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EDITA KADIRIĆ  
MAJA RAKOČEVIĆ CVIJANOV  
JELENA JANEV

**HORMONOLOGIJA:  
UKRADENO VREME**

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Suzana Vuksanović

### **(Ne)moguća krađa**

„Za promenu sveta trebaće više vremena.“

Rosalind Majls

„Hormonologija. Ukradeno vreme“ naziv je izložbe recentnih radova tri umetnice iz Vojvodine – Edite Kadirić i Maje Rakočević Cvijanov iz Subotice i Jelene Janev iz Novog Sada.

Izložba predstavlja razvoj i nadgradnju kustoskog projekta započetog izložbom „Hormonology. Talks and Recognitions“ Edite Kadirić i Maje Rakočević Cvijanov u Muzeju savremene umetnosti Vojvodine (2021), zasnovanog na istraživanju i produbljivanju umetničkih i mentalnih formi razgovora i *razgovaranja*, na uzajamnom ličnom i umetničkom prepoznavanju, razumevanju i podršci, kao i na otvorenoj i interaktivnoj razmeni sa publikom.

Suzana Vuksanović

### **The (im)possible theft**

*“It will take more time to change the world.”*

*Rosalind Miles*

“Hormonology. Stolen time” is the title of the exhibition of recent works by three artists from Vojvodina – Edita Kadirić and Maja Rakočević Cvijanov from Subotica, and Jelena Janev from Novi Sad.

The exhibition represents the development and superstructure of the curatorial project that started with the exhibition “Hormonology. Talks and Recognitions” by Edita Kadirić and Maja Rakočević Cvijanov at the Museum of Contemporary Art of Vojvodina (2021), based on the research and deepening of artistic and mental forms of conversing and *conversation*, on mutual personal and artistic recognition, understanding and support, as well as on open and interactive exchange with the audience.

*Hormonologija/hormonology* predstavlja, dakle, bazični pojam unutar kojeg se razmatraju različiti aspekti bivanja umetnicom. *Funkcije* i funkcionisanje u svetu (realnom i umetničkom) za žene nisu bili jednostavni, a ni danas. Nauka o hormonima (hormonologija) nastoji da razume i objasni ulogu hormona u telu i posledice njihove (ne)ravnoteže odnosno zdravstvene smetnje koje se javljaju kada proizvodnja hormona eskalira ili, naprotiv, kada se smanji.

Umetnice svojim životnim i umetničkim istraživanjima i analizama problematizuju i svojom umetnošću tretiraju posebno osetljive periode u životu svake žene – pubertet, majčinstvo i (peri)menopauzu. Uloga hormona je tu ogromna, njihov balans i disbalans utiču na sveukupno zdravlje, energiju, raspoloženje, motivaciju, snagu – ali i na intenzitet doživljaja sebe kao devojčice/devojke/žene, na dramatičnost i suptilnost tih doživljaja, na čestu i burnu promenljivost emocija i upliv često nekontrolisanih reakcija. Potom, sazrevanje, i staloženo, duboko, suštinsko promišljanje sebe i sopstvenih želja i potreba, svog identiteta, dovodi do odgovornijeg odnosa prema sebi i novopronađene ljubavi i strpljenja za sebe. One *znaju* da će dosegnuta sloboda da se odbace predrasude i očekivanja sredine i

*Hormonology* is, therefore, a basic concept within which various aspects of being an artist are considered. *Functions* and functioning in the world (real and artistic) have never been simple for women, which remains true today. The science of hormones (hormonology) seeks to understand and explain the role of hormones in the body and the consequences of their (im)balance, i.e. health disorders that occur when as a result of increase or decrease of hormonal activity.

With their life and artistic research and analysis, these artists research particularly sensitive periods in the life of every woman – puberty, motherhood and (pre)menopause. The role of hormones is immense in those periods, their balance and lack of thereof affect the overall levels of health, energy, mood, motivation, strength – as well as the intensity of experiences of being a little girl/girl/woman, the drama and subtlety of those experiences, the frequent and turbulent fluctuations of emotions and the influx of often uncontrolled reactions. Subsequently, maturing, and a calm, deep, essential reflection on oneself and one's own desires and needs, one's identity, leads to a more responsible attitude towards oneself and a newly found love and patience for oneself. They *know* that the achieved freedom to revoke prejudice

društveno nametnuti konstrukti o ulozi i svrsi ženskog bića – u perspektivi doneti potpuno olakšanje i opuštenost, samoprihvatanje i novopronađeno samopouzdanje.

Konceptualnu osnovu projekat, s jedne strane, ima u svemu navedenom i u umetničkim istraživanjima onih tema koje zbog svoje osetljivosti, fragilnosti i simbolike retko dospevaju u žižu javnosti jer se tiču duboke intime, snažnih i dramatičnih psihofizičkih promena kod žena. Sa druge strane, stoje teme koje su toliko svakodnevne i sveprisutne da su postale nevidljive i podrazumevajuće za okolinu žene, ali i za većinu žena, što kod umetnica dovodi do dodatnih frustracija i unutrašnjeg konflikta. To su teme koje direktno i neposredno proizlaze iz brojnih identiteta umetnica – identiteta ćerke, sestre, unuke, majke, supruge, snahe, radnice i drugih, koji su povezani sa svakodnevnim kućnim i poslovnim obavezama, brigom za porodicu i decu, usled čega žene dolaze u situaciju da doslovno *kradu vreme* za svoju umetnost, za umetničko stvaranje i delovanje, sa obaveznom dozom osećaja krivice jer pritom možda lišavaju sebe ili druge nečeg neophodnijeg, važnijeg, hitnijeg... Situacija se, doduše, ponekad preokrene – one onda od umetnosti *kradu vreme* za podmirivanje zahteva i očekivanja od strane ostalih svojih identiteta, što sa sobom takođe nosi teret krivice.

and expectations of the environment, and the socially imposed constructs about the role and purpose of the female being – will bring relief and relaxation, self-acceptance, and newfound self-confidence.

On the one hand, the project finds a conceptual basis in all of the above, and in the artistic research of those topics that, due to their sensitivity, fragility and symbolism, rarely reach the public spotlight because they are concerned with deep intimacy, strong and dramatic psychophysical changes in women. On the other hand, these are topics that are so common and ubiquitous that they have become invisible and taken for granted in the environment of women, and for most women, which leads to additional frustrations and internal conflict among female artists. These are topics that directly and immediately arise from the numerous identities of female artists – the identities of daughters, sisters, granddaughters, mothers, wives, daughters-in-law, workers etc. which are connected with everyday household and work obligations, care for family and children, as a result of which women have to literally *steal time* for their art, for artistic creation and action, with the obligatory measure of guilt because they may be depriving themselves or others of something more necessary, important, urgent... The situation,

*Ekskluzivitet* ovih tema umetnice ogoljavaju i spremno izlažu na uvid publici, njenoj reakciji i obostranom suočavanju sa emocionalnom i fizičkom osetljivošću tokom nežnih, lepih, ali i bolnih i teških, no neizbežnih transformacija u telu i psihi žene tokom navedenih specifičnih i kompleksnih životnih perioda. Istovremeno, predočavaju nam njihov napor i tenziju dok pokušavaju da održe balans između svih svojih zahtevnih i zahtevanih identiteta i uloga.

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Svoj umetnički izraz i profesionalnu zrelost **Edita Kadirić** je prilično rano, još u svojim formativnim godinama, pronašla i dosegla, a svojoj crtačkoj praksi ostala je dosledna do danas, što je podrazumevalo snažnu evoluciju njenog umetničkog jezika i dovelo do proširenja i bogaćenja samog crtačkog medija. Fine, ali snažne promene u crtačkom i umetničkom pristupu Edite Kadirić deo su trajnog procesa u kom su čvrsto isprepletene (samo)disciplina i posvećenost sa emocionalnom energijom i jakom voljom. Znatno deo te emocionalne snage i usredsređenog radnog procesa bio je sadržan i vidljiv u svim elementima koji su nedavno činili

admittedly, sometimes reverses – they then *steal time* from art to meet the demands and expectations of other identities, which also comes with the burden of guilt.

