



Dejan Kaludjerović

Can I Change My Career for a Little Fun?

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We might come from Hell, but we're too young to tell...

(Tiger Lillies, Little Boys Blues)

"Možemo da prodajemo životinje sve dok su one lažne. Prodajemo onu vrstu vezanosti za predmete i sentimentalizam koji znači da će dete otrčati nazad u kuću koja gori kako bi spasilo zeku igračku, ali tata neće skrenuti auto da bi izbegao pravog. To je prava moć brendova... Jedan zeka ima etiketu na dupetu, drugi nema. Možete voleti onog sa etiketom i to svi prihvataju. Rizikujete život zbog prave životinje i ljudi će reći da ste ludi."

(Skarlet Tomas, *PopCo*)

Savremeni pop-kulturni proizvodi poput kratkih animiranih filmova iz serijala *Happy Tree Friends* — a čiji likovi se pojavljuju u novoj seriji slika Dejana Kaluderovića — oblik su eksploatacije nasilja u klimi liberalne post-etičke permisivnosti. Međutim, svaki diskurs suprotstavljen ovakvom obliku vizuelnih reprezentacija lako može biti odbačen kao konzervativni moralizam, preterano seriozan i staromodan, što on, ruku na srce, najčešće upravo i jeste. Ipak, da li takvom konstatacijom možemo zaista preći preko ovakvog simptoma savremene kulture? Sistemi cenzure u razvijenim liberalnim društvima su još uvek baždareni po takvom principu da se i dalje održava iluzija o transgresivnosti određenih modela reprezentacije iako one više nemaju nikakve osobenosti društvenog prekoračenja. Na primer, *Happy Tree Friends* je crtani film koji se ne preporučuje deci mlađoj od 17 godina dok je baziran na predstavljačkim modelima "klasičnih" crtanih filmova za decu u kojima se likovima — koji su skoro uvek stilizovane životinje — događaju strašne, i u realnosti kobne stvari, nakon kojih se oni pridžu i oživljaju: od spljeskanog miša Džerija koji u sekundi ponovo nabubri u

svoj uobičajeni trbušasti oblik do onog kojota koji sastavlja delove tela nakon eksplozije neke ACME naprave kojom je hteo da napakosti ptici trkačici. Nasilje u *Happy Tree Friends* počiva na ovim she-mama ali ih na svaki način i prevazilazi. Ipak ovo navodno nije crtani film za decu. Zato se postavlja pitanje kome je onda on zapravo namenjen? Jer, ovde se očigledno ne radi o nekom *tongue-in-cheek* anarhoidnom intelektualizmu *South Parka* koji se može smatrati crtanim filmom za odrasle. Ovde ne stradaju ni Tom Kruz, ni Isus, ni Barbara Strejsend, već nevini krznjeni stanovnici neke šume. Da li onda *Happy Tree Friends* i slični produkti uspešno komercijalno žive upravo zato što su navodno u nekom nemogućem limbu neidentifikovane ciljne grupe?

U jednoj diskusiji na Internetu povodom ovog fenomena, jedan učesnik, očigledno uzrasta mlađeg od preporučenih 17, analitično zaključuje: "Na ovom sajtu nalaze se neki od najkrvavijih animiranih crtača koje sam ikada video u životu. U svakoj epizodi likovi bivaju obezglavljeni i ubijani na najodvratnije, nehumane načine. U slučaju da se roditelji pitaju zašto je klincima sve ovo tako smešno, to nije zbog toga što imaju neki problem u glavi. Tinejdžeri danas (uključujući i mene) smatraju da je 'nasumičnost' smešna — stoga, kada neki od likova biva osakaćen ili mu ruka odjednom bude odsečena, klinci se smeju jer je to obično poslednja stvar koju biste očekivali da se dogodi." Međutim, u diskurzivnom opsegu ovog crtalog filma upravo je naše očekivanje ispunjeno ukoliko svi likovi na kraju budu brutalno raskomadani, tako da o nekoj "aleatorskoj" dimenziji ovde nema ni govora jer sve podleže striktnoj dizkurzivnoj disciplini. I ta diskurzivna disciplina je glavna karakteristika savremene kulture jer je ona preduslov komercijalnog planiranja popularne kulture koji uključuje i brendiranje onog što je naizgled iznenađujuće, neočekivano ili zaošijano. Tržište za decu i tinejdžere posebno je indikativno jer su deca odgajana da budu konzumenti, a u istančanosti svog ukusa onda i daleko prevazilaze odrasle. U sada već kultnom romanu Skarlet Tomas *PopCo*, glavna junakinja radi za jednu od najvećih kompanija za proizvodnju igračaka koja za posebno istančane mlade konzumente ima marketinšku strategiju da kod njih stvori utisak da ne kupuju neki masovno proizveden korporativni proizvod već nešto izuzetno specifično, neočekivano, gotovo kao iz podzemlja, nešto što je dostupno samo preko veb-sajtova koji da bi delovali autentičnije čak imaju svoje prve strane na japanskom jeziku. I inače ovaj model kulturne distribucije dominantan je model odnosa masovne i alternativne kulture kao dveju strana istog novčića neo-liberalnog struktuiranja kulture.

Svet dece i svet odraslih nikada nisu bili bliži nego u današnjem konzumerskom društvu. Čuveno otkriće tinejdžera kao idealnog konzumenta u Americi pedesetih danas je zaista daleka praistorija. Danas je uspostavljena potpuna sinergija konzumerizma koja izlišnom čini dilemu da li su odrasli ti koji kreiraju svet dece po svom master-planu ili biti odrastao nije ništa drugo nego ispunjenje *master-plana* deteta. Pa ipak, odnos dece i odraslih danas je i dalje jedna od najnepomičnijih društvenih tema jer se on isključivo vrti u domenu odnosa seksualnosti i nasilja spram određenog i neupitnog društvenog identiteta koji počiva na fikciji da postoji određeni formativni stepen u kom se razdvaja identitet deteta i identitet odrasle osobe. I dok svako pojedinačno nije u stanju da u rekolkciji vlastitog života napravi tu razliku jasnom, društvo je na ovoj razlici i zasnovano.

Ovo su neki mogući okviri u odnosu na koje možemo asociirati pri posmatranju slika Dejana Kaludero-vića, a posebno onih iz najnovije serije pod naslovom *Can I Change My Career for a Little Fun?* U ovoj seriji u prvom planu je na svakoj slici figura dečaka ili devojčice u predadolescentskim ili rano-adolescentskim godinama. Oni su u takvim pozama i na takav način odeveni da se može pretpostaviti da su

preuzeti iz nekih savremenih modnih žurnala za dečiju *casual* odeću. Dakle, na izvestan način radi se o portretima dece, ali s ironičnim dovodenjem u vezu tradicionalne ideje sentimentalnog poziranja pred slikarom i "samosvesnog" poziranja za potrebe velike cirkulacije određenog komercijalnog sadržaja. Ovi portreti su bazirani istovremeno na tradicijama hiperrealizma, foto-stripa i cukur-kiča. Deca su okružena junacima serijala *Happy Tree Friends* u odnosu na koje ne uspostavljaju nikakav direktan odnos tako da je utisak izveštačenosti montiranja dvaju fiktivnih svetova izrazito upečatljiv što daje Kaluderovićeve slike notu otuđenja od bilo kakvog osećaja prirodnosti, spontanosti i nerežiranosti. I figure dece i stilizovane životinjice isključivo se odnose prema posmatraču tako da jasno ne postoji ni jedan drugi nivo međusobnog odnosa osim posredstvom konzumenta/voajera kom se oni obraćaju. Ove slike takođe upečatljivo "parazitiraju" na normiranom imaginarijumu definisanom atraktivnom kolor-šemom koja kao da sledi uputstva marketing-analitičara kada su proizvodi za decu u pitanju. Boje koje se pojavljuju kao da se poklapaju sa ton-kartom koju za svoje igračke, video igrice i druge proizvode koristi korporacija *PopCo* iz istoimenog romana Skarlet Tomas, među kojima su najfrekventnije "limun žuta, pastelno ružičasta šećerne pene (*candyfloss pink*), baby-plava, jagoda-crvena, list-zelena i bela".



- × **What Did Tomorrow Bring Us?**
iz serijala/*from the series HEDONISM*, 2001
foto zvučna instalacija/*photo-sound installation*
promenljive dimenzije/*dimensions variable*
ljubaznošću umetnika/*courtesy of the artists*

"Perverzija" Kaluderovićevo slikarstva je u repetitiji ili umnožavanju objekta koji se odabira za posmatranje, bez da se u odnosu na njega postavljaju neka pitanja (što bi umetnika činilo tradicionalnim moralizatorom) ili da se taj objekat "kreativno" dopunjuje (što bi umetnika činilo izverziranim post-etičkim eksploatorom). Žak Lakan, koji je shvatao perverziju ne kao formu ponašanja već kao strukturu — jer svako može da upražnjava perverzni čin iako nije pervertit, dok pervertit ne mora nikada da upražnjava neki društveno-normativno prepoznat perverzni čin — i smatrao ju je inverzijom neuroze: dok je neuroza karakterisana pitanjem, perverzija je karakterisana nedostatkom pitanja. Za razliku od neurotične pozicije kritičara/moralizatora, Kaluderović traga za perverznom pozicijom koja izbegava neurotičnu fiksaciju na "objektivnu" eliminaciju perverznog sadržaja već otvara prostor za subjektivno skopičko učešće pri repetitiji takvog sadržaja. Tim pre što Kaluderovićeve slike ni na koji način nisu namenjene proizvodnji nekakvog ritualizovanog društvenog šoka u koji zapadaju umetnici sličnih interesovanja. Njegove slike govore o nekim veoma ličnim odnosima jer izbegavaju da svet podele na svet dece i na svet odraslih, a njihova strukturalna perverznost (njihovo nepostavljanje pitanja kojim bi se zadovoljila društvena norma) izmiče analizi, možda upravo na način na koji mnogi psihoanalitičari smatraju da je perverzni subjekt neanalizabilan. Međutim, upravo ovakva pozicija strukturalnog nepostavljanja pitanja, niti dovođenja u pitanje, predstavlja moguću pravac kretanja onoga što i dalje moramo nazvati kritičkim slikarstvom, koje je inače zapalo u toliki čorsokak da je, kada se danas pojavi u svom nazovi čistom obliku "postavljača pitanja", u opasnosti da parodira samo sebe. Kaluderovićevo slikarstvo ne uspostavlja fikciju kritičke distance već je duboko involvirano u svetu simptoma savremenog psiho-kapitalizma.



× **Genocide — TV**
 (Idea instalacije *Genocid/part of the Genocide installation*), 1999
 monitor, kamuflažna tkanina, rajsferšlus, meci, CD player i audio
 CD/monitor, camouflage fabric, zipper, bullets, CD player and audio CD
 35 x 50 x 40 cm
 ljubaznošću umetnika/courtesy of the artists

Od svojih ranih radova Kaluderović se bavio pronalaženjem tačke gubitka distance i psihičkim preplitanjem unutrašnjeg i spoljašnjeg, intimnog i društvenog, nekadašnjeg i sadašnjeg, detinjeg i zrelog, memorisanog i zaboravljenog, estetskog i etičkog, opasnog i bezazalnog, fikcije i realnog; a, u užem smislu same realizacije radova, preplitanjem fotografske/mehaničke slike i slikane/manuelne slike, figure i pozadine, perspektive i inverzne perpspektive, itd. Za ideju o gubitku distance rečiti su već radovi koji su se pojavili na njegovoj prvoj samostalnoj izložbi 1998. Radilo se o crtežima na toalet papiru s motivima vezanim za detinjstvo (npr. "kasica prasica"): dakle ne samo o jasnom odnosu spram poimanju normirane privatnosti (koja se prvo uspostavlja u WC-u) već i u upućivanju na analnu fazu razvoja deteta u kom je ono suočeno sa zahtevom drugog (ro-

ditelja) za samostalnim obavljanjem nužde kao prvim korakom ka budućoj samostalnosti, tj. odraslosti. (Na primer, i danas se pojavljuje kao uslov da se dete primi u predškolsku ustanovu sposobnost samostalnog obavljanja velike nužde). Može se zapaziti da Kaluđerović pravi inverziju u odnosu na ono što je od Frojda navamo prepoznato kao veza između proizvodnje izmeta i proizvodnje umetničkog dela: ovde se ne radi o slikarstvu kao oslobađajućem rezultatu potrebe da vlastiti izmet razmažete po zidu (Frojd) već o odgovoru na zahtev drugog koji vam daje toalet papir u ruke i zapravo vas upućuje na kontrolu i disciplinu kao preduslov odrastanja.



× **Piggy Bank**
iz serijala/*from the series ATLAS*, 1997
crtež na toalet papiru/*drawing on toilet paper*
11 x 16 cm
ljubaznošću umetnika/*courtesy of the artists*

U narednim radovima Kaluđerović se bavio i specifičnim kontekstom vlastitog odrastanja uključujući i socio-politički mizanscen u kom se ono odvija kao što je to slučaj ciklusima slika *Atlas* (1998-9), *Hedonizam* (2000) i *Waiting for the Man* (2001). U ovom kontekstu Kaluđerovićev najintimniji rad je svakako foto-zvučna instalacija *Šta nam je donelo sutra?* (2001) koji je potpuno jedinstven i nekako najliričniji pa i najkriptičniji rad ovog umetnika. Međutim, u narednoj seriji slika pod nazivom *Budućnost pripada nama*, Kaluđerović aludira na savremene oblike fašizacije društva kroz uloge koje preuzimaju deca i kroz društveno konstruisanje njima dodeljenih identiteta. Jedan od najpoznatijih motiva iz ovog cikusa (koji se pojavljuje i u više verzija) je linearno i plošno (kao da je reč o serigrafiji, iako se radi o tehnici najzastupljenijoj kod ovog umetnika — akriliku na platnu ili na nekoj drugoj tkanini) prikazan dečak u prugastom donjem vešu kako demonstira svoje sve snažnije bicepse. Radi se dakako o investiciji očekivanja koje najčešće očevi imaju prema muškoj deci ali u jednoj karakteristično "retro" pojavnosti, koja vodi ka "mustrama" koje Kaluđerović najčešće preuzima iz reklama ili modnih žurnala iz sedamdesetih i osamdesetih. Na ovaj način postiže se kvalitet paradoksa koji uvek poseduju Kaluđerovićevi radovi. Ove slike istovremeno tretiraju izvesnu vremensku distancu tako što ne govore o savremenosti već o nekoj njenoj predistoriji — ali to što deluje kao distanca upućuje na hipotetički "autobiografski momenat" (koji je Kaluđerovićev rad do tada uvek otvoreno imao, a od sada on može biti samo proizvod neke naknadne spekulacije) jer vreme iz kog su ovi motivi preuzeti jeste bilo vreme umetnikovog detinjstva i odrastanja.

Najupečatljiviji motiv iz ove serije (koji se, karakteristično za ovog umetnika, pojavljuje u raznim slikanim verzijama, ali i u vidu *blow-up photo-readymadea* i videa) preuzet je iz nemačkog modnog žurnala *Burda* s početka osamdesetih i reklama je za dečiju odeću sa sloganom "Nema straha od malih životinja". Motiv je zbilja bizaran jer vidimo troje dece obučene u haljinice i špil-hodne s aplikacijama nalik macama i zekama, dok jedan dečak među njima stoji i devojčici koja sedi gura šargarepu u usta. Recimo da je ovaj motiv kvintesencijalan za Kaluđerovićeva interesovanja. Pre svega ovde čitamo paralelizam ovog motiva i uobičajene pornografske ikonografije. Zatim uspostavljamo odnos reklamnog koda iz sedamdesetih ili osamdesetih i sadašnjosti u kojoj se ovaj motiv ne bi nikada naivno i nekontrolisano pojavio (kao što je još pre dvadeset-trideset godina mogao biti slučaj). Konačno, i ovi odnosi svakako ne govore o deci ili njihovim igračkama-životinjicama već o sve-

tu odraslih koji u jednom trenutku ne prepoznaje a u narednom prepoznaje bizarnost ovog prizora. Reč je, dakle, o značenjskoj nestabilnosti jednog prizora koji je načinjen od strane odraslih da bude odraz nevinosti, idiličnosti i bezazleznosti, a potom ga odrasli mogu osuditi kao izraz perverzности, bolesne mašte i društvene opasnosti.

