

LJUBAV U DAVOSU

“Svaka ljubav je obojena kanibalnim nagonom.”
Zygmunt Bauman, Fluidna ljubav

Postoji u umetničkom opusu Tadije Janičića jedna rana slika čiji nas naziv uvodi u njegova tematsko-filozofska interesovanja koja svojevrsnu sublimaciju dosežu upravo izložbom *Ljubav u Davosu*. Reč je o slici *Devojka sa sela podleže gradskim iskušenjima* iz 2006. godine, na kojoj je sa leđa i iz poluprofila prikazan akt punačke devojke uhvaćene u trenutku ulaženja u zagrljaj sa mededom - ili bi, možda, pravilnije bilo reći: mededom. Nimalo lišena vlastite naivnosti, nevinosti i neiskvarenosti, pri neposrednom suočenju s vrednostima sveta u kom živi, devojka sa sela egzistencijalni izlaz pronalazi u ljubavnoj (ili samo erotskoj) vezi sa mededom koji, naravno, nije nikakvo mitsko ili mitološko biće - poput, na primer, antičkog prauzora saslike/predstave Evrope na leđima bika - već nesumnjivi klasni reprezent. U *Ljubavi u Davosu* identična uloga klasnog reprezentata dodeljena je jelenu-kapitalacu, kog Tadija prikazuje usred čina izvršenja zločina nad nagom ženskom figurom - u njegovom slikarstvu odranije poznatom kao Karolina.

Budući devojka izrazito naglašenih seksualnih atributa, Karolina je otelotvorenje ideala komercijalne, konzumerističke kulture koja telo žene vidi isključivo u funkciji i uloji seksualnog objekta koji - u njenom životnom i umetničkom slučaju - pokušava da postane i subjekt! Čitav događaj, što zaključujemo tek iz naziva izložbe, odvija se u snežnobelom ambijentu omiljenog odmarališta svetskog džet seta, poznatog po činjenici da se upravo tamo održava tradicionalni Svetski ekonomski forum. Davos, međutim, kod Tadije nije prikazan kao idilično mesto - što on u realnosti nesumnjivo jeste - već je iskorišćen

LOVE IN DAVOS

“All love is tinged with the anthropophagic urge.”
Zygmunt Bauman, Liquid Love

In Tadija Janicic's artistic oeuvre, there is an early painting whose title introduces us to his thematic-philosophical interests, which have particularly reached their unique sublimation in the exhibition *Love in Davos*. That painting is *The Country Girl Succumbs to City Life* from 2006, showing the three-quarter view of a nude plump girl's back caught in the moment of embracing a bear, or we might as well say a "beast". The country girl, hardly deprived of naivety, innocence and incorruptibility, and challenged by the "values" of the world she lives in, finds the solution to her existential difficulties in a love (or just sexual) relationship with the *beast*; surely not a mythical or mythological creature like, for example, the ancient archetype from the painting/presentation of 'Europa riding the bull', but a blatant example of a social class representative. In *Love in Davos* the same role of a social class representative is given to a prize stag, presented amid the crime perpetrated against a naked female figure, which has, since his early painting, been known as Karolina.

As a girl of exceptionally accentuated sexual attributes, Karolina embodies the ideal of the commercial and consumerist culture, which sees female body's "function" and role only as a sexual object, which is, in case of Karolina's life as a female painting protagonist, trying to become a subject as well! The exhibition's title helps us understand that it all takes place in a snow-white setting of the world jet set's favourite ski resort, also known as a place where the traditional World Economic Forum is organized. However, Davos in Tadija's art is not illustrated as an idyllic place - which it truly is - but is used as a *mise-en-scène*