The artists expose the *exclusivity* of these perusals, and readily present them to the audience, to their reaction and mutual confrontation with emotional and physical sensitivity that characterises the gentle, beautiful, but also painful and difficult, yet inevitable transformations in the body and psyche of a woman, during these unique and complex periods of life. Simultaneously, they face us with the difficulties and tension as they try to maintain a balance between all the demanded and demanding identities and roles.

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**Edita Kadirić** found her artistic expression and professional maturity quite early, in her formative years, and she has remained consistent to her drawing practice to this day, which has implied a strong evolution of her artistic language, and has led to an expansion and enrichment of the drawing medium itself. Fine but resolute changes in Edita Kadirić's drawing and artistic approach



Edita Kadirić  
"Superqueen V", 2022, 140 cm x 140 cm, kombinovana tehnika na papiru  
Superqueen V, 2022, 140 cm x 140 cm, mixed media on paper

prezentovanu celinu izložbe *Kasting. Potencijal ženske ranjivosti i njena društvena (bes)korisnost* u beogradskoj Galeriji ULUS-a (2022).

Izbor radova je zato sada morao biti pažljivo načinjen kako bi pružio uvid u različite Editine cikluse crteža velikog formata, nastalih u prethodnih pet godina (*Casting, 2017; Predator II, 2018; Julieta, 2021; Superqueen, 2022.*). Odabrani radovi nas uvode u njen proces rada i kontinuiranog istraživanja određenih tema, za nju veoma važnih i osetljivih, a za druge/mnoge i uznemirujućih i opominjućih. Jedna od ključnih poruka, nezaobilaznih u razumevanju ovih crteža, sadržana je u umetničnom iskazu da se radi o prikazima „metamorfoza žene od nežne utvare do samouništavajućeg stvorenja“.

Stid i nemoć, moć ženske transformacije, prostor nelagodje, *storytelling*, pobuna, otpor, ranjivost, izdržljivost – ključne su reči umetničkog i radnog iskaza Edite Kadirić i sve one proizilaze upravo iz problematike prava i sloboda žena (od prava na obrazovanje, zdravstvenu zaštitu i imovinu, preko prava na razvod, kontracepciju i abortus, sve do prava na umetnički rad, svoju profesiju, zaposlenje, usavršavanje i slično); te ključne reči proističu iz domena ličnog i političkog (pitanja braka, porodice i roditeljstva, na

are part of a lasting process in which (self)discipline and commitment are tightly intertwined with emotional energy and strong will. A significant part of that emotional strength and focused work process is contained and visible in all the elements that recently made up the exhibition *Casting. The potential of female vulnerability and its social (uselessness)* in the Belgrade Gallery of ULUS (2022).

Therefore, the selection of works had to be carefully made in order to provide insight into the artist's different cycles of large-format drawings, created in the past five years (*Casting, 2017; Predator II, 2018; Julieta, 2021; Superqueen, 2022*). The selected works are an introduction to her work process and continuous research of topics that she finds significant and sensitive, and that others/many find disturbing. One of the key messages, indispensable for understanding these drawings, is contained in the artist's statement that these are depictions of “the metamorphosis of a woman from a gentle apparition to a self-destructive creature.”

Shame and powerlessness, the power of female transformation, the space of discomfort, *storytelling*, rebellion, resistance, vulnerability, endurance – these are the key words

primer), ali to su i pojmovi iz diskusija o privatnim i javnim ulogama žene.

U umetničkoj analizi društvenih odnosa moći i *mehanizama prinude* njeni crteži i animacije ne prikazuju doslovno (zlo)upotrebu ženske snage i lepote, fizičke i mentalne, ali ni nedostatak moći žene da se odupre. Njeni likovi devojčica, devojaka i žena – mističnih, tajanstvenih, distanciranih, čudnih, krhkih (da li i slabih?), utonulih u sebe, zatečenih, mirnih i/ili pomirenih – medijumi su različitih psihičkih stanja, unutrašnjih konflikata, ali i različitih faza biološkog, fiziološkog i psihološkog razvoja. Narativ njenih *crteža-slika-predstava* izrasta iz nataloženog sećanja, proživljenog iskustva i „opipljivih“ emocija kojima želi da izrazi/iskaže vidljive manifestacije promena u moći, položaju i (političkoj) svesti žena.

**Maja Rakočević Cvijanov** je nakon 2015, kada je u Subotici, u Galeriji „dr Vinko Perčić“, realizovala *Authentic*, neku vrstu retrospektive i rekapitulacije do tada ostvarenog, predstavljajući odabrane serije i cikluse iz prethodnog petnaestogodišnjeg stvaralačkog perioda (npr. *Srećni parovi, 2003; Porodične kompozicije, 2007–2009; Kancelarijski radnici, 2013.* i drugo), jasnije odredila pravac kojim želi da se njena umetnička praksa realizuje i (re)prezentuje.

of Edita Kadirić's artistic and work statement, and they all stem from the fundamental issue of women's rights and freedoms (from the right to education, health care and property, through the right to divorce, contraception and abortion, to the right to artistic work, profession, employment, training and the like); those key words stem from the domain of the personal and political (issues of marriage, family and parenting, for example), but they are also terms from discussions about the private and public roles of women.

In the artist's analysis of social relations of power and *mechanisms of coercion*, her drawings and animations do not literally convey the (ab)use of female strength and beauty, both physical and mental, nor the lack of a woman's power to resist that coercion. Her characters of little girls, girls and women – mystical, mysterious, distant, strange, fragile (or weak?), lost in themselves, taken aback, calm and/or reconciled – are mediums for different psychological states, internal conflicts, but also different phases of biological, physiological and psychological development. The narrative of her *drawings-paintings-performances* develops from accumulated memory, lived experience and “tangible” emotions, which she uses to express visible manifestations of changes

Digitalni printovi, fotografije, kolaži, video–animacije, video–radovi, crteži (na pelenama, na primer), objekti, skulpture (od šećera, čokolade, želea i smese za bombone, gipsa, aluminijuma, veštačkog kamena, bronzе itd.) predstavljaju najširi dijamazon materijala i tehnika koje je do tada Maja koristila za saopštavanje svojih umetničkih preokupacija koje su se direktno ticale njenog neposrednog iskustva, one su reflektovale životne faze kroz koje je umetnica prolazila – od devojaštva, braka, trudnoće, rađanja, majčinstva, do stalnog zaposlenja i profesionalnog angažovanja u očuvanju kulturnog nasleđa.

Subotička izložba 2015. godine jeste bila prelomna tačka za umetnicu i vremenska distanca to samo potvrđuje. Majina izlagačka aktivnost postajala je još intenzivnija i raznovrsnija, dodatno je proširila istraživanja novih tehnika i materijala, njihovih odnosa, efekata i rezultata, dok se ujedno njena (iako nepromenjena) tematika, zgušnjava, produbljuje i koncentriše oko preciznije određenih pitanja pola i roda, njihovih bioloških i socijalnih funkcija.

Proizvod ili plod tada uspostavljene, osvećujuće zrelosti predstavlja, između ostalog, serija *Čistoća* iz 2019. godine, koja se sastoji od tri skulpture, tri autoportreta izvedena od terakote, u prirodnoj veličini (*Autoportret sa vešom*, *Autoportret sa vatom*, *Autoportret sa čajem*).

in the power, position and (political) consciousness of women.

