





Aleksandar  
**Đuravčević**

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Aleksandar Đuravčević

Napisao: **Phong Bui**

Izabrani radovi 2007 – 2014 / Centar savremene umjetnosti Crne Gore / 6 – 30. novembar, 2014.

## ***U potrazi za čudesnim: izgubljeno i pronađeno vrijeme***

Beskrajno izpražnjene kante u vertikalnoj matrici koja evocira  
Djelo kojim mu je preteča slavio vojnike -  
braniocce grada Targu Žiju i Kafkinu kriptičnu bajku  
o jahaču koji se praznih ruku vraća od trgovca ugljem.  
On koji se sladio LAKOĆOM PREDMETA.  
Majka priroda internalizuje krotkost,  
Pretvora svoje tijelo u nejednake fragmente zemlje.  
Izložena je elementu vazduha za ličnu agri-kulturu.

Konstelacija bezbroj krhotina stakla, nalik zvijezdi padalici  
Kojoj je suđeno da ljuljuška treperave zrake svijetla  
Baš nasumice! Različitost vapi za  
Sličnošću zamišljene demokratije uprkos sloganu  
"Radnička klasa ne glasa", ovdje, ondje i svugdje.

Tajnovit, zagonetan, i čist koliko i elegantan,  
Posebno kad mu lijevo kopito tek ovlaš dotiče pod,  
Istina je! Odras u ogledalu je u ovom slučaju nakrivljen  
I nepojmljiv u prevodu. Nisam znao gdje je nestala djeвица  
Baš kad je trebalo da nas sprovede kroz neki drugi portal?  
Znate već, portal s one strane, koji kao da se  
Ne povinuje datosti.

Samo "JOŠ JEDNA ZIMA". I  
"ZA MENE NEMA SLAVE", dok [on] gleda ulijevo.  
"ZA MENE NEMA SLAVE", dok [njegov] djed gleda udesno.  
Nema "POBJEDE" sem patine vremena koja

Dočekuje ljepotu truleža.  
Jedna sigurnost predlaže dvije perspektive istog pogleda.

Blistav mjesec došaptava sve razloge  
Zbog kojih će mu silueta drveta pjevati noćnu serenadu.  
Diže se baš kao što i pada, pomjera se inč naviše  
Manje od pola inča udesno, kako želi.  
Njegova namjera je i bila da nas zavarava.  
I ja imam "NEGDJE" da odem!

Obećao sam sebi više vazduha više atmosfere  
I dugu koja uznosi nadu i duboko zadovoljstvo  
Čak i u najtamnijem satu. Kako i zašto je ova slika nastala  
Izvan je moje spoznaje.  
Osim što "SVI ONI" kao da aludiraju da je  
Vazduh ovdje zamjena za svijetlo.

Zapravo, "SVI ONI" mogu stati u zift crne kvadrate,  
Mislim - različito perje predstavlja  
različitosti i sličnosti zamišljene utopije.  
Kao dvije cilindrične duge koje veličanstveno borave  
U dvije niše pored porta della camera anteriore.  
"NEGDJE" je ovdje.  
"AKO MI KAŽEŠ TVOJE, KAZAĆU TI SVOJE"  
Kao GOD i DOG, i zmijski ateista koji pati od disleksije  
Pa ipak, gibak je i skladan gdje god da ode.  
Sa jedne strane je "JEZERO SNOVA"  
Sa druge "MORE SPOKOJA."

Nemoguće je izabrati koje ti & ja, mi, on,  
Ona, oni, ko god bi bilo bolje jer su  
Albanci mislili da je [on] Crnogorac  
Crnogorci su mislili da je [on] Albanac  
Italijani su mislili da je [on bio] Sloven  
Latinosi misle [da je on] Italijan  
Crci misle [da je on] Francuz  
Francuzi misle [da je on] jedan od njih.  
Gdje ti & ja, on, ona, oni pripadaju?



Aleksandar Duravcevic

By **Phong Bui**

Selected Works 2007 – 2014/ Contemporary Art Center of Montenegro/ November 6th – 30th, 2014

### ***In Search of the Miraculous: Time Lost and Regained***

Endless emptied buckets in a vertical matrix that evokes  
His ancestor's action to honor those soldiers  
Who defended Târgu Jiu and Kafka's cryptic fable,  
The rider who came away empty from a coal merchant.  
It was he who relished the LIGHTNESS OF OBJECT.  
It hovers decidedly above the fatherland while  
Mother Nature internalizes her humility,  
Turns her body into unequal fragments of earth.  
She is exposed to the element of air for her agriculture.

A constellation of countless broken pieces of glass, resembling a  
Falling star that is destined to cradle glimmering fractions of light  
Quite unpredictably! Dissimilarity cries out for  
Similarity of an imagined democracy in spite of the slogan  
"Working Class Do Not Vote," here and there, and everywhere.

Mysterious, enigmatic, and as pure as his elegance assumes,  
Especially with the back of the left foot that barely touches the floor,  
It's true! On this occasion the reflection in the mirror is oblique  
And unfathomable in translation. I did not know where was the virgin  
When we needed her to welcome us through a different portal?  
You know, the one that lies beyond, that does not seem  
To comply with the given.

It's just "ANOTHER WINTER." And  
"There Is No Glory For Me," as [he] looks to his left. And  
"There Is No Glory For Me," as [his] father looks towards his right.  
There is no "VICTORY" except for the patina of time that

Welcomes the beauty of decay.  
One certainty proposes two perspectives of one view.

The luminous moon prompted all the reasons for  
The silhouetted tree to serenade her in the night.  
She rises just as she aspires, by an increment of an inch upward  
And less than a half to its right, as she wishes.  
This was his intention to deceive our assumption.  
I, too, have "SOMEWHERE" to go!

I am promised me more air and atmosphere  
And a rainbow that elevates hope and profound pleasure  
Even in the darkest hours. How and why this picture was made  
Is beyond my comprehension.  
Except "SVI ONI" seems to imply that it's  
The air here that replaces the light.

