



**Odluka Žirija 54. Oktobarskog Salona NIKO NE PRIPADA TU VIŠE NEGO TI**  
The Statement of the Jury for the 54<sup>th</sup> October Salon Award  
No One Belongs Here More Than You

Ovo je prvi feministički Oktobarski salon, što samo dokazuje da kustoskinje feminističkog opredeljenja ne rade samo sa „ženskim“ temama i ne biraju samo umetnice. Kustoskinje i umetnici koji su učestvovali na izložbi sugerišu da su participacija i saradnja neodvojivi deo pripadanja nekom društvu.

Žiri želi da posebno napomene dva kolaborativna i tekuća projekta:

**Muzej neparticipacije** Karen Mirza i Rejčel Enderson, koji je bio zasnovan na konceptu tradicionalnih ženskih okupljanja i postao platforma za saradnju među ženama (umeticama, kustoskinjama, spisateljicama itd), čime se destabilizuje klasična podela na „stvaraoce“ i „publiku“.

i

**Živi logor smrti** koji preispituje pitanje proizvodnje kolektivne amnezije u pogledu traumatičnih događaja nacionalne prošlosti.

Žiri je doneo odluku da nagradu podele 4 umetnice, od kojih sve 4 dobijaju zasluženu čast a četvrta dobija i čast i novac.

Odabrali smo ove tri pozicije za specijalnu nagradu kako bismo uporedili tri različita umetnička rada jedan s drugim, i čineći to dajemo mali komentar na kustoski koncept koji veoma puno cenimo.

Tri feministička rada koja se bave pozicioniranjem žena u društvu:

**Fljaka Haljiti** u svojoj video instalaciji **Ja, ti i sve koje znamo** (2010-2011) odabrala je jednostavan i upečatljiv način da pokaže istovremeno ironično i ozbiljno strukturno nasilje tradicionalnih hijerarhija u umetničkom svetu. To je jednostavan i jak primer institucionalne kritike.

**Lana Čmajčanin 166987 Pricks / Uboda** (2012) koristi tradicionalnu „žensku“ tehniku ručnog rada, vez, kako bi povezala nasilje sa željom, putem vezenih slova, otkrivajući seksualno značenje tokom čitanja celog teksta. Ona na trenutak stvara veoma intiman susret jezika i pogleda posetilaca.

**Adela Jušić Ride to Recoil** (2013) prilazi brutalnom i smrtonosnom nasilju kao traumatičnom iskustvu, koje treba iznova i iznova, ponovo obrađivati u sećanju pojedinca kao kolektivni društveni proces. Ona sinhronizuje narativ jedne video igrice, takozvane *pučačine iz prvog lica (ego-shooter)* sopstvenim glasom, postavljajući figuru snajperiste u njegovu smrtonosnu profesiju, i kombinuje audio zapis sa serijom fotografija devojčice koja izlazi kroz kapiju.

Novčana nagrada odlazi **Andrei Palašti** za njen rad **Balkan Disco** (2010-2012).

Ova instalacija vizuelno i prostorno istražuje popularnu kulturu koja se proizvodi u dijasporičnom kontekstu i iziskuje prihvatanje „specifičnog“, odnosno „novog“ životnog stila. Ovaj novi kontekst je teško opterećen problemima i nerešenim pitanjima kojima se upravlja postojeći kontekst „kod kuće“. Postavka instalacije, sa ikoničnim elementima (portretima na fotografijama) i osvetljenjem, kritikuje sablasne ideologije nacionalizama.

## English

This is the very first feminist October Salon, which only proves that feminist curators do not work with “women’s” themes only and select only women artists. Both curators and artists participating in the exhibition suggest that participation and co-operation are the integral parts of belonging to society.

The jury would like to specially mention two collaborative and on-going projects:

**Museum of Non-Participation** by Karen Mirza and Rachel Anderson which is based on the concept of traditional women's gathering and became a platform for co-operation between women (artists, curators, writers etc), which destabilizes classic division between "creators" and the "audience."

and

**Living Death Camp** which is performed by an international teamwork which questions the issue of production of collective amnesia regarding the traumatic events of the national past.

The Jury decided to award 4 artists, of which the all four are given deserved honor and the forth one is getting both honor and money.

We have chosen these three positions for a special award in order to relate three different artworks with each other, and by doing so we are making a slight comment on the curatorial concept we appreciate very much.

**Flaka Haliti** in her video installation **Me, You and Everyone We Know** (2010-2011) has chosen a simple and convincing way to show ironically and seriously at the same time the structural violence of traditional hierarchies in the art world. It's a simple and strong piece of institutional critique.

**Lana Čmajčanin 166987 Pricks** (2012) uses a traditional "feminine" technique of hand-crafting, the embroidery, to connect violence with desire by stitched letters, revealing a sexual meaning while reading the whole text. She creates for a moment a very intimate meeting of language and the visitors gaze.

**Adela Jušić Ride to Recoil** (2013) approaches the brutal and deadly violence as a traumatic experience, which has to be re-worked again and again by the memory of an individual person as well as a social collective process. She overdubs the narrative of a videogame, a so-called ego-shooter with her own voice, staging a sniper-figure in his deadly profession, and combines the audio-track with a series of photographs of a little girl leaving a gate.

The money award goes to **Andrea Palašti** for her work **BALKAN DISCO** (2010-2012). This installation visually and spatially explores popular culture, which is produced in a diasporic context which necessitates an acceptance of a "specific" or "new" life style. This new context is heavily burdened with problems and issue ruling the context existing "back home." The staging of the installation with its iconic elements (photographic portraits), and lightening criticizing uncanny ideologies of nationalisms. .

u Beogradu / in Belgrade  
16/11/2013

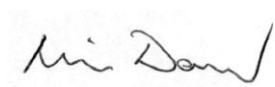
Žiri /Jury

**Bojana Pejić**

**Dirck Möllemann**

**Vladimir Miladinović**

S poštovanjem / Sincerely



Cultural Centre of Belgrade

**Mia David Zarić**, Acting Director