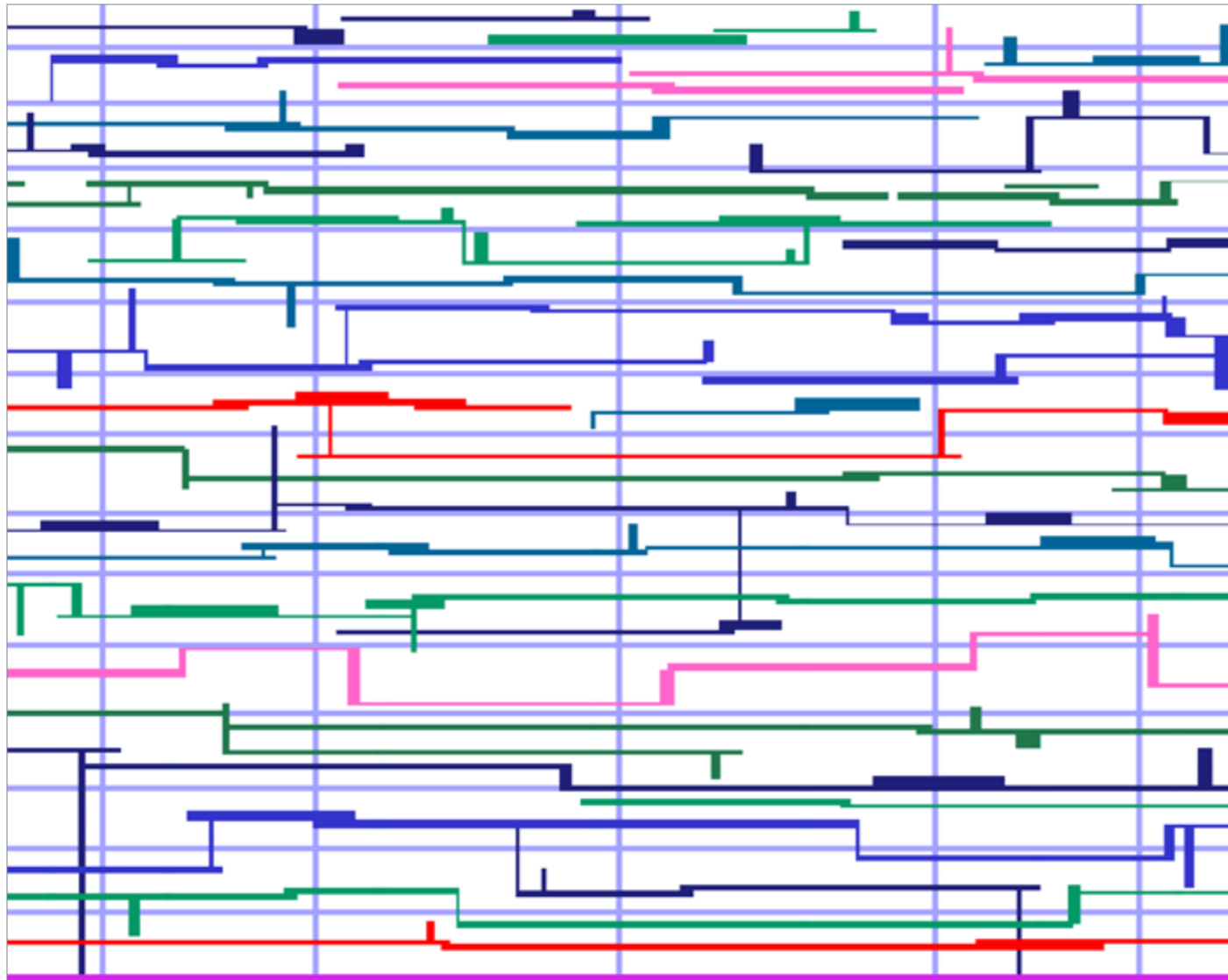
Desert Castle, 2018, acrylic on canvas, 540 x 210 cm



