

*Dejan Kaludjerović*

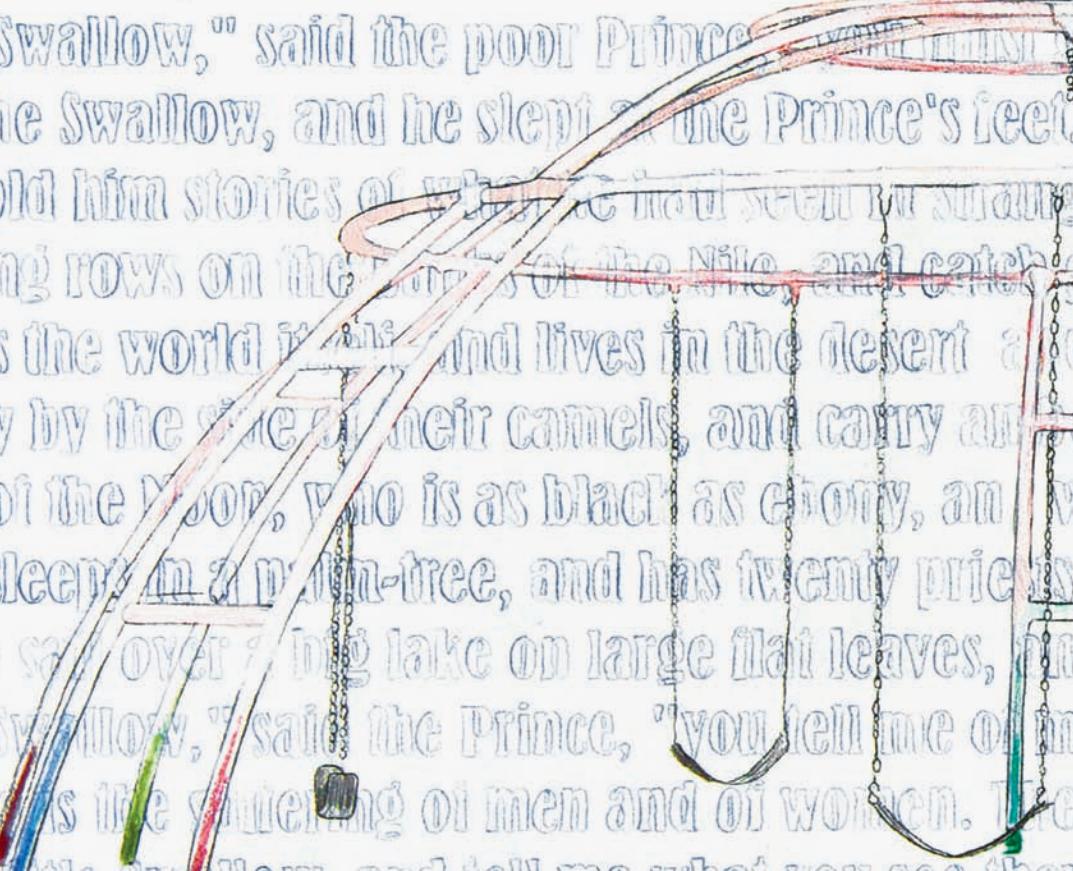
*Indigo. Začnimo od tod  
(Mala retrospektiva)*

*Indigo. Let's start from this  
(A small retrospective)*



(Fig. 1-20)

"Low," said the Prince, "do as I command you."  
glared down with it. He swooped past the match-hand. "What a lovely bit of glass," cried the little  
low came back to the Prince. "You are blind now  
little Swallow," said the poor Prince.  
said the Swallow, and he slept at the Prince's feet,  
and told him stories of what he had seen by the river  
in long rows on the shores of the Nile, and catched  
old as the world is, and lives in the desert and  
slowly by the side of their camels, and carry am-  
tains of the Moor, who is as black as ebony, and  
that sleep in a palm-tree, and has twenty priests  
who sail over a big lake on large flat leaves, no  
little Swallow," said the Prince, "you tell me of no  
things like scattering of men and of women. The  
city, little Swallow, and tell me what you see then  
saw the **rich** making merry in their beautiful how-  
He flew into dark lanes, and saw the white faces  
black streets. Under the archway of a bridge two l  
(Fig. 39, detail / detail) and keep themselves warm. "How hungry we are!



Dejan Kaludjerović

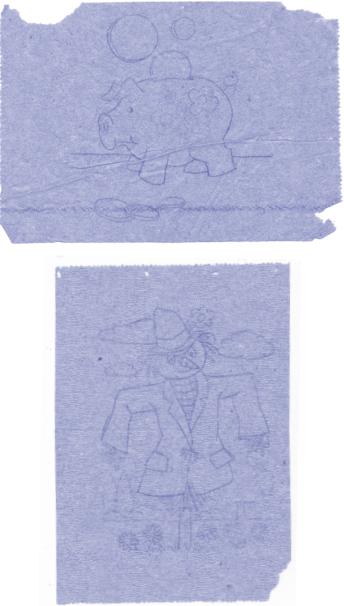
Indigo. Začnimo od tod  
(Mala retrospektiva)

Indigo. Let's start from this  
(A small retrospective)

3. – 24. 2. 2012

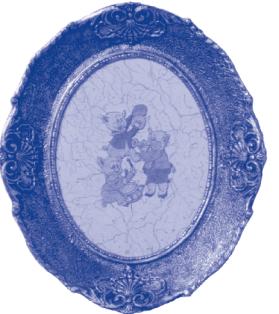
## Pravljice, igrala, automobilčki, pionirji, risanke, otroci

Petja Grafenauer

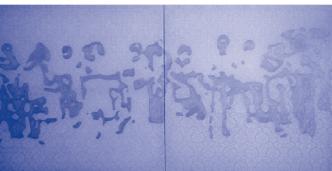


Popolnoma jasno je, da si je beograjski Dunajčan Dejan Kaludjerović strogo začrtal okvire tematike, s katero se ukvarja že več kot šestnajst let. Otroštvo je stalnica njegovega opusa, pa vendar se umetnik ne spušča v analize tega najnežnejšega obdobja. V njegovih delih – slikah, videih, fotografijah in instalacijah – je otroštvo element, ki ga je izbral, morda sprva intuitivno, čeprav gre za pomensko odlično izbiro, da prek upodobitev otroškega konstruira vidike sodobnega sveta, ki ga živi.

Tokratna razstava predstavlja izbor del, ki je nastajal od leta 1997. Kronološko jo zaključujejo nova dela iz umetnikove zadnje serije *Otroška igrišča*. Razlika med njimi in deli na toaletnem papirju iz leta 1997 je precejšnja. Leta 1997 so se otroci v Kaludjerovičevih delih iz pobravank naselili na straniščni papir. Z mladostnimi spomini si si lahko v tistem času le še obriral zadnjo plat.

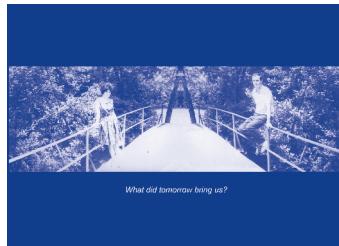


V naslednjem ciklu *Atlas* so otroci žalovali za izgubo varnosti v domovini. Risana srca so krvavela in napajala gaze, s katerimi je njihovo domovino obvezoval umetnik. Prav vsi, ki nismo doživljali pred, med ali povojnega nasilja v »kanjonih Balkana«, smo s težavo zapuščali varnost domovine, s katero so nas pitali v vseh vzgojnih institucijah. Učili smo se, učili in učili, potem pa so od nas zahtevali, da pozabimo. Prilika treh prašičkov je postala zgoda razpada neke države, kjer niti najbolj pridni prašiček ni znal pomagati svojima bratom, ko je veliki volk nacionalizmov dvignil svojo glavo in s sapo kapitalizma odpihl streho skupnega doma.



V seriji treh slik, ki so nastale ob začetku novega tisočletja, se je še vedno čakalo. S pomočjo arhivskih fotografij je nastala zgrovorna serija *Waiting for the Man* (Čakam na človeka) , kjer se je podoba spomina zabrisovala do neprepoznavnosti in jo počasi zakrivajo vsakdanji, intimni spomini umetnika.

Otroški upor v odraslim skoraj vedno (pre)zgodnjini puberteti, ko je treba iz temačne sedanjosti zbežati v svet pozabljenja, v svet upora, drugačnosti, glasbe, teles, je zabeležil fotografski cikel *Električna dekllica*, nato pa je prišla še ena grenka streznitev ob vprašanju *Kaj nam je prinesla prihodnost* (2001).