In 2015, **Maja Rakočević Cvijanov** created *Authentic*, a retrospective and recapitulation of her achievements, in Subotica, in the “dr Vinko Perčić” Gallery. She presented a selection of series and cycles from the previous fifteen years of creative work (e.g. *Happy couples*, 2003; *Family compositions*, 2007–2009; *Office workers*, 2013; and others), and then embarked on clearly determining the direction in which she wanted her artistic practice to develop and be (re)presented.

Digital prints, photographs, collages, video animations, video works, drawings (on diapers, for example), objects, sculptures (from sugar, chocolate, jelly and candy mix, plaster, aluminium, artificial stone, bronze, etc.) represent the wide range of materials and techniques used by Maja Rakočević Cvijanov to communicate her artistic preoccupations that were directly related to her immediate experience, and which reflected the stages of the artist’s life – from girlhood, marriage, pregnancy, childbirth, motherhood, to permanent employment and professional involvement in the preservation of cultural heritage.

The Subotica exhibition in 2015 was a turning point for Maja, and the passage of time has only confirmed that. Her exhibition activity intensified and



Maja Rakočević Cvijanov  
"Ekstaza", svetleća reklama, 2022.  
Ecstasy, luminous advertisement, 2022

Poput performansa zaustavljenog u materijalu, ova serija nam predočava ubitačnu i zatupljujuću repetitivnost kućnih poslova i neophodnost izdvajanja/otimanja vremena za brigu o sebi i čišćenju, doslovnom i metaforičnom, od svih naslaga i taloga, onih udara i uzleta svakodnevice (kako spoljašnjih, tako i unutrašnjih), koji ženi ispunjavaju dane i troše joj energiju, ređe je akumuliraju.

Drugi Majin rad izdvojen za ovu priliku, takođe izveden u terakoti, pod nazivom *Karlica* (2019) problematizuje kompleksnu simboliku i funkciju ženske anatomije. Joga u karlici vidi *pećinu koja čuva sve naše blokirane traume iz detinjstva i želju za kontrolisanjem života*. Umetnica u tom kontekstu zapisuje: „Ženska karlica predstavlja središte energije koja se penje prema višim energetskim centrima.“ S druge strane, anatomija karlice i polnih organa žene ukazuje na karlicu kao zdelicu, posudu koja drži i štiti život tokom trudnoće. Ovde vidimo dve – jednu, u prirodnoj veličini i drugu, umanjenu, odnosno karlicu žene majke i uz nju, karlicu devojčice ćerke. Postavljene jedna pored druge, intenzivno sugerišu mnoga značenja i pitanja. Od ukazivanja na ponavljanje *ženske sudbine* i majčinstva koje (je) dugo predstavlja(l) o jedinu svrhu u životu žene, do ključnog, čuvenog pitanja koje se i ovde

diversified; she also started to use new techniques and materials, and research their relationships, effects and results, while at the same time her (although unchanged) subject matter became more condensed, deeper, and concentrated around closely defined issues of sex and gender, their biological and social functions.

The product or fruit of the then established, enlightening maturity is represented, among other things, in the series *Purity* from 2019, which consists of three sculptures, three life-size self-portraits made of terracotta (*Self-portrait with laundry*, *Self-portrait with cotton wool*, *Self-portrait with tea*). Like a performance frozen in the material, this series faces us with the murderous and numbing repetitiveness of household chores, and the necessity of setting aside time for self-care and cleaning, literally and metaphorically, from all the deposits and sediments, those shocks and ups and downs of everyday life (both external and internal), which fill a woman's day and consume, rather than boost, her energy.

The second work by Maja Rakočević Cvijanov selected for this exhibition, also executed in terracotta, entitled *Pelvis* (2019), questions the complex symbolism and function of the female anatomy. Yoga sees the pelvis as *the*

postavlja: „Ko kontroliše ženino telo?“ No začarani krug menstruacija-seks-reprodukcija je prekinut. Majčinstvo je pravo, a ne obaveza, ali tu se borba za telo i redefinisane ženske seksualnosti ne završava. U sveopštoj atmosferi straha, nesigurnosti i nezadovoljstva ženska prava prva su na udaru. O tome upravo progovara i ovaj Majin rad.

Prva umetnička pojavljivanja **Jelene Janev** u javnosti vezana su za realizacije skulptura, skulpturalnih instalacija i oprostovanih crteža (*Bez naziva*, 2001; *Dodir*, 2002. i drugi), sa kojima njena aktuelna praksa pokazuje idejnu srodnost i duboku, stvarnu povezanost. Istraživanja tela, ljudske figure, njene funkcije i disfunkcionalnosti, izražavanje emocionalnih i psiholoških potreba kroz telesni izraz i formu – predstavljaju njeno trajno opredeljenje, što se očituje i u njenoj recentnoj umetničkoj produkciji.

Rad *Osećam se umorno, ali srećno*, koji se sada prvi put izlaže, sastoji se od devedeset crteža nastalih u periodu od septembra 2017. do juna 2018. godine. Rad je zapravo deo veće celine, serije od gotovo dve hiljade crteža stvaranih svakodnevno, zatvorenih očiju, serije koja nosi naziv *Zatvorenih očiju / Autoportreti iznutra*. No za razliku od prethodno formiranih i

*cave that holds all our blocked childhood traumas and the desire to control life*. In this context, the artist writes: “The female pelvis represents the centre of energy that ascends towards higher energy centres.” On the other hand, the anatomy of the pelvis and female genital organs indicates the pelvis as a bowl, a vessel that holds and protects life during pregnancy. Here we see two – one, in life size and the other, reduced, i.e. the pelvis of the woman-mother and next to it, the pelvis of the girl-daughter. Placed side by side, they suggest numerous implications – from underlining the repetition of *women's fate* and motherhood, which (has) long been the only purpose in a woman's life, to the key question of “Who controls a woman's body?” The vicious circle of menstruation-sex-reproduction has been interrupted. Motherhood is a right, not an obligation, yet the fight for the body and redefinition of female sexuality is still ongoing. In the general atmosphere of fear, insecurity and dissatisfaction, women's rights are the first to be attacked. This work by Rakočević Cvijanov also refers to it.

**Jelena Janev's** first artistic appearances in the public sphere are related to sculptures, sculptural installations and spatial drawings (*Untitled*, 2001; *Touch*, 2002 and others), which form part of her current practice

prezentovanih celina *Nesnos* u Šok galeriji u Novom Sadu (2021) i *Krv i suze* u Galeriji „Terra“ u Kikindi (2022), posvećenih PMS-u i pratećim, nimalo prijatnim manifestacijama mesečnog ciklusa kod žena, rad *Osećam se umorno, ali srećno* kreira jedan nešto drugačiji narativ, fiziološki i psihološki proistekao iz promena unutrašnjih stanja i raspoloženja umetnice i fizičkih reakcija njenog tela na te promene: „Svakodnevni proces crtanja počinjao bi verbalnim određenjem raspoloženja i doživljaja sopstvenog tela toga dana, davanjem naslova crtežu. Na taj način kretala sam iz unutrašnje, mentalne pokretljivosti i senzualnosti, udobne i povezane sa dobro poznatim procesom prethodnih stvaranja. Zatim bih se, žmureći, upustila u realizaciju crteža.“ (J. Janev)

Svakodnevna praksa izvođenja crteža stoga podseća na meditativni proces tokom kojeg se vežba volja, jača samodisciplina, prevazilaženje napora, nelagodnosti, umora, a isključuje svesna kontrola, *potiskuje* gotovo sve viđeno, naučeno, uvežbano, savladano i sigurno. Proces nastanka crteža zasniva se delimično i na psihičkom automatizmu, koji su svojevremeno negovali nadrealisti (u smislu odsustva kontrole razuma, lišenosti estetskih ili moralnih preokupacija). Jelena se ne opire, već se oslanja na često velike amplitude svojih

through ideological kinship and a deep, real connection. Researching the body, the human figure, its functions and dysfunctions, the expression of emotional and psychological needs through physical expression and form – all represent her permanent thematic commitment, which is reflected in her recent artistic production.