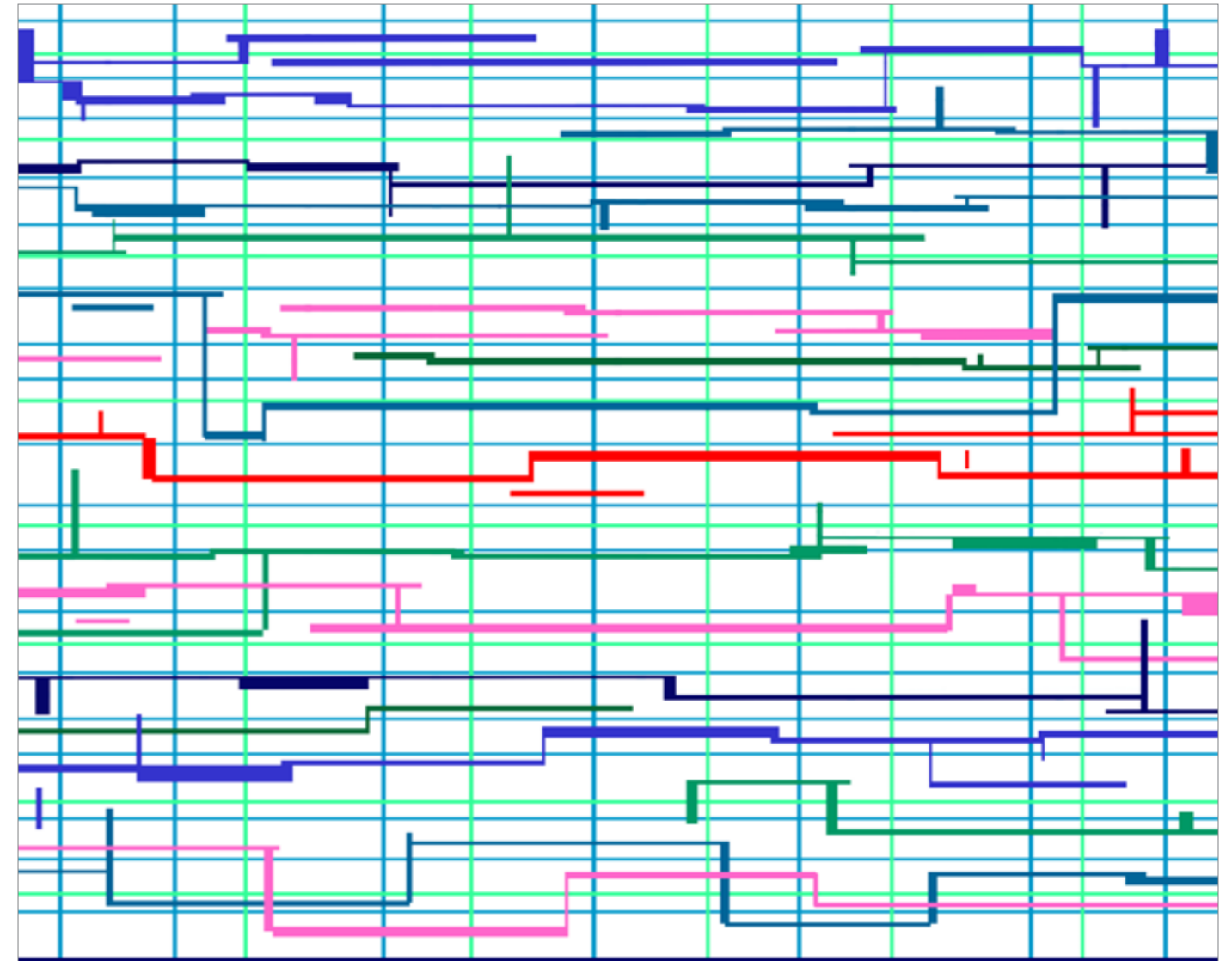
Unforgotten (left), 2018, acrylic on canvas, 250 x 200 cm & Steps (right), 2018, acrylic on canvas, 200 x 200 cm



Unforgotten, 2018, acrylic on canvas, 200 x 250 cm



The Crawler, 2018, acrylic on linen, 250 x 200 cm



Turned Out Light, 2018, acrylic on linen, 250 x 200 cm

UNCONTAINED IMAGES

Five channel video installation, sound, loop, 2017

Uncontained Images is an audio / video installation that consists of five different animated films created by drawing frames of different film sequences. The work is the result of my many years of collecting and singling out various film segments and motifs that fascinate me. Accordingly, I have chosen the following motifs: the turbulent sea waves, hands, train in motion, threat with a gun and a kiss. They, as in my previous projects, have been translated into a different environment through a drawing process, and in this case, as in my work *Panic Book* (2012-2015), they are drawn on the pages of books on self-managing socialism. All five videos have separate sounds that mix in space and complement each other. The project was realized within the 57th October Salon in 2018.

