

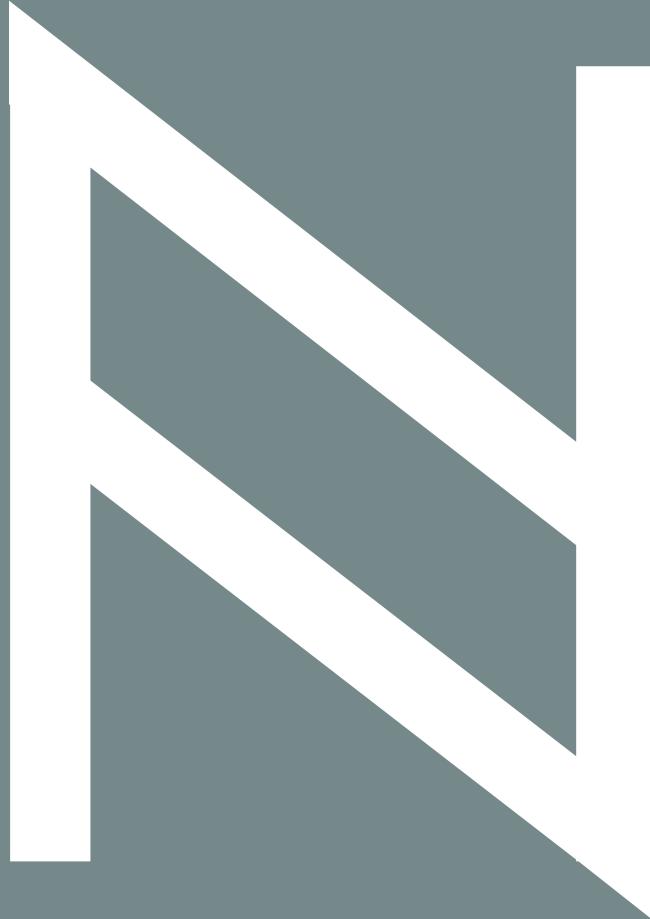
JELENA BULAJIĆ

jun - jul 2021.

# NOVEMBER



N



Proces stvaranja slike kod Jelene Bulajić nalikuje mističkim i religioznim verovanjima o postanku sveta i čoveka. U početku je bezoblična praznina i duboka tama – prvo razdvajanje je stvaranje svetlosti. Poetika njenih radova počiva na odnosu svetla i tame, na neiscrpnim nijansama između duboke crne, kakvu vidimo u radovima *Untitled (Mountains II)*, tamnosive u *Spree* i potpuno belih pena u serijama *Pacific*. Kolorit, kompozicija i dinamika rada zasnivaju se na stvaranju sredine, na onome što se nalazi između ovih krajnosti. U zavisnosti od količine bele ili crne, njene slike odaju potpuno drugačiji sentiment – lakoće antičke freske na slici *After Zurbaran* ili pak romantičarske drame previranja vode na slikama Temze.

Voda i vetar, dva prvostvorena elementa, na slikama prikazani kao isečci prostranstva, govore o promenljivosti, o protoku materije, o nestalnosti onoga što percipiramo kao materijalni svet. Slika je u ovom slučaju upravo pokušaj da se trenutak promene zamrzne u večnost – da se stalno odigrava isti trenutak i da se on odigrava večno. Za razliku od njenih starijih radova, koji se obično tumače kao oni koji govore o protoku vremena, o starosti, prolaznosti, novi radovi zaboravljaju na zapadno vreme, u njima nema linearnosti. Kao u budizmu, ovde je vreme shvaćeno kroz svest o nestalnosti svega što postoji u kosmosu, a posebno kroz osvećivanje sopstvene životnosti i smrtnosti.<sup>1</sup>

Potom bi zemlja. Na slikama visokih planina i krupnim kadrovima detalja litica, vidljiv je odnos umetnice prema zemlji kao materiji. Mermerna prašina, grafit, kreda, kaolin prisutni su fizički kao gradivne jedinice slike. Materijali