The series of drawings *I Feel Tired, but Happy*, which is now being exhibited for the first time, consists of ninety drawings created between September 2017 and June 2018. The work is actually part of a larger whole, a series of almost two thousand daily-made drawings, with closed eyes, entitled *With the Eyes Closed: Self-portraits from the Inside*. However, in contrast to her previous work, such as *Insuffer* in the Shock Gallery in Novi Sad (2021) and *Blood and Tears: The Anatomy of Creation* in the “Terra” Gallery in Kikinda (2022), dedicated to PMS and the accompanying, far from pleasant, manifestations of the monthly cycle in women, the piece *I Feel Tired, but Happy* creates a somewhat different narrative, physiologically and psychologically derived from changes in the artist’s internal states and moods and the physical reactions of her body to those changes: “The daily process of drawing began with my verbal determinations of mood and perceptions of the body on a



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Jelena Janev  
Samostalna izložba „*Nesnos. Zatvorenih očiju (autoportreti iznutra)*“ u Centralnoj galeriji Šok zadruga, Zmaj Jovina, pasaž 22, Novi Sad, Srbija, 2021. godina; izloženi crteži dio su veće serije “*Zatvorenih očiju: autoportreti iznutra*”;

Jelena Janev  
Solo exhibition “*Insuffer. Closed eyes (self-portraits from within)*” in the Shock Cooperative Central Gallery, Zmaj Jovina, pasaž 22, Novi Sad, Serbia, 2021; the exhibited drawings are part of a larger series “*With the Eyes Closed: Self-portraits from the Inside*”;

akcija i reakcija na spoljne i unutrašnje nadražaje, prigrljuje ih, prati impulse različitih energija, suprotstavljenih raspoloženja, emotivnih i mentalnih varnica, ali razotkriva i svoja stanja apatije, malodušnosti i anksioznosti.

Tuš, crni i u boji, kaligrafski, lavirani, akvarel papir, pero i četkica – čine tehničku osnovu radnog postupka Jelene Janev. No vešti pokret rukom intuitivno i sigurno vodi liniju putanjom koja je nepredvidljiva jer je bez kontrole čula vida, lišena estetskih odluka. Podložnost promenama raspoloženja i intenziteta energije tokom rada na crtežu čini rezultate kompleksnijim, bogatijim i dinamičnijim. Vreme nastanka je kratko, crteži nastaju brzo, praktično u jednom dahu, a značenja stranica ovog intimnog dnevnika potcrtavaju nazivi, koji su veoma važni jer predstavljaju integralni/integrativni deo svakog pojedinačnog crteža. Prateći ih, ulazimo u jedan dramatični životni tok, dinamični psihološki isečak umetničine svakodnevice u relativno kratkom periodu od nekoliko nedelja ili meseci.

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Da, žene najčešće same preuzimaju mnoge uloge i dužnosti, čini se – manje svesno i svojevolsno, a više sledeći

given day, which would render the title of the drawing. Therefore, I would start the process with inner, mental mobility and sensuality, which was comfortable because it is associated with the familiarity of the earlier process of creation. Then I would immerse myself, with my eyes closed, into the execution of the drawing.” (J. Janev)

The daily practice of drawing is therefore reminiscent of a meditative process during which one exercises will, strengthens self-discipline, overcomes unease, discomfort, fatigue, and eliminates conscious control, *represses* almost everything that one has seen, learned, practiced, mastered, all that is certain. The process of creation of these drawings is partially based on psychological automatism, which was once nurtured by the surrealists (in the sense of absence of control of reason, lack of aesthetic or moral preoccupations). Jelena Janev does not resist; rather, she relies on the wide amplitudes of her actions and reactions to external and internal stimuli, embraces them, follows the impulses of different energies, contrasting moods, emotional and mental sparks, and exposes her own states – apathy, despondency and anxiety.

Black and coloured, calligraphic and washed ink, watercolour paper, pen and brush – form the technical basis of Jelena Janev’s work process. A

nasleđeni ili stečeni impuls, povinujući se pisanim i još više nepisanim društvenim pravilima i običajima. U jednom i dalje patrijarhalnom poretku i patrijarhalnoj kulturi ženske umetničke prakse – kao društvene i političke prakse – iziskuju dodatnu pažnju i trud za procenu i razmatranje jer ne postoje nekakvi zajednički kriterijumi i principi identifikacije koji bi taj zadatak olakšali.

Kao što Rosalind Majls u knjizi *Ko je spremio Tajnu večeru? Ženska istorija sveta* na više mesta zapisuje: naspram otvorene polne/rodne diskriminacije stoje nesvesne predrasude sa kojima se teže izboriti. Savremeno doba u tom smislu ne nosi samo napredak, već i nove forme opresije. Stoga se i borba za ženska prava u okviru savremenih društvenih procesa (politike, ekonomije, zdravstva, obrazovanja, ekologije) u suštini nastavlja odnosno ponavlja. Polja umetnosti i kulture, umetničke proizvodnje i potrošnje u tom kontekstu predstavljaju poseban izazov za otvaranje mogućnosti promena rodnih uloga i rodnog poretka.

skilful movement of the hand intuitively and assertively guides the line along a path that is unpredictable because it is not guided by sight, and is devoid of aesthetic decisions. Susceptibility to mood and energy swings while working on a drawing renders the results more complex, richer and more dynamic. The drawings are created quickly, practically in one breath, and the meaning of the pages of this intimate diary are underlined by their titles, which are important because they represent an integral part of each individual drawing. Following them, we enter a dramatic course of life, a dynamic psychological piece of the artist’s everyday life in a relatively short period of a few weeks or months.

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Yes, women most often take on many roles and duties themselves; and they seem to do it less consciously and voluntarily, but more following an inherited or acquired impulse, adhering to written and, even more often, unwritten social rules and customs. In a patriarchal order and culture, women’s artistic practices – as social and political practices – require additional attention and effort for assessment and consideration because there are

no common criteria and principles of identification that would facilitate this task.

As Rosalind Miles notes in *Who Cooked the Last Supper? The Women's History of the World*: opposite to open sexual/gender discrimination, there are unconscious prejudices that are more difficult to deal with. In this sense, the modern age does not only bring about progress, but also new forms of oppression. Therefore, the fight for women's rights within the framework of modern social processes (politics, economy, health, education, ecology) essentially continues or repeats itself. The fields of art and culture, artistic production and consumption in that context represent a particular challenge for changes in gender roles and the gender order.



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Edita Kadirić

Detalj iz animacije "La semaine", 2019, 5'26", 136 crteža rukom

Detail from the animation *La Semaine*, 2019, 5'26", 136 hand-made drawings

## **EDITA KADIRIĆ / Stejtment**

Moji radovi predstavljaju neku vrstu dnevnika, ličnog iskustva, odnosno psihološkog portretisanja „stanja“. U svojoj dosadašnjoj umetničkoj praksi istraživala sam proces beleženja duboko emotivnih segmenata, dajući im karaktere ili alter ega. Tako u crtežima kreiram imaginarni, bajkoviti svet, utemeljen na shvatanju položaja žene i direktno inspirisan i njenim društvenim ulogama.

*HORMONOLOGY* – soba tihog protesta ili kako napraviti umetnicu od sebe...

Ovaj ciklus čini grupa radova (crteži, animacije, objekti) koji se bave emotivnim, fizičkim i društvenim promenama u životu žena i žena umetnica. Početna ideja je bila kompleksnost, ali i raskoš promena uslovljenih biološkim, to jest – hormonskim faktorima; ona se tokom izlaganja razvila u rad koji, problematizujući prirodu stvaranja, provocira, ali i podstiče pitanje odgovornosti žene prema svojoj prirodi i svom položaju u društvu. U korelaciji sa drugim umetnicama, ovaj ciklus poziva na dijalog i prepoznavanje, postavljaajući pitanja i nudeći podršku.

