

Svetlana Volic

NON FINITO

Pasaž 2: Gde prestaje svet

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Passage 2: Where the world ends

Kustos / Curator: Una Popović

Salon Muzeja savremene umetnosti · Beograd

Salon of the Museum of Contemporary Art · Belgrade

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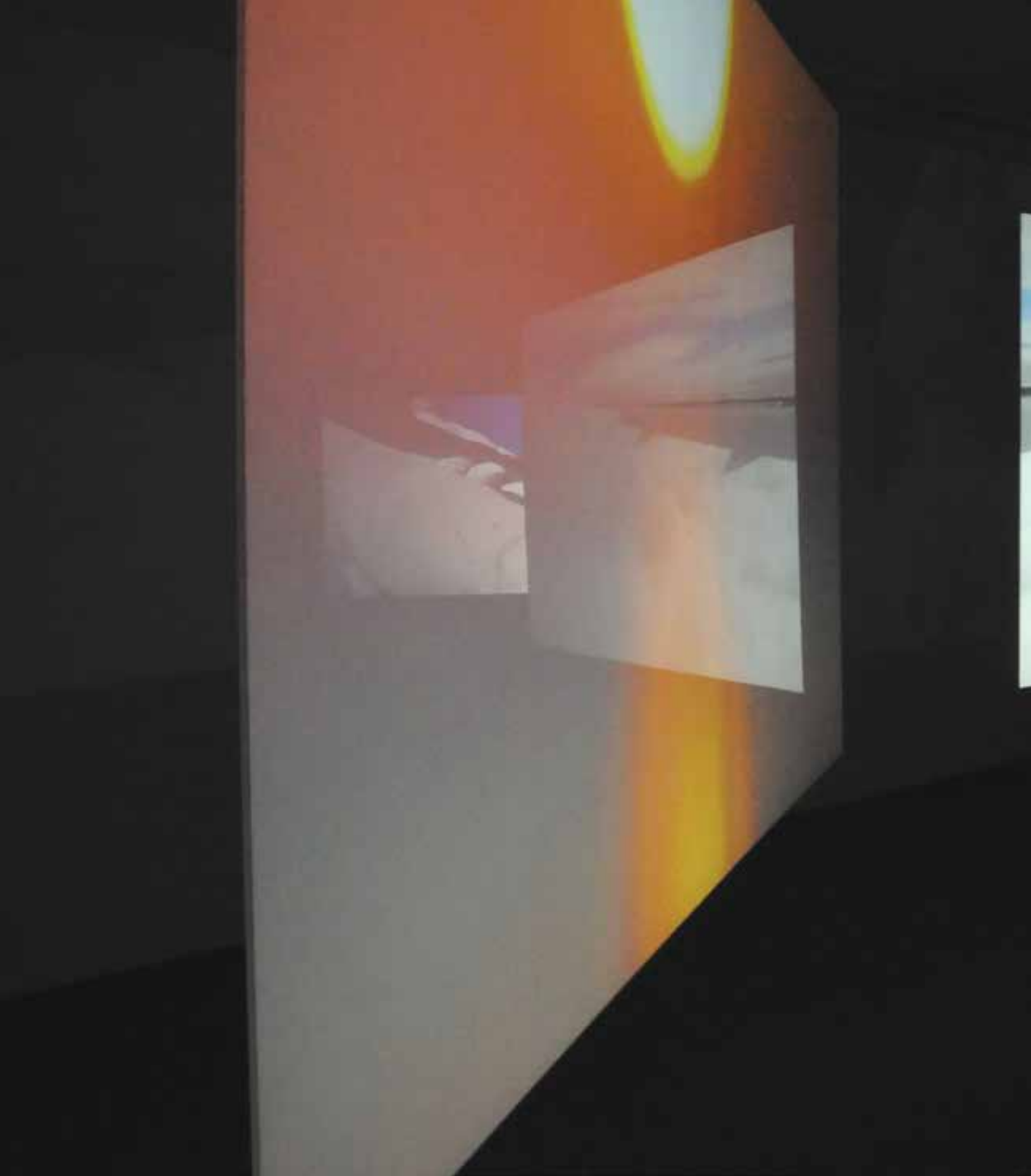
17/02 – 10/04/2017



















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Predrag Terzić

PARČAD STVARNOSTI NOW, WHAT CAN I LEARN FROM YOU?

Hic tandem stetimus nobis ubi defuit orbis.

Stigli smo najzad ovde gde nam je nestalo globusa.

— Danilo Kiš, *Mansarda*

U vremenu kada je sve moguće, kada je sve pokriveno signalom – koji daje mogućnost za bolje, trenutak kada ostaješ bez toga i krećeš na put (sa sobom, sa nekim) otvara ti nove mogućnosti. Mogućnosti koje si možda ranije predvideo, ali koje se neće ostvariti. Mogućnosti koje nisi ni očekivao, a koje su se ostvarile. Mogućnosti koje su se ostvarile, a nisi ni sanjao da su izvodljive. Sve su to mogućnosti koje ti se javljaju kada kreneš, kada bivaš u pokretu. Koliko god pokušavali da sebi predstavimo i detalj onoga što će nam se u jednom trenutku desiti, naša predstava je mnogo siromašnija, šematizovana, u odnosu na ono što će nam se stvarno desiti. Kako bi Anri Bergson rekao, *ostvarivanje donosi sa sobom jedno nepredvidivo ništa koje menja sve.*

1 Kada su jednom prilikom pitali Džona Forda: „Kakva je poruka vaših filmova?“, on je odgovorio: „Ako mi je do poruke, pošaljem telegram.“

Ljudi se većinom vežu za jedno mesto, rade uobičajene stvari i time svode svoj život na predvidljivo, ustaljeno, razumljivo, na linearnost... a koja u današnjem svetu više nema smisla. Linearnost koja uljuljkava i traži mesto sigurnosti. Svetlana Volic izbegava rutinu i kroz radove beleži svaki mogući pokret. Da li u vezi sa vodom, vazduhom, zemljom – nije toliko važno. Važno je da se oseća potreba da se giba, kreće, ne miruje, pokreće, traži, istražuje, oseća, doživljava i beleži. Momenat, pokret, kadar, kompozicija, trenje, ujed, perje, vazduh, telo, nebo... sve je to u skladu, kada se nađete ispred i pokušavate da uđete u priču koja vam se nudi. Ovde nije u pitanju poruka,¹ način tehničke reprodukcije ili postavke određenog kadra, već suština okrenutosti pokretu i traženju svega onog što do tog trenutka niste videli ni uočili, traženju *Novog sveta bez globusa*.

Ovde bih se pozvao na početak Kišove *Mansarde*, koja nas uvlači ne samo u estetski deo putovanja, na kakav način se opisuju *vozovi koji plaču*, već i na pitanje forme i sadržine kao takve. Put i voz, pomenuto prevozno sredstvo, čine da se pojavljuju ideje² i tema, pokušaj da se tela i priča slože kroz dug vremenski period istraživanja i potrage za boljim mestom i krajnjim ciljem datog putovanja. To se veoma dobro uočava u delu u kojem nastaje dijalog, nakon mukotrpnog preispitivanja sopstvenog mesta na Zemlji i potrebe za životom. Nakon preispitivanja o njenom izgledu i pojašnjavanja zajedničkih malih tajni, pojavljuje se niz nedoslednosti kao i sled reči:

Dozvolite, rekoh, da vam predstavim svog druga:

Jarac-Mudrijaš.

O! reče ona. Vi ste sigurno filozof.

Ne, rekoh ja. On je astronom.

Da, reče Jarac-Mudrijaš, a on je...