I kada iz perspektive ovog prizora pogledamo novu seriju slika *Can I Change My Career for a Little Fun?*, pada u oči krupna promena paradigme koja se dogodila u poslednjih dvadeset godina. Ona se u ovom slučaju može svesti na činjenicu da je onda bilo moguće da se dogodi da se bez ikakve cenzure pojavi reklama u kojoj dečak gura devojčici šaragarepu u usta ali ne i crtani film u kom iščupano oko nekog malenog dabra ostavlja sluzavi trag ili se od eksplozije prosipa utroba neke slatke veverice. Danas je svakako obrnuto. Današnje vreme sebe vidi kao mnogo manje "naivno". Mislimo da danas mnogo više znamo i o sebi i o deci. Znamo da se iza naivnih motiva kriju strašne seksualne perverzije a da je predstavljanje eksplicitnog nasilja uvek i samo predstava koja, kažu, nema veze sa realnim odnosima. U odnosu na ovo, Kaluđerovićeve slike, kao što rekosmo, ne postavljaju nikakva pitanja. One nas, pre svega, suočavaju kako sa pomenutom promenom paradigme tako i sa još uvek nerazjašnjenim odnosom između, na primer, predstavljenog nasilja i realnog nasilja. Bez obzira što skoro nikada (osim u jednom "hipo-ironičnom" projektu iz 1999. pod nazivom *Genocid*) Kaluđerovićevi radovi ne uspostavljaju eksplicitnu vezu s savremenim društvenim i političkim kontekstom njihovog nastajanja (miloševićevska i post-miloševićevska Srbija), ovi radovi, što je najuočljivije u poslednjoj seriji, na svoj način govore o konzumaciji nasilja kao najkolektivnijem činu u kom se odnos žrtve i krvnika promatra s neke uspostavljene distancirane tačke gledanja u kojoj nema empatije.

Empatija ili estetika? Pitanje je prioriteta savremene umetnosti. Kaluđerović bira estetiku, ali da bi je podrio, da bi u njoj otkrio jedno od mogućih lica savremenog fašizma. Zbog toga nam privlačnost njegovih slika uteruje strah jer nas sve vreme upućuje da na drugačiji način posmatramo ono s čim smo svakodnevno suočeni — bez obzira da li se radi o prizoru ratnog nasilja ili o nekom novom masovnom modnom diktatu za tinejdžere. Ni jedan naš pogled na svet komercijalne eksploatacije dece ne može biti isti nakon upoznavanja s Kaluđerovićevim radovima. Pa ipak, ove slike ne nastaju iz nekih didaktičnih intencija umetnika. Naprotiv, one su i same duboko umešane u svet kojim vlada naša nesposobnost da u njemu neposredovano učestvujemo i da ga menjamo. One nas zbog ovakve bliskosti i uznemiravaju.

Branislav Dimitrijević

Devojčice u keceljicama ili pretpubertetske rok-ribe: Šta nam je donelo sutra?

Majka uhodi svoju decu, izdvojena od njih, i zlobno ih posmatra (moguće) iza poluotvorenih vrata. Dve male devojčice sede šćučureno zajedno, jedna ima deformisanu ruku, moguće u rukavici od svinjske kože, nosi štap, glava joj je prekrivena cilindrom. Druga tužnih očiju izvire izpod velikog ljubičastog šešira, zacrvenjenog nosa i sa masnicama na obrazima, čeka nepokretno. Gledaocu ostaje da nagađa o njihovoj sudbini. Da li će biti prikazane kao cirkuska atrakcija ili ih očekuje još strašnija nevolja? Da li će biti date nekom "bogatom ujaku" ili prodate kao služavke?

Mala devojčica, u letnjoj haljinici i sandalama, sedi na podu prekrštenih nogu. Dečak u kariranoj košulji i pantalonama stavlja nešto (potencijalno falusnog oblika) u njena usta dok druga devojčica u gruboj sivoj haljini, lica prekrivenog razbarušenom kosom, posmatra (ne čineći ništa da to spreči). Iza njih, na zidu visi šareni poster koji prikazuje decu sličnih godina. Obučena su (po redu) u staromodne crvene mačkaste ženske pantalonice s nogavicama do gležnja, zečije plavi i crveni kombinezon i roze haljinicu sa keceljicom preko u stilu kuce. Mali dečak nudi devojčici koja sedi šargarepu i ona očigledno uživa u njoj!

Prva slika je *Mutter mit spielenden Kinder (Der kleine Gernegross)*, Majka sa decom koja se igraju (*Mališani uživaju u oblačenju kostima*) koju je naslikao Peter Fendi 1839. godine. Bila je izložena u Albertina Muzeju u Beču ranije ove godine u sklopu izložbe pod nazivom *Peter Fendi und sein Kreis* (22. mart – 7. jun 2007). Kontekstualizovana u *mainstream* muzejskoj izložbi i smeštena među slike sličnog žanra i perioda, nije izazvala nikakav kritički komentar. Publika devetnaestog veka nije bila toliko popustljiva — Fendi je već bio kritikovan zbog serije litografija, izrađenih 1834, na kojima je prikazan grupni seks.

Autor drugog rada je Dejan Kaluđerović. Video instalacija, proizvedena 2004, pod naslovom *Grizi šargarepu, zeko! Keine Angst vor kleinen Tieren (Nema straha od malih životinja)* iz ciklusa *Budućnost pripada nama III*, izazvala je snažnu reakciju kritičara koji su je ocenili kao neprikladnu, rekavši da



× Peter Fendi
Mutter mit spielenden Kinder
(Der kleine Gernegross)
1839

eksploatiše malu decu i kao potencijalno pedofilicnu. Sličnu reakciju izazavala je serija *Electric Girl* (*Električna devojčica*) iz *Budućnost pripada nama II*. Ona prikazuje predadolescentku devojčicu (Kaluderovićevu osmogodišnju brataniću) u različitim zavodljivim pozama u spavaćoj sobi sa ženom, verovatno njenom majkom — kao učesnikom voajerom. Nesvesne podudarnosti sa delom iz 19.veka su veoma upadljive. Kaluderović, međutim, tvrdi:

U ovom radu dovodim do logične krajnosti već postojeće predstave o malim divama u koje odrasli/industrija pretvaraju decu. Današnje tržište zanima prodaja proizvoda, a da bi proizvod privukao pažnju i zatim bio prodat, dozvoljen je bilo kakav komercijalni trik, sredstvo, transformacija. Ja predstavljam ono što dovodim u pitanje i ono o čemu se raspravlja mora da se vidi. Danas se utiče na decu da kupuju ili da imaju potrebu da kupuju isto koliko i odrasli. Često se primenjuju veoma ekstremne mere u pretvaranju dece u seksualna bića.

U istraživanju potrošačkog društva (*Grizi šargarepu, zeko!* inspirisan ženskim časopisom *Burda* iz 1980, koji reklamira dečiju odeću) pomešanim sa perverznom seksualnim insinacijama, Kaluderović kreira mikroskopski pogled na društvo u celini. Mada mnogi njegovi radovi istražuju decu i zloupotrebu dece, njegovo interesovanje je pre simboličko nego bukvalno. On koristi generičke naslove, poput *Chlorine Girls* (*Hlor devojčice*), *Snake Kids* (*Zmijska deca*) ili or *Rose Devil* (*Ruža Đavo*) (iz ciklusa *Budućnost pripada nama I*, 2005).

Can I Change My Career for a Little Fun (*Mogu li da promenim karijeru zarad malo zabave?*) iz *Budućnost pripada nama I*, 2006 (u toku) koristi slike preuzete iz savremenih modnih časopisa, poput *Vogue Bambini*, i animacije iz nasilnog Internet crtača, *Happy Tree Friends*. Rad razotkriva dvosmislenost u kojoj se očekivanje odraslih (društva) suočavaju sa nasilnim svetom fanazije, čiji prostor sve više zauzimaju dečije televizijske i medija igrice. Pravo deteta da bude detinjasto (impulsivno, nepredvidivo, slobodno, razigrano), oduzeto mu je, a zatim se ovo neprimodno, prerano odraslo dete, umeće u pejzaž crtača, kao u *Dior Girl* (*Dior devojčici*) i *Cowboy* (*Kauboju*). Kaluderović dalje razvija ovu temu u video animaciji *Are You Ready For a Ride?* (*Jesi li spreman za vožnju?*). U prvoj verziji, crtanog lika ubija kiša meteora, a u drugoj (Beket verziji), iščekivanje i tenzija rastu uz zvuke ptičjeg cvrkutanja — ali ništa se ne dešava. U *Love & Rockets* (*Ljubav i rakete*) (sa osvrtom na alternativni rok bend i strip Džejmija i Gilberta Hernandezza iz 1980-tih i 90-tih) deca sa stavom arogantno zure u gledaoce.

U Dejanovom radu postajemo svesni strukture umetničkih dela kao dijalektičkih mesta. U *Recuperating Political Radicality in Contemporary Art* Piter Ozborn tvrdi da umetnička dela čine dijalektička mesta autonomije i zavisnosti.¹ On istražuje Adornovu ideju o "dvostrukom karakteru umetnosti", zapravo "autonomiji i socijalnoj činjenici". Političko značenje autonomije je sloboda, radikalizam njenog imaginarnog, dok je političko značenje zavisnosti spoljašnja dimenzija ili kontekst. Odnos između autonomnih i zavisnih elemenata zaista je dijalektičan i zavisno od konteksta proizvodi različite efekte. Ozborn tvrdi da umetnička dela takođe čine dijalektička mesta individualnosti i kolektivnosti. Opadajuće značenje univerzala zamenjeno je "progresivnom partikularizacijom"; pri čemu svako delo mora da stvori uslove svoje sopstvene razumljivosti a njegova estetika potiče iz mnoštva subjektivnih interpretacija. U ovom begu od generalizacije žanrova, serije su postale privilegovani modusi konstrukcije — kombinacija strukturalnog libertarijanizma (po formi) i imaginarnog radikalizma (po sadržaju).

Ova ideja serije prikazana je u radu *Europoly* (2004, još uvek u toku), hibridnoj konstrukciji koja prkosi prirodi umetničkog dela tako što funkcioniše kao igra na tabli (u portabl verziji), ili kao instalacija konstruisana u institucionalizovanom prostoru gde radi kao platforma za socijalnu interakciju (u vidu relationalne estetike). Prećutno značenje koje stoji iza dela je dosta zlokobno: EU ima moć da definiše



× *Europoly Installation*
Univerzitet umetnosti Mimar Sinan, Istanbul/
Mimar Sinan Fine Art University, Istanbul, 2007
izgled postavke/installation view
ljubaznošću umetnika/courtesy of the artists



× **Europoly Portable Game Version (prototyp)**
 Galerija A+A — Slovenački centar za vizuelnu umetnost,
 Venecija/Gallery A+A — Slovene Central for Visual Art,
 Venice, 2006
 izgled postavke/installation view
 ljubaznošću umetnika/courtesy of the artists

identitet, (pravila igre, takoreći). U ovom neo-liberalnom supra-nacionalnom društvu, sve, uključujući identitet, je na prodaju. Igra identifikuje više profesija različite vrednosti i prestiža i opremljena je karticama profesije, karticama šanse i socijalnim karticama, a takođe obezbeđuje prateće simbole, poput izbegličkih i markiranih torbi. Rad istražuje pitanja identiteta, moći, proces integracije, i preispituje rigidni, kategorički sistem zasnovan na pravilima, koji funkcioniše primenom statistike, svodeći pojedince na seriju vrednosnih odnosa. Bacanje kocke, ili "sreća" uglavnom odlučuju o uspehu ili neuspehu igrača u njihovoj težnji da postanu deo novog evropskog identiteta.

Europoly gradi na gore pomenutim pitanjima identiteta i dislokacije. I dok se nefunkcionalna deca u *Budućnost pripada nama* pretvaraju u profesionalce u igri *Europoly*, postavljaju se pitanja o ulozi sreće u našim životima: da li će, na primer, *Električna devojčica* postati prostitutka ili menadžer? U fotografsko-zvučnoj instalaciji *Šta nam je donelo sutra* (2001), Kaluderović je prikazao svoje roditelje na prelazu u odraslo doba u arkadijanskoj sceni gde se budućnost čini prepuna obećanja. Iza ovog samo naizgled nevinog rada stoji pitanje o tome šta je ostalo nakon smrti "socijalističke utopije"?

Viktorija Preston

22. jul, 2007.

Viktorija Preston je nezavisni kustos i kritičar.
 Radi u Velikoj Britaniji i Švajcarskoj.

¹ Kuzma, M. & Osbourne, P. (izd.), 2006. *Recuperating Political Radicality in Contemporary Art. (1) Constructing the Political in Contemporary Art*. Oslo: Office for Contemporary Art Norway.

Dejan Kaluđerović

Stvarnosti detinje svesti

Radovi Dejana Kaluđerovića kruže oko fragmenata sećanja koji sežu do ranog stadijuma detinjstva i tematizuju pitanje odrastanja, problematiku *coming of age*, u kojoj su dečija i mladalačka obeležja konfrontirana sa obrascima odraslog sveta. U smislu psihoanalitičkog posmatranja, Kaluđerović u svojim slikama, fotografijama i video instalacijama postavlja načine ponašanja dece i mladih čije specifične želje, čežnje i nagoni već deluju potpuno funkcionalno i ukazuju na Frojdovu teoriju utiskivanja obrazaca u ranom stadijumu detinjstva.

Kaluđerovićevi umetnički radovi oslanjaju se, uglavnom, na motive sa slika masovnih medija ili na fotografije iz porodičnog albuma. Oblici sećanja baziraju se na stalnom ponavljanju vizuelnih markera koji posežu za motivima iz crtanih filmova i dekorativnim motivima iz sedamdesetih ugrađujući ih u fotografski realističnu tradiciju slikarstva. Noviji radovi kao polazište imaju direktne medijske ilustracije i odbacujući njihov dekor pozivaju se na bezbrižnost dečijeg načina ponašanja koje, zajedno sa direktnošću izraza i pogleda, na platno, fotografiju i video zapise prenose socijalne i političke stvarnosti.