In fact, "All of Them" can suspend in pitched black squares,  
I mean the different feathers constitute the  
Dissimilarity and similarity of an imagined utopian.  
Like the two cylindrical rainbows that majestically reside in the  
Two niches of porta della camera anteriore.

"SOMEWHERE" is here.  
"TELL ME YOURS I WILL TELL YOU MINE."  
Like GOD and DOG, and the snaking atheist who has dreadful dyslexia  
And still, he is flexible and graceful everywhere he goes.  
On one side is the "LAKE OF DREAM"  
On the other side "SEA OF TRANQUILITY"

It's impossible to choose which you & I, us, he,  
She, them, whoever would prefer for  
The Albanians thought [he] was Montenegrin  
Montenegrin thought [he] was Albanian  
Italians thought [he was] a Slav  
Latinos think [he is] Italian  
Blacks think [he is] French  
French think [he is] one of their own.  
Where do you & I, us, he, she, them belong?

JEZERO SNOVA  
LAKE OF DREAMS

2014

olovka na papiru / pencil on paper





Aleksandar Đuravčević | Napisala: **Nataša Nikčević**

Hibridno i imaginarno, identitet su osnovna trijada u crtežima, instalacijama, fotografijama, slikama, objektima i videu Aleksandra Đuravčevića. Ove kategorije nijesu strogo odjeljene, već se preklapaju, ukrštaju, prepliću u njegovom rizomatičnom opusu. Sinhrono, repetativnost i interesovanje za svjetlost, efekat ogledala i ogledanja i njihovo alterniranje su takođe žižne tačke cjelokupnog djela.

Tipična crnogorska priča o precima i potomcima, identitetu razvijena je u radu *Za mene nema slave* (2014) izložene su crno–bijeले fotografije umjetnikovog djeda i umjetnika. Da bi objasnio osobine fotografije Rolan Bart koristi termine *studium* i *punctum*. *Studium* je naprezanje pažnje prema nečemu, ističe, ukus za nekog, vrsta opšteg ulaganja, istina revnosnog, ali bez posebne žestine. *Punctum* poništava ili ističe *studium*. Bart *punctum* upoređuje sa strijelom koja ga probada, jer je *punctum* ubod, mala rupa, mala mrlja, mali rez. Dalje, nastavlja Bart, *punctum* jedne fotografije je onaj slučaj koji me u njoj bocne (ali me i ranjava, bude).<sup>1</sup> Na crno-bijelim fotografijama Aleksandra Đuravčevića postoje oba elementa, gdje se *punctum* otkriva u pozi umjetnika (okrenut je gotovo anfas posmatraču). Posljedica takve dramaturgije, gdje je lice umjetnika osvjetljeno, dopušta da se iščita njegova sklonost samorefleksiji i melanholiji. (Suzan Sontag sve fotografije naziva melanholičnim predmetima).

Drugačija priča o identitetu je *Majka* (2014) rad nastao aproprijacijom svakodnevnih predmeta-metalnih kofa za čišćenje. Ti kupasti oblici, zarotirani naliježu jedan na drugi, po principu pozitiv-negativ formirajući stub. U izbor osnovne gradivno-formativne jedinice kofe utkan je mikronarativ jer je umjetnikova majka poslije preseljenja u Njujork radila kao čistačica. Postolje stuba, koji se sastoji od tridesetak kanti, je kružno i nabijeno grubom crnogorskom zemljom. Ta dva suprotstavljena materijala stvaraju tenzije. Ovaj Đuravčevićev rad podsjeti i na Brankusijev *Beskrajni stub* u kome Natalja Zlidnjeva detektuje arhetip arhitektonskog oblika, dok se u radu crnogorskog umjetnika otkriva takođe arhetip, ali i totem jednog iščezavajućeg, nestabilnog svijeta. Morfologija, ontologija, način oblikovanja ove instalacije u kojoj je primordijalni materijal kofa, mogućnost prekomponovanja rada koji se *in situ* prilagođava izabranom prostoru dopušta da se o njemu na nivou jezika razmišlja kao o „skulpturi u proširenom polju“ (termin Rozalind Kraus koja potencira dva bitna signifikata skulpture – materijal i prostor bez obzira na upotrebljeni nekonvencionalan materijal). U ovoj instalaciji ili „skulpturi u proširenom polju“ postoje ritam i simetrija kao bitne determinante. Od formativnog materijala - kofa za čišćenje - prelama se svjetlost, što potvrđuje jednu od teza s početka ovog teksta o imaginarnom, identitetskom i na nivou jezika hibridnom u djelu Aleksandra Đuravčevića.

Umjetnik misli u prostoru i prostorno, pa je u dva lučna ispusta Dvorca Petrovića postavio dva stuba *Negdje* (2009-2014) od tanke folije koja reflektuje spektar svjetlosti i čini ih gotovo beztjelesnim. Svjetlost postaje element konstrukcije koja reaguje na najmanje promjene treperenja vazduha i pokreta posjetilaca, dema-

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1 Rolan Bart, Svetla komora ,Beleška o fotografiji, Kulturni centar, Beograd,2011.

terijalizuje djelo i izaziva gledaoca da ih dotakne. Taj taktilni momenat u opusu Aleksandra Đuravčevića je *modus vivendi* gotovo svih njegovih radova. Za njega je umjetnost istraživački proces, ali koji remeti red, pravila (Julija Kristeva) odbacujući podjelu na apstraktno i realno i koristeći razne medije. Djela radi dugo, promišlja ih i minuciozno izvodi, a ta činjenica ilustruje umjetnikov odnos prema vlastitoj umjetnosti.



