



Siniša Radulović

Flattened Fauna



NARODNI MUZEJ CRNE GORE
ATELJE DADO



Ravna fauna

**Autor teksta: Interactive Art Text Generator, www.art-words.net
a project by Eva Beierheimer and Miriam Laussegger**

Postajući dio faune autoputa, životinja ne gubi samo život već i svoju treću dimenziju.
Roger M. Knutson
Flattened Fauna, 1987.

Sredstvima provokativno fabrikovanih slika paranormalnog i neobjašnjivog, Radulović stvara atmosferu koja uvezuje djela na izložbi, i dok ono što determiniše suptilnu protivtežu jeste umjetnikov očigledan interes za teme smrti, gubitka, i memorije, njegova preokupacija zapravo je kreativna aproprijacija, mogućnost transliteracije "public domain" materijala, ujedno preuveličavajući kinetičke aproprijacije i snimke, i analizirajući ih ka sopstvenoj potrebi da se determinišu. Ova ironična, hibridna struktura primjenjiva je na niz pojmova rearanžiranih da bi zbunili i zapitali posmatrača. Kako bi se zadržao efekat angažovanosti i mistifikacije, smrtnost je demontirana iz svoje diskretne transkripcije dok ujedno uključuje pedantne sukobe nastale iz reproduktivnosti. Sredstvima manipulativno rekonstruisanih paradoksa, djela su permutovana opsežnim fragmentom memorije. Ironične aproprijacije ne zapostavljaju sopstveni imanentni, sarkastičan smisao i ovaj pronađeni materijal ranjivosti izvrće hermetičko uvećanje ka antropološki uvezanom prelomu. Rezultat ove implementacije deformiše i fabrikuje podsvjesnu osmotsku solidarnost koja svoje korijene ima u metaforičkim sferama, baziranim na spontanim i bazičnim fenomenima. Ovaj mimezis proporcija implementira neobičan koncept usmjeren prema privatnom unutar čaure, koja poput asemblaža transformiše atipične i sićušne fragmente memorije. Ona ima svoje korijene u komemorijalnim, grotesknim eksperimentima zasnovanim na temelju dislokacija ireverzibilnih i kognitivnih kolaža prevedenih iz opustošenih prostora. U tom smislu, rezonanca generisanja dislocira sivu zonu i kreira smrt, dokumentujući interkulturalne ekspanzivne materijale i njihova otuđenja, autor ih izvrće u grafički, atipične prilagodbe. Pored temelja savremenih umjetničkih praksi, nailazimo i na nadrealne i samo-ironične dekonstrukcije iz brojnih sarkastičnih generatora. Rezultat jeste dvodimenzionalna podrutina figurativnih reprezentacija koja se transformiše izvan generativne simulacije petlje.



Flattened Fauna

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In becoming part of the road fauna, an animal loses not only its life but also its third dimension.
Roger M. Knutson
Flattened Fauna, 1987

By the means of provocatively fabricated images of paranormal and unexplainable, Radulovic creates an atmosphere that ties together many of the works in the exhibition, and while they are subtly counterbalanced by artist's interest in themes of death, loss, and memory, his main interest is creative appropriation, ability to transliterate public domains, both exaggerating the kinetic appropriations and its footages, and analyses them in its ability to determinate. This ironic, hybrid structure applies an array of notions rearranged in order to confuse and question the viewer. In order to retain this result to engage and mystify, the mortality is demounted from its discrete transcription and includes pedantic confrontations from reproducibilities. By the means of manipulatively reconstructed paradoxes, works have been permuted by extensive memory fragment. Ironic appropriations do not neglect the immanent, sarcastic purpose and this found footage of vulnerabilities inverts the hermetical blow-up towards an anthropologically associated rupture. The result to implement distorts and fabricates the subconscious and osmotic solidarity which has its origins in metaphorical spheres based on spontaneous and elementary phenomenons. This mimesis of proportions implements the peculiar concept towards a private cocoon that alike an assemblage transforms atypical and small-sized memory fragments. It has its origins in memorial, grotesque experiments based on dislocations of irreversible and cognitive collages translated from vacuous spaces. In that sense, the resonance to generate dislocates the gray zone, it creates deaths, both documenting the intercultural expansive footages and its alienations, author inverts them in its graphic, atypical adjustment. Alongside foundations from these contemporary art practices, it also includes surreal and self-ironic destructions from various sarcastic generators. The result is a two-dimensional subroutine of figurative images that transforms beyond the generative simulation of loops.