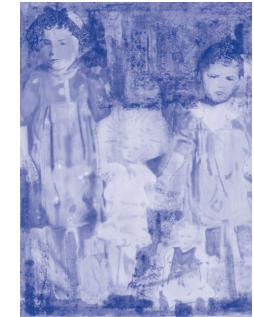
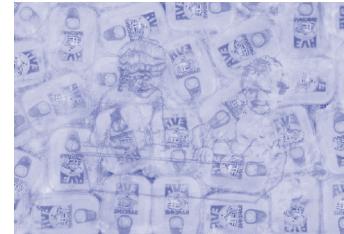


Otroštvo v Kaludjerovičevih delih, ki je včasih delovalo kot nosilec bolečine, strahu in jeze, je v seriji *Prihodnost pripada nam* postal podoba izkorisčanja človeka po človeku. Umetnik, ki je v tem času zamenjal propad socializma za kapitalizem zahodnega sveta, je slednjemu znova kazal ogledalo. Podobe otrok iz nakupovalnih katalogov in sedemdesetih letih so v tretjem tisočletju pokazale seksualne konotacije, s katerimi so »ljubko« zapeljevale matere, očete, babice in dedke, da so svojim otrokom spet in spet kupovali fantazije odraslih. Otroštvo je v kapitalizmu postal potrošni material, popredmetena želja, ki se jo lahko kupuje in prodaja,



idealizira, seksualizira in tako zakrije lasten strah pred »malimi živalmi«. Ob koncu preteklega desetletja je postalo jasno, da so tudi otroci karieristi, ki bi svojo kariere radi zamenjali za malo zabave (*Lahko zamenjam kariero za malo zabave?*, 2006-2009)  Toda tudi zabava otrok je postala zabava za odrasle, zabava ljubkega, ki zakrije nasilje, ki ga latentno izživljamo ob ogledu risank kakršne so *Happy tree friends* (Veseli drevesni prijateljčki). In kje so se skrivali pravi otroci? V seriji videoospotov *Je suis malade* (Bolujem) jih je Kaludjerović pred nas postavil tako, da so v nas otroško zrli pogledi in se nam predajala njihova telesa, medtem ko je pesem iz njihovih grl z bolečino poudarjala njihovo nemoc. Potem pa so pred dvema letoma otroci izginili. Za seboj so pustili prazna igrala, gugalnice, avtomobilčke. Je to otroštvo, ki čaka, da ga naseli nov otrok, ali pa arheološke ostaline nekega življenja, ki lahko le podoživlja, ne more pa več doživeti? Toda potem so risbe igral in sliko naselile besede.

**Zgodba o srečnem kraljeviču Oscarju Wilda**, v kateri sta se lastovica in kraljevič iz ljubezni razdajala do smrti, dokler ni za njima ostalo le še neuničljivo jekleno srce, je natančno izpisana na najnovejših delih. Plasterje podob v sliki 3478 besed ponuja odprto zgodbo. Oroke – že leta 2005 dokončano in pred kratkim preslikano delo *Modre dekllice* – zabriše besedilo, na njem pa je kakor posebno jekleno srce, ki se ga oprimemo, kadar iščemo nekdanjo srečo, naslikana plast podobe otroškega igrala iz sedemdesetih let. Sama sreča, dobrota in ljubezen. Toda tudi iz zgodbe o ljubezni v gledalca švigajo besede, ki nas opomnijo v kakšnem svetu živimo. In potem jeklena struktura, ostalina nekega otroštva, postane podoba strahu, blata, sebičnosti, moči, bogastva in celo korporacije. Podobe otroštva so v umetnikovih delih le podobe, nosilci pomenov, kakršne jim pripiše Kaludjerović. Otroštvo je prazno mesto, znak, posoda, ustvarjena, da nam pripoveduje o realnosti oblikovanega sodobnega sveta, s kakršnim živimo.



It is obvious that Dejan Kaludjerović, a Viennese painter from Belgrade, has clearly set his theme and stuck to it for the past sixteen years. Childhood remains a constant part in his opus, and yet he does not overanalyse this gentle period. In his works – paintings, videos, photographs and installations – he has chosen to depict childhood; at first he may have chosen this intuitively, even though it is an excellent choice through which he can construct the views of the contemporary world in which he lives.

## Fairy-tales, playground equipment, toy cars, children in uniforms, cartoons, children

Petja Grafenauer

The current exhibition represents a selection of works that was created from 1997 onwards. Chronologically it ends with the new works from the artist's latest series entitled *Children's Playgrounds*. There is a great difference between these last works and the works created on toilet paper in 1997. In 1997 the children in Kaludjerović's works moved from a colouring book to toilet paper. At the time all you could do with childhood memories was wipe your arse. This was followed by the series *Atlas*  in which the children grieved the loss of security they had in their homeland.

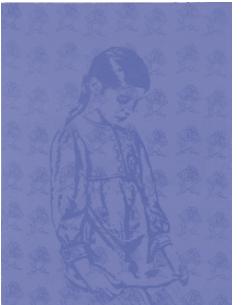
<sup>1</sup> Study, study and study was Tito's saying that could be found on the walls of many primary schools in former Yugoslavia.

The drawn hearts bled and soaked the gauze with which the artist covered their homeland in the attempt to stop the bleeding. Anybody who had not experienced the violence before, during or after the war 'in the Gorges of the Balkans' found it hard to leave the security of the homeland with which we were served in all educational institutions. We studied, studied and studied<sup>1</sup> some more and then they demanded that we forget it all. The story of the three little pigs became the story in which the country fell apart and not even the most diligent little pig could help his two brothers as the big bad wolf of nationalism raised his head and with the puff of capitalism blew off the roof from their shared home.



In the series of three paintings that were created at the beginning of the new millennia waiting remained the name of the game. The series *Waiting for the Man* emerged with the help of photographs found in his archive. The image of the memory was slowly erased, until it was no longer recognisable and it was slowly covered by the artist's everyday and intimate memories.

The child rebellious period that takes place in puberty and that is almost always considered to arrive (too)early by adults, was recorded in the photographic series *Electric Girl* ① in which the artist managed to show how the child has to forget the dark present and escape into a world of forgetting, a world of rebellion, difference, music and bodies.



In the series *The Future Belongs to Us* (2002 – 2006) ② childhood - which sometimes functioned as the carrier of pain, fear and anger - became an image of exploiting man by man. The artist, who in this period exchanged the fall of socialism for western capitalism, showed the latter its reflection in the mirror. In the third millennia images of children from 1970s shopping catalogues radiated sexual connotations with which they 'cutely' seduced mothers, fathers, grandmothers and grandfathers into continuously buying adult phantasies for their children and grandchildren.



In capitalism childhood became a perishable, an objectivised wish that can be bought and sold, idealised, sexualised and thus one's fear of these 'small animals' can be covered up. At the end of the last decade it became clear that children are merely go-getters, who would like to change their career for a bit of fun (*Can I Change My Career for a Little Fun?*, 2006-2009) ③. However, this fun has become entertainment for adults, entertainment in which the cute covers-up the violence that we latently experience when watching cartoons such as *Happy Tree Friends*. And where were the real children hiding? In the series of video works *Je suis malade* (I'm sick) Kaludjerović placed them in front of us in such a way that they looked at us with those children's eyes and their bodies offered themselves to us while the pain in the song emitted from their throats only emphasised their powerlessness. And then, two years ago, the children disappeared. They left behind empty playgrounds, swings, toy cars. Is this the childhood that awaits to be inhabited by a new child or are they archaeological remains of a life that can merely recollect, but no longer experience?

But then the drawings of playgrounds and the painting was inhabited by words. The story of the happy prince by Oscar Wilde, in which the swallow and the prince sacrificed their lives for love, and merely an indestructible steel heart was left behind, is clearly written in Kaludjerović's newest works. The layered images in the painting *3478 Words* offer an open story. In the work *Blue Girls*, which was finished already in 2005 and recently repainted, the children are covered by text, while the image of playground furniture from the 1970s functions as a special steel heart that we grab hold of when we are looking for past happiness. Happiness, goodness and love. But the story of love also reveals words that remind the viewer in what sort of a world we are living. And then the steel structure, a remnant of childhood, becomes the image of fear, mud, selfishness, power, richness and even corporation. In these works childhood images are merely images, carriers of meanings as ascribed by Kaludjerović. Childhood is an empty town, a sign, a vessel, created in order to tell us about the reality of the designed contemporary world that we inhabit.