In terms of drawing and montage, the most complex part of this installation is the segment showing the train on the move. It consists of 25 clips in which the train is shot from different angles, in different frames, with different camera positions, etc. Film achievements from which these sequences are: *From Russia With Love* (1963), *The Train* (1964), *The French Connection* (1971), *Emperor of the North* (1973), *Runaway Train* (1985) etc. They are drawn on books that are directly related to the biography of Josip Broz Tito (Vladimir Dedijer, *Josip Broz Tito, biography attachments*, 1953, *Tito-Party*, 1979), on the collection of Tito's selected works (*The Selected Works of Josip Broz Tito*, 1981) and on other books that influenced the formation of the ideology of self-managing socialism, but also on the railroad maps of SFR Yugoslavia.

The starting point for this sequence was the scene from a British cold war film with Michael Caine in the lead role of *Billion Dollar Brain* (1967) featuring a train that almost threateningly rushes forward with a red five-pointed star, a picture of Vladimir Ilyich Lenin and two crossed red flags with a sickle and hammer. I have seen this as an almost comic like illustration of the ideology identified by the locomotive on the move. The animation shows a train that rushes, falls and passes the obstacles it encounters.

The sequence representing hands in the endless shift of relaxing and clenching fists is from the film *The Wrong Man* (1967) and is placed on page of the book that documents *The Tenth Congress of the League of Communism of Yugoslavia*. A kiss was drawn after a scene from film *Rich and Strange* (1932) on pages of *Encyclopedia of Self-Management*. The sequence that depicted pistol was found in film *The Big Combo* (1955) and was drawn on book *Social Criticism* by Edvard Kardelj, one of the creators of self-management socialism. A pistol comes out from under the raincoat and is pulled back just at the moment when it is pointed at the observer. The fifth video records the motif of waves, taken from the film *Clash by Night* (1952), and its background are the collected works by two ideologists of self-management socialism, Veljko Vlahović and Edvard Kardelj.

Unlike my previous animated films that have a linear structure (beginning, peak, and the end), in this video installation narrative is hinted and the potential plot is left to the observer. It arises between the segments of the video installation itself. The flow of the film that is indicated in the interaction between these parts is realized in the gallery space.