Jelena Bulajić's process of creating a painting resembles mystical and religious beliefs relating to the origin of the world and man. In the beginning, there is a formless void and deep darkness – the first separation is the creation of light. The poetics of her works rests on the relationship between light and darkness, on the inexhaustible hues found somewhere between the deepest of black as found in the work *Untitled (Mountains II)*, the darkest shades of gray in *Spree* and the utterly white foams we find in the *Pacific* series. The colour, composition and dynamics of the work are based on creating a middle, what is between these extremes. Depending on the amount of white or black, her paintings reveal an entirely different sentiment – the lightness of an antique fresco in the painting *After Zurbaran* or the Romantic turbulent drama of water in her paintings of the Thames.<sup>1</sup>

Water and wind, two of the elements first created, shown in the paintings as sections of space, speak of variability, of the flow of matter, of the impermanence of what we perceive as the material world. In this case, the image is an attempt to freeze the moment of change for eternity – to replay continuously the same moment, forever. Unlike her earlier works, which are mostly interpreted as reflections of the passing of time, ageing and transience, her recent work overlooks Western time – linear time has been abandoned. As in Buddhism, time is conceived as consciousness of the impermanence of all things existent in the universe, and in particular through an awareness of one's own vitality and mortality.

*In the beginning God created the heaven and the earth. In paintings of high mountains and close-ups of cliff details, the artist's relationship*

1 Abe M. (1997). „Time in Buddhism“. In: Heine S. (eds) Zen and Comparative Studies. Library of Philosophy and Religion. Palgrave Macmillan, London. [https://doi.org/10.1057/9780230375994\\_12](https://doi.org/10.1057/9780230375994_12).

1 Abe M. (1997). „Time in Buddhism“. In: Heine S. (eds) Zen and Comparative Studies. Library of Philosophy and Religion. Palgrave Macmillan, London. [https://doi.org/10.1057/9780230375994\\_12](https://doi.org/10.1057/9780230375994_12).

su korišćeni kako zbog svoje hemijske strukture tako i zbog likovnih svojstava. Na ovim dinamičnim slikama planina naročito se jasno uočava pažljivost s kojom umetnica komponuje elemente na slici – odnos belih i crnih, dubina senke, dijagonale i ritam slike zajedno pre stvaraju utisak ideje o planini nego konkretnog pejzaža koji je bio podloga za sliku. Kao i u slučaju okeana i reka, ovde se čini da je reč o netaknutim predelima čije pretrajavanje, uprkos promeni, samo doprinosi našem osećaju sopstvene prolaznosti.

Taj neoplatonizam u pristupu apstrakciji ideje vidljiv je i u odnosu umetnice prema predlošku. *Mimesis* funkcioniše dvoslojno – prvi mimesis događa se nastankom fotografije koju umetnica koristi kao osnovu za crtež i, kasnije, sliku. Ona fotografijom hvata činjenice trenutka – beleži likovne specifičnosti delova stvarnosti, njihovu materijalnost, njihovu „rasvetljenost“ u trenutku, opšta svojstva i prirodu reke, okeana, planine, lica, sve to ne gubeći iz vida unutrašnja svojstva koja čine da se pojavljuju u određenim formama. *Mimesis* je ovde neoplatonistički shvaćen odabir savršene pojavnosti. Sa faktualnosti fotografije, umetnica, slikajući, prelazi u domen istraživanja izražajne likovnosti materije, ali i u intervenciju nad elementima stvarnosti. Ona od nečeg što je odabir isečka pravi novu realnost slike, gde je mimesis daleko od doslovnosti, ali zadržavajući pritom referencu na fotografiju, koja funkcioniše kao dodir sa tlom, utemeljenost u fizičkom.

