

Sopotnica/ Prijepolje
od 15. do 23. avgusta 2001.

aRt

session

1

IDEJA SVEST MAŠTA INTUICIJA ZNANJE MISAO REČ KOMUNIKACIJA INFORMACIJA

Stvaranje
i ispoljavanje
unutar različitih medija
i različitih vidova slika
u vremenu i prostoru

ART SESSION

Sopotnica/ Prijepolje
od 15. do 23. avgusta 2001. godine

PREDAVAČI:

Jusuf Hadžifejzović
Era Milivojević

POLAZNICI:

Vesna Dunimagloska
Jasmin Duraković
Andrija Pavlović
Nikola Simanić
Jovanka Katašić
Marijana Gobeljić
Petar Miroslavljević
Brunilda Lekunda
Nikola Jezdović
Branka Ćurčić
Irena Missoni
Irena Paskali

R

ART SESSION

RADIONICA 1

'Art Session' (art sešn) je sintagma koju je Era Milivojević uveo radi imenovanja procesa "stvaranja i ispoljavanja unutar različitih medija i različitih vidova slika u vremenu i prostoru". Osnova tog procesa je sažimanje mnoštva impulsa koje produkuje konceptualno polazište rada, to jest ideja, zatim svest, mašta, intuicija i akumulirano znanje, te misao i reč, kao i komunikacija i informacija. Nju nadograđuju filtriranje tog kondenzovanog materijala kroz neposredno iskustvo konteksta u kome se se sešn odigrava i njihova artikulacija u medijumu koji se u datom konkretnom slučaju pokaže kao najprimereniji ispoljavanju celokupnog spleta komponenata koji ulaze u strukturu rada. U selu Sopotnica kraj Prijepolja, u periodu od 15. do 23. avgusta 2001, održana je i prva u nizu Remontovih umetničkih radionica koje imaju za cilj ispitivanje art sešna kao specifičnog edukativnog i produkcionog modela u oblasti vizuelnih umetnosti. Učesnici radionice su bili mladi umetnici iz regiona skloni eksperimentu u procesu rada, njeno umetničko vođstvo povereno je Eri Milivojeviću i Jusufu Hadžifežoviću, a organizacija je sprovedena kroz partnerstvo Remonta iz Beograda i Kulturnog kluba 21 iz Prijepolja.

Inicijativa za formiranje radionice u Sopotnici nastala je tokom razgovora nakon prezentacije Umetničke Asocijacije Remont u Domu Revolucije u Prijepolju, maja 2001 godine, kao neki neposredan odgovor na molbe i zahteve lokalnih kulturnih aktivista u Priljepolju usmerenih ka komunikaciji na planu partnerskih projekata. Imala je za ciljeve pružanje netipičnih kulturnih sadržaja lokalnoj sredini, uključivanje potencijalnih mladih umetnika i

aktivista iz Prijepolja u mrežu koja bi tom prilikom nastajala kroz povezivanje mladih umetnika iz okolnih kulturnih centara (Cetinje, Sarajevo, Beograd, Novi Sad, Skopje), i edukovanje lokalnih NVO u organizaciji i menadžmentu od strane Remonta kroz zajednički rad, a time i njihovo postepeno osposobljavanje za samostalne aktivnosti. Projekat proizašao iz te inicijative računao je na lokalne specifičnosti date kulturne i socijalne mikrokline, predlažući svojevrсни ogledni događaj koji bi bio zasnovan na njihovom preispitivanju kroz dela nastala tokom umetničke radionice, ali ne na način pukog preslikavanja zatečenih scena i prizora, već ulazeći sa njima u kreativni dijalog svestan neprozirnosti medija kojom je posredovan.

Prvobitna ideja projekta radionice u Sopotnici formulisana je kao 'radionica za performans', koja bi tematizovala performativni aspekt umetničkog dela kao emancipovanog od statusa ekskluzivne robe ili nosioca vrednosti lokalnih i univerzalnih kulturnih tradicija. 'Performans' je pritom posmatran ne kao sada već uveliko klasična umetnička disciplina, kod nas malo manje prisutna od drugih klasičnih umetničkih disciplina poput slikarstva, skulpture ili grafike, nego kao način uključivanja sopstvenog tela, biografije, osećaja pripadnosti i ličnih načina reagovanja na specifične kontekste u proces stvaranja rada, koji time napušta sigurno tle znanja, veština i dobrog ukusa, ulazeći u domen eksperimenta sa sopstvenim idejama, mislima, fantazijama, maštom i intuicijama, i pritom otvorenog komunikaciji sa različitim uslovnostima okruženja u kome nastaje. Izbor Ere Milivojevića i Jusufa Hadžifejzovića za umetnike koji bi vodili tu radionicu bio je rukovođen upravo njihovim pristupom mediju performansa, koji je visoko konceptualizovan i istovremeno otvoren za različite slučajeve incidenata na liniji odnosa umetničkog dela i horizonta realnosti koji ovičava bihejvioralni svet njegovog stvaraoaca, kao i spleta okolnosti koji uslovljavaju njegovu interpretaciju. Pri procesu pripreme radionice, Era Milivojević je predložio promenu njenog naziva, ka više idiomatskom i njegovom sopstvenom pristupu specifičnijem, te kao mogući novi naziv naveo sintagmu 'art sešn', koja u svom objašnjenju otvara i mogućnosti višemedijskog izražavanja za umetnike koji bi u njoj učestvovali, i jače naglašava interaktivni karakter i kompleksnost samog procesa. Pomeranje od 'performansa' ka 'art sešnu' vidno je uticalo na profilisanje radova koji su bili kranji proizvodi radionice, a koji su pored medija performansa uključivali i fotografije, video, kao i muzički sešn.