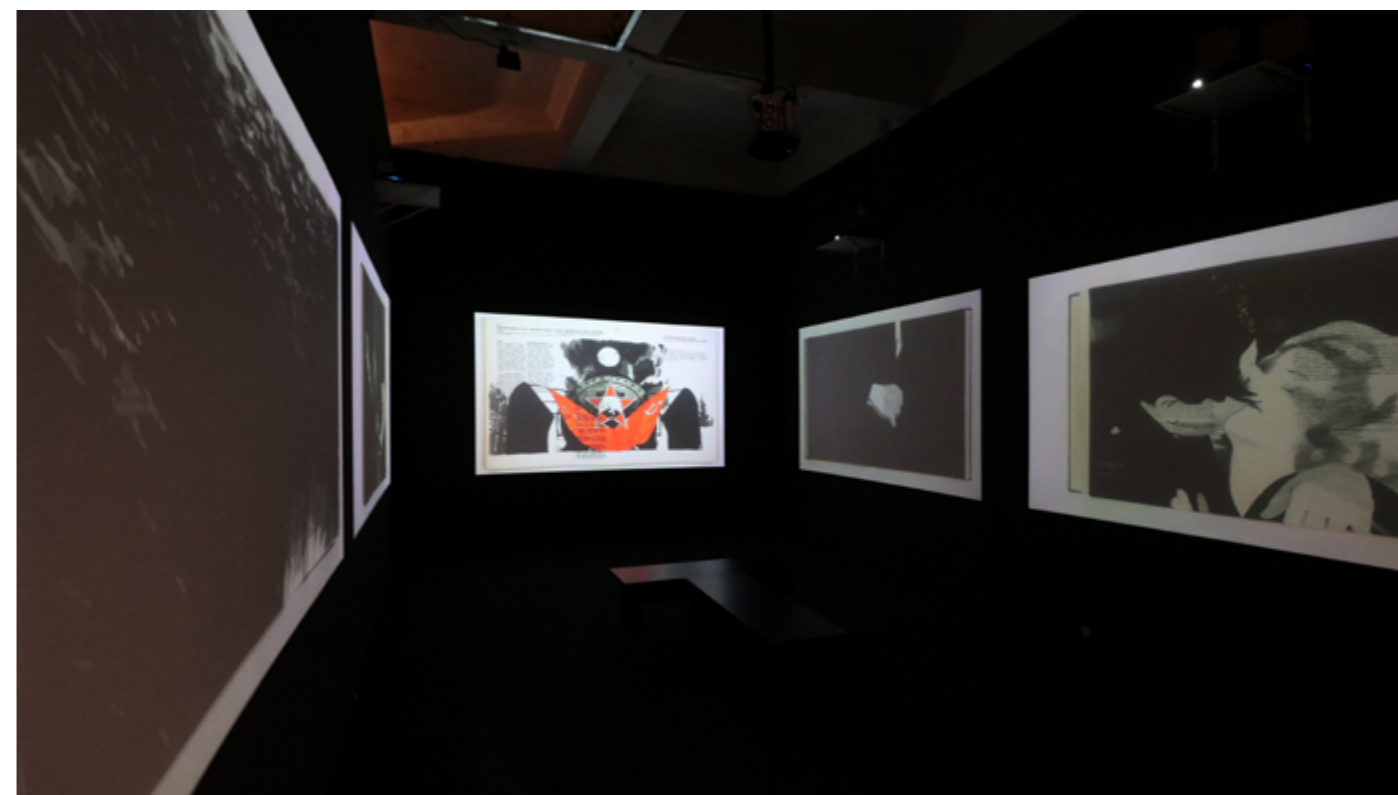
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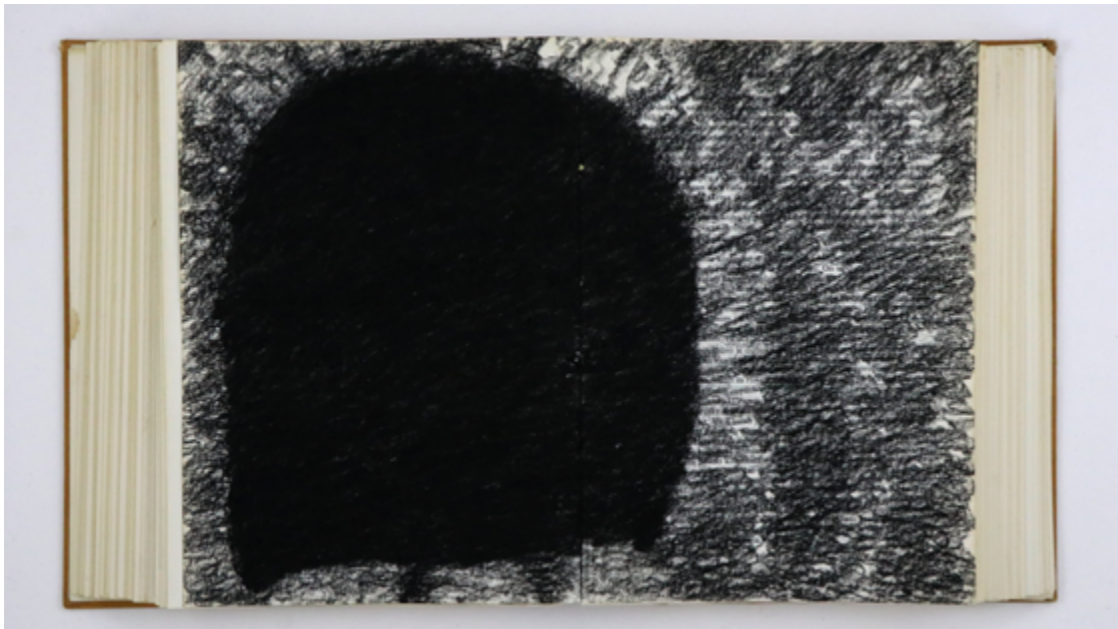