Stvaranje čoveka možda je i najmanje „prirodan“ proces, najmanje stvaralački. Dok je u slikama prirode i predmeta apstrakcija i estetizacija prisutnija u odnosu na fotografije, slike ljudi govore o uvećanoj realnosti. Tu cilj nije analiza likovnih svojstava, komponovanje

to the earth as matter is visible. Marble dust, graphite, chalk and kaolin are physically present as the building blocks of the painting. The materials were used because of their chemical structure and visual properties. In these dynamic paintings of mountains, the care with which the artist composes the elements in the painting becomes particularly clear – the relationship between white and black, the depth of the shadow, diagonals and the rhythm of the painting conjoined, create the impression of the idea of the mountain rather than an actual landscape. As in the case of oceans and rivers, it seems here that these are untouched landscapes whose perseverance, despite change, only add to our sense of our own transience.

The artist's Neoplatonist approach to the abstraction of an idea is also visible in her relationship to the blueprint. *Mimesis* works in two layers – the first mimesis occurs with the creation of a photograph that the artist uses as a basis for drawing and, later, painting. She captures the facts of the moment with photography – she records the visual specifics of parts of reality, their materiality, their momentary “exposure”, general properties and the nature of rivers, oceans, mountains, faces, all without losing sight of certain internal properties that seem to appear in certain forms. Here, mimesis is a Neo-Platonist selection of the perfection of appearance. From the factuality of photography, through the act of painting, the artist moves into the domain of investigating the expressive nature of matter, at the same time intervening over the elements of reality. From a selection of excerpts, she creates a new reality of the painting in which mimesis is far from the literal, while at the same time retaining reference to the photograph, which operates as contact with

savršene harmonije trenutka, već je cilj – spoznaja. Gigantski portreti ukazuju na potrebu umetnice da širinom i temeljnošću pokuša da pride problemu reprezentacije onog nepredstavlјivog i neshvatljivog u čoveku, u ljudima: ona razmatra posebnosti njihove fizionomije, njihove savršeno „završene“ i „nezavršene“ likove. Postupak nalikuje na obrnuti alhemski i mistički proces stvaranja ni iz čega ili stvaranja čoveka od materije – u ovom slučaju posredi je materijalizacija duhovnosti, hirurški precizno predstavljanje lika kao nosioca „duše“. Pri posmatranju portreta oseća se određena napetost, daleka od pomirenosti koju vidimo na slikama prirode. Možda zato što umetnica nema nameru da prirodu odgonetne, ona joj se divi i apstrahuje njene kvalitete i misterije, dok joj čovek deluje spoznatljivo, kao ono što se dā demistifikovati preteranom analizom.

Radovi Jelene Bulajić kao da ilustruju Platonove kontradikcije: od „negativne teologije“ koja potencijalno vodi u mysticizam, a tvrdi da stvarnost ne može biti opisana, da se o njoj ne može govoriti, da se ona ne može uobličiti već samo iskusiti u čistom, neposrednom maniru – putem logosa – do druge tvrdnje da je sva ljudska misao pokušaj da se govor, opiše, modeluje stvarnost, da se „proizvedu slike“ stvarnosti.<sup>2</sup> Slike na izložbi dokaz su neprestanog pokušaja umetnosti da, sa jedne strane, svojim alatima analize razume stvarnost, kao i da je, sa druge, sopstvenim sredstvima i prikaže. Kod Jelene Bulajić prepoznaje se sintetička priroda umetnosti, njena mogućnost da spozna i da predstavi u isto vreme.

<sup>2</sup> Halliwell, Stephen. The Aesthetics of Mimesis: Ancient Texts and Modern Problems. Course Book, ed. Princeton University Press, 2009. Project MUSE. muse.jhu.edu/book/29761. Pp 70-71.

the ground and groundedness in the physical.