Rad na 'Art Session' radionici započeo je kolektivnim akcijama izvođenim po idejama Ere Milivojevića. Na vodopadima reke Sopotnice, iznad istoimenog sela, rađen je foto sešn, koji je smerao ka obrazovanju svojevrsne replike čuvene scene 'osvita čovečanstva' iz Kjubrikove 'Odiseje u svemiru 2001'. Nakon toga, na jednoj od poljana nadomak Doma planinara, rađeno je, takođe u vidu foto sešna, ispitivanje osnovnih propratnih vizuelnih fenomena tipične fudbalske utakmice, i to putem njihovog ponavljanja i i beleženja u mediju fotografije i video zapisa, a zatim i akcija lova na skakavce, sa pomnim beleženjem specifičnih pokreta, telesnih položaja i situacija koji su pri njoj nastajali. Zapisi akcija koje su sledile svakodnevno su kolektivno, često i uz prisustvo lokalne seoske populacije, posmatrani, prosuđivani i komentarisani, ponekad čak veoma žučno i angažovano, usmeravajući učesnike sve više ka preispitivanju i jasnom profilisanju njihovog ličnog položaja i učešća u radionici, što je u krajnjoj instanci rezultovalo dugačkim nizom jasno određenih radova. U toku same radionice održala se već i prva prezentacija dokumentarnih foto radova učesnika u Omladinskom klubu Demokratske stranke u Prijepolju, dok je oficijelni završni događaj imao za matični prostor Narodni muzej u Prijepolju, i to na samom kraju radionice, 22 avgusta 2001 .

Završni događaj 'Art Session' radionice odigrao se na četiri glavna punkta u gradu, kao i više sporednih. U Narodnom muzeju je postavljena izložba foto radova, vršena projekcija tada još nemontiranih video radova, odigrao se video performans Jasmina Durakovića, te zatim performans sa instaliranim ambijentom Jusufa Hadžifejzovića, i na kraju muzički džem sešn u kome je učestvovalo i do desetak ljudi. Na trotoaru, koristeći usto i celu površinu pločnika neposredno ispred ulaza u Narodni muzej, zajednički performans su izveli Vesna Dunimagloska i Petar Mirosavljević. Irena Paskali i Irena Missoni su za svoje akcije koristile javne prostore trgovinskih objekata ostvarujući, upotrebom simulakruma reklamne kampanje (Paskali) odnosno zamenom sadržaja izloga (Missoni), neposrednu komunikaciju sa onim segmentom lokalnog stanovištva koje nije nužno na bilo koji način vezano za svet umetnosti, remeteći njihove uobičajene navike posmatranja i identifikovanja stvari u njihovom neposrednom okruženju. Na zidu obližnje škole Era Milivojević je izvršio transpoziciju motiva mileševskog Belog Anđela u mozaički crtež koji odaje vizuelni utisak negde između goblena i pikselisane slike

nastale preteranim uvećanjem kompjuterske slike male rezolucije, dok je video Lekunda Brunilde, snimljen na vodopadima Sopotnice, prikazan na ciradi kamiona parkiranog ispred niza kafića na glavnoj 'štrafti' u Prijepolju, u udarnom terminu za izlaske.

U samom procesu rada na radionici veoma je bila važna činjenica da, iako je postojala veoma jasna podela na umetnike koji su je vodili i one koji su u njoj učestvovali, ona nije bila svođena, kako se to uobičajeno dešava, po liniji podele na one koji zadaju zadatke na osnovu svog mandata za koji ih je legitimisala neka prethodna umetnička praksa, i onih koji ih samo izvršavaju, ne bi li se i sami legitimisali kao umetnici. Nasuprot tome, radilo se o kreativnom procesu u kome su paralelno nastajali radovi i predavača i učesnika, koji su realizovani i na izložbu postavljeni zajedno, bez hijerarjizacije, i uz maksimalno podsticanje individualnog izraza kod učesnika. Znatan segment radova je bio rezultat saradnje dva ili više umetnika, dok je muzički sešn uključio i ljude izvan neposrednog kruga formalnih učesnika, što je takođe pokazalo i inkluzivnu prirodu načina rada na radionici, te je nakon radionice krug još proširen ka mreži koja će biti mesto porekla daljih radionica.

