



# InFLUenca#3

МИШЛЕНА

ПРЕКИДА

И

ПРЕЛОМА





Autori / Authors:

Milica Erkić

Nastasja Puhalo

Mina Jovović

Saša Pavlović

Vuk Mandušić

Bojana Branković

Viktor Cvejić

Jovana Simanić

Lila Jezdović

Luka Joksimović

Mateja Marković

Olga Stanojević

Mina Simendić

Ivanja Todorović

Angelina Pajković

Jelena Rendulić

Kustosi / Curators:

Zoran Todorović

Vladimir Nikolić

Žarko Aleksić

## Moji zubi su na ražnju dok držim bacač plamena i pevam *My heart will go on*

\*Pre upotrebe ovog teksta, pročitati nepostojeće uputstvo. O indikacijama, merama opreza i neželjenim reakcijama na izložbu posavetujte se sa umetnicima, profesorima, odabranim galeristom/kinjom ili kustosom/kinjom

Naziv ovog teksta može se činiti kao suluda igra reči ili rečenica puna poetskog naboja. Međutim, u pitanju je zbir pojmova koji se vezuju za neke od radova izložbe studenata departmana Novih medija Fakulteta likovnih umetnosti u Beogradu. Reč je o projektu #InFLUenza koji se realizuje već treći put za redom kroz saradnju ove visokoškolske ustanove sa Kulturnim centrom Beograda.

Bilo da asocira na akutno virusno oboljenje respiratornog trakta koje najčešće karakteriše poremećaj opšteg stanja ili, pak, sugeriše želju da ostvari uticaj na umetničku scenu uvođenjem sveže krvi influensera (mladih umetnica i umetnika), ova jedinstvena inicijativa nastoji da studentima FLU-a omogući da se upoznaju sa osnovama umetničke prakse odnosno izlagačkom aktivnošću.

Pod nazivom *Mišljenja prekida i preloma*, ovogodišnje izdanje izložbe okuplja fotografske, video/audio radove, instalacije, i performanse šesnaestoro umetnica/ka. Selekcija je označila zbir gestova i ekspresija generacije obeležene mnogostrukim društveno-političkim turbulencijama u uslovima permanentnog vanrednog stanja. Uprkos tome što izneta tvrdnja funkcioniše kao opšte mesto, važno je podcrtati savremeni trenutak, te razumeti i dozu ambivalencije, zatim anksioznosti, ali i nasleđenog straha od autoriteta kao konsitativnih elemenata jedne studentske izložbe.

Takođe, treba imati u vidu i da su dosadašnja izdanja #InFLUence kustoski potpisivali profesori. Ta situacija neminovno podrazumeva hijerarhizovane odnose i buduće samostalne umetnice i umetnike stavlja u poziciju onih koji najpre treba da ispune njihova, dakle, profesorska, očekivanja. Dobri odnosi na relaciji predavača i studenata nipošto nisu zanemarljivi, ali ne bi trebalo da budu određujući faktor za to kako će se studenti predstaviti. Otud proističe pitanje šta bi u ovom slučaju mišljenja prekida i preloma za pomenutu grupu od šesnaest umetnica/ka mogla značiti. Korak dalje, da li bi takva mišljenja označila kritički ton studenata pri artikulaciji odabranih tema i u krajnjoj liniji realizaciji samog rada koji je predstavljen ili je po sredi neka sasvim druga zamisao profesora?

Pretpostavka bi bila da se nastavni tim opredelio da sa ovim kustoskim konceptom usmeri studente da misle o umetnosti izvan ustaljenih obrazaca reprezentacije određenih tema, fenomena ili problema. Uvidom u selekciju stiže se utisak da se raznolikost prekinutih i prelomljenih mišljenja tematski najpre očitava na relaciji od montažerskih manipulacija pokretnim slikama, preko razmatranja biopolitičkih tema, do preispitivanja identitetskih pozicija.

