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novi radovi / new works



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“I think a great deal about religion because science provides no answers” (Anselm Kiefer)

“Da bismo znali da li je umetnost savremena ili ne, više se ne služimo estetskim kriterijumima(...)koristimo društvene kriterijume” (John Cage)

Savremena kultura različito definiše religiju i duhovnost. Termin religija odnosi se na dugopostojeće organizovane sisteme religioznih verovanja poput hrišćanstva, judaizma, budizma, hinduizma i islama, odnosno na one institucionalizovane formalne prakse koje imaju svoju istoriju, ustanovljene tradicije, rituale i doktrine. Pojam duhovno se, pak koristi da bi se označila čežnja da se pripada nečemu većem od sopstva, kao i želja da se ispita, objasni, simbolizuje izvor života, priroda smrti, one sile za koje se smatra da pokreću univerzum i za koje se smatra da su neodređene, neopipljive. Savremeni umetnici koriste različite strategije, medije, forme, materijale, koncepte da bi istražili sopstveni odnos prema religiji i/ili duhovnosti. Razmatranje religioznih ili duhovnih motiva i sadržaja u savremenoj umetnosti podrazumeva uočavanje i interpretiranje religije kao ‘ideološkog (državnog) aparata’, preispitivanje religioznih ideja, verovanja i praksi, ali i pojedinačni odnos umetnika/ce prema pitanjima vere, odnosno privatna duhovna verovanja koja mogu a ne moraju da budu vezana za definisane religije.

„I think a great deal about religion because science provides no answers” (Anselm Kiefer)

“To know if a piece of art is contemporary or not, we do not use the aesthetic criteria (...)we use the social criteria” (John Cage)

Contemporary culture defines religion and spirituality on different terms. The term religion refers the long lasting, organized systems of religious belief such as Christianity, Judaism, Buddhism, Hinduism and Islam, or those institutionalized, formal practices that have their own history, established traditions, rituals and doctrines. The concept of the spiritual is however used to mark the longing to belong to something larger than the Self, as well as the desire to examine, explain, symbolize the source of life, the nature of death, those forces considered to run the universe, but also considered to be vague and intangible. Contemporary artists use different strategies, media, forms, materials, and concepts to explore their own attitude towards religion and/or spirituality. Consideration of religious or spiritual motives and contents in contemporary art involves identification and interpretation of religion as an ‘ideological (state’s) device, the evaluation of religious ideas, beliefs and practice, as well as the artist’s personal relationship to issues of faith and his or her private spiritual beliefs that can, but do not have to be connected with defined, organized religions.

Ako pogledamo unazad, umetnost i religija su tokom vekova negovali jake veze i bili veoma isprepleteni. Umetnost je davala vizuelnu formu narativima i temeljnim konceptima pojedinačnih religija, oblikovala pobožne objekte i okruženje (crkve, sinagoge, džamije, hramove) za iskazivanje religioznih osećanja i praktikovanje religioznih rituala. Hrišćanska umetnost zasnovana je na pričama iz Starog i Novog zaveta; umetnost hinduizma i budizma portretisala je bogove, svete ljude i religiozne narative; religiozna umetnost judaizma i islama fokusira se na apstraktni simbolizam i ukrašavanje religioznih tekstova. U glavnim tokovima evropskih i anglo-američkih kultura od prosvetiteljstva naovamo svetovi umetnosti i religije su se razvijali odvojeno. Tokom XX veka religija i umetnost se neće često dovoditi u vezu, sa nekim izuzecima koji su podrazumevali ili umetnost u službi određene religije ili umetnost sa prepoznatljivom religioznom ikonografijom. Umesto sa pojmom religije umetnost se sve više dovodi u vezu sa pojmom duhovnog a najmoćnije pribežište spiritualne umetnosti bio je apstraktni izraz za koji su umetnici mislili da će imati potencijal da podstakne duhovno otkrovenje, probudi transcendentno stanje ili barem duboko meditativno osećanje. Tokom 90-ih godina XX veka savremena umetnost se otvoreno okreće religiji i duhovnosti, a umetnici/ce počinju da tematizuju soul-searching pitanja poput onih o značenju života i smrti, moralnih kodova, o grehu, destrukciji, ali i u okviru opšte teme razmatranja i problematizovanja identiteta, pitanja koja stoje u vezi sa religioznim identitetima. Razlozi za obnovljeno zanimanje za religiozne/spiritualne teme su mnogi, ali nekako svi oni kao svoje izvoriste imaju procese globalizacije, neoliberalizam i njemu prateći neokonzervativizam.

