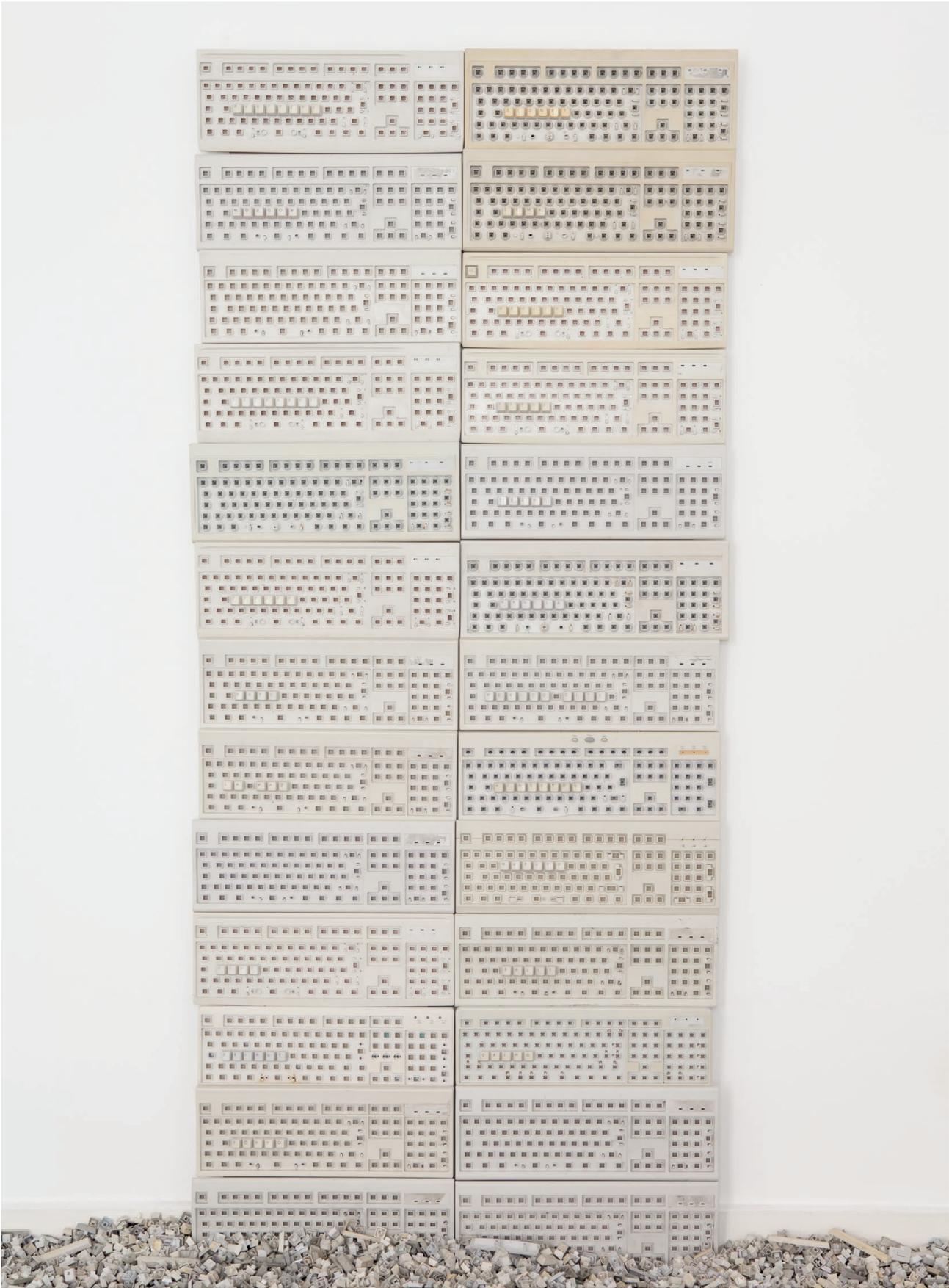




Sladjan Nedeljkovic
DOCUMENTATION

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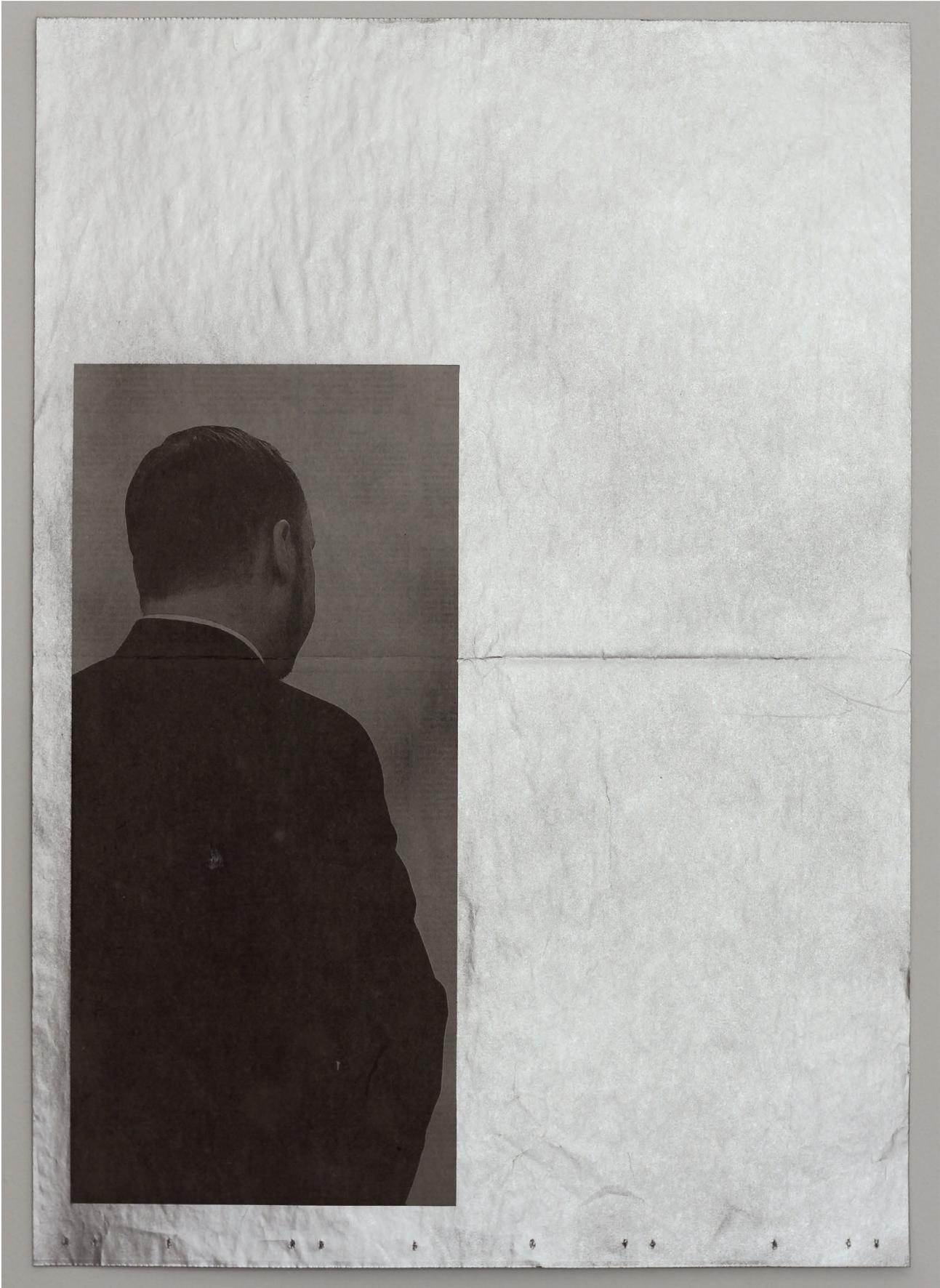
GHOSTWORK, 2013



GHOSTWORK, 2013, Detail



View of the exhibition "ÜberBlicke", Galerie im Saalbau Berlin
GHOSTWORK, 2013, Installation 90 x 210 cm x variabel