kao mizanscen za dramu koja svojim opsegom unekoliko prevazilazi čak i vlastite protagoniste. Angažman i konkretan socio-politički kontekst navedene predstave zapravo i nije u onome što je na slikama konkretno prikazano koliko je apostrofirano upravo njihovim nazivima, gde iščitavamo neka od ključnih konceptijskih i konceptualnih ishodišta Tadijinog slikarstva. Eksplicitnije nego na kompozicijskoj ravni, odnosno neposrednim figurativnim odnosima prikazanog – u njima su ključevi za iščitavanje i razumevanje složenih odnosa, promišljenih zapleta i naracija, čija formalna pročišćenost zapravo implicira meta-narativnost. Iako po broju figura/predstava najsvedeniji – redukovan na po svega dva, najviše tri neposredna protagonista – ciklus *Ljubav u Davosu* zapravo je Janičićev najnarativniji ciklus, gde se predstavljanim samo markira onaj vidljivi deo drame. Saglasimo li se s činjenicom da svaki pojavni oblik stvarnosti nije ništa drugo do društveni konstrukt – tada i Tadijin rad možemo posmatrati kao slikarstvo s produženom ekspozicijom, gde na slikama vidimo i učtavamo čitavu industriju zabave, kreiranu samo zbog toga da bi se vladari našeg sveta, oličeni u Tadijinim kapitalcima iz Davosa, "malo zabavili". Kao reprezentima društvene kaste nosilaca ekonomske i političke moći, njima je dozvoljeno apsolutno sve – pa čak i simboličko ili možda i sasvim stvarno ubistvo?! No, ukazujući na posledice, Janičić svakako ne zanemaruje ni uzroke, s tim da ulogu socijalnih forenzičara on i ovaj put prepušta posetiocima izložbe – koji bi u konkretnom slučaju trebali biti dodatno zainteresovani za sagledavanje šire slike, imamo li u vidu da su i oni žrtve istih zakona eksploatatorskog sveta čija je Karolina tek najeksplicitnija žrtva. Budući i sami eksploatisani, gledaoci su ti koji poslovičnim okretanjem glave

for drama which, in its scope, somewhat exceeds its own protagonists. Particular socio-political engagement and context of the paintings is not found in the presentations as much as it is apostrophized in their very titles that reveal some of the key conceptual and conceptual origins of Tadija's art. The titles, often more explicit than the composition, and point blank figurative relations of the presented, hold the key to interpreting and understanding complex relationships, thoughtful plots and narratives, whose formal purity, in fact, implies meta-narration. The scarcest in the number of figures/presentations – reduced to two or maximum three discernible protagonists – the series of paintings *Love in Davos* is actually the most narrative one of Janicic's series, where the visible part of the drama is only marked by the presentations. If we can agree that every manifestation of reality is nothing else but a social construct, then Tadija's work can be perceived as painting with the long exposure, which enables us to see and observe the whole industry of entertainment, created only so that the rulers of our world, represented by Tadija's prize specimens from Davos, could "have a bit of fun". As representatives of the caste of those who hold economic and political power, they are allowed to do absolutely anything – commit symbolic or even genuine murder?! Yet, while pointing to the consequences, Janicic does not forget the causes as well, this time assigning the role of social forensic scientist to the exhibition visitors, who should, in this particular case, be even more interested to grasp the bigger picture, since they are subjected to the same "rules" of the exploitative world in which Karolina is only the most explicit of victims. Exploited themselves, the viewers are those who, by proverbially averting their gaze or voyeuristically

ili pak voajerskim uživanjem u prizoru Karolininog nagog, mrtvog tela, preuzimaju uloge aktivnih saučesnika. Bez njihove suštinske empatičnosti i poslovičnog izostanka svake ljudske solidarnosti u svetu u kom su, kako bi rekao Dišan, uvek drugi ti koji umiru - Karolinina žrtva, zapravo, ne bi ni bila moguća. E sad, zašto Janičić taj višestruko pervertirani odnos uopšte naziva ljubavlju?! Da li govoreći o ljubavi mi istovremeno govorimo i o seksu - ili pak treba da insistiramo na jasnijoj distinkciji: gde je ljubav ljubav a seks (samo) seks!? Da li se, dakle, iza naziva *Ljubav u Davosu* zapravo maskira *Seks u Davosu*!?

U mačističkim kulturama - kakva naša nesumnjivo jeste - intimna i javna sfera do te mere su isprepletene da se, po Fukou, svaki govor o seksu pretvara u vrstu prinude, te se i sama seksualnost identifikuje upravo činom imenovanja kojim se ista i konstituiše. Jedan od najpopularnijih filozofa današnjice, Slavoj Žižek, razvijajući tezu po kojoj u našem vremenu *muškarac* predstavlja *opštu*, a *žena konkretnu egzistenciju*¹, verovatno bi na ovom mestu ustvrdio kako se svaka konkretnost suštinski iscrpljuje upravo preteranim insistiranjem na detaljima. Da li je, dakle, Karolinina smrt samo detalj? Nebitan i unapred uračunat kao rashod u tradicionalnom ritualu prinošenja žrtava? I da li je Karolinina nevinna žrtva ritualno prinešena upravo u ime pretpostavljenog *blagostanja* i sveopšteg napretka i progresa?

