

ALEKSANDAR DURAVCEVIC

EMPIRE

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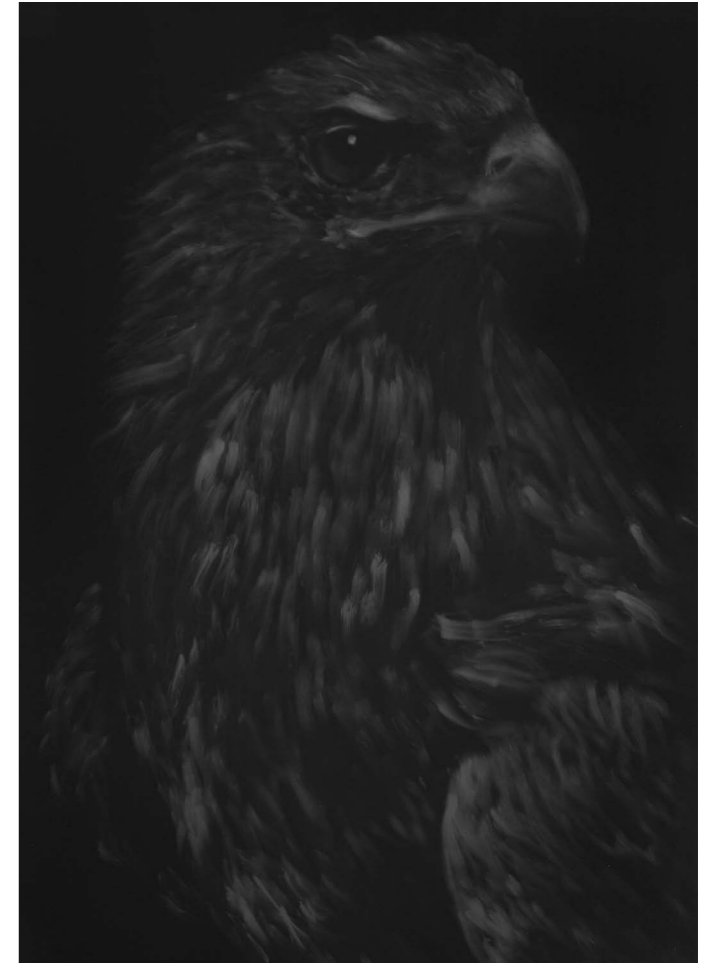
ALEKSANDAR DURAVCEVIC

TOTAH

From the oyster to the eagle, from the pig to the tiger, all animals exist in man, and each one of them is in a man. Sometimes even several of them at a time. Animals are nothing else than the figures of our virtues and our vices , straying before our eyes , the visible phantoms of our souls. God shows them to us in order to induce us to reflect.

- Victor Hugo , 1862

EMPIRE, 2006
graphite on paper, diptych, 40 x 59 inches (101.5 x 149.8 cm)



EMPIRE, 2009
charcoal on paper, 53 x 135 inches (134.6 x 342.9 cm)



Ghosts of Might and Fear

Beyond the apt account of fading American dominion, to think of empire today urges the contemplation and eager anticipation of the end of a particular form of selfhood, one that has unabashedly resuscitated old garbs of power to rally its dwindling constituency for a last spectacle of grandeur before it limps offstage. These imperial remnants boast no virtues, no commitment to liberty or republicanism, however gratuitous they may have ever been, but indulge mere and unrelenting showmanship, the nauseating repetition of faded memorabilia.

Nationalism and chauvinism in a global world hang on by the phantom of powers past, which endures as a fairytale born of cultural anxiety and as a practice of violent exploitation. Former territorial arrogations, as much as current forays of capital, have been cloaked in the rhetoric of bestowing liberation, while the domestic imperial is decidedly defensive, not even pretending to impose (self-)righteousness on the uninitiated, its pomp and circumstance reserved for the last believers, a petty crusade to sustain local terrain, by any means necessary.

