

Nemanja Nikolić

W O R K S

INTRODUCING NEMANJA NIKOLIĆ

Miroslav Karić
ArtPress, France, March, 2016.

In the last seven years, how long he has been present and active within the art scene, Nemanja Nikolić's work is, simply put, conceptually and formally connected to the media of drawing, painting and animation. The series of drawings *Young, Green and Innocent* (2009), marks the final phase in the artist's research during his studies and a beginning of intense experimentation in the domain of the expressive potentials of drawing. A number of portraits within the mentioned series depart from an expressive towards an almost abstract expression, supported by various techniques such as pencil, ink and aquarelle. These portraits will in the next years be conceptually developed (*In and Out of Picture, Smiles, Fairytale Ending, Slide*) into meticulous psychological character studies, which are in terms of the motive inspired by Austrian sculptor Franz Messerschmidt's distinct facial expressions of his portrait series, followed by exaggerated mimics of football fans up until iconic characters from American "slasher" horror films from the 70's and 80's.

An interest in a topic which Nikolić investigated and thus discovered to be a manifestation of the emotional states of individuals or mass psychology, will also in parallel draw him into their complex visualisations marked by the artist's particular interest in translating formal representations into the language of moving images. The fascination with the "seventh art" will for Nemanja mark a start in defining both a thematic and motive driven section of the work, which will together with the artist's specific expression maintain the classical drawing, but conceptually be elaborated and concretised through film.

Animation, which Nikolić quickly adopts as another media in his artistic practice, is in the beginning employed through short videos (*Inserts, Insert II, Marnie in the Insert*) based on collaging and citing various scenes from iconic films such as *Birds* and *Marnie* (A. Hitchcock), *Irma Vep* (O. Assayez), *Peeping Tom* (M. Powell), *The Texas Chain Saw Massacre* (T. Hooper), *Nosferatu* (F. W. Murnau), *Frankenstein* and *Bride of Frankenstein* (J. Whale). With both the scene selection and its gradual deconstruction (frame by frame) followed by translation into the media of drawing, the artist had, in these first animations, focused primarily on binding the content together with the visual aspects of the scenes into a particular method of portraying situations of extreme psychological tension.

The following animation titled *Distant*, stylistically and technically introduces a novelty in drawing itself, as the artist's further conceptual development in utilizing diverse visual references in the work. Presented in the form of a two-part video installation, *Distant* brings the following elements together in a conceptual connection: Nikolić's interpretation of scenes from Hitchcock's *Birds*, Eisenstein's *Battleship Potemkin* and references to the works of Paul Klee and Franz Klein. Parallel visual processes here actually construct a single image united in the dynamics, relationships and joint action of the animated forms; contemplated through notions of the unconscious and collective unconscious, and finally perception as a psychological process.

Situations filled with abrupt, intense fear are a central topic of the video works titled *Panic Box I* and *Panic Box II*, which the artist effectively conceptually points out by animating two short sequences of violent bird attacks on the main character of the mentioned Hitchcock's film. By taking out the birds from the original scene, Nikolić creates an atmosphere of anticipation and tension through infinitely looping sequences and identifying the viewer with the origin of threat.

Panic Box I and *Panic Box II* are to create an introduction to Nikolić's most complex work in terms of animation and drawing to date. As another reference to Hitchcock and his poetics, the work titled *Panic Book* includes several hundreds of drawings – frames, which in the animation create a brand

new visual and narrative core. The newly created images, emphasized by Nemanja's characteristic drawing style are through a synthesis with the textual background formally and dramaturgically asserted. Namely, the series of drawings is this time done on the pages of books and magazines coming from the fields of social and political discourse in socialist Yugoslavia. The pages become a particular *mise-en-scène* for staging Hitchcock's iconic scenes of flight, mass panic and highly-strung emotional states of the protagonists.

By associating the theoretical discourse of the subject matter such as the analysis of the political system of self-management, mechanisms of structuring and developing the Yugoslavian society and the classic suspense films, Nemanja's drawing-based works maintain a key plot through deconstruction, parallel courses and juxtaposing contrasting social contexts of a particular time. The sequences attempt to reveal to the viewer many levels of the content meaning and an understanding through the lens of ideologies, the nature and dynamics of social relationships, mass psychology, the individual-collective relation and dialectic tension between order and chaos. By further investigating the legacy of Yugoslavian socialism, the author critically and thematically re-thinks the dramatic incidents that happened not so long ago, as well as the current socio-political circumstances within the area of the former country.

Nikolić's most recent series of paintings, *Samples of the Liquid Book* present a certain type of surprise for all that have been following his work. The reason is a leap from his now already well-known artistic style. The choice of abstract, stylized and geometrical forms for the current series of paintings are, as much as they seem unexpected compared to his previous practice, actually conceptually in context and consonance with the author's interests. The references to cinema, art history, pop culture and mass media are now contemplated through a methodically different way by deconstructing, breaking down and visually analysing the relationships of colour and form; in this way opening a new set of challenges for future investigations.

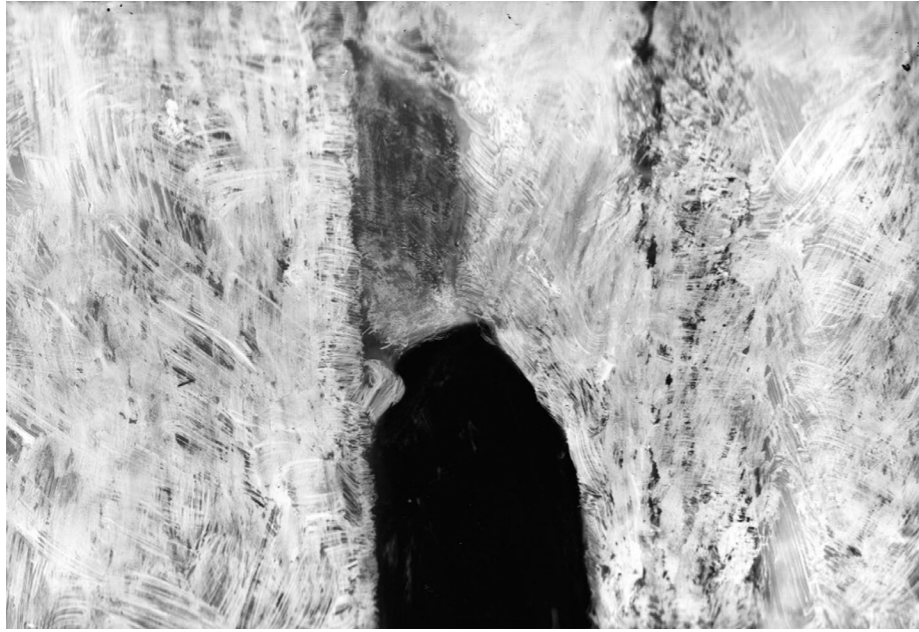
Art Historian Miroslav Karić (Belgrade, 1975) works as a curator in independent art association *Remont* in Belgrade since 2001. Miroslav's engagements in the last fifteen years encompass work as an editor for magazines such as *Remont Art Magazine* and *Yellow Cab*, as well as work on numerous exhibition projects as organizer and PR.

INSERTS

Insert, Insert II, Marnie in the Insert, sound videos, 2009-2010

Inserts is short omnibus of three hand drawn stop-motion animation- Insert (2009), Insert II (2010), Marnie in the Insert (2010). Animations are created by visual citation technique of films Birds (A. Hitchcock, 1963), Irma Vep (O. Assayez, 1996), Peeping Tom (M. Powell,1960), The Texas Chain Saw Massacre (T. Hooper, 1974), Nosferatu (F. W. Murnau, 1922), Frankenstein (J. Whale,1931), Bride of Frankenstein (J. Whale, 1935) and Marnie (A. Hitchcock,1964).

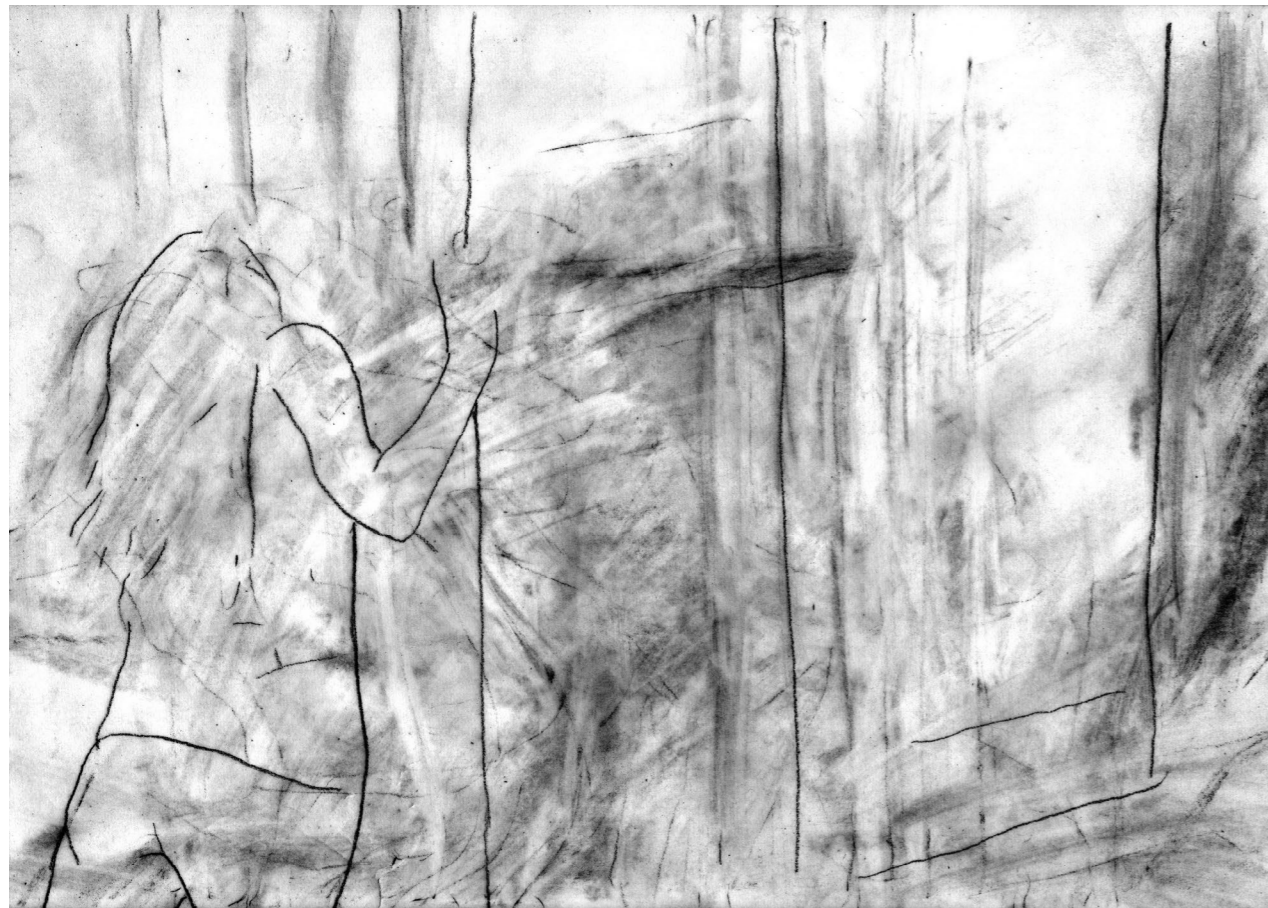




Marnie in the Insert, 2010, drawings for the film (pastel and acrylic on paper), sound video, 01:14 min



Marnie in the Insert, 2010, drawings for the film (pastel and acrylic on paper), sound video, 01:14 min



Insert, 2009, drawing for the film, pencil on paper



DISTANT

Audiovisual installation, 02' 23" (loop), 2012

Audiovisual installation Distant is created as a several months diary, expressed in language of "living drawing". Distant consists of two separate animations that are made in technique of ink drawing, where each frame was drawn separately. These two videos are connected with sound, duration and space in which they are building one ambient work. Videos use a variety of references, which I think are relevant to my artistic production (Sergei Eisenstein, Alfred Hitchcock, Franz Kline, Paul Klee, Gerhard Richter). The work follows the dynamic of defragmentation of real source into unrecognizable.

Making things visible: Cinema-graphia and drawing as "spacing" (espacement) in the work of Nemanja Nikolic (Text from catalog of exhibition Visible Things, U10 Art Space, Belgrade)

Text by Bojana Matejić

When Derrida was writing his study *The Voice and the Phenomenon*, based upon the critique of Husserl's conception of origin and (fa)logo-fono-centrism, he offered a new standpoint for engaging into the ontological status of art and aesthetics. This kind of art and/or aesthetics, opposed to the ontological unfathomable here-presence, appears in the field of difference, the unstable boundary between the observed (eidos) and writing which articulates and defines it. This standpoint coincides with the turnover in philosophical tradition from the philosophy of consciousness to the philosophy of language. Art, as well as a work of art, always appears or "happens" in the midst of language or existing texts concerning culture and knowledge, although this structure, according to Derrida, is never finalized. Moreover, it is difficult even to speak about structure in his "project" on deconstruction. The coherency of this language structure, as a set of conventions and rules by which an artwork is defined, implies an exchange of meaning, or the process of (visual) communication inside of a closed system. This kind of conception of (visual) communication or exchange is, according to Derrida, unsustainable, since it is necessary to have "the flow of words" in order to achieve communication and the effect of meaning. Language isn't a static system, but implies movement, or the space-time dimension, or as Derrida would call it, writing as espacement. Writing, language, and thus the artwork entails espacement that takes place in the moment of its separation from its producer/"the author-subject".