Na prezentacijskom planu posredovana seksualnost dominantna je seksualnost našeg vremena - a Tadija Janičić kao slikar poznat je upravo kao hroničar koji se već deceniju i po bavi potisnutim ili pak preneglašenim željama i nagonima savremenog čoveka. Objašnjavajući

enjoying watching Karolina's naked, dead body, take over the role of active accomplices. Were it not for the commonplace absence of essential empathy and any humane solidarity, in a world in which, as Duchamp said, "it's always the others who die", Karolina's suffering wouldn't even be possible. Now, why does Janicic dub this multi-perverted relationship *love*?! When talking about sex, do we talk about love at the same time, or should we insist on a more precise distinction, where love is love and sex (only) sex? Could it be that *Love in Davos* is actually a disguise for *Sex in Davos*?

In machoistic cultures, which ours certainly is, the intimate and public sphere are so intertwined that, as Foucault suggests, any talk about sex becomes a kind of coercion, equating sexuality and the act of its denomination, which is what constitutes it as well. One of the most popular living philosophers, Slavoj Žižek, developed a thesis which argues that, in our time, *man* represents *the universal and woman the concrete existence*¹ and, in this regard, he would possibly maintain that any concreteness is essentially wasted by insisting on too many details. Could it be, then, that Karolina's innocent death is just an irrelevant detail, a pre-calculated cost in a *traditional* sacrifice ritual? Was she innocently sacrificed in the name of a supposed *wellbeing* and overall advancement and progress?

On the presentation plan, mediated sexuality is dominant sexuality of our time, and Tadija Janicic, as a painter, is known to be a chronicler who, for a decade and a half, has been dealing with both suppressed and overstated urges and drives of today's people. In a recent interview, when elaborating on his own painterly approach, the artist said that he is actually a realist painter *who is just cropping the reality*. This reality is revealed

vlastiti postupak, u jednom intervjuu sam umetnik nedavno je izjavio kako je on, zapravo, slikar realista koji samo *kropuje stvarnost*. Tu stvarnost nam otkriva i Karolinino nago, masakrirano telo, koje nam se ovom izložbom zapravo nudi i kao ogledalo. A ogledalo, kao i svako drugo, determinisano je upravo odrazom onoga koji se (o)gleda. Činom gledanja mi i sami postajemo vidljivi - odnosno saglasni i(li) suodgovorni s viđenim...

Nebojša Milenković

by Karolina's naked, mutilated body, which this exhibition offers as a mirror. And, just as any other mirror, it is determined by the reflection of the one who is looking in it, and by the act of looking, we ourselves become visible, concordant with and co-responsible for what we see...

Nebojša Milenković

¹Videti: Slavoj Žižek, *Ispitivanje realnog*, Akademska knjiga, Novi Sad, 2008.

¹Slavoj Žižek, *Interrogating the Real*, Continuum, London and New York, 2006

BIOGRAFIJA

Tadija Janičić rođen je 1980. u Nikšiću. Osnovne i master studije završio je na Akademiji likovnih umetnosti u Novom Sadu u klasi profesora Milana Blanuše. Od 2003. godine izlagao je na 30 samostalnih i preko 100 grupnih izložbi u Srbiji, Tokiju, Osaki, Londonu, Los Angelesu, Berlinu, Parizu, Sankt Peterburgu, Ženevi, Beču, Budimpešti, Briselu i Rimu. Njegove slike deo su stalne kolekcije Muzeja savremene umetnosti u Novom Sadu kao i Telenor kolekcije ali i mnogobrojnih privatnih kolekcija širom sveta.

Osvojio je nekoliko nagrada za slikarstvo:

- 2008. Prva nagrada 37. novosadskog salona za sliku
- 2008. Nagrada YU palete mladih
- 2003. Najbolji mladi stvaralac u kategoriji crtež u okviru projekta Perspektive II
- 2001. Godišnja nagrada za crtež Fakulteta likovnih umjetnosti

Živi i radi u Novom Sadu.

BIOGRAPHY

Tadija Janičić was born in 1980 in Nikšić. He graduated from his undergraduate and master studies at the Academy of Fine Arts in Novi Sad in the class of professor Milan Blanuša. Since 2003 he has exhibited his work at 30 solo and more than 100 group shows in Serbia, Tokyo, Osaka, London, Los Angeles, Berlin, Paris, Saint Petersburg, Geneva, Vienna, Budapest, Brussels and Rome. His paintings are part of the permanent collection of the Museum of Contemporary Art in Novi Sad, Telenor collection, and numerous private collections around the world.

