

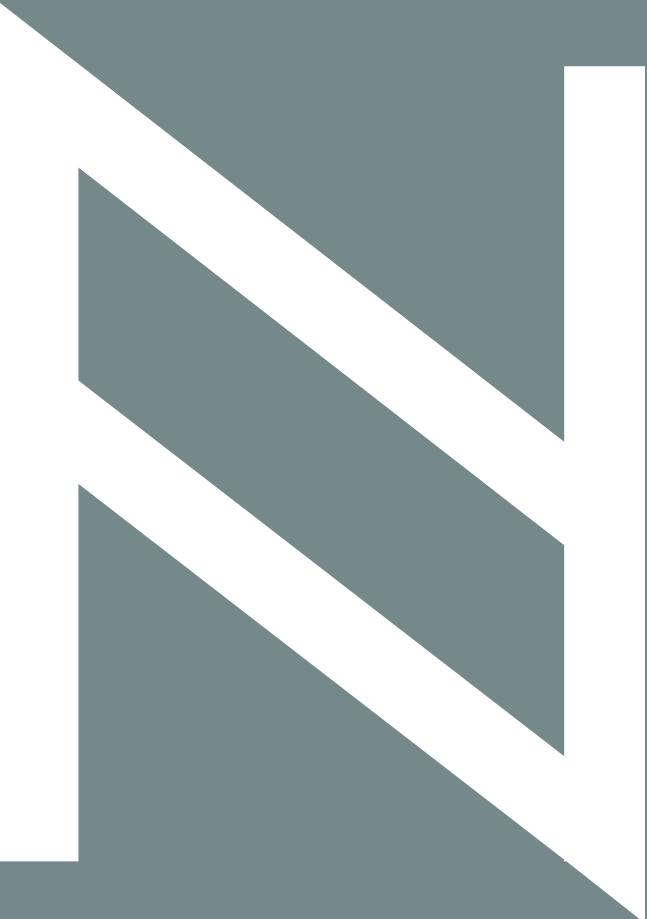
GORANA BAČEVAC

oktobar - novembar 2021.

NOVEMBER



N



Izložba Gorane Bačevac prikazuje nam akvarele sa predelima iz sna, vizije koja je u isto vreme razdragana i obespokojavajuća. Oprečna osećanja u nama proizvode snoviđenja prikazana na akvarelima - luna parkovi sa klovnovima, izmaštani arhitektonski prostori, pusti pejzaži, imaginarni predeli nekih drugih planeta. Oni su koliko snovi toliko i vizije prošlosti i budućnosti. Oni su šareni i vedriji nego što je realnost - njihovi pastelnoroze, kajsijasti, neboplavi, krem tonovi bude u nama lažna ili prava sećanja na postojeće ili domaštanō detinjstvo, ali i na nepostojeće prostore koje sanjamo; detinjstvo koje se pri površnom sećanju čini bezbržno i lepo, a zapravo krije u sebi traumu onog neobradenog i potisnutog. Lakoća postignuta valerima i fluidnim formama, koja se nameće na prvi pogled, postepeno iščezava pri udubljivanju u detalje i razmišljanju o prirodi prikazanog. U ovim prikazima ima nečeg pretećeg i zastrašujućeg, delom jer je reč o nepoznatim predelima koji se s realnošću dodiruju tek neznatno, a delom i stoga što su ovi prostori često lišeni ljudskog prisustva: oni su svet nakon ljudi, svet posle nas. U pitanju su svojevrsne vizije postapokaliptičnih predela, ali bez dramatičnosti popkulturne naučne fantastike - nikakve grozne scene istrebljenja, samo napuštena fantastična arhitektura. Nemir unosi jedino čovekova nepomirenost sa prestankom postojanja svoje vrste i života kakav znamo; praznina i neznanje bude egzistencijalne strahove - strah od smrti i strah od nepoznatog. Sa druge strane, predeli funkcionišu i kao mentalne slike unutrašnjih pejzaža, kao odraz zbumjenosti, poriva za eskapizmom, potrebe da se pobegne unutra gde je sve mnogo fluidnije, toplijе i bezbednije - da se dođe tamo odakle smo došli. Boje kože i sluzokože kao da evociraju unutrašnjost bića, korparealnost osećanja; kao da se nalazimo u utrobi, u mozgu, u crevima, u čitavom telu. Kao da se svi nalazimo u ogromnoj utrobi jednog bića. U zavisnosti od osećanja koje sami nosimo, ovi predeli za nekoga će biti vedar san, dok u nekom drugom mogu izazvati strahove. Beg ka unutra, kao i beg u prošlost ili budućnost, odgovori su na izrazito ugrožavajuću sadašnjost. Izolacija i period pandemiske krize uticali su na naše poimanje javnog

The exhibition of Gorana Bačevac's works shows dreamscape aquarelles, visions that are at the same time playful and worrying. These conflicting feelings are the products of dreams shown in watercolours - amusement parks with clowns, imaginary architectural spaces, desolate landscapes, fantasy landscapes on some other planets. They are equally dreams and visions of the past and the future. They are colourful and clearer than reality; pastel pinks, apricots, sky blues, cream tones are false or true memories of our actual or re-imagined childhood, but also of the non-existent spaces we dream of. A childhood that is, on the level of superficial memory, carefree and beautiful, but which in fact hides the trauma of the unprocessed and repressed. At first glance, the feeling of effortlessness created with the use of valeur and fluid forms, is lost upon delving into the details and in thinking about the nature of what is shown. There is something threatening and frightening in these depictions, partly because they are unknown landscapes that merely brush upon reality, and partly because these spaces are often deprived of human presence; they are the world after people, the world after us. Like visions of post-apocalyptic landscapes, without the drama of pop-cultural science fiction. No horrible extermination scenes, just abandoned fantastic architecture. The only unrest is the human irreconcilability with the cessation of the existence of one's kind and life as we know it; emptiness and ignorance awaken existential fears - fear of death and fear of the unknown. On the other hand, these landscapes also function as mental images of inner landscapes, as a reflection of confusion, the need for escapism, a visualisation of the need to flee to what is within, where everything is much more fluid, warmer and safer - to return to where we came from. The colours of the skin and mucous membranes seem to evoke the interior of the being, the corporeality of these feelings, as if we are in the womb, in the brain, in the intestines, in the whole body. It is as if we are all within the huge womb of one being. Depending on our own feelings, these landscapes will be a brilliant dream for some, while inciting fear in others. The rush inwards, as well as fleeing into the past or the future, is the solution to an extremely threatening present. Isolation and the period of the pandemic crisis have influenced our perception of public space as disturbing and threatening to