The creation of man may well be the least “natural” process, the least creative. While abstraction and aestheticization in Bulajić's paintings of nature and objects are more present than in the photographs, her paintings of people mirror an augmented reality. The goal here is not the analysis of the overall formal elements of the painting, composing the perfect harmony of the moment, but rather, the goal is – cognition. The giant portraits indicate the need of the artist to try to approach the problem of the representation of the unimaginable and incomprehensible in man, in people: she considers the peculiarities of their physiognomy, their perfectly “finished” and “unfinished” characters. The procedure resembles the reverse alchemical and mystical process of creation from nothing or the creation of man from matter – in this case it is the materialization of spirituality, the surgically precise representation of the character as the bearer of the “soul”. Upon looking at a portrait, one feels a certain tension, far from the reconciliation we witness in paintings of nature. Perhaps because the artist does not intend to decipher nature, she admires it and abstracts its qualities and mysteries, while man seems comprehensible, as something that can be demystified by means of over-analysis.

The works of Jelena Bulajić seem to illustrate Plato's contradictions: from “negative theology” that potentially leads to mysticism, while claiming that reality cannot be described, cannot be spoken of, cannot be shaped, only experienced in a pure, direct manner – by logos – to the other claim that all human thought is an attempt to speak, describe, model reality, to

U kasnjim spisima Platon napominje da je svet sam mimetička tvorevina, stvorena od božanskog stvaraoca-umetnika, koji je u *Timeju* vizuelno prikazan kao slikar.<sup>3</sup> I, potpuno suprotno demijurgu, koji je svojom tvorevinom zadovoljan jer je prirodu stvorio kao samoregulišući sistem, umetnica proces stvaranja ponavlja iz dana u dan, iznova stvarajući od prvog do šestog dana u nadi da će doći dan sedmi, kada će stvoren sistem biti dovoljno savršen da prestanu stvaranje i analiza, a nastupe odmor i divljenje.

Ana Simona Zelenović

<sup>3</sup> Ibid

"create images".<sup>2</sup> The paintings in the exhibition are proof of the constant determination of art to, on the one hand, comprehend reality with its analytic tools, as well as to, on the other hand, by relying on its own means, present it. Jelena Bulajić recognizes the synthetic nature of art, her ability to know and present at the same time. In later writings, Plato notes that the world itself is a mimetic creation, designed by a divine creator-artist/demiurge, who is depicted as a painter in *Timaeus*.<sup>3</sup> And, in stark contrast to the demiurge, who is content with its creation because, being the Maker it created nature as a self-regulating system, the artist repeats the process of creation day in and day out, re-creating from the first to the sixth day in hope of the coming of the seventh day, when the system that has been designed will be perfect enough for creation and analysis to cease, and for repose and admiration to ensue.

Ana Simona Zelenović

<sup>2</sup> Halliwell, Stephen. *The Aesthetics of Mimesis: Ancient Texts and Modern Problems*. Course Book, ed. Princeton University Press, 2009. Project MUSE. muse.jhu.edu/book/29761. Pp. 70-71.

<sup>3</sup> Ibid.

## BIOGRAFIJA

**Jelena Bulajić** rođena je 1990. godine u Vrbasu. Osnovne akademske studije završila je 2012. godine na Akademiji umetnosti u Novom Sadu, a 2013. master studije na City & Guilds of London Art School u Londonu. Izlagala je samostalno i grupno u Austriji, Švajcarskoj, Velikoj Britaniji, Nemačkoj, Mađarskoj, SAD i Srbiji. Izlagala je samostalno u Muzeju savremene umetnosti Vojvodine 2019. godine. Dobitnica je nekoliko nagrada, među kojima su: GAM MA Fine Art Prize, City & Guilds of London Art School, London (2013); I nagrada - Niš Art Fondacija, Niš (2013); Elizabeth Greenshields Foundation Grant, Montreal (2012); Godišnja nagrada Departmana likovnih umetnosti za najuspješniji umetnički rad iz umetničke discipline Slikanje, Akademija umetnosti, Novi Sad (2012); Velika diploma za crtež, INTERBIFEP XIV, Tuzla (2011); Nagrada za crtež-studiju iz fonda „Milivoj Nikolajević“, Akademija umetnosti, Novi Sad (2009). Trenutno živi i radi u Beogradu, a izlaže u Srbiji i inostranstvu.