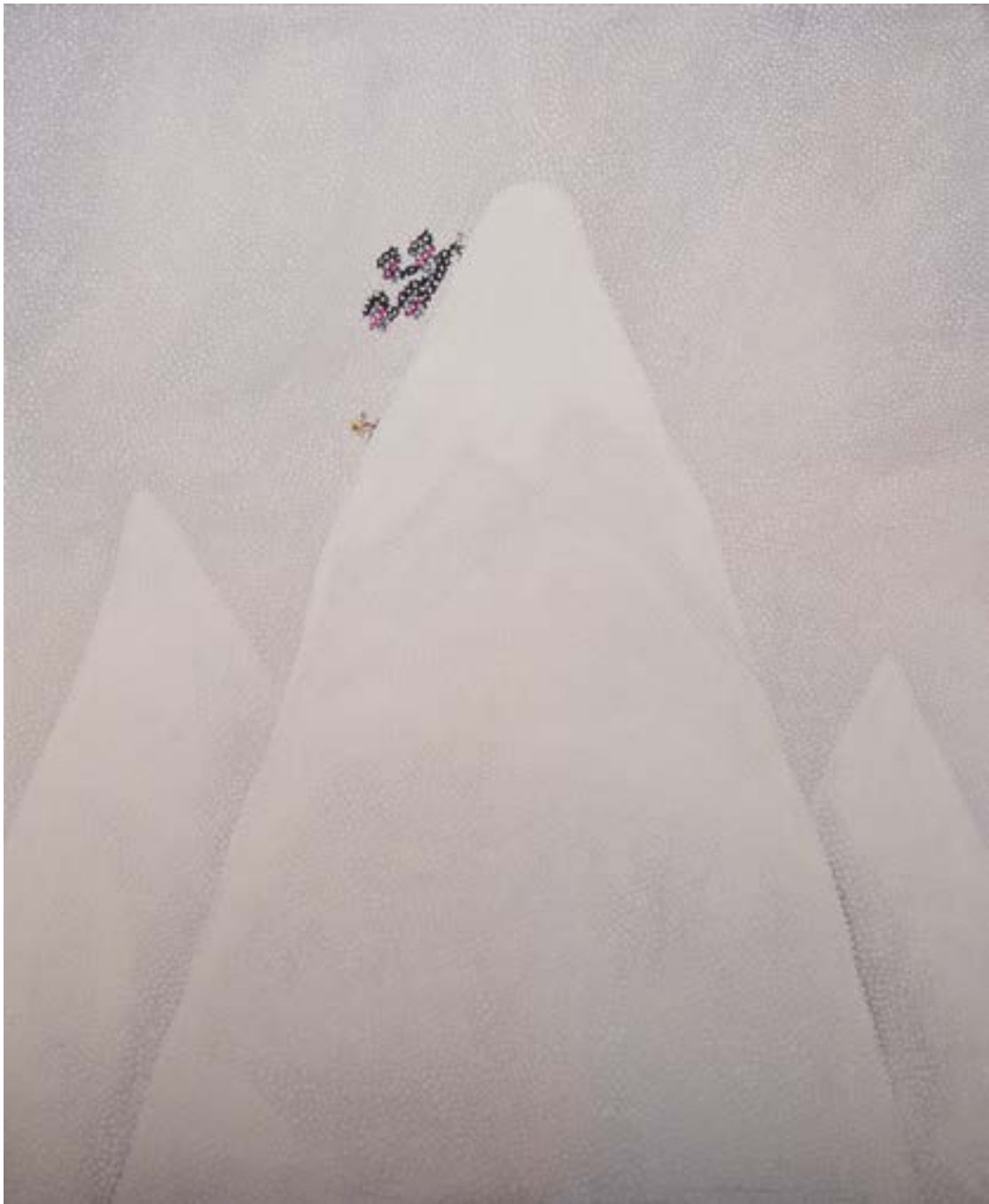
He has received several painting awards:

- 2008 The first painting award of the 37th Salon of Novi Sad
- 2008 Award YU Palettes of the Young painters
- 2003 The best young artist in the category of Drawing, project Perspective II
- 2001 Annual award for Drawing of the Faculty of Visual Arts