NEGDJE / SOMEWHERE, 2009 - 2014, ulje na platnu / oil on canvas

lični prostori mogu se označiti Fukoovim terminom heterotopije, kao mjesta u kojima se susreću nespojivi sadržaji i prostori. Istoričar umjetnosti Jurgis Baltrušaitis je o ogledalu zapisao: "Čudo trenutne i potpune reprodukcije, ogledalo biva simbol postojane vizije stvari. Na prvom mjestu ono je instrument samosaznanja koji čovjeku otkriva neposredno njegovu sopstvenu sliku, njegovog dvojnika, njegov simulakrum, njegova savršenstva i nedostatke. Predočava mu i, u apsolutnoj tačnosti, sliku univerzuma koji ga okružuje... Ogledala svuda iskrsavaju. Pronalaze se na mjesecu, u kišnim kapima, oblacima i samom vazduhu. Žensko lice, duga, mnoštvo mjeseca i sunca, čak i figure sazdate i projektovane mišljenjem pojavljuju se kao „utvare“<sup>2</sup>. Ogledalo otkriva nevidljivo kao i u radu *Reci mi svoje / Reći ću ti moje*. Religija kao sistem pro-

Neki od radova imaju auru spiritualne realnosti, bez obzira koliko na prvi pogled spajanje ova dva pojma djeluje kao paradoks. Jedan od njih je *Još jedna zima*, (taksidermija, ogledalo, 2006/2007). Veliki, preparirani bijeli konj sa dugačkim rogom simboliše jednoroga, mitsko biće i san. Ogleda se u velikom crnom ogledalu. Tajna svijeta, čak tajna bivstvovanja jeste po Martinu Hajdegeru igra ogledala (*Spiegel-Spiel*). Česta upotreba ogledala u opusu Đuravčevića možda se može objasniti i osnovnim elementima Hajdegerove filozofije. Suočavanje posjetioca sa ovim jednorogom koji se ogleda u crnom ogledalu i sam posjetilac mijenjaju prizor, s čime umjetnik računa, i pretvaraju ga u još jedno suočavanje sa samim sobom kao i sa Vremenom. To je „profano ozarenje“, kako to kaže Benjamin.

Ja znam da je ogledalo zarobilo pravi lik moje duše/Onaj što ga vidi Bog/A možda vide i ljudi./ Borhes. Ambivalentnost, preciznije polifonija simbola koji se ukrštaju, prepliću i upotreba ogledala čita se i u radu *Tell me yours/I Will tell you mine* (mahagoni i ogledalo, 2012). Instalaciju čini kubus od ogledala kao postament, a iznad je neka vrsta oltarskog prostora s crvenom zavjesom. Da bi se djelo vidjelo, posjetilac mora prići i biva „uhvaćen“ vlastitim odrazom i vlastitim odnosom prema religiji. Ti

2 Jovica Aćin, Šljunak i mahovina, Rad, Beograd, 1986.



*POBJEDA / VICTORY*, 2010 - 2013, fotografija / photography

mišljanja očituje se i u radu *Dio cane* (čelik, 2013). To je velika čelična traka savijena gotovo kao spirala koja se nastavlja gdje se riječi ogledaju i čita se *god dog*. Inverzija riječi dotiče Boga kao simbol uzvišenosti i psa kao simbol teškog života.

*Negdje* (ulje na platnu, 2014), drugi rad pod ovim nazivom, je uljana slika relativno malih dimenzija, postavljena kao u svjetskim muzejima u odvojenoj odaji sa zavjesama a ispred se nalaze klupe za sjedenje. Riječ je o prostornoj dispoziciji klasične slike u čijoj ikonografiji je prizor sa Viktorijinih vodopada, drveće, nebo i dupla duga. Slika je hiperrealistički urađena sa intencijom da podsjeti na fotografiju. Prizor se umjetniku duboko utisnuo, ali nije lišen lake ironije jer se na tom mjestu stalno slikaju turisti što koristi za neke naslove, na primjer *Za tebe nema slave*.

*Radnička klasa ne glasa* (staklo, 2013/2014) je zvijezda monumentalnih razmjera od tučenog, lomljenog stakla koja reflektuje svjetlost na granici materijalnog i imaterijalnog. Zbog ovakve fature ima se utisak vibriranja, talasanja, prelamanja „da bi se i u onom što nestaje sagledala nova ljepota“ (Benjamin). Zvijezda je metafora jednog vremena prije raspada SFRJ, i ima jasne socijalističke ideološke konotacije, u trenutku kada umjetnik odlazi iz zemlje. Globalna tranzicija ukazuje na svijet u kojem ne postoji stabilan društveni, kulturni ili umjetnički poredak, već, prije svega, mnogostrukost nestabilnih otvorenih nomadskih kriznih

i fleksibilnih događaja koji se mogu prepoznati kao trenutne međurelacije umjetnosti i društva, a to prije svega znači kao trenutne i nesigurne politike<sup>3</sup>.

Jedino što je Aleksandar Đuravčević ponio kada je odlazio za Firencu, a potom za Njujork, je jedan mali jastuk – simbol djetinjstva, odmora, sna. Vremenom iz njega je ispadalo perje. I svako cijelo pero, okrnjeno, tanko, deblje, manje, veće nacrtao je srebrnom olovkom na crnom papiru. Perje krhko i fragilno eterizuje svoju pojavnost. Neki od crteža su uokvireni, a ostali složeni u staklenu vitrinu (više od dvije hiljade) koji su nedodirljivi i različiti kao i naši snovi. U radu *Svi oni* (srebrna olovka na papiru, 2009 – 2011) minuciozno su crtani, a u značenjskoj ravni otvaraju problem identiteta, snova, vremena. Laviranje između stereotipa i simbola, finoće i grubosti, dominacije i ranjivosti, intimnog i kolektivnog, fragmenata i cjeline iščitava se u mitsko-mitologičkim crtežima i objektima Aleksandra Đuravčevića. Istovremeno su mitski i mitologički, gdje pojam Levi Strausa mitologički podrazumijeva proces izgradnje individualne i autentične predstave sa ukusom mita. Ovoj grupi virtuoznih mitsko - mitologičkih crteža pripadaju i radovi *More tišine* i *Jezero snova* (srebrna olovka na papiru, 2014) kao dva razdvojena dijela Mjeseca, onostranog. I Mjesec je u našoj percepciji simbol nedodirljivog, i sna. *Pobjeda*, objekti u kojima su fotografije lovorovog vijenca (2010-2013), složeni su po Fibonačijevom nizu. Lovor je još od antike korišćen kao simbol pobjednika, pa ga je umjetnik zato kadrirao. Lovorov vijenac se mijenjao i sušio kroz vrijeme kao veliki stigmat propadanja i podložnosti promjeni.