Empire is a technology, an aesthetic, an ordering of experience, and today its power lies with the calculated obfuscation of the persisting material logic of capital. The apparition of might and fear sustains the colonization of the life world, propped up by myths of homogeneity, totality, sovereignty, ahistoricity or rather supra-historicity, the sustenance of an increasingly and urgently contested reality through an image without imagination. Duravcevic contests and politicizes this bankrupt sense-ability through a virtuosic performance of reproducibility in art, as art. Within those dialectics of absence and presence, the tracing of devices past, lies the spark for new narratives to unfold.

Just as Victor Hugo proposed a multi-species image of man, tomorrow's subjects of today's contested reality embrace an unruly heterogeneity, and imperial control is increasingly difficult to maintain. The artist steps in and steps up to proffer a techné of seeing, of the markers of conventional selfhood, the vis-à-vis of symbolic singularity and authenticity, offering instead an inquiry into the making of dis-/location, a study in perception and joyful celebration of multiplicity and reproducibility, a possibility to get closer, a popular (rather than populist) mechanics. The sublimity of the eagle here resides in the reflection on the processes of its construction. These are the foundations and tools with which we imagine what is yet to become.

Philip Glahn, September 2020

EMPIRE, 2013 - 2017

Drawings 1 - 50, graphite on paper, 40 x 29 inches (101.5 x 73.5 cm)