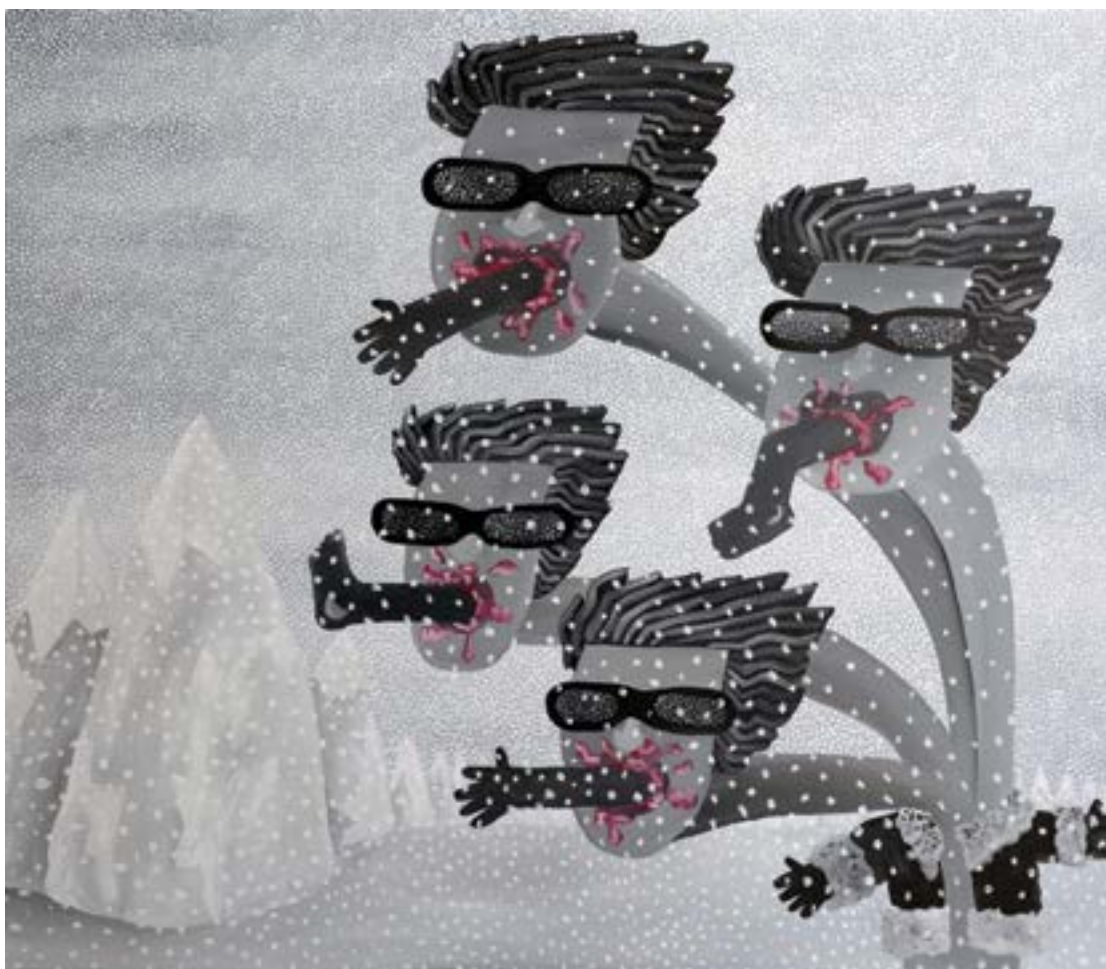
Currently living and working in Novi Sad, Serbia.



KAROLINA Je NA ODMORU/KAROLINA IS ON A VACATION
2017
220x180cm
ulje na platnu /oil on canvas



ON ME JURI /HE'S CHASING ME
2018
220x180cm
ulje na platnu /oil on canvas



TURISTA /TOURIST
2019
60x70cm
ulje na platnu /oil on canvas



SMRT U DAVOSU / DEATH IN DAVOS
2019
50x40cm
ulje na platnu/oil on canvas



KLIZALIŠTE / ICE RINK
2019
60x50cm
ulje na platnu / oil on canvas



ZASEDA U DAVOSU / AMBUSH IN DAVOS
2019
70x50cm
ulje na platnu / oil on canvas



LJUBAV U DAVOSU / LOVE IN DAVOS
2019
70x50cm
ulje na platnu / oil on canvas



LJUBAV U DAVOSU / LOVE IN DAVOS
2019
180x295cm
ulje na platnu /oil on canvas



NS2021
2019
180x180cm
akril i ulje na platnu / acrylic and oil on canvas



MOMCI IZ DAVOSA / GUYS FROM DAVOS
2019
visina 45cm / height 45cm
terakota, akril / terracotta, acrylic

OBRAZOVANJE

- 2013 - 2015 Akademija umetnosti master studije, Novi Sad, Srbija
2000 - 2004 Akademija umetnosti, Novi Sad, Srbija
1995 - 1999 Umetnička škola, Cetinje, Crna Gora

NAGRADE

2008. Prva nagrada 37. novosadskog salona za sliku
2008. Nagrada YU palete mladih
2003. Najbolji mladi stvaralac u kategoriji crtež u okviru projekta Perspektive II
2001. Godišnja nagrada za crtež Fakulteta likovnih umjetnosti