Albanci su mislili da sam Crnogorac

Crnogorci su mislili da sam Albanac

Italijani su mislili da sam Sloven

Latini misle da sam Italijan

Crnci misle da sam Francuz

Francuzi misle da sam jedan od njih.

Đuravčević je u ovom radu najeksplicitnije problematizovao pitanje identiteta umjetnika nomada, koji je to na nivou jezika, ali i bukvalno jer su toponimi gdje je živio i živi Crna Gora, Firenca i Njujork.

Izložba Aleksandra Đuravčevića je velika kompleksna sinteza koja dozvoljava mnoštvo tačaka posmatranja, definisanja i saznavanja, postavljajući ključna pitanja o smrti i životu, identitetu, religiji, tjeskobi, nela-godi, ljepoti, strahu i nadi...

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<sup>3</sup> Miško Šuvaković, *Umetnost i politika: Savremena estetika, filozofija teorija i umetnost u vremenu globalne tranzicije*, Službeni glasnik, Beograd, 2012.



## Aleksandar Đuravčević | by **Nataša Nikčević**

The hybrid, the imaginary and the identity form the basic triad in the drawings, installations, photographs, paintings, objects and videos of Aleksandar Đuravčević. These are not strictly separated categories, as they overlap, cross, interlace within his rhizomatic work. Synchronicity, repetitiveness and an interest for light, mirror effects and their alternations are also the focal points of his entire oeuvre.

A typically Montenegrin story on identity, on ancestors and descendants, has been elaborated in the work *There is No Glory for Me* (2014), which displays the photos in black and white of the the artist and his grandfather. When explaining the characteristics of a photograph, Roland Barthes develops the twin concepts of *studium* and *punctum*, the *studium* denoting the focusing of attention towards something which reveals somebody's tastes, in a sort of general investment which may as well be earnest, but is in never powerful or fierce. *Punctum*, on the other hand, may cancel out or emphasize *stadium*. Barthes compares *punctum* to an arrow that pierces him, because *punctum* is a sting, a hole, a speck, perhaps a small cut. In addition, as Barthes continues, the *punctum* of a photograph represents 'that accident which pricks me (but also bruises me, is poignant to me)<sup>1</sup>. In the black and white photography of Aleksandar Đuravčević, the two elements are present, the *punctum* revealing itself in the artist's position (he almost front-faces the viewer). The consequence of a similar dramaturgy – in which the face of the artist is illuminated – is that it discloses his inclinations towards self-reflection and melancholy (Susan Sontag labels all photographs as melancholy objects).

A different recount on identity is found in the work *Mother* (2009-2014), which is created through the appropriation of everyday objects – metal cleaning buckets. When rotated, these conical shapes extend and cover one another, following the *positive / negative* principle and forming a column. The choice of a bucket as the basic construction block of the piece is hiding a personal micro narrative, because the artist's mother used to work as a cleaning woman after moving to New York. The base of the column, constituted by thirty buckets, is circular, and packed with rough Montenegrin soil. The contrasting of the two materials creates palpable tension. This work also recalls Brancusi's *Endless Column*, in which Natalia Zlidnyeva detects the archetype of the architectonic shape, while the archetype revealed in the work of the Montenegrin artist is also a totem of a world which is unstable and disappearing. The morphology, ontology and the way in which this installation was shaped, as well as the possibility of its recomposing – it adapts *in situ* to the selected space – direct the contemplations towards the 'sculpture in the extended field' (a term used by Rosalind Krauss who emphasizes the two important signifiers of sculpture – material and space, despite the potentially unconventional material used). In this installation, in this 'sculpture in the extended field', we find that rhythm and symmetry are also the important determinants. The shaping

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1 Roland Barthes, *Camera Lucida, Reflections on Photography*, Hill and Wang, 1982.

material – the cleaning buckets – reflects the light, which confirms one of the initial theses of this text on the imaginary, identity-related and linguistically hybrid elements of Aleksandar Đuravčević's work.

The artist thinks in space and through space, hence in the two arched niches of the Palace of the Petrović he installed two pillars *Somewhere* (2009-2014) made out thin foil, which reflects the light spectrum and makes them almost disembodied. Light becomes the construction element which reacts to the smallest change in the air fluctuations and movements of the visitors, dematerializing the work and inciting the visitor to touch them. This tactile moment in Aleksandar Đuravčević's *oeuvre* is the *modus vivendi* of almost all his works. Art, for him, is an investigative process, but one which disrupts orders, rules (Julia Kristeva),



JOŠ JEDNA ZIMA / ANOTHER WINTER, 2006 - 2007, taksidermija, ogledalo / taxidermy, mirror

refusing the division into the abstract and the real, and using different media. He spends a long time on each work, contemplating and minutiously executing them, which is a fact that best illustrates the relationship of the artist towards his own art.

Some of the works hold an aura of spiritual reality, as paradoxical as the association of these two terms might appear on first sight. One of them is certainly *Another Winter* (taxidermy, mirror, 2006/2007). A big, taxidermied white horse with a long horn denotes a unicorn, the mythical creature and a dream. It is reflected in the big, black mirror. The secret of the world, the secret of being even, according to Martin Heidegger is in the mirrors (*Spiegel – Spiel*).

The frequent use of mirrors in Đuravčević's work may be explained by the basic elements of Heidegger's philosophy. The visitors, made to face the unicorn reflected in the black mirrors, also switch scenes – which is precisely what the artist is counting on – and are once again confronted with their own selves and with Time. It is, as Benjamin defines it, a 'profane illumination'.

