

GALERIE DIX9 Hélène Lacharmoise

ART ON PAPER BRUSSELS

booth 21



Dead Letters
by Slobodan Stošić

A partir du roman de Herman Melville « Bartleby the Scrivener », le projet présenté développe un énoncé sur la copie, l'imitation, la représentation et la notion même d'œuvre d'art. Organisés autour de « Dead Letters », œuvre performative où Slobodan Stosic, tel le scribe Bartleby, recopie méticuleusement le texte intégral du roman en lettres minuscules, des dessins au crayon s'inspirent d'idées théoriques que Gilles Deleuze développe dans son essai « Bartleby ou la formule ». Dans cette série intitulée « The voice imitator », certains dessins sont basés sur des textes, d'autres reposent sur l'indetermination de qui en est l'auteur, voire s'ils sont de bons ou de mauvais dessins. Les supports peuvent être de vieux papiers, des pages de livre ou des passepartout. L'idée sousjacente est celle développée par Félix Guatarri d'un assemblage collectif d'énonciation.

From the novel "Bartleby the Scrivener" by Herman Melville, the project develops the concept of representation, copy, imitation, and questions the definition of a work of art. Directly based on Melville text, "Dead letters" is a performative work where Slobodan Stosic, like a scrivener, copies meticulously the whole novel in extremely small letters. He then uses some theoretical ideas based on "Bartleby ou la formule" by Gilles Deleuze, as an input for the content of the drawings that will surround the central piece. In the series titled "The voice imitator", some are text based drawings, some are drawings in a technical sense (mainly made with pencil or charcoal on paper), that make uncertainty who made them, and that also provide uncertainty whether they are "good" or "bad" drawings. The various papers used by the artist may be quite old, but also book pages or passepartout. Some drawings develop lines and blurred images. From that basic premise, the artist aims to develop Felix Guatarri idea of collective assemblage of enunciation.

Conceptual artist, Slobodan Stosic is a Serbian artist born in 1989, who lives and works in Novi Sad. In his practice, he tries to think possibility as a subjective category, and by acting and producing art to question: can those principles be thought in art, by constantly responding to context, developing a method, a principle, allowing the responses to feed back in to the structure. His interests are based in contingency, questioning the responsibility of an image and contemporary art as speculative opportunity.

contact: Hélène Lacharmoise - e-mail: hlacharmoise@yahoo.fr - tel: +33(0)633 62 94 07

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Slobodan Stosic

Born in 1989 in Novi Sad (Serbia), Slobodan Stosic lives and works in Novi Sad.

Winner of the 2012 Mangelos Award

Since 2009, Slobodan Stosic has taken part in all actions of the Art Clinic and was a member of its regular team. From 2014 to 2017 he was a curator of Šok gallery. He is a member of the Association ICSS (Independent Culture Scene of Serbia). Since 2017 he is a collaborator of GCP, a group for conceptual politics.¹

2018

Art on Paper, Brussels, solo show, presented by Galerie Dix9

2017

Untitled Miami, presented by Galerie Dix9 Helene Lacharmoise, Miami, USA

Art Encounters-Life a User's Manual, curated by Ami Barak and Diana Marincu, Timisoara, Romania

Bjcem Mediterranea 18 biennale, curated by Maja Ćirić, Tirana, Albania

Double feature # 6, Sokol Peçi & Slobodan Stošić, curated by Adela Demetja, Tirana Art Lab, Albania

Material Light, as part of Kochi Muziris Biennale, curator Allan Parker, Kochi, IND

2016

Focus: Ex-Yugoslavia and Albania, curated by Adela Demetja,

Viennacontemporary, Austria

15 years of Mangelos award, curators Miroslav Karić and Una Popović, Museum of Contemporary Art, Belgrade, Serbia