## **EDITA KADIRIĆ / Statement**

My works are a kind of diary, a personal experience, or rather a psychological portrayal of a “state”. I use my artistic practice to explore processes of capturing deeply emotional segments, giving them a character or an alter ego. Thus, I create an imaginary fairy-tale world in my drawings, based on the understanding of the position of women, and directly inspired by their social roles.

*HORMONOLOGY* – a room of silent protest or how to make an artist of myself...

This cycle consists of a group of works (drawings, animations and objects) that tap into emotional, physical and social changes in the lives of women and female artists. The initial idea was the complexity and splendour of changes conditioned by biology, and notably hormones; however, it developed into work that questions the nature of creation, provokes, but also encourages the idea of women’s responsibility towards their nature and their standing point in society. In cooperation with other female artists, this cycle advocates dialogue and recognition, by asking questions and offering support.



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Edita Kadirić

"Kiss", 2014, 30 cm x 30 cm, tuš na papiru

Kiss, 2014, 30 cm x 30 cm, ink on paper



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Edita Kadirić  
"Julieta", 2021, 140 cm x 140 cm, tuš na papiru  
Julieta, 2021, 140 cm x 140 cm, ink on paper



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Edita Kadirić  
"Kasting", 2017, 140 cm x 140 cm, tuš na papiru  
Casting, 2017, 140 cm x 140 cm, ink on paper



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Edita Kadirić  
*"Predator 2"*, 2018, 140 cm x 180 cm, kombinovana tehnika na papiru  
*Predator 2*, 2018, 140 cm x 180 cm, mixed media on paper



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Edita Kadirić  
*"Lažni prijatelj"*, 2019, 35 cm x 35 cm, kombinovana tehnika na papiru  
*Fake friend*, 2019, 35 cm x 35 cm, mixed media on paper

## **MAJA RAKOČEVIĆ CVIJANOV** / Stejment

U svojoj umetničkoj praksi koristim lični pristup, polazeći iz sfere intimnog i privatnog, dovodeći u domen dileme svakodnevne životne rutine i tradicijom nametnute uloge. Koristeći jezik naive, kiča i šunda kao umetničke strategije, preispitujem izbore u odnosu na ustanovljene stereotipe i društvene obrasce.

Tokom umetničkog procesa selektujem šta je važno na mom putu autentičnosti. Analizirajući lično iskustvo, seciram društvene konstrukte. Težeći nalaženju istinskih potreba, podstičem mogućnosti ličnog izbora – to je put ostvarenja autentičnosti u društvu natkrivenom stereotipima i predrasudama.

Umetnost koju stvaram podražava život i svakodnevicu. Sledeći ideju, tražim najtačniji izraz i formu za materijalizaciju. Stoga se skulptura kod mene javlja kao prošireno polje, od tradicionalne forme do potpunog napuštanja forme, ostavljajući samo polje kreirano za događaj.

Pored uloga majke, supruge, radnice ili domaćice, imam veliku potrebu da se ostvarim u svojoj umetničkoj profesiji. Vodeći borbu sa društvenim i rodnim ulogama, kao i sa svakodnevnim obavezama, pozajmljujem vreme koje otkucava. Tako životne situacije postaju materijal za stvaranje, a vreme koje se „ukrade“ od svakodnevnih plaćenih i neplaćenih obaveza – postaje polje u kojem je moguće ispunjenije živeti i raditi.

## **MAJA RAKOČEVIĆ CVIJANOV** / Statement

My artistic practice relies on a personal approach, emerging from the sphere of the intimate and private, and bringing everyday life routines and roles imposed by tradition into the realm of dilemma. Using the language of naivety, kitsch, and junk as an artistic strategy, I challenge choices in relation to established stereotypes and social patterns.

Within the artistic process, I focus on what is important on my path of authenticity. Analysing personal experiences, I dissect social constructs. Aspiring to revealing one's true needs, I encourage the possibility of personal choice – as the path to authenticity in a society overwhelmed with stereotype and prejudice.

My art imitates everyday life. Following that concept, I search for the most accurate expression and form for materialisation. Therefore, sculpture appears to me as an expanded field, from traditional form to complete abandonment of form, leaving only the area created for the event.

In addition to being a mother, a wife, a professional and a housewife, I have a great need to fulfil myself through my work in art. Coping with social and gender roles, as well as daily responsibilities, I borrow the time that keeps slipping. Thus, life situations become material for creation, and the time that is “stolen” from everyday paid and unpaid obligations becomes a field in which it is possible to work and live a more fulfilling life.



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Maja Rakočević Cvijanov  
"Autoportret sa vatom" iz serije "Čistoća", terakota, prirodna veličina, 2019  
Self-portrait with Cotton Wool from the Purity series, terracotta, life size, 2019



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Maja Rakočević Cvijanov  
"Autoportret s vešom", iz serije "Čistoća"  
Self-portrait with Laundry, from the series Purity



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Maja Rakočević Cvijanov  
"Embodiment/Utelovljenje", bronza i pliš, 2019.  
*Embodiment, bronze and velvet, 2019*



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Maja Rakočević Cvijanov  
"Embodiment/Utelovljenje", detalj, 2019.  
*Embodiment, detail, 2019*



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Maja Rakočević Cvijanov  
"Kрила", mesing i terakota, 2019.  
Wings, brass and terracotta, 2019



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Maja Rakočević Cvijanov  
"Karlica", profil  
Pelvis, profile

## **JELENA JANEV / Stejment**

Kreativni proces doživljam kao sredstvo komunikacije emotivnih, kognitivnih, životnih iskustava koje imam potrebu da podelim, ali ne uspevam da to učinim na drugi način. Umetnička dela prate lični rast, promene, spoznaje, strasti, kao i frustraciju, nelagodu, trenutke bola i trenutke nalaženja snage da se on prevaziđe. Postavljam pitanje – šta znači biti osoba/žena/majka/umetnica u vremenu kada nas mnogi uveravaju da su sve bitke za ravnopravnost dobijene, ali nas istovremeno sputavaju i ograničavaju duboko ukorenjenim patrijarhalnim okovima prerušenim u ideju prihvatljivog ženskog ponašanja i delovanja?

Izloženi radovi bave se kompleksnim transformacijama kroz koje žena/umetnica prolazi u svakodnevnom životu i u kreativnom procesu. Emotivna i fizička previranja uobičajeni su način egzistencije i organski oblikuju proces i rezultat umetničkog stvaralaštva.

Seriya crteža pod nazivom *Umorna sam, ali srećna* deo je veće serije *Zatvorenih očiju: autoportreti iznutra*, koja sadrži preko 1600 crteža.

Crteži iz serije *Zatvorenih očiju: autoportreti iznutra* stvarani su svakodnevno, zatvorenih očiju, tokom više meseci, od 29. septembra 2017. do 7. juna 2018. godine, crnim tušem i tuševima u boji, na akvarel papiru. Isključivanje čula vida omogućilo je taktilno prenošenje trenutnog raspoloženja linijom i bojom, kroz energiju pokreta, bez vizuelne kontrole i svesnih estetskih odluka. Nastala serija crteža iznenađujuće je tačan uvid u promene doživljaja sopstvenog tela tokom više meseci, u oscilacije raspoloženja i nivoa energije, i predstavlja intimni dnevnik mnogo puta ponavljanog prolaženja kroz mesečni ciklus, od euforije i osećaja velike snage do depresije, nervoze i telesne slabosti.

