

Sandra Pejović

From: finansije@csucg.me finansije@csucg.me <finansije@csucg.me>
Sent: Monday, May 9, 2022 11:54 AM
To: Finansiranje
Cc: Danica Bogojevic
Subject: JU Centar savremene umjetnosti Crne Gore-obligacioni odnosi
Attachments: ugovor o djelu 1.pdf; ugovor o djelu 2.pdf

CRNA GORA
AGENCIJA ZA SPRIJEČAVANJE KORUPCIJE
PODGORICA

Primljeno	Org. jed.	broj	Prilog	Vrijednost
11-05-2022	03-01-	920 /		

2193

Postovani/a,

u skladu sa clanom 44 stav 2 Zakona o finansiranju politickih subjekata i izbornih kampanja, dostavljamo Vam ugovore o djelu sa pratecom dokumentacijom.

Pozdrav,

Krivokapic Igor
Odjeljenje za finansije i racunovodstvo
t: [REDACTED]



CENTAR SAVREMENE UMJETNOSTI
CRNE GORE



Crna Gora
JU Centar savremene umjetnosti

Adresa: Kruševac bb, 81000 Podgorica, Crna Gora
Tel: +382 20 243-914 / Fax: +382 20 225-131
E-mail: csucg@t-com.me / Web: www.csucg.me

Broj:02-142/22-64/3

Podgorica,
04. maj 2022.godine

Na osnovu člana 669 Zakona o obligacionim odnosima ("Službeni list Crne Gore", br. 47/08, 04/11 i 22/17),

JU Centar savremene umjetnosti Crna Gora, sa sjedištem u Podgorici, na adresi Kruševac bb, koju zastupa poslovna direktorica Jelena Božović, (u daljem tekstu: **Naručilac**) i

Nevenka Krkeljić, iz Podgorice, JMBG [redacted] (u daljem tekstu: **Izvršiteljka**), zaključuju:

UGOVOR O DJELU

Član 1

Naručilac je angažovao Izvršiteljku za obavljanje tehničko ugostiteljskih poslova prilikom otvaranja izložbe "Bivstvovanje" umjetnika Aleksandra Saše Vukotića u Dvorcu Petrovića, 05. maja 2022. godine, sa početkom u 20 časova.

Član 2

Izvršiteljka se obavezuje da poslove obavlja blagovremeno i savjesno.

Član 3

Naručilac se obavezuje da Izvršiteljki za obavljeni posao uplati naknadu u neto iznosu od [redacted] eura na žiro-račun broj: [redacted] koji se vodi kod Hipotekarne banke, nakon završetka ugovorenih usluga.

Porez i doprinose iz ugovorene bruto naknade obračunava i uplaćuje Naručilac nadležnom organu.

Član 4

Ugovorene strane su saglasne da se njihova međusobna prava, obaveze i odgovornosti za sve ono što nije izričito uređeno odredbama ovog ugovora, primjenjuju odgovarajuće odredbe Zakona o obligacionim odnosima.

Član 5

Eventualne sporove ugovorne strane će rješavati sporazumno, u protivnom nadležan je sud u Podgorici.

Član 6

Ovaj Ugovor sačinjen je u 4 (četiri) istovjetna primjera od kojih jedan dobija Izvršiteljka, a tri Naručilac.

Izvršiteljka
Nevenka Krkeljić

Nevenka Krkeljić





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Broj:02-142/22-64/4

Podgorica,
06. maj 2022. godine

IZVJEŠTAJ

o realizaciji Ugovora o djelu br. 02-142/22-64/3 od 04. maja 2022. godine

Centar savremene umjetnosti Crne Gore angažovao je Nevenku Krkeljić iz Podgorice, za obavljanje tehničko ugostiteljskih poslova prilikom otvaranja izložbe "Bivstvovanje" umjetnika Aleksandra Saše Vukotića u Dvorcu Petrovića, 05. maja 2022. godine, sa početkom u 20h.

Nevenka Krkeljić je izvršila ugovoreni posao iz člana 1 Ugovora o djelu blagovremeno i savjesno.

