

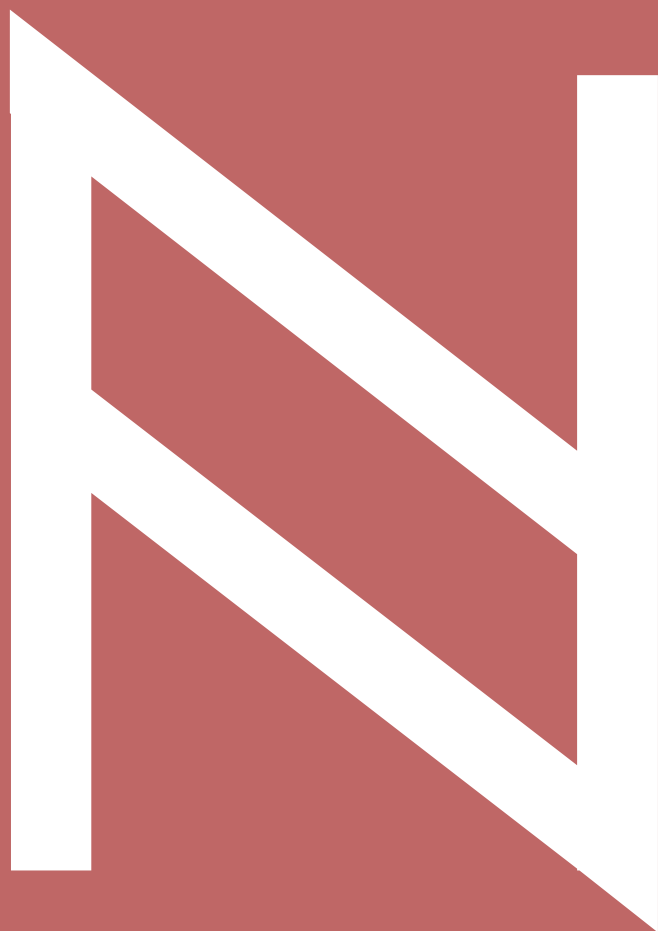
JOVAN MATIĆ

januar – februar 2022.

N O V E M B A R



N





TROFEJ / TROPHY

35x40x25 cm
papir-porcelan, tekstil, iverica / paperporcelain, textile, chipboard
2020

Zločin je počinjen, mesta za sumnju nema. Posmatrač ili saučesnik – odgovor se nalazi izvan galerije, u onoj sferi života iz koje dobra umetnost crpi svu svoju snagu. U kući, na ulici, za trpezarijskim stolom, na strašnom mestu na kom, u pratnji svih svojih izbora, moramo biti kadri da postojimo. U svakodnevnicima.

U eri hiperprodukcije, deceniji deficita pažnje, nadolazećem veku diktature efikasnosti, čija je jedina preživela svetinja neuhvatljiva šargarepa na kraju kratkog štapa, nemamo luksuz pomnog promišljanja sopstvene pozicije (ili volimo tako da mislimo).

Umetnost Jovana Matića nije etička fusnota. Jednako senzualan ples oblika i formi, virtuozna estetska kanasta, koliko i drzak šamar društvenom ukusu, ona je tu da nas primora na razmišljanje. Muzejsko-galerijski milje koji tradicionalno pripada levici, aktuelno osvešćenju levici, obrazovanom svetu koji uživa privilegiju dokolice i ima vremena da razmišljanja posveti očuvanju planete, ekologiji, održivosti (neretko s pukom svrhom posedovanja neuvredljivo verzioniranog mišljenja na datu temu), ne deluje isprva kao arena za sukob ideala posthumanog sveta (svaki oksimoron je nameran i kontekstualno dobrodošao). Došavši da uz piće i neobavezne razgovore konzumiramo kulturu, pristajemo da budemo deo mašinerije koja nas posmatra, promišlja, analizira, konzumira i zatim izbacuje nazad u život. Jovan Matić je vrstan poznavalac pravila ove društvene igre, a na dostojnom saigraču je da iz prostora njegovog umetničkog delovanja izađe ne samo pun vizuelnih impresija u ionako prepunom cerebralnom softveru, nego i zapitan, uznemiren, potresen. Rečju, promenjen.

Ovu metamorfozu umetnik nad subjektom sprovodi posredstvom ironije, nametanjem nepristojnih pitanja, smeštanjem posmatrača pred niz ogledala od kojih svako skida sloj

A crime was committed. There is no place left for doubt. An observer, or accomplice – the answer lies somewhere outside the gallery, in the realms of life wherefrom art draws all its strength. At home, in the street, at the dining table, at the awful place where we, accompanied by all our choices, we must be fit to exist. In the quotidian.

In the era of hyperproduction, the decade of attention deficit, the supervenient century of the dictatorship of efficacy who's only surviving relic is the carrot at the end of a very short stick, we have lost the luxury to carefully consider our own position (or we like to think so).