Potruga za drugačijim medijskim formatima očita je sa snimkom predavanja performansa Mine Simendić (Glavni predmet) kojim mlada umetnica spekulativno adresira vlastitu poziciju stavljaajući se u ravan sa Andreom Frejzer, legendarnom predstavnicom institucionalne kritike u domenu umetničkih praksi. Na ovaj prekid ustaljenih performativnih obrazaca nadovezuje se i posve hibridna izvedba Jelene Rendulić koja akitivira potencijalno opasnu napravu baziranu na plinu svojim glasom odnosno ispevanjem religiozne pesme *Tijelo Hristovo*. Na sličnom tragu prevođenja duhovnog iskustva kroz ritual, Angelina Pajković realizuje seriju crteža (*Prelaz*) na pragovima raznih pravoslavnih crkava. Sa druge strane, iako estetski i medijski različiti, radovi Saša Pavlović (*Preseci intime*), Bojane Branković (*Urtica*) i Luke Joksimovića (*THE KISS*) razmatraju telesne ekspresije kao posledice različitih mentalnih stanja, bilo da je reč o raskidu veze ili erotskoj stimulaciji (milovanjem koprivom ili ljubljenjem vlastitog odraza u ogledalu). U korpus radova fokusiranih na pomenute identitetske pozicije upadaju i oni nešto formalniji Milice Erkić (*Moj rad je fenomenalan*) i Olge Stanojević (*Kolekcija sedenja*) koje crpe svoju inspriaciju iz vokabulara konceptualnih umetničkih praksi sedamdesetih godina XX veka. Takođe, tu su i poetični video rad Lile Jezdović (*I, Cloud*), kao i dnevnički *snapchat* video Jovane Simanić (*Untitled*).

Ovogodišnje izdanje dominantno ženske izložbe #InFLUence čine i intrigantni radovi Nastasije Puhalo (*Ražanj*) i Mine Jovović (*Otisci*) koji otvaraju biopolitička pitanja adresirajući poroznost ljudskog života uslovljenog mnogostrukim posledicama nadziranja i (potencijalnog) kažnjavanja. Uprkos medijskoj različitosti, na sličnom tragu funkcionišu i radovi Viktora Cvejića (*Svi oni*) i Ivanje Todorovića (*GSP*)

posvećeni marginalizovanim društvenim grupama kao što su migranti i ulični muzičari. Pomenuta montažerska manipulacija pokretnim slikama najviše dolazi do izražaja u videima Mateje Markovića (*Titanik*) i Vuka Mandušića (*Pas sa kino-aparatom*) koji svojim stilskim postupcima referiraju na istorijske prakse aproprijacije i/ili rekontekstualizacije filmske slike uslovljene tehnološkim napretkom.

Analiza ove izložbe dovodi do niza pitanja koje se tiču ne samo funkcije edukativnih umetničkih institucija, već i sistema koji reprodukuje obrazce delovanja na onome što prepoznajemo kao umetnička scena (iako u lokalnom kontekstu ta definicija zaslužuje obimno istraživanje i problematizovanje). U slučaju #InFLUence, sugestija bi išla u smeru redefinisanja odnosa umetnika i kustosa što bi u prevodu značilo preko potrebnu saradnju sa aktivnim istoričarima umetnosti i kustosima. Takav dijalog označio bi bolje razumevanje mogućnosti (kritičkog) delovanja izvan prostora fakulteta i navigacije profesora posebno imajući u vidu samo značenje, moglo bi se reći arhaičnog, termina novi mediji (koji departman FLU-a nosi) u savremenom trenutku. Ovde je bitno dodati da se u lokalnim društveno-političkim okolnostima, umetnost posebno ovog tipa sve učestalije smatra bespotrebnom, u perspektivi i ekscesnom. Stoga, srca mladih umetnika mogu ići dalje jedino tako što će beskompromisno stvarati prelome i prekide bacanjem plamena artikulisanih i jezgrovitih mišljenja.

Vladimir Bjeličić  
Istoričar umetnosti

## My teeth are on a spit as I hold a flamethrower and sing *My heart will go on*

\*Before reading this text, read the missing instructions. Consult the artists, professors, selected gallerist or curator about indications, precautions and adverse reactions to the exhibition.

The title of this text may seem like a crazy pun or a sentence full of poetic charge. However, it is a collection of terms that are related to some of the works of the exhibition of the students of the Department of New Media of the Faculty of Fine Arts in Belgrade. It is the #InFLUenza project, which is being realized for the third time in a row through the collaboration of this higher education institution with the Cultural Center of Belgrade.

Whether it refers to an acute viral disease of the respiratory tract, which is most often characterized by a disorder of the general condition, or, on the other hand, suggests a desire to make an impact on the art scene by introducing fresh blood of influencers (in this case young artists), this unique initiative seeks to enable the Faculty of Fine Arts students to get acquainted to the basics of artistic practice, that is, exhibition activity.

Under the title *Opinions of Interruptions and Fractures*, this year's edition of the exhibition brings together photographic, video/audio works, installations, and performances by sixteen artists. The selection marked the sum of gestures and expressions of a generation marked by multiple socio-political turbulences in the conditions of a permanent state of emergency. Despite the fact that the stated operates as a common place, it is important to underline the contemporary moment, and to understand the dose of ambivalence, then anxiety, but also the inherited fear of authority as constitutive elements of a student exhibition.

