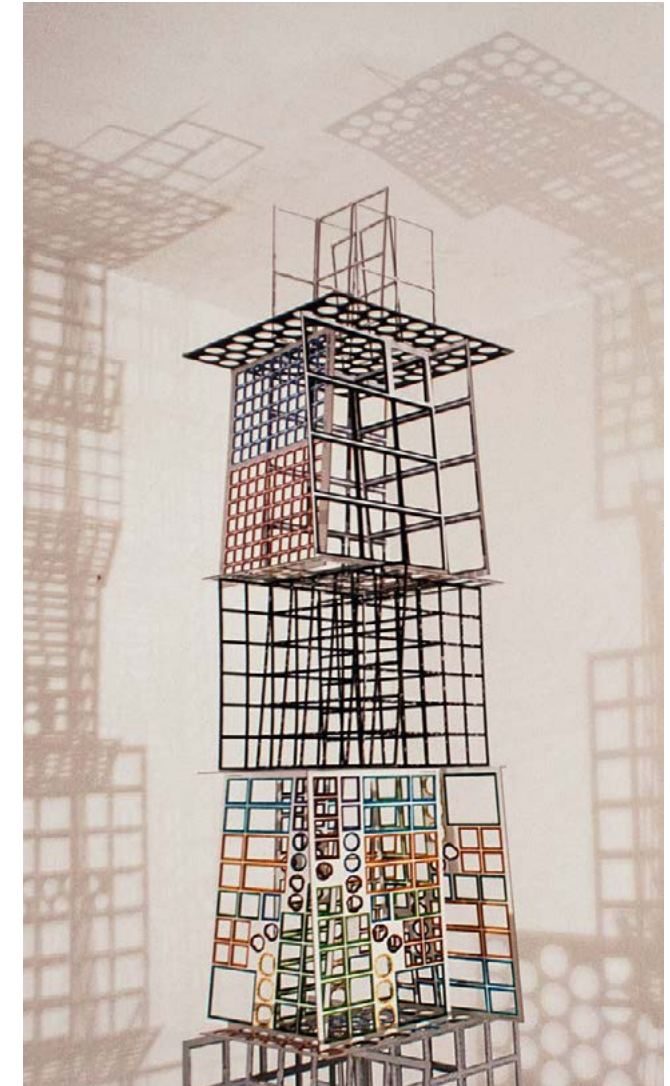


Jelena Mijić and  
Luka Knežević Strika

Portfolio

# I N C I D E N T A L

Exhibition by Jelena Mijić and Luka Knežević - Strika, Galerica, Makarska, Croatia



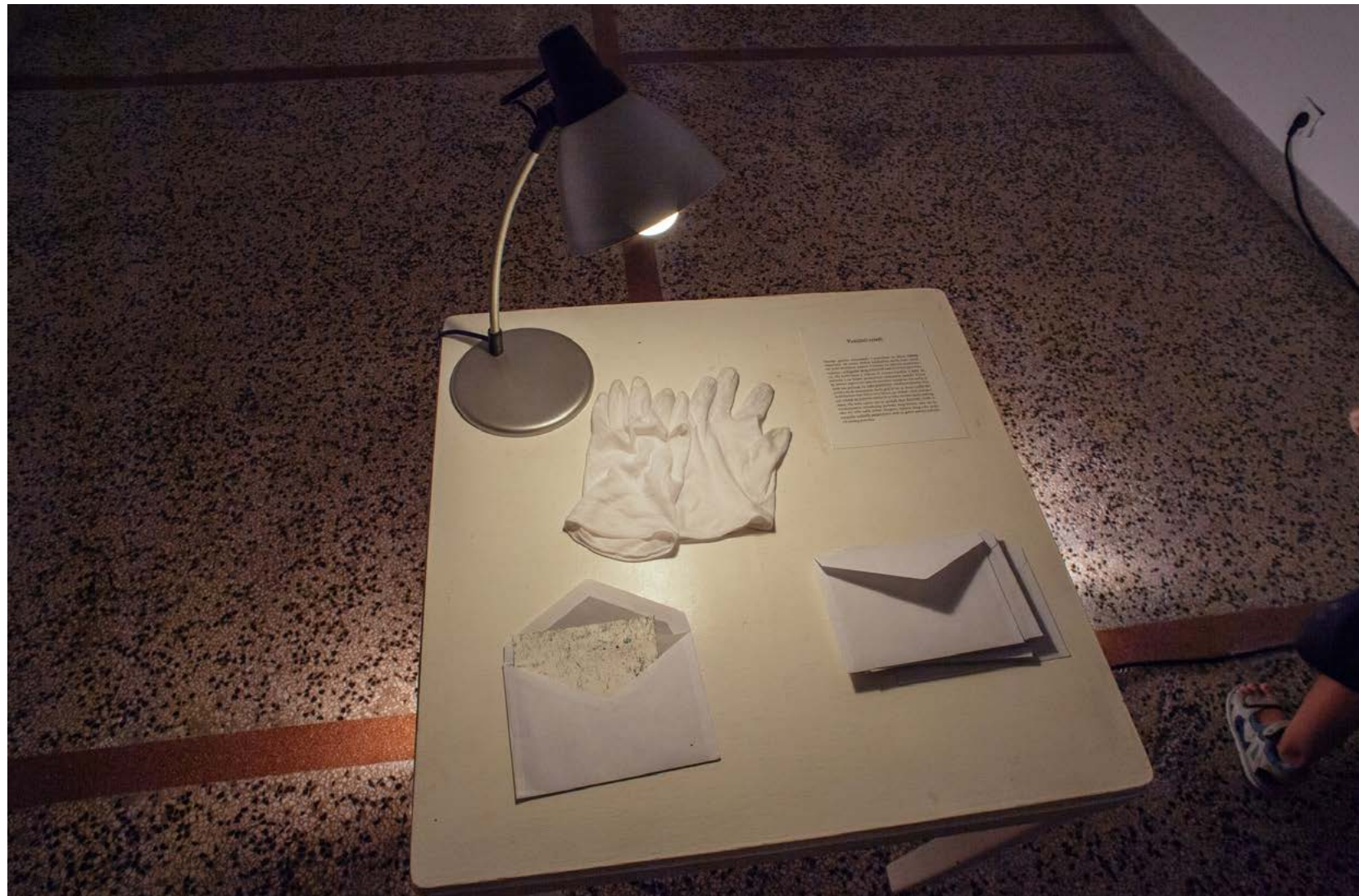
Randomness is always dependant on parameters.  
The framework of varying is defined by the nature of things.  
The choice of a framework is the result of authors' intentions.

