

lat ћип eng

Biljana Đurđević: Case Study

Time:

25.03.–23.05.2022.

Opening:

25.03.2022.

19h

Location:

The Salon of the Museum of Contemporary Art

14 Pariska



Biljana Đurđević

From the series Instrument of Activity, detail

Biljana Đurđević's artistic practice, spanning two and a half decades, continuously evolves around researching the conceptual potentials of the medium of classical painting, while in recent years, her creative interests have expanded to include work in the domain of stop-motion animation. The authentic visual poetics is the result of her dedicated study of classical paintings and the works of great masters, but also socio-historical and cultural circumstances from early renaissance and baroque to the modern period and vanguard movements.

This has enabled the artist to tap into a treasure trove of visual, narrative, conceptual sources and references, which she shapes into symbolic representations-statements, mutually thematically and problematically related primarily in that they focus on the complexity of human nature, or rather, the character of psychological relationships we establish, individually or collectively, with different social-value models and systems in the world around us. Realism and figuration, some of the chief stylistic and formal characteristics of Biljana's art, are merely an initial interpretative framework for images layered with iconography and meaning, whose content is determined by, on the one hand, reminiscing about the diverse spectrum of genres and motifs and composition models from the long and rich history of painting, and on the other, the conceptual standpoints the author derives from literary-reflexive forms. Classical literature, ancient and modern philosophy, medieval poetry and renaissance incunabula, traditional and religious epic, become poetic and theoretical starting points in the artist's problematic-critical analysis of contemporary social phenomena of alienation, social anxiety, aggression, violence, institutionalised control mechanisms, media manipulation, and induction of fear, which she visually compresses into curious allegories imbued with dramatic charge. Thus in Biljana's paintings, we witness situations that imply a dose of "suspense": we infer the stream of events from the emotional states of the protagonists, intensified by the atmosphere of the environments in which the artist places them, dramatising additionally their position of power(lessness) in stories and the permanently open question of human nature, the uncertainties we might face as living beings when faced with oppression or, conversely, our ability to turn into agile oppressors.

Case Study is a sequel to the artist's previous research started within a series of works entitled *Instrument of Activity*, which thematises the crucial setup that allows the functioning of today's society, engulfed in processes of continuous production and consumption, routinisation of everyday life, efficiency and effectiveness as the dominant social value criteria. Biljana's ideas aim at re-examining and problematising man's ambitions and his constant desire to control, instrumentalise, "commodify" the surrounding world, and the mechanisms of their realisation, which often bring violent methods, exploitation, disenfranchising, or cancellation of individual

and collective liberties. *Case Study* is partly based on a graphic novel that the author published in 2020, which was first visually elaborated in a series of large- and medium-format paintings in which she introduced novelties in her creative process, and later also in video animations, completing an extraordinary essayistic transmedia approach to the subject. The cinematic quality of the images emphasised by framing interior or exterior situations – long, deserted factory corridors, railway stations, industrial landscape – sets a specific dramatic tone in the appearances of leading actors, depersonalised exponents of exploitation systems, in the act of surveillance, control, and potential punishment of disobedient subordinates. At the height of global social and economic changes, exploitation practices have become omnipresent, nuanced only in terms of the resources being used and whether they are implemented in the interest of wealthy individuals, corporations, or “life-saving” privatisations of ruined socially-owned property. To Biljana Đurđević in this exhibit, this represents a starting point for a case study on human, social, and ethical degradation that aren’t part of some dystopian vision of the future but a reflection of the world in which we live today.

Biljana Đurđević (Belgrade, 1973) graduated in 1997 from the painting department of the Faculty of Fine Arts in Belgrade, where she also completed her masterial and doctoral studies. She has been working at the faculty since 2009. During 2011 and 2012, she was a guest teacher at Parsons University – The New School in New York. Since 1998, she has had solo exhibitions in the Museum of Modern Art in Stockholm, Haifa Museum of Art, Israel, Berlin’s Davide Galo Gallery, Museum of Contemporary Art in Belgrade, Cultural Center Belgrade, Braverman Gallery in Tel Aviv, Dr. Éva Kahán Foundation in Budapest and Vienna etc. She participated in many group exhibitions in the country and abroad, including *Ars Danubiana*, Regensburg; *FAQ Serbia*, Austrian Cultural Forum, New York; *Playlist*, Museum of Contemporary Art, Stockholm; *The Artist’s Glance*, Frissiras Museum, Athens; *On Normality*, Museum of Contemporary Art, Klagenfurt; *Footnotes on geopolitics, market and amnesia*, 2nd Moscow Biennale, Moskva; *Passion for Art – Kunst der Gegenwart*, 35 years of Essl Collection, Klosterneuburg, Austria; *Zones of Contact*, 15th Biennale of Sydney, Gallery of New South Wales, Australia... Her works have been included in public and private collections in the country and abroad: Albertina Museum, Austria; Moderna Museet, Sweden; Museum of Contemporary Art in Belgrade; Frissiras Museum, Greece; Ascona Museum of Modern Art, Switzerland etc.