Na savremenoj umetničkoj sceni Srbije, među pripadnicima generacije umetnika koji su u poslednjoj

If we go back in time, we will notice that art and religion have always been strongly connected and intertwined. Art had given the visual form to narratives and fundamental concepts of different religions, was present in most prayer facilities and their surroundings (churches, synagogues, mosques, temples) that existed so that people can express their religious feelings and practice religious rituals. Christian art is based on stories from the Old and New Testament; the art of Hinduism and Buddhism portrayed the gods, saints and religious narratives; religious art of Judaism and Islam focuses on abstract symbolism and decoration of religious texts. In all the main movements of European and Anglo-American culture from the Enlightenment to the present times, the worlds of art and religion have evolved separately. During the twentieth century, religion and art were not often connected, with some exceptions that included either art in service of a particular religion or art with recognizable religious iconography. Instead of being connected to the notion of religion, art is being thought of more as connected to the notion of the soul; the most powerful receptacle of spiritual art was the abstract expression, in which the artists believed to have the potential to encourage spiritual revelation, awake transcendental states, or at least initiate a deeply meditative feeling. During the 1990s, contemporary art openly turned to religion and spirituality, and artists began to thematize soul-searching questions - about the meaning of life and death, the moral codes, sin, destruction, but all this within the bounds of general discussion topics and problematization of identity, issues that are related to religious identities. There are many reasons for the renewed interest in the religious/spiritual topics, but they all have the processes of globalization, neoliberalism and the following neo-conservatism in common.

In terms of Serbian contemporary art scene, when we consider the artists who completed their studies in the

trećini devedesetih završavali svoje studije pojavio se izvestan broj njih koji su se, motivisani različitim razlozima, a ponajviše traumatičnim kontekstom srpske stvarnosti poslednje decenije XX veka, na osoben način i (ne)sinhronizovano okretali religiji i/ili fundamentalnim duhovnim konceptima (primera radi Despina Četnik, Vesna Vesić, Barbara Vasić, Nikola Pešić, Nikola Savić).

Nikola Pešić pristupa institucionalizovanim oblicima religioznih verovanja kao diskurzivnim sistemima, problematizujući ih kao interpretativne mehanizme koji proizvode, naturalizuju i uspostavljaju značenja kao istine koje se ne mogu dovoditi u pitanje, odnosno dekonstruišući njihovu temeljnu pretpostavku (ili nadu) o stabilnosti, održivosti i konačnosti datih značenja. Kako u ranijim radovima, tako i u ovoj seriji novi(ji)h radova, Nikola koristi različite znakove i ikonografske obrasce koji potiču pre svega iz vizuelne i još više tekstualne tradicije hrišćanstva, i koje selektuje i ukršta sa intepretacijama drugih diskurzivnih praksi poput bioloških, medicinskih ili matematičkih nauka, a sa namerom da u svojim radovima tematizuje pre svega sam život kao onaj, suštinski, dosta neodređen koncept, tako bitan za definisanje sveukupne ljudske potencijalnosti. Manipulacijom značenjima različitih, čak suprotstavljenih, diskurzivnih praksi, Nikola ukazuje na nestalnost značenja, odnosno da se čin čitanja, kako je Derrida teoretisao, odvija kao neprestano nizanje razlika i pomaka koje proizvodi beskonačnu diseminaciju značenja. U tom smislu, religija i/ili nauka predstavljaju za Nikolu sistematizovane 'pakete' značenja ili kulturološke fenomene čije različite mitološke, psihološke, emotivne, racionalizujuće aspekte kombinuje, osporava, sukobljava, premešta, neutralizuje. Na taj način, Nikolina umetnička praksa identifikuje se i kao praksa proizvodnje značenja i prikazivanja u kulturi.

last third of the nineties, there have been a number of them who, motivated for various reasons, but usually the traumatic context of Serbian reality during the last decade of the twentieth century, in their distinctive ways, and (un)synchronizely, turned to religion and/or fundamental spiritual concepts (for example Despina Četnik, Vesna Vesić, Barbara Vasić, Nikola Pešić, Nikola Savić).

Nikola Pešić approaches institutionalized forms of religious belief as discursive systems, and problematizes them as interpretative mechanisms that produce, naturalize and establish the meanings as truths which cannot be questioned, and does it by deconstructing their basic assumption (or hope) about stability, sustainability and definitiveness of given meaning. As in his previous works, in this new(er) series of works, Nikola uses different characters/signs and iconographic patterns that come primarily from the visual or even more textual tradition of Christianity. He then selects them and connectes them with the intepretations of other discursive practices, such as biological, medical or mathematical sciences, with the intention to, through his work, thematize before all else life - an essentially vague concept, but important for defining the overall human potential. By manipulating the meanings of different and even opposing discursive practices, Nikola points to the inconsistency of meaning, and suggests that the act of reading, as Derrida had theorised, is carried out as an everlasting threading of differences and shifts that produces infinite dissemination of meaning. In this sense, religion and/or science are for Nikola systematized 'packets' of meaning or cultural phenomena whose different mythological, psychological and emotional aspects he combines, calls into question, sets in conflict, moves and neutralizes. In this way, Nikola's art practice is identified as the practice of production of cultural meaning and presentation.