Rukovoditeljka opšteg sektora
Nikoleta Mudreša



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Broj: 02-627/2022- 225

Podgorica,

05.05.2022. godine

UGOVOR **O AUTORSKOM DJELU**

Zaključen između :

1. JU Centar savremene umjetnosti Crne Gore, sa sjedištem na adresi Kruševac bb Podgorica, PIB: [REDACTED] (u daljem tekstu: Centar), koga zastupa direktor Nenad Šoškić

2. Marije Jojić, sa sjedištem/prebivalištem Crne Gora /Cetinje, [REDACTED]

jmbg [REDACTED] (u daljem tekstu : Autorka)

Član 1.

Autorka se obavezuje da za potrebe Centra prevede sa crnogorskog na engleski jezik tekstove, biografije i legende za izložbu Aleksandra Vukotića u Dvorcu Petrovića (maj 2022.) i grupnu izložbu Trn u Botaničkoj bašti i Perjaničkom domu (maj 2022.)

Član 2.

Autorka se obavezuje da će poslove koji su predmet ovog Ugovora, obavljati u skladu sa standardima struke, kvalitetno, blagovremeno, uz konsultacije sa poslovnom direktoricom Centra ili licem koje on ovlasti.

Član 3.

U slučaju da Centar da primjedbu, Autorka je dužna postupiti po primjedbi iste u roku od 5 dana.

Član 4.

Sva prava u pogledu korišćenja i objavljivanja autorskog djela koje je predmet ovog Ugovora, vrši će se u dogovoru sa Autorkom.



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Član 5.

Bruto ugovoreni honorar iznos = 158,89 eura

Centar se obavezuje da će Autoru, na ime naknade za izvršene poslove, isplatiti neto iznos od 1. eura na žiro račun 5 i koji se vodi kod CKB banke /Podgorica

Centar se obavezuje da izvrši prijavu i uplatu obračunatog poreza 9% = 16,42 i prireza 15% = 2,47, što je uslovljeno statusom Autora kao osiguranika, kod nadležnog organa.

Član 6.

Ako jedna od ugovornih strana ne izvrši obaveze iz ovog Ugovora, dužna je da nadoknadi sve troškove koji su zbog toga proizašli.

Član 7.

Ugovorne strane su saglasne da će se primjenjivati odredbe Zakona o autorskim i srodnim pravima i Zakona o obligacionim odnosima na sve što ovim Ugovorom nije precizirano.

Član 8.

Ugovorne strane su saglasne da sve eventualne sporove u vezi sa ovim Ugovorom rješavaju sporazumno, a u slučaju da se rješenje spora ne može postići na taj način, saglasni su da se spor riješi pred nadležnim sudom u Podgorici.

Član 9.

Ovaj Ugovor je sačinjen u 4 (četiri) istovjetna primjerka, od kojih svaka ugovorna strana zadržava po 2 (dva) primjerka.

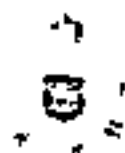
Za Autorku :

Marija Jojić

Za Centar :

Jelena Božović, poslovna direktorica





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Br: 02-627/22-225/2

09.05.2022. godine

Izveštaj o realizaciji autorskog ugovora za Mariju Jojić

Marija Jojić, prevodilac za engleski jezik je, shodno autorskom ugovoru koji je zaključen sa Centrom savremene umjetnosti Crne Gore pod brojem 02-627/2022- 225 od 5.5.2022. godine, prevela sa crnogorskog na engleski jezik tekstove, biografije i legende za izložbu Aleksandra Vukotića u Dvorcu Petrovića i grupnu izložbu Tm u Botaničkoj bašti i Perjaničkom domu.

Tekstovi prevoda su sastavni dio ovog Izveštaja.