Now I fear the mirror may disclose / The true, unvarnished visage of my soul / The face God sees / that men perhaps see too / Borges. Ambivalence, that is the poliphony of symbols which intercross and overlap, and the use of mirrors are also present in the work *Tell Me Yours / I Will Tell You Mine* (mahogany and mirror, 2012). The installation is constituted by a mirror cube, as a pedestal, while above it is a sort of an altar with a defined red curtain. In order to be able to see the work, the visitor must come close and be caught in its



SVIONI / ALL OF THEM, 2009 - 2011, olovka na papiru / pencil on paper

own reflection and relation towards religion. These personal spaces may be identified by Foucault's term *heterotopia*, which refers to places in which otherwise incompatible contents and spaces come together. As in the words of the art historian Jurgis Baltrušaitis: 'A miracle of the instantaneous and complete reproduction, the mirror becomes the symbol of a steady vision of the object. First of all, it is the instrument of self knowledge, revealing to the man what is his own image, his double, his simulacrum, his perfections and faults. It lays bare, perfectly exact, the image of the universe which surrounds him... Mirrors appear everywhere. They are found in the moonlight, in raindrops, clouds, in the air itself. The female face, the rainbow, the plurality of moons and the sun, even the figures build and projected in thought appear as 'specters'.<sup>2</sup> The mirror reveals the unseen just as in the work *Dio cane* (steel, 2014). It is a big steel band, bended almost in a spiral, which continues where the words are mirrored and read as *god dog*. The inversion of the words touches upon God as the symbol of elevation and dog, as the symbol of a difficult life.

*Somewhere* (oil on canvas, 2014), the second work of this same title, is an oil painting of relatively small dimensions, set as in world-class museums in a room separated with curtains, in front of which seating benches are set. The spatial disposition is of a classic painting whose iconography is constituted by a view on Victoria Falls, trees, sky and a double rainbow. The painting is hyper-realistically executed, with the intention of mimicking photography. However deep may be the impression this scene has made on the artist, is not devoid of slight irony, given that it is the preferred spot for the tourist photographs, which is then used for certain titles, as for example *There Is No Glory for You*.

*Working Class Does Not Vote* (glass, 2013/2014) is a star of monumental dimension, made of pounded, broken glass which reflects light bordering between the material and the immaterial. Such a fracturing causes the impressions of vibrating, undulating, shimmering, so as to 'see a new beauty in that what is disappearing' (Benjamin). The star is a metaphor of a time before the breakup of the Socialist Federative Republic of Yugoslavia, and has explicit socialist ideological connotations referring to the moment in which the artist leaves the country. Global transition processes point to the world lacking a stable social, cultural or artistic order, where the plurality of unstable, open, nomadic, flexible and urgent situations can be recognized as the current interrelations of the society and the art, that is to say as momentary and uncertain policies<sup>3</sup>.

2 Jovica Aćin, Šljunak i mahovina, Rad, Beograd, 1986.

3 Miško Šuvaković, Umetnost i politika: Savremena estetika, filozofija teorija i umetnost u vremenu globalne tranzicije, Službeni glasnik, Beograd, 2012.

The only thing that Aleksandar Đuravčević took with him when he left, first for Florence, then to New York, was a small pillow – the symbol of childhood, repose, dreams. As time went by, feathers came out of the pillow. And each feather, be it whole, damaged, small, thick or thin, was drawn by the artist with silver pencil on black paper. Fragile and delicate feathers etherize their manifestation. Some of the drawings were framed, the others were laid in a glass display case (more than 2000), all as untouchable and diverse as our own dreams. In the work *Svi oni* ( pencil on paper, 2009-2011), they are drawn in minutious detail, opening in the plane of signification the issues of identity, dreams, time. The balancing between stereotype and symbol, delicacy and roughness, domination and vulnerability, the intimate and the collective, fragment and the whole – this is what is woven in the mythical-mythological drawings and objects of Aleksandar Đuravčević. At the same time mythical and mythological, the latter being the term which Levi Strauss uses for defining the process of constructing an individual and authentic representation which recalls a myth. The works *Sea of Silence* and *Lake of Dreams* (silver drawing on paper, 2014) are also part of the virtuoso mythical-mythological drawings – they are like two separated parts of the Moon, of what lays beyond. The Moon in our perception is also a symbol of what cannot be touched, a dream symbol. *Victory*, objects containing photographs of laurel wreaths (2010-2013) are arranged in a Fibonacci sequence. Since ancient times, laurel has been used as the symbol of the victor, which is why it has been put into focus by the artist. However, the laurel wreath has changed and dried up in time, bearing the stigma of decay and susceptibility to change.

The Albanians thought I was Montenegrin

The Montenegrin thought I was Albanian

The Italians thought I was Slav

The Latinos think I am Italian

The Blacks think I am French

The French think I am one of them.

In this work, Đuravčević has problematized in a most explicit manner the issue of identity of the nomadic artist, nomadic both on the linguistic and the most literal level, given that the toponyms in which he lived and still lives are Montenegro, Florence and New York.

Aleksandar Đuravčević's exhibition is a great and complex synthesis which allows a plethora of points of view, of definitions and readings, which asks the most essential questions regarding death and life, identity, religion, distress, anguish, beauty, fear and hope...