Jovan Matić's art is not an ethical footnote. The equally sensual dance of shape and form, a virtuous aesthetic canasta as much as it is also an impudent slap on the face to public taste, it is there to make us think. The museum-gallery milieu that traditionally belongs to the left, the currently enlightened left, the educated world that enjoys the privileges of leisure and has time to devote itself to thinking about preserving the planet, ecology, sustainability (often with the mere purpose of having an innocuously versatile opinion on a given topic, at first does not act as the arena for the conflict of ideals of the posthuman world (every oxymoron is intentional and contextually welcome). Having come to consume culture with drinks and casual conversations, we agree to be part of the machinery that observes us, scrutinizes and analyses and consumes us, and then, thrusts us back into life. Jovan Matić is a well-versed connoisseur of the rules of this social game, and it is up to his worthy teammate to leave the space of his artistic activity, not only impregnated with visual impressions in the already overflowing cerebral software, but also questioned, upset, shaken. In a word, changed.

The way in which the artist carries out this metamorphosis over the subject is through irony, by imposing obscene questions, placing the observer in front of a series of mirrors, each of

po sloj licemerja, dok ne ostanemo nagi pred istinom o sebi.

Da li nešto može da bude lepo ukoliko proizlazi iz zločinačkog čina? Odgovor je očigledan svakome ko se nađe pred jednom od nežnih, pastelnih, za promovisanje po socijalnim mrežama prikladnih, odраних životinjskih koža. Da, proizvodi mučenja, svedočanstva kolektivnog sebičluka i hronične globalne nesvesti mogu da budu prijatna za oko. Nema potrebe sakrivati šok i nevericu; na zapadu ništa novo.

Srž problematike koju umetnik obrađuje počiva, pak, na drugom paradoksu. Jednom perfidnijem, čiji smo predmet šale svi mi. Da li estetika polaže veća prava na život savremenog čoveka od etike koja je (ipak / i dalje) ljubomorno prati? Kako se u veku emancipacije na svim poljima usuđujemo da uživamo u nečemu moralno nakaznom? Da li je sve što je obojeno u nijanse ružičaste i dalje pogodno za devojčice i sve one koji se tako osećaju? Jesmo li ostali na onoj stepenici razvoja koja je Vorholove vesele narandžaste sudare (1963!) ponovila daleko više nego četrnaest puta, polažući sebe samu i svaku posledičnu misaonu dubinu na žrtvenik lepote i zabave?

Koliki isečak stvarnosti predimenzionirana modla za kolače pakuje u svest posmatrača? Potrebno je više vremena nego što nam je prijatno da priznamo kako bi se prevazišla kognitivna disonanca koja nastaje kada se s njom prvi put suočimo. Metalnog odsjaja, veselih boja, prostorno nametljiva – pruža savršenu kamuflažu onome što u biti predstavlja. Ako nemate hleba, jedite kolače. U suprotnom, oni prete da pojedu vas.

To da nas istorija ne uči ničemu nije novost. Hronologija se skraćuje i perspektivno svodi na život individue. Svi veliki narativi su nas izdali; ostajemo sami u svetu ogledala.

which removes layer after layer of hypocrisy, until we remain naked before the truth about ourselves. Can something be beautiful if it results from a criminal act? The answer is obvious to anyone who finds themselves in front of one of the gentle, pastel, for-social-network-promotion-suitable, skinned animal hides. Yes, the products of torture, testimonies of collective selfishness and chronic global unconsciousness can be pleasing to the eye. There is no need to hide shock and disbelief; In the West Nothing New.

The core of the problem that the artist deals with, however, rests on another paradox. A more perfidious one, whose brunt of the joke we all are. Does aesthetics claim greater rights over the life of modern man than ethics, which (yet/still) jealously accompanies it? How, in the age of emancipation in all fields, do we dare to enjoy something morally monstrous? Is everything that is painted in shades of pink still suitable for girls and all those who feel that way? Are we stuck at the developmental stage that repeats Warhol's Orange Car Crash (more than) Fourteen Times (1963!), placing itself and every consequently profound thought on the altar of beauty and entertainment? How much of a piece of reality does an oversized cookie cutter pack into the viewer's mind? It takes more time than we are comfortable to admit, to overcome the cognitive dissonance that occurs when we first face it. With its metallic reflections, cheerful colors, spatially intrusive – it provides the perfect camouflage for what it essentially represents. Let them eat cake. Otherwise, they might just eat you. That history teaches us nothing is an old thought. Chronology is curtailed and its perspective is reduced to the life of the individual. All the great narratives have betrayed us; we are left alone in a world of mirrors. Sometimes these mirrors are black, sometimes they are distorted. Sometimes they are algorithmically modified, ruthlessly multiplied and set to presentation mode. Sometimes they watch us from the gallery walls,