Inkorporiranje kulture u umetnost se u Nikolinom slučaju obavlja na dva nivoa: u ravni 'informacija' ili sadržaja i u ravni forme. Na haotičnom, ubrzanom i nepreglednom horizontu umetnosti danas na prelazu XX u XXI vek, izvan prepoznatljivih kontestualizacija pravaca, pokreta, ili stilova, ipak se mogu grubo mapirati dve tendencije: jedna je ona koja se temelji na sasvim slobodnom preuzimanju različitih formulacija slikarstva i skulpture, druga je ona koja je izrazito antropološka i koja se temelji prvenstveno na informacijama, preobražavanju umetnosti u kulturu i na dokumentarnoj formi. Opus Nikole Pešića bi mogao da se sagladava u okvirima prve tendencije, s tim što se mora jasno napomenuti da ova prva tendencija ne predstavlja obnavljanje ili nastavak modernističke esencijalističke autonomije umetnosti, već se više radi o postupcima arbitrarnog biranja i premeštanja skulptorsko-slikarskih formalnih rešenja i izraza, kao i jezika novih medija, a putem kojih se simbolizuju lične interpretacije kodova i tekstova kulture.

Ako nalazimo da Nikolini radovi poput Eritrocita, Hromozoma, Serafim ili Pi 'podsećaju' recimo na objekte iz ciklusa Celebration (1995-2006) Jeffa Koonsa, ili da onaj poput Infuzije 'podseća' na tzv. meke skulpture Claesa Oldenburga, onda razmišljamo kao 'žrtve' formalističkog narativa istorije umetnosti, jer svaka sličnost sa postojećim je slučajna i verovatno nenamerna, a istovremeno ipak moguća. Oldenburg je razmatrao i tematizovao forme i narrative imperijalizujućeg potrošačkog carstva, u kontekstu debata o 'visokoj umetnosti' i statusa 'masovne kulture' kao i njihovog odnosa prema društvenim i političkim okolnostima pedesetih i šezdesetih godina XX veka. Koons je uzimao masovno proizvedene, dekorativne predmete, unajmljivao zanatlije koji su ih kopirali uvećane i u ograničenom broju u poliranom nerđajućem čeliku (ili bojenom drvetu, porcelanu, plastičnoj masi), sasvim jasno sa ironično-ciničnom interpretacijom uznemirujuće, nelagodne granice

The incorporation of culture into art in Nikola's case is done on two levels: on the level of 'information' or content and on the level of form. In the chaotic, rapid and enormous horizon of art, at the turn of the twenty-first century, outside the recognizable directions, movements or styles, we can roughly discern two trends - one based on completely free take of different formulations of painting and sculpture, the other very anthropological and based primarily on information, and the metamorphosis of art into culture, based on the documentary form. Nikola Pesic's work can be examined within the first tendency, but it must be clearly noted that the first tendency does not represent the renewal or continuation of modernist, essentialistic autonomy of art, but is more about the action of arbitrary choice and the moving of the formal solutions and expressions in terms of paintings and sculptures, as well as the language of the new media, through which personal interpretation of codes and texts of culture are symbolized.

If we find that Nikola's works of art like „The Erythrocyte“, „The Chromosome“, „Seraph“ or „Pi“ 'resemble', for example, the objects from Jeff Koon's cycle „Celebration“ (1995-2006) or that the work such as „Infusion“ is 'reminiscent' of the so-called soft sculptures of Claes Oldenburg, then we think like the 'victims' of the formalist narrative of art history, because any similarities with the existing works of art is random and probably accidental, but at the same time - possible. Oldenburg considered and thematized forms and narratives belonging to the imperialist, consumer realm, in the context of debates about 'high art' and the status of 'mass culture', as well as their attitude towards social and political circumstances of the fifties and sixties of the twentieth century. Koons worked with mass produced, decorative objects, hired craftsmen who copied them, enlarged them and produced them in a limited number, in polished stainless steel (or stained wood, porcelain, plastic),