Also, it should be born in mind that previous editions of #InFLUenza were curated by professors. This situation inevitably implies hierarchical relationships and puts future independent artists in the position of those who first need to fulfill the professor's, expectations. Good relations between them and students are by no means negligible, but they should not be the determining factor for how students will present themselves. From this arises the question of what, in this case, the opinions of breaks and fractures could mean for the mentioned group of sixteen artists. A step further, would such opinions mark the students' criticality in terms of articulating the selected topics and ultimately the production of the work itself, or is it a completely different idea of the professor?

The assumption would be that the teaching team decided to use this curatorial concept to direct students to think about art outside the established patterns of representation of certain themes, phenomena or problems. By looking at the selection, one gets the impression that the diversity of broken and fractured opinions thematically revolves around editing manipulations of moving images, the consideration of biopolitical themes, and the questioning of identity positions.

The search for different media formats is evident with the recording of Mina Simendić's lecture performance Glavni predmet through which the young artist addresses her own

position by aligning herself with Andrea Fraser, legendary proponent of institutional critique in the field of visual art. This interruption of established performative patterns is followed by a completely hybrid performance by Jelena Rendulić, who activates a potentially dangerous device based on gas with her voice, that is, by singing the religious song *Tijelo Hristovo (Body of Christ)*. On a similar trail of translating spiritual experience through ritual, Angelina Pajković realizes a series of drawings (*Transition*) on the thresholds of various orthodox churches. On the other hand, although aesthetically and media different, the works of Saša Pavlović (*Intimate Transect*), Bojana Branković (*Urtica*) and Luka Joksimović (*THE KISS*) consider bodily expressions as consequences of different mental states, whether they are thematizing a breakup of a relationship or erotic stimulation (stroking with nettles or kissing one's own reflection in the mirror). The corpus of works focused on the mentioned identity positions includes the more formal works of Milica Erkić (*My work is phenomenal*) and Olga Stanojević (*The Sitting Collection*), which draw their inspiration from the vocabulary of conceptual art practices of the seventies of the 20th century. Also, there is a poetic video work by Lila Jezdović (*I, Cloud*), as well as a daily snap chat video by Jovana Simanić (*Untitled*).

This year's edition of the predominantly female exhibition #InFLUenza also includes the intriguing works of Nastasija Puhalo (*Spit*) and Mina Jovović (*Imprints*), which open up biopolitical questions by addressing the porosity of human life conditioned by the multiple consequences of surveillance and (potential) punishment. Despite the diversity of media, the works of Viktor Cvejić (*All of them*) and Ivanja Todorović (*w*) dedicated to marginalized social groups

such as migrants and street musicians operate on a similar track. The aforementioned editing manipulation of moving images comes to the fore in the videos of Mateja Marković (*Titanic*) and Vuk Mandušić (*Dog with a movie camera*), whose stylistic actions refer to historical practices of appropriation and/or recontextualization of film images conditioned by technological progress.

The analysis of this exhibition leads to a series of questions concerning not only the function of educational art institutions, but also the system that reproduces the patterns of action on what we recognize as the art scene (although in the local context that definition deserves extensive research and problematization). In the case of #InFLUenza, the suggestion would go in the direction of redefining the relationship between artists and curators, which in translation would mean much-needed cooperation with active art historians and curators. Such a dialogue would mean a better understanding of the possibility of (critical) action outside the faculty area and the professor's navigation, especially bearing in mind the very meaning, one could say archaic, of the term new media (which the FLU department carries) in the modern moment. It is important to add here that in the local socio-political circumstances, art, especially this one, is increasingly considered unnecessary, in perspective and excessive. Therefore, the hearts of young artists can only go further by uncompromisingly creating fractures and interruptions by throwing the flames of articulate and pithy opinions.

Vladimir Bjeličić  
Art historian

## Milica Erkić

2023.  
video, 17'

Nezadovoljstvo sopstvenim radovima dovelo me je na ideju da napravim rad u kojem pred odlazak na spavanje ponavljam rečenicu „*Moj rad je fenomenalan*“ dok padam u san. Cilj mi je da mi ta rečenica postepeno pređe iz svesti u podsvest i da tako utičem na nezadovoljstvo sopstvenim radovima.

Ovaj rad se bavi pitanjem da li kontinuirano ponavljanje određene tvrdnje, u ovom slučaju „*Moj rad je fenomenalan*“, može dovesti do postepenog usvajanja te tvrdnje kao istinite.