Nekada su ona crna, nekada su iskrivljena. Nekada su algoritamski modifikovana, nemilice multiplikovana i podešena na modus prezentovanja. Nekada nas gledaju sa zidova galerije zavodeći nas pesmom sirena. Gospodin Matic je majstor dualizma i sofisticirani troll. On je *par excellence* proizvod i kritičar svog vremena. Njegova umetnost je lepa, njena poruka brutalna. Gotovo da ima nečeg manihejskog u odabiru tema nasuprot realizaciji ideja u stvaralačkom procesu ovog umetnika. Volimo njegove radove strepeći za sebe zbog toga. Šala je dobra, ali je na svačiji račun i ne za svačiji stomak.

Milica Grujić
Istoričarka umetnosti

seducing us with a siren's song. Mr. Matic is a master of dualism and a sophisticated troll. He is a product and a critic of his time par excellence. His art is beautiful, its message is brutal. There is almost something Manichaeian in his choice of themes as opposed to the realization of ideas that characterize his creative process. We love his works, and we fear for of our lives because of them. This is a good joke, but it is at everyone's expense and for most, it is a bitter pill to swallow.

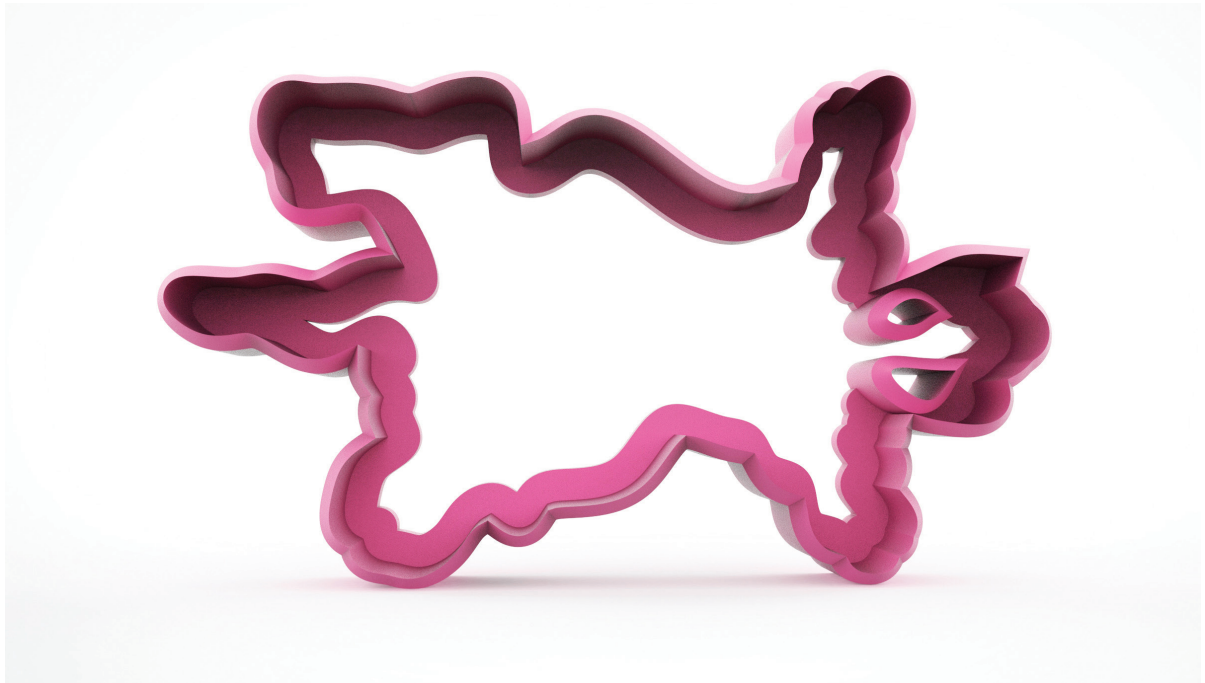
Milica Grujić
Art historian

BIOGRAFIJA

Jovan Matić rođen je 1996. u Beogradu. Na Fakultetu primenjenih umetnosti u Beogradu završio je osnovne i master akademske studije, odsek Keramika (2014-2020). Od 2016. aktivno izlaže na mnogobrojnim samostalnim i grupnim izložbama u zemlji i inostranstvu. Finalista je Privatne vrednosti 2 održane u rezidenciji švajcarskog ambasadora. Učesnik je i Letnje škole Univerziteta umetnosti ArtQuake (Kotor, Crna Gora, 2019), smotre Mermer i zvuci u okviru simpozijuma Svet keramike (Arandelovac, 2020), kao i mnogih drugih manifestacija. Godine 2020. primljen je na postdiplomske studije na Institutu Ishoken u Japanu. Od 2021. stipendista je Canon fondacije za istraživački rad. Njegovi radovi nalaze se u brojnim privatnim kolekcijama u zemlji i inostranstvu. Trenutno živi i radi u Beogradu.