UNTITLED (COVERING), 2013



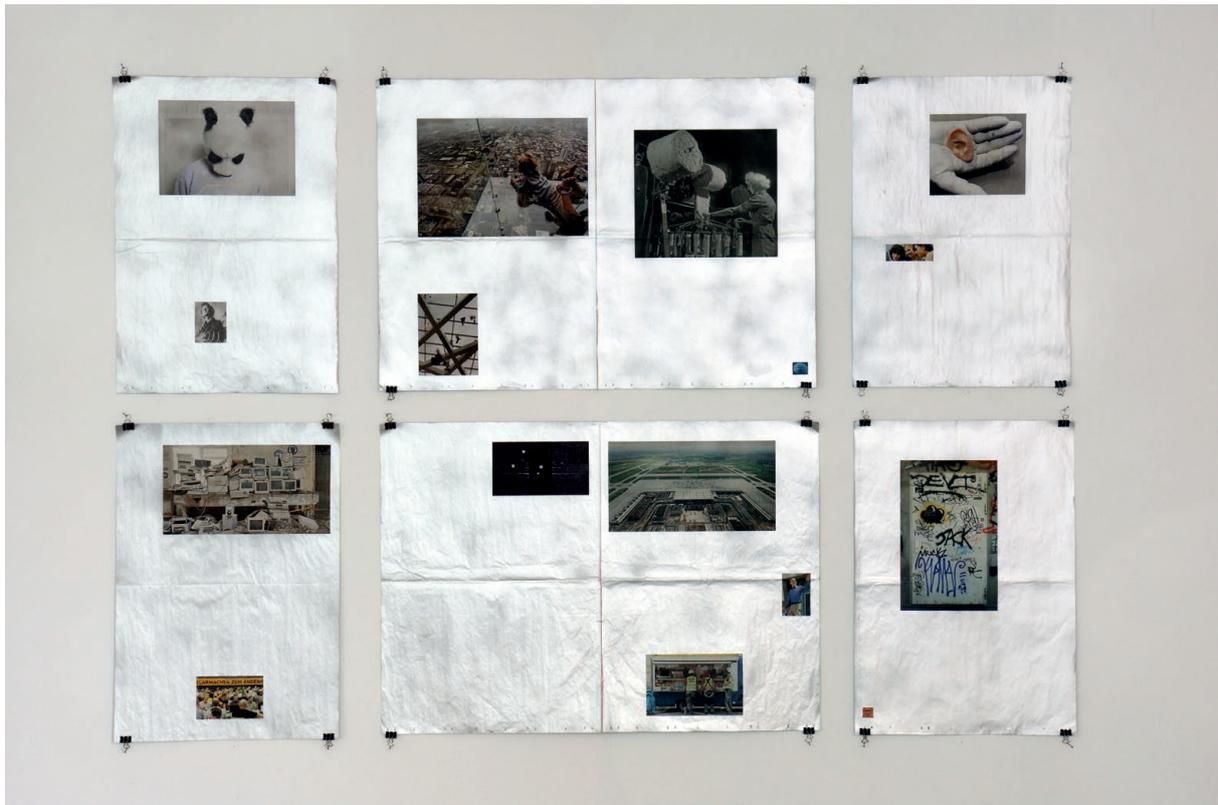
UNTITLED (COVERING), 2013



UNTITLED (COVERING), 2013



UNTITLED (COVERING), 2013



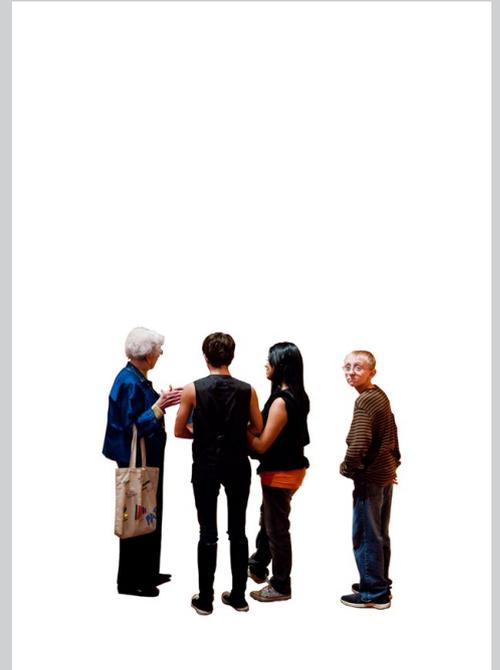
View of the exhibition "Destillat", Galerie Nord | Kunstverein Tiergarten, Berlin
O.T. (COVERING), 2013, multi-piece wall installation, each 57 x 80 cm / 57 x 40 cm,
newsprint, sprayed silver

UNTITLED (POSTCARDS)

Was ist für dich Kunst?
What is art for you?
Che cos'è l'arte per te?



Könntest Du das auch?
Could you do that too?
Potreste farlo anche tu?



Wer baut die Museen?
Who builds the museums?
Chi costruisce i musei?

Wer macht die Kunst?
Who makes art?
Chi fa l'arte?



View of the exhibition "ÜberBlicke", Galerie im Saalbau Berlin
UNTITLED (POSTCARDS), 2014

Visitors can take the postcards with them.