prostora kao uznemirujućeg i pretećeg po našu egzistenciju. Privatni prostor je, sa druge strane, postao fokus naših maštarenja i prostor kanalisanja naših emocija. Prikazani enterijeri na dva akvarela govore o ovom osećaju mešanja granice između realnosti i fikcije, kada se sve stapa u beskonačnost u kojoj su i snovi i vizije jednako konkretni kao i materijalna realnost. Ljudi i odnosi među njima, kao tema akvarela, predmet su naše zbumjenosti koliko i fantastična arhitektura i fiktivni predeli. Prikazani odnosi govore o komunikaciji i razmeni – pojedini više o alienaciji i nerazumevanju, a pojedini o zamagljenim granicama između sebe i drugog. Razmišljanja o ljudima su manje elaborirana od vizije predela, možda upravo stoga što se čine manje dokučivim, ili stoga što je budućnost ljudi još neizvesnija od budućnosti planete i sveta. Akvareli pred nama pružaju mogućnost da zamislimo gubitak kontrole i izvesnosti kao nešto što i nije toliko užasno kakvim se može činiti, ostavljajući nam prostora za misao da ono nepoznato, sve i da ne uključuje ljudе i meduljudske odnose kakvi su nam već poznati, ipak može biti makar malo lepše i uzbudljivije mesto od ovog, čija se budućnost ne čini previše obećavajućom.

Ana Simona Zelenović

our existence. Private space, on the other hand, has become the focus of our fantasies and the space for channelling our emotions. The interiors shown in two watercolours speak about this feeling of the permeation of the border between reality and fiction, whereupon everything merges into an infinite time in which both dreams and visions are as concrete as material reality. People, as a theme appearing in certain watercolours, and the relations between them are the subject of our confusion as much as the fantastic architecture and imaginary landscapes. The relationships that are exposed communicate interaction and exchange – in some this is more a matter of alienation and misunderstanding, while in others it is about the blurred boundaries between (our) self and (an) other. Thoughts about people are less elaborate than the vision of the landscape, perhaps precisely because they seem less presumptuous and perhaps more confusing than the future of the planet and the world. The watercolours before us, create an opportunity to imagine loss of control and certainty as something that is not as bad as it may seem, leaving room for the idea that the unknown – even if it did not involve people and relationships as we know them – may yet be at least a little bit nicer and a more exciting place than the one whose future doesn't seem too promising.

Ana Simona Zelenović

Postoje određene stvari, a samim tim i određene slike, koje ne samo da ne postoje već i ne bi mogle postojati. Njihov oblik ne uklapa se u puzlu sveta, one se ne mogu smestiti u skup koji stvara naša ideja stvarnog, stvarnog koje je, između ostalog, predvidivo, jer u suprotnom ne bi bilo stvarno.

Ali gde postoji nešto što ne može da postoji? I kada nastaje nešto što ne može da postoji? Crteži Gorane Bačevac upravo prikazuju nešto što ne bi moglo da postoji. Odlika koja čini da nešto ne može da postoji ni sama ne

There are certain things, certain images, among others, that not only do not exist, but that never could. Their shape does not fit the puzzle of the world, they cannot be placed in the gathering of what makes our world real, among others, predictable, for then it would not be real.

But, where does that which cannot exist, actually reside? And when is that which cannot exist, created?

The drawings of Gorana Bečevac are exactly that which could not exist. The feature that builds that which cannot exist, is in itself non-existent, therefore it has no name. However, it is clear

postoji, tako da nema ni ime. Ali jasno je da ne bi mogli biti stvarni. Čak i kada bi ih neko pretvorio u predmet od kamena ili metala, dogodilo bi se sledeće: ili bi se bezimena odlika koja ih ovde definiše izgubila ili bi i oni postali isto tako nestvarni, bez obzira na to što oko njih može da se vrti lišće ili da se po njima veru deca.

Oni su udaljeni od našeg očiglednog iskustva. Ali ne i od nas. To jest, možda bi bilo preciznije reći: nekog. Sve slike zajedno stvaraju portret neodređenih dimenzija. To je portret jedne osobe u tenziji, u mestu i u vremenu, sa onim što u okviru njih (možda) postoji. U tom sukobu, onaj deo koji ga gleda iz naše realnosti vidi onaj drugi i on je, u ovim horizontima to biva jasno, nešto strano. I celina, sa obe svoje strane, onda beži iz ovog kamenja. Oni nisu ono što u okviru ovog sveta neko deluje da jeste, već iskoračuju negde van njega. Tako ovo jeste portret nekoga, uprkos tome što ne prikazuje nijedno lice, bežeći od materijalnog kao što lutka beži od ljudskog.