MOJ RAD JE FENOMENALAN  
MOJ RAD JE FENOMENALAN  
MOJ RAD JE FENOMENALAN  
MOJ RAD JE FENOMENALAN  
MOJ RAD JE FENOMENALAN  
MOJ RAD JE FENOMENALAN  
MOJ RAD JE FENOMENALAN  
MOJ RAD JE FENOMENALAN  
MOJ RAD JE FENOMENALAN  
MOJ RAD JE FENOMENALAN  
MOJ RAD JE FENOMENALAN  
MOJ RAD JE FENOMENALAN  
MOJ RAD JE FENOMENALAN  
MOJ RAD JE FENOMENALAN  
MOJ RAD JE FENOMENALAN  
MOJ RAD JE FENOMENALAN

Displeasure with my own work has led me to conceive a project in which, prior to bedtime, I repeat the phrase “*My work is phenomenal*” as I drift off to sleep. The objective is for this statement to gradually transition from conscious to subconscious, thereby influencing my dissatisfaction with my own work. This project explores the question of whether continuous repetition of a particular statement, in this case, “*My work is phenomenal*,” can lead to the gradual adoption of that statement as true.



# Nastasja Puhalo

2024.

zvučna instalacija / sound installation

“Ražanj” ispituje kontrast između klasičnog izgleda ražnja i njegove funkcionalnosti, kroz zvučnu instalaciju, koja stavlja akcenat na ono šta nam mašina ima za reći. Pored susreta tradicije i savremenosti, susreću se elegancija i stvarna upotrebna vrednost, čistoća i zaprljanost.

“Spit” explores the contrast between the classic appearance of a spit and its functionality through a sound installation that emphasizes what the machine has to say. In addition to the encounter between tradition and modernity, elegance and practical utility meet, as well as cleanliness and dirtiness.



# Mina Jović

2024.

instalacija (video, postamenti, gipsani odlivci) / Installation



Uzimala sam otiske vilica ljudima koji žive na ulici izvodeći forenzički postupak kojim se utvrđuje nečiji identitet. Ovakvim postupkom promišljala sam o tome kako se identiteti oblikuju i prepoznaju dok istovremeno postupak izaziva nelagodu i gorčinu koja prati ovaj proces.

I took jaw imprints from people living on the streets, performing a forensic procedure used to establish someone's identity. Through this process, I reflected on how identities are shaped and recognized, while simultaneously acknowledging the discomfort and bitterness that accompanies this procedure.



## Saša Pavlović

2023.

instalacija (fotografije, video rad i presovani papir) /  
installation (photographs, video and pressed paper)

Rad spaja dva intimna trenutka koji na katarzičan način oslobađaju emocije rastajanja i napuštanja. Video rad prati proces recikliranja dnevnika koji nosi uspomene raskida, dok serija autoportreta beleži telo u periodu celibata.

The work combines two intimate moments that release the emotions of parting and abandonment in a cathartic way. The video follows the process of recycling a diary that carries memories of a breakup, while a series of self-portraits record the body in a period of celibacy.





# Vuk Mandušić

2024.

dvokanalna video instalacija, 4' 40" /  
two channel video installation, 4' 40"

Video rad prati svakodnevne aktivnosti mog psa Aki-ja. Pas koji je živeo na ulici 9 godina, zadržao je naviku da se šeta sam svaki put kada se izvede u šetnju. Ugrađivanjem go-pro kamere na ogrlicu pratim njegov pogled i puteve kojima ide.

Video essay follows the everyday life and adventures of my dog Aki. Aki, a dog that lived on the streets for 9 years, still isn't used to walking with us. By putting a go-pro camera on his collar I documented his point of view.



# Bojana Branković

2023.

video dokumentacija performansa, 12' 58" /

video documentation of a performance, 12' 58"

Naziv *Urtica* proizlazi iz latinske reči za koprivu. Poreklo reči je od glagola *Urere*, što znači peći ili goreti. Telesna ranjivost implicira na objektivizaciju žene. Polazna tačka u razvijanju ovog koncepta bila je generativna moć žene ali i stapanje tela sa prirodom. Usklađivanje sa prirodom aludira na obožavanje boginje. Postavljanjem sebe na oltar, dopuštam učesnicima da uđu u moj prostor i izvrše na meni male ritualne radnje. Ovaj čin otkriva skriveni aspekt uzdizanja žene. Tu je taj skriveni element uzdizanja žene.

Kroz ovaj performans, vraćam koprivi snažan status simbola koji je prisutan u obredima zaštite, isceljenja i pročišćenja. Upotreba koprive poslužila mi je da umom prevaziđem fizički bol. Transformativno iskustvo usled bola, prepuštanje sebe i kontrole publici. Plikovi nisu plikovi. Crvenilo nije crvenilo. **Bol nije bol.**

The title "*Urtica*" derives from the Latin word for nettle. The word's origin comes from the verb "*Urere*," meaning to burn or sting. Physical vulnerability implies the objectification of women. The starting point in developing this concept was the generative power of women as well as the fusion of the body with nature. Harmonizing with nature alludes to the worship of the goddess. By positioning myself on the altar, I allow participants to enter my space and perform small ritual acts upon me. This act reveals the hidden aspect of elevating women.