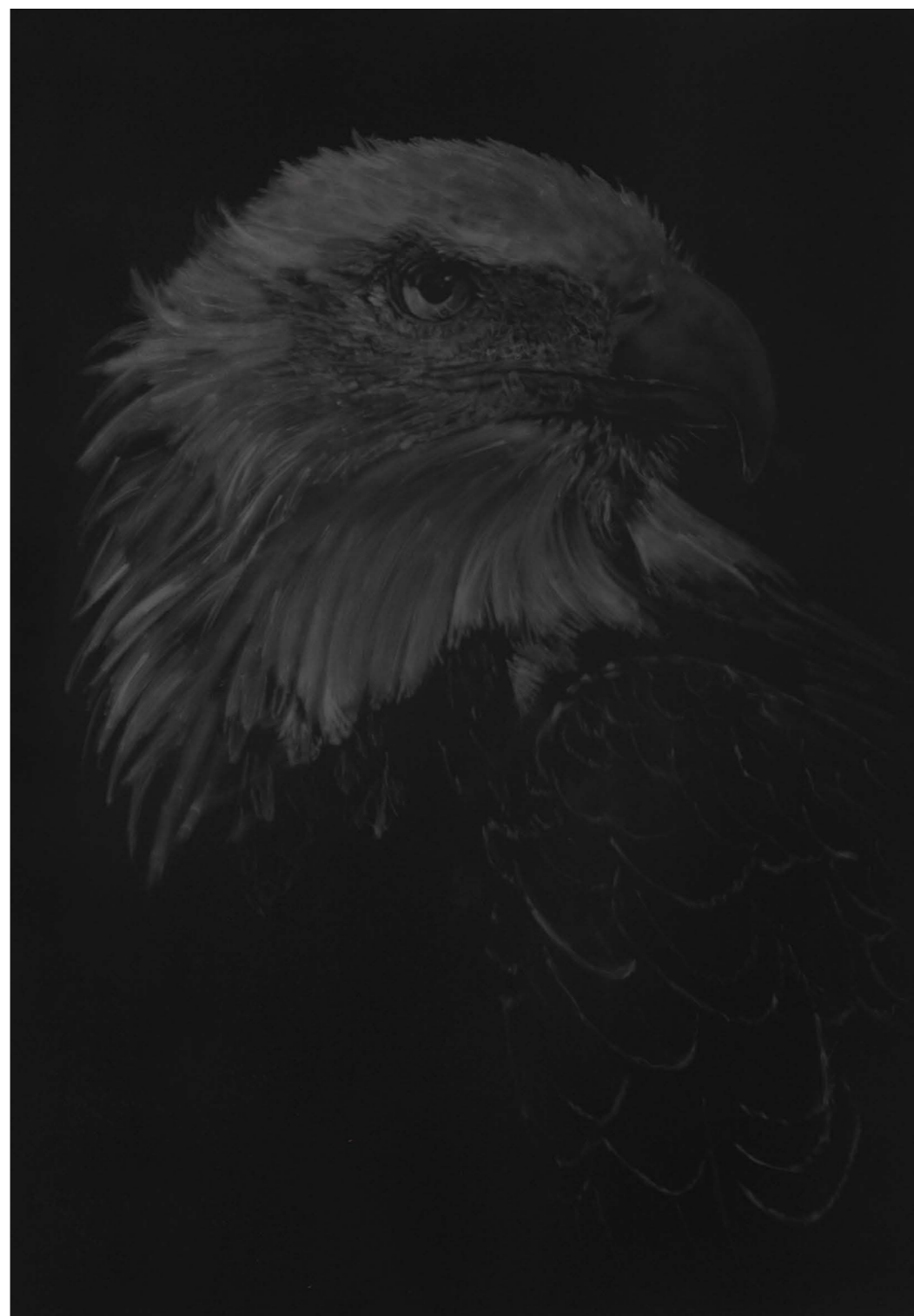








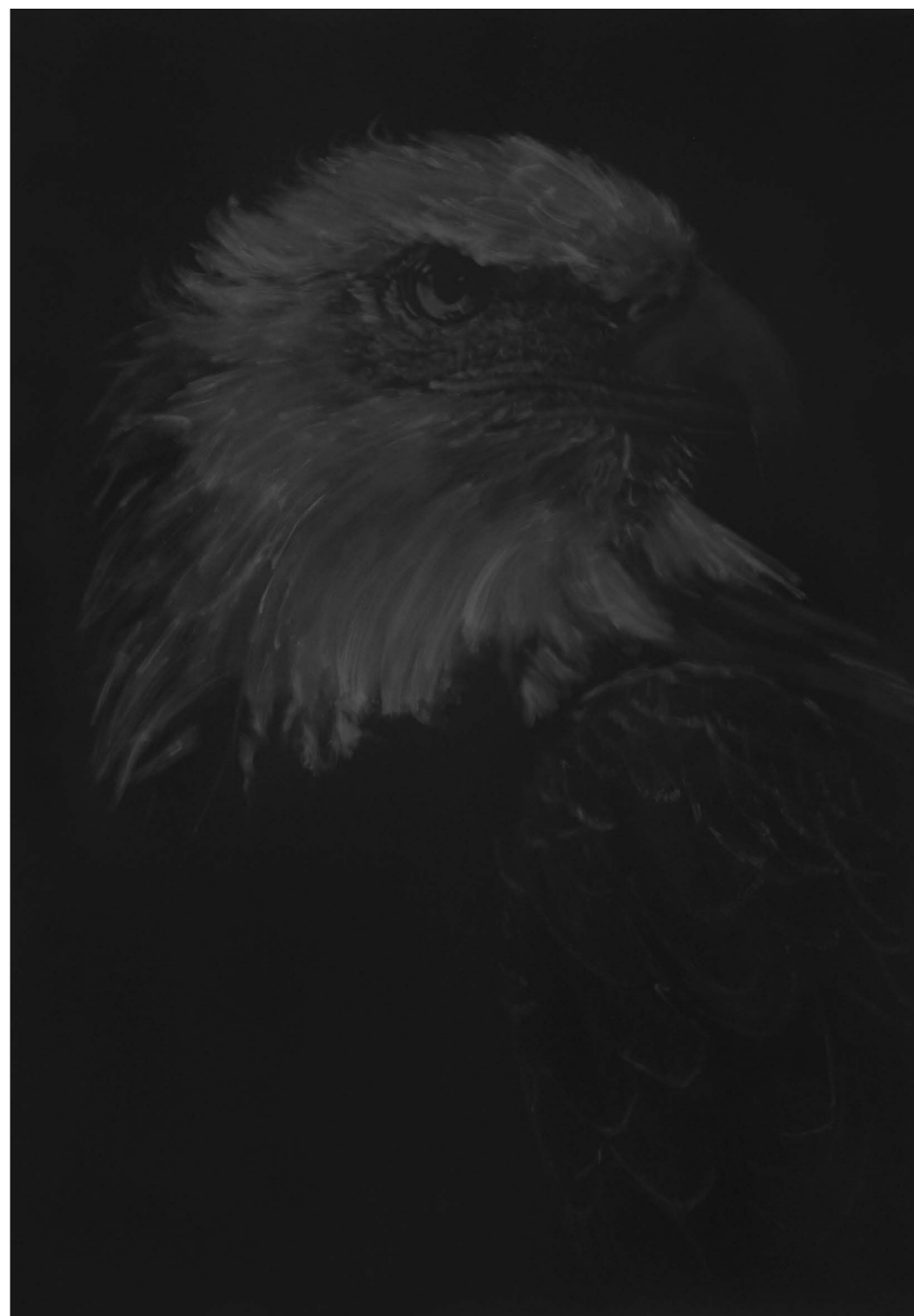
































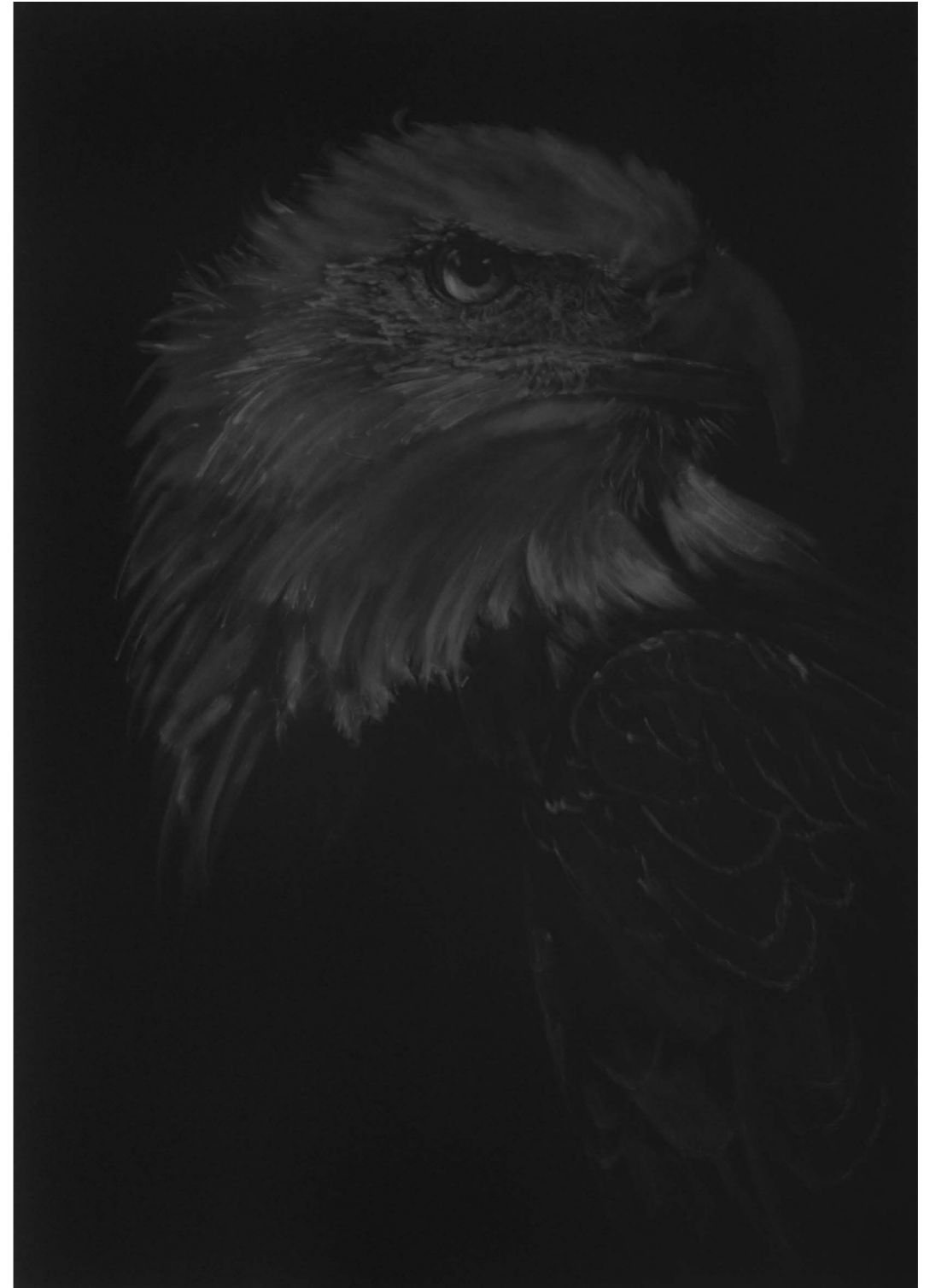
