SAMOSTALNE IZLOŽBE

2018. Pravi se da spavaš, Galerija Prozor, Beograd, Srbija
2018. Pravi se da spavaš, Centar savremene umjetnosti Crne Gore, Podgorica, Crna Gora
2018. Karolina je u Šapcu, Kulturni centar, Šabac
2017. Optimizmom u službi života, Zbirka pomorskog naslijeđa, Porto Montenegro, Tivat, Crna Gora
2017. Balkan party, MAC Maja Arte Contemporanea, Rim, Italija
2017. Odmorite se uz Karolinu, Galerija Rima, Kragujevac
2017. Crteži, Concept Art Space, Podgorica, Crna Gora
2016. Ljudi koji vole da gledaju u sise, Galerija Ozon, Beograd
2016. Nebo je plavo, Ulična galerija, Beograd
2015. Laki komadi, Galerija Prototip, Beograd
2014. Bajke za nevaljalu decu, Muzej savremene umetnosti Vojvodine, Novi Sad
2013. Galerija Haos, Beograd
2012. Galerija 73, Beograd
2012. Galerija Pizana, Podgorica, Crna Gora
2011. Galerija Aleksandar Đonović, Arandjelovac,
2011. Galerija Ozon, Beograd
2011. Galerija Art9, Budimpešta, Mađarska
2011. Galerija Remont, Beograd
2010. Galerija Nova, Beograd
2009. Galerija Mali likovni salon, Novi Sad
2009. Galerija Perjanički dom, Podgorica, Crna Gora
2008. Galerija savremene umetnosti, Smederevo
2008. Arte galerija, Beograd
2008. Galerija kulturnog centra Novog Sada, Novi Sad
2007. Galerija Pac, Murska Sobota, Slovenija
2007. Galerija Doma omladine, Beograd
2007. Galerija Vojvođanske banke, Novi Sad
2007. Galerija Tableau, Novi Sad
2005. Galerija Tableau, Novi Sad
2005. Art Klinika, Novi Sad
2003. Galerija Alterlibre, Osaka, Japan
2003. Galerija Den, Tokyo, Japan

EDUCATION

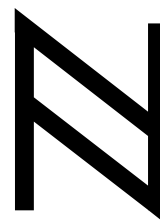
- 2013 - 2015 Master's degree, Academy of Arts, Novi Sad, Serbia
- 2000 - 2004 Academy of Arts, Novi Sad, Serbia
- 1995 - 1999 School of Art, Cetinje, Montenegro

AWARDS

- 2008 The first award of the 37th Salon of Novi Sad, Novi Sad, Serbia
- 2008 Award YU Palettes of the Young, Vrbas, Serbia
- 2003 The best young artist in the Drawing Class, project Perspektive II, Art Clinic, Novi Sad, Serbia
- 2001 Annual award for drawing, Faculty of Visual Art, Cetinje, Montenegro

SOLO EXHIBITIONS

- 2018 *Pretend You're Asleep*, Gallery Prozor, Belgrade, Serbia
- 2018 *Pretend You're Asleep*, Contemporary Art Centre of Montenegro, Podgorica, Montenegro
- 2018 *Karolina Is in Sabac*, Cultural Center, Sabac, Serbia
- 2017 *Drawings*, Concept Art Space, Podgorica, Montenegro
- 2017 *Optimism A Virtue of Life*, Naval Heritage Collection, Porto Montenegro, Tivat, Montenegro
- 2017 *Balkan Party*, MAC Maja Arte Contemporanea, Rome, Italy
- 2017 *Relax with Karolina*, Rima Gallery, Kragujevac, Serbia
- 2016 *Men Who Like to Stare at Tits*, Ozone Gallery, Belgrade, Serbia
- 2016 *The Sky is Blue*, Street Gallery, Belgrade, Serbia
- 2015 *Easy Pieces*, Prototype Gallery, Belgrade, Serbia
- 2014 *Fairytales for Naughty Kids*, Museum of Contemporary Art Vojvodina, Novi Sad, Serbia
- 2013 *Drawings*, Chaos Gallery, Belgrade, Serbia
- 2012 *Life Is Good*, Gallery 73, Belgrade, Serbia
- 2012 Pizana Gallery, Podgorica, Montenegro
- 2011 Ozone Gallery, Belgrade, Serbia
- 2011 Aleksandar Đonović Gallery, Arandjelovac, Serbia
- 2011 Art9 Gallery, Budapest, Hungary
- 2011 Remont Gallery, Belgrade, Serbia
- 2010 *Optimism A Virtue of Life*, Nova Gallery, Belgrade, Serbia
- 2009 Small Salon Gallery, Novi Sad, Serbia
- 2009 Gallery Perjanički dom, Podgorica, Montenegro
- 2008 Gallery of Contemporary Art, Smederevo, Serbia
- 2008 Arte Gallery, Belgrade, Serbia
- 2008 Gallery of Cultural Center of Novi Sad, Novi Sad, Serbia
- 2007 Pac Gallery, Murska Sobota, Slovenia
- 2007 Gallery of the Youth Center, Belgrade, Serbia
- 2007 Gallery of the Bank of Vojvodina, Novi Sad, Serbia
- 2007 Tableau Gallery, Novi Sad, Serbia
- 2005 Tableau Gallery, Novi Sad, Serbia
- 2005 Art Clinic Gallery, Novi Sad, Serbia
- 2003 Alterlibre Gallery, Osaka, Japan
- 2003 Den Gallery, Tokyo, Japan