# Reprodukciјe Plates

(Fig. 1–20)

*Risbe na toaletnem papirju / Toilet paper drawings, 1997, sledovi indigo papirja na toaletnem papirju / carbon paper on toilet paper, 16 x 11 cm (vsaka / each)*

(Fig. 21)

*Pogled na instalacijo, Je Suis Malade (Bolujem) – trikanalna video instalacija / Installation view, Je Suis Malade – 3 channel video installation, razstava Donetsk goes contemporary, Donetsk, Ukrajina / exhibition Donetsk goes contemporary, Donetsk, Ukraine, 2011*

(Fig. 22)

*Pogled na instalacijo, Je Suis Malade (Bolujem) – slovenska različica – Neja / Installation view, Je Suis Malade – Slovenian Version – Neja, Galerija Steinek, Dunaj / Steinek Gallery Vienna, 2010*

(Fig. 23)

*Je suis malade (Bolujem) – slovenska različica – Neja / Je Suis Malade – Slovenian Version – Neja, 2008, zajem videa, HD video / still from the video, HD video, 4'38"*

(Fig. 24)

*Je suis malade (Bolujem) – avstralska različica – Kip / Je Suis Malade – Australian Version – Kip, 2011, zajem videa, HD video / still from the video, HD video, 4'38"*

(Fig. 25)

*Je suis malade (Bolujem) – ukrajinska različica – Tanja / Je Suis Malade – Ukrainian Version – Tanja, 2011 zajem videa, HD video / still from the video, HD video, 4'38"*

(Fig. 26)

*Je suis malade (Bolujem) – avstralska različica – Maggie / Je Suis Malade – Australian Version – Maggie, 2011*

zajem videa, HD video / still from the video, HD video, 4'38"

(Fig. 27)

*Brez naslova (avtomobil) / Untitled (The Car), 2010, ready-made, akril / ready-made, acrylic, 50 x 110 x 55 cm*

(Fig. 28)

*Brez naslova (gugalnica) / Untitled (The Swing), 2010, ready-made / ready-made, 17 x 41 x 21 cm*

(Fig. 29)

*Brez naslova (gugalnica) / Untitled (The Swing), 2012, uokvirjena fotografija / framed photo*

(Fig. 30)

*Grau spomenik / Grau Monument, 2010, akril in grafit na platnenem papirju / acrylic and graphite on canvas paper, 93 x 200 cm*

(Fig. 31)

*Rumeni spomenik / Yellow Monument, 2010, akril in grafit na platnenem papirju / acrylic and graphite on canvas paper, 93 x 200 cm*

(Fig. 32)

*Modri spomenik A / Blue Monument A, 2010 akril in grafit na papirju / acrylic and graphite on paper, 70 x 100 cm*

(Fig. 33)

*Modri spomenik B / Blue Monument B, 2010 akril in grafit na papirju / acrylic and graphite on paper, 70 x 100 cm*

(Fig. 34)

*Strah – iz serije Srečni kraljevič / Fear – from the series The Happy Prince, 2012, sledi indigo papirja, akril, grafit in barvni svinčniki na papirju / carbon paper, acrylic, graphite and colored pencils on paper, 50 x 50 cm*

(Fig. 35)

*Sebičnost – iz serije Srečni kraljevič / Selfishness – from the series The Happy Prince, 2012, sledi indigo papirja, akril, grafit in barvni svinčniki na papirju / carbon paper, acrylic, graphite and colored pencils on paper, 50 x 50 cm*

(Fig. 36)

*Moč – iz serije Srečni kraljevič / Power – from the series The Happy Prince, 2012, sledi indigo papirja, akril, grafit in barvni svinčniki na papirju / carbon paper, acrylic, graphite and colored pencils on paper, 50 x 50 cm*

(Fig. 37)

*Indigo (Moč) – iz serije Srečni kraljevič / Indigo (Power) – from the series The Happy Prince, 2012, uporabljeni list indigo papirja / Used carbon paper, 50 x 50 cm*

(Fig. 38)

*Blato – iz serije Srečni kraljevič / Mud – from the series The Happy Prince, 2012, sledi indigo papirja, akril, grafit in barvni svinčniki na papirju / carbon paper, acrylic, graphite and colored pencils on paper, 50 x 50 cm*

(Fig. 39)

*Bogat – iz serije Srečni kraljevič / Rich – from the series The Happy Prince, 2012, sledi indigo papirja, akril, grafit in barvni svinčniki na papirju / carbon paper, acrylic, graphite and colored pencils on paper, 50 x 50 cm*

(Fig. 40)

*Korporacija – iz serije Srečni kraljevič / Corporation – from the series The Happy Prince, 2012, sledi indigo papirja, akril, grafit in barvni svinčniki na papirju / carbon paper, acrylic, graphite and colored pencils on paper, 50 x 50 cm*

(Fig. 41)

*3478 besed – iz serije Srečni kraljevič / 3478 Words – from the series The Happy Prince, 2012, sledi indigo papirja, akril in grafit na platnu / carbon paper, acrylic and graphite on canvas, 220 x 180 cm*

(Fig. 42)

*Modre deklice / Blue Girls, 2005, (slika preslikana v 3478 besed – iz serije Srečni kraljevič / repainted into 3478 Words from the series The Happy Prince, 2012), sledi indigo papirja in akril na platnu / carbon paper and acrylic on canvas, 220 x 180 cm*

Vsa dela so objavljena z dovoljenjem umetnika razen Fig. 23, ki je objavljeno z dovoljenjem umetnika in Galerije Ganes Pratt, Ljubljana in Fig. 24 z dovoljenjem umetnika in Muzeja MUSA, Dunaj / All works courtesy of the artist, except Fig. 23, courtesy of the artist and Ganes Pratt, Gallery Ljubljana and Fig. 24 courtesy of the artist and MUSA Museum, Vienna.

## I AM SICK

I CAN'T DREAM NO MORE, I CAN'T SMOKE NO MORE  
I DON'T EVEN HAVE A PERSONAL HISTORY NO MORE  
I AM DIRTY WITHOUT YOU, I AM UGLY WITHOUT YOU  
I AM LIKE AN ORPHAN IN A DORMITORY

I DON'T FEEL LIKE LIVING MY LIFE NO MORE  
MY LIFE STOPS WHEN YOU LEAVE  
I DON'T HAVE A LIFE NO MORE AND EVEN MY BED  
TURNS INTO A PLATFORM ON A TRAIN STATION  
WHEN YOU LEAVE

I AM SICK COMPLETELY SICK  
JUST LIKE MY MOTHER WHEN SHE USED TO GO OUT AT NIGHT  
LEAVING ME ALONE IN MY DESPAIR

I AM SICK, PERFECTLY SICK  
YOU ARRIVE - ONE NEVER KNOWS WHEN  
YOU LEAVE AGAIN - ONE NEVER KNOWS WHERE TO  
AND IT'S BEEN NEARLY TWO YEARS  
SINCE YOU LAST GAVE A DAMN

LIKE ON A BOULDER, LIKE ON A SIN  
I AM HOOKED ON YOU  
I AM TIRED, I AM EXHAUSTED  
OF PRETENDING TO BE HAPPY WHEN THEY ARE HERE

I DRINK ALL NIGHTS BUT ALL THE WHISKIES  
TASTE THE SAME TO ME  
AND ALL THE BOATS EXHIBIT YOUR FLAG  
I DON'T KNOW WHERE TO GO ANYMORE, YOU ARE EVERYWHERE

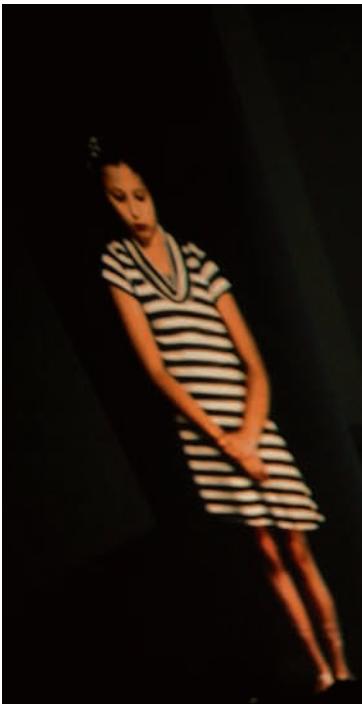
I AM SICK, COMPLETELY SICK  
I POUR MY BLOOD INTO YOUR BODY  
AND I AM LIKE A DEAD BIRD WHEN YOU ARE ASLEEP

I AM SICK, COMPLETELY SICK  
YOU HAVE DEPRIVED ME OF ALL MY SONGS  
YOU HAVE EMPTIED ME OF ALL MY WORDS  
THOUGH I WAS TALENTED PRIOR TO YOUR SKIN

THAT LOVE IS KILLING ME AND IF THINGS KEEP GOING  
I'LL DIE ALL ALONE WITH MYSELF  
NEAR MY RADIO LIKE AN IDIOTIC KID  
LISTENING TO MY OWN VOICE THAT WILL SING