It is not a coincidence to talk about writing or the artistic creative process in the context of espacement, if we recall the very concise division of art to plastic or "spatial" (architecture, painting, sculpture, photography, photography etc.) and "time-based" (music and dance), or even "time-space" (video, installation, performance etc.). The inauguration of space allows the creation of a habitat – or the dwelling of meaning: "Once spacing is introduced, as a sine qua non of linguistic expression and of sense-making processes in general, then the philosopher of language necessarily becomes a philosopher of spatial articulation(s)."

The video Distant by Nemanja Nikolic demonstrates exactly these articulations and mechanisms as a particular cinema-graphia. Moving between a classical approach to animation and traditional drawing, liberated of any kind of cinematic scenario, is what crafts the base conception of the work of Nemanja Nikolić: the automatism of unconscious "content" – intimate, personal images of memory, recollection or the conscious act of citing or deconstructing different film situations, details and scenes from Eisenstein's and Hitchcock's masterpieces through drawing, which internalize a completely new „plot" in an intertextual connection. This approach, known from the surrealist practice, breaks down the conventional mode of communication, the clichés governed by iteration, even in, paradoxically, the masterpieces of avanguard film and fine arts. Nikolic's video diptych tries to show that there is

a sort of provisual, unconscious, haptic dimension of perception which never appears in an optical system. It is traumatic materiality (a certain "nothing"), a "pure" difference, hiatus or liminal space which writing itself masks or allows its "revealing". From a static Renaissance perspective and frame which captures the glance inside of a logical and self-sufficient space, drawing is transposed into a cinematic or video-like movement, where time thus makes possible or destabilizes observation in the field of perception. This hybrid piece of work shows that insisting on the traditional, metaphysical, canonic priority of the image more than that of what makes it possible (the optic unconscious, writing, graphia), reveals its own improbability. In other words, the element that decentralizes that priority, what we "think" we see and what captures our glance is writing, spacing the difference, division, decomposition or dissemination of a stable cinematic representation. That is why we can say that Nikolic's "video diptych" belongs to the domain of cinema-graphia. But why cinema-graphia and not cinematography? By the neologism cinema-graphia, the textual movement of cinematic writing is emphasized, on the contrary to the conventional meaning of cinematography (the art or science of motion picture photography). Cinema-graphia thus implies writing liberated from the „tyranny" of the image for its own sake: The hyphen between cinema and graphia, demonstrates a performative play of supersession, dislocation or disruption to the reassembly and finally contact; it outlines duality, difference or a (cinematic) cut, which is masked by grammatical bridging in the form of the word "to" ("cinema-to-graphy") and demands the division of the signified, thus accenting the procedure of writing as espacement and an economy that doesn't allow two entities to close into a single term. Cinema-graphia so to say deconstructs cinematography. In Nikolic's piece, cinema-graphia is at work as an experimental video practice focused on the relation between the elements of writing "across" the frame. In this way, the concept of logocentric space in terms of the Renaissance, the static foundation of the frame as the „window that looks into the world", has been repressed by the movement, continual flow and exchange of meaning and being, in the time-space of cinema-graphia.





Distant, drawings for the film, ink on paper, 2012



Distant, drawings for the film, ink on paper, 2012



PANIC BOX

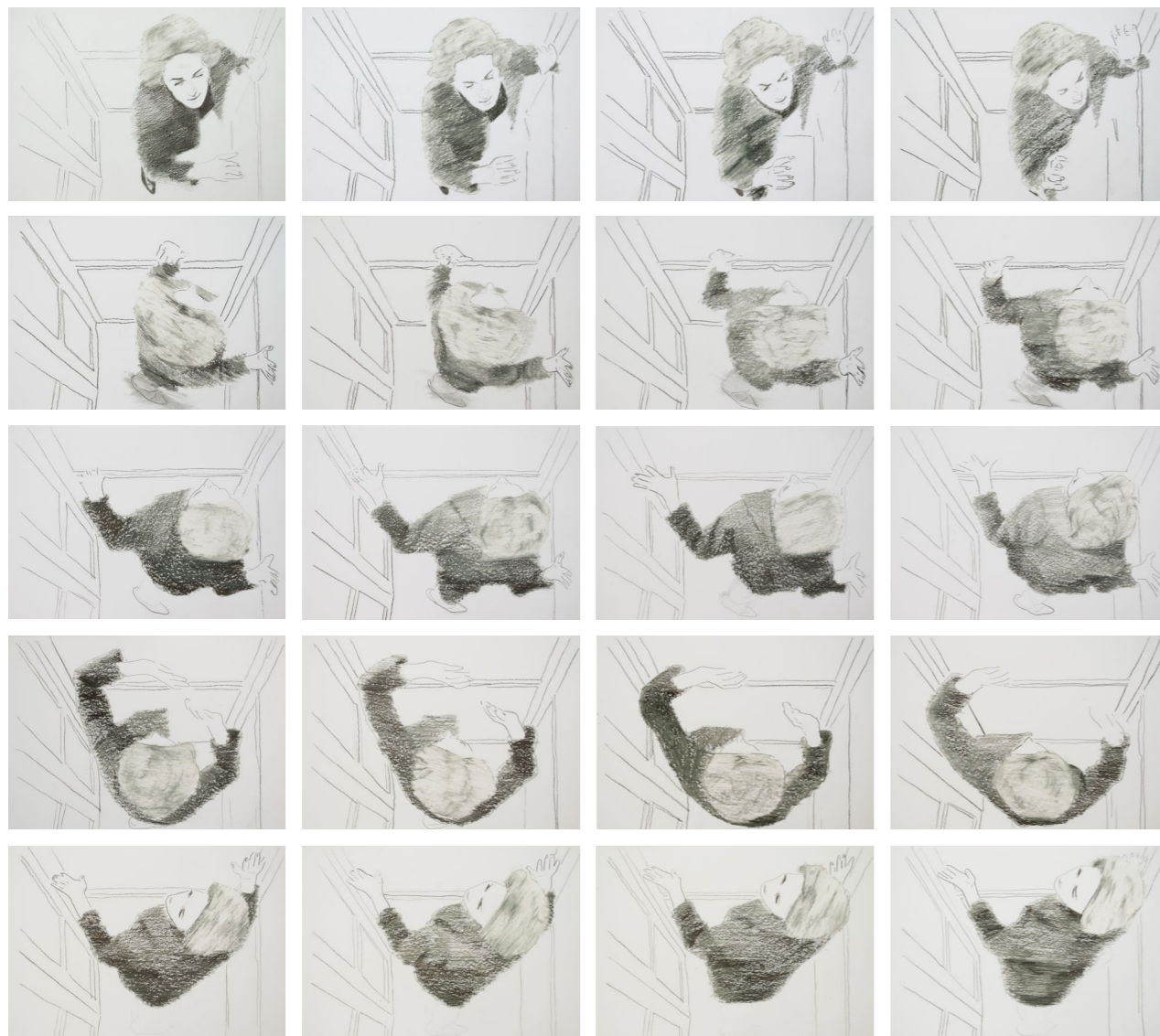
Sound video, loop, 2013

Text from catalog of the exhibition *Thrill in Movement, About and Around Curating, Mixer Festival, 2013*

Authors of the text: Amalija Stojisavljević and Tanja Djordjević

Panic Box is an animated video which is inspired by a short segment of a Hitchcock's film *The Birds*. In fact, it is a very short sequence in which Melanie (Tippi Hedren), who is locked in a telephone box, is frantically defending from the birds. Discussing with François Truffaut, Alfred Hitchcock said: 'the more successful the villain, the more successful the picture.' Panic Box is quoting Hitchcock's famous scene, only without villains, in this case, the birds. In this way, to the recipient is offered just a point of view of the villain.

Every frame is separately drawn with pencil on paper, and then digitally transposed into a sound video, i.e. animation. With a simple intervention in the process of montage, the affective movement by the main protagonist is turned into an endless motion.



Panic Box, drawings for the film, pencil and oil pastel on paper, 2013



Panic Box, Mixer festival, audiovisual installation, 2013

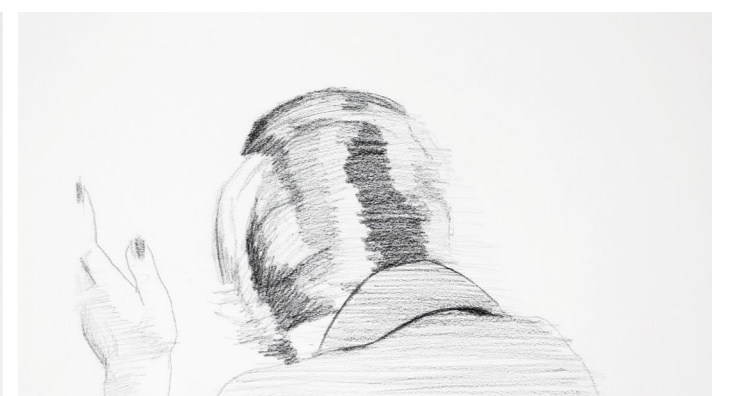
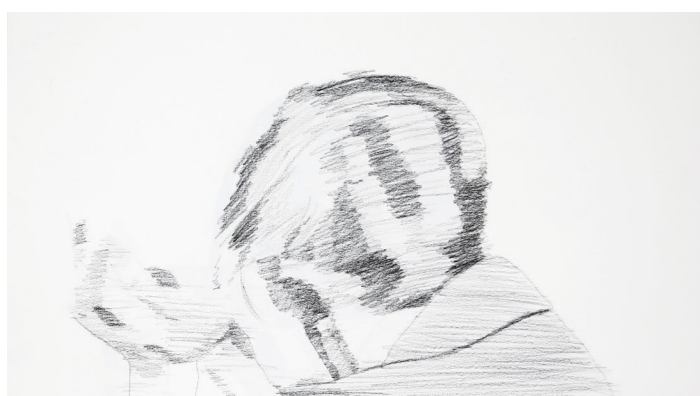
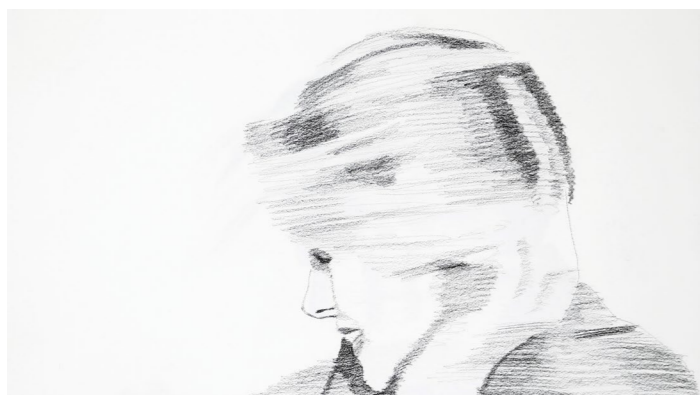


