

SAMOSTALNA IZLOŽBA MINE RADOVIĆ

EXCESS

23/02/23 - 23/04/23

Drina Gallery

Krunska 73, Beograd

Na izložbi Mine Radović EXCESS u galeriji Drina biće prikazane slike iz novije produkcije velikog, srednjeg i manjeg formata u tehnici ulja na platnu, nastale u periodu 2022-2023 godine. Kustos izložbe je Nataša Radojević.

Mina Radović pristupa stvaralaštvu kroz kritičku analizu savremenog odnosa čoveka i proizvoda, fokusirajući se na veštački implementiran vizuelni sadržaj traženih proporcija i boja. Suprotstavlja se konzumerističkoj percepciji tela koje je postalo platforma na koju se proizvoljno dodaju i oduzimaju mase.

Novi ciklus slika je nastao kao prirodno ishodište njenog dugogodišnjeg istraživanja i centra njene umetničke preokupacije. U početku je slikala predimenzionirana tela, da bi kasnije akcenat stavila na njegove partikularne delove, kao i na odnos kože i kamena, čime je isticala položaj žene koja je doslovno i preneseno zarobljena u nametnutim društvenim obrascima. Kroz ove radove je potencirala naznake živog bića koje probija nametnute okamenjene strukture. Njen rad je dobio formalno novu dimenziju prilikom izrade filma o križenju masti, što je medij koji je koristila u svrhu izrade doktorske disertacije.

Novi opus je centriran oko teme kože, pri čemu je njen višak u fokusu. Mina Radović nastoji da višak kože ne odbacuje, čime se direktno suprotstavlja industriji lepote i kultu mladosti. Naprotiv, njoj višak kože i njene odlike – izboranost, smežuranost, mekoća - postaju izvor kreativnog naboja i sredstvo kojim oblikuje formu.

Njene slike su koncipirane grubo, naturalistički i sirovo, kroz eksplikaciju skulptoralnog u dvodimenzionalnom prostoru. Dijapazon kolorita posmatrača istovremeno približava i odaljava od prvobitne ideje telesnosti, pri čemu često suprotstavlja snažne, vibrantne nijanse sa prirodnim bojama ljudske kože. Gaji istančan vajarski pristup u skladu sa njenim promišljanjima i kritikama estetskih zahteva. Telo je apstraktno dok simultano apstrakcija poseduje telesnost – uprkos odaljavanju od egzaktne forme, posmatrač je

u stanju da intuitivno sagleda postojanje prikazane kože na platnu.

Reprezentacija tela u konzumerizmu je jedan od kontroverznih i često kritikovanih aspekata modernog društva. Telo je refleksija socijalnih vrednosti i nametnutih opresivnih obrazaca. U skladu sa tim, forme Mininih radova prate nasleđe apstrakcije, u kome se upotrebom oblina i mekih linija iskazuje fluidnost i pokret tela, ali se, za razliku od ustaljenih normi i ideala senzualnosti, ona okreće kritici i dubljem promišljanju uloge tela/kože i njegove modulacije. Delovi kože na slikama nemaju potencijal da u potpunosti odbace kontekst koji ih pritiska, i u skladu sa tim se forme prelamaju, prožimaju i sukobljavaju na platnu, dublje ilustrujući društveni pritisak pod čijim okvirom nastaju.

Nataša Radojević, kustos izložbe

Mina Radović je rođena 1988. godine u Beogradu. Završila je Fakultet primenjenih umetnosti u Beogradu, na odseku Konzervacija i restauracija slike. Na istom fakultetu završila je master studije, nakon čega je upisala i završila doktorske studije na Univerzitetu Umetnosti u Beogradu, smer digitalna umetnost. Vodila je slikarsku i crtačku sekciju u umetničkoj školi Lekart. Član je ULUS-a. Njeni radovi su prikazivani na mnogobrojnih samostalnim i grupnim izložbama, i deo su privatnih i javnih kolekcija u zemlji i inostranstvu.

Partneri: KDA, Logic Art Space, CMS

DRINA GALLERY, Krunska 73, Beograd

info@drinagallery.com
+38162349417 WhatsApp

* Izložba će moći da se pogleda vikendima od 16h-18h do 5. marta ili na zakazivanje.

MINA RADOVIĆ'S SOLO SHOW

EXCESS

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The exhibition EXCESS, curated by Nataša Radojević, brings together a selection of large, medium, and small format oil paintings on canvas from the latest production created in the period between 2022 and 2023.

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Mina Radović approaches her art through a critical analysis of the contemporary relationship between man and product, focusing on artificially implemented visual content of desired proportions and colours. She opposes the consumerist perception of the body, which has become a platform on which masses are arbitrarily added and subtracted.

Her new cycle of images arose as a natural outcome of her long-term research and the center of her artistic preoccupation. Initially, she painted oversized bodies, then later emphasized its particular parts, as well as the relationship between skin and stone, thereby emphasizing the position of the woman who is literally and metaphorically trapped in imposed social patterns. Through these works, she emphasized signs of a living being that breaks through imposed, petrified structures. Her work acquired a new formal dimension with the creation of a film about the crossing of fats, which was a medium she used for her doctoral thesis.

Her new opus focuses on the theme of skin, with her surplus in focus. Radović tries not to reject the surplus of skin, thereby directly opposing the beauty industry and the cult of youth. On the contrary, the surplus of skin and its features - roughness, sagging, softness - become a source of creative tension and a tool for shaping form.

Her images are conceived roughly, naturalistically, and crudely, through the exploration of sculptural in a two-dimensional space. The range of colours simultaneously brings the viewer closer and farther from the original idea of the body, often contrasting

strong, vibrant hues with natural skin colours. She cultivates a refined sculptural approach in accordance with her reflections and criticisms of aesthetic demands. The body is abstract, while at the same time, abstraction possesses corporality - despite being detached from an exact form, the viewer is able to intuitively understand the existence of the skin depicted on the canvas.

The representation of the body in consumerism is one of the controversial and often criticized aspects of modern society. The body is a reflection of social values and imposed oppressive patterns. In accordance with this, the forms of Radović's works follow the legacy of abstraction, in which fluidity and body movement are expressed using curves and soft lines, but instead of following established norms and ideals of sensuality, she turns to criticism and deeper reflection on the role of the body/skin and its modulation. The skin parts in the paintings do not have the potential to completely reject the context that presses them, and in accordance with that, the forms are bent, intertwined, and conflicted on the canvas, illustrating the social pressure under which they are created.

Nataša Radojević, exhibition curator

MINA RADOVIĆ (1988) is a multimedia artist whose projects spans across video art, painting and sculpture. She holds a degree in painting at the Faculty of Applied Arts in Belgrade where she also completed her master studies. She earned her Interdisciplinary Ph.D. degree with the thesis in Digital Art at the University of Arts in Belgrade in 2018. She presented her work numerous solo and group exhibitions in regionally and internationally. Her work is a part of private and public collections in Serbia and abroad.

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* Drina Gallery will be open for visits every weekend from 4 pm - 6 pm until 5 March or by appointment.