This kind of research of the field of our visual reality is contiguous with documentary photography if it starts with a place and a time without trying to illustrate or explain a textual or conceptual framework, but reveal, by emphasising the artists' decision, the frameworks that contain important visual content. Discovering and understanding these frameworks is the point in which to look for the act of authorship. The language of an image, installation, found objects or recovered byproducts, carries with it the parameters, inherent to the physical reality, or constructed through regarding these constructs, that can be manipulated separately.



# T r a v e l i n g D r a w i n g s

by Jelena Mijić





*Funchal - Funchal*  
*21st November 2013 - 27th November 2013*

These drawings appear quite independently of me, almost automatically, the only thing I do is put a piece of paper into my pastels box, pick it out after a while and storage it in an envelope. On the envelopes I note down in which period and on which spatial relations did certain drawing appear. At the very beginning of this work reason to change a paper was every new travel, but later I started to replace the papers every time when something what is very important for me personally happens. In some way they became my diary, documenting certain periods of my life, although they are very similar.

# M i s j u d g m e n t s

by Jelena Mijić







I started to build this photo series spontaneously. On every roll of film I have ever shot there have been a few shots which were totally different then I had imagined they would be at the moment I was taking them and while waiting to develop and scan the film. The main reason for this is my clumsy handling of the equipment. On most of these photos - the main reason I have taken them is unclear or totally missing, but I've kept them because for me they still represent the exact moments I intended to capture.