Stevan Vuković

Art Session is a syntagm introduced by Era Milivojevic when naming the process of "creation and expression through various media and various kinds of pictures in time and space". The basic principle of this process is to sum up numerous impulses which stem from departure-points of any conceptual work, that is from an idea, then from consciousness, imagination, intuition and accumulated knowledge, as well as from thoughts, words, communication and information. This is supplemented by the filtration of such a condensed material through the immediate experience of the context in which an art session takes place. They are then articulated through a medium which, in a given context, seems to be the most appropriate means of expressing the whole set of components which determine the structure of work. In the village of Sopotnica, near by Prijepolje, the first of many Remont workshops was held between 15th and 23rd August 2001. Its aim was to examine art session as a specific educational and productive model in the field of visual arts. The workshop participants were young artists from the region, who showed a tendency to experiment within the process of working. Era Milivojevic and Jusuf Hadzifezovic were entrusted with the co-ordination of the workshop, whilst the organisation of the workshop was maintained through partnership between Remont from Belgrade and Cultural Club 21 from Prijepolje.

The initiative for creating the workshop in Sopotnica came into existence during a discussion that took place after the Remont Art Association presented itself in the House of Culture in Prijepolje, in May 2001. This initiative came as a direct answer to the pleas and requests of local cultural activists from Prijepolje, interested in communicating through partnership projects. Its aim was to offer untypical cultural events to local public, to involve potential young artists and activists from Prijepolje in a wider network which would be created by connecting young artists from the neighbouring cultural centres (Cetinje, Sarajevo, Belgrade, Novi Sad, Skopje), and to have Remont working together with local NGO-s and educating them in terms of organisation and management, thus gradually enabling them to start independent activities. The project resulting from this initiative took into consideration local specificities of the given culture and social microclimate, at the same time proposing to set up an uniquely experimental event which would be based on the questioning of the given culture and society by having the workshop participants creating works which would not merely copy the given scenes and landscapes, but would engage with them into a creative dialogue where the non-transparency of the mediating media becomes transparent.

The original idea for the project in Sopotnica was formulated as a "performance workshop", and was meant to thematize the performative aspect of the artwork that is being emancipated from the status of exclusive goods or value-carriers in the

context of local and universal cultural traditions. "Performance" is here seen not as it is the case nowadays, but as a classical art discipline, although in this country it is less present than other disciplines of classical art, such as painting, sculpture or graphics. Performance is then seen through the lens of getting one's own body, biography, emotions, the feeling of belonging as well as personal reactions to specific contexts all involved in the process of creating an art-work, thus leaving the secure ground of knowledge, skills and good taste, and entering into the domain of experimenting with one's own ideas, thoughts, fantasies, imagination and intuition, and at the same time openly communicating with different conditions of the environment in which it is being created. The selection of Era Milivojevic and Jusuf Hadzifejzovic as the co-ordinators of the workshop was governed by their approach to performance; The approach which is highly conceptualised but also open to various coincidental events that take place on the line connecting the art-work and the horizons of reality which border the behavioural world of its creator, as well as a set of circumstances that determine its interpretation. Era Milivojevic suggested that the title of the workshop should be changed and made more idiomatic or more appropriate to the approach specific to performance, and he cited as a possible new title the syntagm "art session", which, through its explanation opens up possibilities of multimedia expressions for the artists which would be involved in it, and which places a stronger emphasis on the interactive character and complexity of that very process. The shifting of "performance" toward "art session", had a visible influence on the proliferation of works with which the workshop production ended, and which, apart from media performances, included photography, video and music sessions.