Curator: **Miroslav Karić**

Photo: Bojana Janjić / MoCAB

Opening solo exhibition by Biljana Đurđević at Salon of the Museum of Contemporary Art in Belgrade

March 25 – May 23, 2022

We are happy to announce the solo exhibition “Case Study” by Biljana Đurđević opening this Friday, March 25, at the Salon of the Museum of Contemporary Art in Belgrade.

Curated by Miroslav Karić, MSUB, the exhibition will be on view through May 23, 2022.

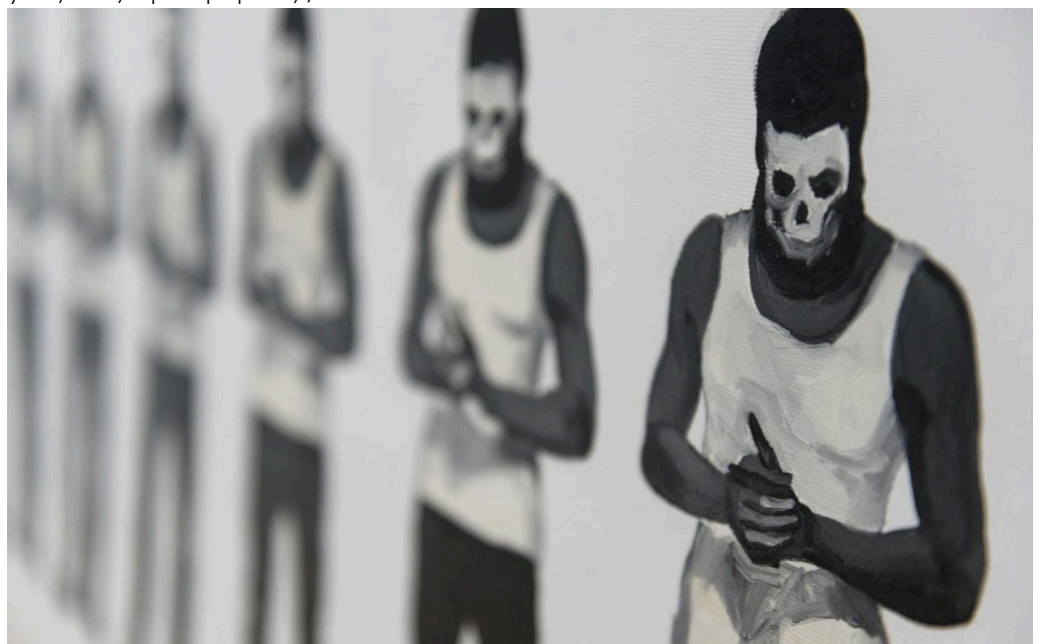
“Case Study” is a sequel to the artist’s previous research started within a series of works entitled ‘Instrument of Activity’, which thematises the crucial setup that allows the functioning of today’s society, engulfed in processes of continuous production and consumption, routinisation of everyday life, efficiency and effectiveness as the dominant social value criteria. Biljana’s ideas aim at re-examining and problematising man’s ambitions and his constant desire to control, instrumentalise, “commodify” the surrounding world, and the mechanisms of their realization, which often bring violent methods, exploitation, disenfranchising, or cancellation of individual and collective liberties.

“Case Study” is partly based on a graphic novel that the author published in 2020, which was first visually elaborated in a series of large- and medium-format paintings in which she introduced novelties in her creative process, and later also in video animations, completing an extraordinary essayistic transmedia approach to the subject.

The artist’s practice continuously evolves around researching the conceptual potentials of the medium of classical painting, while in recent years, her creative interests have expanded to include work in the domain of stop-motion animation.