# L O T T E R Y - P A I N T I N G S

by Jelena Mijić, G12 Hub, Belgrade, 2014

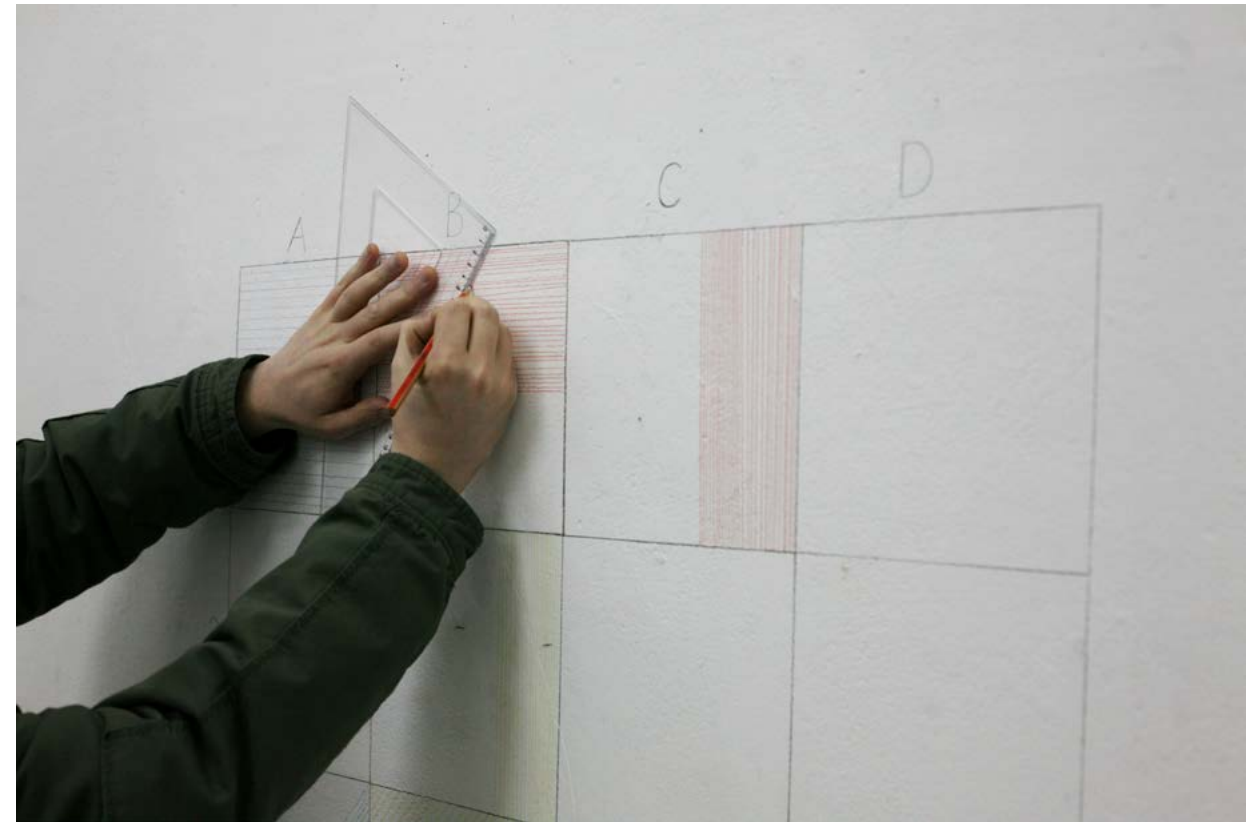
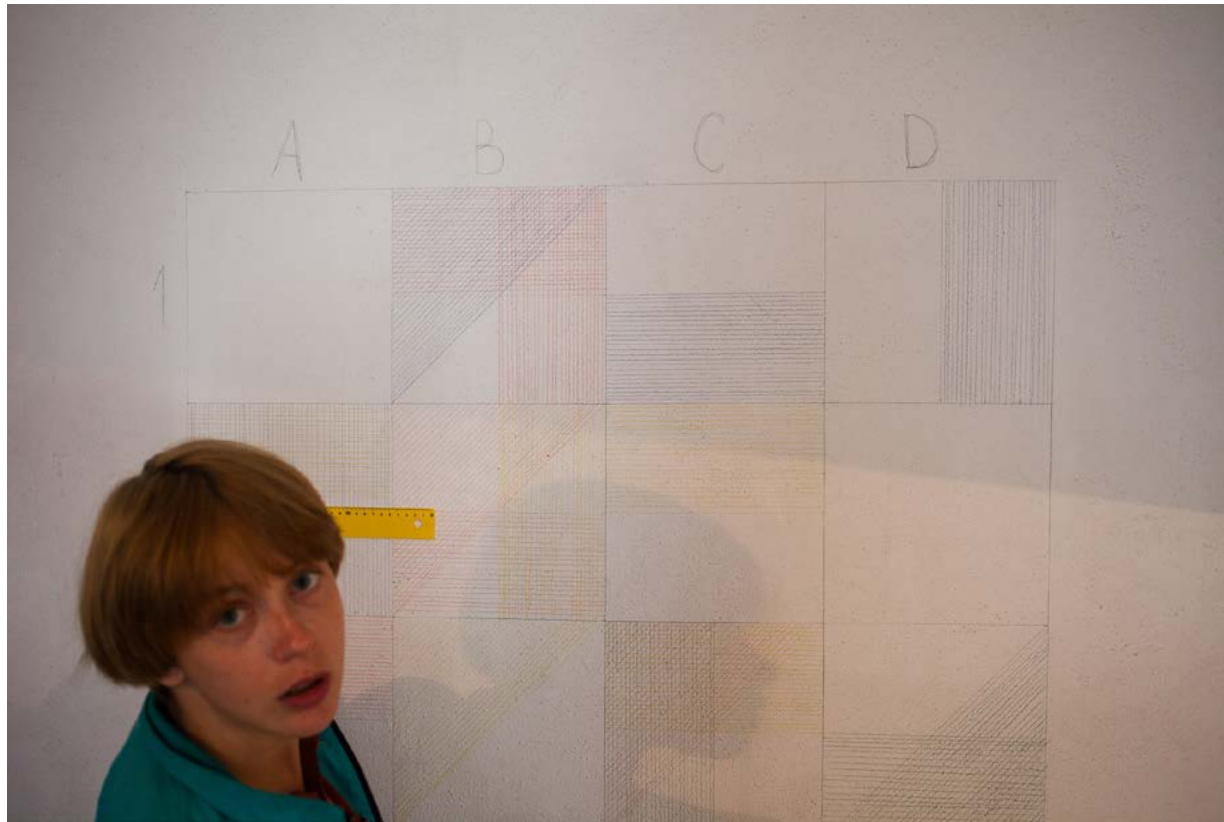