Naslovi crteža integralni su deo serije crteža i funkcionišu i samostalno, kao poetička celina. Hronološkim redom, naslovi crteža izabranih za ovu izložbu glase:

OSEĆAM SE UMORNO, ALI SREĆNO / SUBOTNJA LETARGIJA / NEDELJA A SVI ME GNJAVE / U GUŽVI / ODLIV / HIBERNACIJA / KAO DA NISAM TU / UMORNA / ZAPETA K'O STRUNA / TELO RAŠTIMOVANO SAMO GLAVA FUNKCIONIŠE / KNEDLA U GRLU / NAPUNILA SAM BATERIJE / UPALA MIŠIĆA – BOL U RAMENU / UPALA MIŠIĆA – BOL U LEĐIMA / MALO MIRA / BUĐENJE USRED NOĆI / DAN JE PROLETEO / PREŽIVETI DAN / USAMLJENOST KAO KAD SAM BILA MALA / NEMAM VREMENA DA SE RASTUŽIM / NESTAJEM / GLAVOBOLJA / NAGLAVAČKE / I'M EASY / BIG MAMMA / PRILAGOĐAVANJE / PREVIŠE UZBUĐENJA / GLADNA MESA / PRVA KAP / RADOST I SVEŽINA – PRVI SNEG / OČI MI SE SKLAPAJU / NEMAM ŠEST RUKU / BOLI ME LICE – PROMAJA / SLINIM, SUZIM / KAO RIBA NA SUVOM / NISAM DOBRO / TRENUTAK PANIKE / NEODLUČNOST / IZGURALA DAN / ZABORAVLJAM NA SEBE / DAN BEZ KRAJA / BOL JOŠ TINJA / CEO DAN NA NOGAMA / BRIGA / KO TE JEBE! / OPUŠTENOST DOLAZI IZ GLAVE / REGENERACIJA / CIK ZORE / OD UJUTRO DO UVEČE / GIBANJE UZ RITAM / GRČ / PALIM MOTOR / UNUTRAŠNJOST KAPAKA / SAMOISCELJENJE / U SVEMU KASNIM / GDE LEŽI MOJA SNAGA? /

SAMO DA SKLOPIM OČI / ZAHUKTAVANJE / SREĆA RASTE / UNUTRA KULJA / VATRA U STOMAKU / SAMOISCELJENJE / ISTIČE SNAGA / VESELO / POKRET ME HRANI / ZAGREJALA STOLICU / NA TRENUTAK NA TOM MESTU / INTERAKCIJA / NALET SREĆE / NESANICA S GLAVOBOLJOM / OSUNČANA / REČI, REČI, REČI, REČI / SEĆANJE NA DODIR / MAPIRANJE PRAZNE / PROSTRANSTVO U GLAVI / UF! / VAŽNIJE JE SPAVATI / PROSVETLJENJE / ZGRČENA / PREDUGO TRAJE / PREVIŠE BRINEM / POVEZIVANJE / BEZ VEZE / OK DAN / ŠUM U KOMUNIKACIJI / NESNOS / GDE SU SVI?

Izloženi video kratak je prikaz performativne umetničke instalacije – performansa *Diši, diši, guraj*, izvedenog 23. septembra 2020. godine, u „N galeriji“ Muzeja savremene umetnosti Vojvodine, Novi Sad. Rad proizlazi iz potrage za sopstvenim glasom i za slobodom da se taj glas punom snagom ispusti, bez osećaja nelagode i potrebe za izvinjenjem. Osnovna ideja rada jeste „rekonstrukcija“ procesa trudnoće i porođaja, kao i ponovno proživljavanje oba ova iskustva, sa naglaskom na slobodnoj ekspresiji bola, nelagode i senzualnosti, korišćenjem pokreta kao osnovnog sredstva izražavanja, uz neinhibiranu upotrebu glasa, a u prostoru koji svojim vizuelnim i taktilnim kvalitetom asocira na osetljivo tkivo materice. Sopstveno telo izlaže se procesu „rekonstruisanja“ stvaranja i donošenja na svet novog života ili novog umetničkog dela, kako god da se rad čita. Oba procesa su iscrpljujuća, bolna, intimna i katarzična. Oba nose ogroman emotivan i/ili fizički rizik. Oba nepovratno menjaju majku/stvaraoca i ostavljaju plod/delo koje nastavlja sa sopstvenim životom, bez potpune kontrole majke/umetnice.

## **JELENA JANEV / Statement**

I see the creative process as a tool for communicating emotional, cognitive, life experiences that I feel I should share, but fail to do so by other means. My artwork follows personal growth, change, realisation, passion, as well as frustration, discomfort, moments of pain and moments of finding the strength to overcome it. I ask the question of - what does it mean to be a person/woman/mother/artist in a time when many assure us that all battles for equality have been won, but we remain restrained by deep-rooted patriarchal shackles, disguised as the idea of acceptable female behaviour and action?

The exhibited works convey the complex transformations that a woman/artist undergoes in everyday life, and the creative process. Emotional and physical turmoil are a feature of existence, which organically shape the process and results of artistic creation.

The series of drawings entitled *I Feel Tired, but Happy* is part of the longer series of drawings *With the Eyes Closed: Self-portraits from the Inside*, which contains over 1600 drawings.

The drawings from the series *With the Eyes Closed: Self-portraits from the Inside* are a result of everyday work taking place over the course of several months, from 29

September 2017 to 7 June 2018, in black and coloured ink on watercolour paper, with closed eyes. Shutting down eyesight made it possible to convey my moods in the given moment through the sense of touch, in line and colour, through the energy of movement, and without visual control or conscious aesthetic decisions. The series of drawings that emerged from the process, "With the Eyes Closed: Self-portraits from the Inside," provides surprisingly accurate insight into the changes of my experience of my own body over the course of several months, with oscillations in mood and energy levels, and it represents an intimate diary of the oft-repeating menstrual cycle, from euphoria and the feeling of great strength, to depression, nervousness, and bodily weakness.

The titles of these drawings are an integral part of the series and can stand on their own as a poetic whole. In chronological order, they are as follows:

I FEEL TIRED, BUT HAPPY/ SATURDAY LETHARGY/ SUNDAY AND EVERYBODY'S BOTHERING ME/ IN THE CROWD/ HEAVY FLOW/ HIBERNATION/ AS IF NOT REALLY HERE/ TIRED/ TAUT LIKE A BOW STRING/ BODY OUT OF TUNE JUST THE HEAD FUNCTIONING/ LUMP IN MY THROAT/ RECHARGED MY BATTERIES/ SORE MUSCLES – SHOULDER PAIN/ SORE MUSCLES –BACK PAIN/ A BIT OF PEACE/ WAKING UP IN THE MIDDLE OF THE NIGHT/ DAY FLEW BY/ MAKE IT THROUGH THE DAY/ LONELINESS LIKE WHEN I WAS LITTLE/ NO TIME TO GET SAD/ I DISAPPEAR/ HEADACHE/ UPSIDE DOWN/ I'M EASY/ BIG MAMMA/ ADJUSTING/ TOO MUCH EXCITEMENT/ MEAT HUNGRY/ FIRST DROP/ JOY AND FRESHNESS – FIRST SNOW/ MY EYES ARE CLOSING/ I DON'T HAVE SIX HANDS/ MY FACE HURTS – DRAFT/ SLOBBERING, TEARING UP/ LIKE A FISH OUT OF WATER/ I'M NOT WELL/ MOMENT OF PANIC/ INDECISION/ MADE IT THROUGH THE DAY/ I FORGET MYSELF/ DAY WITHOUT END/ PAIN STILL SMOLDERING/ ON THE FEET ALL DAY/ WORRY/ FUCK YOU!/ CALM COMES FROM THE HEAD/ REGENERATION/ CRACK OF DAWN/ FROM MORNING TO EVENING/ MOVING TO THE RHYTHM/ CRAMP/ STARTING THE ENGINE/ INSIDES OF EYELIDS/ SELFHEALING/ LATE WITH EVERYTHING/ WHEREIN LIES MY STRENGTH?/ JUST TO CLOSE THESE EYES/ HEATING UP/ HAPPINESS GROWS/ BOILING INSIDE/ FIRE IN THE BELLY/ SELFHEALING/ STRENGTH ABATING/ CHEERY/ MOVEMENT FEEDS ME/ BUCKLED DOWN/ FOR A MOMENT IN THAT PLACE/ INTERACTION/ WAVE OF HAPPINESS/ INSOMNIA WITH HEADACHE/ SUNLIT/ WORDS, WORDS, WORDS, WORDS/ MEMORY OF TOUCH/ MAPPING EMPTINESS/ EXPANSE IN THE HEAD/ UGH!/ IT'S MORE IMPORTANT TO SLEEP/ ENLIGHTENMENT/ TENSED UP/ GOING ON TOO LONG/ WORRY TOO MUCH/ CONNECTING/ IT SUCKS/ OK DAY/ NOISE IN COMMUNICATION/ UNBEAR/ WHERE IS EVERYONE?