Polaznu tačku Kaluđerovićevog umetničkog delovanja u Beogradu devedesetih predstavljaju sećanja iz sopstvenog detinjstva u Titovoj Jugoslaviji i ponavljanja socijalnih šablona i rituala jugoslovenskog socijalizma. Vizuelno ponavljanje šablona kao *Objet Trouvé* Kaluđerović je predstavio u obliku toalet papira, čija gruba površina i struktura takođe sadrži obrazac ponavljanja. Kaluđerović je toalet papir koristio kao podlogu za crteže i samim tim kao nosioca slike čime je započeo intenzivno razračunavanje sa strukturisanim opažajnim modelima (1998). Ubrzo potom usledio je ciklus *Atlas*, u kome je umetnik za pozadinu svojih slika izabrao geografske karte nekadašnje Jugoslavije u koje je ugradio ikonografske momente, kao na slici *The Boy* (1998). Za ovaj rad izabrana je geografska karta Kosova na kojoj je naslikan dečak u trkačkom automobilu. Aluzije na muške dečije fantazije, ali i na sina Slobodana Miliševića, Marka i njegovu ljubav prema brzim kolima (što je takođe aluzija na njegov raskalašni život) pomešane su na ovoj slici. Sa druge strane, rad iz više delova *Waiting for the Man* (2001/02), kao polazište ima porodičnu fotografiju iz 1977. godine, na kojoj umetnikova majka sa



× **The Boy**

iz serijala/*from the series ATLAS*, 1998
akrilik na platnu i aluminijumska ram kutija/
acrylic on canvas and aluminum frame box
144 x 152 x 10 cm
ljubaznošću Markusa Kruppa/
courtesy of Markus Krupp

kolegama sa posla dočekuje Druga Tita koji se vraća u Beograd iz posete Koreji. Kaluderović razotkriva ritual dočeka državnog poglavara kao ispraznu floskulu građanske dužnosti slikajući preko podloge scene iz šume i prirode koje u stilu kamuflaže na kraju prekrivaju osobe na slici da bi ih u trećoj verziji slike prikazao samo šematski. Ova šematizacija sećanja na sopstvenu socijalizaciju u Titovoj Jugoslaviji prikazana je i u radu *Pioneers* (1999) Ovaj rad se bavi društvenim statusom pionira koji su sticala deca u uzrastu od sedam godina i koji im je na osnovu dobrog ponašanja, odnosno dobrih ocena, omogućavao da u uzrastu od 13 godina napreduju i naposljetku postanu članovi socijalističke omladine (što nije obavezno značilo i članstvo Komunističke partije). Krst na slici je persiflaža ove beskompromisne odanosti sistemu, ali kao i kod raspeća predstavlja njegov preuranjeni kraj.

Stanje mladalačke fiksacije na kulturne ikone i simbole i njihovo izjednačavanje sa reklamno tehničkim sredstvima pokazuju radovi iz ciklusa *The Future Belongs to Us* (od 2002). U ovim radovima Kaluderović spaja motive dece iz reklamnih kataloga za dečiji veš iz sedamdesetih godina sa šablonima koji su postali umetnikov zaštitni znak, koji preuzimaju funkciju ta-

peta. Na početku su motivi slikani na plastičnim stolnjacima, kasnije nanošeni na platno i dopunjeni šablonima figura iz crtanih filmova kao što su *Kalimero* ili *Pčelica Maja*. Radovi iz ovog ciklusa se bave pitanjima odnosa između gubitka dečije nevinosti i neophodnosti daljeg psiho-socijalnog razvoja dečijih načina ponašanja. Protagonisti Kaluderovićevih slika i video zapisa, tinejdžeri i deca pred pubertetom, neprestano se kreću između onog koraka koji ih vraća u zaštićeno detinjstvo, obeleženo bićima iz crtanih filmova i bajki, i koraka koji ih vodi dalje u potrošački orijentisan svet glamura, u kome ekonomska realnost svakodnevice i mnogostrukost mogućnosti seksualnog izražavanja definišu karakter medija. Referenca na sedamdesete, i samim tim na umetnikovo detinjstvo, s druge strane ukazuje na promenu medijskih sadržaja slika. Dok su motivi slika iz ovog vremena upotrebljeni u Kaluderovićem radovima, nekada bili neprikosnoveni, u vreme dečije pornografije i njene eksplozije na internetu, položaj tela dece i mladih dobija sasvim drugu konotaciju, koja često kod posmatrača izaziva konsternaciju.

S druge strane, predstavljanje poza i stilova se kod Kaluderovića upravlja prema onoj predformulaciji medijskih slika koja svet dece i mladih tržišno i tehnički otvara, te ih automatski, kao i odrasle, postavlja u ekonomski tok proizvodnje i potrošnje. Time im se, s jedne strane, oduzima aura dečije nevinosti, dok se s druge ističu pubertetski problemi svih vrsta. Perfekcija medijskih kulisa ovde služi kao platno za projekcije identiteta, kod kojih obeležja koja zavise od uzrasta i prelaz između pojedinih faza odrastanja više, izgleda, nemaju nikakvu ulogu.

Pozicija mladih u pubertetu i referenca na seksualnost eksplicitno su tematizovani u nekim fotografiskim i video radovima. Koliko se kroz širok spektar medijalnog, a samim tim i telesnog predstavljanja izoštrio pogled na decu kao seksualne objekte, Kaluderović pokazuje u video radu *Bite a Carrot, Bunny! Keine Angst vor kleinen Tieren* (2004). Predložak za ovaj rad je reklama iz časopisa *Burda* iz 1980. godine sa sloganom "Nema straha od malih životinja". Na slici su tri deteta obučena u odeću sa motivima životinja koja nalikuje kostimima. U sredini sedi devojčica koja je zagrizla šargarepu koju u ruci drži dečak stojeći pored nje. U Kaluderovićevoj video instalaciji ovaj poster je pozadina za postavku scene po ovom motivu. Izvođači su obučeni u odeću primerenu svojim godinama i simuliraju grotesknu scenu čije su seksualne konotacije jasno postavljene u prvi plan. Kaluderović na ovaj način preispituje promenljivost tradicionalnih motiva sa slika i sa njom i status nevinosti koji više ne postoji u slikovnom jeziku svih medija. Ovo važi i za fotografski rad *Electric Girl* (2003). Serija fotografija prikazuje upadljivo našminkanu osmogodišnju devojčicu, kao tinejdžerke pred izlazak, natapirane kose, koja u lascivnim pozama, oskudno obučena i polugola (ali polno još nerazvijena) gleda u kameru. Električna gitara u ruci pretvara devojčicu u vamp ženu, čije poze podsećaju na poze Kortni Lav, postavljajući pitanje kako deca imitiraju odrasle i učestvuju u igri "bivanja odraslim", koja anticipira seksualne konotacije još ih ne proživevši.

U skladu sa naslovom *The Future Belongs to Us*, deci sve mladeg uzrasta prepušta se mogućnost odluke i sopstvenog pozicioniranja čime se anticipira, odnosno usmerava, njihov dalji razvoj. U svojim najnovijim radovima Kaluderović pored uobičajene palete crtanih junaka i figura postavlja protagoniste u takve poze i daje im izgled koji možemo videti, recimo, u italijanskom modnom časopisu za decu *Vogue Bambini*. U ovom ciklusu, sa podnaslovom *Can I Change My Career for a Little Fun?* (2006), pokazuje se besprekoran prelaz iz igre u istovremenu zrelost, sa kojom svest, opsesije i želje postaju proračunate. Tako većina crtanih figura na slici *Fire* (2007) prestravljeno gleda u decu koja sede na klupi i provode svoje slobodno vreme sa stavom i pozom pop i rok zvezda. Figure crtanih junaka, koje su se na početku pojavljivale uglavnom kao šablon u pozadini, u novijim radovima stupaju u prvi plan i na slikama su, kao i deca protagonisti, animirane.

Simulaciju različitih heroja i dečijih idola zapadne kulture možemo videti i na slici *Cowboy* (2006) i video radu *Are You Ready for a Ride?* (2006). Poziranje dečaka



× **Pioneers**
iz serijala/from the series *ATLAS*, 1999
Akrilik, ulje i zlatni listići na platnu/
acrylic, oil and golden leaves on canvas
130 x 180 cm
ljubaznošću Anne Oakley/courtesy of Anna Oakley

kao kauboja svrstava ovaj akril na platnu među dosadašnje tradicionalne Kaluđerovićeve radove, dok se video rad putem animacije crtanih likova oslanja na filmsku i televizijsku medijsku stvarnost. U kombinaciji *found footage* i animacije, crtani junak, koji se kao neko dete prvenstveno zabavlja, na kraju gine u eksploziji bombe, čime se početna bezbrižnost scene munjevitom brzinom pretvara u smrtnu suprotnost. Samo dečak sa kaubojskim šeširom, koji se za to vreme ljulja na stablu drveta, deluje netaknut ovom scenom. Na ovaj način nastaje simultanost informacija sa različitim konotacijama, koja u formi televizijske slike ne pravi nikakvu moralnu diferencijaciju između izveštaja sa ratišta i scena iz akcionih filmova, ali odlučujuće utiče na formiranje obrazaca ponašanja u ranom stadijumu detinjstva. Drugu verziju video rada, bez napada u pozadini, Kaluđerović prikazuje u Salonu Muzeja savremene umetnosti u Beogradu, tako što drvo na kojem dečak sedi realno postavlja u prostor, a na pozadini projektuje video snimak dečaka. Ovim transferom u galerijski prostor Kaluđerović junacima i protagonistima svojih slika daje trodimenzionalnost koncipirajući laboratoriju od realnih i piktorijalnih scena, koje posmatrača vraćaju u detinjstvo, ali ga istovremeno, ponašanjem oslikanih individua neposredno konfrontiraju sa aktuelnim kompleksnim temama.

Walter Seidl

Walter Seidl je pisac, kustos i umetnik iz Beča.



We might come from Hell, but we're too young to tell...

(Tiger Lillies, *Little Boys Blues*)

"We can sell animals as long as they are pretend. We sell the sort of attachment to objects and sentimentalism that means that a kid will run back into a burning house to rescue a toy rabbit, but Dad won't swerve in the car to avoid a real one. That is the real power of brands... One rabbit has a label on its arse, another one doesn't. You can love the one with the label and everyone accepts that. Risk your life for a real animal and people say you're mad".

(Scarlett Thomas, *PopCo*)

The products of modern pop culture, like the short animated films from the series *Happy Tree Friends* — whose characters appear in the new series of paintings by Dejan Kaludjerović — are a form of exploiting violence in the climate of liberal post-ethical permissiveness. But any discussion opposed to this form of visual representation is all too easily rejected as over-serious, old-fashioned conservative moralising, which, if the truth be known, in most cases it actually is. Having stated that, however, can we simply gloss over this symptom of contemporary culture? Systems of censorship in developed liberal societies are still weighed according to the principle whereby the illusion that certain models overstep the mark even if they no longer exhibit any traits of infringing social limits, is strictly upheld. For example, *Happy Tree Friends* is a cartoon not recommended to children under the age of 17, yet it is based on typical models of "classical" children's cartoons where the characters — almost always stylised animals — have horrible things done to them, in reality even fatal things, after which they are resurrected and come to life again: from the utterly squashed

mouse Jerry who, in the twinkling of an eye, resumes his usual chubby shape to that coyote who gathers up bits of his own body after some ACME contraption with which he had intended to dispatch the Roadrunner has exploded. The violence in *Happy Tree Friends* is founded on these models but, in fact, goes even further. And this is not meant to be a cartoon for children. So the question might well be asked, who is it actually meant for? Because what we see here is obviously not some *tongue-in-cheek* anarchic intellectualism such as *South Park*, which can truly be called an adult cartoon. The victims here are not Tom Cruise, Jesus, or Barbra Streisand, but the innocent furry inhabitants of the forest. So, are *Happy Tree Friends* and similar products commercially successful precisely because they live in the impossible limbo of some unidentified target group?

In an Internet debate on this phenomenon, one of the participants, clearly younger than the prescribed age of 17, offered the following analysis: "This site has to have some of the goriest animated cartoons I have ever seen in my entire life. In every episode the characters get decapitated and killed in the most disgusting, inhumane ways. In case parents are wondering why kids find this funny, it's not because they're messed up in the head. Teens these days (including myself) find "randomness" funny — therefore, when characters get mutilated or have their hand chopped off out of nowhere, kids laugh because it's usually the last thing you'd expect to happen". However, in the discursive range of this cartoon, this is exactly what we expect, — if all the characters are brutally cut to pieces in the end — that there can be no "accidental" dimension here because everything is submitted to a strict discursive discipline. And it is this discursive discipline that is the chief characteristic of modern culture as it is a pre-condition for the commercial planning of pop culture which includes giving a brand name to something that is, on the face of it, surprising, unexpected or a diversion. The market aimed at children and teenagers is especially indicative since children are reared to be consumers, and the sophistication of their tastes, therefore, far outstrips that of adults. In what has now become a cult novel, *PopCo* by Scarlett Thomas, the heroine works for one of the world's largest toy-manufacturing companies, whose marketing strategy is designed to cater for the sophisticated young in such a way that they do not have the impression of buying some mass-produced corporate product, but something extremely specific and unusual, as if produced underground, something that is only available on a web site in order to make it more authentic and which even has its first pages written in Japanese. This method of cultural distribution dominates as a model of the relationship between mass culture and alternative culture, like two sides of the same coin in the neo-liberal shaping of culture as a whole.

The world of children and that of adults have never been closer than in today's consumer society. In Fifties' America, the famous discovery that teenagers are the ideal consumers is now truly pre-history. Nowadays there is absolute synergy in consumerism where the dilemma about whether it is adults who create the world of children according to some kind of *master plan* or whether being an adult is nothing more than execution of the *master plan* of a child is quite superfluous. However, as a social issue the child-adult relationship has never been as important as today because it exclusively revolves around the relationship between sexuality and violence, on the one hand, and a fixed, inviolable social identity, on the other — an identity based on the fiction that there exists a certain formative stage at which the identity of a child and the identity of an adult diverge. And while no one is able to render this difference clear in recollecting his own life, society nonetheless has developed on the basis of this difference.

These are a few of the possible frameworks from which we can draw associations as we view the paintings of Dejan Kaludjerović, and especially those from the latest series *Can I Change My Career for a Little Fun?* In every picture in this group a little boy and a little girl, both in their pre- or early-adolescent years, occupy the foreground. The poses they strike and the way they are dressed suggest that they have been taken straight out of some modern fashion magazine devoted to children's *casual* wear. Therefore, they are portraits of the children but with an ironic link between consciously posing for the artist and self-consciously posing for the needs of widespread commercial circulation. At the same time, these portraits are based on the timeworn traditions of hyperrealism, the photo comic strip and sentimental kitsch. The children are surrounded by the heroes of the *Happy Tree Friends* series, but establish no direct relationship with them, so that the impression of artificial montage of these two fictional worlds is very striking and it is this that gives Kaludjerović's paintings a note of alienation from any feeling of naturalness, spontaneity and not being "staged". The figures of the children and the small stylised animals turn their gaze exclusively towards the onlooker so there is no clear level of mutual relations except through the eyes of the consumer/voyeur at whom they are looking. In a very striking way these paintings also attach themselves "like leeches" to a standard imaginary background characterised by an attractive colour scheme which seems to be following the instructions of some market researcher where children's products are involved. The chromatic spectrum seems to follow the colour card that the PopCo corporation from the Scarlett Thomas novel uses for its toys, video games and other products, which is dominated by lemon yellow, candyfloss pink, baby blue, strawberry red, leaf green, and white."

Kaludjerović's "perversion" in his paintings lies in his repetition or duplication of the object chosen to be viewed without asking any questions (which would make the artist a traditional moraliser) or without any "creative" additions to this object (which would make the artist a skilled post-ethical exploiter). Jacques Lacan has understood this perversion, not as a form of behaviour, but as a structure — after all, anyone can engage in a perverted act without actually being a pervert, whereas the pervert never has to commit a perverted act recognised as such by society- and he considers this to be inverted neurosis.