The focus in “Lottery paintings” is on interaction of art with the audience, specifically at the performative level. Main components of the work are two oil on canvas paintings, one painted beforehand, by the author, and the other, painted by the audience following written instructions during the exhibition. The paintings are divided into 3600 fields each, and the field to be colored is decided by drawing a paper with the field’s number on it, while the color is determined by tossing a die.



# 6 4 S q u a r e s

Long Distance Wall Drawing by Jelena Mijić, Funchal/Belgrade, 2016



Two components of this work are two drawings. One is executed by me, the artist, so to say, on the wall of Moradia Pena on Portuguese island Madeira. The other one occurred at the very same time in Belgrade, executed by audience who were following written instructions during exhibition. The material that have been used in both situation is identical, and so are the dimensions of the drawings. The pre sketch was result of a haphazard game I invented for that occasion, and after that there was no space for new decisions, the formation of the work is simple execution, except of course a random accidental mistakes.



# S o m e t h i n g / N o t h i n g

an exhibition in stages by Luka Knežević Strika, Opservatorijum, Belgrade, 2015.



Before knowing about Sugimoto's "Seascapes", I took a photo of the ocean and sky, a horizon invisible at night, except to the long exposure of the camera. Is there such a thing as an accidental copy? Is it a meta-original as well?



I've taken the same file to various photo stores in Belgrade. I have ordered the biggest photo print they offer in each of them. The results were very different, not only in size, but brightness, colour, material, surface, even the ratio, although the instructions and starting file were the same.

All the photographs were shown in the exhibition and became a starting point for other artists I invited. Each was taken over by a different artist to intervene. Is a photograph different than an empty sheet of paper?

We are surrounded by something which resembles something



# Swap

a travelling barter project by Luka Knežević Strika



Most photographs are never looked at after they have been taken.  
Most are looked at only while the screen is on.  
The printed picture is mainly a marketing tool.

Swap is a project about exploring the value people assign to printed photographs. It is an ongoing project, set up in different countries and aimed at the general and unexpected public, i.e. passers-by. A selection of small (5 x 7 cm) photographs are arranged on a table in a busy public space. I add an instruction in English and the local language stating that anyone is welcome to take a photo if they like, but they should leave another item to replace it on the table. Ideally, I try to withdraw from the situation and leave it to the public. This produces a small bartering economy. It was exhibited at the October Salon in Belgrade, 2014.



# I m a g e s - W o r d s

an installation by Luka Knežević Strika, October Salon 2014, Belgrade, curated by Nicolaus Schaffhausen and Vanessa Joan Miller



A generation growing up in a world mediated by photography, where instant visual representations of everything are available and can be shared, will most likely develop modes of communication that are visual. It seems to me that we can already discern the contours of this development. (Whether we will understand the language is still to be determined.)

Images, regardless of their complexity and their use in different communication situations, take on a similar role as words in a language. This has a huge impact on the question of authorship, on both the legal level and the level of meaning and interpretation. Authorship simply ceases to be a question.

Tumblr's communication model allows re-blogging, i.e. the publishing of given content on your own blog. As a rule, this content remains stored in the system from which it has been taken, but when you use an image the way you would use a word in your blog and integrate it into a text, you become the image's author yourself. "Liking" functions in a similar way, except that the name of the person who likes an image is listed below the image and the image itself is just copied, not transferred to another blog. Re-blogging also allows comments. Occasionally a short text is added in order to clarify the author's intention or his or her relation to an image or text.

In most cases, the source is not credited at all, except in re-blogging where the original blog is always mentioned because of the platform's programming. The communication, developed by using appropriated images/words, does not take this issue into account.

In Image-Words I am searching for photographs that I have taken – images/words I published on various internet platforms that became images/words by being used by other authors on Tumblr. The photographs on display derive from these sources. They are presented as printed screenshots of the blogs where I found them. Below each photo, the corresponding re-blogs/comments/likes are listed. They present a personal archaeology, but also a snapshot of an area where the images, having ceased to be my own works, became words in the evolving vocabulary of a new language.