Ostajemo na obe strane. Kad neko vidi oba, tačno kroz njihov centar puži tenzija i kontradikcija. Jedna strana ne može postojati u fizičkom svetu, a ona je opet u njemu, deo je njega, oni žive parazitski i simbiotski i pokušavaju obo tu tenziju da razreše. Jedno prenosi sebe na drugo, mešaju se, a ne žele jedno sa drugim ništa da imaju. Tako se dodir, zvuk, vid pomeraju, rasklapaju na nekim tačkama, uvrću, dok zamišljene doline izgrađuju svet kome same te doline ne pripadaju. Odatle boje pečuraka, ivice insekata i, naravno, svaka druga trunka.

Tako se i vreme povlači iz sveta u kome se Zemlja okreće oko Sunca i uvrće se. Slike koje se pojavljuju u jednom istom vremenu postoje u mnogim vremenima – neke su refleksije prošlosti, neke vizije budućnosti. A neke lebde između prošlosti i budućnosti, u nekom vremenu koje je sinteza ta dva naša ekstrema, ali koje pritom nije umerena sadašnjost. I to sve u okviru logike koja uspeva da bude klaustrofobična,

that these could not be real. Even if someone was to turn them into something made of stone, or metal, or if the nameless feature that defines them here were lost, or they themselves were to become just as unreal, regardless the leaves that competently swirl around them, or climb upon them like children.

They are removed from our apparent experience. But not from us, that is, it may be more precise to say: someone. All of the images create a portrait of unknown dimensions. It is a portrait of a single person in a state of tension, in place and time, with what may be framed (perhaps) within them. In this conflict, the part watching from our reality sees the other and he/she are, in these horizons, that is clear, something odd. The whole, also, from both its sides, then scurries from these stones. They are not what within the framework of this world someone appears to be. It steps without. Hence, this is a portrait of someone, even if it does not depict a face, because it scuttles from what is material, just as the doll absconds what is human.

We remain on both sides. When someone sees both, straight through their centre their crawls tension and contradiction. One side cannot exist in the physical world, but remains in it, is part of it, they live as parasites and in symbiosis and they attempt, both, to resolve the tension. And so, touch, sound, sight – move, disassemble at certain points, contort, while imaginary valleys are built by a world they do not belong to. This is the source of the colours of the mushrooms, the edges of insects and, of course! – all other scintilla.

And so, time recedes from the world in which the Earth orbits the Sun and contorts. Images that appear in a certain shred of time exist in many temporalities – some that are reflections of times past, others that are visions of the future. And some hover between past and future, in a time that is a synthesis of those two extremes of ours, but that are not a moderate temporal present. And all this within the framework of a logic that is able to be claustrophobic within the confinements of one head and a self-referential

s obzirom na skućenost u jednoj glavi i samoreferentno stanje na kome se insistira, a isto tako beskonačna, pošto čak i kad bi se istražilo svako mesto na svetu, ovo ne bi bilo pronadeno. Ta ambivalencija postaje očigledna i u manjku ljudskog prisustva. Pojavljuje se misao da bi čoveka, i kada bi tamo zалutao, nešto progutalo, i slika bi opet ostala mirna, bez njegovog jasnog prisustva, neometena u jedinstvu.

A i „gde“ i „kad“ se treba naslutiti da bi se naslutilo „šta“. Vidimo predele sačinjene od samo jedne stvari, od samo jednog živog bića čiji život ne možemo nigde da vidimo. Ono svoje postojanje implicira najviše u nečemu što se provlači na mnogim mestima, što podseća na crve, svesni dим ili potoke koji ne teku po zemljji; tu vidimo nešto za šta neko možda i nije siguran da li pripada njima. Iz njega sve što se tamo dešava proizlazi; to jedno toliko toga stvara i pokreće.

U arhitekturi vidimo kripte misli i osećanja, nesagledivu geometriju nastalu iz pokušaja da se vizualizuje nedefinisana budućnost, i laverinte u igranica. U predmetima vidimo ugao, ivicu, boju, atmosferu koja ovde ne pripada. A u tmurnim, pustinjskim, postapokaliptičnim vizijama nema ni reči o osobi; samo o jednom svetu. S druge strane, on nekome potpuno pripada - kada bismo samo skrenuli pogled sa prizora, videli bismo praznu belinu. Te pustinje upravo i jesu tek vizija, prikaz mraka koji nije mogao ili smeо da se prikaže u ovom stvarnom, pa je morao u nekom drugom. I sve ovo rečeno za jedno na neki način važi za sve, jer sve postoji kao deo jednog sveta čiji se delovi mogu u nedogled, odavde, sastavljeni.

Vuk Popadić

state in which it is, just as infinite, for even if every place in the world were to be explored, it would not be found. This ambivalence also becomes apparent in the absence of human presence. The thought occurs that even if man were to stray there, something would swallow him/her up and the image would remain calm, without his/her clear presence, undisturbed in unity. And, "where" and "when" need to be sensed in order to sense "what". We witness landscapes made out of just one thing, of just one sentient being whose existence we are unable to see anywhere. It implies its existence mostly in something that permeates most places, which resembles worms, conscious smoke or brooks that do not channel across the earth; here we see something that someone might not be sure actually belongs to them. From it arises all that happens; this singular creates and moves so much.

In architecture we see crypts of thoughts and feelings, an inconceivable geometry resulting from an attempt to visualize an undefined future and labyrinths in playrooms. In objects we notice an angle, an edge, a colour, a feeling that does not belong here. And in the gloomy, desert, post-apocalyptic visions there is no mention of a person; just one world. On the other hand, it absolutely belongs to someone - were it not just for our diverting our gaze from the scene, we would notice the empty whiteness. These deserts are but merely visions, a depiction of darkness that could not or did not dare to be shown in this real world, so it had to appear in another. All this expressed in the case of one applies to all, because all exists as a piece of a world, whose parts may - incomplete, from here, be assembled.

