



Marija Strajnić ↑

Nemanja Knežević ↓



KULTURNI
CENTAR
BEOGRADA

OPSESIJA
19. JUL – 14. AVGUST 2013.
Galerija **Artget** | **12. godina**

AUTORI
Milica Balubdžić
Nemanja Knežević
Aleksandra Perović Mihajlović
Bogdan Radenković
Marija Strajnić

KUSTOS
Nemanja Knežević

OBSESSION
JULY 19 – AUGUST 14, 2013
Artget Gallery | **12th year**

AUTHORS
Milica Balubdžić
Nemanja Knežević
Aleksandra Perović Mihajlović
Bogdan Radenković
Marija Strajnić

CURATOR
Nemanja Knežević

Program uređuje
Belgrade Raw

Prevod Irena Brkić

Izdavač Kulturni centar Beograda
Knez Mihailova 6/1, Beograd
www.kcb.org.rs

Dizajn Borut Vild, Bruka Notes
Štampa Grafolik, Beograd, 2013.
Tiraž 200
Godina XII, sveska br. 6

Realizaciju programa Galerije Artget
pomažu Grad Beograd - Sekretarijat
za kulturu i Ministarstvo kulture i
informisanja Republike Srbije.

Naslovna strana / Cover
Aleksandra Perović Mihajlović, detalj / detail



OPSESIJA

MILICA BALUBDŽIĆ
NEMANJA KNEŽEVIĆ
ALEKSANDRA PEROVIĆ MIHAJLOVIĆ
BOGDAN RADENKOVIĆ
MARIJA STRAJNIĆ



Nemanja Knežević ↑

Bogdan Radenković ↓



OPSESIJA

Fotografije potiskuju našu kritičku svest da bismo zaboravili stupidnu apsurdnost funkcionisanja i, tek zahvaljujući ovom potiskivanju, funkcionisanje uopšte postaje moguće. Tako fotografije ocrtavaju magični krug koji nas okružuje u obliku fotografskog univerzuma. Ovaj krug treba razbiti.

Vilem Fluser, *Za filozofiju fotografije*

U ovom brzom i često ludom vremenu sve je teže odrediti čime smo zaista opsednuti kao pojedinci, a šta je ono što je, na širem društvenom planu, nametnuto kao opsesija. Mnogi od nas koriste fotoaparati kao sredstvo koje će nam, u nekom kasnijem periodu, pomoći da razlučimo upravo takve dileme.

Često nismo potpuno svesni koliko nam takav dokument znači da dodemo do odgovora i razumevanja odnosa kako prema ljudima tako i prema stvarima. Manje je bitno da li beležimo drage osobe, predele, prostore u kojima živimo ili pak naizgled trivijalne i banalne detalje – gledajući ove radove mi pre ili kasnije dolazimo do tačke u kojoj bolje shvatamo naš odnos prema svetu.

Sa druge strane je opsesivno bavljenje fotografijom kao takvom, gde nam sam proces pravljenja slike i raznih „lutanja” tokom njega koristi kao svojevrsna terapija kojoj često nesvesno pribegavamo tražeći odgovore, ali i otvarajući pitanja koja možda nismo skloni da postavimo na neki drugi način. U tom slučaju nije (zapravo) najbitnije šta smo zabeležili, već je važan sâm proces. Kada je reč o analognoj fotografiji, tu je onda uvek prisutan i momenat u kome mnogi od tih kadrova za nas dugo ostaju „neotkriveni” mada su u našim glavama oni već obavili posao: mi smo prošli kroz njih i na taj način završili jednu fazu fotografskog procesa.

Način na koji fotografija može da pomogne u razotkrivanju opsesija verovatno se nalazi negde na dugačkom putu između dokumentovanja, mapiranja i seciranja. Fleksibilnost medijuma je upravo u tome što nam dozvoljava da sami odredimo koja od ovih faza je najznačajnija za nas u introspektivnom smislu.

Grupna izložba Opsesija je pokušaj da se kroz pet različitih pristupa odgovori na pitanje šta nas kontinuirano intrigira pre svega kao ljude, a tek onda kao fotografe. Opsednutost samom fotografijom nije dovoljna da bi se napravio zanimljiv i inspirativan rad. Ono što svaku od ovih serija čini specifičnom jeste upravo duboko interesovanje autora za nekim drugim, ne toliko očiglednim temama.

Nemanja Knežević, kustos izložbe

Autori predstavljeni na izložbi:
Milica Balubdžić
Nemanja Knežević.
Aleksandra Perović Mihajlović
Bogdan Radenković
Marija Strajnić

Milica Balubdžić →



Aleksandra Perović Mihalović ↑

Bogdan Radenković ↓



OBSESSION

Photographs suppress our critical awareness in order to make us forget the mindless absurdity of the process of functionality, and it is only thanks to this suppression that functionality is possible at all. Thus photographs form a magic circle around us in the shape of the photographic universe. What we need is to break this circle.

Vilém Flusser, *Towards a Philosophy of Photography*

In these hectic and often crazy times, we find increasingly difficult to determine what we, as individuals, are truly obsessed with, and what is imposed as an obsession, in a broader social context, upon us. Many of us use photography as a means that will help us at some point in future to resolve exactly those dilemmas.

We are often completely unaware of how much such a document means to us when we want to get some answers and understand various positions on people as well as on things. It is less important whether we take pictures of a dear person, landscapes, spaces where we are living or details that seem trivial and banal – observing these photographs, we come sooner or later to the point where we understand better our attitude towards the world.

On the other hand, there is an obsession with photography as such, where the very process of creating an image and “drifting” in various directions during it serves as a sort of therapy which we have recourse to, often unconsciously, in search for answers, but also in order to raise some issues we might not be inclined to raise in another way. In that case, it is not the most important what we have recorded, but the process itself is important. Speaking of analogue photography, there is always that moment when many of those shots remain “concealed” from us for a long time, although they have already done the job in our minds: we have relived them and thus completed one phase of the photographic process.

Photography can help us identify obsessions, because a potential key how to do it is probably somewhere on that long path between documenting, mapping and dissecting. Flexibility of this medium lies in the fact that it allows us to determine by ourselves which of these phases is the most important to us in terms of introspection.

This group exhibition called Obsession represents an attempt to answer the question, via five different approaches, about what keeps intriguing us, first as human beings, then as photographers. Being obsessed with the art of photography is not enough to create an appealing and inspiring work of art. What makes each of these series unique is precisely that profound interest by the photographers at issue in some other, not so palpable subjects.

Nemanja Knežević, curator of the exhibition

Photographers presented at this exhibition:
Milica Balubdžić
Nemanja Knežević.
Aleksandra Perović Mihajlović
Bogdan Radenković
Marija Strajnić