Divigation, curator Meyken Barreto, Y Gallery, New York, USA

2015

Los privilegiados, curator Maja Ćirić, BAR Project y Salón, Madrid, Spain

Material Light, curator Allan Parker, Kulturni Centar Beograda, Serbia

i javni urbani prostori, curator Sonja Jankov, Muzej Moderne i Suvremene Umjetnosti, Rijeka, Croatia

The One Who Became the Color on a Flag, curators Omar Lopez- Chahoud and Slobodan Stošić, Anya and Andrew Shiwa gallery, New York, USA

Blasted, curator Zara Audiello, Beton7, Athens, GRE

Izlošba, curated by Jelena Stojanović, The Cultural Centre of Belgrade, SRB

Gif

2014

Pensive Pictures, Goodbye! Fantasztikus földrajz és képzelt közösségek, curated by Német Szilvi, Higgs Field gallery, Budapest, Hungary

Shallow Quip, collaborative exhibition with Pauline Host, City Gallery of Požega, Serbia

Pietro's Room, One man show, BEO project gallery, Belgrade, Serbia

Several Circles, curated by Marco Antonini, EFA Project Space, New York, NY, US

2013

The phase of swallowing, curatorial exhibition of fictional artists, IAAB, Basel, Riehen, Switzerland
The Balcans?, curated by Nic Bezemer and Annina Zimmermann, IAAB basement, Basel, Switzerland

BBB #1 – BerlinBelgradeBridge, curated by Erik Herkrath, General Public, Berlin

11 (applauses), curatorial one man show, DOB gallery, Belgrade, Serbia

Imaginary friends, curated by Chelsea Haines, Interstate project, New York, USA

Family photography, curated by Darko Stanimirović I Luka Knežević-Strika, Artget gallery, Belgrade, Serbia

Close-Up&Blow-Up, curated by Andrea Palašti, MSUV, Novi Sad, Serbia

Welcome to the Real, curated by Marco Antonini, TEMP Art Space, New York, USA

2012

Out of place, an ongoing archive, curated by Zara Audiello, Corpo, Berlin

Open Studio, ISCP, New York, NY, USA

Out of place, an ongoing archive, curated by Zara Audiello, Independents 3 c/o ArtVerona, Italy

Between the real and reality (topography of public/private space), curated by Jelena Veljković, Gallery Third Belgrade, Serbia

Dimitrije Bašičević Mangelos, 2012 Award Finals, Remont gallery, Belgrade

The most beautiful building, curated by Ana Adamović and Milica Pekić, Mikser festival, Belgrade, Serbia

I know no weekend, artistic intervention in public space, curated by Katja Melzer and Hajnal Szolga, Pécs, HU

2011

52. October salon, *Its time we got to know each other*, (with Art clinic), curated by Galit Eilat and Alenka Gregorič, Belgrade, Serbia

La Casa – Giovani Artisti Serbi, curated by Zara Audiello and Aurora Fonda, Galleria d'arte moderna Verona, Italy

Dimitrije Bašičević Mangelos, 2011 Award Finals, Zvono Gallery, Belgrade, Serbia

...by the way..., 12 Austrian artist (collaboration with Martin and Max Gansberger), MSUV, Novi Sad, Serbia

Lepus in Fabula, collaboration with Nikola Džafo, MSUV, Novi Sad, Serbia

2010

Threw drawing, curated by Miroslav Karić, Magacin in Kraljevića Marka, Belgrade

EinBlickSerbien/InSightSerbia, curated by Julie August, 18m Galerie fur Zahlenwerte, Berlin, Germany

Sound of dust, one man show, Šok gallery, Novi Sad, Serbia

Residencies :

Iaab, International exchange and studio program Basel, residency program, CH (2013)

Residence program for the artist in the ISCP (International Studio and Curatorial Program) in New York, NY, USA (2012)

¹ GCP is a group interested in politics *on the side of the people*, in theory and art. GCP has initiated the project 'Local Politics and Urban Self-management' in which it works with people on housing problems, local governance and on processes of direct participation of the people in the decision making