

Devedesete Srđana Veljovića

Miroslav Karić i Slađana Petrović Varagić

Poslednju deceniju i po, koliko je u izlagačkom, profesionalnom smislu aktivan i prisutan na domaćoj umetničkoj sceni, fotograf Srđan Veljović je izgradio specifičnu autorsku poziciju. Naime, Veljovićeva fotografska praksa i opus se u pomenutom periodu razvijaju kako kroz njegovo intenzivno praćenje i dokumentovanje različitih vidova kulturnog, društveno- aktivističkog, urbanog života prvenstveno Beograda, ali i Srbije i regiona, tako i kroz niz projekata u kojima tematski i problemski inicira i otvara brojna pitanja u vezi sa socio-političkim kontekstima našeg podneblja. U svojevrsnoj hronici događaja, pojava i situacija, Veljović nastoji da zabeleži opštu sliku društva suočenog sa dramatičnim promenama, od svakodnevice svog neposrednog životnog i porodičnog okruženja do određenih kolektivnih prostora / zona ili malih pojedinačnih gestova nepristajanja, borbe i otpora politikama koje su nas sve zajedno uvele u okolnosti permanentnih kriza, nestabilnosti i neizvesnosti. Veljovićev fotografski rad sagledan u celini ima formu specifičnog vizuelnog istraživanja, upotpunjenog autorovim promišljanjem i samog medija fotografije odnosno značaja, moći, potencijala koji fotografija ima kao dokument i kao umetnički izraz u interpretacijama i razumevanjima društvenih realnosti.

Foto-projekat *Devedesete*, nastajao je u periodu vladavine Slobodana Miloševića, od 1987. godine (tj. od Osme sednice CK SKS, koja se može smatрати uvodom u kasniji raspad Jugoslavije), pa sve do 2000. Godine i potonje političke promene i tranzicije. Navedeni period duži od jedne decenije, Veljović kao i većina stanovništva u Srbiji proživljava pokušavajući da ostvari neki vid normalnosti u sopstvenom okruženju. Niz fotografskih radova nastaje kao rezultat traganja za načinom opstanka u trenucima dok se urušavao ceo jedan sistem (politički, društveni, vrednosni) koji su generacije decenijama unazad gradile i usvajale. Tako fotografisanje kod Srđana Veljovića u ovom periodu postaje određena vrsta mentalne vežbe i potrebe da na svoj način reaguje, dokumentuje, arhivira sećanje na jednu istorijsku epohu i njoj pripadajući socijalni ambijent.

Izložba *Devedesete* u Galeriji Artget Kulturnog centra Beograda, mišljena kompleksno i kao uži izbor iz obimne fotografske produkcije nastale tokom 1990-ih, uspostavlja nekoliko isprepletanih paralelnih tokova naracije. Fotografije iz ove serije uvode nas u različite vizuelne narative, u prizorima *redovnog vojničkog života pred rat, civilnog života u ratnim okolnostima, života na studentskim i građanskim protestima, života pod bombama NATO-a, privida normalnosti u dinamici urbanog klupskog života, dnevnih javnih performativnih manifestacija otpora, ali i manifestacija prkosa vesele „nepobedive nacije“ i konačno trenutaka proslave „pobede“.*

Veljovićeve *Devedesete* po prvi put dobijaju izvesnu integralnu javnu prezentaciju i danas bi ove fotografije trebalo posmatrati ne samo kao vizuelni dokument/svedočanstvo o jednom društvu i prošlom traumatičnom vremenu već i kao svojevrsnu refleksiju sada i ovde još uvek zarobljene u kolopletu posledica pomenutog istorijskog perioda.

<p>Izložba <i>Devedesete</i> – Srđan Veljović Kustosi: Miroslav Karić, Slađana Petrović Varagić Galerija Artget, Kulturni centar Beograda 09 / 02 - 09 / 03 / 2017</p>
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***The Nineties* by Srdjan Veljović**

Miroslav Karić & Slađana Petrović Varagić

In the past decade and a half, the period of his professional presence and exhibiting activity on the local art scene, the photographer Srđan Veljović has built a specific position as an artist. Namely, Veljović's photographic practice and his oeuvre in this period have been developing through intensive covering and documenting of various aspects of cultural, social, activist, urban life primarily of Belgrade, but also of Serbia and the region, and through a series of projects in which he, thematically and problematically, initiates and raises a number of issues related to the social and political contexts of our region. In a kind of chronicle of events, phenomena and situations, Veljović tries to record a general picture of the society in the face of dramatic changes, from the everyday life of his environment and family to certain collective spaces or minute individual acts of non-compliance, struggle, and resistance to the policies that lead us all into the realm of permanent crisis, instability and uncertainty. Veljović's photographic work viewed in its entirety is specific visual research, complemented by the author's reflection on the medium of photography itself, that is, the importance, power, potential that photography has as a document and as an artistic expression in the interpretations and understandings of social realities. His photo-project *The '90s*, was created in the period of Milošević's rule, from 1987 (i.e., the Eighth Session of the CK SKS, which can be considered an introduction to the subsequent collapse of Yugoslavia) until 2000 and another political change and transition. Veljović, as most people in Serbia, went through the mentioned period, which lasted for more than a decade, trying to achieve some kind of normality in his own environment. The series of photographic works was created as a result of searching for a way to survive in the time when the entire system (political, social, value) that generations had been building and adopting for decades was collapsing. So, making photographs in this period for Srđan Veljović became a kind of mental exercise and a need to respond in his own way, to document and to archive the memory of one historical epoch and its social environment. The complexly conceived exhibition *The '90s* at the Artget Gallery of the Cultural Centre of Belgrade, a narrower selection from his extensive photographic production in the 1990s, establishes several parallel flows of interwoven narratives. Photographs in this series introduce us to different visual narratives, scenes of regular military life before the war, civilian life in the wartime circumstances, life in the student and civil protests, life under the NATO bombs, the semblance of normality in the dynamics of urban club life, continual public performative manifestations of resistance, but also manifestations of defiance of a happy "invincible nation" and, finally, moments of the celebration of "victory". Veljović's *The '90s* are integrally presented to the public for the first time and today these photographs should be considered not only as a visual document / testimony about a society and a past traumatic time but also as a kind of reflection here and now still trapped in the vicious circle of the consequences of the mentioned historical period.

Exhibition *The Nineties* – Srđan Veljović
Curators: Miroslav Karić, Slađana Petrović Varagić
Artget Gallery, Cultural Centre Belgrade
09 / 02 - 09 / 03 / 2017