Panic Box, Mixer festival, audiovisual installation, 2013

PANIC BOX II

Sound video, loop, 2014





SAMPLES OF THE LIQUID BOOK

2015

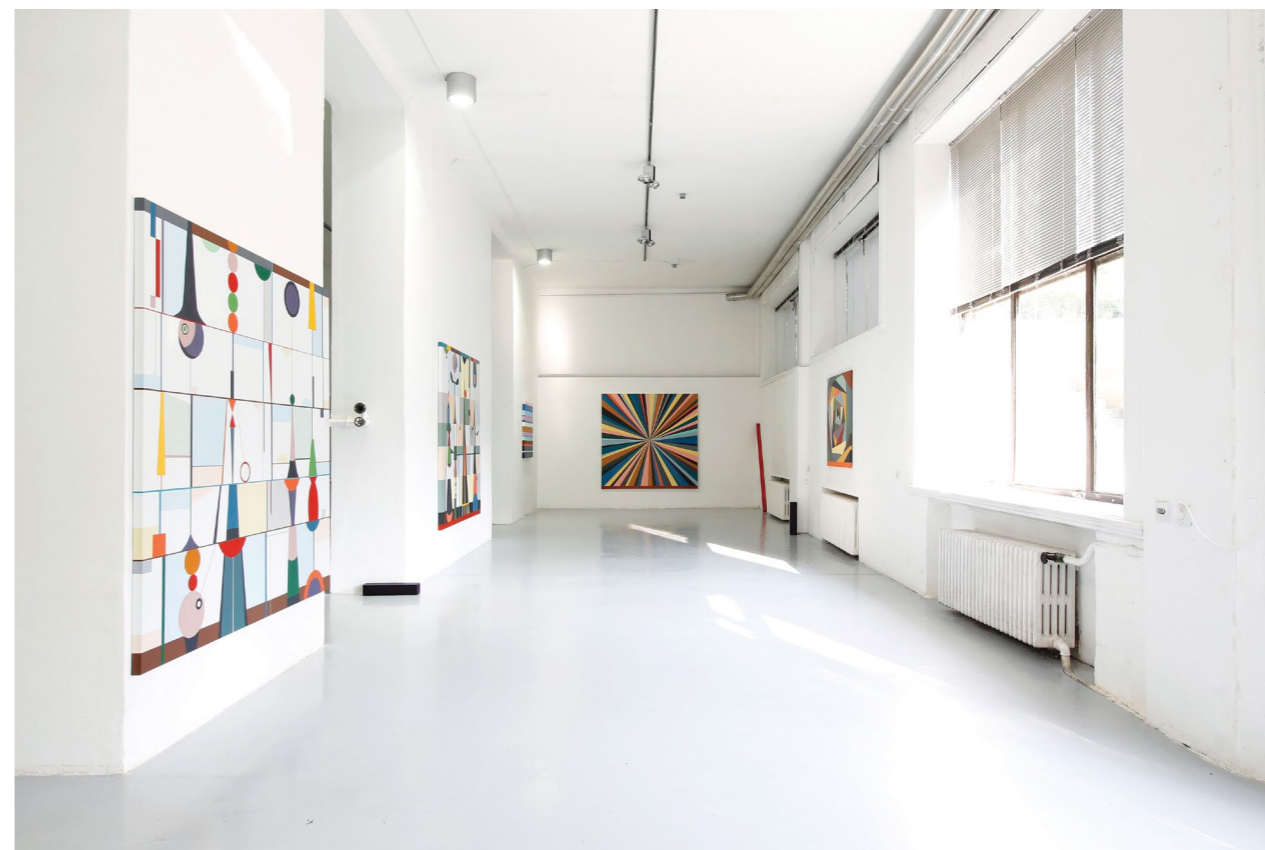
Text: Velimir Popović

The development of geometric principles of the painting composition can be traced to contemporary theories that deal with articulating the gaze. Decentralizing its meaning and the way in which it is positioned in poststructuralist circles have determined most of its application. In conceptual art, however, the gaze and seeing are reduced, removed and replaced with conceptual, mental and linguistic sorts of imaging. That is how today's methods of geometrically constructing a painting are articulated as samples taken from different "deconstructive" methods applied to the concept of the gaze. Amélie Nothomb very subtly and transparently describes the gaze in the novel *The Character of Rain*:

"What is a gaze? Something inexplicable. There is no such word that could come close to its fascinating essence. But then again, the gaze exists. Above that, there is little in reality that exists in such abundance.

What is the difference between eyes that have a gaze and those that don't? That difference is called life. Life starts with a gaze."

From this we can draw out that the gaze contains desire. This is a crucial fact for our further debate. In truth, everyone sees what they want to see. The gaze transforms into a desire machine originated from the effect of continual existence which brings clear cut differences. The gaze thus transforms into continuities and discontinuities of desire machines. In this way, it finds its way into the desiring body. Gazes in this way become machines in a field where contingency gravitates to even itself out with factuality. Francis Bacon defined this in the following way: "As every body takes on various interconnected and inter-grown properties, it happens that one property is repulsed, suppressed, broken or tied by the other, which leads to certain forms darkening". If property in Bacon's words is not treated as something static, then the desiring body becomes a field of conflict and/or unison of desiring machines. Based upon that, in the context of speaking about the work of Francis Bacon, Deleuze determines that large surfaces covered with luminous layers of paint create a "shallow carving" into which a figure is submerged and whose skin, bones and flesh are carried by invisible fluxes. Submerged as such, it places the figure into a potential abyss. The effect achieved in this way takes the movement of the figure into the background and offers us the possibility of temporality. The notion of temporality, drawn out from the definition of contingency and thus immensely widened, here allows us to imagine and organise the ways in which the desiring machines "break down" interface layers, meanwhile creating new desiring machines and compressing the aforementioned layers into two-dimensional surfaces. If we see art in the 21st Century as "interface design", the mentioned interventions on the layers can represent a possibility to conceive contemporary views of the pictorial. If we add to this that the puritans demanded to have the principle of composition organisation according to nature's model replaced by an autonomous structure, then we can allow certain analogies between that transition and the state we are in. In the core of the approach to a geometrized and stylized painting, the demand introduced rationalised and decorative formal-mathematical problems of composition. It is in this space that the problems which Nemanja Nikolic tries to lay out in the series of paintings *Samples of the Liquid Book* are actually articulated. The series brings forward possibilities of a balance between the intuitive way of conceptualizing geometry itself and the one created as a consequence of mathematical mapping in digital space. Here, the possibilities to structure the geometric principles of the painting are released through the balance between the mentioned inner tensions on a two-dimensional (non)-representational surface that finally constitutes the painting as an object (sample).





Vertigo, 120 x 120 cm, acrylic on canvas, 2013



Untitled, 190 x 190 cm, acrylic on canvas, 2014



Samples of the Liquid Book, Installation view, U10 Art Space, 2015



Samples of the Liquid Book, Installation view, U10 Art Space, 2015



Untitled #1, 2016, acrylic on linen, 240 x 200 cm



Untitled #2 & Untitled #3, 2016, acrylic on linen, 240 x 200 cm (each)

SAMPLES OF THE LIQUID BOOK II

2017

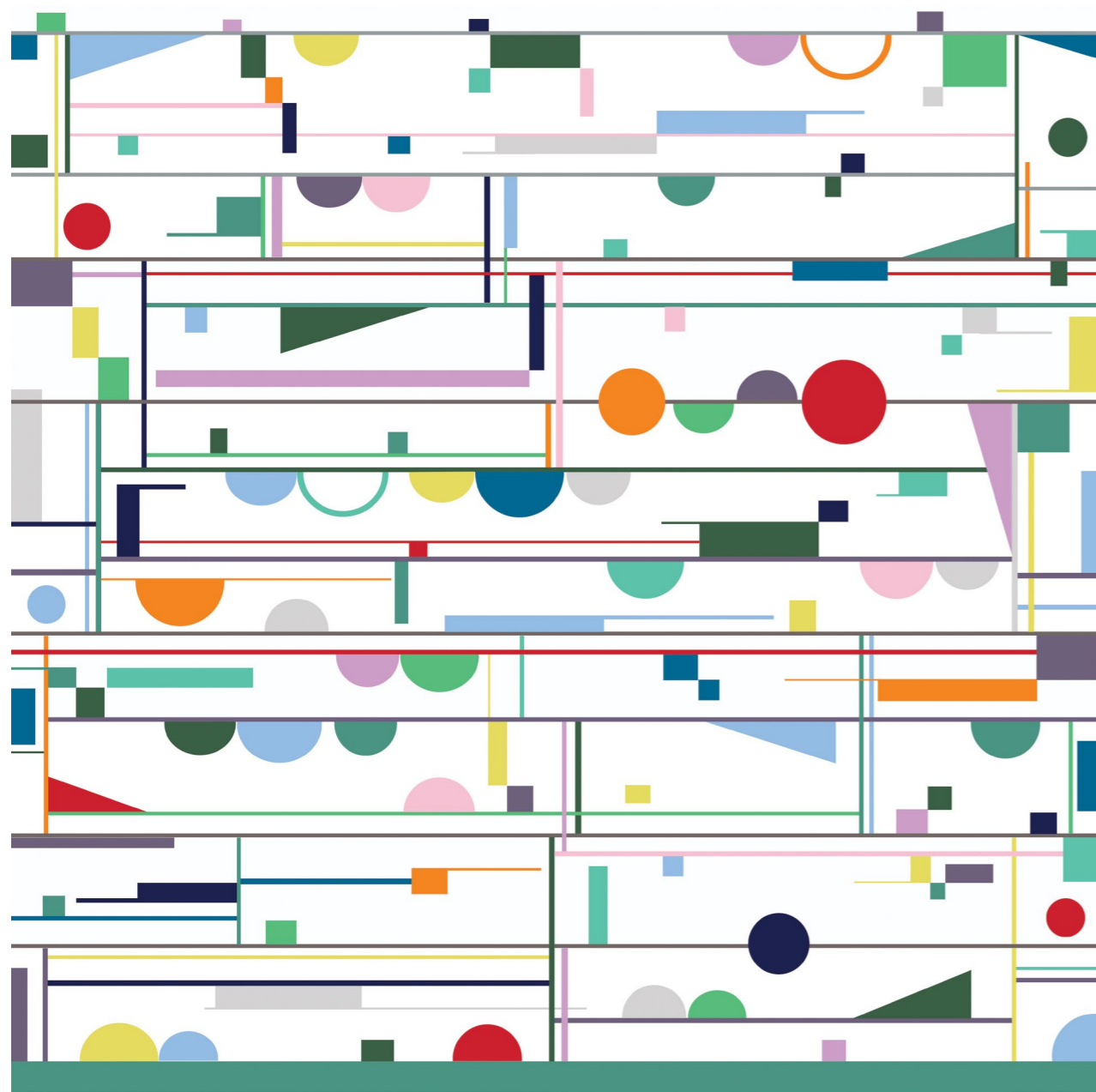
On the formal level my paintings are a continuation of the practice of abstract and minimal art. By referring to the works of other artists and with special emphasis on modernist tendencies of the early twentieth century, I am trying to develop a language that examines the possibilities of the medium itself and its perception of the image but also the potential that I think geometric abstraction can offer today.

On an ideological level, my inspiration comes from the avant-garde practice of Yugoslav artists with a focus on experimental research in the field of moving images. Especially important for my painting practice were the drawings – diagrams by Slobodan Šijan- In the rhythm of Howard Hawks (1974) and In the rhythm of John Ford (1974) in which he attempted to deconstruct practice of well known film directors by making a series of abstract drawings.

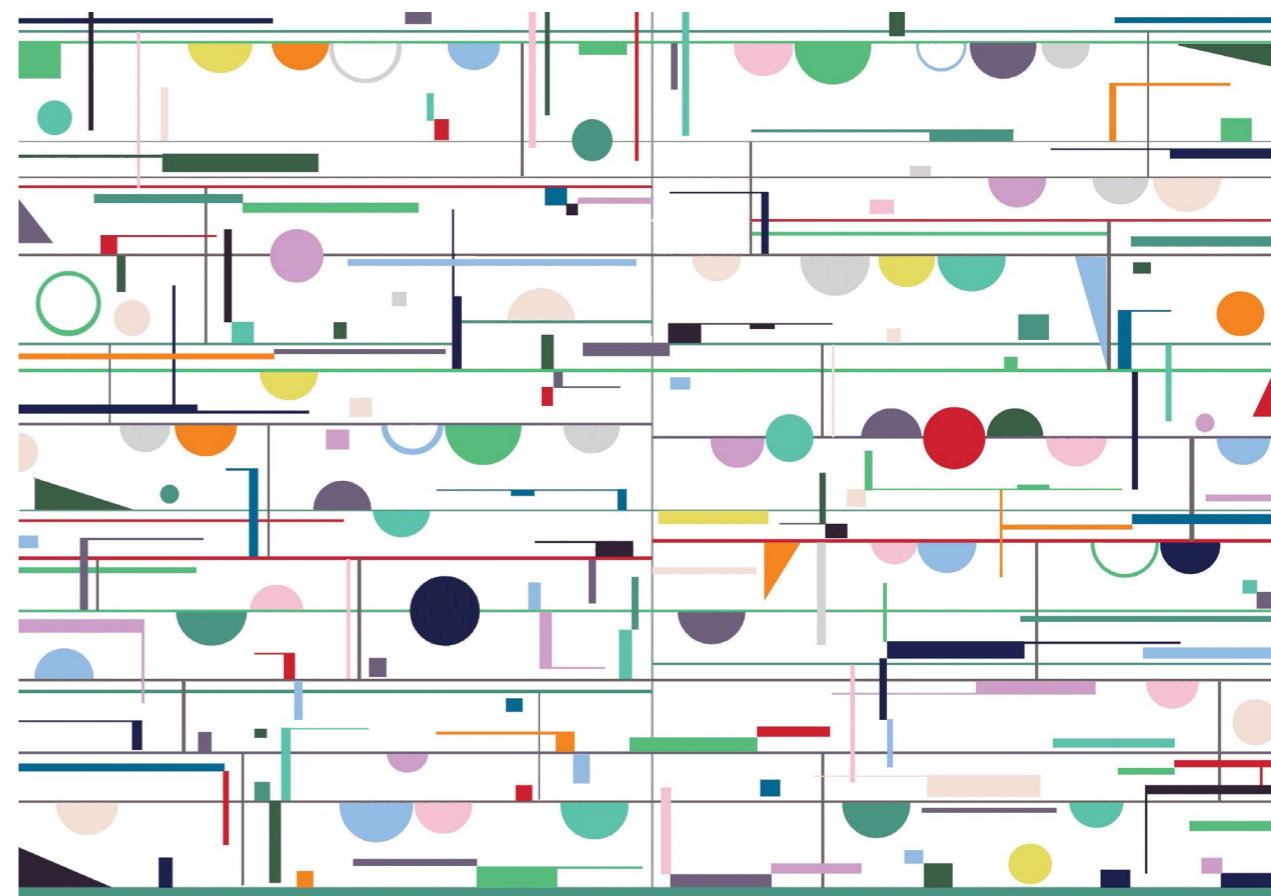
In this way I started to develop my own way of transposing audio-visual elements that movie is made of, using the language of geometric abstraction and spatial installations. My focus was not on film narrative or story, but rather on the cinematic codes: frame, cut and rhythm of their mutual alteration. Some of the works that are displayed at the exhibition Samples of the Liquid Book find their starting point in films such as Vertigo (Alfred Hitchcock, 1958), North by Northwest (Alfred Hitchcock 1959), The French Connection (William Friedkin, 1971) etc. However, the most of works in this exhibition are named Untitled because I didn't want to suggest to the viewer specific films, directors and composers of film scores, I wanted to avoid a direct suggestion and let the observer come to his own understanding of works. I deeply believe that the true meaning of a work of art is not in the author's pre-conceived concept but the real meaning should be sought in the process of individual involvement of every visitor of the exhibition. And then according to his mood, preferences for music, literature, sense of humor, he (the visitor) will come to different conclusions.