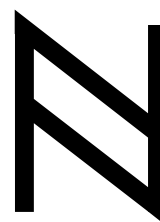


GRUPNE IZLOŽBE

- 2018. Air4, Galerija Ravnikar, Ljubljana, Slovenija
- 2017. Vojvodanski salon, Muzej savremene umetnosti Vojvodine, Novi Sad
- 2017. Pravo u centar, Muzej grada Beograda, Beograd
- 2017. Off the Road, Galerija Pro3or, Beograd
- 2017. Interruption, Library Club, London, Velika Britanija
- 2017. Heterotopia: The Spaces of Otherness - Serbian House, London, Velika Britanija
- 2016. Ljubavni zanos, Oktobarski salon, Beograd
- 2016. Contemporary Balkan Art - Gallery 106, London, Velika Britanija
- 2016. Serbian Contemporary Art - Herman Miller, Los Angeles, SAD
- 2016. Serbian Contemporary Art - Art Swagger, Los Angeles, SAD
- 2016. Akvizicije, Muzej savremene umetnosti Vojvodine, Novi Sad
- 2015. Toward A Better World 2, Galerija Nest, Geneve, Švajcarska
- 2015. Stereotipi, Queer Lounge, KC Grad, Beograd
- 2015. Izložba Mangelos finalista, Galerija Remont, Beograd
- 2014. Premonition/ Blood /Hope, Art in Vojvodina and Serbia, Beč, Austrija
- 2014. Odličan 5, New Moment, Beograd
- 2014. Serbi. arte festival- Beograd Now, Kunstforum Montafon, Schruns, Austria
- 2013. Re-locations, University of Preston, Preston, Velika Britanija
- 2013. Presences - Zone Illusion, Galerija le Club des Arts, Palace of the Council of Europe in Strasbourg, France
- 2013. European Parliament, Brussels
- 2013. Galerija Factory Art, Berlin, Germany
- 2013. Galerija Presence, Le Club des Arts, Palais de l'Europe, Strasbourg, France
- 2012. Akvizicije, Muzej savremene umetnosti Vojvodine, Novi Sad
- 2012. Intersections- Montenegrin Contemporary Art in 21st century, Erarta- Contemporary Art Museum and Galleries, Sankt Petersburg, Russia
- 2012. Intersections- Montenegrin Contemporary Art in 21st century, NCCA- Nacional Center for Contemporary Arts, Ekatarinburg, Russia
- 2011. Spring Serbian Salad, Lukas Feichtner Galerija, Vienna, Austria
- 2010. Umetnost u Vojvodini 2000-2010, Muzej savremene umetnosti Vojvodine, Novi Sad
- 2009. The Iwano Project, Muzej 25.maj, Beograd
- 2008. Noć muzeja, Muzej savremene umetnosti Vojvodine, Novi Sad
- 2008. U(i o) tranziciji, Galerija Zlatno oko, Novi Sad
- 2008. In (and about) transition, Galerija of the Culture Center of Serbia, Paris, France
- 2007. Figura, sudbina, komentari, Galerija kulturnog centra, Beograda
- 2006. Contemporary Art of Novi Sad, Banat Museum, Timisoara, Romania
- 2006. Grad, Umetnička pozornica, Novi Sad
- 2005. Art klinika u salonu Muzeja savremene umetnosti, Muzej savremene likovne umetnosti, Novi Sad
- 2005. HUGO BOSS Ego (šk)art: New edition, Umetnički paviljon Cvijeta Zuzorić, Beograd
- 2005. Galerija Annecy, Paris, France
- 2005. OKVF/ Östersund kunstvideofestival, Östersund, Sweden
- 2004. Real Presence, Muzej 25. maj, Beograd
- 2003. Skok u prazno, Galerija Zvono, Beograd
- 2003. Skok u prazno, Centar za vizuelnu kulturu Zlatno oko, Novi Sad