Pomoćnica direktorice
Danica Bogoević

If we start from the fact that the forms of *being* closest to us lie in the unique experience of Life and the World around us, then Aleksandar Vukotić's painting can be seen as a bold and sincere effort to create a fully independent and autonomous world of art forms, which have their own, independent existence, situated in an entirely new, imaginary framework and order of his *painting*. Through his painterly method, Vuković is attempting to provide his art forms – symbols, signs, concepts etc. – with a completely new *existence*, a new identity, a new definition in the sense of newly established meaning or experience, and thereby create an autonomous narrative of a painting which is its own final, independent entity. However, it is important to note that these concepts or art forms are not mimetic in terms of referring to an already adopted universal symbolic narrative; rather, their formal and substantive meaning lies in their newly established character, their unique and independent *identity*. Therefore, they do not intend to visually reinterpret a certain concept. Instead, the very essence of their creation lies precisely in their sovereignty as an entity. Furthermore, I recognise in Vuković's painting an exceptional, affirmative consistency, in terms of his constant referencing to a complex narrative of carefully selected concepts or symbols, which are not (nor should they be) established as a strict legality of painting that would make his work illegible or introverted, or that would render it distant and inaccessible. Quite the contrary, his painting achieves the necessary, vital communication and interaction through identity-independence of selected forms, whereby their correlation with all other experientially known things and beings becomes possible and expected. Newly established art forms and their meanings thereby create new endless horizons for our widest possible interpretations and understandings, be they imaginary or real, in which our own, most diverse experiences and views are reflected. Therefore, their *quiddity*, expands into a far more open and spacious world, in which new forms of being are certain, comprehensible and possible. However, this is not a purely metaphorical or literary attitude, or a conduit for references to the general symbolic interpretations of certain concepts; rather, it is a completely original, inherent content of art forms, whose essence and value lie in their unique authenticity. Even in the formal, plastic process of constructing the painting, the manner in which the canvas is treated, cut and released, its texture, every intentional irregularity that remains visible, contributes to the impression of immediacy, openness, accessibility of the *painting*, which can be subject to further implications based on our own impressions or experiences, unlimited content and meaning. Another specificity of his visual discourse is the colour, which has its own *personality* and, therefore, adds a certain complexity to the painting procedure, to which in Vuković provides an austere and chromatic balance that even more suggestively contributes to the impression of this sensory action in the context of the whole narrative. In these semiotic codes containing the most diverse understandings and reflections, an imaginary, intuitive content is summed up in its entirety, shaped and embodied in symbolic forms of their own existence.

Milica Bezmarević

Being

Life is the most familiar form of being to us.

My art intends to produce art forms and spaces that exist independently.

These new forms represent themselves, rather than something derived from nature.

They stand side by side with all other beings and things.

They add new modalities of being to the nature that surrounds us.

They open new spaces of spirituality with unexpected outcomes.

They require the observer to reflect on their own feelings and experiences.

The visual harmony of colours achieves a sensory effect that serves the objectives of the overall theme.

In addition to their sensory effect, they call for reflection.

The implications of the theme of the painting are limitless.

Aleksandar Saša Vukotić:

- Born on March 21, 1980 in Podgorica, Montenegro
- Address: 81000 Podgorica, Montenegro
- e-mail: sasavukotic@t-com.me, tel: +

Education:

- Graduated from the Faculty of Fine Arts (FFA) in Cetinje, Department for Painting, class of prof. Branislav Sekulić in 2002
- Postgraduate studies at FFA Cetinje, class of prof. Branislav Sekulić in 2006
- Artist in residence program, Cité des Arts, Paris, in 2010

Notable group exhibitions:

- 2016, Art Basel Spectrum Miami
- 2015, Inter Imago, New York
- 2014, International Colony, Skopje City Museum
- 2013, "Melancholy" presentation of Montenegrin contemporary art
- 2011, SEE Video Art Festival New York
- 2010, European Abstract Show, Arizona, USA
- 2010, EXPO Shanghai, exhibition of paintings as part of the cultural presentation of Montenegro
- 2009, Art Salon "Petar Lubarda" Cetinje
- 2009, Herceg Novi Winter Art Salon
- 2005, Marques-Biljezi, Cultural Centre of Serbia and Montenegro, Paris
- 2005, 60th Association of Fine Artists of Montenegro (AFAM) Traditional Exhibition, Podgorica
- 2003, 5th Cetinje Biennale, location "Obod" factory hall no. 6
- 2002, Biennial of Student Drawing, Belgrade

Independent exhibitions:

- 2020, online exhibition of paintings, "Kolektor" Centre
- 2017, exhibition of paintings, FIAT Festival, Podgorica
- 2013, exhibition of paintings, gallery "Centar", Podgorica
- 2012, exhibition of paintings, Atelier "DADO", Cetinje
- 2012, exhibition of installations, Porto Montenegro, Tivat
- 2010, exhibition of installations, Aman Resort Hotel, Sveti Stefan, Budva
- 2007, exhibition of paintings, AFAM, Podgorica
- 2005, event "Game", paintings and objects, "Radoje Dakić" factory premises, Podgorica
- 2003, exhibition of paintings, gallery "Spinaker", Herceg Novi
- 2003, exhibition of paintings, gallery "Centar", Podgorica
- 2001, exhibition of drawings and installations, KIC "Budo Tomović", Podgorica

Awards:

- 2009, Audience Award for the short video "Short Course on Mercy"
- 2007, Award for Visual Identity (scenography) for the play "Deadly Sins" at the Montenegrin Theatre Festival
- 2005, award "Milunović, Stijović, Lubarda" for best painting, AFAM
- 2003, award for the best exhibition of young artists, gallery "Centar" Podgorica
- 2002, first prize for painting, FFA Cetinje

Other:

- Author of short video forms: "Father, Son" and "Short Course on Mercy"
- Author of a dozen sets for theatre plays in production: Montenegrin National Theatre, Royal Theatre "Zetski dom", Budva "City Theater", "Kotor art" Festival, "FIAT" Festival Podgorica, Nikšić Theatre, Pljevlja Theatre
- Author of scenography for a short film
- He was hired as a teaching assistant with prof. Vladimir Vukićević, PhD, on subjects in the field of art theory, philosophy of art and aesthetics, at the Faculty of Arts at the University of Donja Gorica, Podgorica
- Founder and organiser of the "Short Video Forms Festival" 2006 to 2008, and the Festival of Alternative Video Expression "AVI fest" from 2009 to 2012. These events are one of the first cultural events organised by the civil sector in Montenegro, i.e. the independent art scene in Montenegro
- Artistic Director of NGO FIAT, Podgorica

Aleksandar Saša Vukotić

Exhibition "Being"

Contemporary Art Center, 2022

1. Albatross	146cm x 109cm
2. Reason	178cm x 143cm
3. Way	179cm x 131cm
4. Cup	157cm x 125cm
5. Dawn	165cm x 147cm
6. Freedom	171cm x 150cm
7. Sign	164cm x 139cm
8. Along the way	173cm x 137cm
9. Echo	177cm x 131cm
10. Flow	182cm x 131cm
11. Nerve	183cm x 137cm
12. Light	190cm x 148cm
13. Festival	180cm x 141cm
14. Composition	163cm x 135cm
15. Cut	160cm x 144cm
16. Swarm	159cm x 141cm
17. Melancholy	137cm x 117cm
18. Lady	161cm x 145cm
19. Front	162cm x 148cm

Technique - acrylic on linen canvas.

The time of artistic activism is not foregone; rather, it seems that the number of areas that artists are drawn to is ever-increasing. In addition to political, economic, health, class and social issues, we are seeing growing interest in environmental topics. In reality, we should never have come to a point in which the very nature that we depend on is in an alarmingly poor shape, and in which artists are forced to engage in activism.

Fast fashion and mass consumerism, which are forcing the industry to release new collections every other Sunday, and consumers to always crave new ones, have inflicted immeasurable damage to nature, and continue to do so. Ana Miljkovic's work "Anaemia" targets the issue of consumerism. The work consists of three parts. At the top of the pedestal, stands a completely white fruit that symbolises absolute non-content and non-existence of nutritional value. The second part of the artwork consists of "One Month = 5%" collages, made from inserts, i.e. magazine add-ons. The title itself conveys the point that if each of us wore our clothes for a month longer than what is the average, the emission of harmful gases would be reduced by 5%. The third part consists of a video, which, as the artist herself says, "shows the shadow of drumming with your fingers" that looks and sounds like a cannon. This piece refers to time, i.e. lack of time for a reaction that would include environmental awareness and the dire consequences that we are to suffer if that time is not provided. This moment of time, which is fundamentally important, completes the whole work.