The exhibition Samples of the Liquid Book is created as a spatial installation whose visual and conceptual content makes it possible for conscious and / or unconscious self-examination that include motifs such as time, rhythm, light and darkness.





Untitled #6, 2016, acrylic on canvas, 190 x 190 cm



Untitled #9, 2016, acrylic on canvas, 300 x 210 cm



Untitled, 2016, acrylic on canvas, 190 x 190 cm

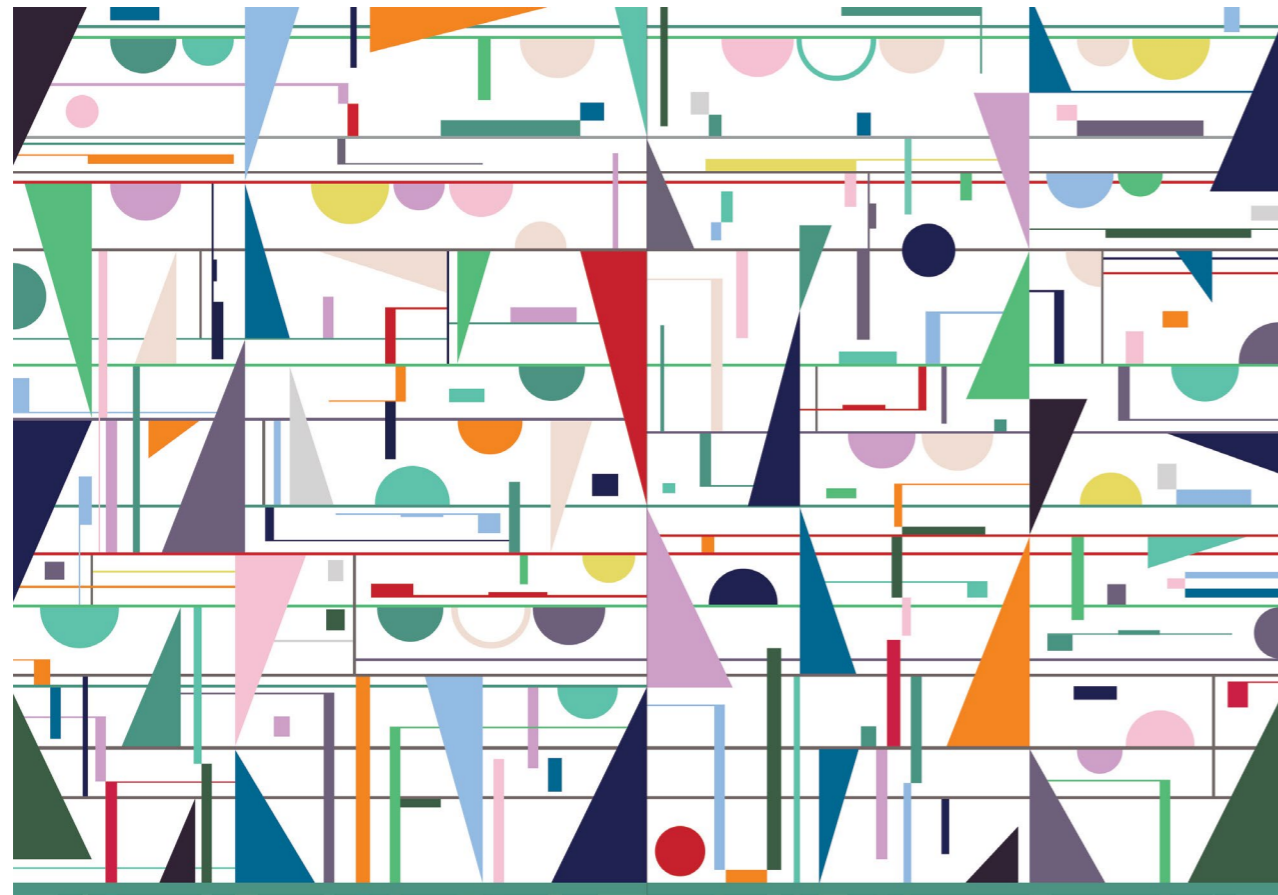




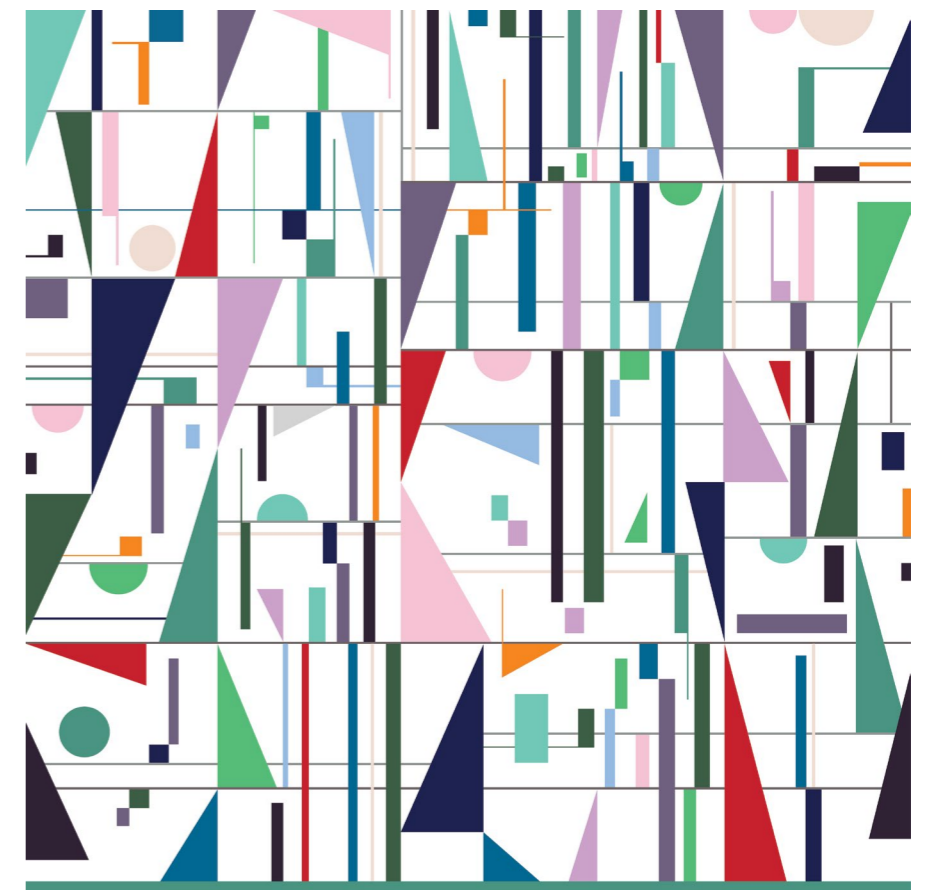
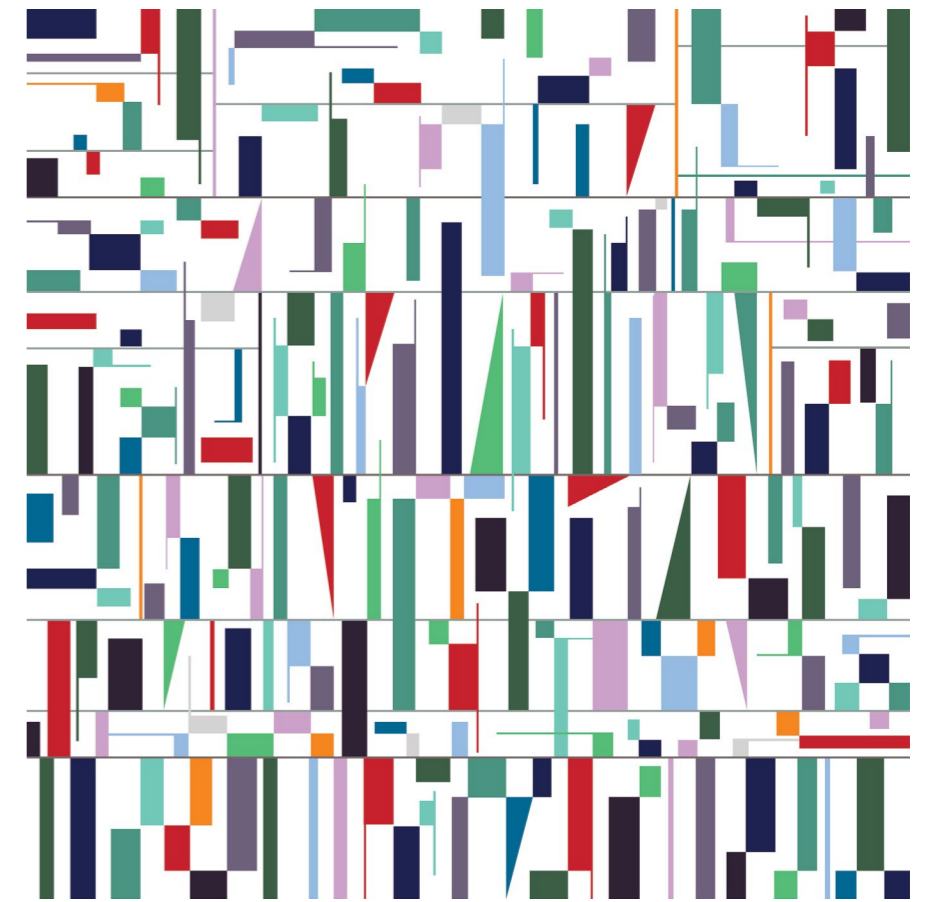
Samples of the Liquid Book, Installation view, Galerie Dix9 Helene Lacharmoise, 2017



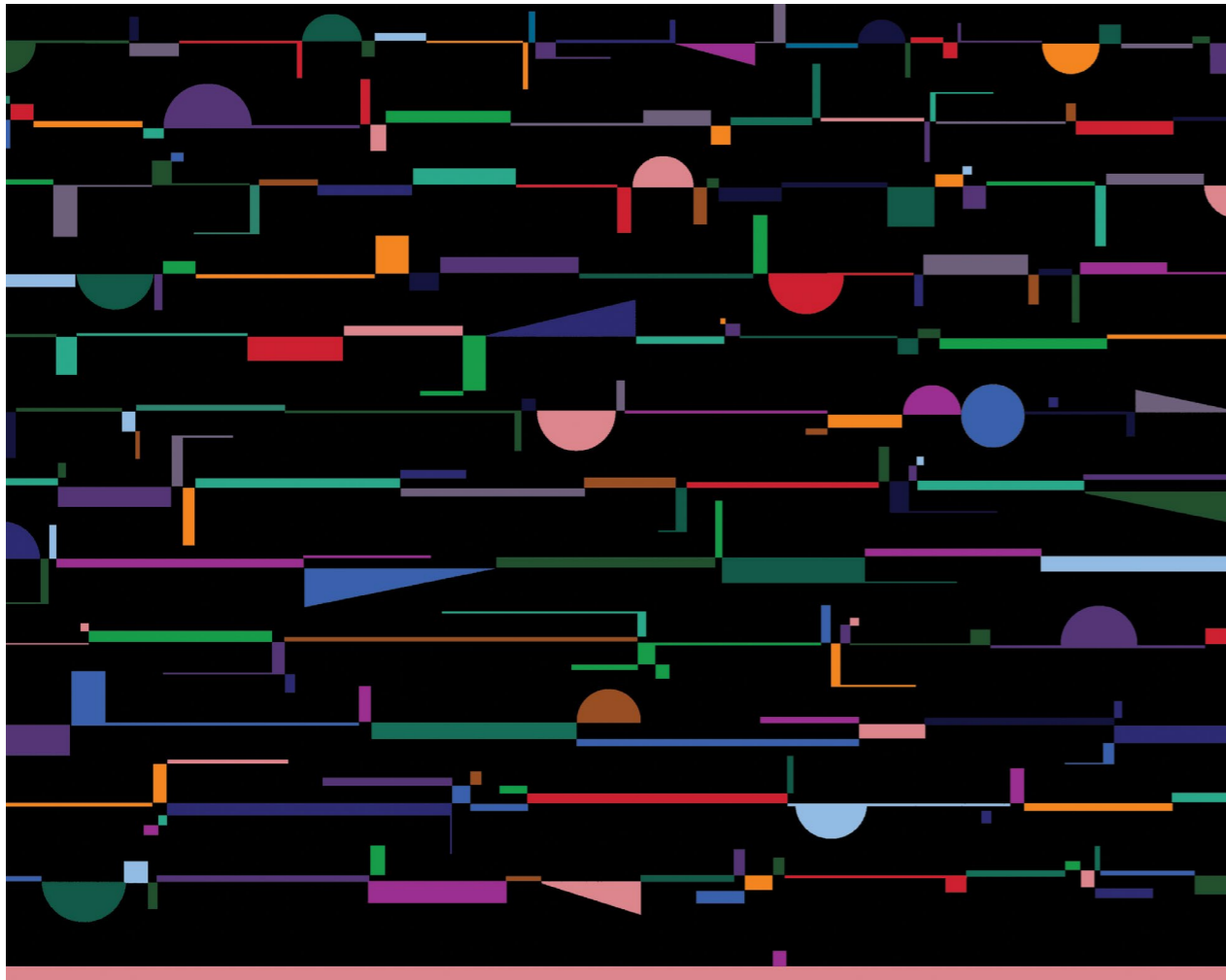
Samples of the Liquid Book, Installation view, Galerie Dix9 Helene Lacharmoise, 2017