## BIOGRAPHY

**Jelena Bulajić** Jelena Bulajić was born in Vrbas in 1990. She holds a BA in Fine Arts from the Academy of Arts in Novi Sad (2012), and an MA in Fine Arts from City & Guilds of London Art School in London (2013). Jelena has exhibited in both solo and group exhibitions in Austria, Switzerland, UK, Germany, Hungary, USA and Serbia. She had solo show in Museum of Contemporary Art of Vojvodina in 2019. She is the recipient of several awards, among which are: GAM MA Fine Art Prize, City & Guilds of London Art School, London (2013); Niš Art Foundation Award, Niš (2013); Elizabeth Greenshields Foundations Grant, Montreal (2021); Annual Award of the Department of Visual Arts for the best work in the discipline of Painting, Academy of Arts, Novi Sad (2021); Grand Diploma for Drawing, XIV INTERBIFEP, Tuzla (2011); Milivoj Nikolajević Foundation Drawing Award, Academy of Arts, Novi Sad (2009). She currently lives and works in Belgrade, and exhibits in Serbia and abroad.



ŠPREJA I / SPREE I

akril, olovka u boji, grafit, mermerni prah na lanenom platnu / acrylic, coloured pencil, graphite, marble dust on linen canvas  
25.6 x 34.1 cm  
2018.



ŠPREJA II / SPREE II

akril, olovka u boji, grafit, mermerni prah na lanenom platnu / acrylic, colored pencil, graphite, marble dust on linen canvas  
25.6 x 34.1 cm  
2018.



BEZ NAZIVA (PO ZURBARANU) / UNTITLED (AFTER ZURBARAN)

akril, kreda, olovka u boji, grafit na lanenom platnu / acrylic, chalk, coloured pencil,  
graphite on linen canvas  
37,3 x 62 cm  
2021.



BEZ NAZIVA (PO VOLONU) / UNTITLED (AFTER VOLON)

akril, kreda, olovka u boji, grafit na lanenom platnu / acrylic, chalk, coloured  
pencil, graphite on linen canvas  
50,2 x 61 cm  
2021.



BEZ NAZIVA (PO DIJKSTRI) / UNTITLED (AFTER DIJKSTRA)

akril, kreda, mermerni prah, olovka u boji, grafit na lanenom platnu / acrylic, chalk, marble dust, coloured pencil, graphite on linen canvas  
35.7 x 27.9 cm  
2021.



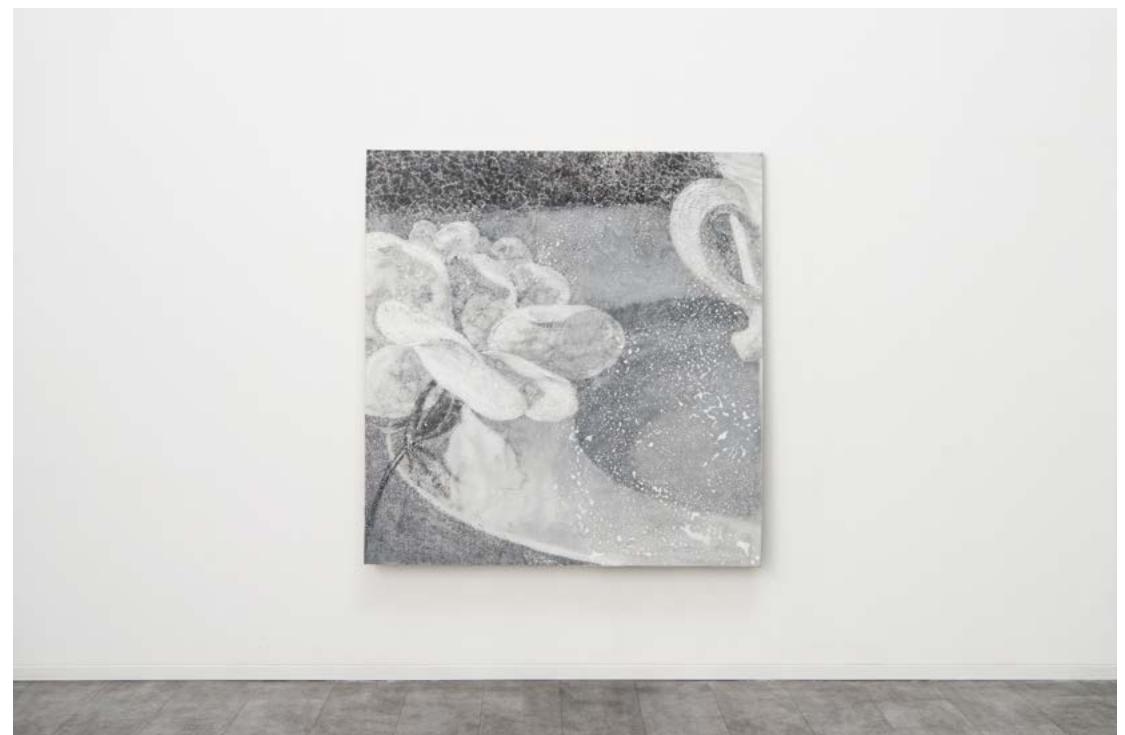
BEZ NAZIVA (PO DŽORDŽU MALORIJU) / UNTITLED (AFTER GEORGE MALLORY)