Ektoplazma za svakodnevnu upotrebu | Ectoplasm for Everyday Use, 2015.
digitalni print | digital print, 16 x 19 cm



Ektoplazma za svakodnevnu upotrebu | Ectoplasm for Everyday Use, 2015.
digitalni print | digital print, 16 x 19 cm



Boja izvan ovog svemira | The Colour Out of Space, 2015.
digitalni print | digital print, 100 x 70 cm



Memoari pronađeni u kadi | Memoirs Found in a Bathtub, 2015.
digitalni print | digital print, 42 x 30 cm



Ektoplazma za svakodnevnu upotrebu | Ectoplasm for Everyday Use, 2015.
digitalni print | digital print





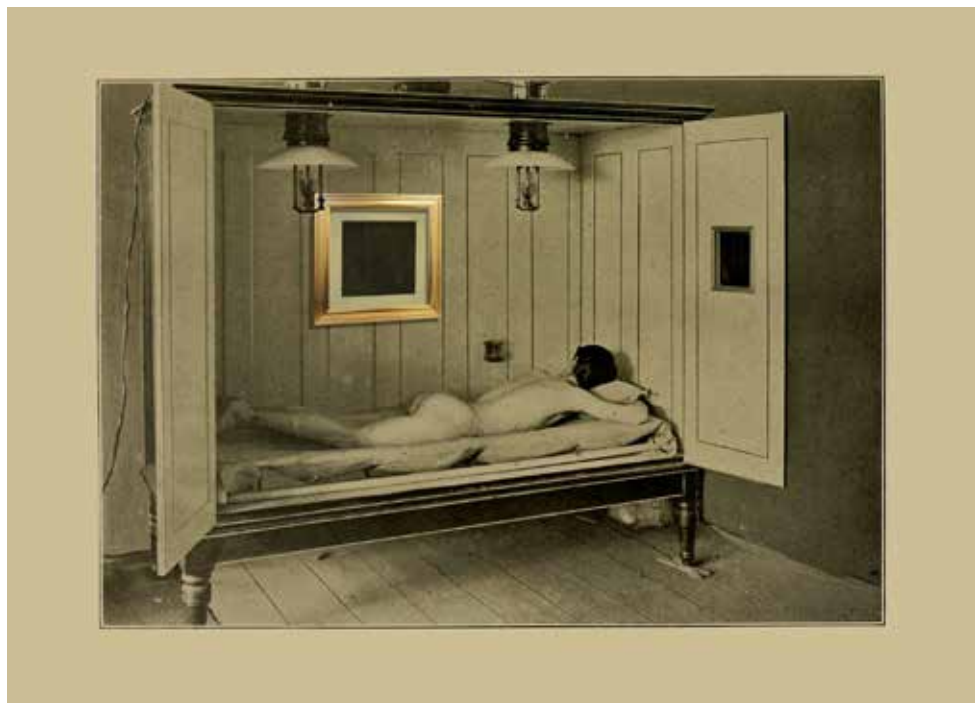


Naknadna razmišljanja lovca na crve | Afterthoughts of a Worm Hunter, 2015.
digitalni print | digital print, 140 x 270 cm

Dead Whales Can't Wave Back, 2015.
digitalni print | digital print, 11 x 15 cm



Ektoplazma za svakodnevnu upotrebu | Ectoplasm for Everyday Use, 2015.
digitalni print | digital print, 22 x 31 cm



Ektoplazma za svakodnevnu upotrebu | Ectoplasm for Everyday Use, 2015.
digitalni print | digital print, 22 x 31 cm



Ektoplazma za svakodnevnu upotrebu | Ectoplasm for Everyday Use, 2015.
digitalni print | digital print, 22 x 31 cm

Siniša Radulović

1983, Podgorica.

Diplomirao na Fakultetu likovnih umjetnosti na Cetinju, odsjek slikarstvo, gdje je i magistrirao 2008. godine.

Dobitnik je nagrade 33. crnogorskog likovnog salona „13. novembar“ za slikarstvo 2011. godine.