Milena Živković's diptych, entitled "Oxygen" is a kind of icon of the very air we breathe. The wooden surface is golden, with dark burgundy edges. Both colours are very common in Christian iconography and carry their own symbolism which, when placed in the context of interpreting this piece, indicates the "holiness" of that very element without which life is impossible. The second element that is essential to life - land - is in the very core of the other piece, entitled "Temporary Home". Živković offers the audience edible soil made up of 10% earth, 20% breadcrumbs and 70% poppy seeds (edible but a sedative), while the bread is made of clay and is inedible. By changing the properties and context of these "groceries", Živković draws attention to the utterly unhealthy attitude towards hunger and food.

Vana Urošević's piece *Cetonia Aurata* is a work consisting of 29 prints on coloured silk, which are actually part of the "Green Deal" performance. The initial idea of the performance was to convey the notion that insects were not our enemies, and that we could live in harmony with them. Due to their golden-green appearance, she opted for potato beetles that were supposed to walk on the faces of the participants. Despite knowing the beetle's habitat, several attempts to find them had failed. The beetle retreated from its habitat due to chemical substances that man uses to improve his production to perfection. Consequently, she had to use beetles from a herbarium. Later on, the said insects appeared on their own and the performance was repeated with living beetles. It was a sign that there was hope.

The piece "Requiem" by Daniel Premec is a self-portrait in the form of a high relief made of fossil fuels and derivatives. Incidentally or not, the piece has arrived during the great energy crisis that arose as a result of a global pandemic and war on European soil. The piece challenges the issue of human attitude towards energy, which we deplete to extreme points, polluting the land, water and air along the way, accelerating global warming, and

doing all that regardless of the implications it has for nature and our descendants. In the context of the piece being a self-portrait, the question arises whether we can really look ourselves in the eye when we are destructive towards nature, and destructive towards ourselves for the sake of short-term relief and quick solutions with long-term consequences.

The foundation for Miha Boljka's piece is a newspaper article with a photograph of a pig farm. The newspapers were used to dry mushrooms. The artist intervened in this print with drawing and acrylic paint, providing this piece with layers and depth. The first layer is the newspapers, whose function is no longer to provide information, but to dry the second layer - mushrooms. The third layer is an artistic intervention with colours and suggestive strokes, in which the artist does not cover newspaper text and photographs. Although the piece was created before the pandemic, the topic of diseases of farmers and animals, diseases and viruses that we contract by eating animal meat and mushrooms, has become increasingly relevant.

Although we are inclined to talk about environmental problems and pollution that we see and feel, we are far less inclined to focus that attention on rotten, filthy and harmful thoughts and attitudes that we encounter or that we live by. Gordana Anđelić's piece "Original Sin", as the artist herself pointed out, "is essentially a classical, biblical story of sin, punishment, redemption and repentance; the woman's chosen right to "eat" from the tree of knowledge, to distinguish good from evil. This is a story about women from the, until recently, conservative "Eastern Bloc", who are beginning to interfere in the work that was reserved for Gods-men." The recorded confession of journalists, with the identity of the speaker being protected, leads the viewer to think that it is a confession of a prostitute. "It is only in the last scene that we have a plot twist, whereby the observer feels guilty and ashamed because he did not acknowledge the situation that he could have, to some extent, affected and changed."

The piece "Places that Await" by the artist Ana Opalić is comprised of photographs taken at popular tourist destination, which are packed during the season, but are empty and eerie out of season. They contain only vestiges of the tourist machine that operates in the season, a machine that cannot be removed, so it stands and awaits. The artist notes a disturbing emptiness in these places, as well as a degree of sentimental poetics.

Anka Burić's installation "My Land" consists of vertically arranged logs, in which the artist recognises the profiles of her ancestors. A circle made of lime encloses them symbolically and conveys the sense of purity and purification. In many cultures, wood occupied an important place and was revered because it was believed that it contained the spirits of ancestors. Our modern views of trees have changed. Not only do we have no respect for trees, land and nature, but as a species we destroy all ecosystems and upset the balance of life cycles.

The impact of pollution, greed and our approach to nature have drastically changed our landscapes and environments. With spatial drawings made of wire, the artist Nina Ivanović records their current state, the status of river flows and forest density, and their depth. She achieves this by using wires of different thicknesses, and her starting point is photography, which she artistically transforms into a spatial drawing, almost a 3D model of the chosen

space. The work "75 Kilometres" looks minimalist, but its character is certainly activist - it draws attention to the urgency, the need to react and protect nature and its resources, because as of next year, it might not look the same.