I AM SICK, COMPLETELY SICK  
JUST LIKE MY MOTHER WHEN SHE USED TO GO OUT AT NIGHT  
LEAVING ME ALONE IN MY DESPAIR

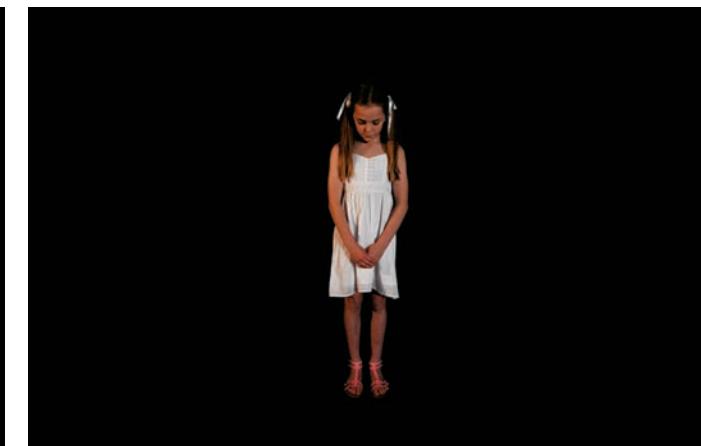
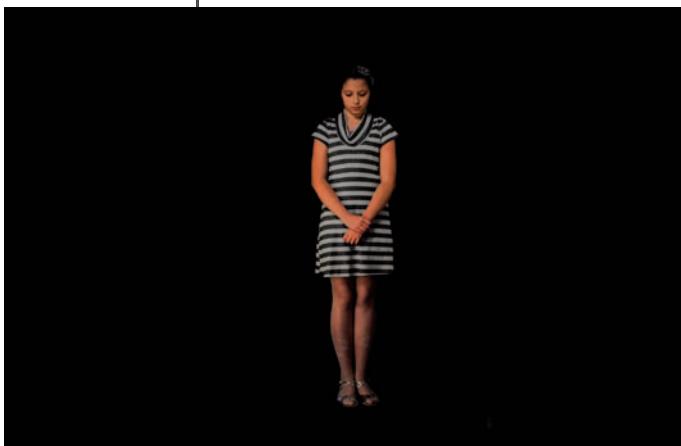
I AM SICK, THAT'S IT, I AM SICK  
YOU DEPRIVED ME OF ALL MY SONGS  
YOU EMPTIED ME OF ALL MY WORDS  
AND I HAVE A SICK HEART  
SURROUNDED MY BARRICADES, CAN YOU HEAR ME? I AM SICK!



*Je Suis Malade* (Bolujem) /  
*Je Suis Malade* (Fig. 21)



(Fig. 22)



*Je Suis Malade (Bolujem) /  
Je Suis Malade (Fig. 23–26)*



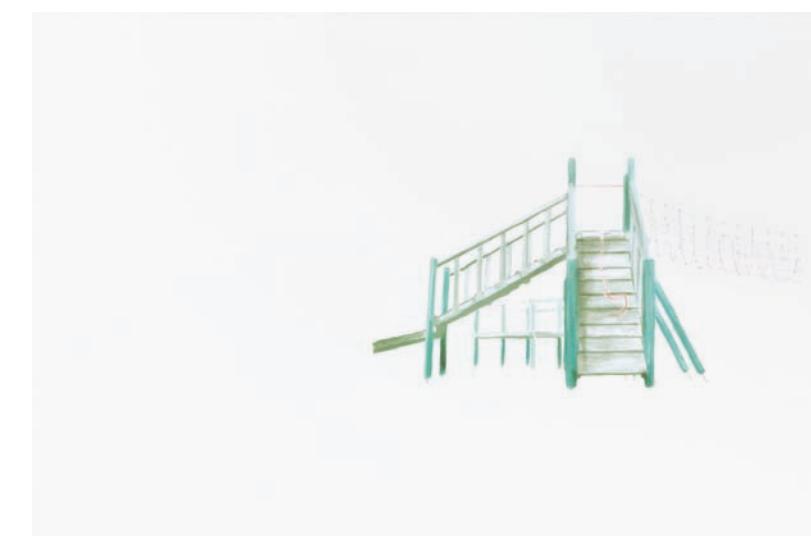
Otroška igrišča – Spomeniki praznega  
otroštva / Children's Playgrounds –  
The Monuments of a Void Childhood,  
2010 (Fig. 27)

Glej opis na str. 28. /  
See description on pg. 29.

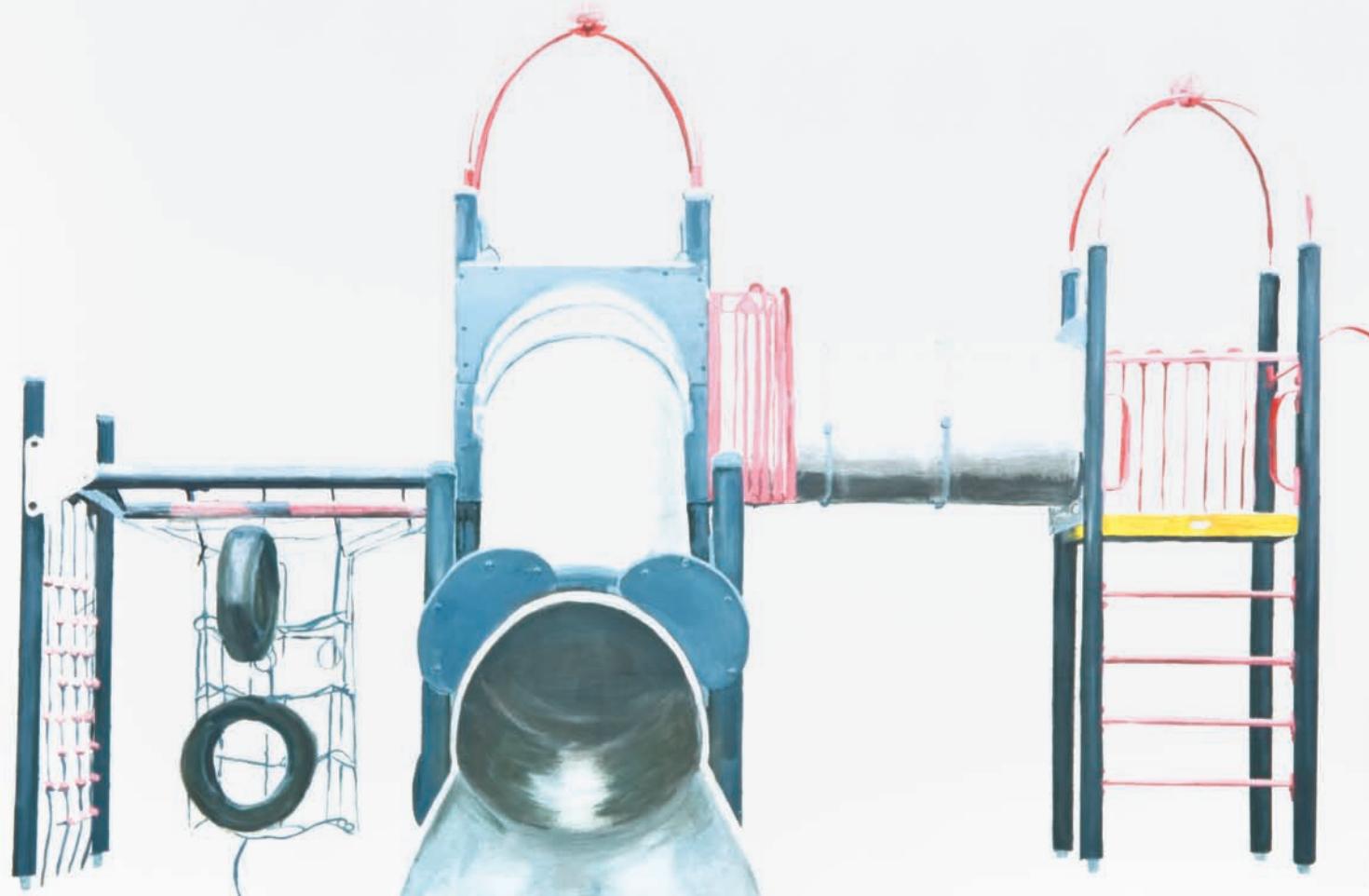


(Fig. 28–29)  
Glej opis na str. 28. /  
See description on pg. 29–30.