² Filozof Plotin u jednom delu svoje *Eneide* objašnjava kako se ljudi rađaju. Kako kaže, prirodna samo nagoveštava oblikovanje živih tela. Prepuštena samoj sebi, ona svoj posao ne dovršava. S druge strane, duše nastanjuju svet ideja. Nesposobne da delaju, a uostalom i ne misleći na to, one lebde iznad vremena, izvan prostora. Ali, među telima postoje i ona koja, po svom obliku, više odgovaraju nastojanjima nekih duša. I među dušama postoje one koje se više prepoznaju u određenim telima. Pošto nije nastalo u sasvim pouzdanim rukama prirode, telo se izdiže ka duši koja mu daje potpuni život. I duša, zadivljena pred ogledalom, gledajući telo u kome vidi sopstveni odraz, dozvoljava da bude privučena, naginje se i pada. Njen pad predstavlja početak života.

Preuzeto iz: **Bergson Anri**, *Duhovna energija, Misao i pokretljivost*, IKZS, Sremski Karlovci, 2011, str. 79.

3 Danilo Kiš, *Mansarda*,
BIGZ, Beograd, 1993,
str. 17.

4 Što najbolje možemo vi-
deti iz stiha: "Što napolju
postoji, to mi znamo /
samo iz lica životinje; jer već
/ i malo dete okrećemo mi
/ i teramo ga da uobličenje
/ za sobom gleda, a ne ot-
voren / svet, što se čita
s lica životinjskog / toliko
dubok. Slobodan od smrti".

Rilke R.M., *Osma elegi-*
ja, posvećena Rudolfu
Kesneru.

5 Pojavljuje se kod Edmun-
da Burka (Edmund Burke)
koji je prvi upotrebio iz-
raz "uzvišeno" u filozofi-
ji (Pitanja o poreklu naše
ideje uzvišenog i lepog iz
1756; *A Philosophical In-*
quiry Into The Origin of Our
Ideas of The Sublime And
Beautiful). On zaključuje
da, pored opšte kategorije
lepog, postoji i druga es-
tetska kategorija: uzvišen.

6 Možemo reći, poput
Kafkinih kurira koji samo
prosleđuju informacije sa
jednog na drugo mesto,
bez potrebe da te infor-
macije i razumeju.

*Globtroter, rekoh i stadoh mu na žulj. (Nisam nikad voleo da
se razgolićujem javno.)*

O, reče ona i očima joj prelete neki oblak.

*Da, rekoh. Upravo sam se preko Azurne obale vratio sa Rta
dobre nade.³*

Slično stanovište možemo uvideti u radovima Svetlane Volic, u kojima se putovanje shvata kao dašak slobode⁴ i potreba za promenom. Dok se kod Kiša oseća da voz i put vode na tamnu stranu života, kod Svetlane Volic se taj put može shvatiti kao put koji nas vodi ka uzvišenom. Onom *uzvišenom*⁵ koje može da seje strah i strahopoštovanje oko sebe, kao i da nam se obraća kroz datu realnost, tako nas podsećajući na moguće opasnosti, doživljava i velika zadovoljstva koja se javljaju sa nekim uzbudljivim trenutkom i mogućnošću drugačijeg okončanja ili izbavljenja iz novonastale situacije. Kod Svetlane Volic je taj trenutak okrenut više ka životu, ka erosu. Radost života i potraga za istim prikazane radove čine zanimljivim i otvaraju mnoga pitanja. Nema traženja određenih predstava iz prošlosti u sadašnjosti, već prizor biva okrenut ka razumevanju da svet koji se vidi ne stoji, nego mi bivamo uvedeni u njega. Drugim rečima, posmatrač čita dati pokret i zapis iz sopstvenog sistema, ali mora ponovo naučiti da vidi, da se otvori za ono što dolazi, drugačiji put kojim se kreće. Za takvom vrstom uzvišenosti Svetlana Volic traga, a koju nam isporučuje kroz nove granice, svet iznad praga, granice svetlosti, naše prisutnosti, dosadašnjeg posmatranja, osećaja koji nam govori da može i drugačije.

Može se reći da smo došli do jedne tačke gde bi trebalo da mislimo na nov način o svom životu i odnosu prema prirodi. Mi postajemo posmatrači,⁶ vazda i svuda i za sve se interesujemo, ali ne možemo iz svega toga izaći. Bivamo upleteni i sputani na svom putu, ispravljajući, sređujući ga,

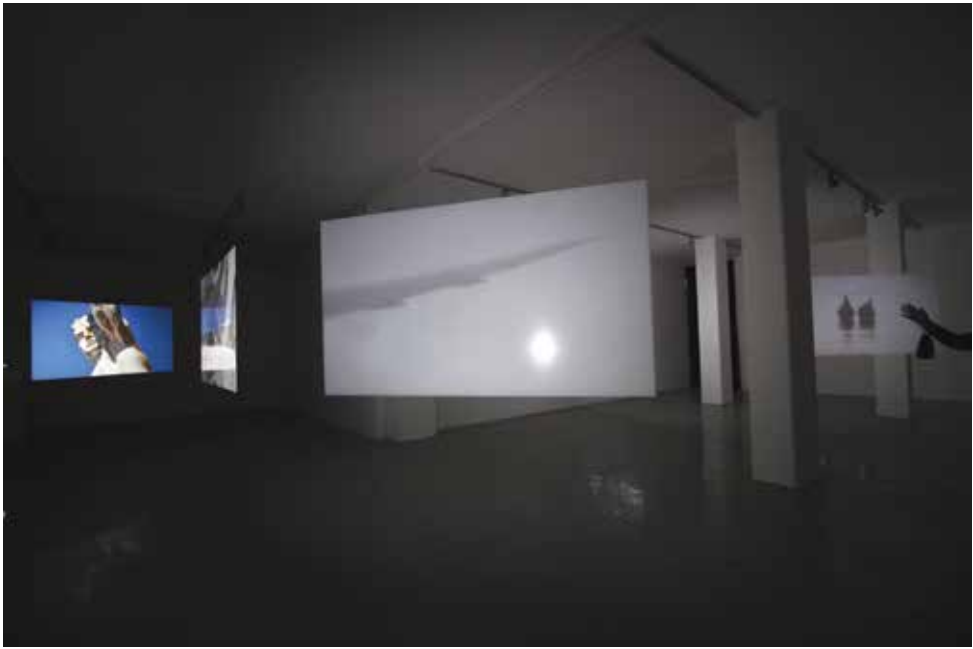
iako se svaki put sve više raspada zajedno sa nama. I uvek se pitamo – ko nas je tako postavio i na koji put namerio, ne gledajući u dubinu (*u sebe*)? A svaki novi pokret, promena, čine nas bogatijim za sećanje koje se tim pokretom, putem, javlja. Zahvaljujući takvom sećanju i novom iskustvu, bivamo "preobraženi" u novu ličnost. Nova ličnost koja se pojavljuje postaje skupina *doživljene prošlosti*, koja jedina može govoriti i ispričati *bilo šta o sebi (o nama)*. Trenutak kada se pomerimo iz svog pejzaža počinje nov život.

Poput umetnika kao što su Čarli Niheson (*Charly Nijensohn*) ili Miša de Ridr (*Misha de Ridder*), Svetlana Volic u svojim radovima ispituje naš urbanizirani svet kroz duboko promišljanje i istraživanje značenja prirode i predela koji su u nama. Pejzaž kao tema postaje zanimljiv i u današnjem vremenu, samo što pejzaž iznutra biva zapušten i skrenut. Svetlana Volic istrajava u budnosti i na putu kojim se kreće. Putuje bez puta, ali se put sa njom rađa.⁷ Poput naroda Sami iz Skandinavije, veruje da sva mesta i predmeti u prirodi imaju dušu, pa bismo se morali kretati u tišini kraj njih. Tišina i uzvišenost koje se na tom putu javljaju dovoljne su za početak putovanja na koje smo krenuli. ➔

⁷ Putuje bez puta / I put se za njim rađa.