između kiča i (visoke) umetnosti, između objeta d'art i banalnih predmeta. Nikolini 'bespotrebni-objekti-koji-mogu-možda-da-slуже-u-nekoj-duhovnoj-potrazi' koriste zavodljivi, ogledalni, glatki, erotizovani, visokoestetizovani, minimalizovani izraz suštinski preuzet iz savremene vizuelne kulture (reklame, filma, televizije, interneta), bez namere da se bilo koji od aspekata ukrštanja problematizuje, naprotiv, oni su samo dezideologizovani elementi koji tvore nove situacije i ukrštaju značenja proizvođači uslove za prepoznavanje novih. Ovi objekti koji se nalaze, ako baš insistiramo, na granici između slikarstva i skulpture, odnosno koji nisu ni-slika-ni-skulptura, monumentalizuju fragmente ličnih razmatranja na temu kako duhovnost može funkcionisati u savremenom svetu, preispituju religiozne i duhovne ideje, verovanja i prakse ukrštanjem sa naučno-tehnološkim pa čak i biopolitičkim konceptima. Takođe, Nikolini radovi temelje se na bazičnoj dihotomiji premodernog i modernog vremena (telo i duh) i reinterpretraju ovaj dualizam kao odnos između materijalnosti rodno neodređenog i neutralnog tela svedenog na fiziologiju i njegove društvene, kulturalne, istorijske interpretacije i reprezentacije. Ukrštajući religiozne i naučne, ali i kolokvijalne interpretacije života – Eritrocit¹, Četrdeset mučenika², Pi³ ili Žrtva⁴ - zapravo ukazuje da reprezentacije i kulturalne inskripcije konstruišu naše živote, naša tela. Medicinske, biohemijske, mikrobiološke, molekularne analize tela, utemeljene na preciznim merljivim, vidljivim ili opipljivim metodama, proizvode naša tela i simbolizuju naš 'prirodni', 'goli' život, zastupaju ga unutar zatvorenih diskurzivnih sistema određenih disciplina. Kolonizovanje tela (i života) diskurzivnim praksama prirodnih nauka podrazumeva njegovo sagledavanje u okvirima pretpostavki koje se tiču njegove 'telesnosti' – prirodnosti, fundamentalnog biološkog i pretkulturnog statusa, njegove nedodirljivosti kulturnim, društvenim i istorijskim faktorima,

clearly with the ironically cynical interpretation of the unsettling boundary between kitch and (high) art, between objects d'art and banal subjects. Nikola's useless objects that may serve a purpose in some kind of a spiritual search use a seductive, mirrorlike, smooth, eroticised, highly esthetized, minimalist form of expression generally taken from the contemporary, visual culture (advertising, film, television, Internet), without the intention to problematize any of these aspects; on the contrary, they are merely de-ideologized elements that create new situations, twist the meaning, and set the conditions for recognition of new meanings. These objects are located, if we insist, on the border between painting and sculpture; in other words, they are neither painting nor sculpture; they monumentalize fragments of personal considerations on how spirituality can function in the modern world; they challenge religious and spiritual ideas, beliefs and practices by introducing scientific-technological and even biopolitical concepts. Also, Nikola's work is based on the basic dichotomy present in premodern and modern times - body and soul. He reinterprets this dualism as the relationship between materiality of a neutral body of an undetermined gender reduced to physiology and its social, cultural, historical interpretation and representation. By intertwining religious, scientific, and also colloquial interpretations of life („Erythrocyte"¹, „The Forty Martyrs"², „Pi"³ or „The Sacrifice"⁴), he actually indicates that representations and cultural inscriptions construct our lives, our bodies. Medical, biochemical, microbiological, molecular analyses of the body, based on the precise, measureable, visible or tangible methods, produce our bodies and symbolize our 'natural', 'naked' life, representing it within the closed discursive system of certain disciplines. Colonization of body (and life) with discursive practices of natural sciences includes perceiving it within the assumptions related to its 'physical existence'- naturalness, fundamental biological and precultural status, its resistance to

njegove nepromenljivosti, inertnosti i pasivnosti kojom se može manipulirati pod naučno regulisanim uslovima. Kolonizovanje tela (i života), pak, u okvirima religiozno-duhovne, ili neke druge društvene ili humanističke diskurzivne prakse podrazumeva poricanje njegove materijalnosti u ime tekstualnih zastupanja tela (života) i prezentacija unutar različitih sistema kulture.

U Nikolinih radovima telo i duh nisu dve odvojene supstance, ili dva atributa jedne supstance, već je njihov odnos negde između ovih alternativa. Oni su kao strane Mebijusove trake koje, kako se traka uvrće, stalno menjaju svoje pozicije, gubeći svoje fundamentalne identitete tim stalnim i ritmičkim prelaskom unutrašnjosti u spoljašnjost i spoljašnjosti u unutrašnjost. Ovaj odnos simbolizovan je i diskrepancijom materijala i oblika u radu Infuzija – tom polupraznom "cisternom", odnosno "poluizduvanom kesom" od čeličnog lima lakiranog crvenom plastikom koja zamrzava tragove «isivanja-uisivanja, «udisanja-izdisanja, širenja-skupljanja» u tački kada jedna radnja prestaje a druga samo što nije počela.