Vuk Popadić

(I) Priroda i društvo

Svi pamtimo (sem zlatnih ribica, naime) svoje đаčko doba, pa stoga ovde ne treba trošiti vreme - a ni papir - na opšta mesta o njegovoј lepoti, jer ono je, ipak, bilo i: naporno, nesigurno, nespretno (i drugi pridevi koji počinju sa ne). Nije tu bio problem samo u matematici, pa ni u jezicima - maternjem i, po potrebi, svim drugim, ma nije ni u kratkom velikom odmoru na kom se jedu *No problem* bombone (kakav *Em end em!*), već u trećem času utorkom i četvrtkom: u rasporedu piše „priroda и друштво“. Živa i neživa priroda, ekologija, zdravlje, jezik, komunikacije - skup naizgled teških i nespojivih reči, i premalo vremena za njihovo razumevanje, od prvog do četvrtog razreda. Ipak, dvocifren broj godina kasnije, umetnička praksa Gorane Bačevac rešava problem dečije zbnjenosti, i pokazuje da je u predmetu nedostajalo samo jedno „и“. I priroda, i društvo. Radovi ove umetnice nude nam oba. Uz to, pored svoje emotivne i umetničke snage, ovi radovi žele da nas (u) poznaјu (ili vice versa), te da nas obaveste o nečemu. Oni, dakle, nose nekakve poruke¹. Uz to, oni imaju najmanji zajednički sadržilac (ne opet matematika!) koji pretenduje da bude postojan.

eko sistem
društveni sistem
reprodukтивни sistem
sistem znakova

napustiti sistem
promeniti sistem
prihvatiti sistem²

(I) Nature & Society

We all remember (with the exception of goldfish, namely) our schooldays. Therefore, we should not waste time (or paper) on trivial commonplace statements about how wonderful it was, because it was – nevertheless – a time of boredom, insecurity, clumsiness (involving other negative adjectives). Maths, languages (the mother, and other occasional "tongues"), were not the problem; neither was it about the short lunch break or eating *No Problem* sweets (M&M's!?) – the problem was third period each Tuesday and Thursday: "Nature & Society" in the timetable. Nature - living and dead; ecology, health, language, communication - a set of seemingly difficult and incompatible words, and too little time to understand them, from grade one to grade four. However, a double-digit number of years later, the art practice of Gorana Bačevac resolves the problem of childhood confusion and shows that only one word - *both* - was missing: Both Nature & Society. The works of the artist give us both. Additionally, besides their emotional and artistic power, these works want us to get to know, (or vice versa) to inform us about something. They carry a message of sorts¹. And, they have the least common denominator (not maths again!) that leans towards being a *constant*.

eco system
social system
reproductive system
sign system

leave the system
change the system
accept the system²

¹ Na sličan način o filmskoj slici govori i Roland Barthes. Pogledati tekst „Problemi značenja“, *Filmske sveske* (1968) vol. 1, br. 10.

² Ova klasifikacija nastala je po ugledu na klasifikaciju Žorža Pereca u knjizi *Spaces of Spaces and Other Pieces* (1974). Pri pisanju ovog teksta koristila sam se „Pinguin Classics“ izdanjem iz 2008. godine.

Po ugledu na Rolana Barta (Roland Barthes), francuskog filozofa, semiologa i „subjekta koji voli da izlazi iz bioskopske dvorane“³, pokušajmo ovde o tematskom kompleksu Goraninog stvaralaštva govoriti u kategorijama, figurama, i njihovim argumentima: izlaganjima, objašnjenjima, sažecima ili pak skicama dramskog zapleta, izmišljenim pričama ili sredstvima putem kojih uspostavljamo distancu (Bart, 2015: 21).

❖ EKO/SISTEM. Kompleksno jedinstvo živih bića i prostora u kom oni žive (biocenoza + biotop = (eko)sistem)

Mglive, leptirice, klice. Šuma – i šarmantan poziv da svi zavolimo lišće. Kombinovanjem različitih nijansi (pastelno)zelene, akvareli Gorane Bačevac pozivaju nas da o Prirodi (sa velikim P) ipak (!) promišljamo kao o jedinstvu živih bića i prostora, kao o potencijalno pogodnom ekosistemu za život (sa izuzetkom uzburkanog mora!).

* DRUŠVENI/SISTEM. Uredenje socijalnih interakcija na osnovu zajedničkih normi i vrednosti.

Višespratnost značenja, normi i vrednosti odlika su društvenog sistema. Ipak, društveni sistem je i mnogo više od toga – stepenište, luna park, život u -jednocifren broj-kvadrata stanu, i leto koje traje 12 minuta i 37 sekundi. Naslonjenost na nečije rame i pucketanje prstima. U pastelnoroze nijansama.

◆ REPRODUKTIVNI/SISTEM. Sistem organa koji organizmima služi u svrhu razmnožavanja ili reprodukcije.

Korišćenjem nekoliko slojeva crvene u različitim nijansama, Gorana Bačevac svojim radovima upućuje na višeslojnost (ženskog) reproduktivnog sistema, a dopadljivost ovih radova leži u njihovom reformatorskom karakteru – recimo kraj stigmatizaciji!

According to Roland Barthes, French philosopher, semiologist and "subject that likes to leave the movie theatre"³, let us try to talk about Gorana Bačevac's work in terms of categories, figures and their arguments: expositions, explanations, summaries or drafts of a dramatic plot, made-up stories or means of establishing distance (Bart, 2015: 21).