Stih iz pesme „Putovanje”,

Vasko Popa.





Svetlana Volic

NON FINITO PASAŽ 2: GDE PRESTAJE SVET

...

*A mi ni jednog jedinoga dana
pred sobom čisti ne vidimo prostor
sa kojim cveće beskrajno se stapa.
To što vidimo, to je uvek svet,
a nikad Nigde bez poricanja:
nikada ono čisto, nesmotreno,
što udiše se i zna beskrajno,
i za čim se ne žudi. Kao dete
poneko tiho gubi se u tome
dok ga ne prodrmaju. Ili neko
umire, i tad jeste to.
Jer blizu smrti ne vidi se više
smrt, već se samo zuri izvan sebe,
možda s pogledom životinjskim krupnim.*

...

— Rajner Marija Rilke
Osma elegija, Posvećena Rudolfu Kesneru
prevod Branimir Živojinović

**Video instalacija „NON FINITO, Pasaž 2: Gde prestaje svet”
druga je u nizu ambijentalnih izložbi u sklopu doktorskog**

umetničkog projekta *NON FINITO / Izvođenja prostornih narativa*. Projektom je predviđeno izvođenje više prostornih kompozicija u različitim galerijskim prostorima. Svaka izložba funkcionira kao neponovljiva i autonomna *poetska celina*, koja egzistira za specifičnu priliku i specifičan prostor, a posmatraču pre svega treba da pruži iskustvo prisustva. Na taj način projekat je svojevrsna otvorena forma, kontinuirani stvaralački proces koji pretpostavlja mogućnost novog izraza, izvođenja i percepcije narativa. Prvi *pasaj* projekta pod nazivom „San o drugom mestu” izveden je u Galeriji 73 u Beogradu u obliku trokanalane video instalacije. Drugi *pasaj* „Gde prestaje svet” komponovan je za Salon Muzeja savremene umetnosti u Beogradu, kao nov prostorni narativ kompleksnije strukture, *virtuelni predeo* kroz koji se posmatrač kreće i čiji međuzavisni sadržaji nude mogućnost višeslojnog čitanja, povezivanja, percepcije i projekcije. Osnovu rada čine video snimci beleženi tokom istraživačkih putovanja u proteklih nekoliko godina (2013–2016). Oni formiraju video-biblioteku projekta, skladište prizora koji služe kao materijali za građenje vizuelno-poetskih struktura.

Za svaki snimak postojalo je jedno *pravo mesto* i jedno *pravo vreme* na kojem se rad mogao desiti. To su prizori iznad Atlanskog okeana, iz Rima, Venecije, Nju Orleansa, Istanbula, Dubrovnika, Berlina, Beograda, sa Zlatibora, ostrva Krf i tako dalje. Međutim, imenovanje tih destinacija nije od suštinske važnosti za sam projekat. To nisu utisci sa putovanja, razglednice i putopisi, radovi su mogli biti snimljeni gotovo bilo gde na planeti, čak i veoma blizu, u neposrednom okruženju autora. Jer ovde nije reč o turizmu, otkrivanju kulturno istorijskih sadržaja ili egzotici specifičnog mesta, već o kretanju, slobodi¹ i svojevrsnoj potrazi za *slikom*. To je potraga za odgovarajućim prizorom koji će rezonovati sa pokretima u unutrašnjim predelima bića, koji će taj svet predstaviti,

1 „Čim sam predugo na jednom mestu ne mogu da smislim nijednu svežu sliku, nisam više slobodan.”

— Wim Wenders

Preuzeto iz: **Wenders,**

Wim, *The Logic of Images*

— *Essays and Conversations*, Faber and Faber Limited, London, 1991, str. 36.

2 „Jednostavna istina je da oko nas sada nema više mnogo slika. Kada pogledam kroz prozor ovde, sve je blokirano, slike su nemoguće. Praktično morate da počnete iskopavanje slika kao arheolog, kako bi ste pokušali da nađete nešto u ovom oštećenom pejzažu. Hitno su nam potrebne slike koje će se slagati sa stanjem naše civilizacije, i sa najdubljim prostorima naših duša.”

— Werner Herzog

Preuzeto iz: **Wenders,**

Wim, *The Logic of Images*

— *Essays and Conversations*, Faber and Faber Limited, London, 1991, str. 64.

pokrenuti, uobličiti misao i pomoći joj da postane vidljiva.² Mesto na kojem počivaju prizori ne nalazi se na globusu, u određenoj tački na mapi, niti čak u vidljivom svetu, već upravo na granici *gde prestaje svet* i gledanje.

...

*Zemljo, zar to nije to što hoćeš ti: nevidljivo
da nastaneš u nama? – Nije li san tvoj da jednom
nevidljiva budeš? – Zemljo! nevidljiva!*

...

— Rajner Marija Rilke, *Deveta elegija*
prevod Branimir Živojinović

U osnovi radova nalazi se *pažljivo posmatranje* odabranih prizora, segmenata realnosti koji postaju svojevrsni pasaži za kontemplaciju o životu, vremenu, trajanju i smrti. Vreme uloženo u percepciju prizora je produženo, to su dugi, zapitani pogledi koji omogućavaju drugačiju spoznaju. Posvećenim i koncentrisanim pogledom kroz kameru moguće je zaći dublje ispod površine stvari, okrenuti oko ka nevidljivim prostorima našeg uma, i uzvisiti uobičajeno na više nivoe svesti. Tako video postaje način mišljenja, filozofski proces koji odražava kretanja uma i tok svesti.

Kada svakodnevica postane nepodnošljiva, ili naša egzistencija ugrožena, na bilo koji način, fizički ili duhovno, čovek počinje da sanja o odlasku na drugo mesto, realno mesto ili mesto sopstvene imaginacije. Taj *san o drugom mestu* nalazi se u osnovi svih utopija kao i u srži mog umetničkog izraza. Putovanje je za mene svojevrsna potraga za izgubljenim, nikada posedovanim, niti ožaljenim mestom, koje postoji samo u unutrašnjem pejzažu našeg duha. Unutrašnji prostori u kojima obitavaju naše emocije, želje, strahovi, uspomene i misli, kao i prostori koje formiramo u odnosu i komunikaciji sa drugim bićima i

pojavama, podjednako su prisutni, kao druga mesta naše egzistencije. Jedno putovanje, jedna misao, jedno osećanje, jedan život ili jedan san prolazni su i fluidni koliko i video projekcija u prostoru. Misao se javlja, traje i nestaje u našim unutrašnjim prostorima, baš kao što svetlost video projekcije privremeno ispunjava galerijski prostor.

...

*Jer vidiš li, gledanju ima granica,
i sve sagledaniji svet
ište da raste u ljubavi.
Završeno je delo očiju,
vrši sada delo srca
na slikama u sebi, zarobljenim; jer ti
si ih
savladao: ali sada ih ne znaš.
Pogledaj, unutrašnji čoveče, svoju
unutarnju devojkju,
nju, izvojtenu
iz hiljada priroda, ovo
tek izvojtenu samo, a dosad
još nedovoljno stvorenje.*

— Rajner Marija Rilke, *Preokret*
prevod Branimir Živojinović





Una Popović
Svetlana Volic

O PASAŽIMA I PROSTORIMA / GALERIJA KAO MESTO DOGAĐAJA

Razgovor između umetnice Svetlane Volic i kustoskinje Une Popović o autorkinoj umetničkoj praksi i izvođenju većeg projekta pod nazivom *NON FINITO / Izvođenja prostornih narativa*. Izložba *NON FINITO, Pasaž 2: Gde prestaje svet* u Salonu Muzeja savremene umetnosti, koncipirana je i postavljena na zanimljiv način. Izložba, između ostalog, govori i o poziciji slike – *tableau vivant*-a – koja na osoben način jeste i mora biti konstruisana u izložbenom, zadržavajući, prostoru.