× *Waiting for the Man*
 iz serijala/from the series *HEDONISM*, 2001
 akrilik na mušemi/acrylic on table oil-cloth
 120 x 240 cm (diptih/diptych)
 ljubaznošću sekretarijata za kulturu grada Beča/
 Courtesy of Cultural Department of the City of Vienna

Whereas neurosis is characterised by asking *questions*, perversion is qualified by *the absence of questions*. In contrast to the neurotic position adopted by the critic/moraliser, Kaludjerović searches for a perverted position that avoids a neurotic fixation with "objective" elimination of the perverted content. Instead, he opens up a space for subjective visual participation by repeating this content. All the more so since the paintings of Kaludjerović are in no way designed to elicit some ritualised social shock favoured by a number of artists with similar preoccupations. His paintings speak of very personal relations because he avoids dividing the world into the world of children and that of adults, and their structural perversity (their failure to ask questions which would satisfy the social norm) defies analysis, perhaps in the exact way in which many psychoanalysts consider that a perverted subject defies analysis. However, it is precisely this structural position of not asking questions, of not questioning, that represents a possible way forward for what we must continue to call critical art. This art has recently found itself stuck in such a blind alley that that when it appears today in its supposed pure form of "asking questions", it is in severe danger of self-parody. The art of Kaludjerović establishes no fiction of critical distance, but is deeply involved in the world of symptoms of present-day psycho-capitalism.

Since his early work Kaludjerović has endeavoured to find the point where distance is lost, the point where there is a psychological interweaving of internal/external, personal/social, past/present, childish/mature, remembered/forgotten, aesthetic/ethical, dangerous/harmless, fictional/real, and, in the narrow sense, his works themselves have reflected the interweaving of photographic/mechanical, photos and their subjects/ manual painting, figures/background, and perspective/inverse perspective. The idea of losing distance is illustrated very well in the works from his first one-man show in 1998. These were drawings on toilet paper with childhood motifs (e.g. "a piggy bank"), so not only a clear relationship between towards the notion of normal privacy (first encountered on the toilet seat) but also in indicating the anal phase of a child's development where he is confronted with the demand of another (the parent) that he pass a motion by himself as the first step towards future independence, i.e. adulthood. (Nowadays, for instance, it is a condition of acceptance into a pre-school institution that the child should be able to defecate by himself). It may be noticed that Kaludjerović has constructed a complete inversion of what psychologists from Freud onwards saw as the link between producing faeces and the production of a work of art. There is no question here of painting being the liberating result of the need to spread one's own faeces all over the wall (Freud), but of an answer to the demand of that other person who gives you the toilet paper and teaches you self-control and discipline as a pre-condition for growing up.

In his later works Kaludjerović also addressed the specific context of his own period of growing up, including the socio-political *mise-en-scène* against which it takes place. Witness the series of paintings *Atlas* (1998-9), *Hedonism* (2000) and *Waiting for the Man* (2001). Within this framework, by far the most personal work by Kaludjerović is the photographic and sound installation *What Did Tomorrow Bring Us?* (2001), which is absolutely unique and somehow the most lyrical but also the most cryptic work by this artist. However, in the next series of paintings entitled *The Future Belongs to Us*, Kaludjerović alludes to contemporary ways of creating a fascist society through the roles taken on by children and through the social construction of the identities allotted to them. One of the most familiar motifs from this series (which occurs in different versions) is linear and flat? (as if we were dealing with serigraphy although it is executed in this artist's favourite technique – acrylic on canvas

or on some other textile). It is that of a boy in striped underpants seen demonstrating his growing biceps. Of course, what we have here is the expectation fathers most often have in regard to their sons, but in a characteristic "retro" form, a magazine from the Seventies and Eighties. This lends the paintings a paradoxical quality, which is present in all works by Kaludjerović. At the same time these paintings deal with a certain historical distance by not mentioning the present, but some preceding historical period – yet what seems to be distance leads us to that hypothetical "autobiographical factor" (which Kaludjerović has always openly exhibited in his work to date, and which from now on can only be the product of later speculation), for the time these motifs were taken from is the period when the artist himself was a child and in the process of growing up.



× *Spring Soap*
 (deo instalacije Genocid/part of the Genocide installation), 2000
 print, promenljive dimenzije/dimensions variable
 ljubaznošću umetnika/courtesy of the artists

The most striking motif from this series — typically painted in various versions by this artist, but also in the form of blow-up photo-ready-made and video — is taken from the German magazine *Burda* in the early Eighties and is an advertisement for children's wear beneath the caption "No fear of small animals". It is truly bizarre because we see three children wearing little dresses and dungarees covered with cat and rabbit appliqués. A small boy stands between the two little girls pushing a carrot into the mouth of the girl who is seated. We could say that this motif is quintessential in the sphere of Kaludjerović's interest. First of all, we see here a parallel between this scene and the usual iconography of pornography. Then, we establish a relationship between the advertising code of the Seventies or Eighties and the present day where this motif would never appear innocently or spontaneously (which was not the case even up to 20 or 30 years ago). And finally, the relationships say us absolutely nothing about the children or their small animal toys but are focused on the world of adults which, at one moment, overlooks, and at the next moment, recognises the utterly bizarre quality of the scene. So we have instability of meaning in a scene which is composed by adults to reflect innocence, blamelessness, an idyllic state of being, but which those same adults can condemn as an expression of perversion, a sick imagination, and a social danger.

If we take the perspective of this scene as our departure point in looking at the new series of paintings *Can I change my career for a little fun?*, we are instantly struck by a major change in the paradigm that has taken over the past 20 years. In this case, it can be reduced to the following: while it was possible earlier for an advertisement depicting a boy pushing a carrot into the mouth of a little girl to appear without any fear of censorship, this was not the case with a cartoon in which an eye torn out of a small beaver left a slimy trail or an explosion ripped out the intestines of a sweet little squirrel.

Nowadays everything has been turned topsy-turvy. The present day sees itself as far less "naïve". We think that we know much more about ourselves and about children. We are conscious that innocent motifs hide terrible sexual perversions and that the presentation of explicit violence always and only a "show" that, so people think, has no link with reality. As we have pointed out, the paintings of Kaludjerović asks no questions in this regard. What they do primarily is to confront us with the change in the paradigm and with the as yet unexplained relationship between "pretend" violence and real violence. Despite the fact that — except in a hypo-ironic project from 1999 called *Genocide* — Kaludjerović's works establish no explicit contact with the contemporary socio-political context which spawned them (Serbia during and after the Milošević era), these artworks in their own way speak of the consumption of violence as the most collective act possible where the victim/executioner relationship is viewed from some distant observation point completely devoid of empathy. This is most obvious in the latest series of paintings.



Empathy or aesthetics? This is the priority issue in modern art. Kaludjerović chooses aesthetics, but he then undermines it in order to lay bare it one of the possible faces of modern fascism. For this reason, the attractiveness of his paintings fills us with fear because he is forcing us the whole time to look at what we see every day in a different way — whether this is a scene of wartime violence or some new mass media fashion dictate for the young. Not one of our views of the universal commercial exploitation of children can remain the same after we have seen the works of Kaludjerović. On the other hand, these paintings are not the result of any didactic intention on the part of the artist. On the contrary, they are themselves deeply enmeshed in a world governed by our inability to play a direct part in it and hence to change it. It is precisely the *closeness* of these paintings that disturb us.

Branislav Dimitrijević

× *What Did Tomorrow Bring Us?*
Galerija Studio, Budimpešta/Gallery Studio, Budapest
izgled postavke/installation view

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Pinafore girls or pre-pubesence rock-chicks: What did tomorrow bring us?

A mother snoops on her children, separated from them, leering at them (potentially) from behind the half-opened door. Two little girls huddle together, one with a deformed hand, possibly a pigskin glove, carrying a cane, her head smothered in a top hat. The other, with sad eyes peering from under a large purple bonnet, her nose reddened, her cheeks bruised, waits motionless. The viewer is left to speculate on their fate. Are they going to be presented as circus oddities or is a more heinous misadventure about to befall them? Will they be given away to a "rich uncle" or sold into service?

A little girl, wearing a summer dress and sandals, sits cross-legged on the floor. A boy in a checked shirt and trousers puts something (potentially phallic) in her mouth while another girl in a dour grey dress, her face covered by her straggling hair looks on (and does nothing to stop it). Behind them on the wall hangs a colourful poster of children of a similar age. They are wearing (respectively) red pussy-style bloomers, blue and red bunny-style dungarees and a pink doggy-style pinafore dress. The little boy is offering the sedentary girl a carrot and she is evidently enjoying it!

The first image is *Mutter mit spielenden Kinder (Der kleine Gernegross), Mother With Children Playing (The Little Ones Enjoy Dressing-up)* painted by Peter Fendi in 1839. It was on view at the Albertina Museum in Vienna earlier this year in an exhibition entitled *Peter Fendi und sein Kreis* (March 22 – June 7 2007). Contextualised in a mainstream museum show and embedded with paintings of a similar genre and era, it aroused no critical comment whatsoever. 19th century audiences were less forgiving – Fendi had already been criticised for a lithography series portraying group sex produced in 1834.

The second work is by Dejan Kaludjerovic. A video installation, produced in 2004, entitled *Bite a carrot, Bunny! Keine Angst vor kleinen Tieren, (Don't be Afraid of Small Animals)* from the cycle *The Future Belongs to Us III*, this piece caused a strong reaction from critics as inappropriate, exploitative

of young children and potentially paedophilic. A similar reaction was provoked by *The Electric Girl* series from *The Future Belongs to Us II*. This portrays a prepubescent girl (Kaludjerovi's eight year old niece) in various alluring poses in the bedroom with a woman, presumably her mother, as participant or voyeur - the unconscious references to the 19th work are striking. Kaludjerovi contends;

In this work I am taking to the logical extreme existing images of little divas that adults/industry transforms children into. The present market is interested in the selling of the product, and for product to attract attention in order to be sold, any commercial trick, device, transformation is allowed. I depict what I question, one has to see what is being discussed. Today children are encouraged to buy or to have a need to buy as much as the adults. Often very extreme measures of transforming children into sexual beings are being executed.

In exploring consumerism (*Bite a carrot, Bunny!* taking its inspiration from a women's magazine, *Burda* 1980, advertising children's clothes) mixed with perverted sexual references, Kaludjerovi creates a microscopic view of society as a whole. Although many of his works explore children and the misuse of children, his interest is symbolic rather than literal. He uses generic titles, such as *Chlorine Girls*, *Snake Kids* or *Rose Devil* (taken from the cycle, *The Future Belongs to Us I*, 2005).

Can I Change my Career for a Little Fun? from *The Future Belong To Us I*, 2006 (on-going) uses images taken from contemporary fashion magazines, such as *Vogue Bambini*, and visuals from the violent internet-based cartoon, *Happy Tree Friends*. The work unravels an ambiguity in which the expectations of the adults (society) confront a violent fantasy world which is increasingly the terrain occupied by children's TV and media games. The child's right to be child-like (impulsive, unpredictable, free, playful), is taken away and this unnatural, prematurely

adult child is then inserted into the landscape of the cartoon, witness *Dior Girl* and *Cowboy*. Kaludjerovic develops this theme further in the video animation *Are you ready for a ride?* In the first version, the cartoon character is killed by a shower of meteorites, and in the second (Beckett version), there is a build up of expectation and tension to the sound of twittering bird-song - but nothing happens. In *Love and Rockets* (which references the alternative rock band and Jaime and Gilbert Hernandez' comic-style magazine of the 1980s and 1990s), children with attitude gaze arrogantly at the viewers.



× **Europoly Installation**
proslava dana Evropske unije, Milano/
celebration of *The Day of EU*, Milan, 2006
izgled postavke/installation view
ljubaznošću umetnika/courtesy of the artists



× *Europoly Portable Game Version (prototyp)*

Galerija A+A — Slovenski center za vizualno umetnost,
 Venecija/Gallery A+A — Slovene Central for Visual Art, Venice, 2006
 izgled postavke/installation view
 ljubaznošću umetnika/courtesy of the artists

In Dejan's work we are made aware of the structure of artworks as dialectic sites. In *Recuperating Political Radicality in Contemporary Art*, Peter Osborne argues that artworks constitute dialectic sites of autonomy and dependence.¹ He explores Adorno's notion of "art's double character", namely "autonomy and social fact". Autonomy's political meaning is freedom, the radicalism of its imaginary, whereas dependence's political meaning is the external dimension or context. The relationship between the autonomous and dependent elements are genuinely dialectic and depending on context, produce different effects. Osborne contends artworks also constitute dialectic sites of individuality and collectivity. The declining significance of universals has been replaced by "progressive particularisation"; where each work has to create the conditions of its own intelligibility and its aesthetics are derived from a multitude of subjective interpretations. In this flight from the generality of genres, series have become privileged modes of construction – a combination of structural libertarianism (its form) and imaginary radicalism (its content).

This notion of the series is played out in *Europoly* (2004 ongoing), a hybrid construction that challenges the nature of the artwork by functioning as a board game (the portable version) or an installation constructed in an institutional space, where it operates as a platform for social interaction (in the manner relational aesthetics). The tacit meaning behind the work is somewhat sinister: the EU is

empowered to define identity, (the rules of the game, so to speak). In this neo-liberal supra-national society, everything, including identity, is for sale. The game identifies a number of professions of varying value and prestige and is equipped with profession cards, chance cards and social cards, as well as providing accompanying symbols, such as refugee and designer bags. The work explores issues of identity, power, the process of integration, and questions the rigid, categorical, rule-based system that operates through the application statistics, reducing individuals to a series of value-relations. The throw of the dice, or "luck" largely determines the success or failure of the players in their application to become part of the new European identity.

Europoly builds on issues of identity and displacement in evidence in earlier works. As the malfunctioning children in *The Future Belongs To Us* morph into the professionals in the *Europoly* game, questions are raised about the role of chance in our lives: will, for example, *Electric Girl* become a prostitute or a manager? In the photo-sound installation, *What Did Tomorrow Bring Us*, 2001, Kaludjerovi depicted his parents on the brink of adulthood in an Arcadian scene with the future full of apparent promise. Underlying this beguilingly innocent work is the question of what remained after the demise of the "socialist utopia"?

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1 Kuzma, M. & Osbourne, P. (eds), 2006. *Recuperating Political Radicality in Contemporary Art. (1) Constructing the Political in Contemporary Art*. Oslo: Office for Contemporary Art Norway.

Dejan Kaludjerović *Realities of a Child's Mind*

The work of Dejan Kaludjerović revolves around fragments of memory reaching back to early childhood. It examines the question of growing up, the problems concerning that "coming of age", in which the hallmarks of childhood and youth confront those of the adult world. From the psychoanalytical viewpoint, the paintings, photographs and video installations of Kaludjerović portray the behaviour patterns of children and young people whose specific wishes, yearnings and instincts already act in a completely functional way, indicating Freud's theory of the imposition of models in early childhood.

The art of Kaludjerović is mostly based on pictorial motifs from the mass media or photographs from the family album. The forms these memories take derive from the constant repetition of visual markers, which take the cartoon and decorative motifs of the Seventies, and incorporate them into the photographic, realistic tradition of painting. More recent works have taken direct media illustrations as their starting point and, tossing aside their décor, recall the carefree nature of a child's behaviour pattern which, along with the directness of a child's expression and gaze, transfers social and political reality onto canvas, photograph and video.

As the point of departure for his works done in Belgrade in the 1990s, Kaludjerović offers memories of his own childhood in Tito's Yugoslavia and the repeated social behaviour patterns and rituals of Yugoslav socialism. The visual repetition of a behaviour pattern as *Objet trouvé*, is presented by Kaludjerović in the form of toilet paper, whose rough surface and structure is also associated with the pattern of repetition. Kaludjerović has also used toilet paper as the basis for his drawings and hence their subject. In this way he started an intense battle with structured perceptual models (1998).