❖ ECO/SYSTEM. complex unity of living beings and the space in which they live (biogenesis + biotope = (eco)system)

Mushrooms, butterflies, germs. The forest – and a charming invitation for all of us to love leaves . By combining different shades of (pastel) green, Gorana Bačevac's watercolours invite us to consider Nature (with a capital N), albeit! – as the unity of living beings and space, as a potentially suitable ecosystem for life (except for the turbulent sea!).

* SOCIAL/SYSTEM. Arranging social interactions based on common norms and values. Multi-storey meanings, norms and values are features of the social system. However, the social system is much more than that – a staircase, an amusement park, life in a one-digit-number-square- metre-apartment and a summer that lasts 12 minutes and 37 seconds. Leaning on someone's shoulder and finger-snapping. In shades of pastel pink.

◆ REPRODUCTIVE/SYSTEM. A system of organs that serves organisms for reproduction. By using several shades and layers of red, Gorana Bačevac points to the multi-layered (female) reproductive system, and the appeal of these works lies in their reformist character – let's bring an end of stigmatization!

❖ SIGN/SYSTEM. Sign as analytical reality – language as a system of signs. The use (and even the creation) of signs always

³ Referenca se odnosi na Bartov tekst „Izlazak iz bioskopa“, koji je na srpskohrvatskom dostupan u izdanju FMK-a.

❖ SISTEM/ZNAKOVA. Znak kao analitička stvarnost – jezik kao sistem znakova. Korišćenje (pa i stvaranje) znakova uvek se dešava u određenim granicama, a one mogu biti fluidne i višedimenzionalne. Uz to, glava nije u oblacima, nego u okeanu.

• NAPUSTITI/SISTEM. Okaniti se, odustati, odbaciti, manuti se.

Pri kraju – otići. Užareno tlo i prazan bazen, (vulkanski) pepeo i dim u radu Gorane Bačevac ukazuju na odlazak – prirode ili društva. Moguća najava promene.

• PROMENITI/SISTEM. Učiniti drukčijim ili različitim.

Pojačavanjem ljubičaste, plave i crvene boje, uz poigravanje sa percepcijom i rasporedom likovnih elemenata, Gorana Bačevac svoje radove čini drugačijim ili različitim, jedinstvenim i šarmantnim.

• PRIHVATITI/SISTEM. Utešiti se, slegnuti ramenima.

Ostaju samo vulkani i potresi – unutrašnjih organa i (tektonskih) pločica. Radoznalost, na kraju, nikog nije ubila.

Teodora Marković

BIOGRAFIJA

Gorana Bačevac rođena je 1992. godine u Beogradu. Završila je osnovne i master akademske studije na Fakultetu likovnih umetnosti Univerziteta umetnosti u Beogradu, na Vajarskom odseku. Koristi skulpturu, crtež i instalaciju kao glavne medije vizuelnog izražavanja. Dobitница je nagrade za crtež „Stevan Knežević“ za 2017. godinu. Jedna je od finalista konkursa „Privatna vrednost 3“ u rezidenciji ambasadora Švajcarske u Beogradu 2020.

happens within certain limits, and they can be fluid and multidimensional. In addition, the head is not in the clouds, but in the ocean.

• LEAVE/(the)SYSTEM. To give up, capitulate, surrender, reject, fail.

Ultimately – to leave. Simmering hot ground and empty pool, (volcanic) ash and smoke in the works of Gorana Bačevac indicate the departure – of nature or society. Possible forerunners of change.

• CHANGE/(the)SYSTEM. To make different. The intensification of purple, blue and red, along with playing with the perception and arrangement of artistic elements, makes the works of Gorana Bačevac different, unique and charming.

• ACCEPT/(the)SYSTEM. To console oneself, shrug one's shoulders.

Only volcanoes remain and quakes – organs and (tectonic) plates. Ultimately, curiosity never killed the cat.

Teodora Marković

BIOGRAPHY

Gorana Bačevac was born in 1992 in Belgrade. She completed her undergraduate and master's academic studies at the Sculpture Department of the Faculty of Fine Arts, University of Arts in Belgrade. For her, sculpture, drawing and installation are the main media of visual expression. She is the winner of the award for drawing "Stevan Knežević" (2017) and one of the finalists of the "Private Value 3" competition at the residence of the Swiss Ambassador in Belgrade 2020.



AMUSEMENT PARK

78x107 cm
akvarel, tuš na papiru, olovka na papiru / aquarelle, ink, pencil
2021.