akril, olovka u boji, grafit, mermerni prah na lanenom platnu / acrylic, coloured pencil, graphite, marble dust on linen canvas  
25 x 33.3 cm  
2021.



BEZ NAZIVA (PO TILIMANSU) / UNTITLED (AFTER TILLMANS)

akvarel i crna olovka na papiru / watercolour and black pencil on paper  
61 x 40,2 cm  
2020.



BEZ NAZIVA (PO ZURBARANU) / UNTITLED (AFTER ZURBARAN)

akril, akrilna smola, olovka u boji, grafit, deso, mermerni prah na lanenom platnu / acrylic, acrylic resin, colored pencil, graphite, gesso, marble dust on linen canvas  
170 x 160 cm  
2020.



BEZ NAZIVA (PLANINE) / UNTITLED (MOUNTAINS)

akril, đeso, ugljen, olovka u boji, mermerni prah, akrilna smola na lanenom platnu /  
acrylic, gesso, charcoal, coloured pencil, marble dust, acrylic resin on linen canvas  
200 x 267 cm  
2021.



BEZ NAZIVA (PLANINE II) / UNTITLED (MOUNTAINS II)

akril, olovka u boji, grafit, mermerni prah na lanenom platnu / acrylic,  
coloured pencil, graphite, marble dust on linen canvas,  
22,5 x 30 cm  
2020.



BEZ NAZIVA (PACIFIK II) / UNTITLED (PACIFIC II)

akril, kreda, olovka u boji, grafit na lanenom platnu / acrylic, chalk, coloured pencil,  
graphite on linen canvas  
28 x 37.3 cm  
2021.



BEZ NAZIVA (PACIFIK III) / UNTITLED (PACIFIC III)

akril, kreda, olovka u boji, grafit na lanenom platnu / acrylic, chalk,  
colored pencil, graphite on linen canvas  
28 x 37.3 cm  
2020.



BEZ NAZIVA (PACIFIK IV) / UNTITLED (PACIFIC IV)

akril, kreda, olovka u boji, grafit na lanenom platnu / acrylic, chalk, coloured pencil,  
graphite on linen canvas  
28 x 37.3 cm  
2021.



BEZ NAZIVA (PACIFIK V) / UNTITLED (PACIFIC V)

akril, kreda, olovka u boji, grafit na lanenom platnu / acrylic, chalk, coloured pencil,  
graphite on linen canvas  
28 x 37.3 cm  
2021.