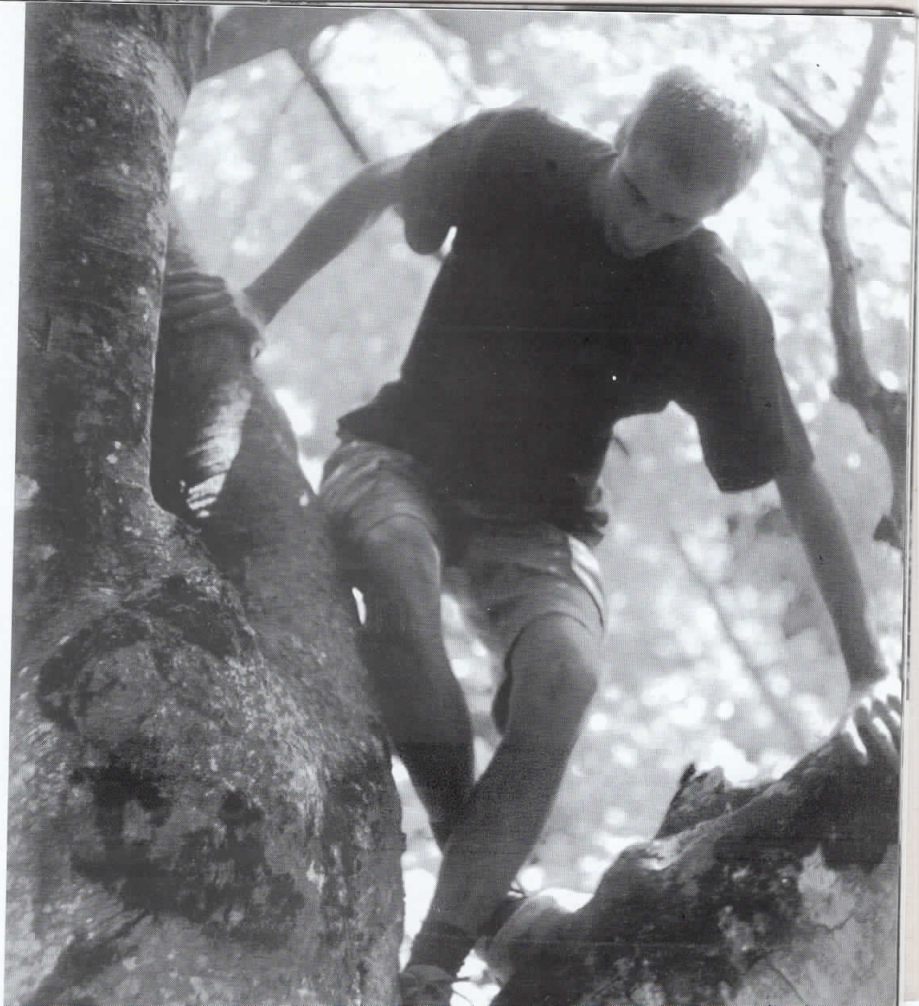
The work on the "art session" began with collective actions conceived of by Era Milivojevic. A photo session which was aiming toward the forming of the unique replica of the famous scene - "dawn of humankind" from Kubrick's "Space Odyssey 2001" was done at the waterfalls of the river Sopotnica, above the village of the same name. After this, at the field near by the mountaineering club, participants worked, in the form of another photo session, on examining basic visual phenomena accompanying a typical football game in the context of their repetition, and recording it in the medium of photography and video. Then there was an action of hunting for grasshoppers, accompanied by the careful recording of specific movements, body positions and situations which were created during the action. The recording of the following actions, often watched by the local village population, was collectively observed, judged and commented on, occasionally even in a very loud and engaging way, thus directing the participants toward examining and profiling of their own personal positions and involvement in the workshop, which in the end created a string of clearly formulated works. During the workshop, the first

presentation of the participants' documentary photo works was held in the Youth Club of the Democratic Party, whilst the final event which officially marked the end of the workshop on 22nd August 2001, was hosted by the People's Museum in Prijepolje.

The final event of the "Art Session" workshop took place at four main town-points, as well as at some less prominent places. An exhibition of photo works was set up in the People's Museum, which also hosted the projection of previously uninstalled video works, a video performance by Jasmin Durakovic, a performance with an ambient installed by Jusuf Hadzifezovic, and finally a music jam session performed by up to ten people. Vesna Dunimagloska and Petar Miroslavljivic set up a joined performance on the pavement and ground in front of the entrance to the People's Museum. In course of their activities, Irena Paskali and Irena Missoni used the public spaces of trade buildings, and through the simulacrum of advertising campaigns (Paskali), and after changing the content of the shop-window (Missoni), established direct communication with the segment of the local population which was not in any case related to the world of art, thus managing to upset their habitual ways of observing and identifying things from within their immediate environment. On the wall of a near by school, Era Milivojevic transposed the image of White Angel from Milesevo into a mosaic-like drawing which gave a visual impression that it was a mix of a needle-point work and pixellated picture created by enlargement of a computer picture of low resolution. Finally, Lekunda Brunila's video, made at the waterfalls in Sopotnica, was shown in the evening on the tarpaulin of a truck parked in front of a line of popular bars situated on the buzziest street of Prijepolje.

An important factor which was present throughout the process of working in the workshop, was that although there was a division on those who co-ordinated and those who performed in the workshop, this dividing line was not used in a usual way to distinguish those who give tasks on the basis of having been mandated by some previous artistic practices, from those who merely perform them in an attempt to affirm themselves as artists. On contrary, it was a creative process where works, simultaneously created by both the participants and teachers, were jointly realised and exhibited, without hierarchization, and with the maximum stimulation of the participants' individual expressions. An important segment of works resulted from the co-operation of two or more participants, which also showed the inclusive nature of the work in the workshop, so that after the workshop ended, the circle widened to become a net consisting of places where future workshops will take place.

PENJANJE UZ DRVO
performans, Petar Mirosavljević
TREE CLIMBING - performans
by Petar Mirosavljević



KONTROLISANI KONTAKT - performans i video, Vesna Dunimagloska
Branka Ćurčić, Vanja Katašić i Petar Mirosavljević
*CONTROLLED CONTACT - performans and video by Vesna Dunimagloska
Branka Ćurčić, Vanja Katašić & Petar Mirosavljević*





BEZ NAZIVA - performans i video, Brunilda Lekunda
UNTITLED - performans and video by Brunilda Lekunda