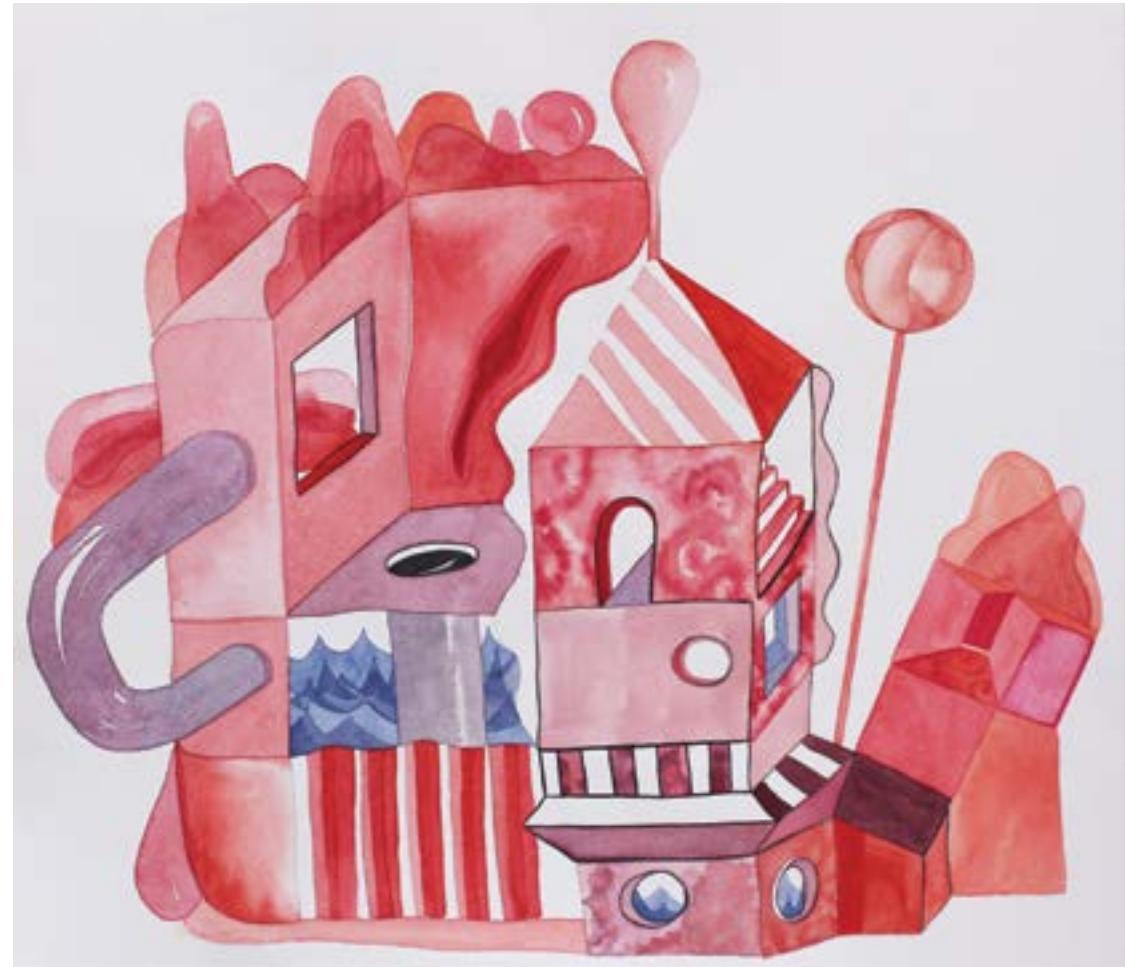
AMUSEMENT PARK

78x107 cm
akvarel, tuš na papiru, olovka na papiru / aquarelle, ink, pencil
2021.



DREAMSCAPE 1

60x41 cm
akvarel / aquarelle
2021.



DREAMSCAPE 2

39x42 cm
akvarel , tuš na papiru / aquarelle, ink
2021.



DREAMSCAPE 3

27x39 cm
akvarel, tuš na papiru / aquarelle, ink
2021.



DREAMSCAPE 4

30x40 cm
akvarel / aquarelle
2021.



CIRCUS

35x50 cm
akvarel, tuš na papiru / aquarelle, ink
2021.



CAROUSEL

80x61 cm
akvarel / aquarelle
2021.



SELF-ISOLATION 2

53x78 cm
akvarel / aquarelle
2021.



UNTITLED

53x39 cm
akvarel / aquarelle
2020.



DREAMSCAPE 6

30x80 cm
akvarel / aquarelle
2021.



DREAMSCAPE 6

30x80 cm
akvarel / aquarelle
2021.



PLAYGROUND

70x50 cm
akvarel / aquarelle
2021.