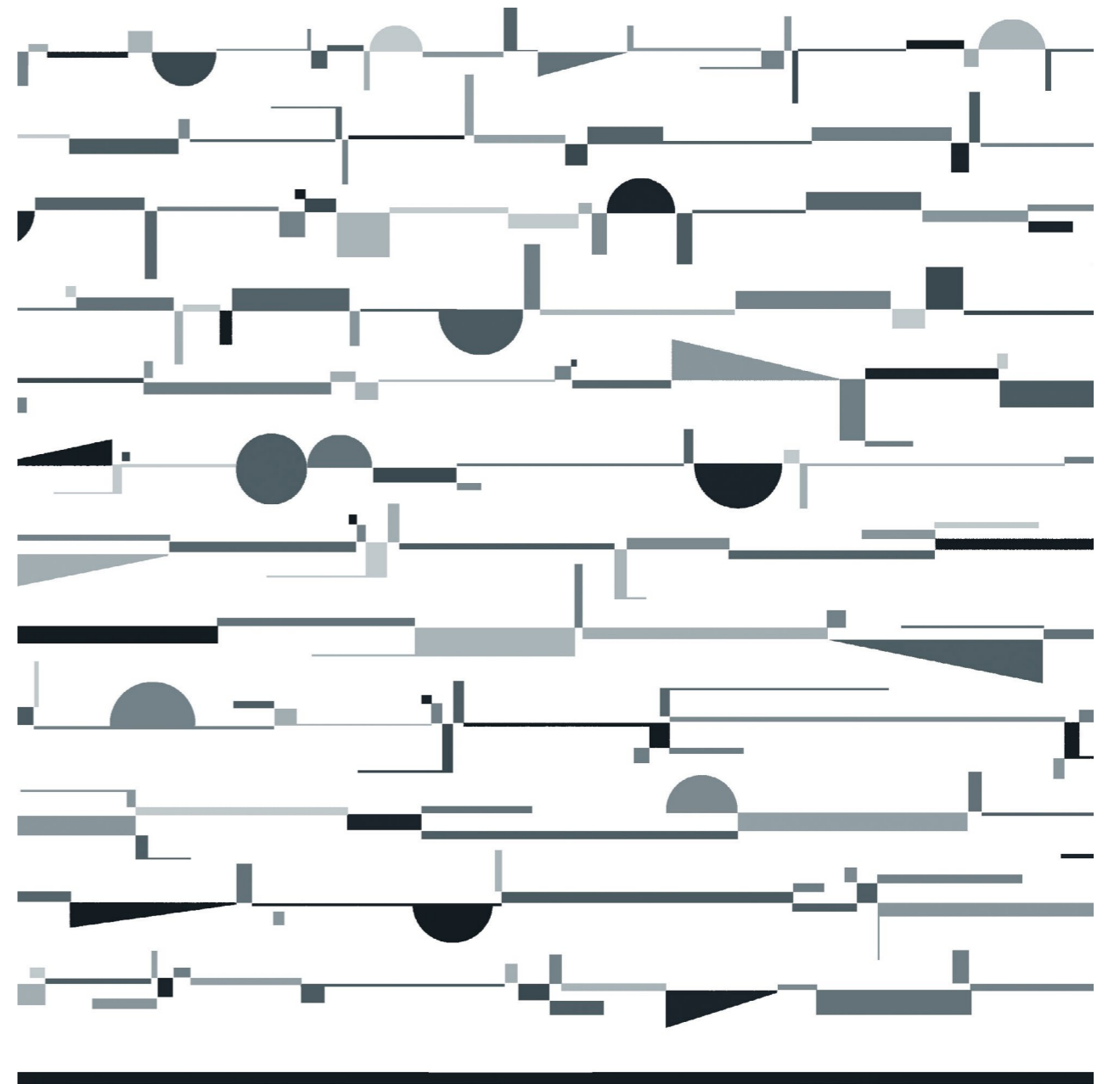
Untitled #11, 2017, acrylic on canvas, 300 x 210 cm



Untitled #13, 2016, acrylic on canvas, 190 x 190 cm
Untitled #7, 2016, acrylic on canvas, 190 x 190 cm



Untitled #14, 2017, acrylic on canvas, 250 x 200 cm



Untitled #6, 2017, acrylic on canvas, 190 x 190 cm



PANIC BOOK

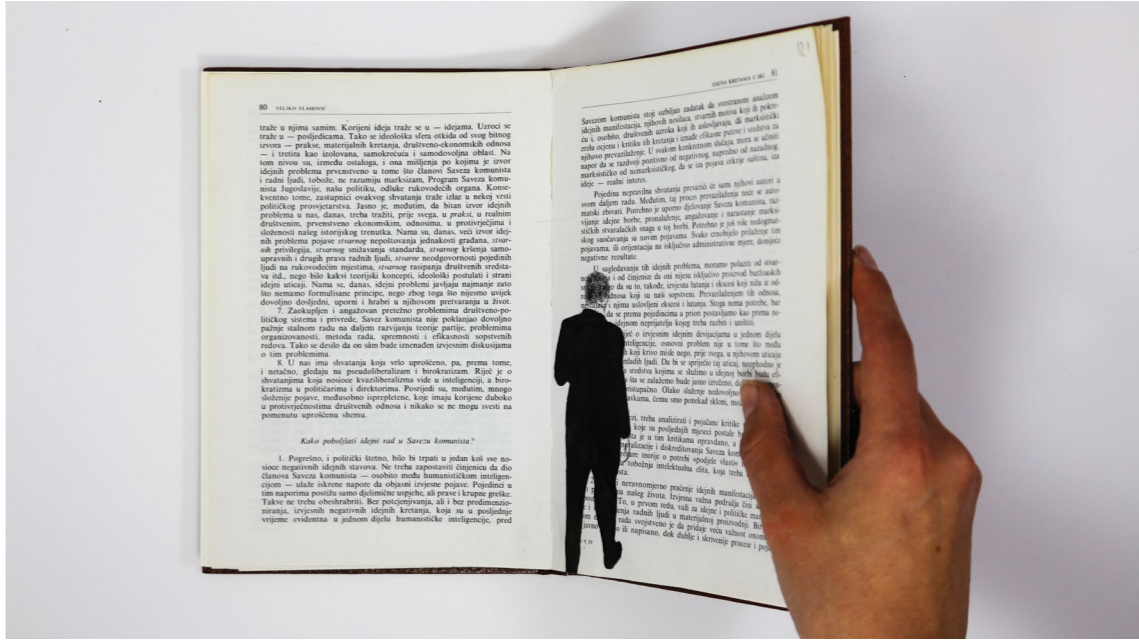
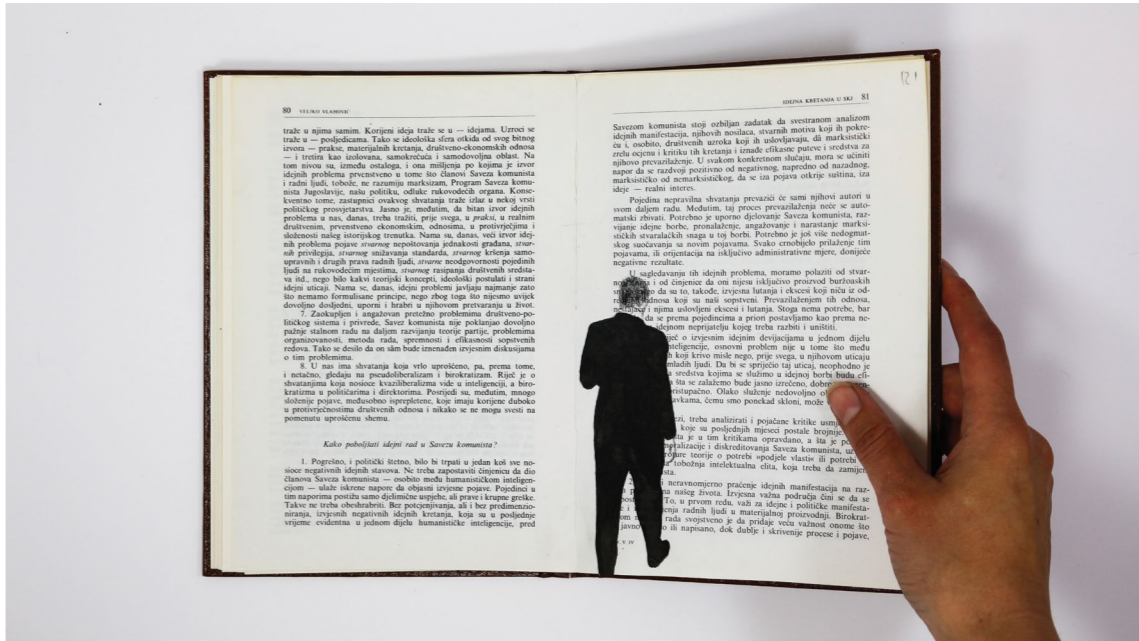
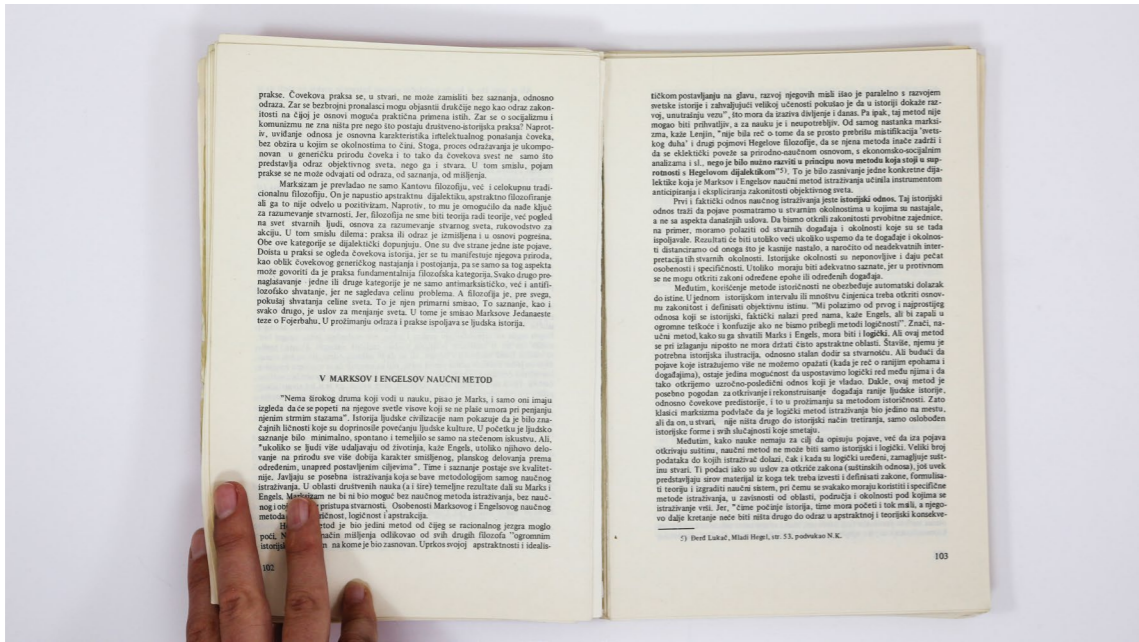
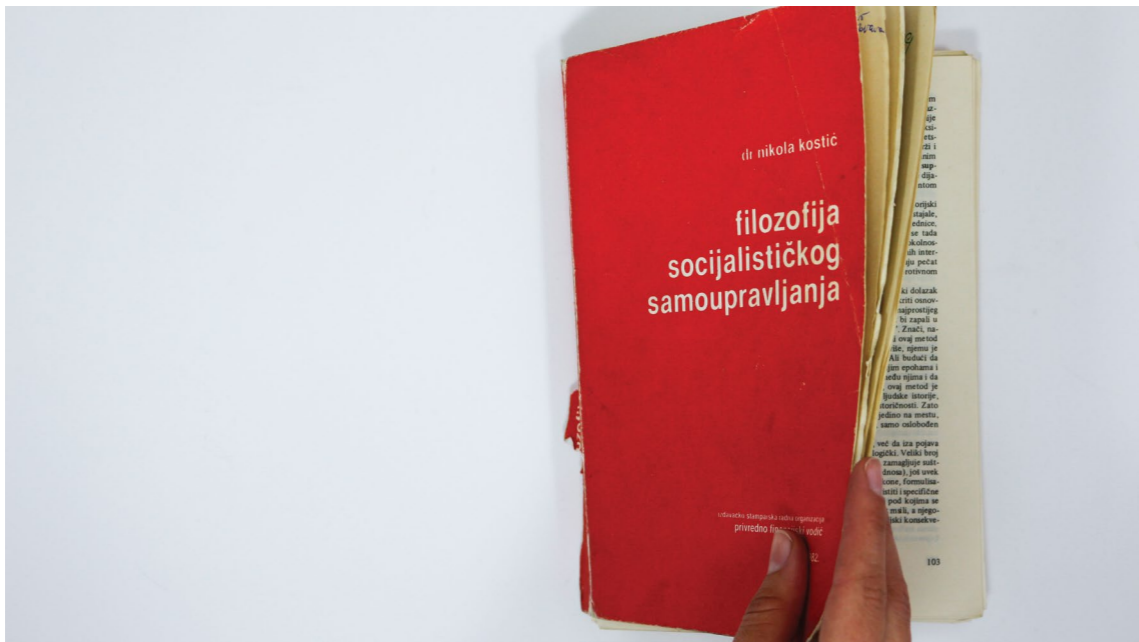
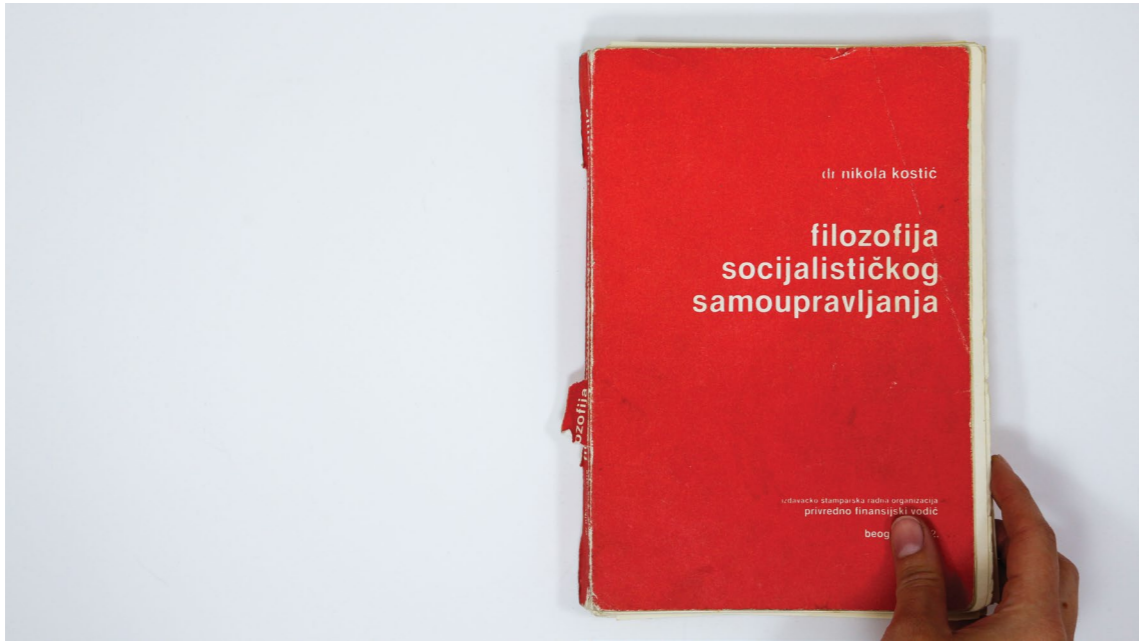
Sound video, 5'45", 2015