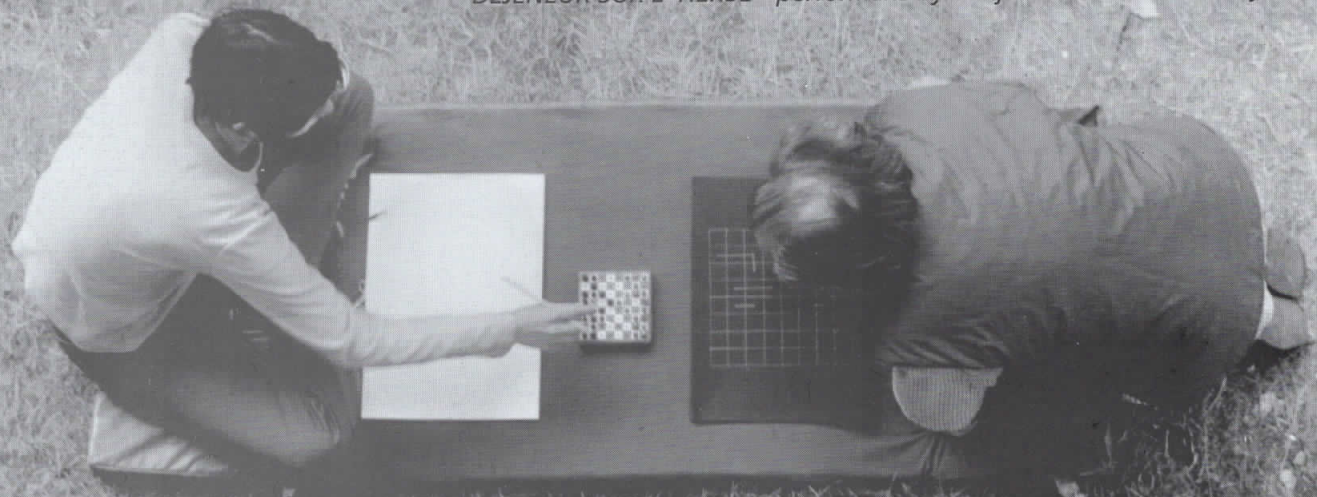


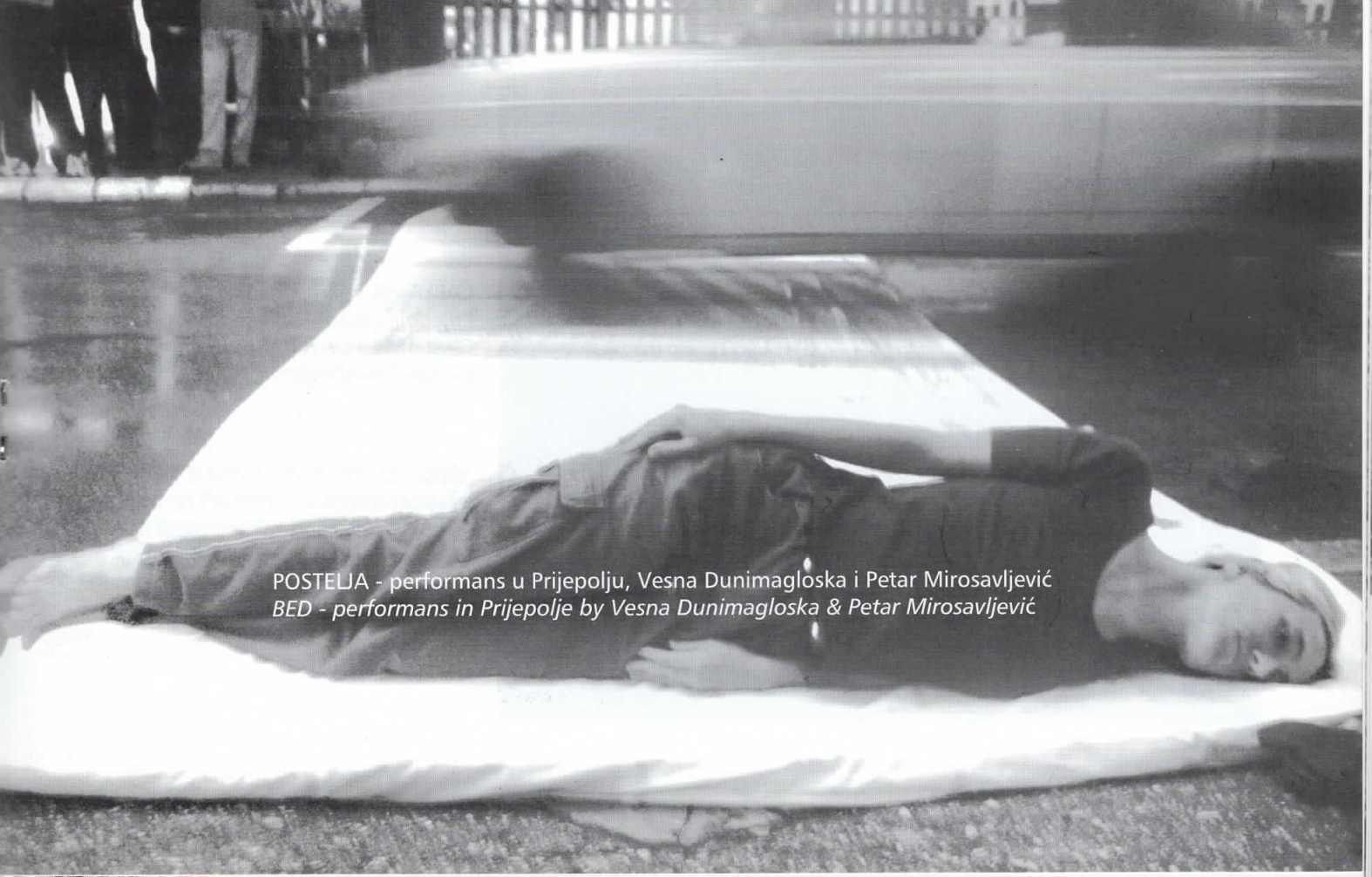
ZA NAŠE DOBRO/ made in Macedonia - akcija u Prijepolju, Irena Paskali
FOR OUR OWN GOOD/ made in Macedonia - action in Prijepolje by Irena Paskali