Anja Marković

Anka Burić was born in 1956, in Nikšić. She graduated from the Academy of Fine Arts in Sarajevo, and then specialised at the Academy of Výtvarných Umění in Prague. She holds a master's degree from the Faculty of Fine Arts in Belgrade. She took part in a study visit to the Cité Internationale des Arts in Paris. She is a professor at the Faculty of Fine Arts in Cetinje. She has exhibited independently at over forty exhibitions in the country and abroad. She has participated in more than 250 collective exhibitions in the country and abroad, including in Paris, Vienna, Brussels, Nicosia, Budapest, Cairo, Tokyo, Hamburg, Rome, Bari, Washington, Moscow, Cologne, Innsbruck, Podgorica, Ljubljana, Fredrikstad, Heidelberg, Zagreb, Rijeka, Sarajevo, Biella, Győr, Ibiza, Thessaloniki, Alexandria, Aswan, Odessa, Kyoto, Pol de Vans, Varna, Skopje... She has won significant national and international awards, including as follows: the *Milunović, Stijović, Lubarda Award* at the AFAM Traditional Exhibition in 1997, Podgorica; the *Great Seal of the Graphic Collective* in 1985, Belgrade; the *Grand Diploma* for graphics at the II INTERBIFEP in 1982, and for drawing in 2004, Tuzla; the *Golden Press* at the 2000 International Triennial of Graphics in Cairo; the *Annual Award of the Contemporary Art Center of Montenegro* in 2000, Podgorica; the *Trinaestojulska nagrada (13 July Award)* of the Republic of Montenegro in 2001; the *Karić Brothers Award* in 2007, Belgrade; a Special Award at the World Biennial of Drawing in 2012, Osten Gallery, Skopje; the *IMAF Award* - International Foundation for Music and Art, Osten World Drawing Gallery in 2014, Skopje, and others. Her works are exhibited in notable museums and galleries - the National Museum of Montenegro; National Library of Paris; Alexandria Library, Alexandria; Museum of Contemporary Art, Belgrade; Nikola I Gallery in Nikšić, MASA Podgorica... She was an extraordinary member of MASA until 2003, and became a full-time member in 2008. She is the President of MASA's Committee for Fine Arts. Since 2011, she has enjoyed the status of a prominent cultural creator in Montenegro. She has been a member of the European Academy of Sciences and Arts (EASA) in Salzburg since 2020. She lives and works in Podgorica and Cetinje.

Ana Miljkovac was born in 1967, in Nikšić. She began her studies in Sarajevo, but graduated (1992) and received her master's degree (2003) from the Department for Sculpture at the Faculty of Fine Arts in Cetinje. She obtained her PhD from the Faculty of Art and Design - Belgrade in 2013.

She won the first place at the Prize for Sculpture at FFA-Cetinje (1992), the first place at the Prize for Sculpture at the *Drap-Art* festival in Barcelona (1999), the first place at the Prize for Montenegrin Souvenir (2005), the first place at the Prize for Sculpture at the Podgorica Art Salon (2006). She has had 17 solo exhibitions and took part in numerous group exhibitions and biennials in Montenegro and abroad. In addition to art, she is continuously engaged in pedagogical work, and she is the co-author of six textbooks and five teacher manuals in Arts. She is a professor at the Faculty of Philosophy, University of Montenegro.

Milena Živković was born in 1982 in Cetinje. She graduated and obtained her master's degree from the Faculty of Fine Arts in Cetinje, University of Montenegro. She has exhibited at numerous exhibitions in the country and abroad. In 2016, she took part in the artist residency programme, Kulturvermittlung Steiermark, at Graz, Austria.

She is one of the founders of the first mural studio in Montenegro.
"Light Mural" is part of Montenegro's creative programme.

She is the author of several art projects, including "Land Art Small Format", "Mental Ecology" and the creative program "Discipline of Imagination".

She has won the annual award for graphics of the Faculty of Fine Arts, and an award for best mural, for her work presented at the competition "Science and Art", organised by the Ministry of Science of Montenegro.