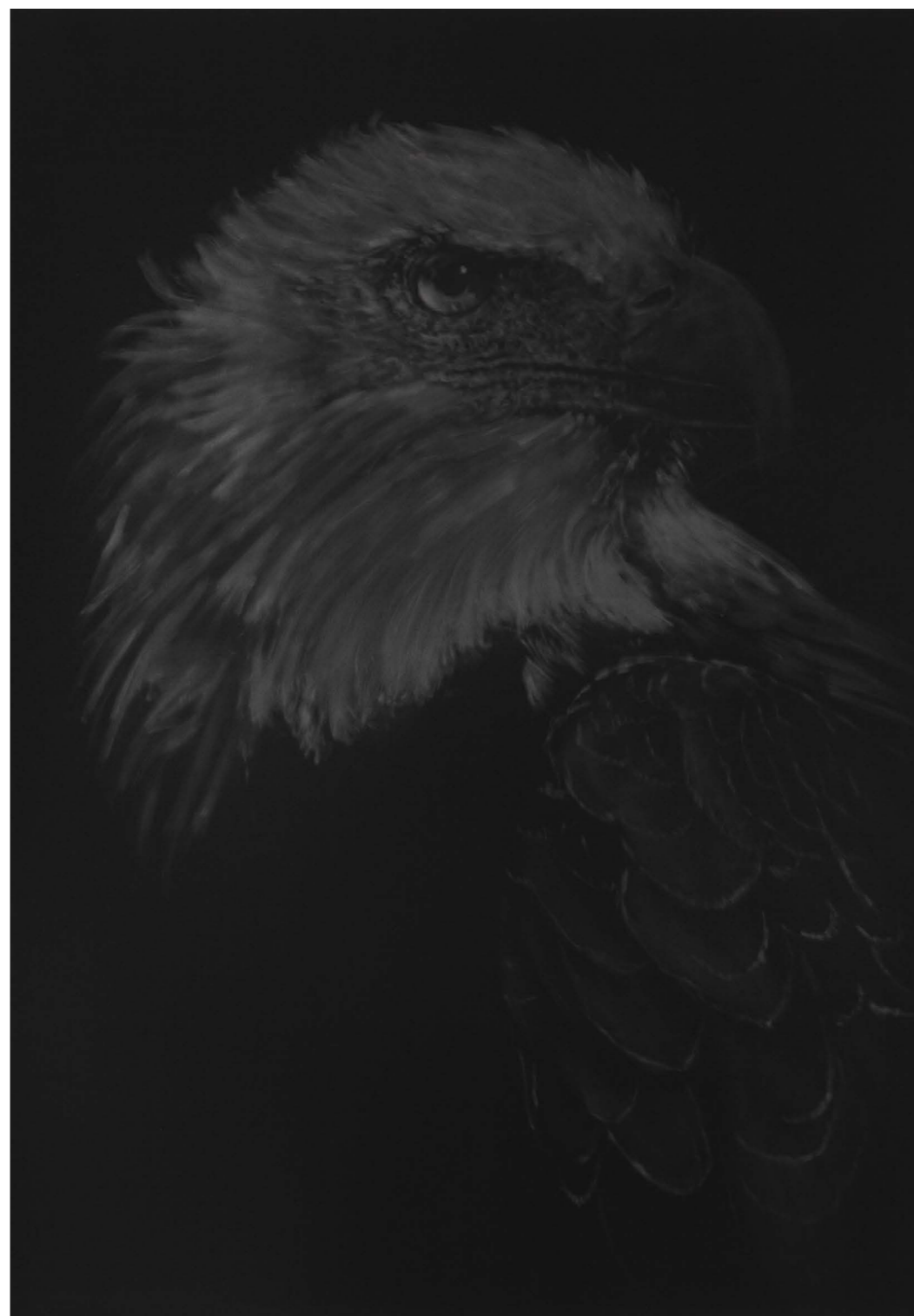


























ALEKSANDAR DURAVCEVIC

Born 1970, Montenegro
Lives and works in Brooklyn, New York

EDUCATION

1999 MFA Pratt Institute, New York
1993-1995 Scuola di Arte Grafica "IL Bisonte", Florence, Italy
1992-1993 Accademia di Bella Arte, Florence, Italy
1990-1992 University of Montenegro "Veljko Vlahović", Faculty of Arts, Cetinje