# C a m e r a   S c r e e n

an installation by Luka Knežević Strika, October Salon 2014, Belgrade, curated by Nicolaus Schaffhausen and Vanessa Joan Miller



We often look at images on very small screens, quickly browsing, searching for the one picture we need or just seeing what is out there. We do it with phones and similar gadgets, but it is especially interesting when we look at images we take ourselves with our camera in miniaturized slideshows. This habit of looking becomes second nature, and we start to notice and identify smaller and smaller clues. We are even able to “read” the pictures while we walk – or at least it seems so.

In Camera Screen a camera’s back screen is presented while a button is pressed continuously, so that it browses through all the images stored on the camera’s card. It goes back to the start after it has shown all of them. The images are those that were taken with the very same camera some time ago.

# T o w e r o f n o t h i n g

an installation by Luka Knežević Strika, 2015



Arranging shapes and colors of these punchboards, that originally contained elements needed to play board games, are defined by optimisation of the production process. The development of these processes is both the result and a factor in the development of a civilisation and specifically, it's culture and arts.

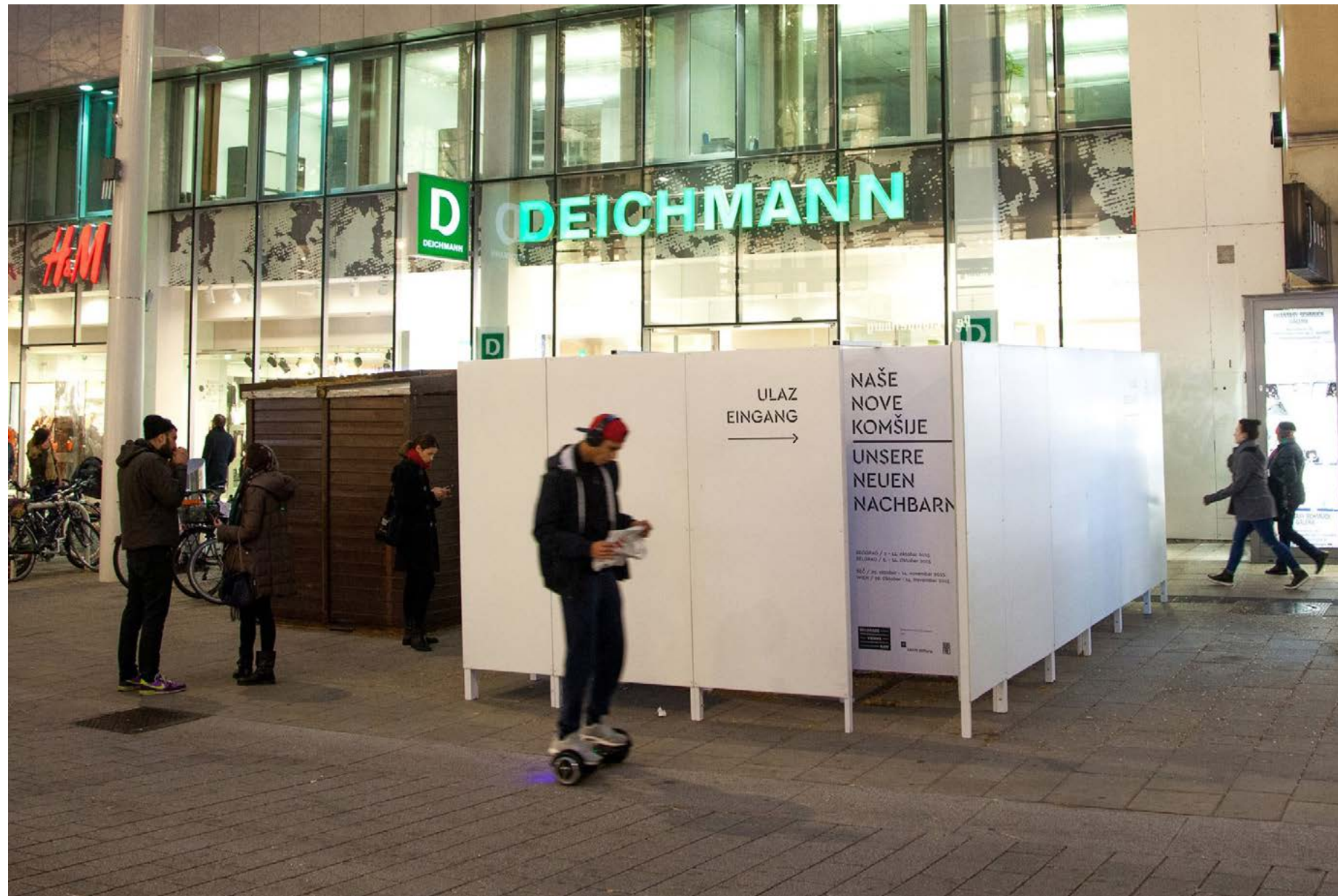
The decision to construct a tower, obviously paraphrases a house of cards (where you also use backsides as visible, hiding the part that enables the games), but it also is a result of exploring these punchboards as a base material for construction and the possibility to show it, as very specific, without using classical exhibiting tools (frames, hooks, nails, walls etc.)