BIOGRAPHY

Jovan Matić was born in 1996 in Belgrade. He earned both his bachelor's and the master's degree at the Faculty of Applied Arts in Belgrade, the Ceramics Department (2014-2020). Since 2016 he has been actively exhibiting at many solo and group exhibitions in the country and abroad. He was the finalist of Private Values 2 held at the residence of the Swiss Ambassador in Belgrade. He participated in the University of Arts Summer School - ArtQuake, Kotor, Montenegro (2019), Marble and Sounds - World of Ceramics art show and Ceramics World Symposium in Arandelovac (2020). He has taken part in numerous other events. In 2020 he was accepted as post-doctoral fellow at the Ishoken Institute in Japan. Since 2021 he has been part of the Canon Foundation Research Fellowship. His works can be found in several private collections in the country and overseas. He is currently living and working in Belgrade.



MAČKA (SEKAČ) – CAT (CUTTER)

*270x160x50 cm,
stirodur, boja / styrodur, paint
2021*



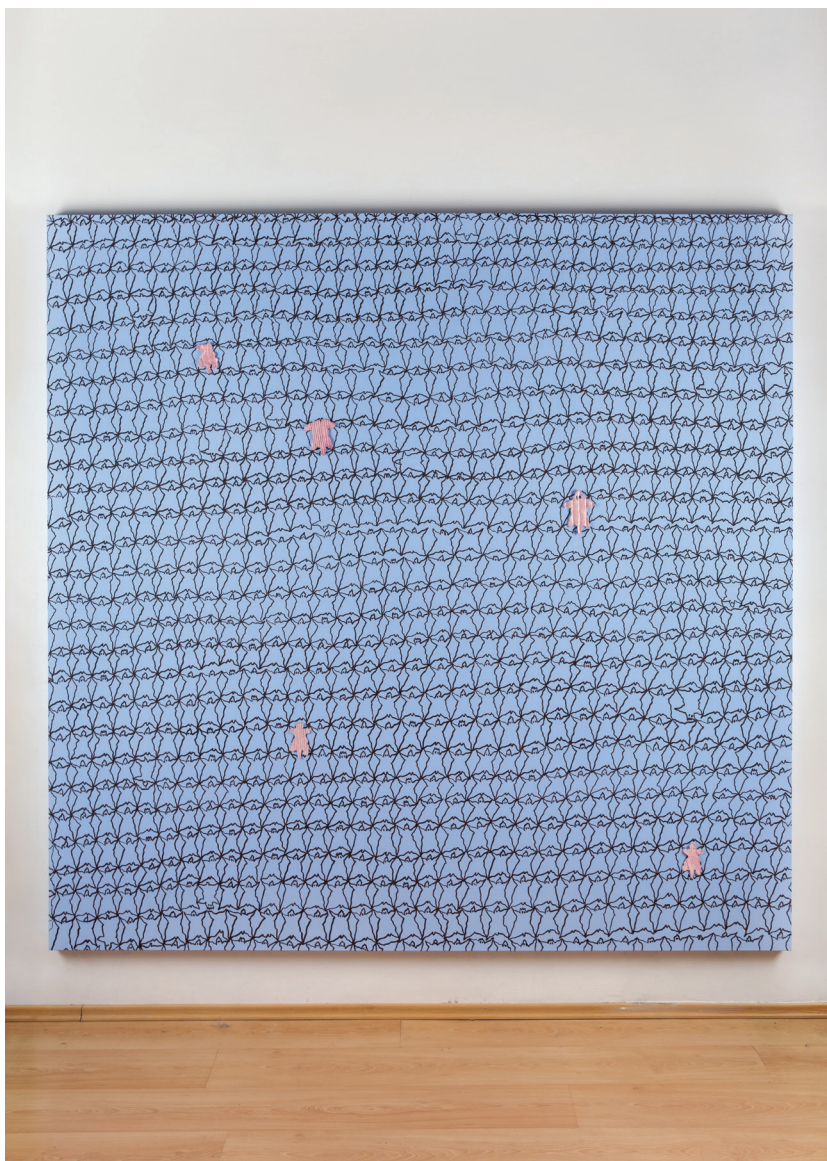
ZEC (SEKAČ) – RABBIT (CUTTER)