Through this performance, I restore a strong status of symbolism to the nettle, which is present in rituals of protection, healing, and purification. The use of nettle served me to mentally overcome physical pain. A transformative experience due to pain, surrendering oneself and control to the audience. Blisters are not blisters. Blushing is not blushing. **Pain is not pain.**



# Viktor Cvejić

2022.

fotografije / photographs, 30x20cm

Upoznao sam i fotografisao 65 migranata. Organizovao sam njihove portrete u dve celine. Prvu celinu čini 60 fotografija zato što je to broj sedišta koje imaju međugradski autobusi. Drugu celinu čini 5 fotografija zato što je to prosečan broj ljudi koji ostaju u Srbiji u odnosu na one koji nastavljaju svoje putovanje, na osnovu priče onih koje sam do sada upoznao.

I met and photographed 65 migrants. I organized their portraits into two sets. The first set consists of 60 photographs because that is the number of seats on intercity buses. The second set consists of 5 photographs because that is the average number of people who stay in Serbia compared to those who continue their journey, based on the stories of those I have met so far. enter my space and perform small ritual acts upon me. This act reveals the hidden aspect of elevating women.



# Jovana Simanić

2023.  
video, 5' 2"

Rad *Untitled* prikazuje fizičku svakodnevnicu sagledanu na način na koji sagledavamo virtuelnu svakodnevnicu.

*Untitled* shows physical day to day life, viewed in a way that we see and experience virtual, social media life.



# Lila Jezdović

2022.

video instalacija, 2' 9" / video installation, 2' 9"



Ovaj rad istražuje pojam identiteta i ulogu koji naši odnosi sa okruženjem igraju u njegovom oblikovanju.

Oblak traga za razumevanjem svog mesta u svetu, bori se sa osećanjem izolacije i gubitkom kontrole nad sopstvenim postojanjem. Unutrašnje previranje oblaka predstavlja personifikaciju univerzalnog ljudskog iskustva preispitivanja sopstvene svrhe i načina na koje se naše razumevanje sebe i sveta oko nas neprestano razvija.

This video explores the notion of identity and how our relationships with the environment shape it. The cloud searches for an understanding of its place in the world and struggles with feelings of isolation and loss of control over his own existence. The inner turmoil of the cloud personifies the universal human experience of questioning one's purpose and encourages contemplation of how our understanding of ourselves and the world is constantly evolving.



# Luka Joksimović

2022.

video performans, 7'25" / video performance, 7'25"

Ekspanzija interneta i društvenih mreža dovela je do toga da se narcizam eksploatiše na pogrešan način. Postajemo opsesivni u nameri da konstantno tražimo validaciju sopstvene vrednosti. Performansom u kojem se učesnici ljube sa sopstvenim odrazom, prikazujem odnos savremenog društva i nas kao pojedinaca kroz narcistički kontekst.

The expansion of the internet and impact of social media has led to the exploitation of narcissism in the wrong way. We are becoming obsessive in constantly seeking validation of our own worth. Through a performance in which participants kiss their own reflection I depict the relations between contemporary society and ourselves as individuals through a narcissistic context.