Photo: Biljana Đurđević, From the series ‘Instrument of Activity’, detail, photo: Bojana Janjić / MoCAB

Biljana Djurdjevic (<https://bravermangallery.com/artists/biljana-djurdjevic-2/>)



More Stories



(<https://bravermangallery.com/stories/haaretz-mai-daas-revelation-review/>)

daas-revelation-review/)

July 31, 2025 (<https://bravermangallery.com/stories/haaretz-mai-daas-revelation-review/>)

(<https://bravermangallery.com/stories/>)Press (<https://bravermangallery.com/story-categories/press/>)

Haaretz: Mai Daas "Revelation" Review (<https://bravermangallery.com/stories/haaretz-mai-daas-revelation-review/>)





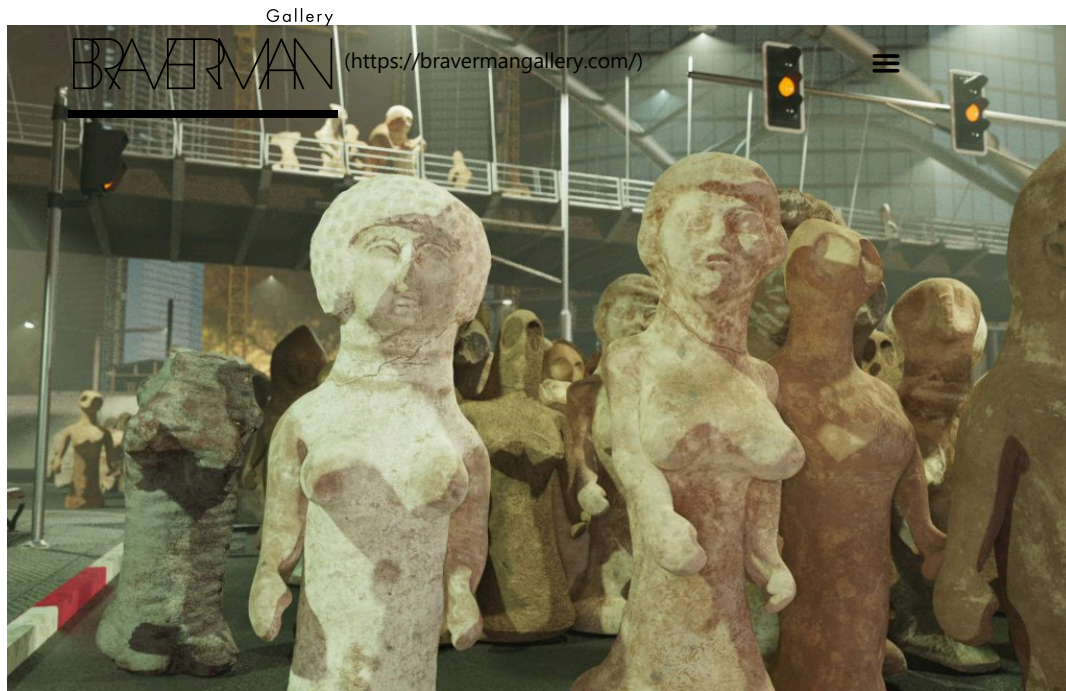
(<https://bravermangallery.com/stories/frieze-art-magazine-reviews-bracha-l-ettingers-solo-exhibition-at-k21/>)

March 21st, 2025 (<https://bravermangallery.com/stories/frieze-art-magazine-reviews-bracha-l-ettingers-solo-exhibition-at-k21/>)

(<https://bravermangallery.com/stories/>)Press (<https://bravermangallery.com/story-categories/press/>)

Frieze Art Magazine Reviews Bracha L. Ettinger's Solo Exhibition at K21 (<https://bravermangallery.com/stories/frieze-art-magazine-reviews-bracha-l-ettingers-solo-exhibition-at-k21/>)





(https://bravermangallery.com/stories/ruth-patir-talks-motherland-on-haaretz-podcast/)

March 16th, 2025 (https://bravermangallery.com/stories/ruth-patir-talks-motherland-on-haaretz-podcast/)

(https://bravermangallery.com/stories/)Press (https://bravermangallery.com/story-categories/press/)

Ruth Patir talks (M)otherland on Haaretz Podcast (https://bravermangallery.com/stories/ruth-patir-talks-motherland-on-haaretz-podcast/)