Nikola, takođe, ostavlja mogućnost 'privremenog' ili prividnog razdvajanja. Hromozom i Serafim su dva vertikalna objekta, od poliranog nerđajućeg čelika, iste visine, redukovanih formi koje s jedne strane po svojoj (prividnoj) primarnosti i po svojoj (prividnoj) mogućnosti strukturalnosti i serijalnosti redefinišu na svoj način nasleđe minimalizma, dok se s druge strane, svojim narativnim i referencijalnim karakterom razvija iz postmodernističke skulpture, prostorno-skulptorskih celina i/ili objekata. Hromozom je monumentalizovani mikroskopski deo ljudskog organizma koji, budući da sadrži jedinstven sklop informacija, u esencijalističkom smislu određuje ono što svako od nas ponaosob jeste i koji, kao takav, predstavlja važnu tačku prelamanja kontradiktornih odnosa biomoći i biotehnologije u oblikovanju ljudskog života između individualiteta

cultural, social and historical factors, its intangibility and unchangeability, inertia and passivity that can be manipulated under certain scientifically regulated conditions. Colonization of body (and life), however, within the religious-spiritual boundaries, or some other social or humanistic, discursive practice involves the denial of its materiality in favor of the textual representation of the body (of life) and in favor of the presentation within various systems of culture.

In Nikola's works, body and spirit are not two separate entities, or two attributes of one; their relationship is somewhere between these alternatives. They are like the two sides of the Mebius tape which, as the tape twists, constantly change their position, losing their fundamental identities by the repeated and rhythmic change from the inside to the outside and vice versa. This relationship is also symbolized by the discrepancy of material and form in „The Infusion“, which is a half empty "cistern", or "half blown out bag" made of sheet steel, lacquered with red plastic layer that freezes the traces of "sucking in and out", inhalation-exhalation, expansion-shrinking at the moment when one action is about to stop and the other is just about to start.

Nikola also leaves open possibility of 'temporary' or ostensible separation. „Chromosome" and „Seraph" are two vertical objects, made of polished, stainless steel, of the same height and toned down forms that, on the one hand, redefine the legacy of minimalism - by their (ostensible) primarity and their (ostensible) possibility of structurality and seriality, and on the other hand, by their narrative and referential character, take from postmodernist sculptures, spatial-sculptural entities and/or objects. „Chromosome" is a monumentalized, microscopic part of the human organism which, since it contains a unique sequence of information, in the essentialistic sense determines what each of us separately is, and therefore represents an important refraction point of contradictory relations between biopower and biotechnology, in the shaping of human

i grupe (zajednice ili čovečanstva). Serafim izmiče telesnosti – njegovo 'telo' je reč, tačnije kodirano pismo, odnosno stilizovana Morseova azbuka kojom je ispisana reč «holy» (koju serafimi, po predanju, neprestano ponavljaju).

Drugim rečima, život je kako Agamben kaže, mogućnost za nešto, mogućnost da se nešto stvori, kao i mogućnost da se to ne učini, a telo je mesto na kome život iz 'prirodne' neprikazive činjenice prelazi i dobija prikazivu, 'humanu', duhovnu, političku, društvenu i kulturnu formu.

dr Jasmina Čubrilo

life between individuality and group (community or humanity). „Seraph“ escapes the physical - his 'body' is, in fact, a coded letter, the stylized Morse alphabet that spells out the word “holy” (which is, according to the saga of seraphim, constantly repeated to it).

In other words, life is, as Agamben says, the possibility for something, the opportunity to create something, as well as the possibility not to do so, and the body is a place where life, from the 'natural', not yet outlined state receives the outlined 'human', spiritual, political, social and cultural form.

dr Jasmina Čubrilo

1. Eritrocit je crveno krvno zrnce koje prečišćava organizam, donosi kiseonik i odnosi ugljen-dioksid. Ovaj moj eritrocit podseća na oreol oko glava svetitelja, pa je i zlatan, ali i težak, od mesinga, kao greh koji oni svojom svetlošću, poput eritrocita u krvi, ispiraju sa ovoga sveta. (N. Pešić)