Gordana Anđelić Gallé was born in Mostar, Bosnia and Herzegovina. She graduated from the Faculty of Philosophy (Department of History) in 1974 and the Academy of Fine Arts in Sarajevo (Department of Painting) in 1988. She lives and works in Sarajevo.

Her works have been exhibited globally, including in: Suwon, South Korea in 2019; Istanbul Biennale in 2017; 56th Venice Biennale in 2015; Duplex 100m2 Gallery, Sarajevo in 2016; Museum of Contemporary Art (MSU Zagreb), Zagreb, Croatia in 2015 and 2012; Artisterium, 7th Tbilisi Annual International, Tbilisi, Georgia in 2014; The Brno House of Art, Brno, Czech Republic in 2014; Galerie du jour agnes b., Paris, France in 2014; MUSA, Vienna, Austria in 2014; Whitechapel Gallery, London, UK in 2014; 54 Belgrade October Salon, Belgrade Cultural Center, Serbia in 2013 and 2015; Casa Internazionale delle Donne of Trieste, Italy in 2012; ARKO Art Center, Seoul, South Korea in 2010; Transmediale, Collegium Hungaricum Berlin, Germany in 2010; Museo Nacional Centro de Arte Reina Sofia, MNCARS, Madrid, Spain in 2010; Ludwig Museum - Museum of Contemporary Art, Budapest, Hungary in 2010; Zacheta Gallery, Warsaw, Poland in 2010; MUMOK Museum Moderner Kunst Stiftung Ludwig, Vienna, Austria in 2009; CHB - Collegium Hungaricum Berlin, Germany in 2009; Contemporary Art Museum, Saint-Etienne, France in 2008; 48th Venice Biennale, Italian Pavilion / ORESTE Program, Venice, Italy in 1999. She has received numerous national and international awards.

Daniel Premec was born in 1976 in Sarajevo, Bosnia and Herzegovina. He is a visual artist.

Education: since 2012, he has been attending doctoral studies in art - Department of Sculpture, Faculty of Fine Arts, University of Arts in Belgrade. He obtained a master's degree from the Academy of Fine Arts, University of Sarajevo, Department of Sculpture, BiH [2008]. He graduated from the Academy of Fine Arts, University of Sarajevo, Department of Sculpture, BiH [2001]. He obtained his high-school degree from the School of Applied Arts in Sarajevo, Department of Sculpture, BiH [1994].

For the last twenty-eight years, he has been actively taking part in the contemporary foreign and domestic art scene through solo and group exhibitions. He creates in different media, including sculpture, installation, objects, performance and video. He has participated in numerous exhibitions, and has won several prestigious awards, recognitions and scholarships. He has been a member of AFABiH since 2003. He was a member of the Management Board of AFABiH from 2006 to 2009, and again from 2010 to 2014. He is president of the Arts Council. He has been a member of the Association for Arts and Culture Crvena, since 2013. He has been a member of Artnaut, USA, since 2015. He is currently employed as assistant professor at the Department of Sculpture at the Academy of Fine Arts in Sarajevo, B&H. **Daniel Premec (1976, Sarajevo, Bosnia and Herzegovina) visual artist.**

Nina Ivanović was born in 1986 in Belgrade. She graduated from the Faculty of Fine Arts in Belgrade in 2010, majoring in painting. Since 2006, she has been actively participating in the art scene through group and solo exhibitions, summer schools, domestic and international workshops such as Real Presence (2006-2010). She won the drawing award of the Faculty of Fine Arts (2009), the Vladimir Veličković Fund Award (2014) and the award of the 57th October Salon (2018). She attended residencies at the Glo'Art Center in Belgium (2012, 2013), Basel at the Kuckucks Nest residence (Switzerland, 2017) and Atelier 10 in Podgorica (2021). She created works in the public space, such as the piece *Landscapes* in the Italian city of Vittorio Veneto as part of the exhibition *1918 Quando scoppia la pace* (2018), and light installations *Window Washers* on the windows of the Cultural Center of Belgrade (2019).

She is the co-founder of the U10 Art Collective, which has been running the U10 Art Space since 2012. She lives and works in Belgrade.