Albanians thought I was Montenegrin

Montenegrins thought I was Albanian

Italians thought I was a Slav

Latinos think I am Italian

Blacks think I am French

French think I am one of their own



BEZ NAZIVA  
UNTITLED  
ulje na platnu / oil on canvas



*DIO CANE*  
2013  
plavi čelik / blue steel





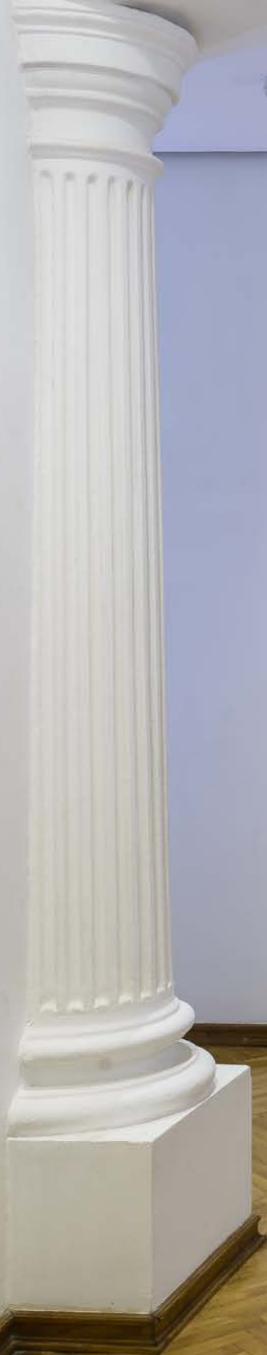
*DIO CANE*  
detalj / detail  
2013  
plavi čelik / blue steel



*TELL ME YOURS I WILL TELL YOU MINE*  
2012  
mahagonija, ogledalo / mahogany, mirror



*POBJEDA*  
*VICTORY*  
2010 - 2013  
fotografija / photography





*ZA MENE SLAVE NEMA*  
*NO GLORY FOR ME*  
2014  
fotografija  
photography

MAJKA  
MOTHER  
2009 - 2014  
instalacija

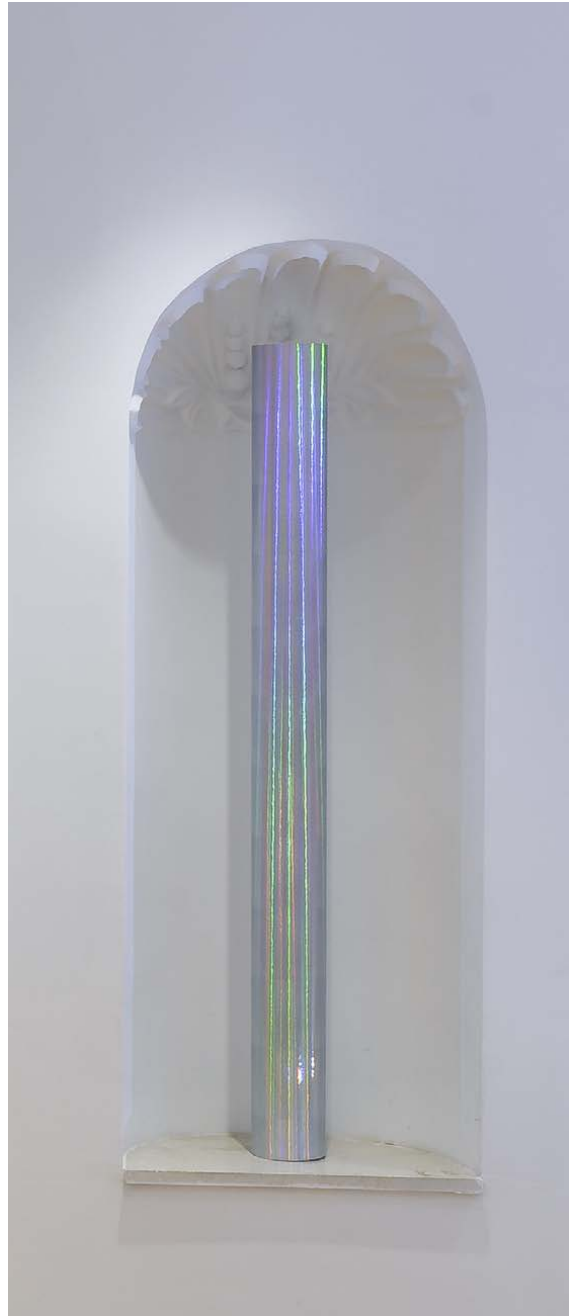






*MAJKA*  
*MOTHER*  
detalj / detail  
2009 - 2014  
instalacija





*NEGDJE  
SOMEWHERE  
2009 - 2014*







*RADNIČKA KLASA NE GLASA*  
*WORKING CLASS DO NOT VOTE*  
2013 -2014  
staklo / glass



*RADNIČKA KLASA NE GLASA*  
*WORKING CLASS DO NOT VOTE*  
detalj / detail  
2013 -2014  
staklo / glass

## Aleksandar Đuravčević

Rođen 1970. godine u Crnoj Gori  
1990-1992. – Univerzitet „Veljko Vlahović“, Fakultet likovnih  
umjetnosti, Cetinje  
1992-1993. - Accademia di Bella Arte, Firenca, Italija  
1999. - MFA Pratt Institute, Njujork, SAD

### IZABRANE SAMOSTALNE IZLOŽBE

2014  
Sala Gaspar, Barselona, Španija  
Fundación Antonio Perez, Kuenka, Španija  
Centar savremene umjetnosti Crne Gore, Dvorac Petrovića,  
Podgorica, Crna Gora

2013  
VOLTA solo project, Njujork, SAD

2012  
Galeria Arnes y Ropke, Madrid, Španija  
Galerie Stefan Röpke, Keln, Njemačka

2009  
Museo AB 23, Contenitore per il contemporaneo, Vinćenca,  
Italija  
Galerie Stefan Röpke, Keln, Njemačka

2007  
Yvon Lambert Project Space, Njujork, SAD

2000  
Julie Cencebaugh Contemporary, Njujork, SAD

1999  
Mark Woolley Gallery, Portland, SAD

### IZABRANE GRUPNE IZLOŽBE

2014  
*Trees*, Altans Kultur Stiftung, Hamburg, Njemačka  
*Politics of Drawings*, Sarah Lawrence Collage, Njujork, SAD  
*Mirror Mirror*, Galerie Stefan Röpke, Keln, Njemačka  
*Expanded Drawing 014*, Casal Sollieric, Palma de Majorka,  
Španija

2012  
*Baccanalia*, Landrum Presents, London, Engleska  
*Expanded Drawing 012*, Casal Sollieric, Palma de Majorka,  
Španija  
Site/109 sa Galerie Stefan Röpke, Njujork, SAD  
Galerie Stefan Röpke, Keln, Njemačka