This was soon followed by his *Atlas* cycle where the artist took as his background geographical maps of the former Yugoslavia into which he inserted iconographic moments, as for example in the painting *The Boy* (1998). For this work he chose the map of Kosovo on which a boy is painted driving a racing car. Allusions to the fantasies of boyhood, but also to the son of Slobodan Milošević,

Marko, and his love for fast cars (itself an allusion to his hedonistic lifestyle) are all intermixed in this painting. By contrast, the multi-part work *Waiting for the Man* (2001/02) derives its inspiration from a family photograph from 1977 in which the artist's mother and her workmates are waiting to greet Comrade Tito on his return from a visit to Korea. Kaludjerović exposes the familiar ritual of welcoming back a head of state as an empty platitude of civic duty by painting over the background with forest and nature scenes like a kind of camouflage and finally covering up the people in the picture, to the point where, in the third painting, they are reduced to mere line drawings. This skeletisation of memories of his own socialisation in Tito's Yugoslavia is also shown in *Pioneers* (1999). This painting deals with the social status of young pioneers acquired by children at the age of 7. Based on their good behaviour or good school marks at school, this allowed them to progress to the point where, by the age of 13, they could become members of the Socialist Youth (which did not automatically mean membership of the Communist Party). The cross in the picture is a jibe at this uncompromising loyalty to the system, but, as with the Crucifixion, also indicates its premature demise.

Youthful fixation with cultural icons and symbols and their equation with the tools of advertising are prevalent in works from the cycle *The Future Belongs to Us* (from 2002). In these paintings Kaludjerović fuses child motifs from mail order catalogues for children's underwear from the Seventies with those models that have become this artist's trademark and which take on the role of background wallpaper. At the beginning these are motifs painted on plastic tablecloths, which are later transferred onto canvas and supplemented by cartoon characters like Calimero or Pčelica Maja (Maya the Bee). The works from this cycle deal with the relationship between the loss of a child's innocence and the inevitable psychological and social development of children's behaviour patterns. The protagonists in Kaludjerović's paintings and video works, teenagers and adolescents, are forever torn between the step that takes them back into a protected childhood peopled by characters from cartoons and fairy tales, and the step that takes them forward into a consumer-oriented world of glamour in which the economic reality of everyday life and the multiplicity of choice of sexual expression define the nature of the media. On the other hand, references to the Seventies, the artist's own childhood period, indicate a change in the paintings' media content. Whereas the motifs from this period that figure in the works of Kaludjerović were once inviolable, in the present era of child pornography and its explosion onto the Internet, the position of the bodies of children

and young people assumes a quite different connotation – one which frequently evokes consternation in the viewer.



× *Still Waiting for the Man*
 iz serijala/from the series *HEDONISM*, 2001
 akrilik na mušemi/acrylic on table oil-cloth
 120 x 240 cm (diptih/diptych)
 ljubaznošću kolekcije Siemens, Beč/Courtesy of *Sammlung Siemens, Vienna*

However, the poses and styles adopted by Kaludjerović are guided towards a pre-formulation of media images, which opens up the world of children and young people, in both market and technical terms, and automatically places them, as it does adults, in the economic process of production and



× **Who's Afraid of a Big Bad Wolf?**
 iz serijala/ from the series *ATLAS*, 1998
 akrilik i vez na platnu/ acrylic and embroidery on canvas
 43,5 x 53 cm
 ljubaznošću Aglaje Dar/ courtesy of Aglaja Dar

standing before her. In his video installation Kaludjerović uses this poster as a backdrop against which a similar scene is played out. The performers are dressed in clothes befitting their age and simulate a grotesque scene whose sexual connotations are clearly at the forefront. In this way, Kaludjerović re-examines the mutability of the traditional motifs in the picture, and with them a state of innocence that no longer exists in the visual language of the media. The same is true of the photographic work *Electric Girl* (2003). This series of photographs portrays a heavily made-up little girl of 8 as a teenager about to go out. With back-combed hair, posing provocatively, scantily dressed, indeed, half-naked, (though not yet sexually developed), she looks straight into the camera. The electric guitar she is holding immediately transforms her into a vamp, as she strikes poses reminiscent of Courtney Love, which underlines the question of children imitating adults and playing at "being grown-up", anticipating sexual connotations that are not yet experienced.

As the title *The Future Belongs To Us* suggests, increasingly young children are allowed to make decisions and take up their own positions, which anticipates, or rather, directs their future development. In his latest works, in addition to the usual array of cartoon heroes and figures, Kaludjerović places his

consumption. On the one hand, it robs them of their aura of childhood innocence; on the other, it throws up adolescent problems of all kinds. The perfection of the media backdrop is used here as a screen on which to project identity, where traits that depend on age and the transition between different stages of growing up, no longer seem to have any importance.

The position of adolescents and the reference to sexuality are explicitly portrayed in some of the photographs and video works. Kaludjerović reveals how his perception of children as sex objects has sharpened through the broad spectrum of their media, and hence, their physical, representation in the video work *Bite a Carrot, Bunny! Keine Angst vor kleinen Tieren* (2004). The inspiration for this work is an advertisement from *Burda* magazine from 1980 carrying the slogan "No Fear of Small Animals". The picture shows three children dressed in garments with animal motifs that look like costumes. A little girl is seated in the middle and she has just taken a bite out of a carrot held by the little boy

characters in these positions and paints for them the kind of exterior that we can see, for example, in the children's fashion magazine *Vogue Bambini*. One painting in this cycle, *Can I Change My Career for a Little Fun?* (2006), presents the smooth transition from play to instant maturity, in which awareness, obsession and wishes become calculated. For instance, most of the cartoon figures in the painting *Fire* (2007) gaze in horror at children seated on a park bench spending their spare time assuming the poses of rock and pop stars. The cartoon heroes, which in earlier works usually provided the background have now moved forward in the latest paintings and, like the child protagonists, have come to life.

We can see another simulation of the various heroes and children's idols of Western culture in the series of paintings *Cowboy* (2006 and 2007) and the video work *Are You Ready for a Ride?* (2006). The boy posing as a cowboy in this acrylic on canvas places it among Kaludjerović's earlier traditional works, while the video work, with its animated cartoon characters, owes more to film and television techniques. In the combined work *-Found Footage* with animation - the cartoon hero, whose chief preoccupation, being a child, is to amuse himself, finally dies in a meteorite explosion, which instantaneously transforms the initial carefree quality of the opening scene into its fatal opposite. Only the boy in the cowboy hat sitting idly on a tree-trunk during the scene remains somehow untouched by this event. In this way, we witness a simultaneous onslaught of information with various connotations which, presented in the form of a TV picture, makes no moral differentiation between reports from the battlefield and scenes from action films, but which has a decisive influence on forming behaviour patterns in early childhood. A second version of the video, minus the asteroid attack in the background, is shown by Kaludjerović in the Salon of Belgrade's Museum of Contemporary Art. In this variation the tree on which the boy sits is actually set up in the museum space, while a video film of the boy is projected behind it. By transferring the whole scene into a gallery, Kaludjerović gives the heroes and protagonists of his pictures a three-dimensional quality, creating a laboratory of real and pictorial scenes which transport the observer back into his own childhood, but at the same time, through the behaviour of the individuals portrayed, confront him directly with some complex issues of our time.

Walter Seidl

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Dejan Kaludjerović

Realitäten kindlichen Bewusstseins

Die Arbeiten von Dejan Kaludjerović kreisen um Erinnerungsmomente, die auf ein frühkindliches Stadium zurückgehen und die Frage des Erwachsenwerdens, des „coming of age“ thematisieren, bei dem kindliche und jugendliche Merkmale mit Mustern des Erwachsenseins konfrontiert werden. Im Sinne einer psychoanalytischen Betrachtung setzt Kaludjerović in Malerei, Fotografie und Videoinstallationen auf Verhaltensweisen von Kindern und Jugendlichen, deren spezifische Wünsche, Begehren und Triebe bereits voll funktionsfähig zu sein scheinen und auf Freuds Theorie der frühkindlichen Prägung verweisen.

Kaludjerovićs künstlerische Arbeiten stützen sich vorwiegend auf Bildmotive, die massenmedial vorgefertigt oder dem persönlichen Fotoarchiv entnommen sind. Die Form der Erinnerung basiert auf immer wiederkehrenden visuellen Markern, die Cartoon- und Dekormotive der 1970er Jahre aufgreifen und diese in eine fotorealistische Malereitradition einarbeiten. Die jüngeren Arbeiten nehmen direkte mediale Abbildungen als Ausgangspunkt, legen dabei ihren Dekor ab und rekurrieren auf die Unbekümmertheit kindlicher Verhaltensweisen, die, gepaart mit der Direktheit der Aussagen und Blicke, soziale und politische Realitäten auf Leinwand, Fotografie und Video übertragen.

Den Ausgangspunkt von Kaludjerovićs künstlerischer Tätigkeit im Belgrad der 1990er Jahre nahmen Erinnerungen an die eigene Kindheit im Tito-Jugoslawien und die immer wiederkehrenden sozialen Muster und Rituale des jugoslawischen Sozialismus. Die visuelle Wiederkehr des Musters als *Objet Trouvé* nützte Kaludjerović in Form von Toilettepapier, dessen raue Oberfläche und Struktur ebenso Wiederholungssequenzen aufweist, von Kaludjerović als Zeichnungsunterlage und damit Bildträger verwendet wurde und den Beginn einer intensiven Auseinandersetzung mit strukturierten Wahrnehmungsmodellen bildete (1998). Bald darauf folgte die Serie *Atlas*, bei der der Künstler Landkarten des ehemaligen Jugoslawien als Hintergrundmuster seiner Malerei wählte und ikonografische Momente einsetzte, wie etwa in *The Boy* (1998). Bei dieser Arbeit wurde die

Landkarte des Kosovo gewählt und darauf ein Junge in einem Rennauto porträtiert. Anspielungen an männliche Kinderfantasien aber auch an Slobodan Milošević' Sohn Marko, seine Vorliebe für schnelle Autos (sowie Anspielungen an sein ausschweifendes Leben) werden in diesem Bild vermengt. Die mehrteilige Arbeit *Waiting for the Man* (2001/02) wiederum basiert auf der Grundlage eines Familienfotos aus dem Jahre 1977, als die Mutter des Künstlers mit ihren ArbeitskollegInnen auf die Rückkehr von Marschall Tito wartete, der gerade von einer Koreareise nach Belgrad zurückkehrte. Das Ritual der Begrüßung des Staatschefs als leere Floskel der BürgerInnenpflicht entlarvt Kaludjerović durch die Überlagerung mit Wald- und Naturszenen, die im Camouflagestil letztendlich die gezeigten Personen überdecken und diese in der dritten Version des Bildes nur mehr schemenhaft darstellen. Diese Schemenhaftigkeit der Erinnerung an die eigene Sozialisation im Tito-Jugoslawien zeigt auch die Arbeit *Pioneers* (1999), bei der es um den gesellschaftlichen Status des Pioniers geht, den Jugendliche im Alter von sieben Jahren erhielten und aufgrund positiven Verhaltens bzw. guter Noten im Alter von 13 Jahren weiterführen bzw. auch aberkannt bekommen konnten, um schließlich Mitglied der kommunistischen Jugend zu werden (was jedoch nicht unbedingt eine Mitgliedschaft in der Partei bedeutete). Das Kreuz im Bild persifliert diese unerbittliche Hingabe an das System, der Kreuzigung gleich kommt aber auch sein vorausseilendes Ende.

Der Status jugendlicher Fixierung auf kulturelle Ikonen und Symbole und deren Gleichschaltung mit werbetechnischen Mitteln zeigen die Arbeiten aus dem Zyklus *The Future Belongs to Us* (seit 2002). Hierbei mischt Kaludjerović Motive von Jugendlichen aus Werbekatalogen für Kinderunterwäsche

aus den 1970er Jahren mit den für den Künstler zum Trademark gewordenen Mustern, die eine tapetenähnliche Funktion einnehmen. Anfangs wurden die Motive auf Plastiktischtücher gemalt, später auf Leinwand aufgetragen und mit Cartoonfigurmustern wie Calimero oder Biene Maya im Hintergrund versehen. Die Arbeiten aus dieser Serie fragen nach dem Verhältnis zwischen dem Verlust von Unschuld und der Notwendigkeit einer psychosozialen Fortführung kindlicher Verhaltensmuster. Die Teenager und vorpubertären ProtagonistInnen aus Kaludjerović Malerei und Videos bewegen sich konstant zwischen jenem Schritt zurück in eine abgesicherte Kindheit, die von Cartoons und Fabelwesen gekennzeichnet ist, und jenem nach vorne in eine Konsum orientierte Glamourwelt, in der die ökonomische Realität des Alltags sowie eine Vielfalt sexueller Ausdrucksmöglichkeiten mediale Charaktere definieren. Der Verweis auf die 1970er Jahre und somit die Kindheit des Künstlers zeigt jedoch die Verschiebung von medialen Bildinhalten. Während die von Kaludjerović eingesetzten Bildmotive aus dieser Zeit einst als unfragwürdig galten, nehmen



× **Building of a Temple**
 iz serijala/from the series ATLAS, 1999
 akrilik na vezenom stolnjaku/
 acrylic on embroidered table cloth
 138 x 113,5 cm
 ljubaznošću umetnika/courtesy of the artist

die Körperhaltungen der einzelnen Kinder und Jugendlichen in Zeiten von Kinderpornografie und deren Verbreitung im Internet heute eine ganz andere Stellung ein, die bei BetrachterInnen oftmals Bestürzung auslöst.

Andererseits richtet sich die Darstellung der Posen und Stile bei Kaludjerović an jene Vorformuliertheit medialer Bilder, mit denen die Welt von Kindern und Jugendlichen markttechnisch erschlossen wird und diese wie Erwachsene automatisch in einen ökonomischen Kreislauf der Produktion und Konsumption gestellt werden. Dadurch wird ihnen einerseits die Aura kindlicher Unbeflecktheit genommen, andererseits aber pubertäre Probleme jeglicher Art ausgeblendet. Die Perfektion medialer Kulissen dient hier als Folie für Identitätsprojektionen, bei denen altersbedingte Merkmale sowie ein Übergang zwischen einzelnen Altersstufen und -phasen keine Rolle zu spielen scheint.


Die Position pubertierender Jugendlicher und deren Bezugnahme zur Sexualität werden in einigen Foto- und Videoarbeiten auch explizit thematisiert. Wie sehr sich durch die Vielfalt medialer und mit ihr, körperlicher Darstellungen der Blick auf Jugendliche als Sexualobjekte verschärft hat, zeigt Kaludjerović in der Videoarbeit *Bite a Carrot, Bunny! Keine Angst vor kleinen Tieren* (2004). Die Vorlage für diese Arbeit stammt aus einer Burda Anzeige aus dem Jahr 1980 mit dem Slogan „Keine Angst vor kleinen Tieren“. Zu sehen sind drei Kinder in kostümähnlichen Gewändern mit Tiermotiven. In der Mitte sitzt ein Mädchen, das kräftig in eine Karotte beißt, die ihm ein Junge entgegen hält. In Kaludjerović' Video dient dieses Poster als Hintergrund für eine, diesem Motiv nachgestellte Szene. Die DarstellerInnen tragen ihrem Alter entsprechendes Gewand und liefern ein groteskes Szenario, dessen sexuelle Konnotationen klar ins Blickfeld rücken. Kaludjerović testet dadurch die Veränderlichkeit traditioneller Bildmotive und mit ihr den Status der Unschuld, den Bildsprachen jeglicher Medialität nicht länger für sich zu beanspruchen vermögen. Dies gilt auch für die Fotoarbeit *Electric Girl* (2003). Die Fotostrecke zeigt ein achtjähriges Mädchen, das wie Teenager beim Ausgehen wild geschminkt ist, die Haare toupiert trägt und in lasziven Posen sowie spärlich bekleidet und halbnackt (aber geschlechtlich noch nicht voll entwickelt) in die Kamera blickt. Eine elektrische Gitarre in der Hand lässt das Mädchen zu einem Vamp werden, dessen Posen an jene von Courtney Love erinnern und die Frage stellen, wie Kinder Erwachsene nachstellen und in ein Spiel des „Erwachsenseins“ eingebunden sind, das sexuelle Konnotationen antizipiert, aber noch nicht auslebt.