Una Popović: Kako bi objasnila naziv *NON FINITO, Pasaž 2: Gde prestaje svet*. Ovo je druga izložba u nizu i u okviru je zamisli većeg projekta pod nazivom *NON FINITO/ Izvođenja prostornih narativa*. Kako bi objasnila pojam „prostorni narativ” i kako se on razvija unutar prostora/galerije u kojoj se nalazi. Šta je specifično za deo projekta koji je predstavljen u Salonu Muzeja savremene umetnosti?

Svetlana Volic: Naziv *Non finito* je odabran u filozofskom smislu, da označi neprekinuti proces trajanja, kretanja i transformacije u vremenu i prostoru. U prevodu sa italijanskog jezika znači - nedovršeno. U umetnosti *non finito* rad je delo otvorene forme, radnja ili proces koji nema jasno definisan kraj, već pretpostavlja neku sledeću akciju, to je svesna ili nesvesna namera stvaraoaca, a ujedno i mogućnost koja posmatraču ostavlja prostor za nadogradnju i projekciju. Tu dolazimo i do podnaslova *Izvođenja prostornih narativa*. Izraz *izvođenje* odnosi se na svojevrsnu vezu sa izvođačkim umetnostima i efemernost same postavke. Video instalacija je privremena umetnička forma, delo svoj konačni oblik ne zadobija u studiju umetnika već upravo izvođenjem u specifičnom prostoru i za specifičnu priliku. U okviru celog projekta predviđena je realizacija nekoliko izložbi, *pasaza*. Materijal od kojeg se grade narativi su video snimci, ali tek njihovim odabirom, montažom i komponovanjem za video instalaciju u prostoru oblikuje se konačna struktura. Ako bi poredili sa poezijom, prvi pasaż izveden u Galeriji 73, izložba *San o drugom mestu* bio je recimo jedan haiku. U slučaju postavke u Salonu Muzeja savremene umetnosti pod nazivom *Gde prestaje svet*, radi se o kompleksnijoj poetskoj celini i nelinearnom prostornom narativu, broj video radova i ekrana se povećava, teme se razrađuju, njihovi odnosi usložnjavaju, kontrastiraju, uvode se neke reminiscencije itd. Kretanje kroz prostor i vremenski okvir za percepciju radova nisu zadati, pretpostavlja se kruženje kroz prostor, radovi idu u *loop*-u i nisu sinhronizovani, ne postoji zadati početak ni kraj, gde se opet vraćamo na naziv *Non finito*.

Geo koncept rada na ovom projektu je u stanju kretanja, od fizičkog kretanja i beleženja prizora tokom putovanja, do njegovog razvijanja u obliku privremenih ambijentalnih instalacija. Može se reći da je fluidan, poput svetlosti, vode ili ljudske misli. I sam medij za njegovu

prezentaciju, upotreba video projekcija u prostoru, ima taj efekat, jer je to u suštini svetlost koja putuje kroz prostor i oblikuje ga. I snimljeni prizori sa putovanja nemaju svoju jasnu poziciju, borave zapravo u međuprostoru, između realnog sveta i dešavanja u unutrašnjim prostorima. Kako sam zapisala oni nisu definisane tačke na mapi sveta, već obitavaju negde na granici, *gde prestaje svet*.

UP: Za tvoju praksu posledjih godina sasvim je karakteristično ispitivanje, promišljanje ali i „upisivanje,, drugačije pozicije i identiteta mesta od onog koje primarno srećeš. Zanimljivo je kako zapravo galerija postaje to mesto događaja, a ne prosti prostorni transfer za „spoljašnje,, zapise. Kako bi sa te pozicije opisala simbolički aspekt javnog i „zadatog” (umetničkog) prostora, ali i sebe kao autora koji u funkciji izložbe postaje samo jedan od pripovedača ?

SV: Jeste, galerija postaje prostor događaja, proces i radnja koja posmatraču treba da pruži iskustvo u vremenu i prostoru. Neposredno prisustvo posmatrača u prostoru jeste jedini način da se delo percipira, to je taj performativni momenat. Prostor je od samog početka moje profesionalne izlagačke prakse igrao veliku ulogu u stvaralačkom procesu. Ne samo kao realno mesto već i kao mogućnost za stvaranje virtuelnih predela, tih drugih „željenih mesta”. Nekad su istorija i sećanje prostora osnovni partneri u projektu, kao što je bio slučaj u raznim *site specific* projektima u kojima sam učestvovala. Takođe arhitektura galerijskih i pozorišnih prostora, za koje sam kompovala video instalacije, bila je aktivni učesnik u stvaranju. Celokupno iskustvo rada sa prostorom definisalo je moja interesovanja, ali me je ujedno približilo i medijima koji imaju vremensku dimenziju, performativni karakter i određeni narativ. Ono što je vremenom postalo važnije

jeste upravo to *trajanje u prostoru*, koje je blisko procesima i prirodi našeg postojanja.

Možemo reći da je umetnik u ovom konkretnom projektu u poziciji posmatrača, koji beleži kamerom, i ulozi pripovedača, kroz narativ koji isporučuje u prostoru, ali to je samo deo stvaralačkog procesa, jer nije bitan način i medij u kojem se stvara, bitna je suština. Ono što su fotografija i video omogućili jeste upravo prenošenje realnosti u registar umetnosti. Konceptualno ta realnost je za projekat *Non finito* bila neophodna, jer se radi o svojevrsnoj kontemplaciji o životu, postojanju, prolaznosti i smrti, ali i o transformaciji, lepoti, erosu, duhovnim uzletima. Izražavam se kroz različite medije, ali konkretno ovaj projekat je morao imati tu neposrednu sliku stvarnosti, kako bi negde na njenoj granici dotakao nadrealno. Smatram da se istinski neobično ne nalazi negde drugde, već upravo na granici realnosti, ukoliko zaista znamo da gledamo. To je pokušaj da se vidi dublje, da se stvari posmatraju sa drugačijom percepcijom, pažnjom i interpretacijom, da se dođe do granice *Gde prestaje svet*.

UP: Tvoji video zapisi, u trajanju od nekoliko minuta, kao raznovrsni i nenametljivi segmenti realnosti zapravo liče na dugotrajne i fokusirane poglede, koji se mogu porediti i sa funkcijom uzimanja fotografije (*taking photos*). Da li na takve „medijske zabeleške” gledaš kao na mogući odgovor nestajanju stvari, da li video snimak i fotografiju možemo smatrati izumima koji upisuju trenutak i nude spas fizičkoj pojavnosti stvari; odnosno, da li je svaka zabeleška dokumentarna – predstavlja dokument „istinski opaženog” prošlog?

SV: To jesu dugi i fokusirani pogledi, svi su snimljeni u jednom kadru i beleže određeni pronađeni momenat, neki snimci su i usporeni, tako da možemo govoriti

o prostorima između fotografije i pokretne slike. Fotografija i video dokumentuju prošlost, nose u sebi sećanje na „male smrti” koje nas opominju na prolaznost. Ukoliko se ne radi o isceniranom događaju već se beleži trenutak iz realnosti, to je prošli momenat koji se nikada više neće ponoviti. Proces snimanja video kamerom sličan je dešavanjima i stanjima u našim unutrašnjim prostorima, to su određeni fokusi, pokreti i misli koje nastaju i nestaju u nama. Mi konstantno tokom života gledamo, osećamo, promišljamo i oblikujemo stvarnost. Zato video može svedočiti o isitinskom postojanju i istinski opaženom. Prizori koje beležim su pronađena unutrašnja mesta, oni su povod za misao ili misao koja je našla svoju sliku, kao što pesnik uzima olovku da zabeleži trenutnu misao, tako je pogled kroz kameru za mene zabeleška o trenutku, onom što je viđeno kao odraz unutrašnjih kretanja.