BEZ NAZIVA / UNTITLED

*akril, kreda, olovka u boji, grafit na lanenom platnu / acrylic, chalk, coloured pencil, graphite on linen canvas*  
*14 x 19 cm (left), 29.3 x 22 cm (right)*  
*2018-2019*



BEZ NAZIVA / UNTITLED

*akril, kreda, olovka u boji, grafit na lanenom platnu / acrylic, chalk, coloured pencil, graphite on linen canvas*  
*14 x 19 cm (left), 39 x 22 cm (right)*  
*2020.*

1990 Born in Vrbas, Serbia  
Lives and works in Belgrade, Serbia

**EDUCATION**

2012 - 2013 MA in Fine Art (Distinction), City & Guilds of London Art School, London, UK  
2008 - 2012 BA in Visual Arts, Academy of Arts, University of Novi Sad, Novi Sad, Serbia

**SOLO EXHIBITIONS**

2020 carlier | gebauer, Berlin, Germany  
2019 Jelena Bulajić, Museum of Contemporary Art od Vojvodina (MSUV), Novi Sad, Serbia  
2017 Jelena Bulajić, carlier | gebauer, Berlin, Germany  
2016 Collision, Unit 1 Gallery | Workshop, London, UK  
2014 Museum Collection of Cultural Centre of Vrbas, Vrbas, Serbia  
2013 Old Age, Art Gallery of Cultural Centre of Belgrade, Belgrade, Serbia; Nadežda Petrović Gallery, Čačak, Serbia; Likovni Susret Gallery, Subotica, Serbia  
2012 Gallery of Association of Visual Artists of Vojvodina, Novi Sad, Serbia  
2011 Mladi dolaze, Platoneum Gallery, Branch of Serbian Academy of Sciences and Arts, Novi Sad, Serbia

**SELECTED GROUP EXHIBITIONS**

2019 10 Years (curated by Zavier Ellis), Charlie Smith London, London, UK  
2016 Wasted Time, Ferenczy Museum Centre Art Mill, Szentendre, Hungary  
I Prefer Life, The Weserburg, Bremen, Germany  
Champagne Life, The Saatchi Gallery, London, UK  
2015 New London Figurative, Charlie Smith London, London, UK

Summer Exhibition 2015, Royal Academy of Arts, London, UK

2014 Premonition, Blood, Hope: Art in Vojvodina and Serbia 1914 - 2014, Künstlerhaus, Vienna, Austria

Saatchi's New Sensations and The Future Can Wait, Victoria House, London, UK

BP Portrait Award 2014 exhibition, National Portrait Gallery, London, UK; Sunderland Museum & Winter Gardens, Sunderland, UK; Scottish National Portrait Gallery, Edinburgh, UK

The open west 2014, The Wilson Cheltenham Art Gallery & Museum, Cheltenham, UK

Culture Escape: Toward a Better World, Galerie Nest, Geneva, Switzerland

Young Gods (curated by Zavier Ellis), CHARLIE SMITH london, London, UK; The Griffin Gallery, London, UK

2013 MA Degree Show, City & Guilds of London Art School, London, UK

Young 2013, Niš Art Foundation, Art Gallery of Philip Morris Operations, Niš, Serbia

2012 Perspectives 11, Art klinika, Novi Sad, Serbia; Srem Museum, Sremska Mitrovica, Serbia

Differences, SKC Factory, Novi Sad, Serbia

Annul Degree Exhibition of the Department of Visual Arts of the Academy of Arts, Gallery of Matica srpska, Novi Sad, Serbia

2011 Uméni Pádu: The Art of Fall, Conkling Gallery, Minnesota State University, Mankato, USA

KotorArt, Kotor Fortress, Kotor, Montenegro

XIV INTERBIFEP (International Biennial Festival of Portrait, Drawings and Graphics), International Gallery of Portrait, Tuzla, Bosnia and Herzegovina

Palette of Youth, Art Gallery of Cultural Centre of Vrbas, Vrbas, Serbia; Most Gallery, Novi Sad, Serbia

Young 2011, Niš Art Foundation, Art Gallery of Philip Morris Operations,

Niš, Serbia; Gallery of Niš Art Foundation, Belgrade, Serbia; Gallery of Matica srpska, Novi Sad, Serbia