GROUP EXHIBITIONS

- 2018 *Air4*, Ravnikar Gallery, Ljubljana, Slovenia
- 2017 Vojvodina Salon, Museum of Contemporary Art Vojvodina, Novi Sad, Serbia
- 2017 *A Look into the Centre*, Belgrade City Museum, Belgrade, Serbia
- 2017 *Off the Road*, Prozor Gallery, Beograd, Serbia
- 2017 *Interuption*, Library Club, London, UK
- 2017 *Heterotopia: The Spaces of Otherness - Serbian House*, London, UK
- 2016 *Love Enthusiasm*, October Salon, Belgrade, Serbia
- 2016 *Contemporary Balkan Art - Gallery 106*, London, UK
- 2016 *Serbian Contemporary Art - Herman Miller*, Los Angeles, USA
- 2016 *Serbian Contemporary Art - Art Swagger*, Los Angeles, USA
- 2016 *Aquisitions*, Museum of Contemporary Art Vojvodina, Novi Sad, Serbia
- 2015 *Toward A Better World 2*, Nest Gallery, Geneve, Switzerland
- 2015 *Stereotypes*, Queer Lounge, KC Grad, Belgrade, Serbia
- 2015 *Exhibition of Mangelos finalists*, Remont Gallery, Belgrade, Serbia
- 2014 *Premonition/ Blood /Hope*, Art in Vojvodina and Serbia, Vienna, Austria
- 2014 *Excellent 5*, New Moment, Belgrade, Serbia
- 2014 *Serbi. arte festival- Belgrade Now*, Kunstforum Montafon, Schruns, Austria
- 2013 *Re-locations*, University of Preston, Preston, UK
- 2013 *Presences - Zone Illusion*, Gallery le Club des Arts, Palace of the Council of Europe in Strasbourg, France
- 2013 *European Parliament*, Brussels, Belgium
- 2013 *Factory Art Gallery*, Berlin, Germany
- 2013 *Presence Gallery*, Le Club des Arts, Palais de l'Europe, Strasbourg, France
- 2012 *Acquisition*, Museum of Contemporary Art, Novi Sad, Serbia
- 2012 *Intersections- Montenegrin Contemporary Art in 21st century*, Erarta- Contemporary Art Museum and Galleries, Sankt Petersburg, Russia
- 2012 *Intersections- Montenegrin Contemporary Art in 21st century*, NCCA- National Center for Contemporary Arts, Ekatarinburg, Russia
- 2011 *Spring Serbian Salad*, Lukas Feichtner Gallery, Vienna, Austria
- 2010 *Art in Vojvodina 2000-2010*, Museum of Contemporary Art, Novi Sad, Serbia
- 2009 *The Iwano Project*, Museum "May 25th", Belgrade, Serbia
- 2008 *Museum Night*, Museum of Contemporary Art, Novi Sad, Serbia
- 2008 *In (and about) Transition*, Gallery Golden Eye, Novi Sad, Serbia
- 2008 *In (and about) Transition*, Gallery of the Cultural Center of Serbia, Paris, France
- 2007 *Figure, Fate, Comments*, Gallery of the Cultural Center, Belgrade, Serbia
- 2006 *Contemporary Art of Novi Sad*, Banat Museum, Timisoara, Romania
- 2006 *City*, Artistic Stage, Novi Sad, Serbia
- 2005 *Art Clinic in the Museum of Contemporary Art*, Museum of Contemporary Art, Novi Sad, Serbia
- 2005 *Hugo Boss Ego (šk) art: New edition*, Art Pavilion Cvijeta Zuzorić, Belgrade, Serbia
- 2005 *Ancey Gallery*, Paris, France
- 2005 *OKVF/ Östersund kunstvideofestival*, Östersund, Sweden
- 2004 *Real Presence*, Museum "May 25th", Belgrade, Serbia
- 2003 *Jump into Space*, Bell Gallery, Belgrade, Serbia
- 2003 *Jump into Space*, Center for Visual Culture Golden Eye, Novi Sad, Serbia



TADIJA JANIČIĆ

Samostalna izložba umetnika Tadije Janičića / Solo Exhibition
of artist Tadija Janičić "Ljubav u Davosu / Love in Davos"

30/05 - 01/07/2019

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Umetnička direktorka i kustos / Art Director and Curator

Maja Kolarić

Asistenti / Assistants

Sonja Beljić
Stefan Lukić

Kreativni partner / Creative partner

McCANN Beograd

Tekst / Text

Nebojša Milenković

Prevod / Translation

Milena Kaličanin

Dizajn / Design

Sandra Milojević

Fotografije / Photos

Boris Lukić
Tadija Janičić

Komunikacije / Communication

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