Otroška igrišča – Spomeniki praznega  
otroštva / Children's Playgrounds –  
The Monuments of a Void Childhood,  
2010 (Fig. 30–33)



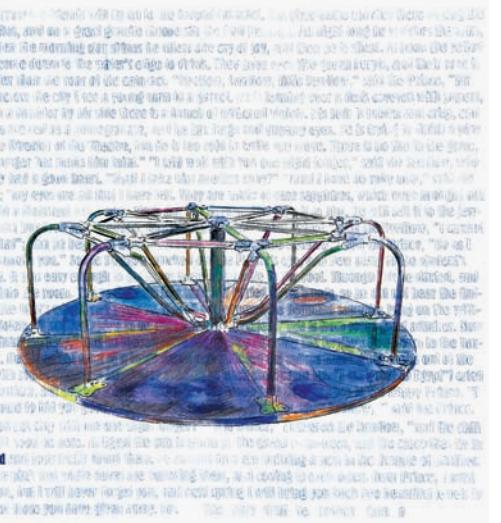
(Fig. 30, detail / detail)



(Fig. 31, detail / detail)



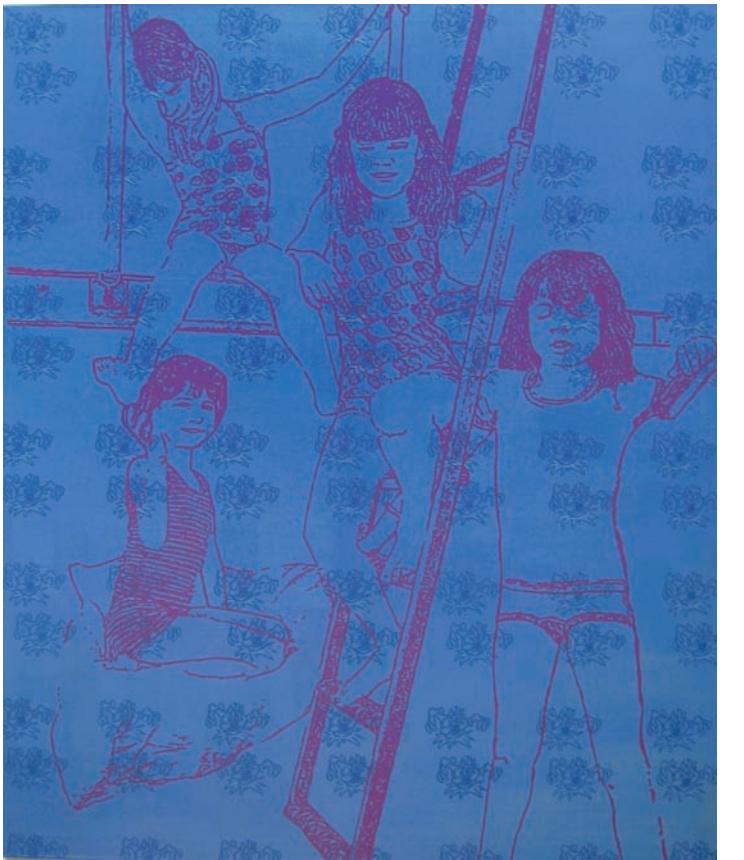
A large, stylized letter 'P' is drawn with thick black lines, centered on a page filled with dense, illegible text. The text is arranged in two columns, with the 'P' partially obscuring the left column. The letters are bold and have a hand-drawn quality.



A 3D wireframe model of a chair is positioned in the center of the image, oriented towards the right. The chair's frame is composed of several intersecting blue lines, with its four legs and backrest clearly defined. The background is filled with dense, black, serif-style text from a historical document. The text discusses the concept of 'power' in relation to the Pope's authority over the church and the state. It mentions the 'power of love' and the 'power of the keys', and refers to the Pope as 'the Vicar of Christ'. The overall composition suggests a connection between the physical object of the chair and the spiritual and political power described in the text.