2010 VIII Biennial of Portrait, Cultural Centre of Sabac, Šabac, Serbia

Differences, in co-production with International Festival of Alternative and New Theatre, SKC Factory, Novi Sad, Serbia; University Library Svetozar Marković, Belgrade, Serbia

2009 Visual Elements, Pavle Beljanski Memorial Collection, Novi Sad, Serbia

Elizabeth Greenshields Foundation Grant, Montreal, Canada

Annual Award of the Department of Visual Arts for the best work in the discipline of Painting, Academy of Arts, University of Novi Sad, Serbia

2011 Grand Diploma for Drawing, XIV INTERBIFEP (International Biennial Festival of Portrait, Drawings and Graphics), International Gallery of Portrait, Tuzla, Bosnia and Herzegovina

2009 Milivoj Nikolicjević Foundation Drawing Award, Academy of Arts, University of Novi Sad, Serbia

**AWARDS**

2016 Elizabeth Greenshields Foundation Grant, Montreal, Canada

2013 GAM MA Fine Art Prize, City & Guilds of London Art School, London, UK

Niš Art Foundation Award, Niš, Serbia

2012 Perspectives Award, Art klinika, Novi Sad, Serbia

**PUBLIC COLLECTIONS**

European Patent Office Collection, Munich, Germany

Reydan Weiss Collection, Germany

Saatchi Gallery, London, UK

Serbian Academy of Sciences and Arts, Serbia



Samostalna izložba umetnice Jelene Bulajić Solo  
Exhibition of the artist Jelena Bulajić  
"Samostalna izložba Jelene Bulajić"

10/06/2021 - 18/07/2021

**Galerija Novembar / Gallery Novembar**  
Kursulina 22, Beograd

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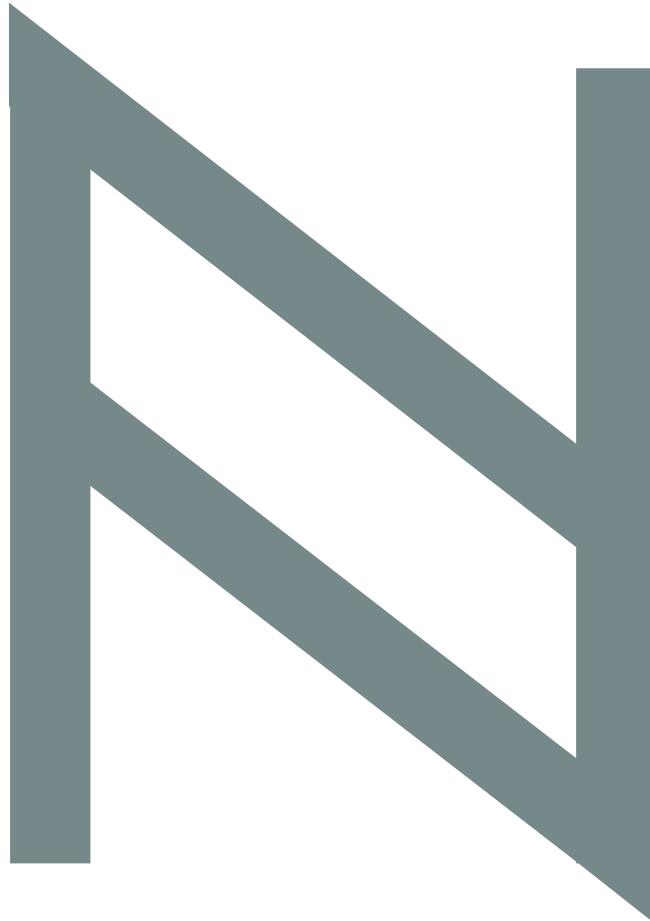
**Tiraž / Circulation**  
300

Jun 2020. / June 2020

ISBN-978-86-81220-18-4

**Pokrovitelj izložbe / Supported by**

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Kursulina 22, Beograd

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