SELECTED EXHIBITIONS

2020

TOTAH, New York, *The Shadow*

2019

TOTAH, New York, *YOUTH* (cat.)

58th International Art Exhibition - La Biennale di Venezia 2019, Complesso della Chiesa di Santa Maria delle Penitenti, Venice, Italy, *Artists Need to Create on the Same Scale that Society Has the Capacity to Destroy: Mare Nostrum*

Museo Riso, Palermo and Archeological Park of Selinunte and Cave di Cusa, Castelvetrano, Italy, *Are You My Mother?*

R/E Projects, Madrid, Spain, *Between the lines*

2017

TOTAH, New York, *Steppenwolf* (cat.)

König Galerie, Berlin, Germany, *Chapter I: Three Positions, Six Direction. Chapter II: Door to the Future, Window to the Past*

TOTAH, New York, Group Exhibition

Ordovas, London, *Memory Keeper*

2016

TOTAH, New York, *Cosmic Connections* (cat.)

2015

56th International Art Exhibition - La Biennale di Venezia 2015, National Participation, Palazzo MaliPiero, Pavilion of Montenegro, Italy, *Ti Ricordi Sjecas Li Se You Remember*

R/E Projects, Madrid, Spain, *Aleksandar Duravcevic: Selected Works*

Pennsylvania Academy of Fine Arts, Philadelphia, Pennsylvania, *Without Words*, (curated by Osvaldo Romberg)

Mana Contemporary, Jersey City, New Jersey, *THEOREM* (curated by Octavio Zaya)

2014

Sala Gaspar, Barcelona, Spain, New Work

Fundación Antonio Perez, Cuenca, Spain, *Aleksandar Duravcevic*

Petrovic Palace, Center of Contemporary Art, Montenegro, Dvorac Petrovica, Centar Savremene Umijetnosti, *Aleksandar Duravcevic Selected Works*

KulturStiftung Foundation, Altana, Hamburg, Germany, *Trees*
Sarah Lawrence College, New York, New York, *Politics of Drawings* (curated by Philip Glahn)
Galerie Stefan Röpke, Cologne, Germany, *Mirror Mirror*
Casal Solleric, Palma de Mallorca, Spain, *Expanded Drawing 014*

2013

Armory Show, New York, *Room No. 1* (solo project)

2012

Galeria Arnes y Röpke, Madrid, Spain, *Tell Me Yours I Will Tell You Mine*
Galerie Stefan Röpke, Cologne, Germany, *Tell Me Yours I Will Tell You Mine*
Landrum Presents, London, England, *Bacchanalia*
Casal Solleric, Palma de Mallorca, Spain, *Expanded Drawing 012*
Galerie Stefan Röpke, New York, *Site/109*

2011

Brooklyn Museum of Art, New York, New York, *Brooklyn Ball*
Galerie Stefan Röpke, Cologne, Germany, *Skin*

2010

Museum für Gestaltung, Zurich, Switzerland, *The Light of the Crystal*
Arario Gallery, New York
Pulse, New York (*Special Projects*)

2009

AB 23, Contenitore per il contemporaneo, Vincenza, Italy, *Welcome Home*
Galerie Stefan Röpke, Cologne, Germany, *Restless*
Anna Kustera Gallery, New York, *Orit Ben-Shitrit, Aleksandar Duravcevic and Dejan Kaludjerovic*
Castle Gaasbeek, Brussels, Belgium, *Dream World and the Castles in the Sky*
Galería Arnés y Röpke, Madrid, Spain, *Oda a las cosas*
Publications of VFG, Brooklyn Museum of Art, New York, *Light of the Sufis*