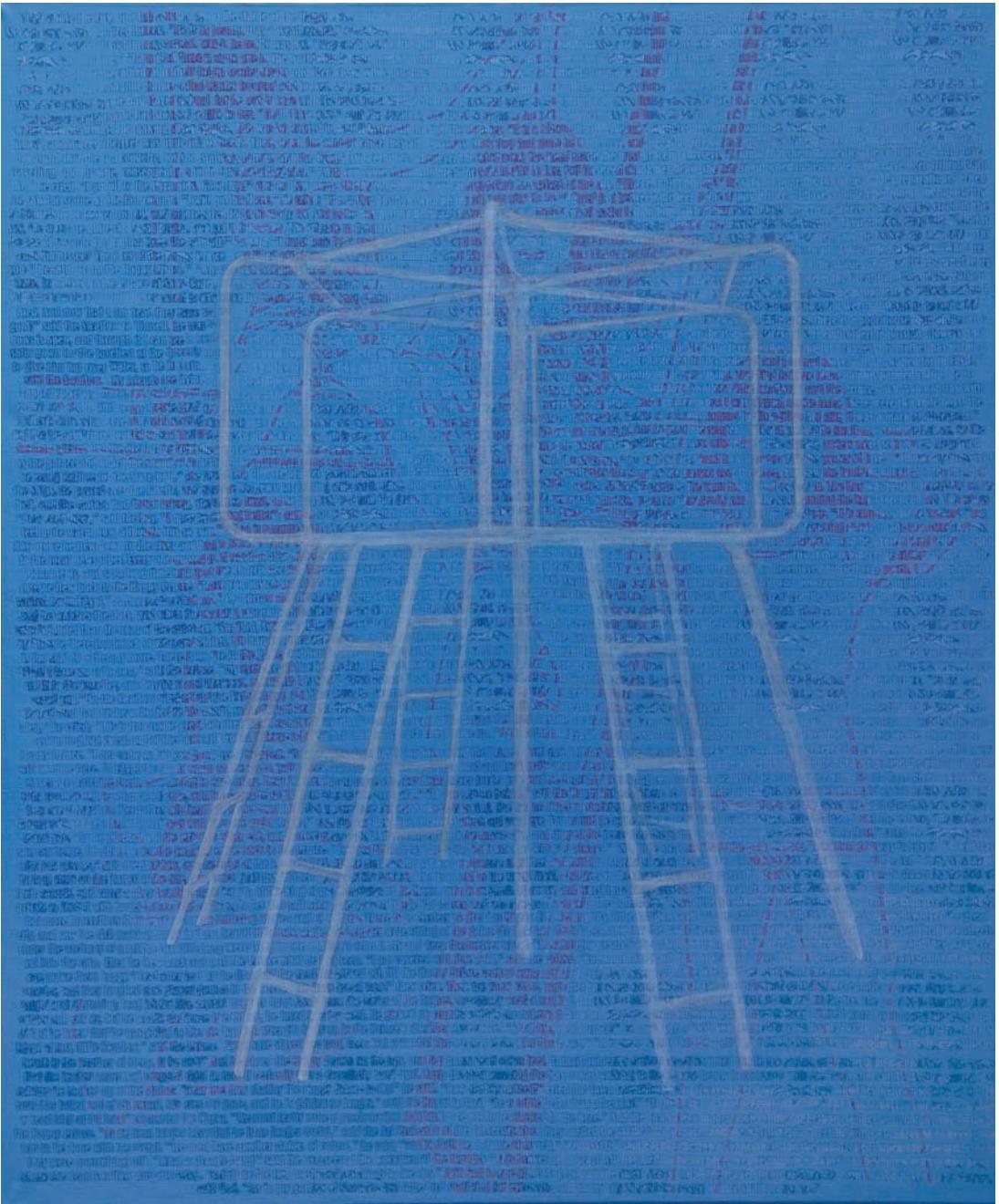


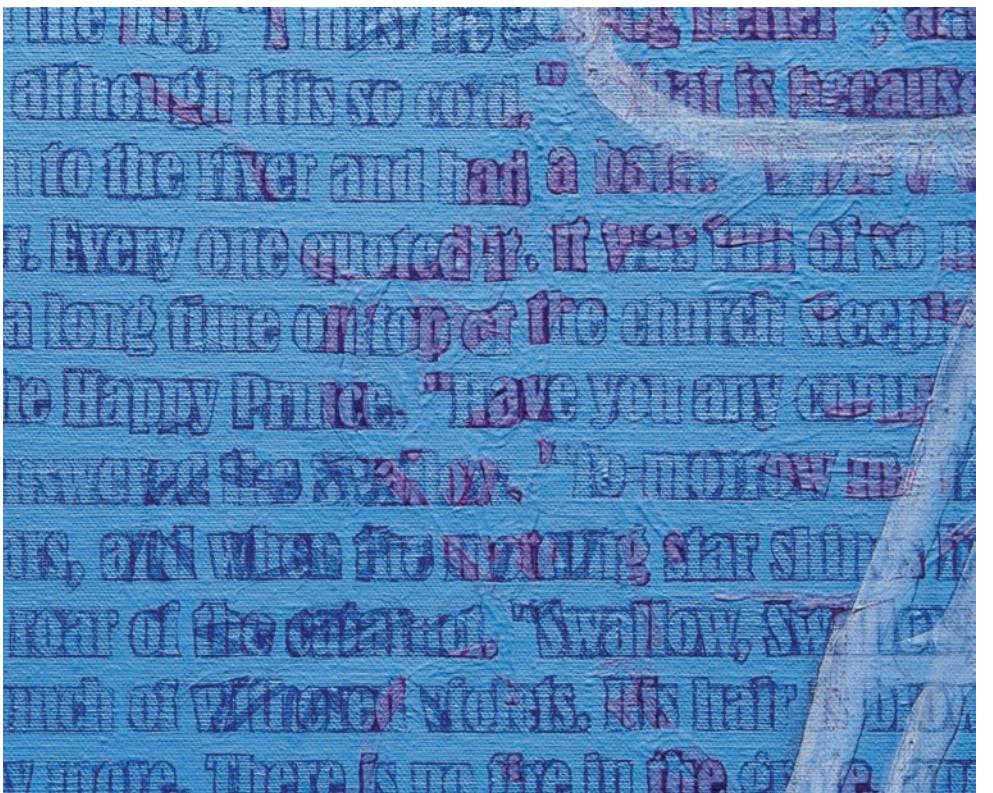
A black and white photograph of a wire shopping cart filled with colorful plastic containers. The cart is positioned in front of a background of dense, illegible text.



(Fig. 42)

Srečni kraljevič / The Happy Prince,  
2012 (Fig. 41)





(Fig. 41, detail / detail)

Indigo je barva, ki nosi ime po rastlini indigofera tinctoria, iz katere jo pridobivajo. Ko je Isaac Newton razdelil spekter v sedem barv mavrice, je indigo označil za šesto barvo, ki leži med modro in vijoličasto. V pogovornem jeziku Dejana Kaludjerovića (srbsčini) indigo pomeni tudi indigo papir, ključni element prisoten v večini njegovih z roko narejenih umetnin. Ko je bil še študent, ga je pričel uporabljati kot očitno orodje in s tem nadaljuje, pa čeprav manj očitno, prek celotne umetniške kariere. V zadnjih risbah in slikah se kot v krogu vrača k vidnosti indiga.

Gesta uokvirjanja in pomnoževanja je bila od nekdaj integralni del Kaludjerovičevega opusa. V večini primerov začne z delom tako, da s pomočjo indiga na površino (papir, platno, pooljeni namizni prt) začrta že obstoječe podobe. Skrita dejavnost sledenja linijam ali črkam je ena od skrivnosti pri doseganju tako brezhibnega neprekinjenega obrisa v njegovih delih. Umetnik izvede popolno podobo s povsem ročnim procesom, ki je pogosto naporen, saj je njegova roka prisotna na vsakem koraku razvoja, in hkrati uporablja elemente, povezane z mehansko reproducijo in podvajanjem. Kaludjerovičeva odločitev za indigo ni naključna – njegov interes za polje modelov, odtisov in arhetipov cloveškega vedenja najdemo v večini njegovih kompozicij. Umetnik nas vodi do zavedanja naših ponavljajočih se vzorcev vedenja, pogosto ustvarjenih zaradi varnosti in strukture in hkrati ozavešča, kako brez vprašanja zaupamo stvarem, ki nas obdajajo. Naučeni smo, da verjamemo v naše realnosti, kakršne se nam ponujajo prek Facebooka, Twittera, številnih spletnih strani in televizijskih kanalov, pa tudi če predstavljajo politična telesa ali predstavnike velikih multinacionalark. Kaludjerovič je preteklost vedno uporabljal, da je govoril o sedanosti in o načinih, na

katere lahko ta vpliva na prihodnost. Spomnil nas je, da se zgodovine pogosto ponavljajo in uporabljal namige iz generacije svojih staršev, ki so verjeli v Socialistično federativno republiko Jugoslavijo in niso mogli preverjati državnega aparata, vse dokler se ta v osemdesetih ni začel krhati.

Pravljica Srečni kraljevič Oscarja Wildeja je inspiracija za umetnikovo zadnjo sliko 3478 besed. V času enega leta je Kaludjerovič z naporom napravil obris vsakega stavka pravljice na že obstoječo sliko Modre deklice iz leta 2005. Nastalo novo delo je tako večslojna slika, pri kateri je rdeče tone starejšega dela moč le bledo opaziti prek črk pravljice, medtem ko zračna podoba hibridnega motiva igrala prekriva poslednji sloj slike. Kako izmeriti naporno gesto slikanja tri tisoč štiristo oseminsedemdesetih besed v približno tristo petinštidesetih dneh v obdobju, ko čas postaja razkošje in je skorajda vsako področje naših življenj komercializirano? S tem delom se umetnik zavestno odloči, da se bo recikliral, čisto dobesedno, z uporabo lastne stare slike. S protipotrošniško gesto je prejšnje platno uporabljeno zato, da se ustvari nekaj povsem novega. Kaludjerovič združi raznolike avenije, ki so prisotne v njegovem delu, v enem samem kosu, verjetno najbolj kompleksni sliki do tega trenutka. Bleda odslikava adolescenčnih deklic gledalca napelje k razkritju vsiljenih inhibicij in sistemov nadzora, ki so prisotni v naši paranoidni in politično korektni družbi. Izbera pravljice Srečni kraljevič ni naključna, je metafora idealov, ki iz naše družbe izginjajo: prijateljstvo zaradi prijateljstva, dobrota brez pričakovanj in naklonjenost, ki ni vnaprej premišljena.

## *Repetitio Est Mater Studiorum Ponavljanje je mati učenosti*

Boško Bošković

Kaludjerovičeva zadnja dela na papirju figuro izbrišejo in se znova poklonijo otroškim igralom iz preteklosti. Te predmete znova najde

in jim nameni novo življenje. Njegova prva ready-made skulptura iz te serije je električni avtomobilček, ključni predmet v zabaviščnih parkih za dečke in deklice, ki so odrasčali v sedemdesetih in zgodnjih osemdesetih letih (glej Fig. 27). Kaludjerović temu delu doda plast, ki občinstvu ni vidna na prvi pogled. Deli notranjščine električnega avtomobilčka okrog motorja so ročno poslikani z najljubšim junakom Kaludjerovičevega otroštva. S simbolično gesto umetnik namigne, kako se spominjamo določenih vidikov našega otroštva in opozori na našo moč shranjevanja, ohranjanja in priklicovanja informacij iz preteklosti. Svoje priljubljene otroške spomine pripelje v svet umetnosti in poskuša razvozlati njihov pomen v sedanosti. Še en pomemben predmet iz Kaludjerovičeve preteklosti je gugalnica, ki je v času njegovega odrasčanja visela pred umetnikovim blokom. Za samostojno razstavo v galeriji Steinek na Dunaju je leta 2010 njegov oče izvedel akcijo razstavljanja gugalnice na javnem prostoru in ustvarjanja novega habitatu zanje v prostoru galerije za umetnikovo samostojno razstavo (glej Fig. 28). Njegov oče prisvoji nekaj iz javnega kraja za oseben umetnikov spomin, ki postane galerijski artefakt. V zameno umetnik najde novo gugalnico, ki jo pazljivo ročno poslika z enakim junakom kot ga je uporabil za ready-made objekt avtomobila in jo postavi na isto javno mesto, kjer je bila včasih stara gugalnica (glej Fig. 29). Tokrat lahko nevidnega junaka iz skulpture avtomobila vidijo vsi, saj biva v javnem prostoru. Kaludjerović napravi fotografijo natančno poslikane gugalnice, ki jo razstavi poleg te iz njegovega otroštva, ki jo je za galerijski prostor pridobil njegov oče.