TABLE - akcija, video, Branka Ćurčić
PLATES - action, video recording
by Branka Ćurčić



DORUČAK NA TRAVI - performans, Vanja Katašić i Era Milivojević
DEJENEUR SUR L' HERBE - performans by Vanja Katašić & Era Milivojević





POSTELJA - performans u Prijepolju, Vesna Dunimagloska i Petar Mirosavljević
BED - performans in Prijepolje by Vesna Dunimagloska & Petar Mirosavljević



ČARLAMA - performans u
Prijepolju, Jusuf Hadžifejzović
*ČARLAMA - performans in Prijepolje
by Jusuf Hadžifejzović*

BEZ NAZIVA - performans, video,
Andrija Pavlović i Marijana Gobeljić
*UNTITLED - performans and video by
Andrija Pavlović & Marijana Gobeljić*

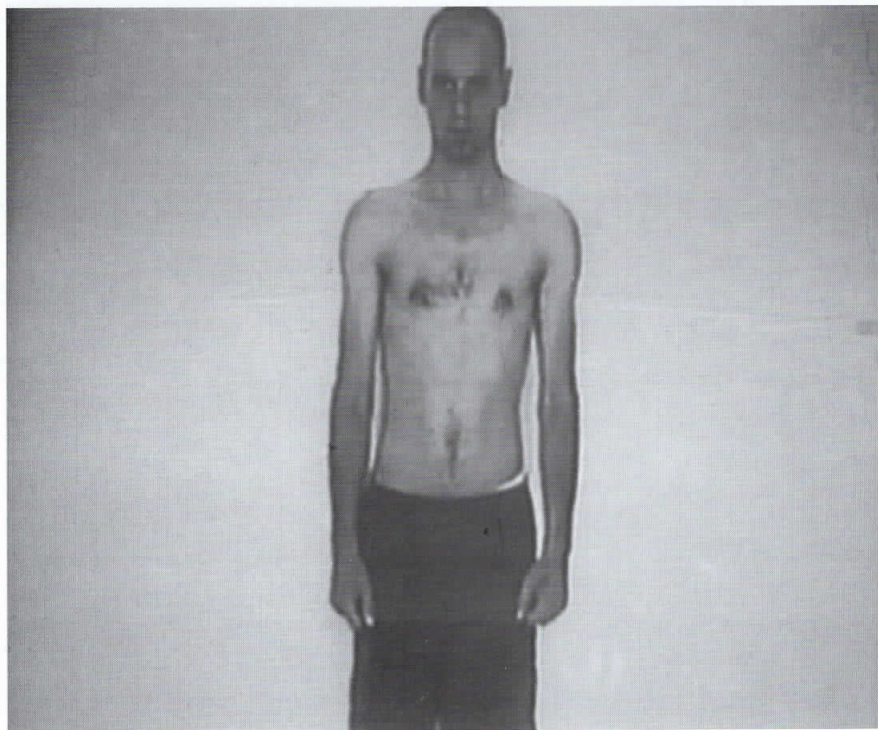




CRTANJE BELOG ANĐELA
performans/ akcija u Prijepolju,
Era Milivojević
DRAWING THE WHITE ANGEL
performans/ action in Prijepolje
by Era Milivojević

WHEN... FUCK THE PIGEONS
video, Irena Paskali i Nikola Simanić
WHEN... FUCK THE PIGEONS
video by Irena Paskali & Nikola Simanić





LAV NIJE VELIKA MAČKA
video performans, Jasmin Duraković
LION IS NOT A BIG CAT
video performans by Jasmin Duraković

LOV NA SKAKAVCE - zajednička akcija
GRASSHOPPER HUNT - joint action



ERA MILIVOJEVIĆ

Rođen u Užicu 1944.godine. Završio je školu za industrijski dizajn 1965. u Novom Sadu, a Akademiju za likovnu umetnost 1970. u Beogradu. Počeo je sa izlaganjem u Studentskom Kulturnom centru 1971. godine, sa Marinom Abramović, Nešom Paripovićem, Zoranom Popovićem, Rašom Todosijevićem i Gergeljom Urkomom. Prvi PERFORMANS sa Marinom Abramović uradio je 1971. u SKC -u. Izlagao je kolektivno i samostalno u zemlji i inostranstvu, (Finska, Helsinki, Redjo Kalabrija Italija, Petrovgrad Rusija, Južnoafrička republika/Johanesburg itd.).. Najznačajniji radovi SLIKA PROMENA, ART E FACT, ART SESSION, SUPERMATIZAM itd.