2008

Kuslevova Kuca, Museum of City of Podgorica, Montenegro, *Home Again*
Galerie Stefan Röpke, Cologne, Germany, *Zwischen*

2007

Yvon Lambert Project Space, New York

2006

Houghton Library, Harvard University, Boston, *Proclamations of Mortality*

2005

International Print Center, New York, *Spring Show* (curated by Kiki Smith)
Rubbell-Schaffler Galleries, Pratt Institute, Brooklyn, New York, *Drawing Now-Crossing Disciplines*

2004

The Metropolitan Museum of Art, New York, *Recent Acquisitions-Prints and Drawings*
International Print Center, New York, *Winter Show*

2003

Uffizi Gallery, Florence, Italy, *Vent'anni dell'incisione*
International Print Center, New York, *Winter Show*

2002

5+5 Gallery, Brooklyn, New York, *Artist Books*

2001

Mark Woolley Gallery, Portland, *Crossing Boundaries*

2000

Julie Cencebaugh Contemporary, New York, *Drawings, Books and Portfolios*
Brooklyn Museum of Art, New York, *Made in Brooklyn Books*
Bridgewater, Lustberg and Blumenfeld, New York, *Dealers Choice, "New Visions"*
MOMA P.S.1, Queens, New York, *Greater New York*
Museo Marino Marini, Florence, Italy, *Mostra Internazionale dell'incisione*

1999

Mark Woolley Gallery, Portland, *Drawing, prints*
Bridgewater, Lustberg & Blumenfeld, New York, *Century*
New York Public Library, New York, *Seeing is Believing in the Age of Science*
Galeria Centro Colombo Americano, Medellin, Colombia, *Fusion*
Staten Island Institute of Arts and Science Staten Island, New York, *Biennial Art Exhibition*

1997

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

1996

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

1995

Via Larga Gallery, Florence, Italy, Group Exhibition

1994

Via Larga Gallery, Florence, Italy, Group Exhibition

PUBLICATIONS

2019

YOUTH (exhibition catalogue). TOTAH.

Are You My Mother? Text by Fionn Meade: "The Envoys" Museo Riso, Palermo and Archeological Park of Selinunte & Cave di Cusa.

2018

THE WORD IS ART. Text by Michael Petry. Thames & Hudson.

2017

Steppenwolf (exhibition catalogue). Texts by Barry Schwabsky: "Drawing, Repetition, Time". Jeremy Sigler: "Windy Vortex". TOTAH.

Memory Keeper (exhibition catalogue). Texts by Xavier F. Salomon: "Upon Visiting the Artist Studio", Phong Bui: "The Necessary Reverie". Ordovas Gallery.

2015

Ti Recordi Sjecas Li Se You Remember (exhibition catalogue). Texts by Anastazija Miranovic, Daria Filardo, Philip Glahn. 56th International Art Exhibition: La Biennale di Venezia 2015, National Participation, Palazzo MaliPiero, Pavilion of Montenegro.

2014

Verzweigt: Bäume in der zeitgenössischen Kunst (exhibition catalogue). Text by Ina Fuchs. Museum Sinclair-Haus, Bad Homburg.

Politics of Drawing: Proposal for a Method of Transformation (exhibition catalogue). Text by Philip Glahn. Barbara Walters Gallery, Sarah Lawrence College.

Aleksandar Duravčević (exhibition catalogue). Text by Phong Bui, Nataša Nikčević, Prince Nikola Petrović Njegoš. Dvorac Petrovića.

Aleksandar Duravcevic (exhibition catalogue). Text by Fernando Castro Flores. Fundación Antonio Perez.

2009

Aleksandar Duravcevic. Text by Stefania Portinari: "Raptures", Francesca Comisso: "Aleksandar Duravcevic" and Massimiliano Carturan: "Il sonno dell'Unicorno". AB 23, Contenitore per il contemporaneo.

Welcome Home. Text by Stefania Portinari. AB 23, Contenitore per il contemporaneo.

2003

A legacy of Diversity: New Prints. Text by Faye Hirsch. International Print Center.

2000

Artist Books (exhibition catalogue). Curated by Diedre Lawrence, Brooklyn Museum.