*170x110x50 cm,
stirodur, boja / styrodur, paint
2021*



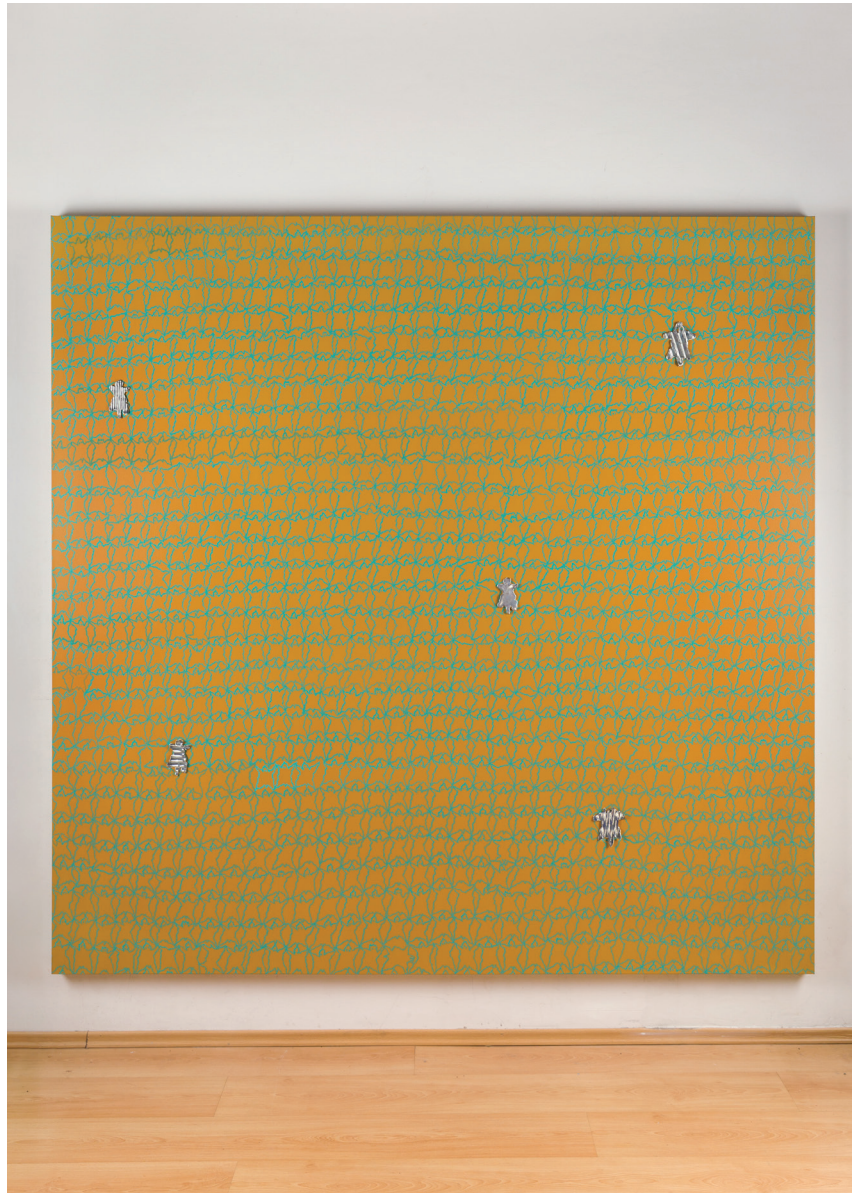
SVI SU NA MESTU I – EVERYBODY'S HERE I

*200x200x4 cm,
akril na platnu, porcelan, zlato / acrylic on canvas, porcelain, gold
2021*



