



Artists in Residence

Recent Artists

Dragan Vojvodić

Mate Ugrin

Milo Jukić

Olivér Horváth, Kitti Gosztola,
Szilvi Német

Suvi Solkio

Pia Bartsch

Martta Tuomaala

Alessandra Pomarico

Stanislava Nikolić Aras

Vojo Šindolić

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Photo: Ljiljana Maletin Vojvodić

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Suprematistic transmission and transition

21.07.-06.08.2017.

Performance entitled *Suprematistic transition* was held on the 31st of July 2017 in 20:30h in front of the new building of Museum of Modern in Contemporary Art Rijeka (Krešimirova street).

Suprematistic transmission art action was held on the 1st of August 2017 in 7:30h; art action started in front of the new building of Museum of Modern and Contemporary Art Rijeka and was continued down the city's littoral zone on different locations, ending in front of the Tito's ship *Galeb*.

About the performance and action

In *Suprematistic transition* Vojvodić shows eclectic conjunction of different segments which can be read in audio-visual and narrative-metaphoric interpretative models consituted by: video-work, the act of painting the *Black Square* and the ignition of (football) torches at the end of the performance. In the video- work, the *Black Square* (as a symbol of energy) is being transformed into the *Red Square* (as a symbol of revolution) and then into the *White Square* (as a symbol of cosmic infinity); the painting is replaced by a thought and an idea about it, and this (painting) transition corresponds with the social one (the antithesis principle).

Suprematistic transition evolved into the *Suprematistic transmission* in the beginning of 2016 – an art action with performative structure was realised as part of the residential project in Bergen, Norway in the Cultural Centre USF Vertet, and was further developed in Sarajevo, Bosnia and Hercegovina, as part of the exhibition entitled *Inner Migrations* in Duplex 100m2 gallery.

Dealing with the phenomenon of body, movement, discontinuity, relationship between art and society, the rise of the neo-liberal concept, the citation, re-reading and recognition of continuity of artistic thought - in relation to the *Black Square* which, in the context of Bergen and Sarajevo claims new meaning – the city becomes a part of the painting by replacing the white background, but at the same time the painting situated in the open space emits the idea of art in real space and urban environment.

By using geometric suprematistic forms - square, circle and cross - all in the context of reminding us of the power and potential of the first avant-garde art practice in relation to social change, and applying them in the non-institutional space via artistic practice, performance and installation, Vojvodić aims to appropriate and contaminate the space of

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urban environment, juxtaposing artistic and non-artistic, institutional and non-institutional, confronting random audience with an art form which pours itself out and appears in the most unexpected places. The whole city becomes potential stage or gallery space suitable for art intervention.

Part of this text was taken from the *Dunavski dijalozi* catalogue, Festival savremene umetnosti, Novi Sad, 2015., written by Ljiljana Maletin Vojvodić.

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