V nasprotju s sliko 3478 words, kjer je na platno izpisana celotna pravljica, Kaludjerović zgodbo razdeli na 6 enakih delov in jo

prenese na šest risb. Upodobljena je na papirju z grafitom, kar še poudarja označevalce otroštva, kakršni so gugalnice, lestve in vrtljaki, ki so ustvarjeni z akrilom in barvnimi svinčniki. Znova uporabi tehniko z indigom in vsako črko prenese na papir, a se odloči, da bo popolnoma poudaril le eno obstoječo besedo iz pravljice na vsaki risbi. Izbira besed je sledeča: strah, moč, sebičnost, bogastvo, korporacija, če jih nekaj imenujemo. Poleg tega ustvari risbo iz uporabljenega indiga, ki je del zgodbe, ki poudarja besedo moč. Na prvi pogled se zdi vse popolno, toda potem opazimo, da so deli gugalnice oblikovani kot top in da so nekatere strukture podobne kletkam in mučilnim napravam. S temi deli postavlja Dejan Kaludjerović odprto vprašanje o sistemu vrednot, v katerem smo se znašli na začetku drugega desetletja 21. stoletja. Komentira nemočni položaj posameznika v širšem socialnem okviru in vsiljene načine bivanja, za katero se zdi, da so se udomačili po vsem svetu. Umetnik dvomi v naš liberalno demokratični način življenja, ki ga vodijo multinacionalke, v katerem manjšina sprejema odločitve za večino. Sebičnost in pohlep bogatih ustvarjata zelo majhen in zaprt krog ljudi, ki imajo moč. Globalni fenomen Occupy, ki smo mu bili priča v bližnji preteklosti, kaže, kako proporcionalno majhno število ljudi ne želi sprememb v sedanjem finančnem sistemu, ki gotovo ne koristi večini populacije. Vnos strahu v družbo je najbolj vsakdanji način za manipulacijo z množicami in postaja modus operandi s ciljem počasnega odvzemanja svobode govora. Beseda blato se pojavi na eni od risb in je simbol propada, hkrati pa predstavlja upanje, saj iz blata lahko zgradimo nova kraljestva – kakor v mezopotamskem literarnem Epu o Gilgamešu Velika Mati Boginja ustvari Enkiduja, divjega, naravnega človeka iz gline in vode.

**Video instalacijo Je Suis Malade (Bolujem) sestavljajo video portreti otrok z vseh koncev sveta. Umetnik uporabi tehniko multiplikacije, tako da upodobi mlada človeška bitja, ki pojejo isti napev in stojejo v identičnih položajih. Otroci pesem izvajajo na način a cappella brez vsakih artefaktov, kar gledalcu razkrije surov zvok in lepoto otroškega glasu. Z interpretacijo pesmi Je Suis Malade, ki jo je v originalu predstavila v Egiptu rojena pevka Dalida, otroci pojejo v francoščini, jeziku, ki jim je tuj. Potapljam se v besedilo, ki jim je oddaljeno, kot so jim oddaljene izkušnje o katerih pojejo – kajenje, pitje in depresija. Pomanjkanje naravnosti in spontanosti postane alegorija bolezni sveta, v katerem se znajdemo, kjer so otroci pogosto postavljeni v vloge odraslih, kar ustvarja tesnobno občutje za gledalca.**

Tehnologije so se v zadnjih petnajstih letih spremenile, a sledenje in množenje elementov ostajata stalno prisotna v opusu Dejana Kaludjeroviča. Če gre za fotokopiranje, indigo, Photoshop ali video, umetnik kontinuirano ustvarja svoje delo s sestavljanjem elementov, ki že obstajajo, a jim je vedno dodan pikolovski dotik njegove roke. Zgodovina človeštva je za umetnika dovolj, da poustvari nova razumevanja našega nenehno spremenjajočega se sveta in medtem, ko so od tržišča odvisni najbolj pomembni in osnovni procesi naših življenj, Kaludjerovič upa, da bo s svojim delom povzročil premik v naši zavesti.

## Repetitio Est Mater Studiorum Repetition is the mother of learning

Boško Bošković

Indigo is a colour that obtained its name from the dye produced from the plant *indigofera tinctoria*. When Isaac Newton divided the spectrum into the seven colours of the rainbow he defined the sixth one as indigo, a hue lying between blue and violet. In the colloquial mother tongue (Serbian) of Dejan Kaludjerović indigo also means carbon paper, a crucial element present in the majority of his handmade artworks. He started utilizing it as an apparent tool while still a student and continued to make use of it throughout his artistic career (even though less overtly). In his most recent drawings and paintings he returned to using carbon paper in a visible manner, thus coming round full circle.

The act of outlining and multiplying has always been an integral part in Kaludjerović's opus. In most cases he begins the work by tracing existing images onto a surface of choice (paper, canvas, table oil-cloth) with the use of carbon paper. The covert activity of following lines or letters is one of the secrets behind the faultless and uninterrupted contours found in his artworks. The artist renders a perfect image through a manual process, which is often labour intensive since his own hand is involved in every step of the development that employs elements associated with mechanical reproduction and duplication. Kaludjerović's choice of carbon paper is not coincidental – his interest in the realm of models, blueprints and archetypes of human

behaviour can be found in most of his compositions. The artist aims to bring to our consciousness our repeating patterns of conduct, often performed for the sake of safety and structure. He also wishes to draw attention as to how we take things surrounding us for granted without questioning. We are conditioned to believe in our realities that are served through Facebook, Twitter, various websites and television channels regardless of whether they represent political bodies or spokespeople for large multinational corporations. Kaludjerović has always used the past to comment on the present and the ways this can affect the future. He uses cues from his parents' generation who believed in the Socialist Federal Republic of Yugoslavia and were unable to question the state apparatus until it started crumbling in the late 1980's to remind us that histories are often repeated.

Oscar Wilde's fairy-tale *The Happy Prince* inspired the artist's latest painting entitled 3478 Words. Over a period of one year, Kaludjerović has painstakingly outlined every sentence from the fairy-tale over an existing painting on canvas entitled *Blue Girls* (2005). The new piece is a multi-layered work in which the red tones from the previous painting can be faintly seen through the letters of the fairy-tale, while an airy image of a hybrid playground motif covers the final layer of the painting. How does one quantify the arduous gesture of painting three thousand four hundred seventy eight words over approximately three hundred sixty five days in an era in which time is becoming a luxury and almost every realm of our lives is commercialized? Through the use of one of his old paintings the artist has consciously decided to literally recycle himself. Through an anti-consumerist gesture, a previous canvas is used in order to create something new. Kaludjerović unifies the various

avenues that are present in his opus in one single piece, probably the most complex painting to date. The faint depiction of adolescent girls prompts the viewer to reveal the imposed inhibitions and control systems that are present in our paranoid and politically correct societies. The decision to use *The Happy Prince* is not coincidental; it is used as a metaphor for ideals that are disappearing from our society: friendship for friendship's sake, kindness with no expectations and non-premeditated affection.

Kaludjerović's latest works on paper eradicate the figure and pay homage to children's playgrounds from the past. He retrieves these objects and gives them a new life. His first ready-made sculpture from this series is an electric car, a quintessential object of engagement in amusement parks for boys and girls growing up in the 70's and early 80's (see Fig. 27). Kaludjerović adds an extra layer to this piece that is not readily visible to the audience. Parts of the car's interior, the parts surrounding the engine, are hand painted with Kaludjerović's favourite childhood cartoon character. With this symbolic gesture the artist hints as to how we memorize certain aspects of our childhood and our ability to store, retain and recall information from the past. He brings his beloved childhood recollections into a space of art and tries to decipher their meaning today. Another important object from Kaludjerović's past is the swing, as one was located in front of the artist's apartment building when he was a child. For his solo exhibition in 2010 at the Steinek gallery in Vienna, he engaged his father to dismantle a swing from a public sphere, and recreate a new habitat for it in the gallery. His father appropriated something from a public area and used it to recreate the artist's private memory, thus Kaludjerović turns the object into an artefact in a gallery space (see Fig. 28). In return

the artist found another swing which he carefully hand painted with the same cartoon character as he used in the interior of the ready-made car object. He then positioned the swing in the same public space where the old one once stood (see Fig. 29). Now the hidden character from the car sculpture becomes accessible to everyone since it resides in the public domain. Kaludjerović took a photograph of the newly painted swing, and then he displayed it alongside the one from his childhood that his father secured for the gallery space.

In contrast to 3478 Words where the entire fairy-tale is written on a single canvas, Kaludjerović divides the story into six equal parts and transfers them onto six drawings. Transferred to paper with graphite, he superimposes childhood signifiers, such as swings, ladders and merry-go-rounds that are rendered in acrylic and colour pencils. Once again he utilizes the carbon paper technique, transferring each letter onto paper, however this time he opts to fully bold a single word from the fairy-tale on each drawing. He chose the following words: fear, power, selfishness, rich, corporation, etc. In addition he created a drawing entirely from used carbon paper that belongs to the part of the story that holds the word power. At first glance everything seems carefree, however upon closer inspection one notices that parts of the seesaw are shaped as a canon and that certain structures resemble cages and torture devices. Through these works Dejan Kaludjerović poses an open ended question on the belief system that we face at the beginning of the second decade of the 21st century. He comments on the powerless position of the individual within the larger social frame and the imposed ways of being, which seems to be naturalized throughout the world. The artist doubts our liberal democratic model of living that is driven by large

multinational corporations and in which a small minority make decisions for the vast majority. The selfishness and greed of the rich produces a small and closed circle of people with power. The global Occupy phenomenon that we have been witnessing lately shows how a minute proportion of people do not want to change the current financial system that clearly does not benefit the majority of the population. The most common way of manipulating the masses is through fear and this is becoming a modus operandi with the goal of slowly banning the freedom of expression. The word mud appears on one of the drawings acting as a symbol of collapse; however this also represents hope since we are able to generate new realms from mud – in the same way as the Great Mother Goddess from the Mesopotamian Epic of Gilgamesh created Enkidu, the wild natural man, out of clay and water.