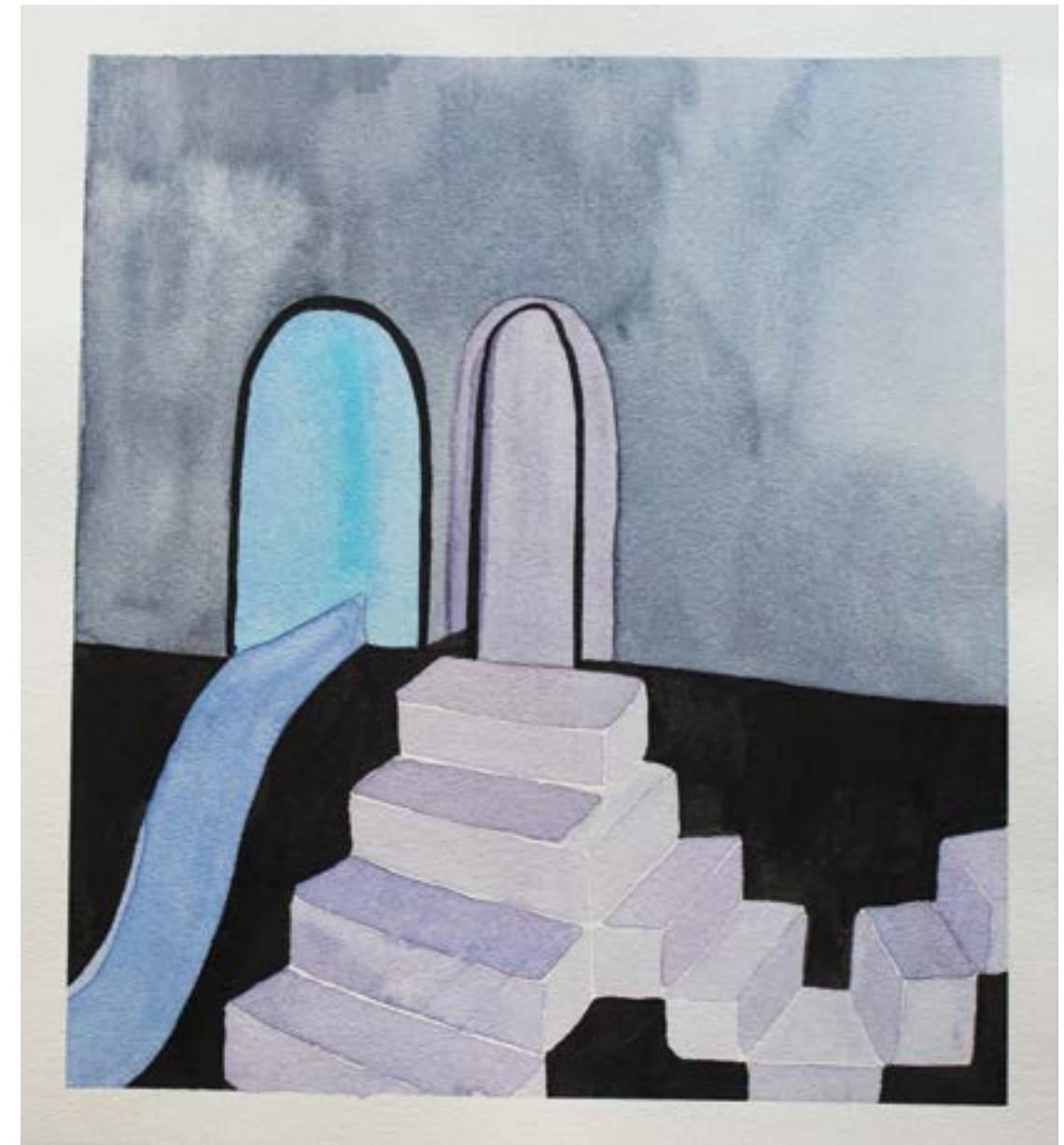
DREAMSAPE 9

49x41 cm
akvarel / aquarelle
2021.



DON'T WORRY I WON'T TELL ANYONE 2

40x30 cm
akvarel / aquarelle
2021.



BDREAMSCAPE 11

25x28 cm
akvarel, tuš na papiru / aquarelle, ink
2020.



UNTITLED

38x30 cm
akvarel / aquarelle
2021.



UNTITLED

20x30 cm
akvarel / aquarelle
2021.



TRY TO ENJOY

30x40 cm
akvarel / aquarelle
2021.



DON'T WORRY I WON'T TELL ANYONE

60x40 cm
akvarel / aquarelle
2021.



IT'S CROWDED

40x30 cm
akvarel / aquarelle,
2021.



UNTITLED

78x53 cm
akvarel, sprej u boji, olovka na papiru / aquarelle, spray paint, pencil
2021.

Samostalno je izlagala u Beogradu i učestvovala na grupnim izložbama u Srbiji i u inostranstvu.

Značajnije izložbe:

- 2020 *Desiring Machines*, Galerija Novembar, Beograd;
- 2019 *Send me a picture of your room*, "Umetnički prostor U10", Beograd;
- 2019 *Terrestrial Oddities*, galerija HBKsaar, Sarbriken;
- 2019 *Ženske priče*, Salon MSUB, Beograd;
- 2018 *Perspektive XXXIII*, Srpski kulturni centar, Pariz;
- 2017 *Kada se drugi susreće sa drugim Drugim*, Kulturni centar Beograda, Beograd.

Gorana Bačevac has exhibited in solo and group exhibitions in Serbia and abroad.

Notable exhibitions include:

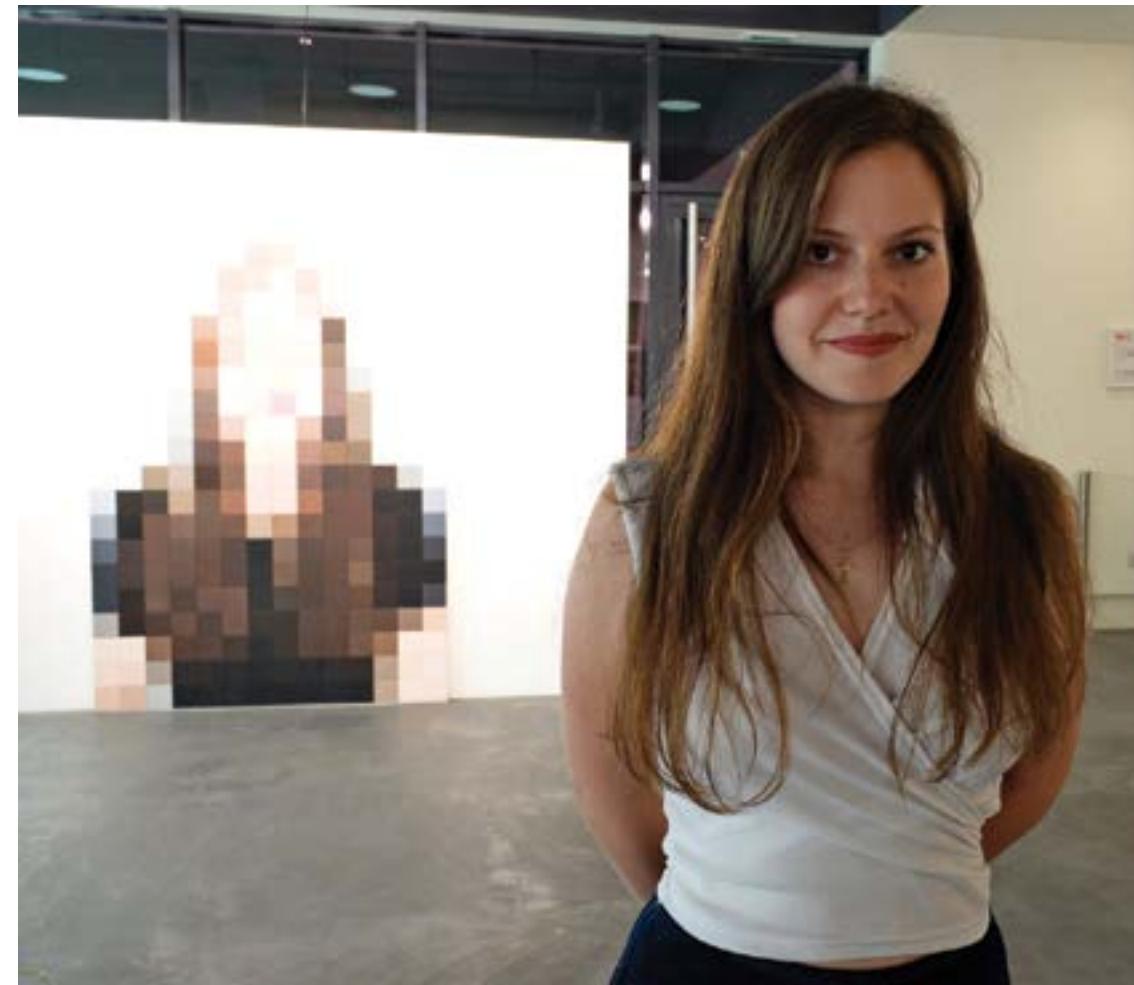
- 2020 *Desiring Machines*, Gallery Nobembar, Belgrade
- 2019 *Send me a picture of your room*, "Umetnički prostor U10", Belgrade
- 2019 *Terrestrial Oddities*, HBKsaar Gallery, Saarbrücken
- 2019 *Ženske priče/Women's Stories*, Salon MSUB, Belgrade
- 2018 *Perspektive XXXIII*, Serbian Cultural Centre in Paris
- 2017 *Kada se drugi susreće sa drugim Drugim/When the other meets the Other*, Belgrade Cultural Centre