UP: Čini se da ovakva vrsta slike - ordinarne, opšte, „nenametljive” – traži poseban vid prezentovanja, specifično promišljenu postavku - video instalaciju u izložbenom prostoru.

Svetlana Volic: Slike kojima gradim video instalaciju u prostoru jesu preuzete iz pažljivog posmatranja svakodnevice. Prizori koji su me zanimali i fascinirali funkcionišu kao univerzalne slike, jer sam i svesno i nesvesno birala slike koje će na simboličkom i značenjskom nivou dotaći ta „opšta mesta”, nezavisno od brendirane destinacije, kulturnog ili političkog okvira. Iako možemo reći da su se određene slike i simboli tokom viševekovne upotrebe i zloupotrebe izlizali ili „uprljali”, ja smatram da se upravo u njima nalazi ono suštinsko, da ne postoji drugi način da se dotakne uzvišeno i univerzalno. Svaki prizor za sebe funkcioniše kao jedna misao ili narativ, ali tek njihovim kombinovanjem u obliku prostorne instalacije stvara se

konačan izraz. Kao što pesnik koristi reč, sliku, metaforu, simbol itd, tako ja u ovom slučaju koristim video snimke kako bi formirala vizuelno-poetsku celinu. Video instalacija *Gde prestaje svet* u Salonu MSU nije proizvoljan skup video snimaka preuzetih iz realnosti, već međuzavisna i veoma promišljena kompozicija u prostoru. I u formalno-likovnom i u značenjskom smislu ne postoji slučajnost u tome na kom mestu i u kom međusobnom odnosu su postavljene video projekcije. Prizori sa jednog ekrana utiču na ekrane u svojoj blizini, a svi nivoi percepcije slika i vizura, koje se posmatraču nude iz različitih tačaka u prostoru, grade tu višeslojnu misao i nude mogućnost kombinovanja, ali broj i kvalitet tih kombinacija svakako da će prevazići moje namere i zadate okvire.

Februar 2017.

















Predrag Terzić

REALITY FRAGMENTS NOW, WHAT CAN I LEARN FROM YOU?

Hic tandem stetimus nobis ubi defuit orbis.

We finally arrived where the Globe no longer exist.

— Danilo Kiš, *Mansarda*

In a time when everything is possible, when everything is wrapped in signals, giving way to a possibility for the better, the moment when you are left without it all and you set out on a road (with oneself, with somebody else) opens new possibilities in front of you. The possibilities you perhaps foresaw earlier, which nonetheless will not happen. The possibilities that did happen, that you did not even dream to be feasible. All of these possibilities come to you when you get yourself going, when you are in a motion. As much as we try to imagine a detail of what once is going to happen to us, our image is indeed considerably poorer, schematized as compared to what has happened to us. As Henri Bergson would have it, *the realisation brings about an unfathomable nothing that changes everything.*

1 Once asked what would be the message his films convey, John Ford answered: "If I want to convey a message I send a telegram."

People are mostly tied to some place, they do customary things, and thereby reduce their living to the predictable, the usual, the understandable, to linearity... which in today's world makes no sense. Linearity leads to slumber and searches for a place of safety. Svetlana Volic avoids routine and through her works she records every possible movement. It is not that important whether this movement is related to water, air, earth. The important thing is that one feels the need to move about, to keep running, to not stand still, to be in motion, to search, to explore, to feel, to experience and record. Moment, movement, shot, composition, friction, bite, feathers, air, body, sky... All of it is in harmony when you find yourself in front of it and you are trying to enter a story offered to you. Here one does not deal with a message,¹ a way of technical reproduction or the setting of a film frame, but with the essence of the focus on the movement and the search for everything one did not see or perceive, the search for a *New World without a globe*.

Here I want to refer to the beginning of Danilo Kiš's novel *Mansarda*, which draws us not only into the aesthetic part of the journey, namely the way the *crying trains* are described, but also to the question of form and content as such. The road and the train, aforementioned means of transportation, introduce ideas² and subjects, as an attempt to put together bodies and story through a long period filled with research and quest for a better place and final destination on that road. This is fairly obvious in the work where the dialogue comes in after a painstaking examination of one's own place on Earth and the need for life. After this examination has taken place, and after explaining mutual little secrets, what we have before us is a streak of inconsistencies as well as a sequence of words:

² "In a section of his *Enneads* the philosopher Plotinus explains how people are born. As he says, the nature just indicates the direction of the development of the living bodies. Left to itself, it does not finish its job. On the other hand, the souls inhabit the world of ideas. Incapable of acting, and not even aspiring to do so, they hover above the time, outside of the space. However, among bodies there are also ones that, given their shape, are more in tune with the aspirations of some souls. Among the souls, there are those that are to a greater extent recognizable in certain bodies. Since it did not originate in completely reliable hands of nature, the body climbs towards the soul, which gives it full life. Whereas the soul, amazed before the mirror, looking at the body in which it sees only its own reflection, allows to be attracted, it leans over and falls. Its fall represents the

beginning of the life." See in **Anri Bergson**, *Duhovna energija: misao i pokretljivost*, Sremski Karlovci: IKSZ, 2011, p.79.

3 Danilo Kiš, *Mansarda*, Beograd: BIGZ, 1993, p. 17.

4 Which is best seen in the following verses: *We know what is really out there only from/the animal's gaze; for we take the very young/child and force it around, so that it sees/objects—not the Open, which is so/deep in animals' faces. Free from death.* **R.**

M. Rilke, "The Eight Elegy", dedicated to Rudolf Kassner (trans. Stephen Mitchell).

5 Which appears in the work of Edmund Burke, who was the first to use the expression *sublime* in philosophy. See *A Philosophical Inquiry Into The Origin of Our Ideas of The Sublime And Beautiful* (1756). He concludes that beside the general category of the beautiful there is also another aesthetical category: *the sublime*.

"Allow me," I said, "to introduce my friend to you: Billy Wiseass."

"Oh," she remarked. "You must surely be a philosopher."

"No," I said. "He's an astronomer."

"Yes," Billy Wiseass said, "and he's a—"

"—globetrotter," I interrupted, aiming for his rawest nerve. (I've never liked to bare my true nature in public.)

"Oh," she replied and her eyes skimmed across a cloud.

"Yes," I said. "I've just returned from the Cape of Good Hope by way of the Côte d'Azur."³

A similar point of view we can find in the works of Svetlana Volic, where the journey is understood as a breath of freedom⁴ and a need for a change. Whereas in Kiš one feels that the train and the road lead to a darker side of life, in Volic this road can be grasped as a road taking us towards the sublime. The *sublime*⁵ which can be frightful and humbling, but also communicating with us through a given reality, so as to remind us on possible dangers, experiences and big pleasures that come about due to the excitement of some moment or a possibility of different ending, or a rescue from a newly arisen situation. With Volic this moment is oriented more towards life, than towards Eros. The joy of life and the search thereof, makes these works interesting and thereby many questions are opened. There are no specific images from the past in the present, instead, the spectacle is oriented towards the view that the visible world is not static, but rather we are being inducted into it. In other words, she reads a given motion, a given note from her own system, but has to once again learn to see, and thus to open towards that which is to come, an another way to go. That is the sort of sublimity Volic searches for. And that is what it provides us with through new frontiers, a world above the threshold, the borderline of light, our presence, our former perception,

a feeling that tells us that things can also exist in a different way.