Exploring the possibilities for construction of the simple structures built by these boards is a process I have just begun. The tower itself allows to look through it and to see the inside of the structure. This allows the viewer to explore the space it creates, and to abstract it back to the twodimensional structure, by pointing a light-source that creates a shadow on the wall. The resultant shape is showing only the resultant relation of stacked projections. If you animate the shadow, by moving the light-source over an axis, it then discovers the complexity of it's internal structure.

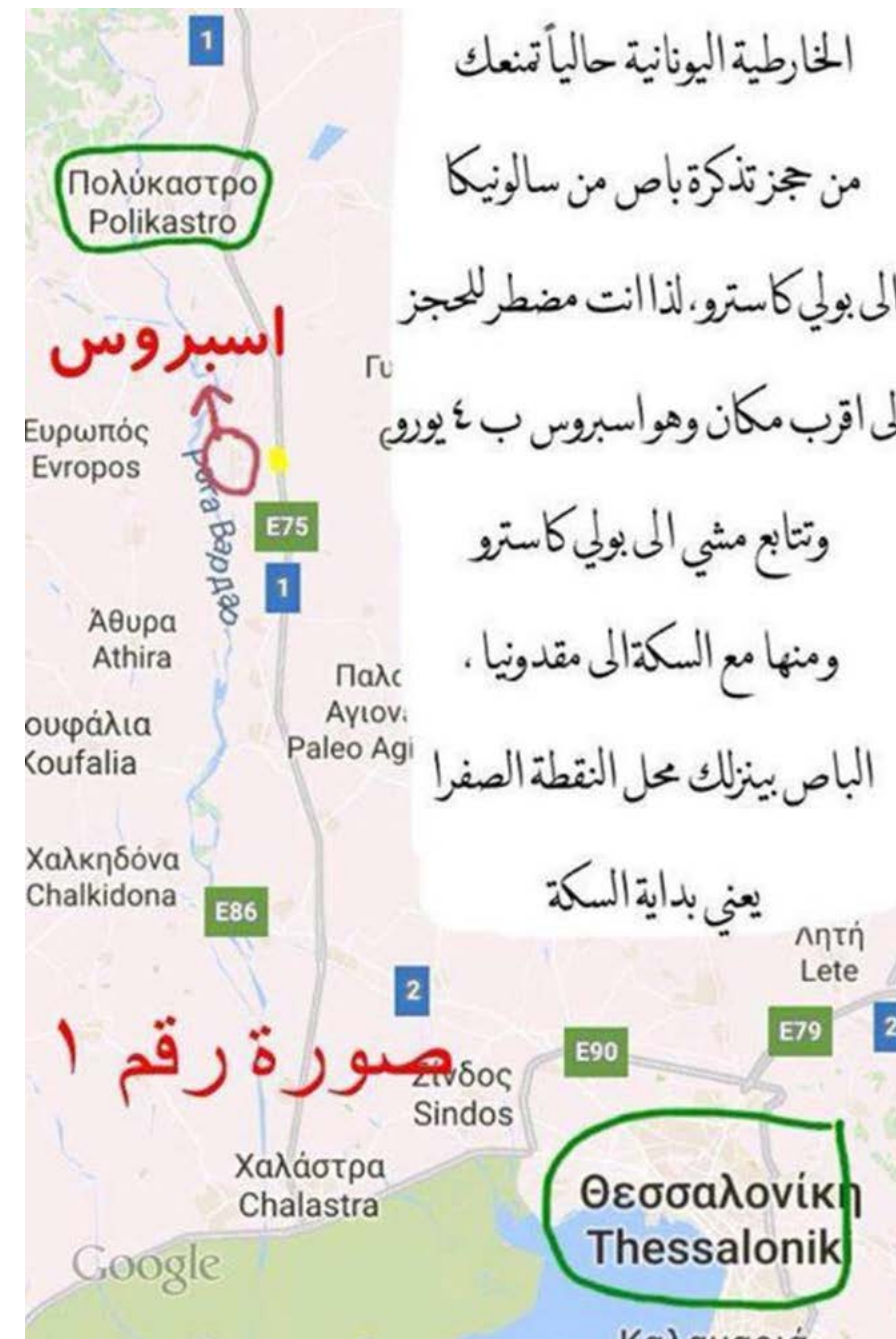


# O u r N e w N e i g h b o u r s

a multimedia project by Belgrade Raw, Belgrade and Vienna, Serbia and Austria, 2015