Entsprechend dem Titel *The Future Belongs To Us* werden Kindern und Jugendlichen in immer früherem Alter Entscheidungs- und Positionierungsmöglichkeiten bezüglich des eigenen Selbst überlassen und damit zukünftige Entwicklungen vorweggenommen bzw. gesteuert. In den jüngsten Malereien setzt Kaludjerović neben der üblichen Cartoonpalette an Helden und Figuren vor allem auf jene Posen und Looks, wie sie etwa in der italienischen Vogue Bambini zu finden sind. In dieser Serie, die den Untertitel *Can I Change My Career for a Little Fun?* (2006) trägt, zeigt sich ein nahtloser Übergang von Spiel und gleichzeitiger Reife, mit der Bewusstsein, Obsessionen und Wünsche ins Kalkül gezogen werden. So mimikt ein Großteil der Cartoonfiguren im Bild *Fire* (2007) entsetzt in Richtung jener Kinder, die auf einer Bank sitzen und in einem pop- und rockattitüdenhaften Auftreten ihrer Freizeitbeschäftigung nachgehen. Die anfangs hauptsächlich als Muster vorkommenden Cartoonfiguren treten in den jüngsten Bildern in den Vordergrund und werden gleich wie die jugendlichen ProtagonistInnen in den Bildern animiert.

Das Simulieren unterschiedlicher Helden und kindlicher Idole einer westlichen Kulturgeschichte findet sich in der Malerei *Cowboy* (2006) und dem dazugehörigen Video *Are You Ready For A Ride?* (2006) wieder. Das Posieren eines Jungen als Cowboy reiht das Acrylbild in die bisherige Tradition von Kaludjerović' Malerei ein, wobei das Video durch die Animation der Cartoonfiguren auf filmische und fernsehbedingte Medienrealitäten Bezug nimmt. Die Mischung aus Found Footage und Animation lässt den Cartoonhelden im Hintergrund, der wie ein Kind vordergründig nur Spaß zu haben scheint, schließlich zum Opfer eines Meteoritenanschlags werden, wodurch sich die anfängliche Ungetrübtheit der Szene blitzschnell ins tödliche Gegenteil wendet. Nur der Junge mit dem Cowboyhut, der währenddessen auf einem Baumstamm schwingt, scheint von der Szene unberührt zu bleiben. Dadurch entsteht jene Simultaneität an unterschiedlich konnotierten Informationsinhalten, die in Form des Fernsehbilds keine moralische Differenzierung etwa zwischen Kriegsberichterstattung und Actionszenen vornimmt, frühkindliche Verhaltensmuster jedoch entscheidend prägt. Eine zweite Version des Videos, jedoch ohne Meteoritenfall im Hintergrund, zeigt Kaludjerović in seiner Ausstellung im Salon des Museum für zeitgenössische Kunst in Belgrad, in dem er den Baumstamm, auf dem der Junge sitzt, real nachbaut und das Video des Jungen auf den Hintergrund beamt. Durch diese Überführung in den Galerieraum verräumlicht Kaludjerović die Helden und Protagonisten seiner Malerei und konzipiert ein Laboratorium aus realen und piktorialen Szenen, die BetrachterInnen zurück in die Kindheit führen mag, aber durch die Handlungen der abgebildeten Individuen unmittelbar mit aktuellen Themenkomplexen konfrontiert.

Walter Seidl

Walter Seidl ist Autor, Kurator und Künstler und lebt in Wien



...The art world is rigid and conservative. The art was always living in a big bubble... always...

...of course, your work is controversial, but that's what makes it interesting, otherwise it would be just a nice fashion image...that's why I think your work is great...

...It's always a risky game, if I were your father I would be very scared. I think that you are a good artist but still I would be scared...

(Erwin Wurm's comments on the work of Dejan Kaludjerović during their conversation over a lunch in Vienna in September 2007)

- ✕ Izgled postavke/izložba *Can I Change My Career for a Little Fun?*
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× **BOY20**

iz serijala/*from the series Can I Change My Career For a Little Fun?*

iz ciklusa/*from the cycle The Future Belongs to Us I*

2007

akrilik na platnu/*acrylic on canvas*

160 x 160 cm

ljubaznošću umetnika/*courtesy of the artist*



× **MISS60**

iz serijala/*from the series Can I Change My Career For a Little Fun?*

iz ciklusa/*from the cycle The Future Belongs to Us I*

2007

akrilik na platnu/*acrylic on canvas*

160 x 160 cm

ljubaznošću umetnika/*courtesy of the artist*



× **COWBOY 2007**

iz serijala/*from the series Can I Change My Career For a Little Fun?*

iz ciklusa/*from the cycle The Future Belongs to Us I*

2007

akrilik i flomaster na platnu/*acrylic and permanent marker on canvas*

160 x 160 cm

ljubaznošću umetnika/*courtesy of the artist*



× **HAPPINESS**

iz serijala/*from the series Can I Change My Career For a Little Fun?*

iz ciklusa/*from the cycle The Future Belongs to Us I*

2007

akrilik na platnu i aluminijumska ram kutija/*acrylic on canvas and aluminium frame box*

541 x 130 x 25cm (triptih/*triptych*)

ljubaznošću umetnika/*courtesy of the artist*





× **Tomahawk Boy**

iz serijala/*from the series Can I Change My Career For a Little Fun?*

iz ciklusa/*from the cycle The Future Belongs to Us I*

2006

grafit i akrilik na papiru/*graphite and acrylic on paper*

50 x 50cm

Ijubaznošću umetnika i galerije Steinek Beč/
courtesy of the artist and Galerie Steinek, Vienna



× **20BOY Eye**

iz serijala/*from the series Can I Change My Career For a Little Fun?*

iz ciklusa/*from the cycle The Future Belongs to Us I*

2006

grafit i akrilik na papiru/*graphite and acrylic on paper*

50 x 50cm

ljubaznošću umetnika i galerije Steinek Beč/
courtesy of the artist and Galerie Steinek, Vienna



× **2OBOY Eye**

iz serijala/*from the series Can I Change My Career For a Little Fun?*

iz ciklusa/*from the cycle The Future Belongs to Us I*

2006

grafit i akrilik na papiru/*graphite and acrylic on paper*

50 x 50cm

ljubaznošću umetnika i galerije Steinek Beč/
courtesy of the artist and Galerie Steinek, Vienna



× **Woody Boy**

iz serijala/*from the series Can I Change My Career For a Little Fun?*

iz ciklusa/*from the cycle The Future Belongs to Us I*

2006

grafit i akrilik na papiru/*graphite and acrylic on paper*

50 x 50cm

ljubaznošću umetnika i galerije Steinek Beč/
courtesy of the artist and Galerie Steinek, Vienna



× **Bomb Play Girl**

iz serijala/*from the series Can I Change My Career For a Little Fun?*

iz ciklusa/*from the cycle The Future Belongs to Us I*

2006

grafit i akrilik na papiru/*graphite and acrylic on paper*

50 x 50cm

ljubaznošću umetnika i galerije Steinek Beč/
courtesy of the artist and Galerie Steinek, Vienna



- × Izgled postavke/izložba *Can I Change My Career for a Little Fun?*
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× *Are You Ready for a Ride?*

iz serijala/*from the series Can I Change My Career For a Little Fun?*

iz ciklusa/*from the cycle The Future Belongs to Us III*

2006

Video, 1'10"

Ijubaznošću umetnika i Prodajne galerije Beograd, Beograd/*courtesy of Beograd gallery, Belgrade*



× ***Love and Rockets***

iz serijala/*from the series Can I Change My Career for a Little Fun?*

iz ciklusa/*from the cycle The Future Belongs to Us I*

2007

akrilik na platnu/*acrylic on canvas*

200 x 160cm

ljubaznošću umetnika i galerije Steinek Beč/*courtesy of the artist and Galerie Steinek, Vienna*



× **Cowboy**

iz serijala/*from the series Can I Change My Career for a Little Fun?*

iz ciklusa/*from the cycle The Future Belongs to Us I*

2006

akrilik na platnu/*acrylic on canvas*

160 x 160cm

ljubaznošću kolekcije Steinek, Beč/*courtesy Sammlung Steinek, Vienna*



× **Fire**

iz serijala/*from the series Can I Change My Career for a Little Fun?*

iz ciklusa/*from the cycle The Future Belongs to Us I*

2007

akrilik na platnu/*acrylic on canvas*

140 x 200cm

ljubaznošću umetnika i galerije Steinek Beč/*courtesy of the artist and Galerie Steinek, Vienna*



× *Dior Girl*

iz serijala/*from the series Can I Change My Career for a Little Fun?*

iz ciklusa/*from the cycle The Future Belongs to Us I*

2006

akrilik na platnu/*acrylic on canvas*

120 x 100 cm

ljubaznošću kolekcije Steinek, Beč/*courtesy Sammlung Steinek*



× ***Diesel Boy***

iz serijala/*from the series Can I Change My Career for a Little Fun?*

iz ciklusa/*from the cycle The Future Belongs to Us I*

2006

akrilik na platnu/*acrylic on canvas*

120 x 100 cm

ljubaznošću umetnika i galerije Steinek Beč/*courtesy of the artist and Galerie Steinek, Vienna*







× Izgled postavke/izložba *Can I Change My Career for a Little Fun?*
Galerija Steinek, Beč, 2007.
Installation view/exhibition Can I Change My Career for a Little Fun?
Gallery Steinek, Vienna, 2007

× **KEINE ANGST VOR KLEINEN TIEREN**

iz ciklusa/*from the cycle The Future Belongs to Us III*

2004

Video, 1'20"

promenljive dimenzije/*dimensions variable*



× Izgled postavke/izložba
Can I Change My Career for a Little Fun?
Salon Muzeja savremene umetnosti, Beograd 2007.
Installation view/exhibition
Can I Change My Career for a Little Fun?
Salon of the Museum of Contemporary Art Belgrade 2007

× *KEINE ANGST VOR KLEINEN TIEREN*
predložak iz časopisa *Burda*, mart 1980/
extract from magazine *Burda*, March 1980



Keine Angst vor kleinen Tieren

Links: 170 Zum Liebhaben: Niedlicher Nickilatzrock und Umhängetasche für kleine Mädchen, die gern Hunde mögen. Für Gr. 98. Nickistoff: BEMA-Mayer. T-Shirt von DD.

Mitte: 171 Zum Anbeißen: Lustige Pumfrose für Naschkätzchen, die auch gern an einer Möhre knabbern. Die Träger sind wie bei den beiden anderen Modellen im Rücken gekreuzt, der Bund hat hinten Gummizug. Für Gr. 104. Cord von Eugen Ott.

Rechts: 172 Zum Runtrollen: pfiffige Latzhose mit seitlich aufgesetzten Taschen für kleine Mümmelmänner. Für Größe 110. Jeansstoff von Bodenschatz. Hemd: New Man. Musterzeichnungen auf dem Schnittbogen. Stoffverbrauch in der Beilage.



170
Größe
98



171
Größe
104



172
Größe
110

× ***Bite a Carrot, Bunny!***

iz ciklusa/*from the cycle The Future Belongs to Us I*

2004

akrilik na platnu/*acrylic on canvas*

220 x 180 cm

ljubaznošću umetnika i galerije Blickensdorff, Berlin/
courtesy of the artist and Galerie Blickensdorff, Berlin



× **boypirlboy**

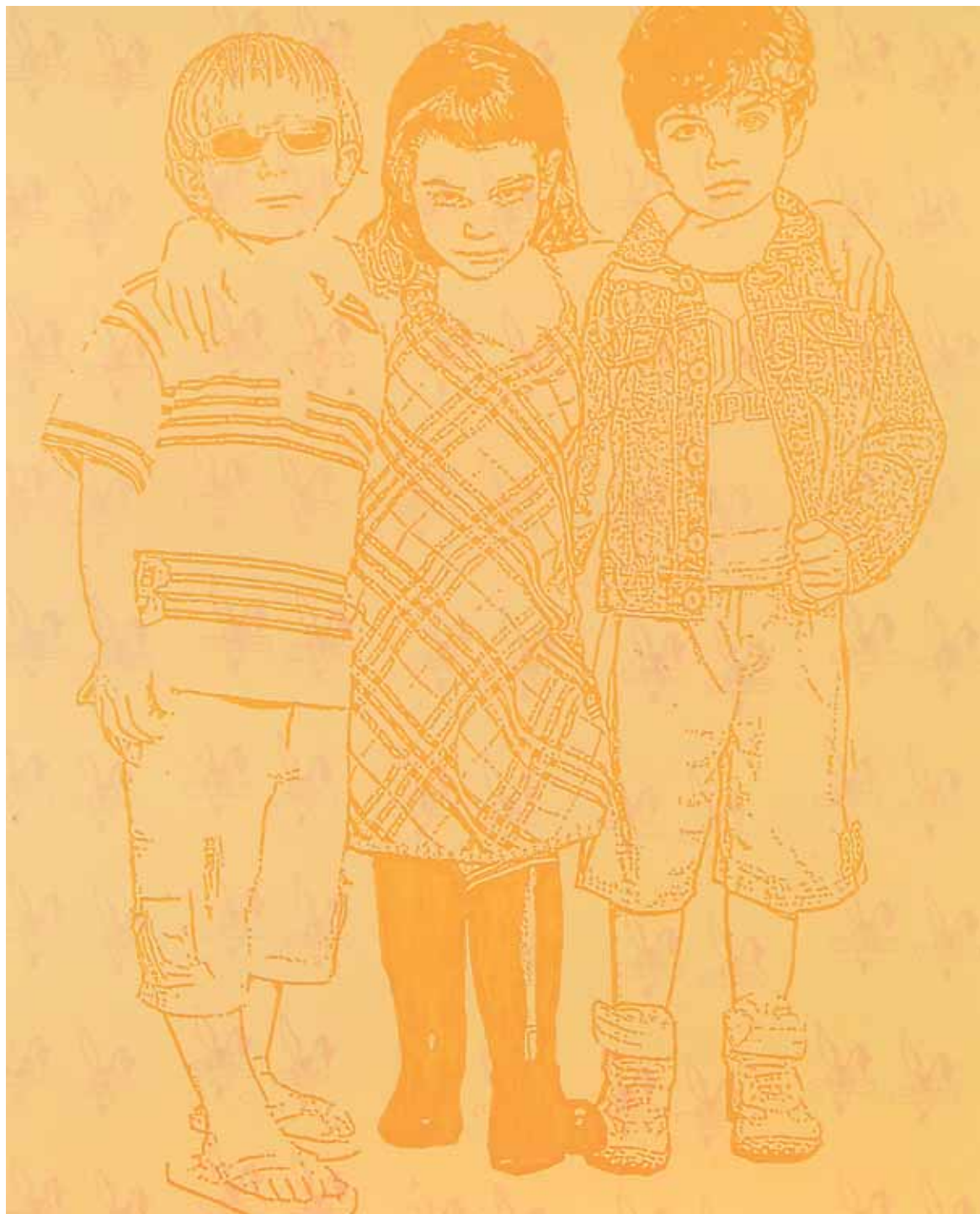
iz ciklusa/*from the cycle The Future Belongs to Us I*