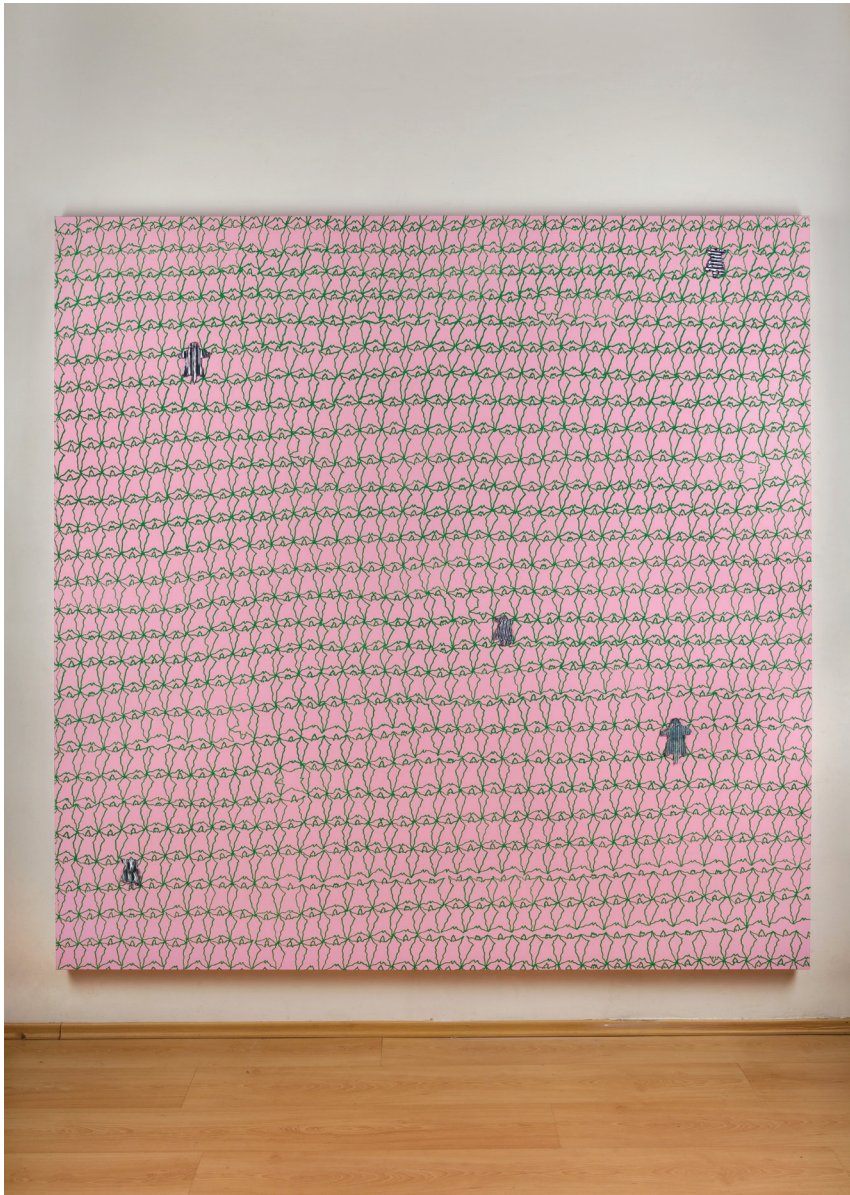
SVI SU NA MESTU II – EVERYBODY'S HERE II

*200x200x4 cm,
akril na platnu, porcelan, luster / acrylic on canvas, porcelain, luster
2021*



SVI SU NA MESTU III – EVERYBODY'S HERE III

*200x200x4 cm,
akril na platnu, porcelan, platina / acrylic on canvas, porcelain, platinum
2021*



SVI SU NA MESTU IV – EVERYBODY'S HERE IV

*200x200x4 cm,
akril na platnu, porcelan, lister / acrylic on canvas, porcelain, luster
2021*



NE I NO – NO AND NE

110x140x3 cm,

drveni ram, tekstil, papirporcelan, platina / wooden frame, textile, paperporcelain, platinum

2021



KLOMPICA – SIMP

70x90x3 cm,
Drveni ram, tekstil, papirporceln, zlato, luster / wooden frame, textile, paperporcelain, gold, luster
2021



RASTEGNUĆE – STRECHING

70x90 cm,
tekstil, platina, papir-porcelan, drveni ram / textile, platinum, paperporcelain,
wooden frame
2021



RASTEGNUĆE III – STRECHING III

*70x90 cm,
tekstil, platina, papir-porcelan, drveni ram / textile, platinum,
paperporcelain, wooden frame
2021*



KOMADIĆ 1 – SMALL PIECE 1

*30x30 cm,
akril na platnu / acrylic on canvas
2021*



KOMADIĆ 3 – SMALL PIECE 3

*30x30 cm,
akril na platnu / acrylic on canvas
2021*



KOMADIĆ 3 / SMALL PIECE 3

*30x30 cm,
akril na platnu / acrylic on canvas
2021*



KOMADIĆ 2 – SMALL PIECE 2

*30x30 cm,
akril na platnu / acrylic on canvas
2021*



FAST LANE – BRZA TRAKA

37x6x4 cm,
papier-porcelan, lister / paperporcelain, luster
2021

PAPAK – HOOF

34x4x5 cm,
papier-porcelan, platina / papierporcelain, platinum
2021



I TAKO U KRUG – AROUND WE GO

45x45x40 cm,
papir-porcelan, tekstil, zlato, platina, luster / paperporcelain, textile, gold, platinum,
luster
2021



SEDI DOLE – POINT DOWN

*20x30x5 cm,
drvo, akril, papir-porcelan, zlato / wood, acrylic, paperporcelain, gold
2022.*