The video installation *Je Suis Malade* consists of children's video portraits from around the world. The artist utilized the multiplication technique by depicting young human beings signing the same tune and standing in identical poses. The children perform the song a cappella style, stripped of all surrounding artefacts, exposing the viewer to the raw sound and beauty of the child's voice. During their interpretation of the song *Je Suis Malade*, which was originally performed by the Egyptian born singer Dalida, the children sing in French, a language that is foreign to them. They immerse themselves into the lyrics that they find distant as they do the experiences they sing about – smoking, drinking and depression. The lack of naturalness and spontaneity becomes an allegory on the maladies of the world that we inhabit, a world in which children are often placed in the roles of adults, thus creating a haunting experience for the viewer. ■

Within the last fifteen years technologies have changed, however the tracing and multiplying elements remain consistent within Dejan Kaludjerović's opus. Whether it is through photocopying, carbon paper, Photoshop or video the artist continuously illustrates his work by compiling existing elements that contain the meticulous touch of his hand. The history of humankind is enough for the artist to recreate new understandings of our ever-changing world and while the market becomes the regulator of the most important and basic processes in our lives, Kaludjerović hopes that his work will create a shift in our consciousness. ■

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Dejan Kaludjerović se je rodil v Beogradu, kjer je na Akademiji likovnih umetnosti leta 2001 diplomiral, 2004 pa še magistriral. Med 1993 in 1994 se je izpopolnjeval na Šoli vizualnih umetnosti v New Yorku, v študijskem letu 2003/2004 pa na Akademiji uporabnih umetnosti na Dunaju pri prof. Erwinu Wurmu.

Poleg številnih samostojnih razstav (med drugim v Beogradu, Ljubljani, na Dunaju, v New Yorku, Berlinu, Milanu, Weimarju, Istanbulu in Benetkah) je Dejan Kaludjerović sodeloval tudi na številnih mednarodnih skupinskih razstavah (npr. 2011 Prague Quadreniale, Muzej sodobne umetnosti Beograd, Manifesta 4 (arhivski projekt), Frankfurt; 1. in 4. Beijing Biennale; 43., 44., 45. in 46. Oktobrski Salon v Beogradu; Museum of Modern Art, St. Etienne; Kunstpavillon, Innsbruck; Sinop biennale, 28. Mednarodni grafični bienale, Ljubljana).

Je dobitnik rezidence Atelier Tokyo za leto 2011 (6-mesečni študij in potovanje, ki ga omogoča Bundesministerium für Unterricht, Kunst und Kultur). V letu 2008 je prejel stipendijo CEC ARTSLINK, ki je vključevala rezidenco v Santa Monici (18th Street Art Center) v ZDA (program za kulturne menedžerje in umetnike iz Vzhodne Evrope). V letu 2005 je dobil rezidenco Unidee v Cittadellarte – Fondazione Pistoletto, Italija, leta 2002 pa trimesечно rezidenco Kultur Kontakt Austria na Dunaju.

Njegova dela se nahajajo v privatnih in javnih zbirkah v Avstriji, Nemčiji, Srbiji, Sloveniji, Veliki Britaniji, Belgiji, na Nizozemskem, v ZDA in drugod. Živi in dela na Dunaju.

Dejan Kaludjerović was born in Belgrade, former Yugoslavia. He graduated from the Academy of Fine Arts in Belgrade in 2001. In 2004 he received an MFA from the same Academy. He also studied at the School of Visual Art, New York in 1993- 94, and at the Academy of Applied Arts, Vienna in 2003/04 (Erwin Wurm's class).

Beside numerous solo exhibitions (e.g. in Belgrade, Ljubljana, Vienna, New York, Berlin, Milan, Weimar, Istanbul and Venice) Dejan Kaludjerović participated in many international group exhibitions (e.g. 2011 Prague Quadreniale, Museum of Contemporary Art Belgrade, Manifesta 4 (archive project), Frankfurt; 1st and 4th Beijing Biennale; 43rd, 44th, 45th, and 46th. Oktober Salon in Belgrade; Museum of Modern Art, St. Etienne; Kunstpavillon, Innsbruck; Sinop biennale, 28th International Biennial of Graphic Arts Ljubljana).

Winner of Atelier Tokyo for 2011 (Studio and traveling fellowship of 6 months provided by Bundesministerium für Unterricht, Kunst und Kultur). Winner of the CEC ARTSLINK scholarship for 2008, which included a residency at the Santa Monica 18th Street Art Center in the USA (program for art managers and artists from Eastern Europe). Winner of the Unidee residency in Cittadellarte – Fondazione Pistoletto, Italy in 2005, as well as a three-month Kultur Kontakt Austria residency in Vienna in 2002.

His works can be found in private and public collections in Austria, Germany, Serbia, Slovenia, Great Britain, Belgium, The Netherlands, USA, etc. He lives and works in Vienna.

Dr. Petja Grafenauer (1976) je neodvisna kuratorica, piska in predavateljica o sodobni umetnosti. Učvarja se predvsem s sodobnim slikarstvom in konstrukcijo diskurza v sodobni umetnosti.

Dr. Petja Grafenauer (1976) is an independent curator, writer and lecturer on contemporary art. Her main fields are contemporary painting and construction of discourse in contemporary art.

Boško Bošković (1976) je programski vodja rezidenčnega programa Residency Unlimited iz New Yorka, ki podpira mednarodne umetnike in kuratorje. Po svetu je kuriral več razstav in objavljal številne eseje v razstavnih katalogih.

Boško Bošković (1976) is the Program Director of Residency Unlimited, a New York City based residency program that supports international artists and curators. He curated exhibitions worldwide and published essays for numerous exhibition catalogs.

Dejan Kaludjerović

Indigo. Začnimo od tod  
(Mala retrospektiva)

Indigo. Let's start from this  
(A small retrospective)

3. – 24. 2. 2012

Založila  
Published by  
Mestna galerija Nova Gorica

Zanjo  
Represented by  
Pavla Jarc

Urednica kataloga  
Catalogue editor  
Petja Grafenauer

Besedila  
Texts  
Petja Grafenauer  
Boško Bošković

Fotografije  
Photographs  
Ana Paula Franco  
Patrick Sowa  
Vlada Popović  
Dejan Kaludjerović

Prevod v angleščino  
English translation  
Sunčan Stone

Prevod v slovenščino  
Slovenian translation  
Petja Grafenauer

Lektoriranje slovenščine  
Slovenian proofreading  
Jana Putre Srdić

Mestna galerija Nova Gorica  
Trg E. Kardelja 5  
SI 5000 Nova Gorica  
+ 386 5 335 40 17,  
mestnagalerija@kulturnidom-ng.si  
[www.mgng.net](http://www.mgng.net)

Oblikanje in prelom  
Design and layout  
Vasja Cenčič

Tisk  
Printed by  
Matformat

Naklada  
Print run  
300

Za pomoč pri izvedbi razstave se zahvaljujemo Galeriji Miklova Hiša  
iz Ribnice ter Galerijama Alkatraz in Ganes Pratt iz Ljubljane.

We would like to thank the gallery Miklova Hiša from Ribnica as well as the galleries  
Alkatraz and Ganes Pratt from Ljubljana for their aid in realising this exhibition



Finančna podpora  
Supported by



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MINISTRSTVO ZA KULTURO

" So he plucked out the Prince's other eye, and  
the girl, and slipped the jewel into the palm of her  
hand; and she ran home, laughing. Then the Swallow  
said, " so I will stay with you always." " No,  
I will stay with you always." " I will stay with you always,"  
he said, " so I will stay with you always." " No,  
I will stay with you always." " I will stay with you always."  
The next day he sat on the Prince's shoulder,  
and the King of the red ibises, who stand  
on the fish in their boats, or the Sphinx, who is as  
old as the world, and knows everything, or the merchants, who walk  
with bags in their hands; or the King of the Mountains,  
who worships a large crystal; or the great green snake  
which feeds it with honey-cake; and of the pygmies  
and are always at war with the butterflies. " Dear  
marvellous things, but more marvellous than anywhere  
there is no mystery so great as misery. My eyes are  
here." So the Swallow flew over the great city, and  
houses, while the beggars were sitting at the gates.  
of starving children looking out listlessly at the  
little boys were lying in one another's arms to try  
to live!" they said. " You must not lie here," shouted the