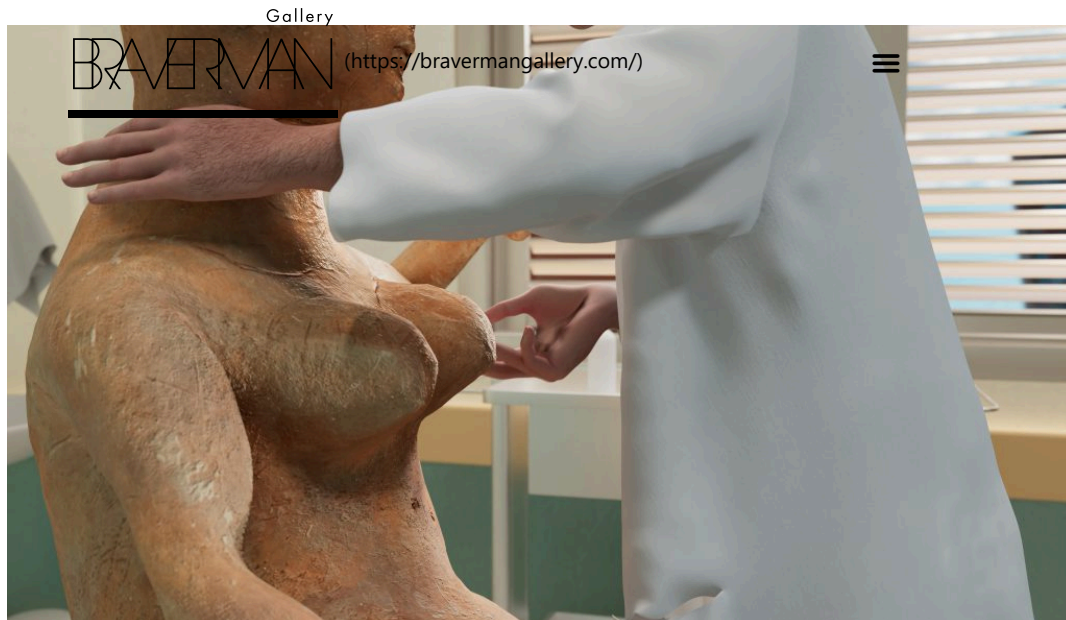
(https://bravermangallery.com/stories/portfolio-magazine-reviews-motherland/)

March 14th, 2025 (https://bravermangallery.com/stories/portfolio-magazine-reviews-motherland/)

(https://bravermangallery.com/stories/)Press (https://bravermangallery.com/story-categories/press/)

Portfolio Magazine Reviews (M)otherland (https://bravermangallery.com/stories/portfolio-magazine-reviews-motherland/)





(<https://bravermangallery.com/stories/timeout-magazine-reviews-ruth-patirs-motherland/>)

March 12th, 2025 (<https://bravermangallery.com/stories/timeout-magazine-reviews-ruth-patirs-motherland/>)

(<https://bravermangallery.com/stories/>)Press (<https://bravermangallery.com/story-categories/press/>)

Timeout Magazine Reviews Ruth Patir's (M)otherland (<https://bravermangallery.com/stories/timeout-magazine-reviews-ruth-patirs-motherland/>)



(<https://bravermangallery.com/stories/portfolio-magazine-reviews-a-possibility-of-a-different-light-by-orit-siman-tov/>)

February 28th, 2025 (<https://bravermangallery.com/stories/portfolio-magazine-reviews-a-possibility-of-a-different-light-by-orit-siman-tov/>)



(https://bravermangallery.com/stories/nira-pereg-is-awarded-the-rappaport-prize/)

February 10, 2025 (https://bravermangallery.com/stories/nira-pereg-is-awarded-the-rappaport-prize/)

(https://bravermangallery.com/stories/)News (https://bravermangallery.com/story-categories/news/)

Nira Pereg is Awarded the Rappaport Prize (https://bravermangallery.com/stories/nira-pereg-is-awarded-the-rappaport-prize/)



(https://bravermangallery.com/stories/the-jewish-museum-ny-acquires-ruth-patir-motherland/)

December 2nd, 2024 (https://bravermangallery.com/stories/the-jewish-museum-ny-acquires-ruth-patir-motherland/)

(https://bravermangallery.com/stories/)News (https://bravermangallery.com/story-categories/news/)

NYT: The Jewish Museum NY Acquires Ruth Patir (M)otherland (https://bravermangallery.com/stories/the-jewish-museum-ny-acquires-ruth-patir-motherland/)





(<https://bravmangallery.com/stories/liora-kaplan-on-porfolio-magazine-podcast/>)

December 1st, 2024 (<https://bravmangallery.com/stories/liora-kaplan-on-porfolio-magazine-podcast/>)
 (<https://bravmangallery.com/stories/>)Press (<https://bravmangallery.com/story-categories/press/>)
 Liora Kaplan on Porfolio Magazine (<https://bravmangallery.com/stories/liora-kaplan-on-porfolio-magazine-podcast/>)



(<https://bravmangallery.com/stories/stir-magazine-reviews-ruth-patirs-motherland-at-the-venice-biennale/>)