Drawings and Animation by Nemanja Nikolić (from the catalogue of the exhibition *Instead of the Ending*)

Autor of the text Miroslav Karić

The current series of works by Nemanja Nikolić, presented at the exhibition at the Cultural Centre of Belgrade Art Gallery, 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.



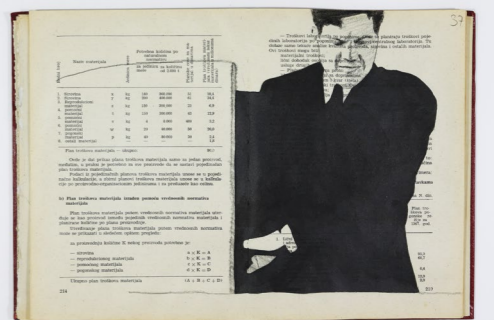
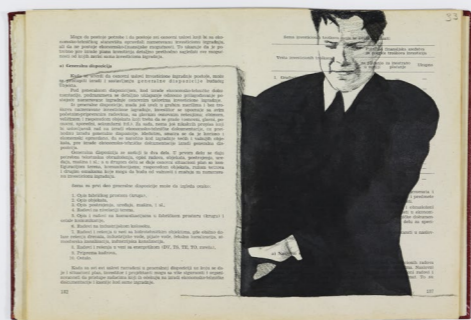
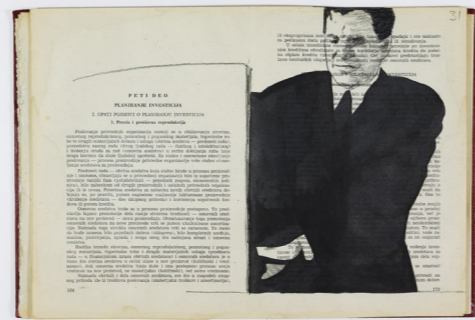
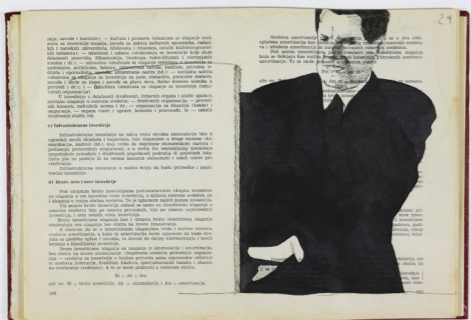
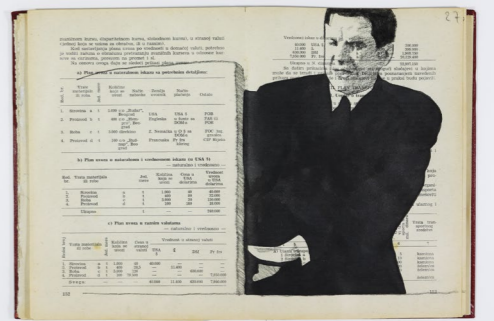
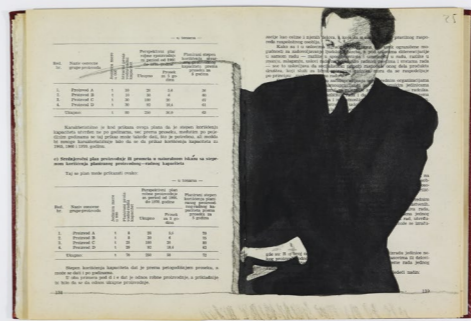
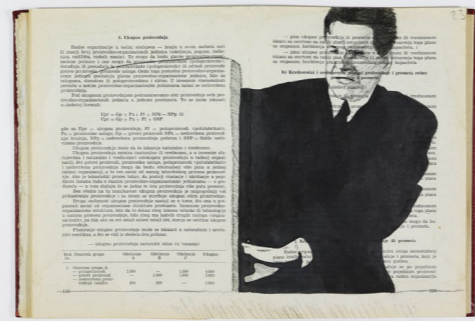
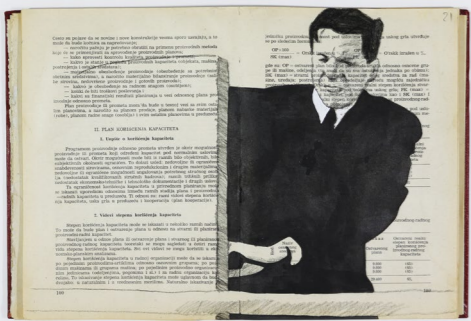
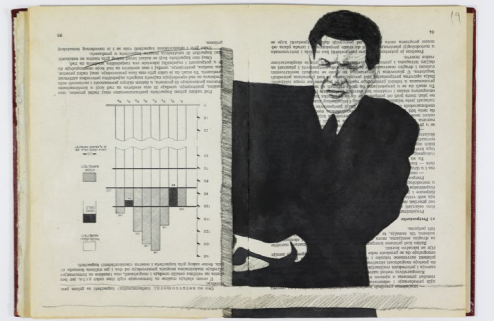
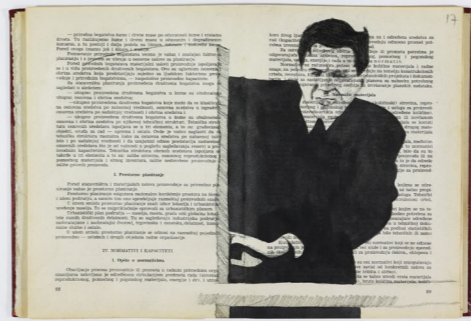
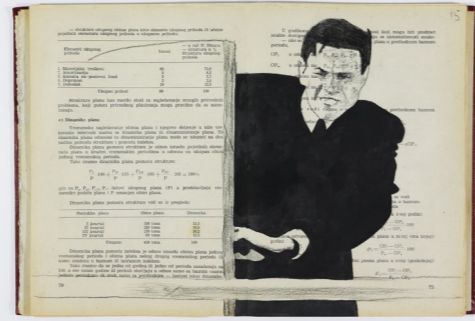
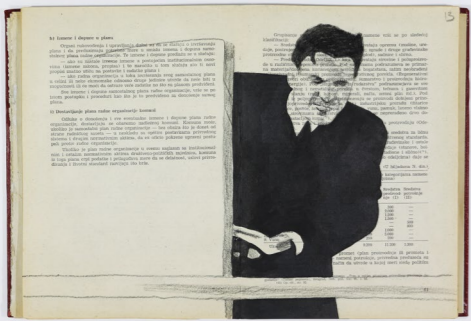
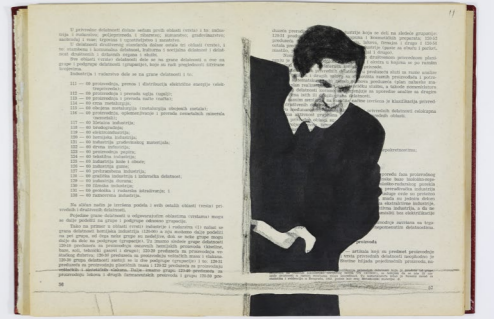
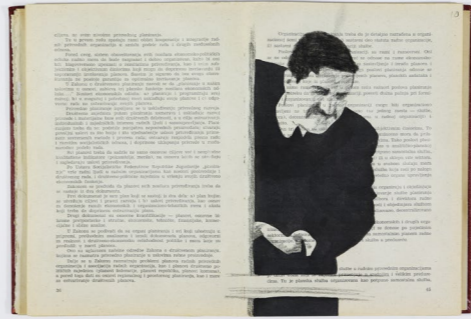
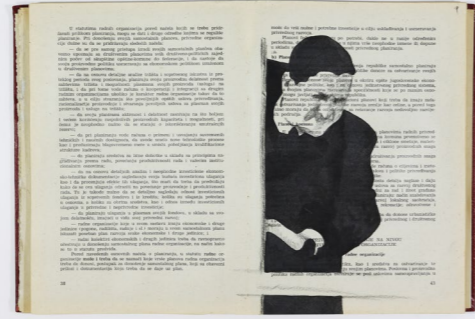
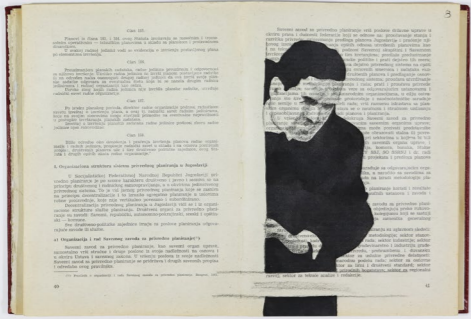
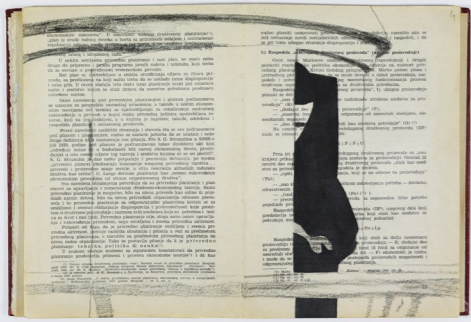