2. Neka vrsta cirkularne testere ... sa četrdeset srca ... između kojih se nalazi četrdeset naoštrenih sečiva... sa izgraviranim kartom severnog zimskog neba sa sazveždima. Jukstapozicijom simboličnih značenja srca i sečiva, želim da oslikam prirodu telesne, zemaljske ljubavi, a nasuprot njoj, postavljen je primer ljubavi prema Bogu, predstavljen hrišćanskom pričom o četrdeset sevastijskih mučenika i njihovom noćnom smrzavanju na jezeru, pod vedrim zimskim nebom, zbog nepristajanja da poreknu Boga pred rimskim mučiteljima. Pravoslavna crkva slavi praznik četrdeset mučenika kao mladence, i slave ga svi venčani u protekloj godini, a priča o četrdeset mučenika čini važan deo svadbene ceremonije, kada sveštenik savetuje mladence da budu istrajni u svojoj ljubavi kao što je to bilo četrdeset mučenika. (N. Pešić)

3. Grčko slovo π , broj u matematici 3,14 ... Zamisao da se savršenstvo predstavi kao matematička konstanta u vidu broja π koji se uvek koristi u formuli za izračunavanje zapremine, površine i obima oblika i tela koja imaju kružni oblik. Krug ili lopta su božanski oblici... Zamišljen je kao objekat za meditaciju. (N. Pešić)

4. Disk sa laserski ugraviranim simbolom bebe – ljudske duše, na 'tanjiru' koji isrcitava dvanaest koncentričnih krugova. Pomalo parodija na metalni disk sa likom čoveka i žene koji je NASA poslala 1972. godine u kosmos na letelici Pioneer 10. Ima i veze sa neobičnom i retkom predstavom u oltarskom prostoru u pravoslavnim crkvama, kada se Hrist simbolično predstavlja kao dete na tanjiru, tj. žrtva. (N. Pešić)

1. Erythrocyte is a red blood cell whose function is to cleanse the body, supply oxygen and rid the body of carbon-dioxide. My erythrocyte is reminiscent of the halo around the head of saints, and is therefore gold, but also very heavy, made of brass, as is the sin that saints, with their light, 'rinse out' from this world. (N. Pešić)

2. A kind of a circular saw blade with forty hearts ... between which are forty sharp blades ... with a carved in map of the northern winter sky with constellations. By juxtaposing symbolic meanings of hearts and blades, I want to portray the nature of the physical, earthly love, as opposed to the love for God, presented by the Christian story of the Forty Martyrs of Sebaste and their willing to freeze in the lake at night, under the clear winter sky, because of their rejection to repudiate God in front of their Roman tormentors. On March 9th the Orthodox Church celebrates the feast of the Forty Holy Martyrs of Sebaste. This is a holy day for all couples married in the past year. A story about the Forty Martyrs is an important part of wedding ceremonies. During the wedding, the priest advises the couple to be persistent in their love, as were the Forty Martyrs. The priest reads "Remember them (bride and groom), O Lord, as thou didst thy Forty Holy Martyrs, sending down upon them crowns from Heaven..." (N. Pešić)

3. Greek letter π , number in mathematics, 3.14... The idea to present perfection as a mathematical constant in terms of a number π , which is used in formulas for calculating volume and area of circular geometrical shapes. A circle and a round ball are divine forms ... π is imagined to be a reflective object for meditation. (N. Pešić)

4. Disk with the laser engraved symbol of a baby - the human soul, on a 'plate' that shows twelve concentric circles. Somewhat a parody of the metal disk with the figure of a man and a woman sent to cosmos by NASA in 1972, on a space shuttle Pioneer 10. It is also connected to the unusual and rare presentation in the altar area in Orthodox churches, when Christ is symbolically depicted as a child on the plate, a sacrifice. (N. Pešić)

Eritrocit

/pozlaćeni mesing/

veličina: 20 x 6 cm / 2008.

Erythrocyte

/gilded brass/

size: 20 x 6 cm / 2008



Pi

/nerđajući čelik, crveni plastični premaz/
visina: 210 cm / 2008.

Pi

/stainless steel, red plastic coating/
height: 210 cm / 2008



40 mučenika

/nerđajući čelik, graviran laserom/
veličina: 80 x 80 x 0.5 cm / 2008.

40 martyrs

/stainless steel, laser engraved/
size: 80 x 80 x 0.5 cm / 2008



Hromozom

/nerđajući čelik, crveni plastični premaz/
veličina: 300 x 42 x 11 cm / 2008.

Chromosome

/stainless steel, red plastic coating/
size: 300 x 42 x 11 cm / 2008



Serafim

/nerđajući čelik/
veličina: 300 x 10 x 10 cm / 2008.

Seraph

/stainless steel/
size: 300 x 10 x 10 cm / 2008



Infuzija

/nerđajući čelik, crveni plastični premaz/
instalacija / 2008.