Born in Užice, Jugoslavia, in 1944. Graduated from the School for Industrial Desgn in Novi Sad, in 1965, and from the Academy of Fine Art in Belgrade, in 1970. Begun exhibiting in the Student's Cultural Center (SKC) in Belgrade in 1971. godine, with Marina Abramović, Neša Paripović, Zoran Popović, Raša Todosijević and Gergelj Urkom. First PERFORMANS with Marina Abramović did in SKC in 1971. Exhibited on group and solo shows inland and abroad (Helsinki, Finland; Regio Calabria Italy; St. Petersburg Russia; Johannesburg, Southafrican Republic / etc.).. Most significant works: THE IMAGE OF CHANGES, ART E FACT, ART SESSION, SUPERMATISM ETC.

adresa/address: Cara Uroša 48, 11000 Beograd
tel/phone + 381 11 634 105

JUSUF HADŽIFEJZOVIĆ

Rođen u Prijepolju 1956. godine. Završio Akademiju likovnih umetnosti u Beogradu (1976-1980) i Art Academy u Dizeldorfu. Živi i radi u Sarajevu (BiH) i Antverpenu (Belgija). Karijeru je započeo kasnih 70 – tih i ranih 80-tih.

Najznačajnije izložbe i performansi (izbor):

1991, "Cracow Depot/Triumphal Alley - Trophys Hospital", Krzysztofory Gallery; Cracow; "Sarajevo Love - Berlin Depot", Art-Works, Berlin; "Antwerpen Depot", Dennis Anderson Gallery, Antwerp; "Od kiča do krvi je jedan korak" (performans), Cetinjsko bijenale, 1995 Biennial of Johannesburg; Biennial of Istanbul. 1998.

"Balkan Man - Caritas Man, Body and the East" (performance), Moderna galerija, Ljubljana.

Born in Prijepolje, Jugoslavia, in 1956. godine. Graduated from from the Academy of Fine Art in Belgrade (1976-1980) and Art Academy in Dusseldorf. Living and working in Sarajevu (BiH) and Antwerpen (Belgium). Begun his carier in late 70-es and early 80-es.

The most significant shows and performanses (a selection):

1991, "Cracow Depot/Triumphal Alley - Trophys Hospital", Krzysztofory Gallery; Cracow; "Sarajevo Love - Berlin Depot", Art-Works, Berlin; "Antwerpen Depot", Dennis Anderson Gallery, Antwerp; "Od kiča do krvi je jedan korak" (performans), Cetinjsko bijenale, 1995 Biennial of Johannesburg; Biennial of Istanbul. 1998 "Balkan Man-Caritas Man, Body and the East" (performance), Moderna galerija, Ljubljana.

adresa/address: Grbavička 4 c, 71000 Sarajevo
tel/phone + 385 981 743 360 / + 387 33 203 178

BRANKA ĆURČIĆ

Rođena 1977. u Novom Sadu. Diplomirala u junu 2001. godine na Akademiji umetnosti u Novom Sadu, na odseku za grafiku.

Born in 1977. in Novi Sad, Jugoslavia. Graduated from from the Academy of Art in Novi Sad, Department of Graphic Art, in June 2001.

adresa/address: Vase Stajića 3, 21410 Futog
tel/phone + 381 21 892 585
e-mail: brankac@neobee.net

VESNA DUNIMAGLOSKA

Rođena 1976. u Bitoli. Diplomirala na Fakultetu likovnih umetnosti u Skoplju 1999. godine.

Born on June 04, 1976 in Bitola, R. of Macedonia. BA Diploma in Fine art at the Faculty for Fine arts.

adresa/address: "Ivan Cankar" 49-a. Skopje, Macedonia
tel/phone: +389 2 337 072, +389 2 136 477
e-mail: vduni@yahoo.com

JASMIN DURAKOVIĆ

Rođen 1974. u Prijepolju. Završio srednju umetničku školu u Sarajevu i srednju školu – smer aranžiranje u trgovini u Prijepolju. Student III god. Akademije likovnih umetnosti u Sarajevu.

Born in 1974. u Prijepolje, Jugoslavia. Graduated from from the High School for Art in Sarajevo and the high school in Prijepolju, window dressing department. Currently student of the third year of the Art Academy in Sarajevo, BIH.

adresa/address: Paje 61/A 71000 Sarajevo BIH
tel/phone + 387 33 537 334

MARIJANA GOBELJIĆ

Rođena 1977. u Beogradu. Student četvrte godine Filozofskog fakulteta Odeljenja za istoriju umetnosti u Beogradu.