One might say that we came to a point in which we should embrace a new way of thinking about our life and the relationship towards the nature. We are observers,⁶ always and everywhere, and we are interested in everything, but we are unable to come out of it all. We are entangled and fettered on our road, setting it right, arranging it, while it disintegrates each time a little further together with us. And we are always left with questions, who got us in this condition, and what is the road he intended for us, not looking into the depth (*into oneself*)? And each new movement, change, makes us richer for one recollection which through this movement is generated. Thanks to this memory and new experience, we are “transformed” into a new personality. A new personality which emerges is an ensemble of *experienced past*, and it is the only one to speak and tell *anything about oneself (about us)*. The moment we relocate out of our habitual landscape a new life begins.

Volic is somewhat of an artist like Charley Nijensohn or Miša de Ridder, which question our urbanized world through a deep rethinking of and research on the meaning of nature and landscapes that are in us. The landscape as a subject is interesting also in the current era, but the landscape is neglected and diverted from within. Volic persists in awakedness, and on the road she treads, she travels without a road, but the road unfolds with each step she takes.⁷ Like the Sami people from Scandinavia, she believes that all places and objects in nature have a soul, and we have to pass in silence beside them. Silence and sublimity, which appear in the process, are enough for us to begin the road we embarked on. ☹

⁶ We could say, much like Kafka's curriers who merely carry the information from place to place, without need to understand it.

⁷ “Putuje bez puta/I put se za njim rađa.” (Travels without the road/And the road is born behind him.) As the verse from **Vasko Popa's** poem “Putovanje” (Travel) goes.





Svetlana Volic

NON FINITO PASSAGEWAY 2: WHERE THE WORLD ENDS

*Not for a single day, no, never have we had
that pure space ahead of us, in which flowers
endlessly open. It is always World
and never Nowhere without No:
that pure, unguarded space we breathe,
always know, and never crave. As a child,
one may lose himself in silence and be
shaken out of it. Or one dies and is it.
Once near death, one can't see death anymore
and stares out, maybe with the wide eyes of animals.*

...

— Rainer Maria Rilke, “The Eight Elegy”,
Dedicated to Rudolf Kassner, translated by A. Poulin, Jr.

The video-installation *NON FINITO, Passageway № 2: Where the world ends* is the second in a series of ambient shows within the framework of the PhD art project under the title *NON FINITO/Performings of spatial narratives*. The project is supposed to include the performing of several spatial

compositions in diverse exhibition venues. Each exhibition operates as a unique and autonomous *poetic whole*, existing in relation to a specific occasion and a specific space, and the spectator should, first and foremost, be offered the experience of the presence. In that way, the project becomes a sort of an opened form, a continuous creative process presupposing a possibility of a new expression, performance and perception of the narrative. The first *passageway* in the project under the title *A dream of another place* was performed at the Gallery 73 in Belgrade as a three-channel video installation. Another *passageway*, entitled *Where the world ends*, is composed for the Salon of the Museum of Contemporary Art in Belgrade, as a new spatial narrative with more complex structure, a *virtual landscape* through which the spectator moves and whose interdependent contents offer a possibility of multilayered reading, connecting, perception and projection. The basis for this work consists of a video footage made during research trips from the last several years (2013–2016). They make up the video library of the project, the storage of sights used as the material to build visual-poetic structures with.

For each video there was a particular *right place* and a particular *right time* in which the work could happen. These were the sights recorded above the Atlantic Ocean, or from Rome, Venice, New Orleans, Istanbul, Dubrovnik, Berlin, Belgrade, from Zlatibor, the Corfu Island, and so on. However, the naming of these destinations does not have an essential importance for the project itself. These are not the impressions from a journey, postcards nor travelogues. The works could have been shot almost on any given spot across the globe, even at some nearby site, in the author's immediate vicinity. Because what is at stake here is not tourism, the discovering of cultural-historical contents, nor the exoticism of the site-specific, but rather the movement, the freedom,¹

¹ "As soon as I've been too long in a place I can't think of any fresh images, I'm no longer free." (Wim Wenders) Taken from Wim Wenders, *The Logic of Images—Essays and Conversations*, London: Faber&Faber Limited, 1991, 36.

and a peculiar search for an *image*. It is a search for a peculiar sight that would resonate with the movements taking place across the inner landscapes of the being, that will represent this world, set it in motion, shape the thinking, and help it to become visible.² The place where the sights are is not somewhere on the globe, at some specific point on the map, nor even in the visible world, but precisely at the borderline where *the world ends*, where the gaze ends.

2 “The simple truth is that there aren’t many images around now. When I look out of the window here, everything is blocked up, images are almost impossible. You practically have to start digging for them like an archaeologist to try to find something in this damaged landscape. Of course there are often risks associated with that, but I’m not afraid. As I see it there are so few people left in the world prepared to do something for our plight, which is a lack of decent images. We urgently need images to accord with the state of our civilization, and with our own innermost souls.”

(Werner Herzog) Taken from Wim Wenders, *The Logic of Images—Essays and Conversations*, London: Faber&Faber Limited, 1991, 64.

Earth, isn't this what you want to resurrect in us invisibly? Isn't it your dream to be invisible one day? Earth! Invisible!

...

Rainer Maria Rilke, “The Ninth Elegy”

The basis of these works is made of the *careful observing of chosen sights*, the segments of the reality which become somewhat of the passageways intended for the contemplation on life, time, existence and dying. The time invested in the perception of sights is extended, these are long, inquisitive gazes that give way to different kind of insight. With dedicated and concentrated gaze through the camera lens it is possible to go deeper below the surface of things, to turn the eye toward the invisible spaces of our mind, and raise the habitual onto the higher level of consciousness. Thus, the video becomes a way of thinking, a philosophical process reflecting the fluctuations of mind and the stream of consciousness.

When the everyday gets unbearable, or our existence is under a threat, in whatever way, physically or spiritually, the human individual begins dreaming about the departure to another place, real one or a place from hers/his own imagination. We find this *dream of another place* in the basis of all utopias, as well in the core of my artistic

expression. For me, the journey is a kind of search for a lost, never owned, nor fully mourned place, that exists only in the inner landscape of our spirit. Inner spaces inhabited by our emotions, desires, fears, memories and thoughts, along with spaces we form in relation and communication with other beings and phenomena, are equally present, as another places of our existence. A journey, a thought or a dream are transient and fluid as much as a video projection in the space. A thought emerges, lasts and disappears in our inner expanses, just as the light of a video projection temporarily inundates the space of a gallery.

...

*For there is a boundary to looking.
And the world that is looked at so deeply
wants to flourish in love.
Work of the eyes is done, now
go and do heart-work
on all the images imprisoned within you; for you
overpowered them: but even now you don't know them.
Learn, inner man, to look at your inner woman,
the one attained from a thousand
natures, the merely attained but
not yet beloved form.*

— Rainer Maria Rilke, “Turning-point”,
translated by Stephen Mitchell









Una Popović
Svetlana Volic

ON PASSAGEWAYS AND SPACES / GALLERY AS A SITE OF EVENT

The conversation between Svetlana Volic and the curator Una Popović centred on the author's artistic practice and the production of the larger project entitled *NON FINITO/Performings of spatial narratives*. The exhibition *NON FINITO, Passageway no.2: Where the world ends* at the Salon of the Museum of Contemporary Art is conceived and set up in an interesting way. The exhibition among other speaks about the position of the image—*tableau vivant*—which in peculiar way is and has to be constructed in an exhibiting, pre-given space.

Una Popović: How would you explain the title *NON FINITO, Passageway no.2: Where the world ends*? This is the second exhibition in the series and it comes within the framework of the broader project under the title *NON FINITO/Performings of spatial narratives*. How would you explain the notion of “spatial narrative”, and how does it develop inside a space/gallery where it is situated. What is the distinctive feature of the part of the project presented in the Salon of the Museum of Contemporary Art?