Infusion

/stainless steel, transparent plastic coating/
installation / 2008



Žrtva

/nerđajući čelik, graviran laserom/
veličina: 50 x 50 x 0.5 cm / 2008.

Sacrifice

/stainless steel, laser engraved/
size: 50 x 50 x 0.5 cm / 2008



Nikola Pešić je rođen u Beogradu 1973. godine.

Obrazovanje

2002. • Magistar umetnosti, Fakultet likovnih umetnosti, Beograd
• Postdiplomske studije skulpture, Državna akademija likovnih umetnosti, Štuttgart, Nemačka

Nagrade/stipendije

1999. • DAAD (Nemačka služba za akademsku razmenu), stipendija za postdiplomske studije (od 1999. do 2002.)
1998. • Fond za otvoreno društvo – Centar za savremenu umetnost, Beograd

Kolekcije i otkupi

- Muzej grada Beograda, Beograd, Srbija
- Radix kolekcija, Beograd, Srbija
- Aidan Gallery, Moskva, Rusija

Samostalne izložbe

- 2008 • “Nikola Pešić, novi radovi”, Zvono, Beograd, Srbija
2007 • “Nikola Pešić”, Centar za kulturu, Sopot, Srbija
2003 • “Sofort Waschen”, Zvono, Beograd, Srbija
2002 • “Material World”, Zvono, Beograd, Srbija
2000 • “One Two Three”, Galerija DOB-a, Beograd, Srbija
1998 • “Bad Time Stories”, Zvono, Beograd, Srbija
1997 • “Objekti i skulpture”, Zvono, Beograd, Srbija

Izbor iz grupnih izložbi

- 2008 • “Mladi srpski umetnici”, Muzeul de Arta, Temišvar, Rumunija
• “Transart”, Palazzo Italia, Italijanski kulturni centar, Beograd, Srbija
2007 • “Tim koji pobeđuje”, Zvono, Beograd, Srbija
2005 • “46. Oktobarski salon”, Beograd, Srbija
• “20/21”, kurator: Goran Petrović, Zvono, Beograd, Srbija /Press to Exit Project Space, Skoplje, Makedonija
2004 • “37th Hercegnovski zimski salon”, galerija Josip Bepo Benković, Herceg novi, Crna Gora
• “40 godina DOB-a”, galerija DOB-a, Beograd, Srbija
• “Funkshion”, Majami Bič, SAD
2002 • “43. Oktobarski salon”, Beograd, Srbija
• “V jugoslovensko bijenale mladih”,

- Konkordija, Vršac, Srbija
2001 • “Niveau”, Zamak Solitude, Štuttgart, Nemačka
• “42. Oktobarski salon”, Beograd, Srbija
• “V Bijenale crteža i male plastike”, Paviljon Cvijeta Zuzoric, Beograd Srbija
2000 • “En Fin”, kurator: Jovan Despotović, UNESCO galerija, Pariz, Francuska
• “Izbor iz devedesetih”, kurator: Jovan Despotović, Muzej savremene umetnosti, Beograd, Srbija
1999 • “Internacionalno bijenale novog akvarela”, Kunststasjon Kleinsassen, Klajnsassen, Nemačka
• “40. Oktobarski salon”, Muzej 25. maj, Beograd, Srbija
1998 • “Kritičari su izabrali”, Galerija Kulturnog centra, Beograd, Srbija
• “III Jugoslovensko bijenale mladih”, Konkordija, Vršac, Srbija
• “Od aprila do aprila”, kuratori: Jasmina Čubrilo, Branislava Dimitrijević, Marina Martić and Mića Stevanović, Galerija Andrićev venac, Beograd, Srbija
• “39. Oktobarski salon”, Muzej 25. maj, Beograd, Srbija
1997 • “Memorial Chamber”, Barutana, Beograd

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2005 • Goran Petrović, katalog za izložbu “20/21”, Zvono, Beograd, Srbija
2000 • Jovan Despotović, katalog za izložbu “En Fin”, UNESCO galerija, Pariz, Francuska
• Aleksandra Mirčić, katalog za izložbu “One Two Three”, Galerija DOB-a, Beograd, Srbija
1999 • Gordana Vasiljević, “Likovni život”, br. 77/78, o izložbi “Bad Time Stories”, Zvono, Beograd, Srbija
1998 • Jasmina Čubrilo, “Deep Inside”, katalog za izložbu “Bad Time Stories”, Zvono, Beograd, Srbija
• Jasmina Čubrilo, “Nikola Pešić”, katalog za izložbu “Od aprila do aprila”, Galerija Andrićev venac, Beograd, Srbija

Sajmovi umetnosti (sa Zvono galerijom)