Miha Boljka, born in 1971 in Ljubljana, has graduated in painting from the Academy of Fine Arts, University of Ljubljana. He has exhibited at numerous solo and group exhibitions, including the following: Central Gallery Graz, Austria in 2007; Goethe Institute, Biennial in Alexandria, Egypt in 2007; AAW Gallery Alexandria, Egypt in 2006; The Parliament Project "Hofvijver in Frames", the Hague, the Netherlands in 2004; Sommer Bialal Lulea, Sweden, 2003, the Calendar Central European Art Project, Trieste, Italy; Les Grand Prix International de Walloniedes artes plastiques... He won the Bronze Medal Award, Charleroi, Belgium in 2002.

Vana Urošević was born in Skopje. She graduated from the Faculty of Fine Arts in Belgrade in 1984, in the class of prof. Mladen Srbinović, and in 1987, she completed postgraduate studies at the same faculty in the class of prof. Radomir Reljić. She studied in Paris in 1987. In the period 1988-1989, she attended specialist studies at the Academy of Fine Arts in Venice in the class of prof. Borell. Since 2010, in addition to performing independently, she has been exhibiting joint projects with Zoran Todović. She won the Dimitar Kondovski Award at the Winter Salon in Skopje, and the first place Award for the work "Alchemical Box" at the IX International Biennial of Miniature Art in Gornji Milanovac. In 2003, she represented Northern Macedonia at the Venice Biennale of Art. She has exhibited individually and taken part in group exhibitions in Belgrade, Skopje, Cetinje, New York, Ljubljana, Venice, Bitola, Struga, London, Tallinn, Rome, Sarajevo, Vienna, Čačak, Gornji Milanovac, Berlin, Hamburg, Paris, Murska Sobota, Geneva, Sofia, Osnabruck... She has been a member of the Association of Fine Artists of Northern Macedonia since 1984. She works at the National Gallery of Northern Macedonia in Skopje.

Ana Opalić was born in 1972 in Dubrovnik. She graduated in TV and film recording at the Academy of Dramatic Arts in Zagreb.

She is the founder of the web portal Contemporary Croatian Photography / www.localhost/crophoto.

She is the director of the documentary "Once More", 2014 (together with Noah Pintarić).

Cinematographer of the documentary "Hawaii's Song Is Not Your Life" (directed by Dana Budisavljević).

In 2003, she represented Croatia at the 50th Venice Biennale (together with Boris Cvjetanović).

- In 2008, she won the second place in the T-HT award@msu.hr competition.

Her photographs and video works form part of the collection of the Museum of Contemporary Art, the Dubrovnik Art Gallery, the Split Art Gallery, and several private collections. She is engaged in creative work through photography and video.

Nina Ivanović, Serbia

75 Kilometres, Wire, 87 x 53 x 0,3 cm, 2022

Premec Daniel, Bosnia and Herzegovina

"Requiem"

Sculpture (self-portrait), stone charcoal, oil derivatives: diesel, petroleum, asphalt bitumen, paraffin, polyurethane

35 x 26 x 25 cm

Made in: 2022

Made in: BiH Sarajevo (one of the most polluted cities in the world).

Ana Miljkovac, Montenegro

title: "Anaemia", 2022

Gordana Anđelić-Galić, Bosnia and Herzegovina

ISTOČNI GRJEH / ORIGINAL SIN,

Video, 2010

Statement, bos.

Anka Burić, Montenegro

"My Land", 2022

Installation in space, variable dimensions

wood, lime powder

Milena Živković, Montenegro

"Oxygen in a Temporary Home", 2021

Mixed media: wood, acrylic, edible soil, terracotta

Miha Boljka, Slovenia

Don't (Nemo))

5 larger and 10 smaller pieces

**5 x /23,3 x 10 cm/
and Don't (Nemo))
10 x /18,6 x 8 cm/**

technique: acrylic, drawing on printing paper, 2020

Vana Urošević, North Macedonia

Title: CETONIA AURATA

Dimensions: variable (individual pieces 47 x 33 cm x 29 pieces)

Technique: print on coloured silk

Year of creation: 2022

Ana Opalić, Croatia

"Places that Await, Pag, 2014 - 2022", work under creation