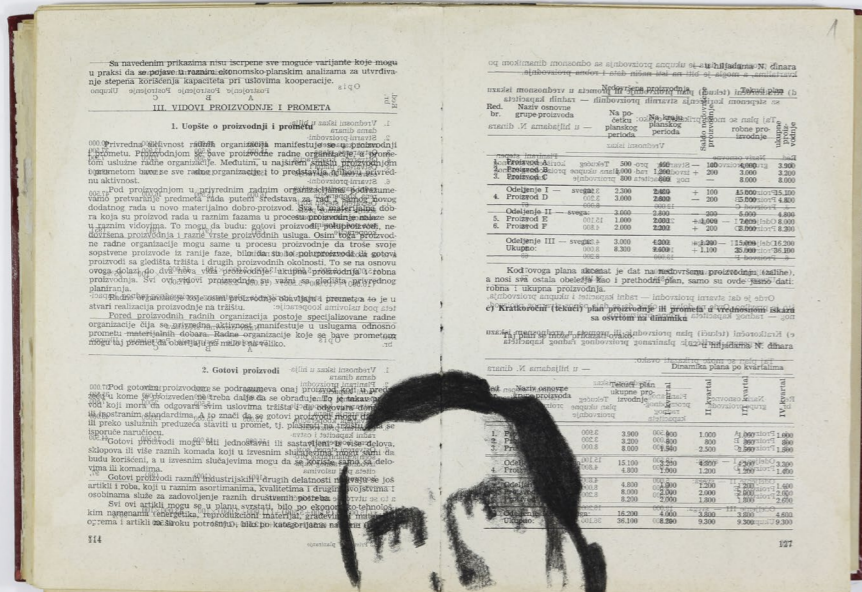


Panic Book, Installation view, Cultural Center of Belgrade, 2015

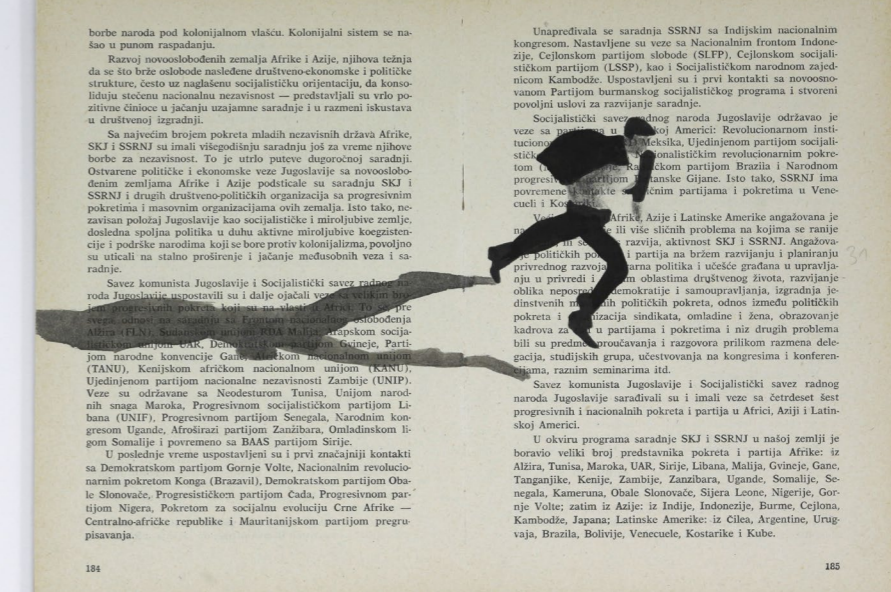


Panic Book, Installation view, Cultural Center of Belgrade, 2015





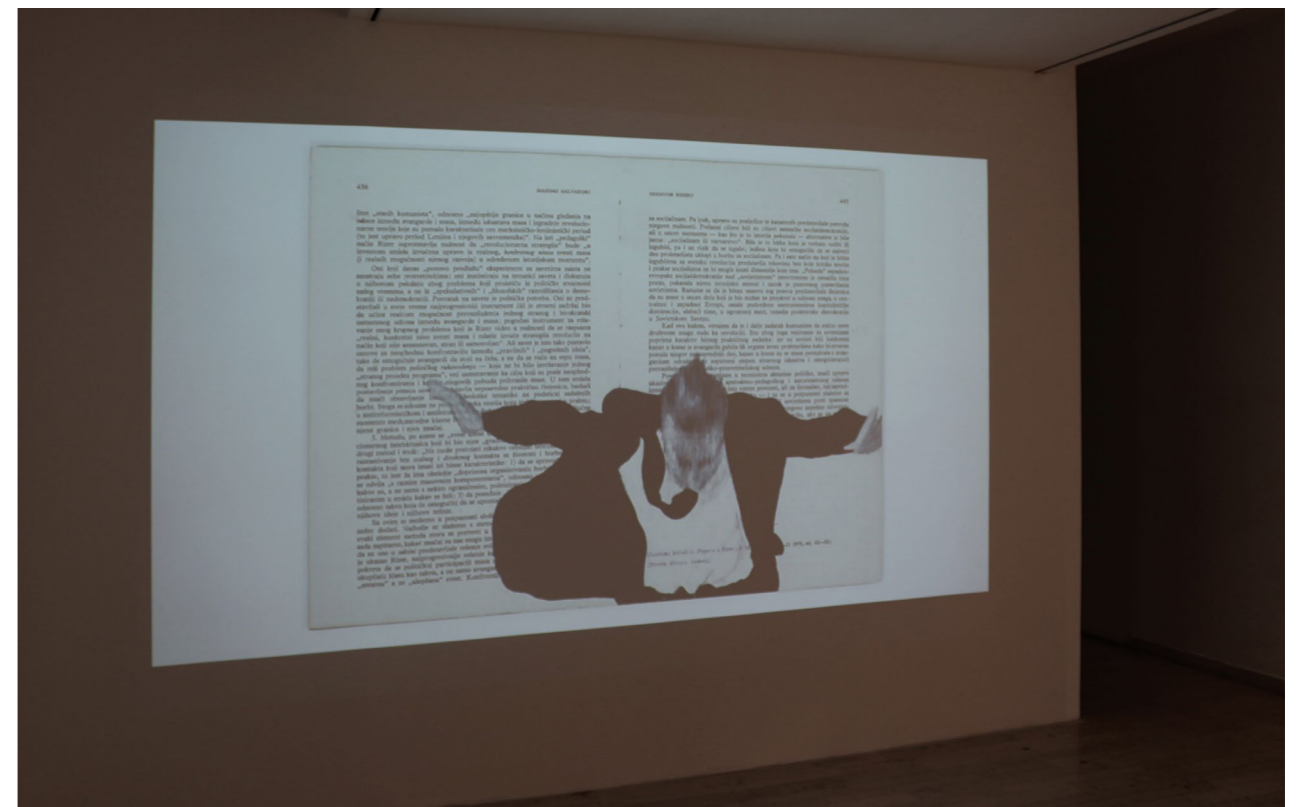
Godina	1967	1968	1969	1970	1971	1972	1973	1974	1975
1. Prerada	1000	1050	1100	1150	1200	1250	1300	1350	1400
2. Prerada	1000	1050	1100	1150	1200	1250	1300	1350	1400
3. Prerada	1000	1050	1100	1150	1200	1250	1300	1350	1400
4. Prerada	1000	1050	1100	1150	1200	1250	1300	1350	1400
5. Prerada	1000	1050	1100	1150	1200	1250	1300	1350	1400
6. Prerada	1000	1050	1100	1150	1200	1250	1300	1350	1400
7. Prerada	1000	1050	1100	1150	1200	1250	1300	1350	1400
8. Prerada	1000	1050	1100	1150	1200	1250	1300	1350	1400
9. Prerada	1000	1050	1100	1150	1200	1250	1300	1350	1400
10. Prerada	1000	1050	1100	1150	1200	1250	1300	1350	1400



Godina	1967	1968	1969	1970	1971	1972	1973	1974	1975
1. Prerada	1000	1050	1100	1150	1200	1250	1300	1350	1400
2. Prerada	1000	1050	1100	1150	1200	1250	1300	1350	1400
3. Prerada	1000	1050	1100	1150	1200	1250	1300	1350	1400
4. Prerada	1000	1050	1100	1150	1200	1250	1300	1350	1400
5. Prerada	1000	1050	1100	1150	1200	1250	1300	1350	1400
6. Prerada	1000	1050	1100	1150	1200	1250	1300	1350	1400
7. Prerada	1000	1050	1100	1150	1200	1250	1300	1350	1400
8. Prerada	1000	1050	1100	1150	1200	1250	1300	1350	1400
9. Prerada	1000	1050	1100	1150	1200	1250	1300	1350	1400
10. Prerada	1000	1050	1100	1150	1200	1250	1300	1350	1400

Panic Book, drawings for the film, charcoal and ink on book pages, video stills, 2015

Panic Book, drawings for the film, charcoal and ink on book pages, video stills, 2015



Panic Book, Installation view, project Ex-OerDinary, No Borders No Nation, Collegium Artisticum, Sarajevo, 2013

Panic Book, Installation view, Memoires de livre, Galerie DIX9 Helene Lacharmoise, Paris, 2016
Panic Book, Installation view, Cultural Center of Belgrade, 2015

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

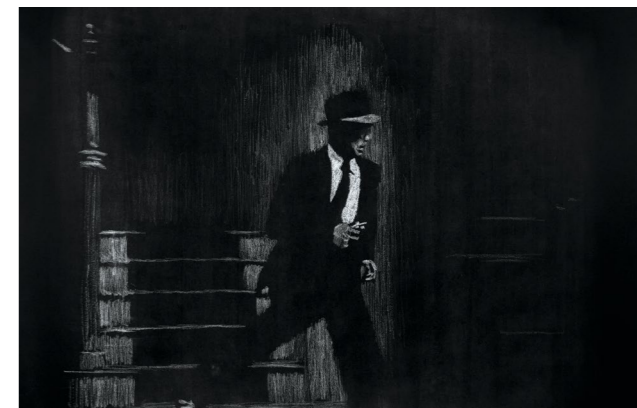
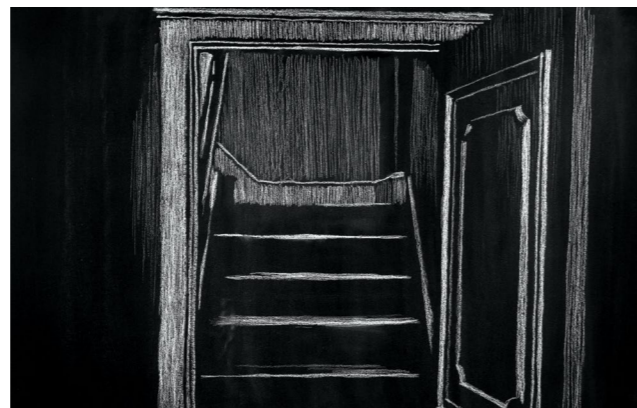
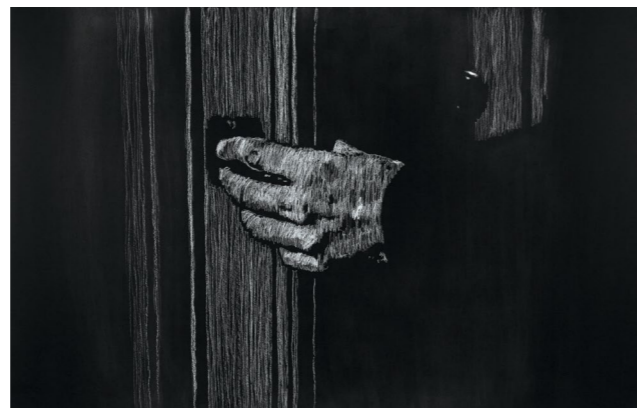
Author of the text: Svetlana Montua

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 doppelganger. 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.





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)



Double Noir, installation view, 56th October Salon, Pleasure of Love, 2016

Double Noir, Installation view, U10 Art Space, 2016
Double Noir, installation view, 56th October Salon, Pleasure of Love, 2016

LOVE DRAWINGS

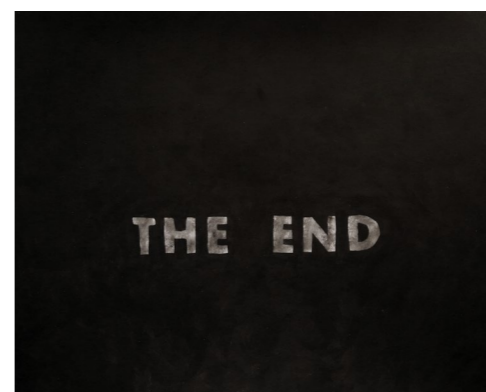
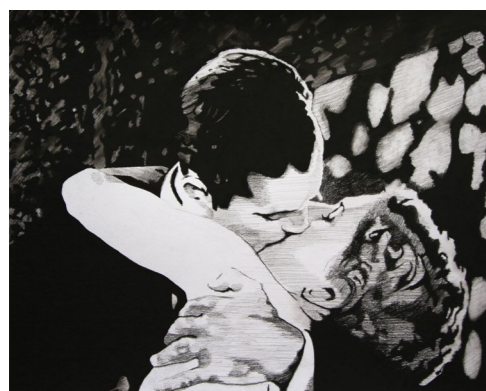
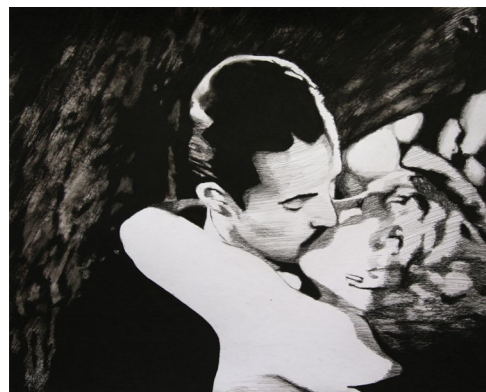
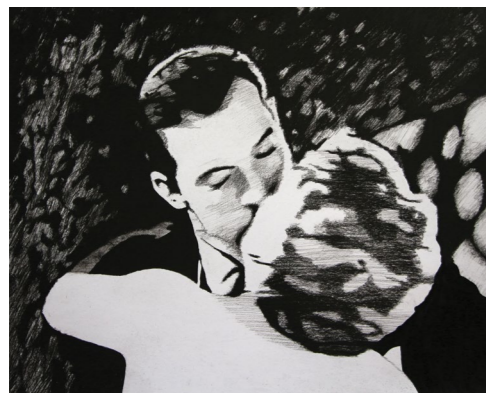
2014- 2017



Love Drawing, 2015, charcoal on canvas, 200 x 150 cm



Love Drawings, 2016, charcoal on paper, 40 x 50 cm (each)



Love Drawings, 2017,
charcoal on paper, 40 x 50 cm (each)

THE ANXIOUS CONDITION OF UNCONTAINED IMAGES

Five channel video installation, sound, loop, 2017

The Anxious Condition of Uncontained Images is an audio/video installation composed of five different animated films that are unified with one space, which was created by drawing frames of different film sequences. Photos of drawn frames (which are usually connected by motifs, genres, thematic or authorial links) fit into the stop motion animation, whose surroundings is made up by covers and pages of books from self-managing socialism. Animations represent infinite loops, respectively, they are cyclical articulations of time in endless motion. All five videos have separate sounds which are mixed up and supplemented within the same space. Those are the sounds of machine, the sound of waves and the sound of quick leaf through pages of the book.