- Viennafair/ Beč (05, 06, 07, 08), Art Moscow/Moskva (07, 08), Art Fair 21/Keln (06, 07), Kunstart/Bolcano(08)

Born in 1973, Belgrade, Serbia

Education

- 2002 • M.F.A. from Faculty of Visual Arts, Belgrade
• Postgraduate studies of Sculpture, State Academy of Visual Arts, Stuttgart, Germany

Grants / Fellowships

- 1999 • DAAD (German Academic Exchange Service), Scholarship for postgraduate studies (from 1999 to 2002)
1998 • Open Society Fund – Center for Contemporary Art, Belgrade

Collections & Commissions

- Belgrade City Museum, Belgrade, Serbia
- Radix Company Collection, Belgrade, Serbia
- Aidan Gallery, Moscow, Russia

Solo Exhibitions

- 2008 • “Nikola Pešić, New Works”, Zvono Gallery, Belgrade, Serbia
2007 • “Nikola Pešić”, Cultural Centre, Sopot, Serbia
2003 • “Sofort Waschen”, Zvono Gallery, Belgrade, Serbia
2002 • “Material World”, Zvono Gallery, Belgrade, Serbia
2000 • “One Two Three”, DOB Gallery, Belgrade, Serbia
1998 • “Bad Time Stories”, Zvono Gallery, Belgrade, Serbia
1997 • “Objects & Sculptures”, Zvono Gallery, Belgrade

Selected group Exhibitions

- 2008 • “Young Serbian Artists”, Muzeul de Arta, Timisoara, Romania
• “Transart”, Palazzo Italia, Italian Cultural Centre, Belgrade, Serbia
2007 • “Winning Team”, Zvono Gallery Belgrade, Serbia
2005 • “46th October Salon”, Belgrade, Serbia
• “20/21”, curated by Goran Petrović, Zvono Gallery/Press to Exit Project Space, Skopje, Macedonia
2004 • “37th Herceg Novi winter salon”, Gallery Josip Bepo Benković, Herceg novi, Montenegro
• “40 Years of DOB Gallery”, Belgrade, Serbia
• “Funkshion”, Miami Beach, USA
2002 • “43rd October Salon”, Belgrade, Serbia
• “5th Yugoslav Biennale of Young Artists”,

- Konkordija, Vrsac, Serbia
2001 • “Niveau”, Schloss Solitude, Stuttgart, Germany
• “42nd October Salon”, Belgrade, Serbia
• “5th Biennale of Drawing and Small Sculpture”, Art Pavilion Cvijeta Zuzorić, Belgrade, Serbia
2000 • “En Fin”, curated by Jovan Despotović, UNESCO Gallery, Paris, France
• “Selection from the Nineties”, curated by Jovan Despotović, Museum of Contemporary Arts, Belgrade, Serbia
1999 • “Internationale Biennale neues Aquarell”, Kunststation Kleinsassen, Kleinsassen, Germany
• “40th October Salon”, Museum of the 25th of May, Belgrade, Serbia
1998 • “Art Critic’s Selection”, Cultural Centre Gallery, Belgrade, Serbia
• “3rd Yugoslav Biennale of Young Artists”, Konkordija, Vrsac, Serbia
• “From April to April”, curated by Jasmina Čubrilo, Branislava Dimitrijević, Marina Martić and Mića Stevanović, Andrićev venac Gallery, Belgrade, Serbia
• “39th October Salon”, Museum of the 25th of May, Belgrade, Serbia
1997 • “Memorial Chamber”, Barutana, Belgrade, Serbia

Bibliography

- 2006 • Maja Stanković, “40 Martyrs”, catalogue for the exhibition “Nikola Pešić, new works”,
2005 • Goran Petrović, catalogue for the exhibition “20/21”, Zvono Gallery, Belgrade, Serbia
2000 • Jovan Despotovic, catalogue for the exhibition “En Fin”, UNESCO Gallery, Paris, France
• Aleksandra Mirčić, catalogue for the exhibition “One Two Three”, DOB Gallery, Belgrade, Serbia
1999 • Gordana Vasiljevic, “Likovni zivot”, No. 77/78, “Bad Time Stories”, Zvono, Belgrade, Serbia
1998 • Jasmina Čubrilo, “Deep Inside”, catalogue for the exhibition “Bad Time Stories”, Zvono Gallery, Belgrade, Serbia
• Jasmina Čubrilo, “Nikola Pešić”, catalogue for the exhibition “From April to April”

Represented at Art Fairs (with Zvono Gallery)

- Viennafair(05, 06, 07, 08), Art Moscow (07, 08), Art Fair 21/Cologne (06, 07), Kunstart/Bolzano(08)

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