The stand contains four different postcards. They show groups of people looking at something, but what they are looking at is no longer visible. On the back, instead of the title of the picture, there are questions that play with clichés about art and the art business. Dorothee Bienert



UNTITLED (ARCHIVES OF THE FUTURE), 2014



**View of the exhibition “ÜberBlicke”, Galerie im Saalbau Berlin
UNTITLED (ARCHIVES OF THE FUTURE), 2014, Installation ca. 3 × 3 m, wood,
painted silver**

The installation, which Sladjan Nedeljkovic created for the exhibition ÜberBlicke at the Galerie im Saalbau, consists of a system of drawers that suggest an upward movement due to the ladder-like arrangement of the boxes. Visitors are invited to think about what they would put in the archive of the future. What things, data, narratives, or memories will be preserved for posterity now that we have entered the digital age? What concepts of the past, present, and future will arise? Dorothee Bienert



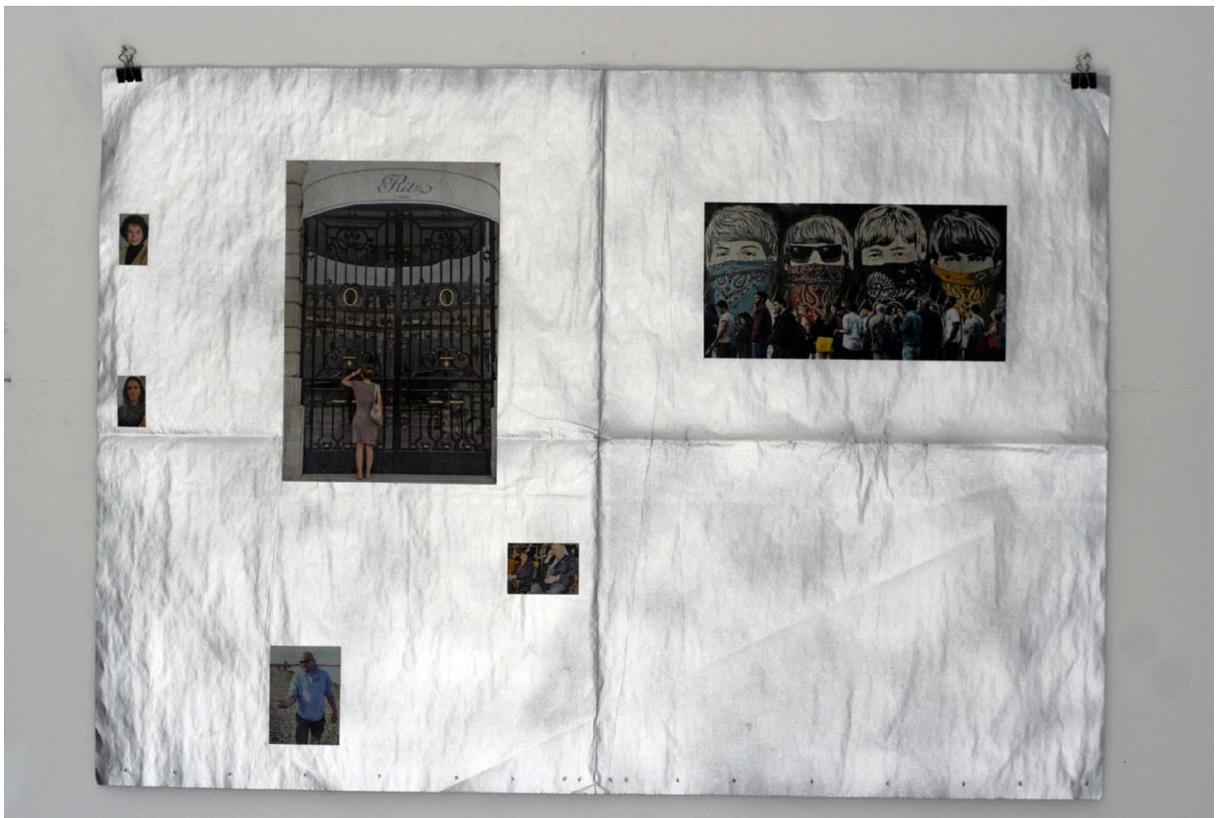
UNTITLED (COVERING), 2012



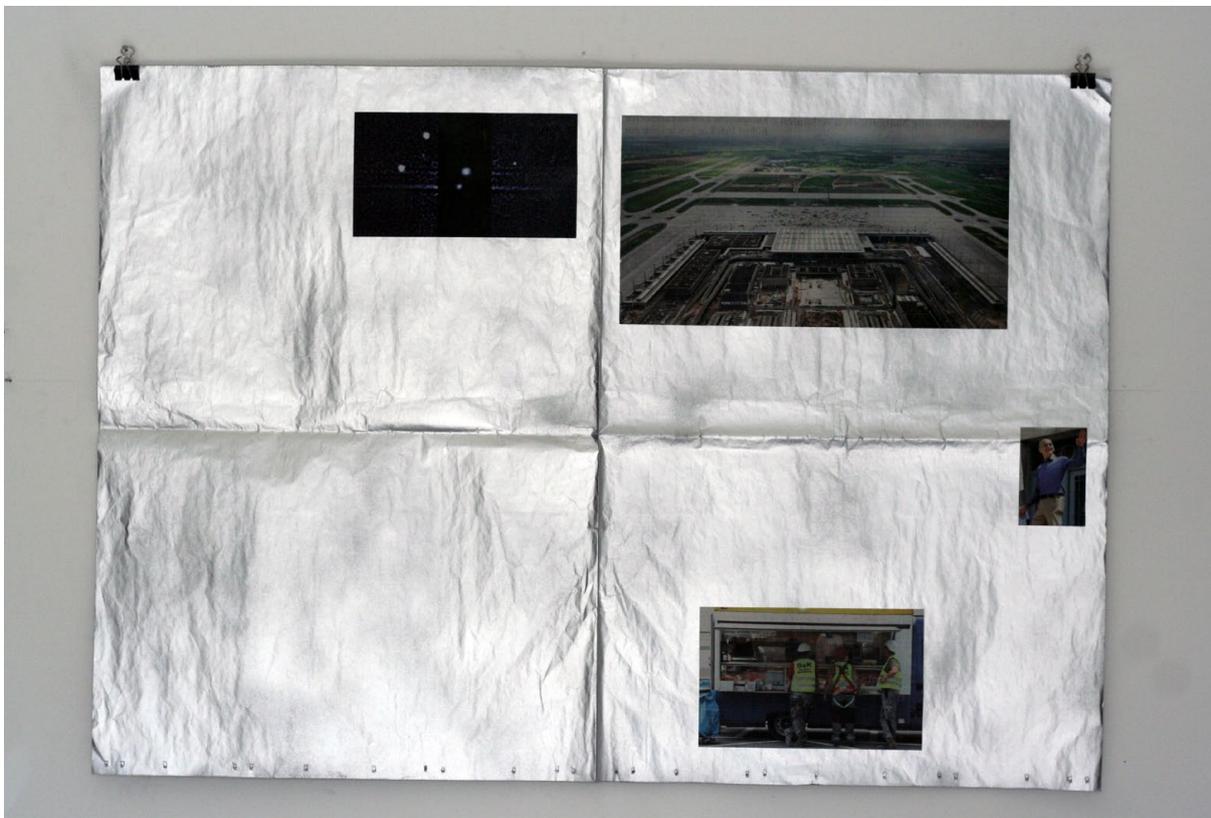
UNTITLED (COVERING), 2012