2011  
Brooklyn Ball, Brooklyn Museum of Art, Njujork, SAD  
Galerie Stefan Röpke, Keln, Njemačka

2010  
Museum fur Gestaltung, Ciriš, Švajcarska  
Arario Gallery, Njujork, SAD  
PULSE Special Projects

2009  
Anna Kustera Gallery, Njujork, SAD  
Castle Gaasbeek, Brisel, Belgija  
Galeria Arnes y Ropke, Madrid, Španija  
Publication of VFG, Brooklyn Museum of Art, Njujork, SAD  
2007  
Houghton Library, Harvard University, Boston, SAD

2005  
International Print Center, Njujork, SAD  
Rubbell-Schafner Galleries, Pratt Institute, Bruklin, Njujork,  
SAD

2004  
New Acquisitions, Metropolitan Museum of Art, Njujork,  
SAD  
International Print Center, Njujork, SAD

2003  
Uffizi Gallery, Firenca, Italija  
International Print Center, Njujork, SAD

2002

5+5 Gallery, Bruklin, Njujork, SAD

2001

Mark Woolley Gallery, Portland, SAD

2000

Brooklyn Museum of Art, Njujork, SAD

Lustberg & Blumenfeld, Njujork, SAD

Greater New York, P.S.1 Queens, Njujork, SAD

Museo Marino Marini, Firenca, Italija

1999

Lustber & Blumenfeld, Njujork, SAD

New York Public Library, Njujork, SAD

Galeria Centro Colombo Americano, Medejin, Kolumbija

1997

Nicolet College, Rheinlander, Viskonsin, SAD

Parchman Stremmel Galleries, San Antonio, Teksas, SAD

Staten Island Institute of Arts and Sciences, Njujork, SAD

1996

Museo de Arte de la Universidad Nacional de Colombia,  
Bogota, Kolumbija

Galleria Il Bisonte, Firenca, Italija

## **IZABRANE KOLEKCIJE**

Metropolitan Museum of Art, Njujork

Museum of Fine Arts, Boston

Lirik Kabinett, Minhen

Munson Williams Proctor Institute, Utica, Njujork

The New York Public Library, Njujork

The Brooklyn Museum, Njujork

Columbia University, Njujork

San Francisco Public Library, San Fransisko

University of Iowa, Ajova Siti

Springfield Museum, Misuri

Smith College

Harvard University

## **IZABRANE NAGRADE**

2005 - New York Foundation for the Arts

1998 - Elizabeth Greenshields Foundation, Artistic  
Achievement

1997 - Staten Island Institute of Arts and Sciences, Award of  
Merit

1999 - Pratt Institute, Excellence Award for Outstanding  
Merit in Graduate Fine Arts

## Aleksandar Duravcevic

1970 born in Montenegro  
1990-1992 University of Montenegro "Veljko Vlahovic"  
Faculty of Arts, Cetinje, Montenegro  
1992-1993 Accademia di Bella Arte, Florence  
1999 MFA Pratt Institute, New York

### SELECTED SOLO EXHIBITIONS

2014  
Sala Gaspar, Barcelona, Spain.  
Fundación Antonio Perez, Cuenca, Spain.  
Dvorac Petrovića, Centar savremene umjetnosti,  
Montenegro.

2013  
VOLTA solo project ,New York,USA

2012  
Galeria Arnes y Ropke, Madrid, Spain  
Galerie Stefan Röpke, Cologne, Germany

2009  
Museo AB 23,Contentitore per il contemporaneo, Vincenza,  
Italy  
Galerie Stefan Röpke, Cologne, Germany

2007  
Yvon Lambert Project Space, New York, USA

2000  
Julie Cencebaugh Contemporary, New York, USA

1999  
Mark Woolley Gallery, Portland, USA

### SELECTED GROUP EXHIBITIONS

2014  
Trees, Altans Kultur Stiftung, Hamburg, Germany.  
Politics of Drawings, Sarah Lawrence Collage, New York.  
Mirror Mirror, Galerie Stefan Röpke, Cologne, Germany.  
Expanded Drawing 014, Casal Solleric, Palma de Mallorca,  
Spain

2012  
Baccanalia, Landrum Presents, London, England  
Expanded Drawing 012, Casal Solleric, Palma de Mallorca,  
Spain  
Site/109 with Galerie Stefan Röpke, New York, USA  
Galerie Stefan Röpke, Cologne, Germany

2011  
Brooklyn Ball, Brooklyn Museum of Art, New York,USA  
Galerie Stefan Röpke, Cologne,Germany

2010  
Museum fur Gestaltung, Zurich, Switzerland  
Arario Gallery, New York, USA  
PULSE Special Projects

2009  
Anna Kustera Gallery, New York,USA  
Castle Gaasbeek, Brussels, Belgium  
Galeria Arnes y Ropke, Madrid,Spain  
Publication of VFG, Brooklyn Museum of Art, New York,USA

2007  
Houghton Library, Harvard University, Boston, USA

2005  
International Print Center, New York,USA  
Rubbell-Schafler Galleries, Pratt Institute, Brooklyn, New  
York , USA

2004  
New Acquisitions, Metropolitan Museum of Art, New  
York,USA  
International Print Center, New York,USA



2003  
Uffizi Gallery, Florence, Italy  
International Print Center, New York,USA

2002  
5+5 Gallery, Brooklyn, New York,USA

2001  
Mark Woolley Gallery, Portland,USA

2000  
Brooklyn Museum of Art, New York,USA  
Lustberg & Blumenfeld, New York,USA  
Greater New York, P.S.1 Queens, New York,USA  
Museo Marino Marini, Florence, Italy

1999  
Lustber & Blumenfeld, New York,USA  
New York Public Library, New York,USA  
Galeria Centro Colombo Americano, Medellin, Columbia

1997  
Nicolet College, Rheinlander, Wisconsin,USA  
Parchman Stremmel Galleries, San Antonio, Texas,USA  
Staten Island Institute of Arts and Sciences, New York,USA