2005

akrilik na platnu/*acrylic on canvas*

220 x 180 cm

ljubaznošću umetnika i galerije Blickensdorff, Berlin/
courtesy of the artist and Galerie Blickensdorff, Berlin



× ***Die drei Indianer***

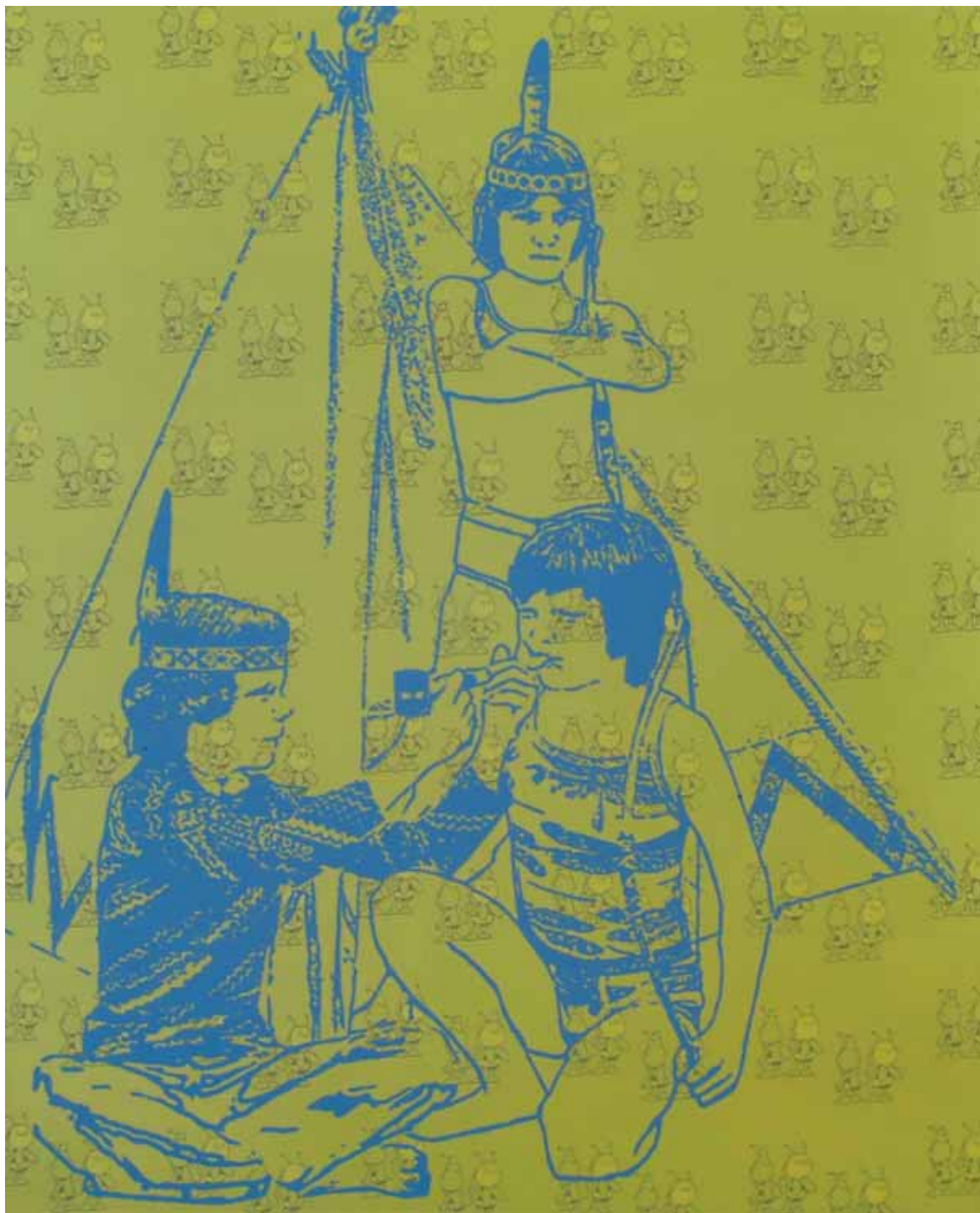
iz ciklusa/*from the cycle The Future Belongs to Us I*

2005

akrilik na platnu/*acrylic on canvas*

220 x 180 cm

ljubaznošću umetnika i galerije Blickensdorff, Berlin/
courtesy of the artist and Galerie Blickensdorff, Berlin



× ***Towards the Sun***

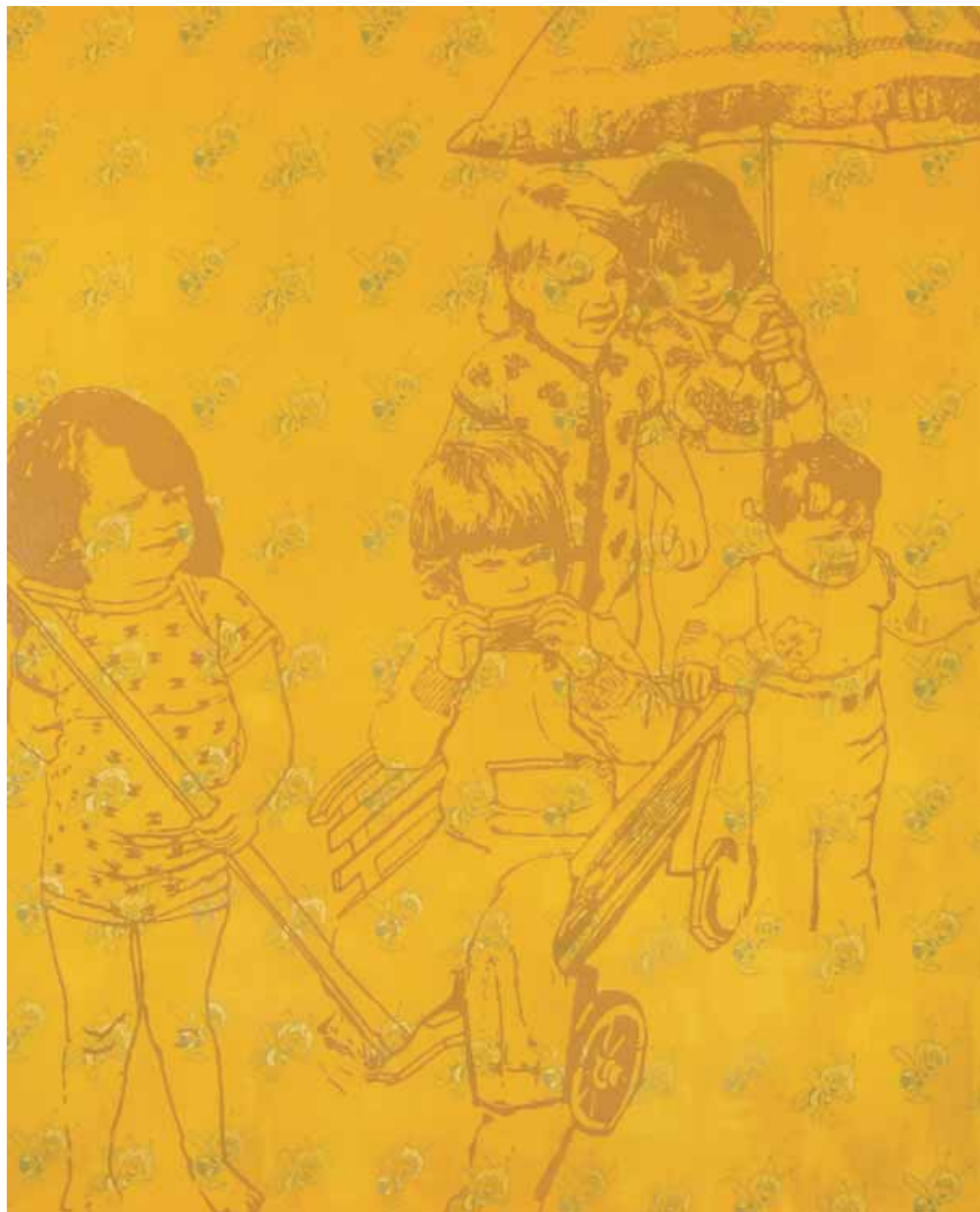
iz ciklusa/*from the cycle The Future Belongs to Us I*

2005

akrilik na platnu/*acrylic on canvas*

220 x 180 cm

ljubaznošću umetnika i galerije Blickensdorff, Berlin/
courtesy of the artist and Galerie Blickensdorff, Berlin



× **Rose Devil**

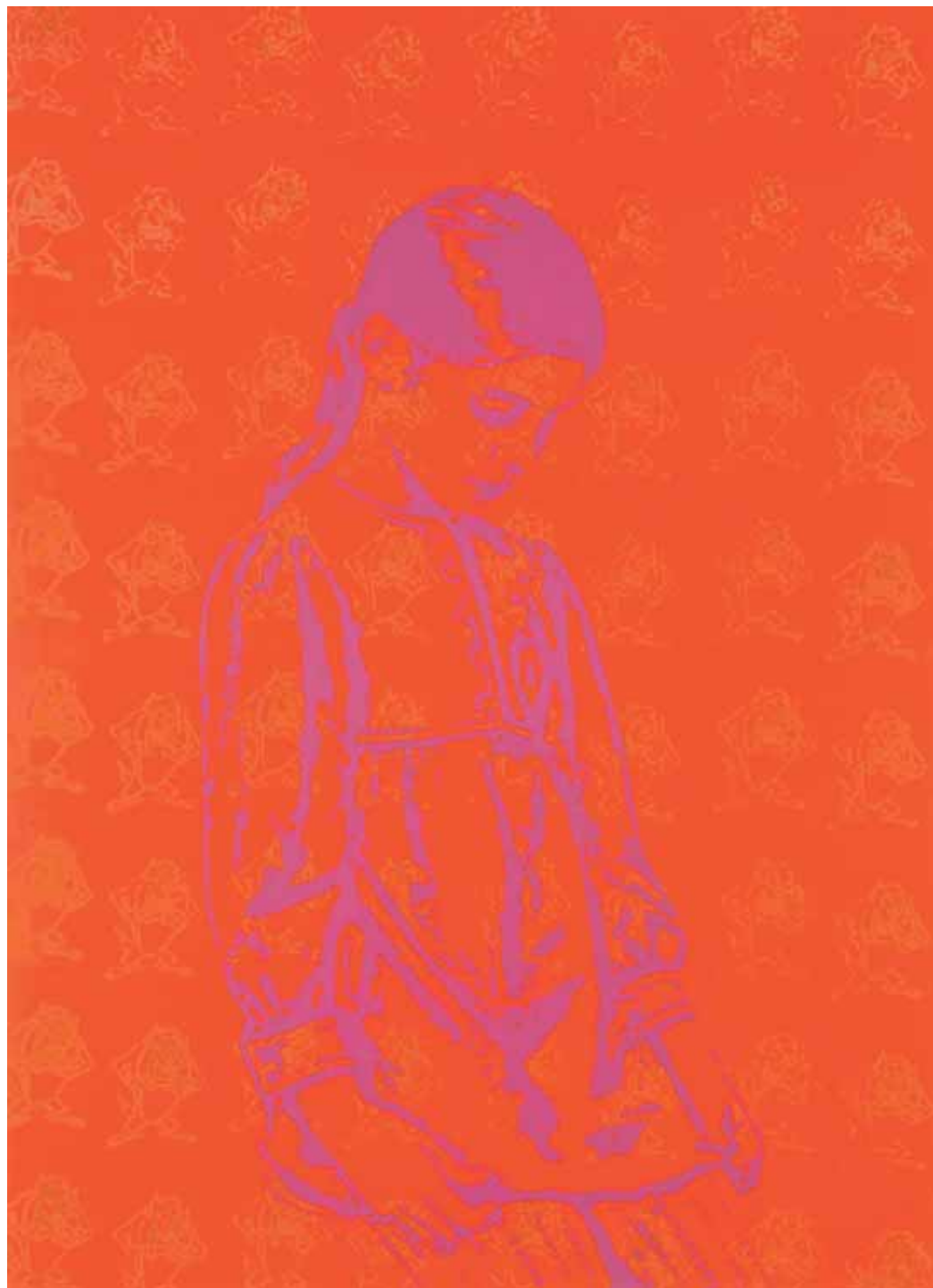
iz ciklusa/*from the cycle The Future Belongs to Us I*

2005

akrilik na platnu/*acrylic on canvas*

165 x 120 cm

ljubaznošću umetnika i galerije Blickensdorff, Berlin/
courtesy of the artist and Galerie Blickensdorff, Berlin



× **Strawberry Boy**

iz ciklusa/*from the cycle The Future Belongs to Us I*

2003

akrilik na mušemi/*acrylic on table oil-cloth*

200 x 150 cm (diptih/*dyptich*)

ljubaznošću kolekcije Kontakt Erste Banke, Beč/
courtesy of Kontakt — collection of Erste Bank Group, Vienna



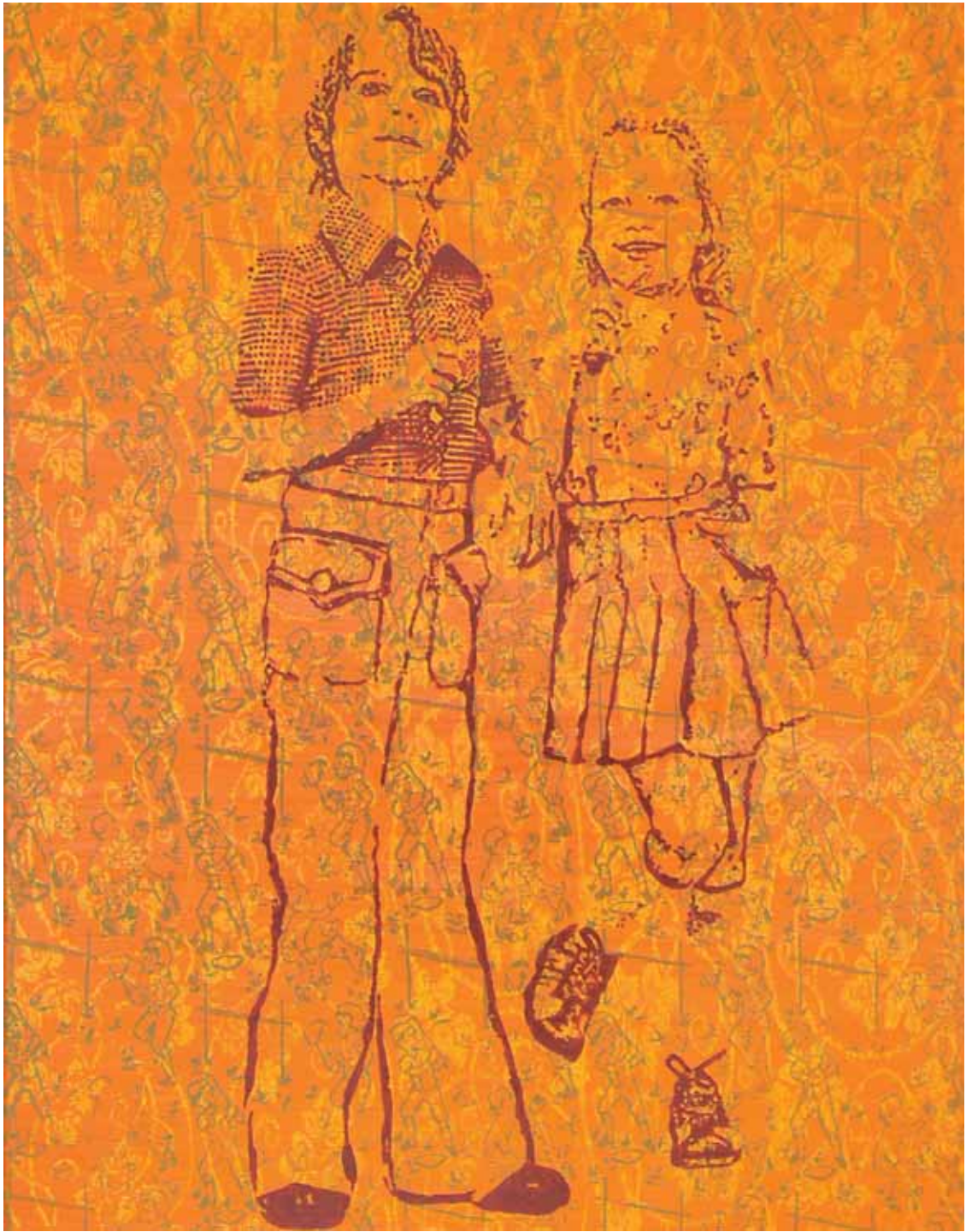
× **Bronze Couple**

iz ciklusa/*from the cycle The Future Belongs to Us I*
2004

akrilik na platnu/*acrylic on canvas*

90 x 70 cm

ljubaznošću kolekcije Raiffeisen Banke, Beč/
courtesy the collection of Raiffeisen Bank, Vienna