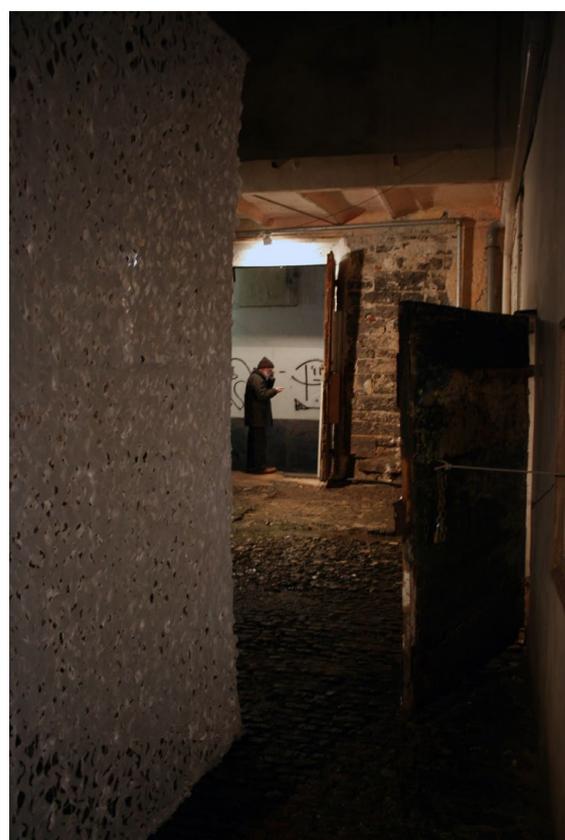
UNTITLED (COVERING), 2012



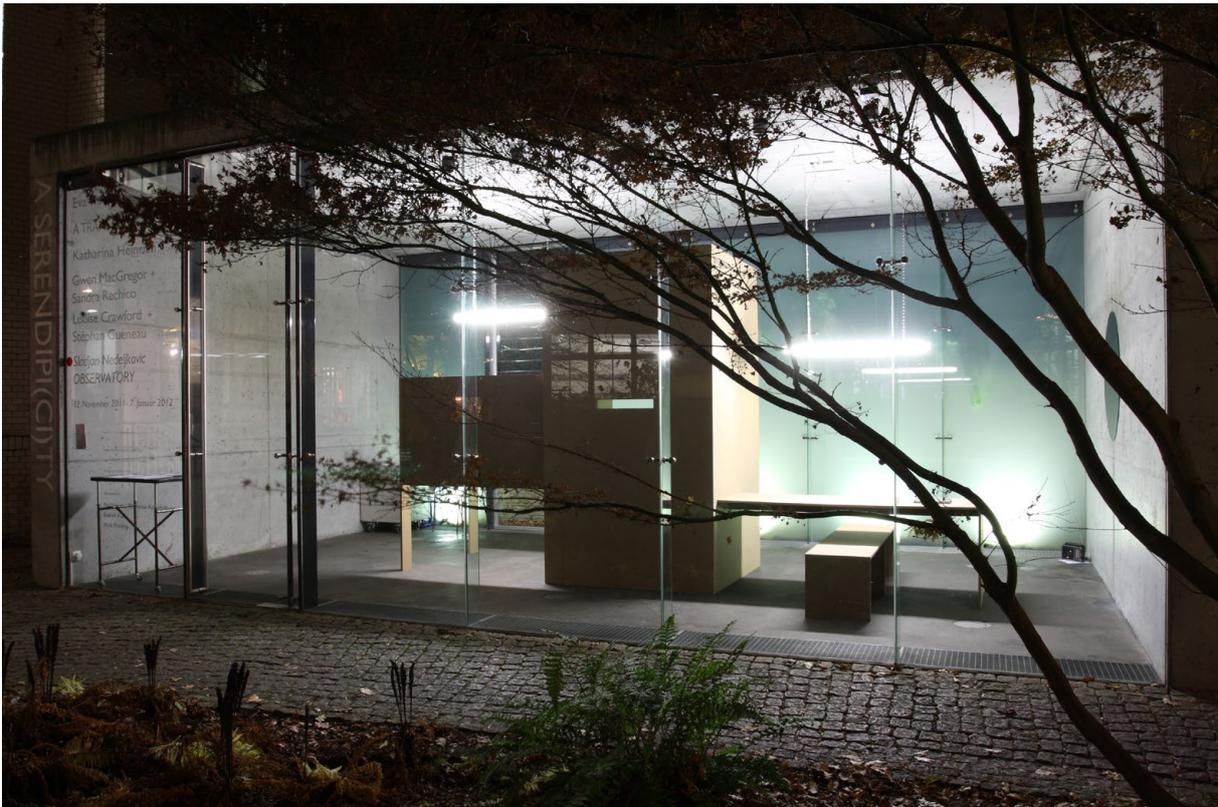
UNTITLED (COVERING), 2012



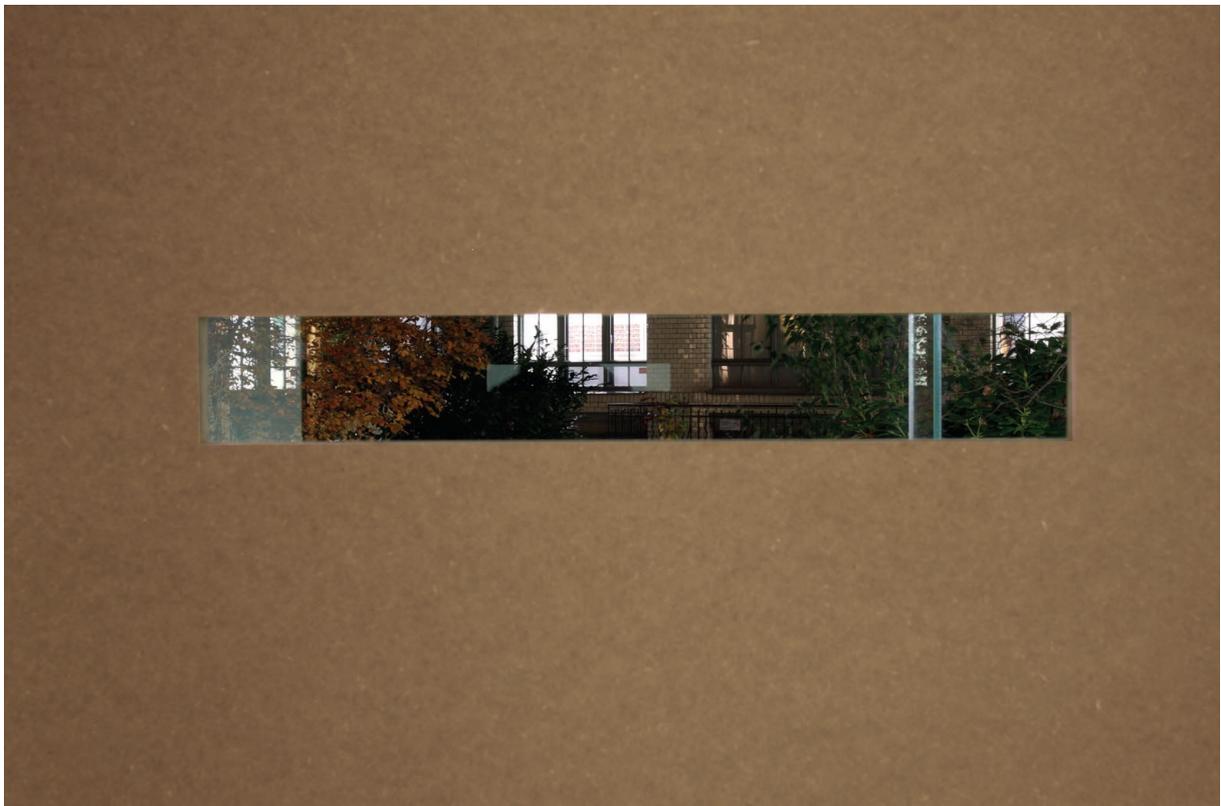
UNTITLED (COVERING), 2012



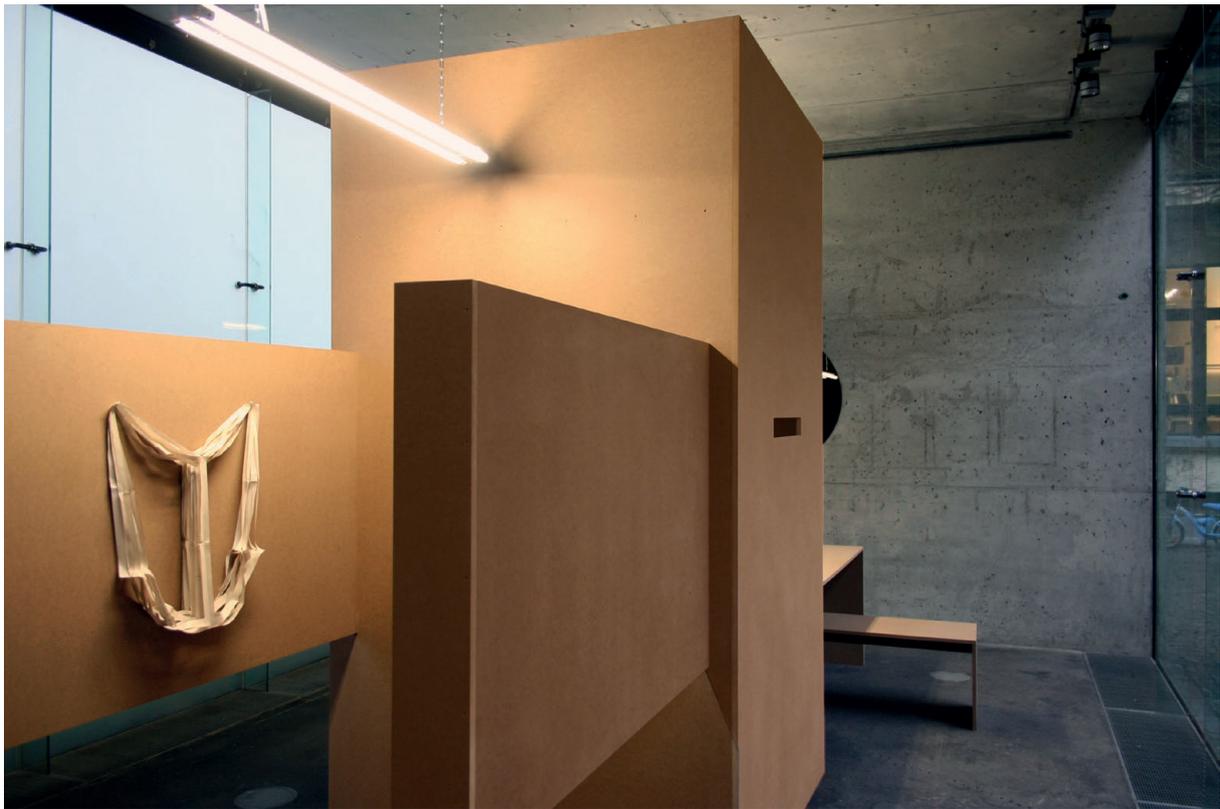
View of the exhibition at Galleria studio 44, Genova
UNTITLED (IN_VISIBLE), 2014, camouflage net installation, 1.50 x 1.50 x 3.00 m