1996  
Museo de Arte de la Universidad Nacional de Columbia,  
Bogota, Colombia  
Galleria Il Bisonte, Florence, Italy

### **SELECTED COLLECTIONS**

Metropolitan Museum of Art, New York  
Museum of Fine Arts, Boston  
Lirik Kabinett- Munich  
Munson Williams Proctor Institute, Utica, New York  
The New York Public Library, New York  
The Brooklyn Museum, New York  
Columbia University, New York  
San Francisco Public Library, San Francisco  
University of Iowa, Iowa City

Springfield Museum, Missouri  
Smith College  
Harvard University

### **SELECTED AWARDS**

2005 New York Foundation for the Arts  
1998 Elizabeth Greenshields Foundation, Artistic  
Achievement  
1997 Staten Island Institute of Arts and Sciences, Award of  
Merit  
1999 Pratt Institute, Excellence Award for Outstanding Merit  
in Graduate Fine Arts

Vaše ekscelencije,  
Dragi prijatelji, dragi Aleksandre, dragi Nenade,

Uvijek je uzbudljivo vratiti se u svoju zemlju.

To je emocija od koje se ne umaramo... Ja vam o tome mogu govoriti budući da se već nekoliko godina vraćam praktično svakog mjeseca i svaki put osjetim istu sjetu dok nadliječemo Skadarsko jezero prije nego i dotaknem zemlju mojih predaka.

Ali je to, takođe, emotivni trenutak za one koji dočekuju nekog od svojih koji su otišli u druge zemlje, ka drugim horizontima. Naročito kada shvate da daleko od očiju ne znači daleko od srca i da naše veze odolijevaju zubu vremena i udaljenosti.

Sa tom dvostrukom emocijom želim dobrodošlicu Aleksandru Đuravčeviću u kuću u kojoj je moj otac rođen prije više od jednog vijeka.

Na svoju drugu veliku i lijepu izložbu u zemlji nije došao praznih ruku. A ovog puta nas je i razmazio, jer djela koja je predstavio sa mnogo takta, tačnosti ali i mnogo snage, su

dirljiva, katkad i uznemirujuća ali uvijek puna poezije, poezije koja flirtuje sa filozofijom a koju mi koji smo povezani sa ovim planinama naročito znamo da cijenimo.

Ukoliko postoji zajednička nit na ovoj izložbi, i uopšte u Aleksandrovom radu, ali i u ovom trenutku koji večeras dijelimo, to je volja da se stvore ili da se istaknu veze koje su osnove na kojima se društva stvaraju i razvijaju.

Dakle, dragi Saša, u ime svih nas želim da ti zahvalim na ovoj prilici koju si nam pružio, da možemo da ispratimo tvoj rad kao u Njujorku ili drugim metropolama, i dozvoli mi da iskoristim priliku da ti lično čestitam i kažem do skorog viđenja u Crnoj Gori ili Toskani, u toj harmoniji između čovjeka i prirode koju sanjam da imam u našoj Crnoj Gori, a koju si ti tako dobro znao da interpretiraš.

Hvala svima što ste došli i uživajte u izložbi !

Prince Nikola Petrović Njegoš



Excellencies

Dear friends, dear Aleksandar, dear Nenad

It is always exciting to return to one's own country.

It is an emotion we never get tired of ... I can talk about this since during the last few years I have been returning here practically every month and every time, even before I touch the ground of my ancestors, I feel the same melancholy as we fly above Lake Skadar.

But it is also an emotional moment for those who are welcoming their dear ones that went to other countries, towards other horizons. Especially when they realize that far from sight does not mean far from heart and that our relationships are resisting the ravages of time and distance.

With this dual emotion I welcome Aleksandar Duravcevic in the house where my father was born more than a century ago.

Aleksandar did not come empty-handed to his second, big and beautiful exhibition at home. This time he spoiled

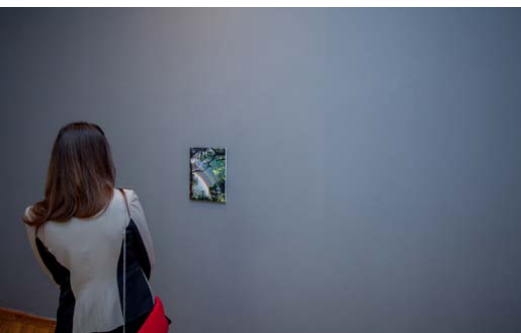
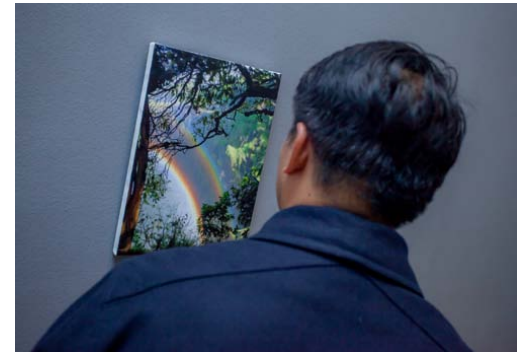
us because the works that he presented with much tact, accuracy but also with a lot of strength are moving, sometimes even disturbing but always full of poetry, poetry that flirts with philosophy which we, who are linked with these mountains, especially know how to appreciate.

If there exists a common thread at this exhibition and in general, in Alexander's work, in this moment that we share tonight it is the will to create or to highlight the relations that are the foundation on which societies are created and developed.

So, dear Sasha, on behalf of all of us I wish to thank you for this chance you gave us to see your work as it is seen in New York or other metropolises. Let me take this opportunity to personally congratulate you and say: See you soon in Montenegro or in Tuscany, in that harmony between man and nature I dream of having in our Montenegro and which you knew how to interpret so well.

Thank you all for coming and enjoy the exhibition!

Prince Nikola Petrović Njegoš





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Aleksandar Đuravčević

Dvorac Petrovića, Kruševac bb, Podgorica

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