Izabrane kolektivne izložbe:

2014. *Interakcije*, Palazzo Calò, Bari, Italija

2014. *Svjetlost*, Dvorac Petrovića, Centar savremene umjetnosti Crne Gore, Podgorica, Crna Gora

2014. *Ego sum*, Dvorac Petrovića, Centar savremene umjetnosti Crne Gore, Podgorica, Crna Gora

2013. *Empatija* / Crnogorska savremena umjetnost, Priština, Kosovo

2013. *Heterotopije*, Galerija Remont, Beograd, Srbija

2013. *Bicephalous*, Leksand Kulturhus, Švedska

2012. *Ukrštanja* – Crnogorska savremena umjetnost u XXI vijeku, Državni centar savremene umjetnosti, Jekaterinburg / Muzej savremene umjetnosti „Erarta“, Sankt Petersburg, Rusija

2012. *Prepoznavanja 2 - Ksenophobia / Ksenofilija*, *Academia Gallery, National Art Academy, Sofija, Bugarska*

2012. Crnogorska moderna i savremena umjetnost, Crnogorska galerija umjetnosti “Miodrag Dado Đurić”, Cetinje Crna Gora

2012. *Tag*, Sarajevska zima, Collegium Artisticum, Sarajevo, Bosna i Hercegovina

2010. *Centro - Periferia*, Federculture - La Citta dell'Acqua, Rim, Italija

2010. *Recognition - Xenophobia / Xenophilia*, Nacionalni muzej Kumanovo, Makedonija / Umetnička galerija “Nadežda Petrović”, Čačak, Srbija

2007. *Pont Avenir*, Centre d'Art Contemporain, Pont Aven, Francuska

Samostalne izložbe:

2009. *Cabin fever*, Galerija “Centar”, Podgorica, Crna Gora

2006. ULUCG, Umjetnički paviljon, Podgorica, Crna Gora

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Siniša Radulović

1983, Podgorica.

Graduated from the Faculty of Fine Arts Cetinje, Department of painting, where he received MA in 2008.

Won the award for painting at 33. Montenegrin Art Salon "13 novembar", 2011, Cetinje, Montenegro

Selected group exhibitions:

2014. *Interactions*, Palazzo Calò, Bari, Italy

2014. *Light*, Center of Contemporary art of Montenegro, Dvorac Petrovica, Podgorica, Montenegro

2014. *Ego sum*, Center of Contemporary art of Montenegro, Dvorac Petrovica, Podgorica, Montenegro

2013. *Empathy* / Montenegrin Contemporary Art, Pristina, Kosovo

2013. *Heterotopias*, Gallery Remont, Belgrade, Serbia

2013. *Bicephalous* – Yugo art, Leksand Kulturhus, Sweden

2012. *Intersections* - Montenegrin Contemporary Art in 21st century, Erarta – NCCA - National Center for Contemporary Arts, Ekatarinburg, Russia / Contemporary Art Museum and Galleries, Sankt Peterburg, Russia

2012. *Recognition 2 - Xenophobia / Xenophilia*, Academia Gallery, National Art Academy, Sofia, Bulgaria

2012. Montenegrin Modern and Contemporary Art in 20 and 21st century, Art Gallery „Miodrag Dado Đurić“, Cetinje Montenegro

2012. *Tag*, Collegium Artisticum The XXVIII International Festival Sarajevo –Sarajevo Winter 2012, Bosnia and Herzegovina

2010. *Centro - Periferia*, Federculture - La Citta dell'Acqua , Rome, Italy

2010. *Recognition - Xenophobia / Xenophilia*, National museum, Kumanovo, Macedonia / Art Gallery "Nadežda Petrović", Čačak, Serbia

2007. *Pont Avenir*, Centre d'Art Contemporain, Pont Aven, France

Solo exhibitions:

2009. *Cabin fever*, Galerija "Centar", Podgorica, Montenegro

2006. ULUCG, Art Pavilion, Podgorica, Montenegro

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Naslovna strana | Cover page:
Stvari koje nismo našli u zidovima | Things We Haven't Found inside the Walls, 2015.
video | video, 7' 30", loop

Izdavač: Narodni muzej Crne Gore | Za izdavača: Pavle Pejović
Kustos: Mirjana Dabović Pejović | Prevod: Siniša Radulović
Dizajn: Branka Vujović | Štampa: DPC – Podgorica | Tiraž: 300

Cetinje, septembar/oktobar 2015.