Svetlana Volic: The title *Non finito* was chosen having in mind a philosophical sense of it, so as to signify an unbroken process of existing, moving and transforming in time and space. Translated from Italian it means—something unfinished. In art, *non finito* work is characterized by opened form, action or process without a clearly defined ending, instead implying some further development, it is a creator's conscious or unconscious intention, and at the same time a possibility leaving the spectator a space for hers/his own creative contribution and projection. Here, we come to the issue of the subtitle, *Performings of spatial narratives*. The expression *performing* is related to a specific link with performing arts and the ephemerality of the exhibition set itself. Video installation is a temporary art form, a work does not take its final shape in the artist's studio but precisely through being performed in a specific space and for a specific occasion. In the framework of the whole project, the realization of a couple of exhibitions, *passageways*, is planned. The material from which the narratives are built consists of video recordings, but only after these being selected, edited and composed into a video installation at the exhibiting space the final structures takes its shape. If compared to poetry, the first passageway performed in Gallery 73, the exhibition *San o drugom mestu* (A dream about another place) was a haiku of a sort. As for the exhibition in the Salon of the Museum of Contemporary Art entitled *Where the world ends*, it revolves around a more complex poetic whole and a non-linear spatial narrative, the number of videos and screens is increased, subjects are more elaborated, their relationships are multitiered, contrasted, some new reminiscences are introduced etc. Moving through spatial and temporal framework is not a pre-given thing for a perception of works, the circling through space is presumed, the works run in a *loop* and are not

synchronized, there is no pre-set beginning nor ending, which again brings us back to the very title, *Non finito*.

The entire concept behind the work on this project is about the state of movement, from physical movement to the recording of various sights encountered during a journey, to its development in the form of temporary ambient installations. It could be said that it is fluid, like the light, water or human thought. And the very medium for its presentation, the use of video projections in space, has that effect, since they are essentially a light which travels through space, shaping it. The shots recorded while on the journey do not have their clear position, instead dwelling in an inter-space, between the real world and the event in the inner spaces. As I wrote, they are not defined spots on the world map, but rather they reside somewhere on a borderline, *where the world ends*.

UP: During the last couple of years, examining, re-thinking but also “inscribing” positions and identities of a place differing from those we primarily come across, are indeed very distinctive for your practice. It is interesting how the gallery, in fact, becomes this site of the event, and not a mere spatial transfer for “external” inscriptions. How would you describe from this position the symbolical aspect of the public and “pre-set” (art) space, but also oneself as an author becoming only one of the narrators serving the purpose of the exhibition?

SV: Indeed, the gallery becomes the site of the event, the process and action that is supposed to give a spectator an experience in time and space. The immediate presence of a spectator in the space is the only way for the work to be perceived, it is that performative moment. From the very beginning of my professional exhibiting practice,

the space had great role in the creative process. Not only as a real place, but also as a possibility for creating virtual landscapes, these other “desired places”. Sometimes history and memory of the space are primary collaborators in the project, as was the case in various *site specific* projects I participated in. Also, the architecture of gallery and theatre venues, for which I composed my video installations, actively participated in their making. My whole experience of working with the space defined my interests, but at the same time it drew me closer to the media with temporal dimension, performative character, and specific narrative. What grew more important over time is precisely this *lasting existence in space*, similar to the processes and the nature of our human existence.

We can say that the artist in this particular project is in the position of the spectator. She records with camera, and assumes the role of the narrator, through the narrative she delivers in the space, but this is only one part of the creative process, since neither the way nor the medium in which she creates is not crucial—what is crucial is the essence. What is made possible by photography and video is precisely the transmitting of the reality into the spectrum of art. Conceptually, this reality was prerequisite for the *Non finito* project, since it is about a certain contemplation on life, existence, transience and dying, but as well about transformation, beauty, Eros, spiritual ascents. I express myself through different media, but this project in particular had to have this direct portrayal of the reality, so as to reach at the surreal somewhere at the reality’s boundary. My view is that the truly extraordinary things are not elsewhere, but precisely on the boundary of the reality, provided that one really knows how to see. It is an attempt to see deeper, to attain a different perception of things, with different attention and interpretation, so as to come to the borderline *Where the world ends*.

Una Popović: Your videos, with duration of several minutes, as diverse and unpretentious segments of the reality, as a matter of fact are similar to long and focused gazes, to be compared also with the very function of taking photos. Do you consider such “media notes” as possible response to the disappearing of things, and should we consider video and photography as inventions that inscribe the moment and offer to salvage the physical appearance of things; i.e., is every note you take documentary—does it represent a document of the “truly perceived” past?

Svetlana Volic: Yes, these are long and focused gazes, all taken in one shot, and they record certain found moment, although some shots are slowed down, so we can speak about the spaces between the photography and the moving picture. Photography and video document the past, they carry in themselves a memory on “little deaths” raising our awareness of the transience. If their subject is not some staged event, and what is recorded is a moment from the reality, it is a bygone moment that will never happen again. The process of filming with a video camera is similar to goings-on and states in our inner spaces, since there are focuses, movements and thoughts that appear and disappear within us. Constantly during our life, we look, feel, think and shape the reality. That is why a video can be a testimonial about true existence and true perceptions. The sights I record are found inner places, they are an incentive for thought or a thought that found its image; and just as a poet takes a pencil to write down a fleeting thought, so a gaze through the camera for me is a note about the moment, about what was seen as a reflection of inner currents.

Una Popović: It seems this kind of image—ordinary, general, “unpretentious”—demands a peculiar way of

presenting, a specifically carefully thought out setting, a video installation in an exhibiting space.

Svetlana Volic: The images I use constructing a video installation in the space are a product of the careful observing of the everyday. The sights I took an interest in and which fascinated me operate as universal images, because I consciously and unconsciously picked images that will touch those “common places” at a symbolical and semantic level, independently from a labelled destination, cultural or political framework. Although we might say that certain images and symbols have been worn out or “spoiled” during their centuries long use and abuse, I think that it is precisely there that the essential can be found, that there is no other way to reach at the sublime and the universal. Each of the sights in themselves operate as a thought or a narrative, but it is only through their combination in the form of a spatial installation that the final expression is created. Similarly to a poet who uses a word, an image, a metaphor, a symbol etc., I use, in this case, video shots so as to form a visual-poetic whole. The video installation *Where the world ends* exhibited in the Salon of the MoCA is not an arbitrary set of shots taken from the reality, but rather an interdependent and highly reflected upon composition set in the space. In both formal-visual and semantic sense, there is nothing accidental about the choice of place and mutual relationships these video projections are set in. The sights from one screen affect the nearby screens, and all levels of perception of images and angles, offered to the spectator from diverse points in the space, build up that multilayered thought and suggest a possibility of combining, but the number and the quality of these combinations surely won't go beyond my intentions and pre-given frameworks.