November 22nd, 2024 (<https://bravmangallery.com/stories/stir-magazine-reviews-ruth-patirs-motherland-at-the-venice-biennale/>)
 (<https://bravmangallery.com/stories/>)Press (<https://bravmangallery.com/story-categories/press/>)
 Stir Magazine Reviews Ruth Patir's (M)otherland At The Venice Biennale (<https://bravmangallery.com/stories/stir-magazine-reviews-ruth-patirs-motherland-at-the-venice-biennale/>)



(htt
ps:/
ww
w.fa
ceb
ook.
com
/bra
ver
ma
(htt
ps:/
ww
w.in
stag
ram
.co
m/B
rave
rma
n a
(htt
ps:/
ww
w.ar
tsy.
net/
part
ner/
bra
ver





HESTIA

The Last Supper

February 28th 2024 - May 12th 2024

Biljana Đurđević

Download Catalogue

The *Last Supper* by Biljana Đurđević deals with the general weakness of the society triggered by increasing instrumentalization of a human being by the industry, technology and the media, both globally and locally. The exhibition continues on the multi-year project *Case Study* which includes painting, animation and a graphic novel.

In *Case Study* the focus is on the exploited, tired body – our common, global body.

The *Last Supper* is a postmodern, almost epic project, devoid of mythology and heroic deeds. The protagonists have left the stage, and the narrative is muted by the disappearance of the energy of the modern man. The space is occupied by a bunk bed, chairs, tables, that is, household items. However, the word household sounds too warm, it is associated with home, while these items are cold, they could belong to schools, hospitals, factories, psychiatric and other institutions which could resemble a prison, and of course belong to the prison itself. The artist here refers to the Foucault's work *Discipline and Punish* (1975), an account of the historical change of punishment in Western systems where the author follows changes in society that led to prison as the dominant form of punishment, and connects the prison itself with different mechanisms of control, the institutions such as schools, hospitals, factories or barracks.

Black and white, naturalistically intoned images act on the observer as ghostly warnings, precisely because of the deviation created by the power of painting, because in this case the experience is not presented directly (Adorno). Precisely by that indirectness, which is also achieved by the absence of color, the artist yearns to restore the feeling of embodiment to the modern man, all in order to, by using this achromatic painting, warn us about the totalitarian aspects of the neoliberal world in which we live and encourage us to start changes.

Neva Lukić

Biljana Djurdjevic's solo exhibition opening at MSURS

June 30, 2022

On Thursday, June 30, 8 PM, Belgrade artist Biljana Djurdjevic is opening her solo exhibition "Case Study" at MSURS, Museum of Contemporary Art Republic Srpska.

The exhibition "Case Study" by Belgrade artist Biljana Đurđević, associate professor at the Faculty of Fine Arts in Belgrade, continues this year's successful cooperation between the Museum of Contemporary Art in Belgrade and the Museum of Contemporary Art of Republika Srpska. After the extremely notable exhibition of Biljana Đurđević in the Salon of the Museum of Contemporary Art in Belgrade, where a part of her new multimedia art project was presented in its full scope, it will be organized in the Museum of Contemporary Art of Republika Srpska.

Biljana Đurđević is a recognized artist in the international contemporary art scene. Her works are exhibited in world-renowned galleries and museums. For two and a half decades, Biljana Đurđević's artistic practice has been continuously developing around the research of the conceptual potentials of the medium of classical painting, whereas in recent years her creative interests have been extended to work in the field of stop-motion animation.

The exhibition "Case Study" is a continuation of the research that the artist began as part of the series of works "Tools of Action", in which she shows modern society immersed in the processes of continuous production and consumption. With this multimedia art project, she remains faithful to depicting her own experience of the world in which she finds herself, but also everyday life, which she considers anxious, tense and full of conflicts and fears.

The cinematic nature of the scenes in her works is emphasized by framing interior and exterior situations – long, empty factory corridors, railway stations, industrial landscape. Her work is characterized by a special dramatic tone, with the presence of the main actors of the plot, depersonalized exponents of exploitative systems, in the act of supervising, controlling and potentially punishing a disobedient subordinate.

The series of works "Case Study" partly derives from a graphic novel published by the author in 2020, which received further visual elaboration first in a series of large and medium format paintings, in which it introduces certain novelties in the art process, then in video animations. a kind of transmedia and essayistic approach to the topic is completed.

This exhibition represents the starting point of a case study on human, social and ethical degradation, which are not part of a dystopian vision of the future, but a reflection of the world in which we currently live.

The curators of the exhibition are Miroslav Karić, the Museum of Contemporary Art in Belgrade and Mladen Banjac, the senior curator of the Museum of Contemporary Art of the Republic of Srpska.

Biljana Djurdjevic (<https://bravermangallery.com/artists/biljana-djurdjevic-2/>)