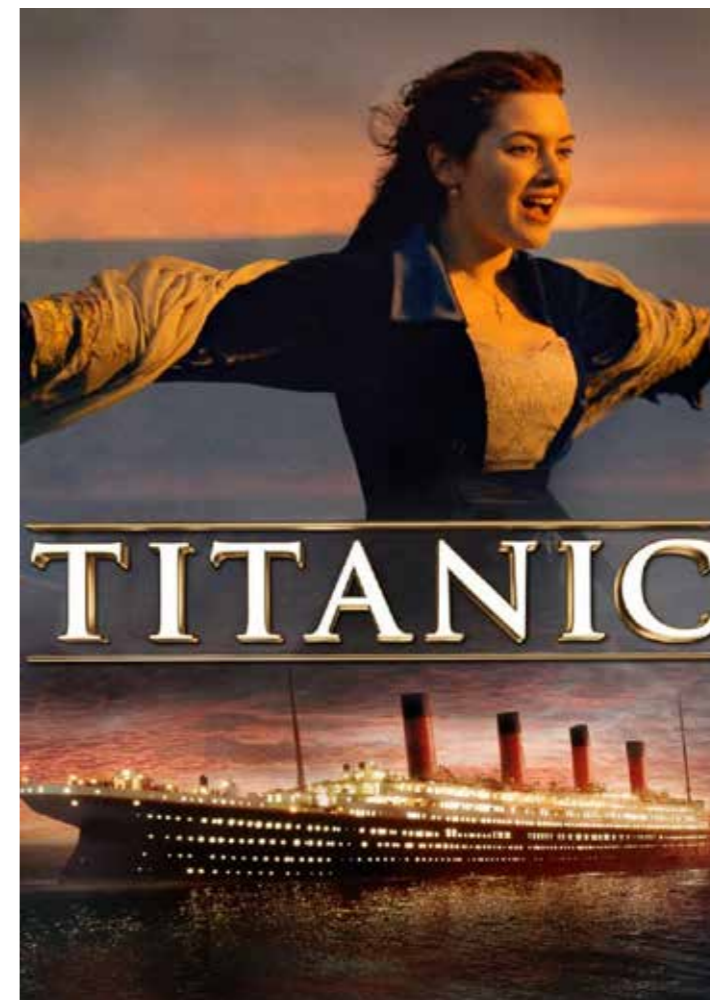


# Mateja Marković

2023.  
video, 76'50"

Montažnim postupkom sam izbacio Džeka iz filma.

I cut Jack out of the movie through the process of video editing.

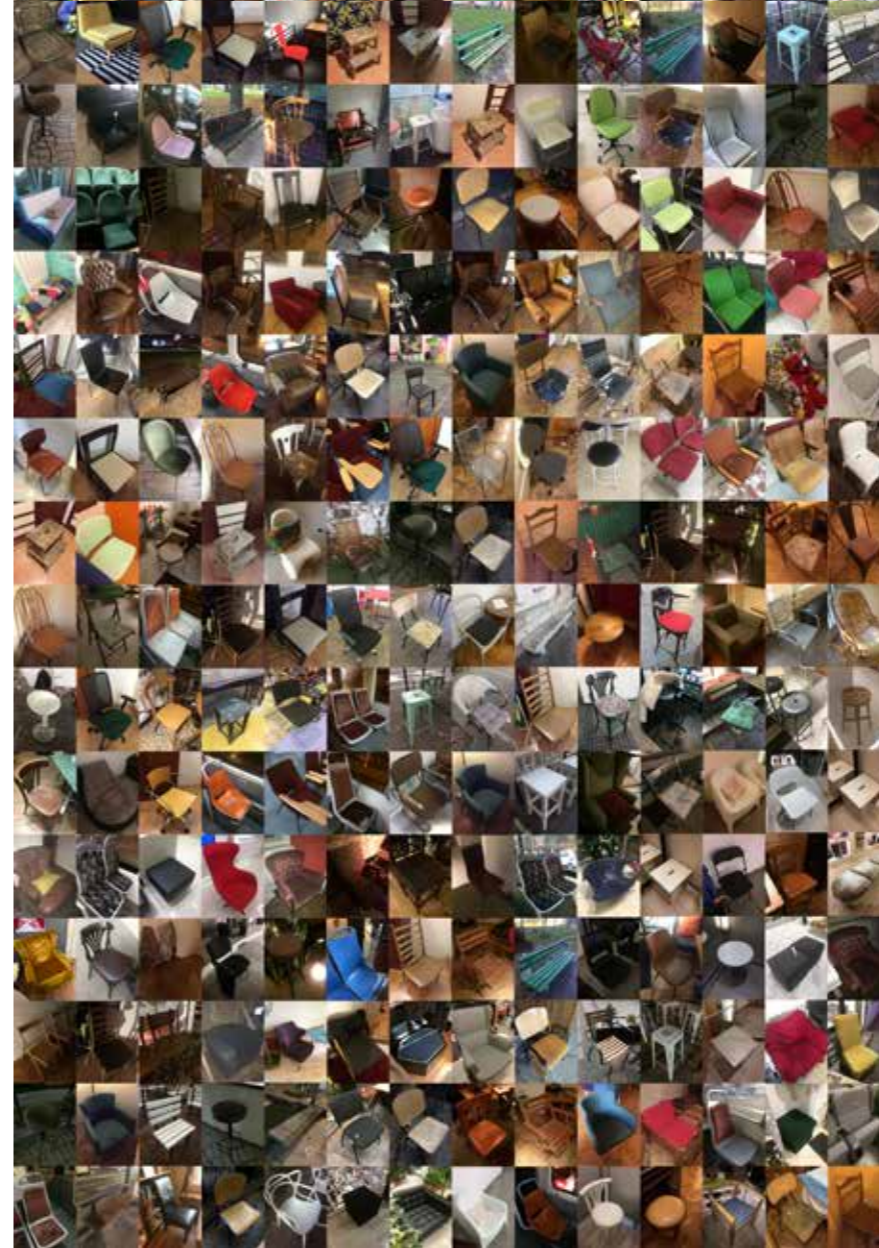


# Olga Stanojević

2022.  
instalacija (fotografija [100x70cm] i stolica) /  
installation (photograph [100x70cm], and a chair)

Tokom zimskog semestra, svakodnevno sam fotografisala stolice na kojima sam sedela.