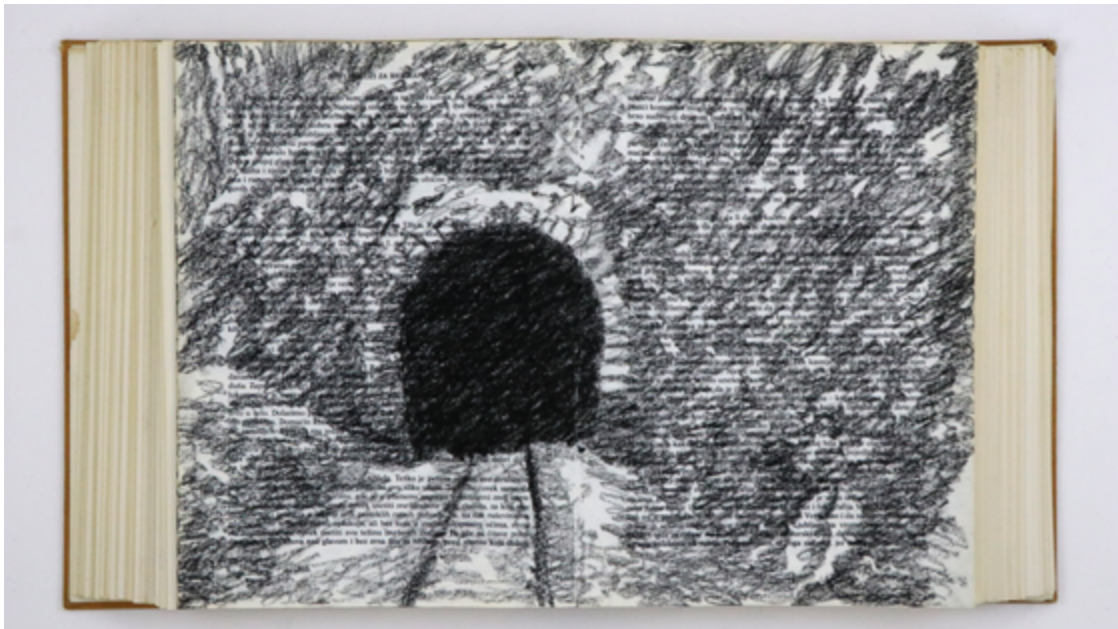
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Password: Kiss3