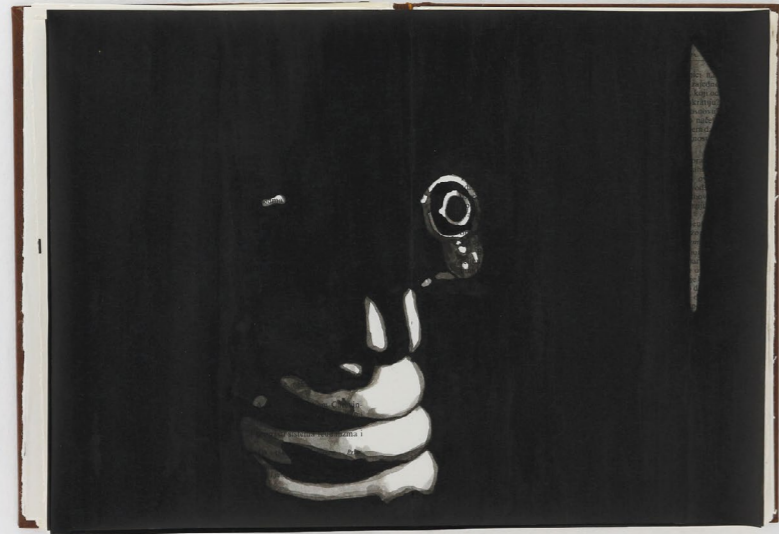
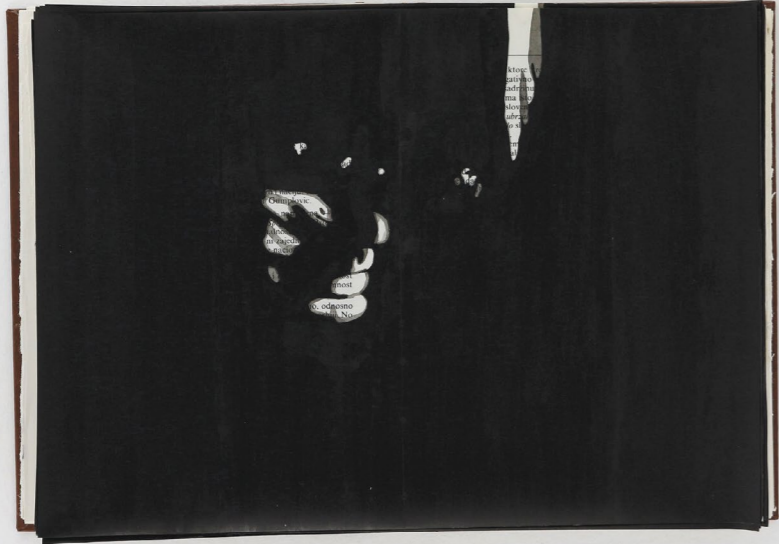
Animated film which shows the train is derived of the sequences from movies such as From Russia With Love (1963), Billion Dollar Brain (1967) and Emperor of the North (1973), that are drawn on books from self-managing socialism in Socialist Federal Republic of Yugoslavia, such as The Collected Works of Josip Broz Tito, a great biography about Tito in three volumes titled Tito Party and Nature, Society and Human Settlements as a collection of texts by Marx, Engels and Lenin. The sequence that represents hands in the endless shift of relaxation and shrinkage in fists is from The Wrong Man (1967) and is located on the pages of the book titled Tenth Congress of the League of Communists of Yugoslavia. The kiss is from Rich and Strange (1932) and is drawn on the Encyclopedia of Self-managing Socialism. The sequence called The Gun was found in The Big Combo (1955) and is placed on the Social Critique written by Edward Kardelj, the main ideologue of self-managing socialism. The gun rises from the coat and returns back just at the moment when it is pointed towards the observer, while sequence with waves is from Clash by Night (1952), and as the background it has The Collected Works of one of the ideologues of self-managing socialism, Veljko Vlahović and Edvard Kardelj.

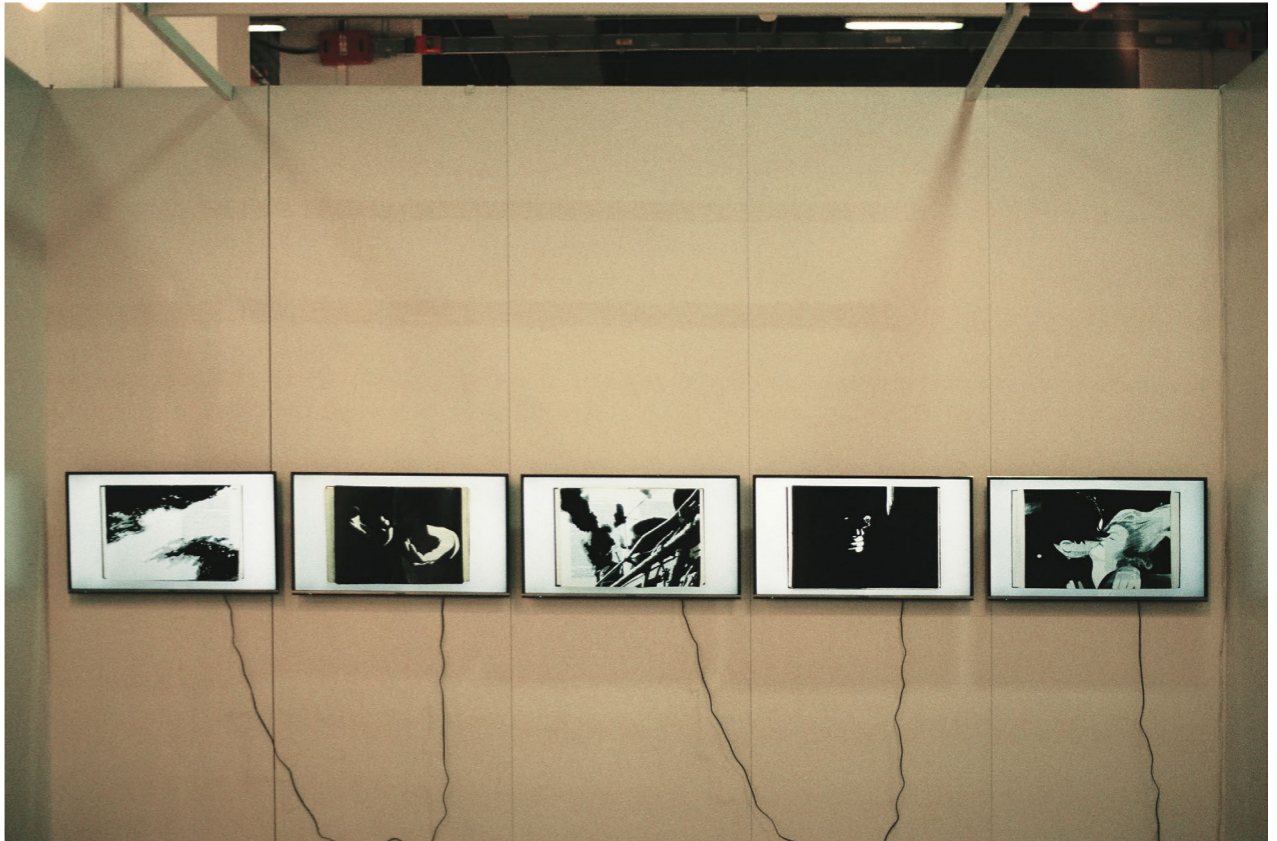
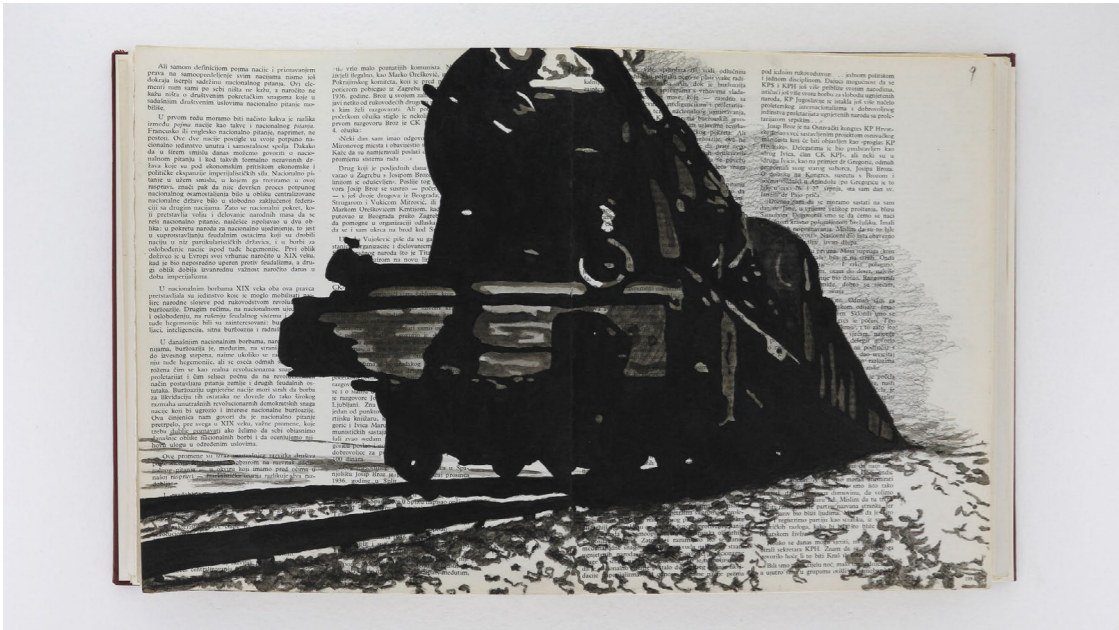
The selected film sequences are drastically recontextualized here. As such, they are almost entirely separated from their source. They make one of the two layers within the screen of the audio/video installation itself. The relation between the drawn layer, more precisely the layer resulting from the drawing of the film sequence and layer which is made up of the sheets of books from self-managing socialism, displays time, or a certain time logic. Designated logic is the logic of movement and as such it represents an analysis of motion that shows a certain anxiety state. In that manner, this work deals with the questioning of nature of the narrative and symbolic potentials of the film image, where the image on the Bergson's track (Henri Bergson) is understood as more than a representation, and less than a full presence.



The Anxious Condition of Uncontained Images, drawings for the film, ink on book pages, 2017







The Anxious Condition of Uncontained Images, drawings for the film, ink on book pages, 2017

The Anxious Condition of Uncontained Images, Five channel video installation, loop, 2017

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. Participated in a number of festivals in Serbia and abroad. He has won several awards, such as Award for drawing from Vladimir Velickovic Fund, special award for mural and wall installation from Raiffeisen Bank and Gallery 12HUB and Award for an exceptional creative innovation from Milos Bajic Fund. His works featured in many private and public collections including The Lucas Museum of Narrative Art in Los Angeles, ABN AMRO collection in Amsterdam, WAP Foundation in Seoul, Telenor Collection and collection of Sumatovacka Center for Art Education in Belgrade.

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

Selected solo shows:

2017- Samples of the Liquid Book, Galerie DIX9, Paris, (France)
2017- Volta New York, Galerie DIX9, New York, (USA)
2017- Code Art Fair, Galerie DIX9, Copenhagen (Denmark)
2017- Contemporary Istanbul, Galerie DIX9, Istanbul (Turkey)
2016- UNTITLED Art Fair, Miami Beach, (USA)
2016- Instead of the Ending, Cultural Center of Kragujevac, Kragujevac (Serbia)
2015- Samples of the Liquid Book, U10 Art Space, Belgrade
2015- Instead of the Ending, Cultural Center of Belgrade
2012- Visible Things, U10 Art Space, Belgrade
2012- Exhibition of the Awarded Laureate, from the Vladimir Velickovic Fund, Gallery Chaos, Belgrade
2010- All around us, New Gallery, Belgrade

Selected group shows:

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 (France)
2016- European Film Festival of Lille
2012- Budapest Short Film Festival, Budapest
2011- Balkan Anima, Belgrade
2011- Castel Anima, Herceg Novi
2010- Sound 'n' Vision Festival, Majdanpek

Awards:

2013- Special Award for mural and wall installation, New Wall contest, Raiffeisen Bank and Gallery 12HUB
2011- Prize 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
Telenor Collection, Belgrade
Sumatovacka Center for Art Education, Belgrade

Web: www.nemanjanikolic.com