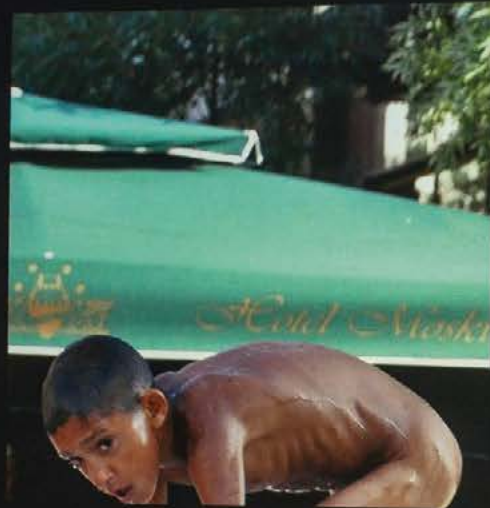


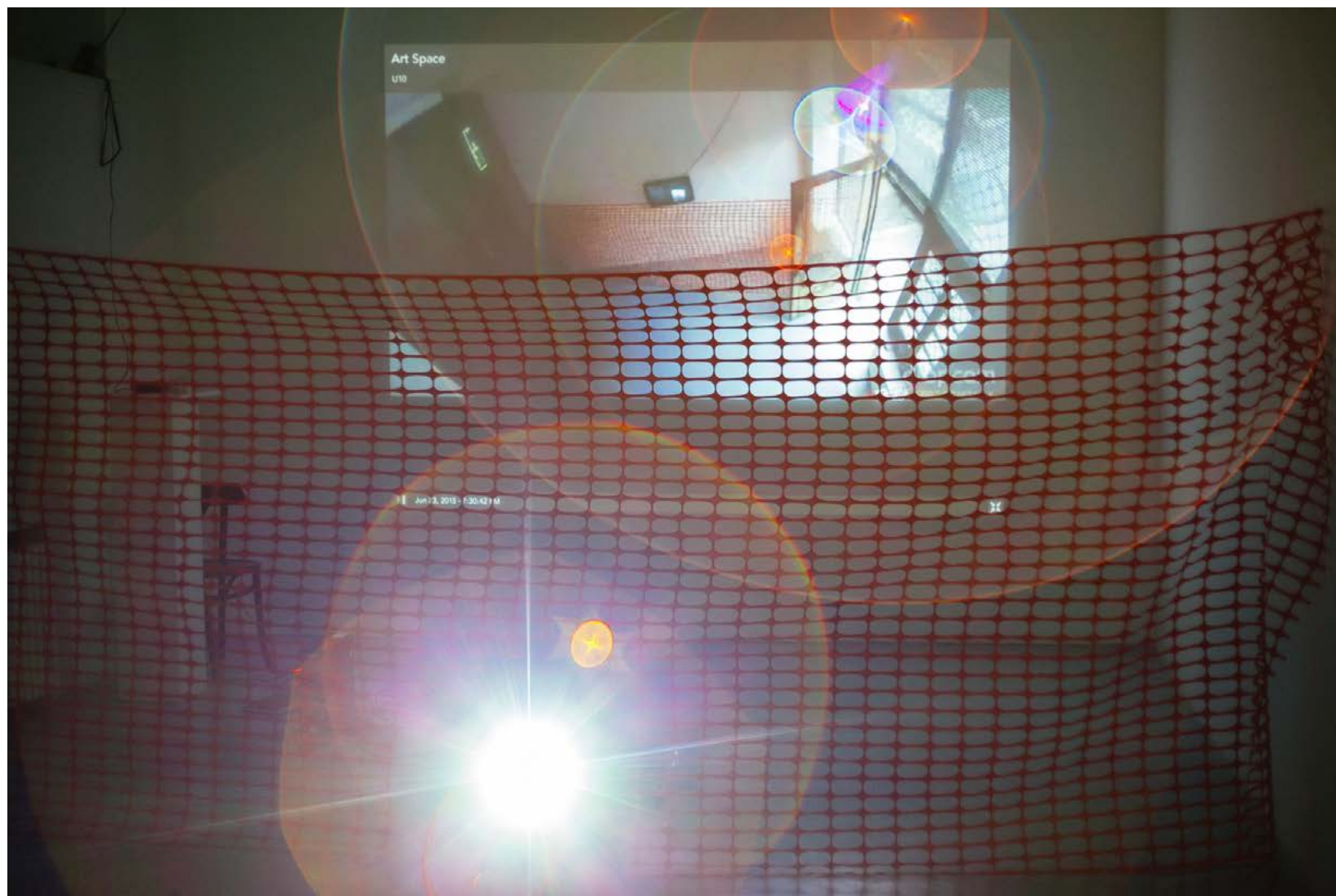
In collaboration with Blockfrei from Vienna, we created an outdoor installation, representing our view on experiences that were shared with us by some of the migrants passing through Balkans last spring and summer. The installation itself uses the materials they shared with us and also those we found online. The labyrinth structure creates an experience of a narrow passage and a predetermined way, and also, as long as there are more people inside, your movement depends on their good will to let you squeeze, or even on them having to exit first. Our aim was to share some of the aspects of the situation of these people, both by showing artefacts of their experiences and a metaphorical version of it.