Uncontained Images, 2018, drawings for the film, charcoal on book page, 30 x 40 cm (each)



Uncontained Images, 2018, drawings for the film, ink on book page, 21 x 40 cm (each)

Nemanja Nikolić (born 1987) graduated from the Faculty of Fine Arts in Belgrade in 2010, department of Painting. Currently a student of doctoral art studies at same faculty. Since 2007 his works was exhibited on numerous solo and group exhibitions in Serbia and abroad. He has won several awards, such as Award for drawing from Vladimir Veličković Fund, special award for mural and wall installation from Raiffeisen Bank and Gallery 12HUB and Award for an exceptional creative innovation from Miloš Bajić Fund. His works featured in many private and public collections including ABN AMRO collection in Amsterdam, The Lucas Museum of Narrative Art in Los Angeles, WAP Foundation in Seoul, Telenor Collection in Belgrade, Collection of October Salon (Cultural Center of Belgrade) etc.

Nemanja Nikolić is initiator of Belgrade based U10 Art Space. Lives and works in Belgrade.

Selected solo shows:

2018- Vanishing Fiction, U10 Art Space, Belgrade
2018- Field of Teleportation, Belgrade Youth Center, Belgrade
2018- It's ok. Go, Navigator Art Gallery, Belgrade
2018- New Paintings, Rima Gallery, Kragujevac (Serbia)
2017- Samples of the Liquid Book, Galerie DIX9, Paris
2017- Volta New York, Galerie DIX9, New York
2017- Code Art Fair, Galerie DIX9, Copenhagen
2017- Contemporary Istanbul, Galerie DIX9, Istanbul
2017- Trains Planes Waves Hands, MKM4, Belgrade
2016- UNTITLED Art Fair, Miami Beach
2016- Instead of the Ending, Cultural Center of Kragujevac, Kragujevac
2015- Instead of the Ending, Cultural Center of Belgrade, Belgrade
2015- Samples of the Liquid Book, U10 Art Space, Belgrade
2012- Visible Things, U10 Art Space, Belgrade

Selected group shows:

2018 - Chalk (curator Judith Van Meeuwen), Kunsthal KAdE, Amersfoort (Netherlands)
2018- 57th October Salon (Belgrade Biennale), curated by Gunnar & Danielle Kvaran, Belgrade
2018- First Biennale of Young Artists ART EX-YU (curated by Sava Stepanov), The Center for Contemporary Art of Montenegro, Podgorica (Montenegro)
2018 - Art Rotterdam, Galerie Dix9 , Rotterdam
2018 - Anatomy of the Flight (curated by Milica Lapcevic), Aeronautical Museum, Belgrade
2017- Art and Film, 120 years of Exchange (curator Dominique Paini), CaixaForum Madrid
2017- Drawing Now Paris (11), Galerie Dix9, Paris
2016- romANTisch (curators Stella Bach and Claudia Maria), Künstlerhaus, Vienna
2016- Art and Film, 120 years of Exchange (curator Dominique Paini), Caixa Forum Barcelona
2016- 56 October Salon, The Pleasure of Love (curator David Elliott), Belgrade
2016- Drawing Now Paris (10), Galerie Dix9, Paris
2016- Book Memories, Galerie Dix9 Helene Lacharmoise, Paris
2016- Liber Numericus, Stereolux / Platforme Intermedia, Nantes
2016- (Para)matters of Perception, / U10 art Collective, Project Space (Projektraum), Uqbar, Berlin
2016- (Para)matters of Perception, / U10 art Collective, Galllery of Valentin Vodnik, Ljubljana
2015- Liste Art Fair, U10, Basel
2015- Parallel, U10, Vienna
2015- Constellation (Curated by Svetlana Montua), Serbian Cultural Center in Paris
2015- Art Market, U10, Budapest
2013/2014- Ex-ordinary, No Borders No Nation, City gallery Collegium Artisticum, Sarajevo; U10 Art Space, Belgrade; Center for Contemporary Art Montenegro, Podgorica
2013- Mixer Festival, Thrill in Movement, About and Around Curating, , Belgrade

2013- From – to, MKM4, Belgrade

2013- Hard to be... Within the Time (curator Biljana Tomić), Geozavod, Belgrade

2012- Bound (curated by Sofia Touboura, Maria Lianou, Nana Sachini), OpenShowstudio, Athens

2012- Mixer Festival, The most beautiful building (curated by Milica Pekić and Ana Adamović), Belgrade

2012- What I'm doing, MKM4, Belgrade

2011- Transform in Art Education, National Academy of Art, Sofia

2011- Drawings (curated by Dejan Grba), Goethe-Institut, Belgrade

2010- Through drawing (curated by Miroslav Karić), MKM4, Belgrade

Festivals:

2017- Recontres Internationales Paris/Berlin, Paris- Berlin

2016- European Film Festival of Lille

2012- Budapest Short Film Festival, Budapest

2011- Balkan Anima, Belgrade

2011- Castel Anima, Herceg Novi (Montenegro)

2010- Sound 'n' Vision Festival, Majdanpek (Serbia)

Awards:

2013- Special Award for mural and wall installation, New Wall contest, Raiffeisen Bank and Gallery 12HUB

2011- Award for drawing, Vladimir Veličković Fund

2009- Award for an creative innovation, Miloš Bajić Fund

2009- Award for drawing, Faculty of Fine Arts, Belgrade

2007- Award for drawing, Evening Nude class, Faculty of Fine Arts, Belgrade

Public collections:

The Lucas Museum of Narrative Art, Los Angeles

ABN AMRO collection, Amsterdam

WAP Foundation, Seoul

The Ekard Collection, Hague

Telenor Collection, Belgrade

Collection of October Salon, Cultural Center of Belgrade, Belgrade

Sumatovacka Center for Art Education, Belgrade

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