Born in 1977 in Belgrade, Jugoslavia. Student of the fourth year of the Faculty of Philosophy, Department of Art History, in Belgrade.

adresa/address: Pere Velimirovića 70,11000 Bgd
tel/phone +38111 39 10 884, +38164 18 32 012
e-mail: xmarijanax@yahoo.com

NIKOLA JEZDOVIĆ

Rođen 1975. u Prijepolju. Apsolvent Fakulteta primenjenih umetnosti u Beogradu, vajarstvo.
Born in 1975. in Prijepolje, Yugoslavia. Student of the final year of the Faculty of Applied Art in Belgrade, Department of Sculpture.

adresa/address: Kolovrat bb, 31300 Prijepolje
tel/phone + 381 64 16 16 578
e-mail:trilian@eunet.yu

JOVANKA VANJA KATAŠIĆ

Rođena 1977. godine u Novom Sadu. Diplomirala u junu 2001. Godine na Akademiji umetnosti u Novom Sadu, na odseku za grafiku.
Born in 1977. in Novi Sad, Yugoslavia. Graduated from the Academy of Art in Novi Sad, Department of Graphic Art, in June 2001.

adresa/address: Bate Brkića 12, 21000 Novi Sad
tel/phone + 381 21 395 104
e-mail: vanjakatasic@yahoo.com

BRUNILDA LEKUNDA

Rođena 1978. u Skadaru, Albanija. 1997. završila srednju likovnu školu u Skadru. Iste godine upisala Akademiju likovnih umetnosti na Cetinju. Apsolvent Akademije likovnih umetnosti na Cetinju.
Born in 1978. in Shkodër, Albania. Graduated from the Art School in Shkodër in 1997. The same year started with her studies at the Academy of Fine Arts in Cetinje. Student of the final year at the Academy of Fine Arts in Cetinje.

adresa/address: studentski dom, Njegoševa 1,
81250 Cetinje, tel/phone + 381 69 515 763
e-mail: lekunda@yahoo.com

PETAR MIROSAVLJEVIĆ

Rođen 1978. u S. Mitrovici. Apsolvent Akademije umetnosti BRAĆA KARIĆ, odsek za fotografiju.

Born in 1978 in Sremska Mitrovica, Yugoslavia. Student of the final year at the 'BRAĆA KARIĆ' Academy of Fine Arts, in Belgrade, Department of Photography.

adresa/address: Dekanske bašte 6/5, 22000 Sremska Mitrovica
tel/phone +381 22 224 563, + 381 64 172 56 96
e-mail: petarsmokvic@yahoo.com

IRENA MISSONI

*Rođena 1980. u Bihaću. Završila srednju umetničku školu u Bihaću. Student III godine Akademije likovnih umetnosti u Sarajevu.
Born in 1980. in Bihać, BIH. Graduated from the Art School in Bihaću Student of the third year at the Academy of Fine Arts in Sarajevo.*

adresa/address: Ozimice 2, blok/ 2 D4/3 77000 Bihać
Tel/phone + 387 37 226 772

IRENA PASKALI

*Rođena 1969. u Ohridu. 1995. godine diplomirala na Fakultetu prirodnih nauka. 2000. godine diplomirala na Fakultetu lik. umetnosti u Skoplju.
1969. Born in Ohrid, Macedonia, in 1995 graduated on the Faculty of Nature and Science. 2000 graduated on the Faculty of Fine Arts*

adresa/address: Bratforska br.2 v13 stan 4, 91 000 Skoplje, Makedonija
tel/phone + 389 2 382267
e-mail: paskali99@yahoo.com,
irena9mk@yahoo.com

ANDRIJA PAVLOVIĆ

*Rođen 1980. u Beogradu. Student klavira III godine Fakulteta muzičkih umetnosti, Beograd.
Born in 1980 in Belgrade, Yugoslavia. Student of the third year of the Faculty of Music at the Univesity of Art in Belgrade, Department of Piano.*

adresa/address: Hadžimilentijeva 4, 11000 Beograd
tel/phone + 381 11 430 959,+ 381 64 13 77 470

NIKOLA SIMANIĆ

Rođen 1976. u Nikšiću. Diplomirao na Akademiji likovnih umetnosti na Cetinju. Član neformalne grupe Shift: slikarstvo, instalacije, animacioni projekti, dizajn...

Born in 1976 in Nikšić, Yugoslavia. Graduated from the Academy of Fine Art in Cetinje. Member of the informal group 'Shift': painting, instalations, animation projects, design...

adresa/address: Peka Pavlovića 5+7/ 2,
83000 Nikšić
tel/phone + 381 83 231 347
e-mail: simeun@cg.yu



ART SESSION

Sopotnica/ Prijepolje
od 15.do 23. avgusta 2001.
Predavači: Era Milivojević i Jusuf Hadžifejzović

REMONT GALERIJA
od 22. do 26.oktobra 2001. godine

Autori projekta:
Darka Radosavljević i Stevan Vuković

Saradnici:
Mirsad Mujazinović
Samir Sadiković
Nikola Jezdović
Miljan Ninčić
Mladen Tomašević

Organizacija:
REMONT, Beograd i Kulturni klub 21, Prijepolje

Realizaciju projekta omogućili:
PROHELVETIA
MINISTARSTVO ZA KULTURU REPUBLIKE SRBIJE

Logo i layout:
Nebojša Cvetković

Tiraž: 300

REMONT - nezavisna umetnička asocijacija
Makedonska 5/ II
11000 Beograd
tel/ fax + 381 11 33 44 171
e-mail: remont@remont.co.yu
www.remont.co.yu



MINISTARSTVO ZA KULTURU REPUBLIKE SRBIJE