RADIONICE/SEMINARI/REZIDENCIJE

- 2018 Rezidencija u okviru Nachtsicht festivala, Stuttgart, Nemačka.
- 2016 *Inter/akcija*, projekat saradnje između mladih umetnika i istoričara umetnosti, finansiran od strane Ministarstva kulture i informisanja Republike Srbije.
- 2015 *Nijanse prostora*, projekat saradnje između studenata likovnih umetnosti i arhitekture, finansiran od strane BINA-e i Noći muzeja.
- 2015 Letnja umetnička škola Univerziteta umetnosti, Smederevo.

WORKSHOPS / SEMINARS / RESIDENCES

- 2018 Nachtsicht festival residency, Stuttgart, Germany
- 2016 *Inter/action 2016*, cooperation project for young artists and art historians funded by the Ministry of Culture and Information of the Republic of Serbia
- 2015 *Shades of Space*, cooperation between fine art and architecture students, funded by Bina and the Night of Museums
- 2015 The University of Arts Summer Art School, Smederevo



Samostalna izložba umetnice Gorane Bačevac / Solo
Exhibition of the artist Gorana Bačevac

21/10/2021 - 28/11/2021

Galerija Novembar / Gallery Novembar
Kursulina 22, Beograd

Za izdavača / Editor in Chief
Galerija Novembar / Gallery Novembar

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Kreativni partner / Creative partner
McCANN Beograd

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Vuk Popadić

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Emilia Epštajn

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Zorana Simić

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БАЧЕВАЦ, Горана, 1992-

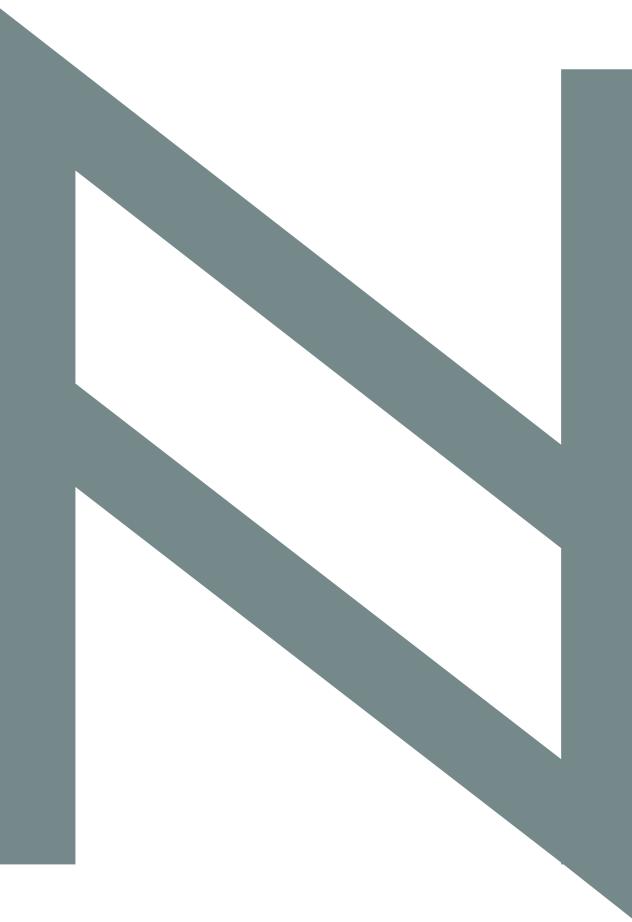
Gorana Bačevac : [samostalna izložba umetnice Gorane Bačevac] = [solo Exhibition of the artist Gorana Bačevac] : [Galerija Novembar, Beograd, 21.10.2021 - 28.11.2021] : [Gallery Novembar, Beograd 21.10.2021 - 28.11.2021] / [tekst, text Ana Simona Zelenović, Teodora Marković, Vuk Popadić] ; [prevod, translation Emilia Epštajn] ; [fotografije, photos Gorana Bačevac]. - Beograd : Galerija Novembar = Gallery November, 2021 ([Beograd] : Altanova Printing House). - 31 str. : ilustr. ; 25 cm

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