# live . belgrade raw

an exhibiton by Belgrade Raw, U10 art space, Belgrade, 2015





Documenting, observation and ways of presentation and perception of the city, but not only through Belgrade Raw collective's photos, but instead by tapping to the current online imagery in the city were the subject of this exhibition, developed specifically for U10 Art space. At this moment photography, and images in general are becoming universal tools of communication because of the ease of making and sharing them - almost all of them are processed through the eye of the camera, video or photo, but most often the one of our smart phones.

We compared these different ways of using photography, those made for personal reasons, or practical reasons, these that pretend to be objective and those which are obviously subjective, the ones that have been made in public spaces and others that have been made in private spaces. Another topic was accessibility, or rather inaccessibility of these public spaces, which is becoming increasingly apparent in Belgrade.

We matched live feeds of traffic cameras with continuously refreshed feed of photos with hashtags containing terms signifying these spaces. All members of the collective also participated in a live feed, using an app we developed specifically for the exhibition, which instantly adds every photo taken by the app to a slideshow projection in the gallery. We were also playing with the fact that the gallery is constantly monitored by a surveillance camera, and we showed the feed of this camera on a projector, while the feed of the spot you needed to be to watch it was shown on a monitor near the entrance, creating a loop of watching and being watched.



Jelena Mijić, 1989.

email: mijiceva.jelena@gmail.com

<http://cargocollective.com/jela>

Member of "Belgrade Raw" photo collective

Education:

2014/2015 Finished Master studies on the Faculty of Fine Arts in Belgrade, Painting Department

2013/2014 Guest student during summer semester at Freie Kunst, class of professor Jean Marc Bustamante, Akademie der Bildenden Künste, München

2012/2013 Finished Bachelor studies on the Faculty of Fine Arts in Belgrade, Painting Department, class of professor Mileta Prodanović

Solo exhibitions:

2015 Incidental, coauthor Luka Knežević - Strika, Galerica, Makarska, Croatia

2011 Norwegian wood, coauthor Luka Knežević - Strika Cultural Center Grad, Belgrade, Serbia

Group and collective exhibitions:

2016 Perspectives 14, Magacin, Kraljevića Marka, Belgrade, Serbia

2015 - Perspectives 14, Šok zadruga, Novi Sad, Serbia

2015 TUĐE HALJINE, Otok Gallery / Art Workshop Lazareti, Dubrovnik, Croatia | Curated by Žarka Radoja and Zorana Đaković Minniti

2015 - live.belgraderaw, U10 art space, Belgrade, Serbia

2014 - 10 rewarded works of the competition of G12 Hub and Raiffeisen Bank (group exhibition), G12 Hub, Belgrade

2014 - Serbi.art, Voralberg, Austria

2014 - Jahresausstellung, Akademie der Bildenden Künste, Munich, Germany | Curated by Tobias Zielony and Susanne Witzgall

Luka Knežević Strika, 1983.  
email: lukastrika@gmail.com  
<https://stampsy.com/user/16905>  
Cofounder of "Belgrade Raw" collective (belgraderaw.com)  
Cofounder of MultiMadeira (multimadeira.com)

Solo exhibitions:

2015 - Incidental, coauthor Jelena Mijić, Galerica, Makarska, Croatia  
2015 - It Was Like a Movie, coauthor Ivan Velisavljević, Ulična Galerija, Belgrade, Serbia  
2015 - Something-Nothing, Opservatorijum, Belgrade, Serbia  
2012 - Montartfon, Schruns, Austria  
2011 - Norwegian Wood, Grad Cultural Centre, Belgrade, Serbia

Group and collective exhibits:

2015 - Prosu(u)mer, Contemporary Art Museum Estonia (EKKM), Tallinn, Estonia, curated by David Raymond Conroy  
2015 - The work of art in the age of technological remediation, Kulturni Centar Požega, Serbia  
2015 - Border is Closed, Museum of African Art, Belgrade, Serbia  
2015 - Our New Neighbours, Belgrade and Vienna, Serbia and Austria  
2015 - live.belgraderaw, U10 art space, Belgrade, Serbia  
2014 - On Value, Šok zadruga, Novi Sad, Serbia  
2014 - October Salon "Disappearing Things", curated by Nicolaus Shaffhausen and Vanessa Joan Miller  
2013 - at.las, SWDZ, Vienna  
2012 - Photodocuments 02, Salon of the Museum of Contemporary Arts, Belgrade, Serbia  
2011 - Documenta, Regensburg, Germany