During the winter semester, I photographed the chairs I sat on every day.





# Mina Simendić

2022.

performativno predavanje (dokumentacija) /  
lecture performance (documentation)

Glavni predmet

Rad *"Glavni predmet"* nastaje decembra 2022. godine. Performativno predavanje o stvaralaštvu Andree Frejzer, ukratko se bavi se ispitivanjem akademskog narativa o važnosti crtačkog umeća kod konceptualnih umetnica postavljajući pitanje da li je za vrednovanje i tumačenje njihovog rada bitno da oni poseduju crtačku veštinu (koju bi dodatno afirmisala diploma akademije).

Rad u potpunosti krivi sliku o stvaralaštvu Frejzerove, priklanjajući se jednom od dva dominantna narativa o važnosti crtačke veštine i ispituje odnos rada koji nastaje iz misaone prakse ili iz crtačke.

The work *"Glavni predmet"* was made in December 2022. A lecture performance on the art practice of Andrea Fraser, briefly examines the academic narrative about the importance of drawing skills of conceptual artists by posing the question whether it is important for the evaluation and interpretation of their work that they possess drawing skills (which would be additionally affirmed by an academy diploma). The work in subterfuge challenges the image of Fraser's art practice, adhering to one of the two dominant narratives about the importance of drawing skill, and examines the relationship between work that arises from thought practice or from drawing.



## Ivanja Todorović

2023.

zvučna instalacija (gramofon, ploča, šest fotografija) /  
sound installation (gramophone, vinyl, six photographs)



GSP je album snimljen u autobusu na liniji 17 u saradnji sa ljudima koji za novac sviraju u autobusima gradskog prevoza. Audio snimak je narezan na gramofonsku ploču.

GSP is an album recorded on a bus line 17 in collaboration with people who play music for money in public transport buses. The audio was recorded on a vinyl.



# Angelina Pajković

2023.

video instalacija (projekcija, pet frotaža) /  
video installation (projection, five frottages)

Pragovi crkava su zapravo neka vrsta prelaza. Proces prelaza iz jednog u drugi svet sam uzela da materijalizujem/prenesem i da mu dam jednu dodatnu notu nekog meni prikrivenog fantazma. Moj rad ima i feminističku konotaciju koja se manifestuje ne samo kroz način oblačenja, već kroz proces rada sa materijalom, ali i pozu u kojoj izvodim crtež. Posećivala sam crkve poput Hariševe kapele, Vaznesenske crkve, crkve Svetog Marka, hram Sv Save, crkvu Sv. Aleksandra Nevskog i crkvu Sv Arhangela Mihajla.

Thresholds of churches are actually a kind of crossing. I took the process of transitioning from one world to another and materialized/transmitted it to give it an additional touch of some hidden phantasm. My work also has a feminist connotation, which is noticeable not only in the way I dress, but also in the way I work on the material, my hand movements, kneeling. I visited churches such as the Harish Chapel, the Church of the Ascension, the Church of St. Mark, the Church of St. Sava, the Church of St. Alexander Nevsky and the church of St. Michael the Archangel.



# Jelena Rendulić

2023.

performativna instalacija / performative installation

*“Tijelo Hristovo primite,  
Istočnika bessmertnago vkusite.  
Tijelo Hristovo primite,  
Istočnika bessmertnago vkusite.  
Vkusite i vidite,  
Jako blag Gospod.  
Aliluja, aliluja, aliluja.”*

*“Receive the body of Christ,  
Taste the eternal source of life.  
Receive the body of Christ,  
Taste the eternal source of life.  
Taste and see,  
Very gentle Lord.  
Hallelujah, hallelujah, hallelujah.”*

U ovom performansu korišćena je religiozna pesma *Tijelo Hristovo* koja se regularno izvodi tokom pravoslavne liturgije. Stihovi označavaju prelazak nebeskog u materijalno. Repetitivni ispevavanjem ove pesme, pokušavam da na neki način artikuliram taj prelazak ne bi li bolje razumela božansko prisustvo.

The religious song *“Body of Christ”* performed regularly during the orthodox liturgy was used for this performance. The lyrics mark the transition from a spiritual to a material state. By singing this song repeatedly, I tend to articulate the mentioned transition to understand better godly presence.