The exhibited video is a short presentation of a performative art installation – performance art *Breathe, Breathe, Push!*, performed on 23 September 2020, in the "N gallery" of the Museum of Contemporary Art of Vojvodina, Novi Sad. The work stems from the search for one's own voice and for the freedom to let that voice out with full force, without the feeling of discomfort and the need to apologize. The fundamental idea of the piece is the "reconstruction" of the process of pregnancy and labour, as well as

reliving both of these experiences, underlining the unrestricted expression of feelings of pain, discomfort and sensuality using movement as a means of expression, with uninhibited use of voice, in a setting that, through its visual and tactile qualities, evokes the delicate tissue of the uterus. However the piece is interpreted, one's own body is exposed to the process of "reconstructing" creation and bringing into the world a new life or a new work of art. Both processes are exhausting, painful, intimate, and cathartic. Both carry enormous emotional and/or physical risk. Both irreversibly change the mother/creator and result in a fruit of labour/work that continues to live its own life, free from control of the mother/artist.



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Jelena Janev

Samostalna izložba "Nesos. Zatvorenih očiju (autoportreti iznutra)" u Centralnoj galeriji Šok zadruga, Zmaj Jovina, pasaž 22, Novi Sad, Srbija, 2021. godina; izloženi crteži dio su veće serije "Zatvorenih očiju: autoportreti iznutra";

Solo exhibition *Insuffer. With the Eyes Closed (Self-portraits from the Inside)* in the Shock Cooperative Central Gallery, Zmaj Jovina, pasaž 22, Novi Sad, Serbia, 2021; the exhibited drawings are part of the longer series of drawings *With the Eyes Closed: Self-portraits from the Inside*;



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Jelena Janev  
"Zahuktavanje", crni tuš i tuševi u boji na akvarel papiru, 27 x 35 cm, 2018. godina; dio veće serije crteža "Zatvorenih očiju: autoportreti iznutra";

*Heating Up*, black and coloured ink on watercolour paper, 27 x 35 cm, 2018; part of the longer series of drawings *With the Eyes Closed: Self-portraits from the Inside*;



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Jelena Janev  
"Neodlučnost", crni tuš na akvarel papiru, 27 x 35 cm, 2017. godina; dio veće serije crteža „Zatvorenih očiju: autoportreti iznutra“;

*Indecision*, black ink on watercolour paper, 27 x 35 cm, 2017; part of the longer series of drawings *With the Eyes Closed: Self-portraits from the Inside*;



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Jelena Janev

Performativna umjetnička instalacija/performans "Diši, diši, guraj!", performans izveden 23. septembra 2020. godine u „N galeriji“ Muzeja savremene umetnosti u Novom Sadu, Srbija;

Performative art installation/performance art *Breathe, Breathe, Push!*, performed on 23 September 2020 in the "N Gallery" of the Museum of Contemporary Art Vojvodina, Novi Sad, Serbia;



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Jelena Janev

Performativna umjetnička instalacija/performans "Diši, diši, guraj!", performans izveden 23. septembra 2020. godine u „N galeriji“ Muzeja savremene umetnosti u Novom Sadu, Srbija;

Performative art installation/performance art *Breathe, Breathe, Push!*, performed on 23 September 2020 in the "N Gallery" of the Museum of Contemporary Art Vojvodina, Novi Sad, Serbia;



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Jelena Janev

Samostalna izložba „Krv i suze: anatomija stvaranja“, Salon Muzeja „Terra“, Kikinda, Srbija, 2022. godina; izloženi crteži dio su veće serije „Zatvorenih očiju: autoportreti iznutra“;

Solo exhibition "Blood and Tears: The Anatomy of Creation", Salon of the "Terra" Museum, Kikinda, Serbia, 2022; the exhibited drawings are part of the longer series of drawings "With the Eyes Closed: Self-portraits from the Inside";

**Biografije umjetnica**  
**Biographies of artists**

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#### **EDITA KADIRIĆ**

(1976, Banja Luka) Bavi se multimedijalnim formama (crtež, slikanje, video, animacija i teatar).

Diplomirala je grafiku na Akademiji umetnosti u Novom Sadu (Srbija), postdiplomske studije završila je na FLU u Beogradu (Srbija) i master studije iz oblasti intermedija i umjetničke produkcije na Fakultetu lijepih umetnosti u Barceloni (Španija).

Radila sa Carmen Würth art collection (Künzelsau, Njemačka) od 2016. do 2022, kao i sa „Prom-Galerie“ (München, Njemačka) od 2000. do 2016. godine. Izlagala je na brojnim samostalnim i kolektivnim izložbama u Srbiji i inostranstvu: u Muzeju „Würth“ (Künzelsau, Njemačka), Galeriji „ULUS-a“ (Beograd, Srbija), Muzeju savremene umetnosti Vojvodine (Novi Sad, Srbija), Galeriji „Vinko Perčić“ (Subotica, Srbija), Galeriji „Underground“ (Pečuj, Mađarska), u Prom-Galerie (München, Njemačka), u Galeriji „Artic“ (Calw, Njemačka), Savremenoj galeriji (Subotica, Srbija), „DRAWinternational“ u saradnji sa Muzejom „Abattoirs“ (Caylus/Toulouse, Francuska), „Art hangar“ (Subotica, Srbija), Muzej „Casa Barrall“ (Calafell, Španija), „Capella de Sant Joan“ Cultural Center (Vilafranca del Penedès, Spain), „SWAB“ International Fair of Art of Barcelona (Španija), Muzej „Molí Paperer de Capellades“ (Capellades, Španija), „Apartament33“ (Calafell, Španija), „La trastera“ (Calafell, Španija), IX Bijenale umjetnosti Riudebitlles (Riudebitlles, Španija), „Fabra i Coats“ art factory (Barcelona, Španija), Espai „Colona“ (Barcelona, Španija) itd.

Živi i radi u Francuskoj, Španiji i Srbiji.

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#### **EDITA KADIRIĆ**

(1976, Banja Luka) Edita works with multimedia, notably drawing, painting, video, animation, and theatre.

She graduated in etching at the Academy of Arts in Novi Sad (Serbia), completed postgraduate studies at FFA in Belgrade (Serbia) and obtained a master's degree in the field of intermedia and art production from the Faculty of Fine Arts in Barcelona (Spain).