× **Electric Girl 01**

iz ciklusa/*from the cycle The Future Belongs to Us II*

2003

lambda print kaširan na aluminijumu/*lambda print mounted on aluminium*

50 x 70 cm

ljubaznošću kolekcije Angewandte, Beč/*courtesy of Sammlung Angewandte, Vienna*





× **Electric Girl 04**

iz ciklusa/*from the cycle The Future Belongs to Us II*

2003

lambda print kaširan na aluminijumu/*lambda print mounted on aluminium*

50 x 70 cm

ljubaznošću umetnika i galerije Steinek Beč/*courtesy of the artist and Galerie Steinek, Vienna*

× **Electric Girl 07**

iz ciklusa/*from the cycle The Future Belongs to Us II*

2003

lambda print kaširan na aluminijumu/*lambda print mounted on aluminium*

50 x 70 cm

ljubaznošću umetnika i galerije Steinek Beč/*courtesy of the artist and Galerie Steinek, Vienna*



× **Electric Girl 15**

iz ciklusa/*from the cycle The Future Belongs to Us II*
2003

lambda print kaširan na aluminijumu/*lambda print mounted on aluminium*
50 x 70 cm

ljubaznošću umetnika i galerije Steinek Beč/*courtesy of the artist and Galerie Steinek, Vienna*

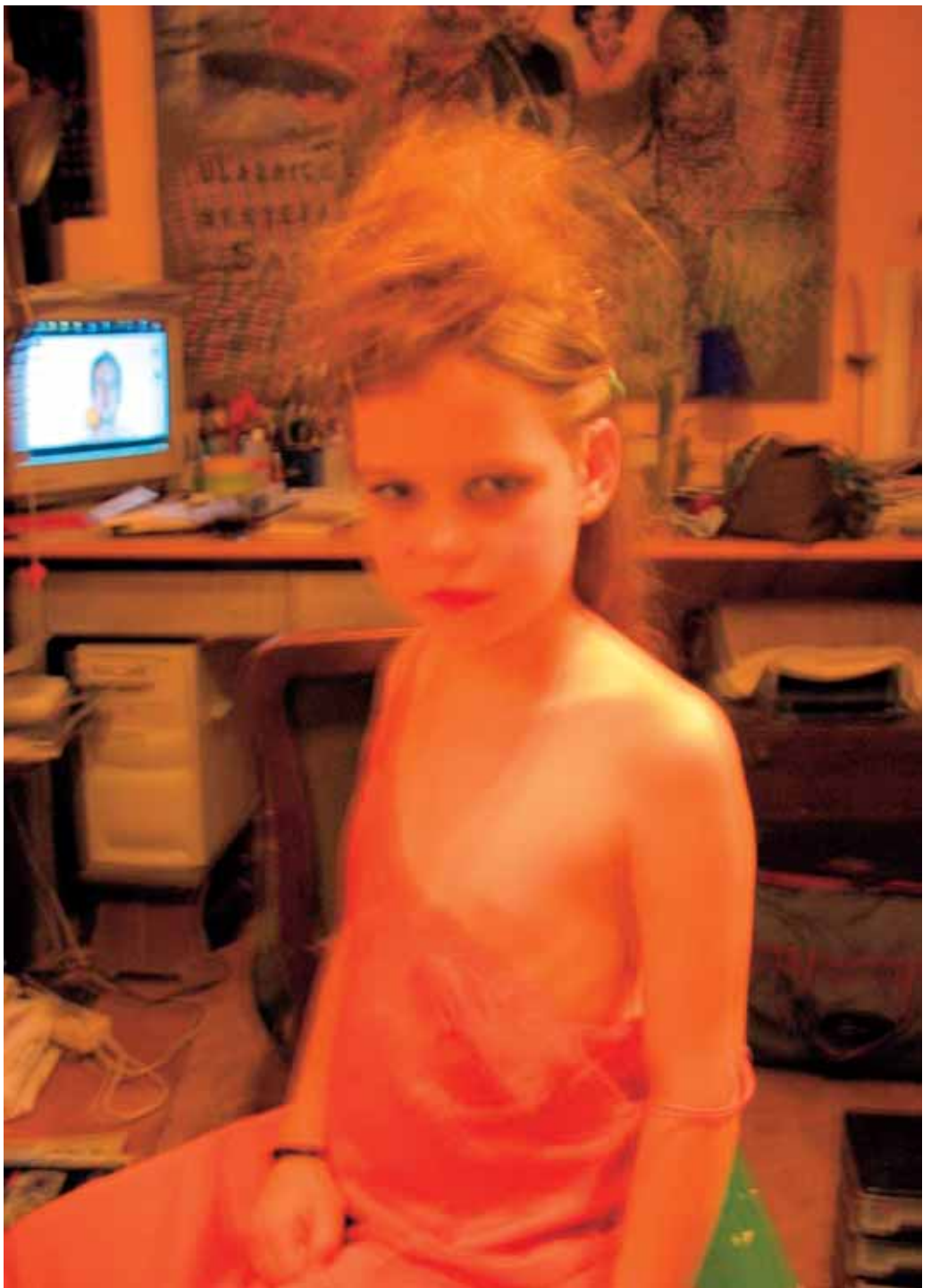
× **Electric Girl 08**

iz ciklusa/*from the cycle The Future Belongs to Us II*
2003

lambda print kaširan na aluminijumu/*lambda print mounted on aluminium*
50 x 62,5 cm

ljubaznošću kolekcije Angewandte, Beč/*courtesy of Sammlung Angewandte, Vienna*









× Izgled postavke/izložba *Can I Change My Career for a Little Fun?*
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Salon of the Museum of Contemporary Art Belgrade 2007

BIOGRAPHY

Dejan Kaludjerović

Roden u Beogradu 1972/*Born in Belgrade in 1972.*

1992–1993 Studira na SVA, Njujork, SAD/*Studied at SVA, New York, NY*

1996–2004 Diplomira i magistrira na Fakultetu likovnih umetnosti u Beogradu/
Faculty of Fine Arts in Belgrade (BFA, MFA)

2003/04 Akademija primenjenih umetnosti, Beč, klasa profesora Erwina Wurma/
Academy of Applied Arts, Vienna, prof. Erwin Wurm's class

Živi i radi u Beču i Beogradu/*Lives and works in Vienna and Belgrade.*

ZASTUPNICI/REPRESENTATIVE

Galerija Blickensdorff, Berlin; Galerija Steinek, Beč; Galerija Ganes Pratt, Ljubljana

Gallery Blickensdorff, Berlin; Gallery Steinek, Vienna; Gallery Ganes Pratt, Ljubljana

NAGRADE I REZIDENCIJALNI BORAVCI/PRIZES & RESIDENCIES

2005 Unidee in residence — Cittadellarte-Fondazione Pistoletto, Biella, Italy

2002 AIR in Vienna — Program of IGBILDENDEKUNST supported by Kultur Kontakt Austria

JAVNE KOLEKCIJE/PUBLIC COLLECTIONS

KUNSTHALLE WIEN — Ursula Blickle videoarchiv, Vienna, Austria; Telenor collection, Belgrade, Serbia; KONTAKT-COLLECTION, Vienna, Austria; Sammlungen der Universität für angewandte Kunst Wien, Vienna, Austria; Kupferstichkabinett, Vienna, Austria; Siemens, Austria; Stadt Wien, Austria; Gesellschaft der Freunde der bildenden Künste, Vienna, Austria;

SAMOSTALNE IZLOŽBE (IZBOR)/SOLO EXHIBITIONS (SELECTION)

2008 Gallery Blickensdorff, Berlin, Germany, *Can I Change My Career For a Little Fun?*

Galerry Ganes Pratt, Ljubljana, Slovenia, *Can I Change My Career For a Little Fun?*

2007 Salon of the Museum of Contemporary Art Belgrade, Serbia, *Can I Change My Career For a Little Fun?* (kustos/curator Marina Martić)

Mimar Sinan Fine Art University, Istanbul, Turkey, *Europoly* (kustos/curator Beral Madra)

Gallery Steinek, Vienna, Austria, *Can I Change My Career For a Little Fun?*

2006 Gallery A+A, Venice, Italy, *Europoly*

Galere Eigenheim, Weimar, Germany, *Europoly*

2005 Gallery Blickensdorff, Berlin, Germany, *Keine Angst vor kleinen Tieren*

2004 Gallery Beograd, Belgrade, Serbia, *Bite a carrot, Bunny! — Keine Angst vor kleinen Tieren*

2003 Gallery Remont, Belgrade, Serbia, *Electric girl*

Museum Sammlung Essl — "emerging artist 03", Vienna, Austria, *Tomorrow Belongs to Us?*

2001 SKC Gallery, Belgrade, Serbia, *Genocide*

2000 DOB Gallery Belgrade, Serbia, *Atlas*

GROUP EXHIBITIONS (SELECTION)

- 2007** Landesgalerie Linz am OÖ Landesmuseum, Linz, Austria, *aus der Sammlung: Kinderzimmer* (kustos/curators Astrid Hofstetter, Dagmar Hoess)
Espace Apollonia, Strasbourg, France, *Land of promises/ Terre de promesses* (kustos/curator Ana Adamović)
Museum of Contemporary Art of Vojvodina, Novi Sad, Serbia, *Lollypop, Body and Consumption* (kustos/curator Sanja Kojić Mladenov)
Salon of the Museum of Contemporary Art, Belgrade, Serbia, *The Disappearance of Public Space* (kustos/curator Goran Petrović)
- 2006** RLBQ Gallery, Marseille, France, *Videoisme — Insignifiantes destructions et autres formes de violence* (kustos/curator Charlie Jeffery)
Stadsschouwburg, Amsterdam, Netherlands, *Identifixatie* (kustos/curator Nat Muller)
Cittadellarte — Fondazione Pistoletto, Biella, Italy, *Art at the Centre*
Arhangelsk Art Museum, St. Petersburg, Russia, *International video art collection from Blickensdorff gallery in St.Petersburg*
- 2005** 46th International October Salon, Belgrade, *Art That Works / Catch Me* (kustos/curator Darka Radosavljević, Nebojša Vilić)
Weinstadt Museum, Krems, Austria and Museum of Art, Gyor, Hungary, *Herzenschrei (The crying heart) — The child in the view of the arts. Austria and Hungary 1900 – 2005* (kustos/curator Dr.Erika Patka)
Kunstpavillion, Innsbruck, Austria, *Can't remember my own dreams* (kustos/curator Hannah Stippl)
- 2004** Bucharest Biennial, Romania, *The Violence of the Image/ The Image of Violence*
45th International October Salon, Belgrade, Serbia, *Continental Breakfast Belgrade* (curator/kustos Anda Rottenberg)
Museum of Modern Art, Saint-Etienne, France, *Passage d'Europe* (kustos/curator Lorand Hegyi)
Gallery Studio, Budapest, Hungary, *What do you know about us?* (kustos/curators H.Stippl, D.Hoess, R.Kelman)
- 2003** 44th October Salon, Belgrade, Serbia, *Positive/Negative* (kustos/curator Milanka Todić)
1st Beijing International Art Biennale, China
- 2002** Mannheimer Kunstverein, Mannheim, Germany, *CENTRAL New Art from Central Europe* (kustos/curator M.Stather)
Manifesta 4, Frankfurt, Germany, *Archive project*
- 2001** Museum of Contemporary Art, Belgrade, Serbia, *Konverzacija, A Short — Notice Show* (kustos/curators B. Andjelković, B. Dimitrijević, D. Sretenović)
BREAK 21, 5th International Festival of Young Independent Artists Ljubljana, Slovenia (kustos/curators Petja Grafenauer, Jadranka Ljubičič)
- 2000** 4th Yugoslav Biennial of young artists, Vršac, Serbia (kustos/curator Slavko Timotijević)

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- Walter Seidl, *Dejan Kaludjerović — Realitäten kindlichen Bewusstseins*, catalogue *Can I Change My Career for a Little Fun?*, Museum of Contemporary Art Belgrade, Belgrade 2007
- Victoria Preston, *Pinafore girls or pre-pubesence rock-chicks: What did tomorrow bring us?*, catalogue *Can I Change My Career for a Little Fun?*, Museum of Contemporary Art Belgrade, Belgrade 2007
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- Volkan Aran, *Yugo cantalarinizi alin ve yola koyulun!*, interview in *Cumdergi — Turkish Daily Papers*, April 2007
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- Antonella Barina, *Europoly: cosi uno staniero si gioca l'entrata in Europa*, il Venerdì (supplemento de la repubblica), Number 974, 17. November 2006.
- Cornelia Lauf, *Classes in Struggle*, *Europoly* booklet as part of *Europoly portable game version*, 2006
- Shinya Watanabe, *Cogito ergo Europe — New European Identity and Its Limitations*, *Europoly* booklet as part of *Europoly portable game version*, 2006
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- Goran Petrović, *20/21*, catalogue *20/21*, Gallery Zvono, Belgrade 2005
- Erika Patka, *Herzenschrei — Das Kind im Blick der Kunst: Osterreich und Ungarn 1900-2005*, catalogue *Herzenschrei...*, Museum of Art, Gyor, Hungary, Gyor 2005
- Jelena Krivokapić, *When the Future Belonged to Us — Figures of Amnesia of Dejan Kaludjerović*, *Remont Magazine*, Belgrade, Spring 2005
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- Saša Janjić, *Europoly*, Praesens, Budapest, Number 4 — 2004
- Maria Manolescu/Romelo Pervolovici, *We sell identities, images and souvenirs*, *The Violence of the Image/ The Image of Violence*, catalogue *Biennial of Young Artist Bucharest Romania*, Bucharest 2004
- Anda Rottenberg, *Continental Breakfast — the Serbian Version*, *Continental Breakfast* Belgrade, catalogue *45th October Salon*, Belgrade 2004
- Aniko Erdosi, *Too Far, Too Close*, Praesens, Budapest Number 2 — 2004

- Miroslav Karić, *a few answers to the viewer...*, catalogue Abschrecken, Schloss Lamberg, Steyr, Austria 2004
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- Mileta Prodanović, *Deep-frozen years (In-between yoghurt and bulldozer) Belgrade art scene in the magnetic field of politics — The last decade of the 2nd Millennium*, Balkan Umbrella, Belgrade 2001
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- Mileta Prodanović, *MAPS OF BURIED TREASURE — between growing up and blood*, catalogue *ATLAS*, Gallery DOB, Belgrade 2000

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