Themes and Variations 1980-2000. Text by Jenifer Lee VFG&Co., Trustees of Columbia University.

Attualità della tradizione (exhibition catalogue). Text by Laura Genuine, Museo Marino Marini.

1997

100 artisti europei, Arte, Mondadori.

1996

Fusion (exhibition catalogue). Text by Maria del Pilar Lopez. Museo de Arte, Universidad Nacional de Bogota.

BIBLIOGRAPHY

2019

Mac Adam, Alfred. "Aleksandar Duravcevic: YOUTH." The Brooklyn Rail, 17 October 2019.

Behringer, David. "A Fog of Color: The Sculpture of Aleksandar Duravcevic." Design Milk, 15 October 2019.

"Aleksandar Duravcevic Chasing Rainbows: TOTAH Gallery." Daily Plinth, 3 September 2019.

"Aleksandar Duravcevic YOUTH, Must-See Shows List." Art Forum, 3 September 2019.

Vara, Giuseppina. "Are You My Mother?" Exibart, June 2019.

2017

Fowle, Alexandra. "Aleksandar Duravcevic: Steppenwolf." The Brooklyn Rail, 12 April 2017.

2016

Brunamonti Filippo. "Sono un eremita felice, mi sento a casa solo nel mio atelier." Il Sole 24 Ore, August 2016.

2015

"Es gibt keine Helden mehr: von Aleksandar Duravcevic." Süddeutsche Zeitung Magazin, 17 November 2015.

Bui, Phong. "In Conversation: Aleksandar Duravcevic with Phong Bui." The Brooklyn Rail, June 2015.

Kaplár, Tina. "Interview with Aleksandar Duravcevic: Montenegro at the 56th International Art Exhibition, Venice Biennale." Art Guide East, June 2015.

Bria, Ginevra. "Biennale di Venezia. Il padiglione del Montenegro raccontato da Aleksandar Duravcevic." Artribune, May 2015.

"Aleksandar Duravcevic Brings Fragments of Epic Violence to Venice Biennale's Montenegro Pavilion." Artnet News, May 2015.

Jerkov, Kristina. "Aleksandar ĐURAVČEVIĆ: Opasno je zaboraviti prošlost." Analitika, February 2015.

2008

"Aleksandar Duravcevic: Ponovo Doma – Home Again." Pobjeda, 2008.

Vukicevic, Borislav. "Zadnji izlaz za Brooklyn." Vijesti Podgorica, 2008.

2004

Figura, Starr. "The Random and the Ordered." Artnet, January 2004.

2003

"A Legacy of Diversity: News Prints." International Print Center, 2003.

2000

Kino, Carol. "The Emergent Factor." Art in America, no. 7, July 2000.

Hirsch, Faye. "Working Proof." Art on Paper. Vol. IV, no. 5, 2000.

1999

Row, D.K. "Delicate Forms Seductive Aesthetics." The Oregonian, 1999.

Hirsch, Faye. "Working Proof." Art on Paper, Vol. IV, no. 2, 1999.

SELECTED COLLECTIONS

The Library of Congress, Washington D.C.
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, Northampton
Harvard University, Cambridge

SELECTED AWARDS

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

ARTIST BOOKS

My New Existence. Harry Kondoleon, Vincent FitzGerald & Co. New York: 2002.
Gazelle in the Donkey Stable. Jalaluddin Mohammad Rumi, translated by Zahra Partovi from Persian. Vincent FitzGerald & Co. New York: 1999.

Philip Glahn is Associate Professor of Critical Studies and Aesthetics at Tyler School of Art and Architecture, Temple University, Philadelphia. His work focuses on the histories, theories, and practices of art as technology, labor, and activism. His writings have appeared in publications including *Art Journal*, *Afterimage*, *The Brooklyn Rail*, *Parallax*, *Panorama*, and *PUBLIC*, as well as several anthologies and exhibition catalogs. Glahn's book addressing questions of socialism and technology, pedagogy and utility in the work of Bertolt Brecht was published in 2014 by Reaktion Books. His current research and book project focus on the relationship between art, communication technologies, and concepts of utopia.

Published on the occasion of the exhibition

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Editor: TOTAH

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