Milica Erkić  
milicaa2506@gmail.com

Nastasja Puhalo  
nastasjapuhalo@gmail.com

Mina Jovović  
jovovicm@icloud.com

Saša Pavlović  
sasha.pavlovic94@gmail.com

Vuk Mandušić  
ghimvuk@gmail.com

Bojana Branković  
bojanabrankovic321@gmail.com

Viktor Cvejić  
20rotkiviktor02@gmail.com

Jovana Simanić  
jovanasimanic2001@gmail.com

Lila Jezdović  
jezdovic.lila@gmail.com

Luka Joksimović  
ljoksimovic53@gmail.com

Mateja Marković  
neuvek.zelen@gmail.com

Olga Stanojević  
olga.stanojevic@hotmail.com

Mina Simendić  
bulke.divlji.makovi@gmail.com

Ivanja Todorović  
todorovicivanja1236@gmail.com

Angelina Pajković  
angelinasimonida23@gmail.com

Jelena Rendulić  
jelenarendulic23@gmail.com

Projekat InFLUenca zamišljen je kao dugoročna saradnja između profesora i studenata sa Odseka za Nove medije FLU i galerije Podroom Kulturnog centra Beograda. Saradnja se ogleda u projektovanom nizu bijenalnih izložbi, koje predstavljaju pregled umetničkih i pedagoških praksi na Odseku za Nove medije na Fakultetu likovnih umentosti u Beogradu.

The InFLUenca Project is conceived as a long-term cooperation between teachers and students from the New Media Department, the Faculty of Fine Arts, and the Podroom Gallery, the Cultural Centre of Belgrade. The cooperation is realized through a planned series of biennial exhibitions, giving an overview of artistic and pedagogical practices at the New Media Department of the Faculty of Fine Arts in Belgrade.

# OPINIONS OF INTERRUPTIONS AND FRACTURES

Izdavač | Publisher  
Kulturni centar Beograda | the Culture centre of Belgrade  
Za izdavača | On behalf of the publisher  
Ko?

Galerija | Gallery PODROOM  
Trg Republike 5/-1, Beograd | Republique Square 5/-1, Belgrade  
Savet galerije | Gallery Council  
Vladimir Bjeličić

inFLUenca #3 – Novi mediji FLU  
5. 3 – 6. 4. 2024.

Umetnice/i | Artists  
Bogdan Pađen, Veljko Stanojević i Lola Petrović, Viktor Cvejić, Danilo Bursać,  
Dea Džanković, Jovana Simanić, Katarina Babarogić, Lila Jezdović,  
Luka Joksimović, Milica Bilanović, Mina Jovović, Pavle Banović i Vanja Žunić,  
Robin Kong, Sofija Milošević, Tijana Petrović

Kustosi | Curators  
Zoran Todorović, Vladimir Nikolić, Žarko Aleksić

Autor teksta | Author of the text  
Vladimir Bjeličić

Urednik kataloga | Editor  
Ko?

Prevod | Translation  
Ko?

Fotografije | Photo  
Ko?

Dizajn i prelom | Design and Layout  
Nikola Dimitrović

Postavka | Installation  
Dejan Pavić, Dragan Nikolić

Štampa | Printed by  
Ko?

Tiraž | Print run  
150

Izložbu su podržali Grad Beograd – Sekretarijat za kulturu, Ministarstvo culture i informisanja Republike Srbije  
Supported by the City of Belgrade – Secretary for Culture, Ministry of Culture and Information of the Republic of Serbia

CIP - Каталогизacija у публикацији

Народна библиотека Србије, Београд

7.058.53(497.11)\*20\*(083.824)

INFLUENCA : Предлози и изјаве у расправи :  
[3.9 - 1.10.2020, Галерија Podroom] / [аутор текста  
Зоран Тодоровић] ; [фотографије Милан Краљ, Тања  
Дробњак, уметници] ; [превод Весна Радовановић] =  
[InFLUenca] : Proposals and statements in a debate : [3.9  
- 1.10.2020., Gallery Podroom] / [author of the text Zoran  
Todorović] ; [photo Milan Kralj, Tanja Drobnjak, artists]  
; [translation Vesna Radovanović]. - Београд : Културни  
центар Београда = Belgrade : The Cultural Centre of  
Belgrade, 2020 (Београд : Службени гласник). - 42 стр.  
: фотогр. ; 22 см

Упоредо срп. текст и и енгл. превод. - Тираж 150.

ISBN 978-86-7996-250-8

а) Мултимедијална уметност -- Србија -- 21в --  
Изложбени каталози

COBISS.SR-ID 24122377

**inFLUenca#2**

3. 3 – 7. 4. 2022.

Галерија *Podroom*  
Трг републике 5/-1

**inFLUenca#2**

3. 3 – 7. 4. 2022

Gallery *Podroom*  
Republic Square 5/-1  
[www.kcb.org.rs](http://www.kcb.org.rs)

КУЛТУРНИ  
ЦЕНТАР  
БЕОГРАДА



ФАКУЛТЕТ  
ЛИКОВНИХ  
УМЕТНОСТИ