February 2017







Izloženi radovi:

Video instalacija "NON FINITO, Pasaž 2: Gde prestaje svet", 2017

- 5 HD video projekcija u loop-u (2'35", 3'38", 2'17", 6'44", 8'06"), projekciona površina od pleksiglasa (100x180cm)
- 4 video rada projektovanih na foto-frejmovima u loop-u (2'38, 2'38", 4'23", 2'38")
- 1 video rad projektovan na Plazma TV-u u loop-u (2'28")

Exhibited works:

Video installation "NON FINITO, Pasagge 2: Where the world ends", 2017

- 5 HD video projections in loop (2'35", 3'38", 2'17", 6'44", 8'06"), projection surface of plexiglas (100x180cm)
- 4 video works projected on photo-frames in loop (2'38, 2'38", 4'23", 2'38")
- 1 video work projected on Plasma TV in loop (2'28")





Svetlana Volic rođena je u Beogradu 1974. godine. Diplomirala je slikarstvo na Fakultetu likovnih umetnosti u Beogradu u klasi prof. Čedomira Vasića, 1999. godine. Magistrirala je slikarstvo kod istog profesora 2002. godine. Od 2014. godine zaposlena je kao asistent na slikarskom odseku FLU, na kom pohađa i doktorske umetničke studije. Izražava se kroz različite medije: slikarstvo, video, video-instalacije, fotografiju, grafički i scenski dizajn. Realizovala je 11 samostalnih izložbi i učestvovala na preko 60 grupnih izložbi, simpozijuma i festivala u zemlji i inostranstvu (Makedonija, Češka Republika, Crna Gora, Estonija, Latvija, Mađarska, Bugarska, Italija, Grčka, Kanada, SAD i Nemačka). Realizovala je 18 video-instalacija za različite pozorišne predstave. Radovi joj se nalaze u stranim i domaćim muzejima i kolekcijama.

Svetlana Volic, born in Belgrade, in 1974. In 1999, she graduated from The Faculty of Fine Arts in Belgrade, Department of Painting, where she also finished post-graduate studies (2002). She is currently assistant professor and PhD student at the Faculty of Fine Arts in Belgrade. Works in various media: painting, video and video-installation, photography, scene-design and graphic design. Realized 11 Solo-exhibitions. She participated in more than 60 group exhibitions and numerous workshops, site-specific projects and festivals in Serbia, and abroad (Macedonia, Czech Republic, Montenegro, Estonia, Latvia, Hungary, Bulgaria, Italy, Greece, Germany, USA and Canada). She has made scene design and video installations for 18 theatre performances. Her works are present in public and private collections in the country and abroad.

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Samostalne izložbe / Solo exhibitions:

- 2017 *NON FINITO/pasaž 1: San o drugom mestu*, Galerija 73, Beograd
- 2014 *Arhitektura sećanja/Unutrašnji pejzaž*, Nina Todorović i Svetlana Volic, Galerija savremene umetnosti Smederevo
- 2013 *Arhitektura sećanja/Unutrašnji pejzaž*, Nina Todorović i Svetlana Volic, Galerija Treći Beograd; Galerija Doma kulture Čačak; Savremena galerija Zrenjanin
- 2012 *Prisustvo*, video instalacija, Prodajna galerija Beograd
- 2007 *Anđeli Mitropolije*, site-specific projekat u okviru manifestacije Dani evropske baštine, Beogradska tvrđava, Donji grad, Beograd
- 2002 *Prisustvo*, objekti, Galerija FLU, Beograd
- *Slike*, Galerija Zavičajnog muzeja Ruma
- 2001 *Petrova zemlja*, Galerija SKC, Beograd
- *Odsjaj zemlje*, Galerija Stara kapetanija-Zemun, Beograd

Izabrane grupne izložbe /

Selected group exhibitions:

- 2016 *Water Tower Art Fest 2016*, Sofija, Bugarska
- 2015 *Nove akvizicije*, Savremena galerija Zrenjanin
- *Novi*, Galerija Izlozi FLU, Beograd
- 2014 *A Snapshot of Serbia: Faculty and Student Photography from the University of Arts in Belgrade*, UHCL Art Gallery, Houston
- *Dnevna soba/Living Room*, prateći program 59. Sterijinog Pozorja, Novi Sad
- 2013 *Visual Mash Up*, Galerija Joan Mitchell centra, New Orleans
- Izložba likovne kolonije *Otvoreni grad umjetnosti – Srebrenik*, Srebrenik
- 2012 *Beaucoup de bruit pour voir - "La Minute Vidéo Folie/Culture 2011: BRING OUT YOUR DEAD"*, Espace Hyperion, Québec City
- 2011 *Water Tower Art Fest 2011*, Experimental month of Photography, Sofijski Arsenal – Muzej savremene umetnosti/Софийски Арсенал - Музей за съвременно изкуство, Sofia

- *Getting physical STIER | ZEMKE | VOLIC*, Mannheim
- *Water tower Art Fest*, Sofia
- 2010/2009 *Festival jednog pisca 2009 – Tajne Momčila Nastasijevića*, Kulturni centar Beograd
- 2009 *Mamapapa/ Proroci pisma III*, Studio ALT@ - Hala 30, Prague
- 2007 *Prague Quadrennial*, prezentacija projekta "Proroci pisma", Prague
- *Festival jednog pisca - Stanislav Vinaver*, Kulturni centar Beograd
- 2006 *Festival Slunovrat*, Prague
- 2004 *Scene Design 02 - site: Krstac. 9th International Exhibition of Architecture, La Biennale di Venezia*, Paviljon Srbije i Crne Gore, Venezia
- 2003 *Art Colony Szentendre 2003, Városháza/ Gradska kuća, Szentendre/Sentandreja*
- 2002 *The House-The Chaos-The Woman and Destroyed-Home Discourse Re built*, Kulturna lokacija 'Site', Skopje
- 2001 *Real Presence*, Prvi internacionalni susret mladih umetnika i studenata evropskih umetničkih akademija, Muzej „25. maj“, Beograd
- *Studenti-Umetnici*, Galerija Konkordija, Vršac
- 2000 *Biblioteka čuda*, Galerija FLU, Beograd
- *Bez naziva*, Galerija SKC, Beograd
- 1999 *Railway Station '99*, Didymoteichon, Grčka
- *Cry You One*, St Bernard Parish, Luiziana, *site-specific* projekat
- 2007 *Anđeli Mitropolije*, Dani evropske baštine, Beogradska tvrđava, Donji grad, Ostaci mitropolitske palate, Beograd, *site-specific* projekat
- 2007 – 2009 *PROPHETS OF ALPHABET: Retracing the Cyrillic Iconography*, internacionalni multimedijalni projekat, Slovačka, Mađarska, Rumunija, Srbija, Crna Gora, Makedonija i Bugarska
- 2006. *GOATMILK FESTIVAL, III festival of memories*, Bela Rečka
- *Homo Novus Festival*, *site-specific* projekat u staroj Gradskoj kući, Riga
- *GOATMILK FESTIVAL, II festival of memories*, Gorna Bela Rechka
- 2005 *Ins(p)ite of fire*, interaktivni proces preispitivanja sećanja, *site-specific* projekat na arheološkom lokalitetu Kosančićev venac 12, Beograd
- 2004 *International Summer Arts Symposium PostsovkhoZ 4/ISOLATION*, *site-specific* projekat u selu Rasina, Estonija
- 2003 *Site-specific* projekat Krstac, selo Krstac

Nagrade, otkupi, stipendije/

Awards, acquisitions, scholarships:

Site-specific projekti i radionice/

Site-specific projects and workshops:

- 2016 *Breg za razmišljanje-otkrivanje skrivene prošlosti grada*, Letnja umetnička škola Univerziteta umetnosti u Beogradu, radionice, autor i mentor (sa Jelenom Todorović)
- 2015 – 2016 *Practice as Research - Overlapping*, International Summer School MAIPR, Beograd; Sisevac; autor i mentor *site-specific* radionice
- 2013 *Az i moite obuvki*, Vršac, autor i mentor *site-specific* radionice
- 2016 Otkup Ministarstva kulture i informisanja Republike Srbije
- 2014 Otkup Ministarstva kulture i informisanja Republike Srbije
- 2013 Stipendista fondacije CEC ArtsLink, New York
- 2001 Stipendija ambasade Kraljevine Norveške
- 1997 Nagrada za mozaik, Fakulteta likovne umetnosti, Beograd
- 1996–1999 Stipendija Republičke Fondacije za mlade naučnike i talente

Svetlana Volic

NON FINITO

Pasaž 2: Gde prestaje svet

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Passage 2: Where the world ends

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