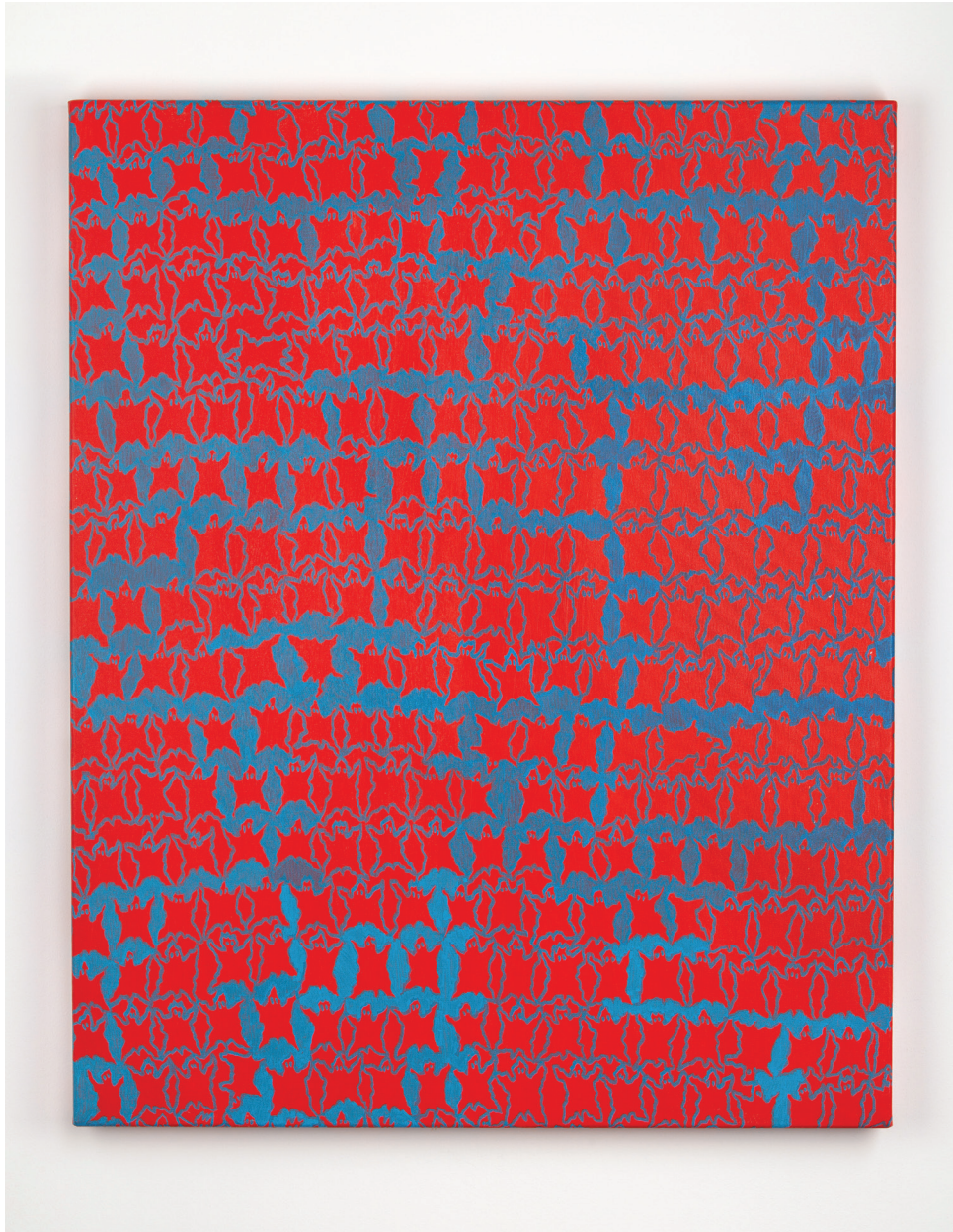
VAŽI – THUMB UP

*20x25 cm,
papir-porcelan, drvo, akril, luster / paperporcelain, wood, acrylic, luster
2022*



OBLIKOVANJE DRUŠTVA – SHAPING OF SOCIETY

*35x27x6 cm,
drvo, akril, papir-porcelan, luster / wood, acrylic, paperporcelain, luster
2022*



TEROCID – THEREOCIDE

*100x120 cm,
akril na platnu / acrylic on canvas
2021*

Samostalne izložbe:

Zona privatnosti, Američki kutak, Novi Sad, 2021.

Simpozijum *Svet Keramike - Mermer i zvuci*, Paviljon Biveta, Arandelovac, 2021.

Life in vain - Life in pain, Galerija Xvitamin, Beograd, 2021.

Napuštanje/Presvlake, Galerija Studentskog kulturnog centra, Beograd, 2019.

Izložba studenata keramike, Galerija opštine Vračar, Beograd, 2019.

Odabrane izložbe:

Trijenale crteža i male plastike, Paviljon Cvijeta Zuzorić, Beograd, 2021.

Zemljišta: Situacije i dokumenta, Galerija „Jovan Popović“, Opovo, 2021.

Beogradsko bijenale keramike, Konak Kneginje Ljubice, Beograd, 2020.

Privatna vrednost 2, rezidencija ambasadora Švajcarske, Beograd, 2019.

Festival 9 - Alhemija, Stara ciglana, Beograd, 2019.