She worked with Carmen Würth collection (Künzelsau, Germany) from 2016 to 2022, and with the Prom-Galerie (Munich, Germany) from 2000 to 2016. She presented her works at numerous independent and collective exhibitions in Serbia and abroad, including as follows: “Würth” Museum (Künzelsau, Germany), “AFAS” Gallery (Belgrade, Serbia), Museum of “Contemporary Art of Vojvodina” (Novi Sad, Serbia), “Vinko Perčić” Gallery (Subotica, Serbia), “Underground” Gallery (Pécs, Hungary), “Prom-Galerie” (Munich, Germany), “Artic” Gallery (Calw, Germany), “Contemporary” Gallery (Subotica, Serbia), “DRAWinternational” in cooperation with the “Abattoirs” Museum (Caylus/Toulouse, France), “Art hangar” (Subotica, Serbia), “Casa Barrall” Museum (Calafell, Spain), “Capella de Sant Joan” Cultural Centre (Vilafranca del Penedès, Spain), “SWAB” International Fair of Art (Barcelona, Spain), “Molí Paperer de Capellades” Museum (Capellades, Spain), “Apartament33” (Calafell, Spain), “La Trastera” (Calafell, Spain), IX Art Biennale Riudebitlles (Riudebitlles, Spain), “Fabra i Coats” art factory (Barcelona, Spain), Espai “Colona” (Barcelona, Spain).

She lives and works in France, Spain, and Serbia.

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#### **MAJA RAKOČEVIĆ CVIJANOV**

(1975, Subotica) Diplomirala je i magistrirala vajarstvo na Fakultetu likovnih umetnosti u Beogradu. Trenutno je doktorantkinja na pomenutom fakultetu, na Odseku za vajarstvo. Zaposlena je u Međuopštinskom zavodu za zaštitu spomenika kulture Subotica od 2008. godine. Predaje vajarstvo u Srednjoj politehničkoj školi u Subotici od 2018. godine. Članica je Udruženja likovnih umetnika Srbije (ULUS) od 2001. godine.

Od 2000. godine izlaže na brojnim grupnim izložbama u zemlji i inostranstvu (Beograd, Pančevo, Smederevo, Niš, Novi Sad, Senta, Subotica, Cetinje, Herceg Novi, Maribor, Prag, Helsinki, Kopenhagen, Frankfurt na Majni, Ciri, Sarbriken, Venecija, Grac, Krems na Dunavu, Temišvar, Pečuj, Gedele, Segedin, Njujork, Pariz, Budimpešta).

Samostalno izlaže od 2000. godine u galerijama i muzejima u Srbiji, Crnoj Gori, Hrvatskoj i Mađarskoj.

Za svoj rad više puta je nagrađivana: Zlatno dleto, nagrada ULUS-a, Beograd (2023); Nagrada grada Subotice za likovno stvaralaštvo „dr Ferenc Bodrogyari“ (2012); Nagrada Beorame na Bijenalu mladih „Kodovi vremena“ u Vršcu (2002); Nagrada „Vladeta Petrić“ za rezultate u skulpturi, godišnja izložba studenata FLU, Beograd (2001); Nagrada Galerije „Pero“ za vajarstvo, godišnja izložba studenata FLU, Beograd (2000).

Autorka je 5 javnih spomenika na teritoriji Subotice.

Njeni radovi nalaze se u muzejskim fondovima i kolekcijama u Srbiji i Austriji, kao i u različitim privatnim kolekcijama.

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#### **MAJA RAKOČEVIĆ CVIJANOV**

(1975, Subotica) Maja obtained her bachelor's and master's degrees in sculpture at the Faculty of Fine Arts in Belgrade. She is currently a doctoral student at the aforementioned faculty, at the Department of Sculpture. She has been working with the Inter-Municipal Institute for Protection of Cultural Monuments in Subotica since 2008. She has also been teaching sculpture at the Secondary Polytechnic School in Subotica since 2018, and has been a member of the Association of Fine Artists of Serbia (AFAS) since 2001.

Since 2000, Maja has exhibited at numerous group exhibitions in the country and abroad (Belgrade, Pančevo, Smederevo, Niš, Novi Sad, Senta, Subotica, Cetinje, Herceg Novi, Maribor, Prague, Helsinki, Copenhagen, Frankfurt am Main, Zurich, Saarbrücken, Venice, Graz, Krems on the Danube, Timisoara, Pécs, Gedele, Szeged, New York, Paris, Budapest).

She has been exhibiting independently since 2000 in galleries and museums in Serbia, Montenegro, Croatia and Hungary.

She has been awarded several times for her work, including as follows: Golden chisel, AFAS award, Belgrade (2023); Award of the city of Subotica for artistic creation "Dr Ferenc Bodrogyari" (2012); Beorama Award at the Youth Biennale "Codes of Time" in Vršac (2002); "Vladeta Petrić" award for her work in sculpture, annual exhibition of FFA students, Belgrade (2001); "Pero" Gallery award for sculpture, annual exhibition of FFA students, Belgrade (2000).

Maja is the author of 5 public monuments on the territory of Subotica.

Her works can be found in museum funds and collections in Serbia and Austria, as well as in various private collections.

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#### **JELENA JANEV**

(1972, Beograd, SFRJ) Vajarka. Diplomirala i magistrirala na Akademiji umetnosti u Novom Sadu. Doktorirala na Studijskom programu Scenski dizajn, na Departmanu za arhitekturu i urbanizam (Fakultet tehničkih nauka u Novom Sadu), sa temom *Majčinstvo i rodni stereotipi u umetnosti: umetničko delo scenskog dizajna*.

Izlagala na više samostalnih i grupnih izložbi u zemlji i inostranstvu (Sjedinjene Američke Države, Njemačka, Bosna i Hercegovina, Hrvatska).

Dobitnica Godišnje nagrade Akademije umetnosti za skulpturu (1997) i Nagrade Oktobarskog salona grada Novog Sada za skulpturu (1997).

Njene skulpture i skulptorske instalacije nalaze se u vlasništvu Muzeja savremene umetnosti Vojvodine, u umjetničkoj kolekciji Univerziteta New Mexico Highlands (Las Vegas, Nju Meksiko, Sjedinjene Američke Države) i dio su stalne postavke Muzeja „Terra“ u Kikindi; crtež *Diptih: zasićenje* – *nesnos* otkupila je Šok zadruga u okviru projekta „Slika grada“, u organizaciji Multimedijalnog centra „Led Art“ i Saveza udruženja likovnih umetnika Vojvodine (SULUV).

Objavljivala je članke u časopisu za pozorišnu umetnost *Scena* i zborniku radova *Skulptura: Medij. Metod. Društvena praksa. 2 / Sculpture: Medium. Method. Social Practice. 2* (Muzej savremene umetnosti Vojvodine).

Zaposlena je kao vanredna profesorica na Fakultetu tehničkih nauka u Novom Sadu.

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jelena.janev@googlemail.com

#### **JELENA JANEV**

(1972, Belgrade, SFRY) Jelena is a sculptor. She earned her BFA (1998) and MFA in sculpture (2004) from the Academy of Art in Novi Sad. In 2021 she became a Doctor of Fine Arts in Scene Design, at the Scene Design Program, Department of Architecture and Urbanism, Faculty of Technical Sciences, University of Novi Sad. Her doctoral thesis was on “Motherhood and gender stereotypes in art: a work of art in scene design”.

She has held several solo and group exhibitions in Serbia and internationally (USA, Germany, Bosnia and Hercegovina, Croatia).

She received the Annual Award for Sculpture from the Academy of Art (1997) and the award for sculpture from the Novi Sad October Salon (1997).

Her sculptures and sculptural installations form part of the permanent collection of the Museum of Contemporary Art of Vojvodina, the art collection of the University of New Mexico Highlands (Las Vegas, New Mexico, United States of America), and the “Terra” Museum in Kikinda; the drawing *Diptych: Fed up – Unbear* was purchased by the Shock cooperative within the project “Image of the City”, organised by the Multimedia Centre “Led Art” and the Union of Associations of Fine Artists of Vojvodina (UFAV / SULUV).

Janev has published critical essays in *Scena*, the journal of theatre arts, and the collection of works *Skulptura: Medij. Metod. Društvena praksa. 2 / Sculpture: Medium. Method. Social Practice. 2* (Museum of Contemporary Art of Vojvodina).

She is employed as an associate professor at the Faculty of Technical Sciences in Novi Sad.

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