Minijatura 3, Mala galerija Singidunum, Beograd, 2018.

Noć muzeja - pobeda, Fakultet primenjenih umetnosti, Beograd, 2018.

Diplomska izložba, Muzej primenjene umetnosti, Beograd, 2018.

6. Međunarodno takmičenje za mlade keramičare, Uşak, Turska, 2018.

Ceramic Art Anden - izložba studenata, Keramički centar, Anden, Belgija, 2018.

Festum - Istraj (Festival univerziteta umetnosti), Studentski kulturni centar, Beograd, 2018.

Projektna klasa, Studentski kulturni centar Novi Beograd, Beograd, 2018.

Judo Art, Galerija Kulturnog centra Rakovica, Beograd, 2017.

5. Međunarodno takmičenje za mlade keramičare, Uşak, Turska, 2016.

Solo exhibitions

Private Zone, American Corner Novi Sad, Novi Sad, 2021

Marble and Sounds - World of Ceramics Symposium, "Biveta" Pavilion, Arandelovac, 2021

Life in vain - Life in pain, "Xvitamin" Gallery, Belgrade, 2021

Abandonment/Covers, Student Cultural Centre Gallery, Belgrade, 2019

Ceramics Students' Exhibition, Vračar Council Gallery, Belgrade, 2019

Selected exhibitions

Triennial of Drawings and Small-Scale Sculpture, Cvijeta Zuzorić Pavilion, Belgrade, 2021

Properties: Situations and Documents, Jovan Popović Gallery, Opovo, 2021

Belgrade Ceramics Biennale, Princess Ljubica's Residence, Belgrade, 2020

Private Value 2, residence of the Ambassador of Switzerland, Belgrade, 2019

Festival 9 - Alchemy, Old Brickyard, Belgrade, 2019

Miniature 3, Singidunum Small Gallery, Belgrade, 2018

Museum Night - Victory, Faculty of Applied Arts, Belgrade, 2018

Graduation Exhibition, Museum of Applied Arts, Belgrade, 2018

6th International Competition for Young Ceramists, Uşak, Turkey, 2018

Ceramic Art Andenne - Student Exhibition, Ceramic Centre, Andenne, Belgium, 2018

Festum - Persevere (University of Arts Festival), Student Cultural Centre, Belgrade, 2018

Project Class, Student Cultural Centre New Belgrade, Belgrade, 2018

Judo Art, Gallery of the Rakovica Cultural Centre, Belgrade, 2017

5th International Young Ceramists Competition, Uşak, Turkey, 2016



Samostalna izložba Jovana Matića „Zona obilovanja“
Jovan Matić “Abundance Zone”

13/1/2021 – 13/2/2022

Galerija Novembar / Gallery Novembar
Kursulina 22, Beograd

Za izdavača / Editor in Chief
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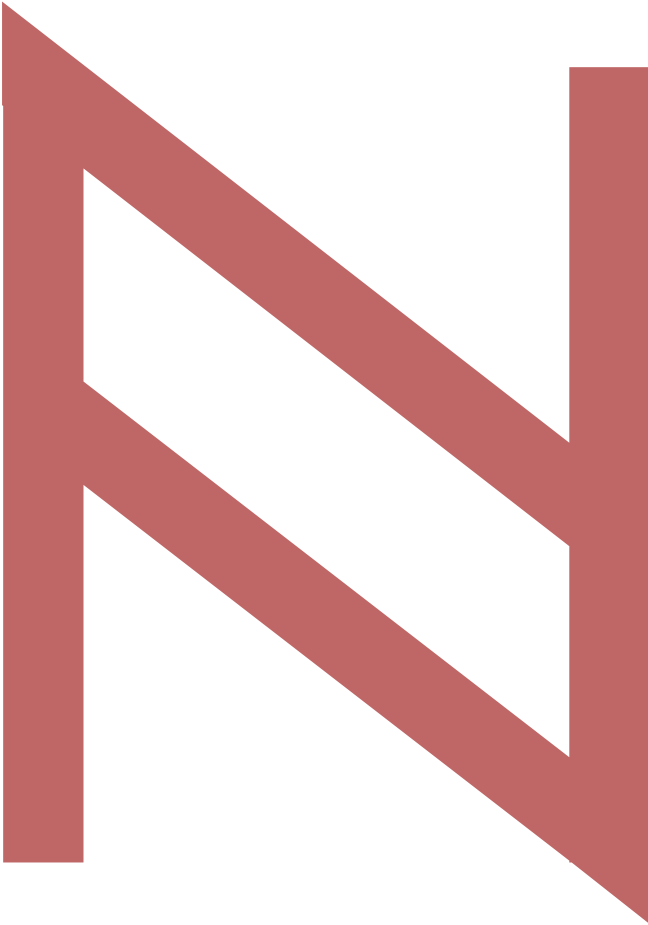
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