OBSERVATORY, 2011



OBSERVATORY, 2011



**View of the exhibition at A Trans Berlin
OBSERVATORY , 2011, MDF boards, neon lights, steel chains, book, newspaper,
black plexiglass, radio. Photos: Karsten Huth, Berlin**

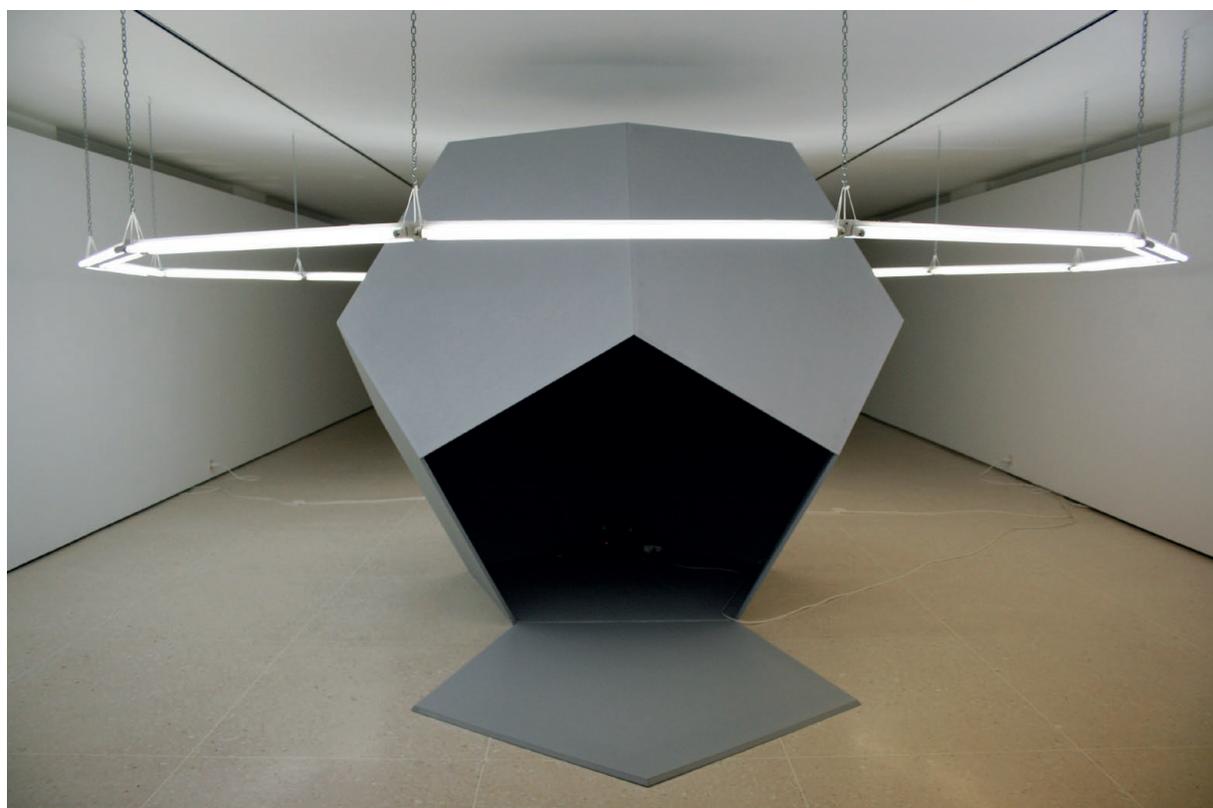
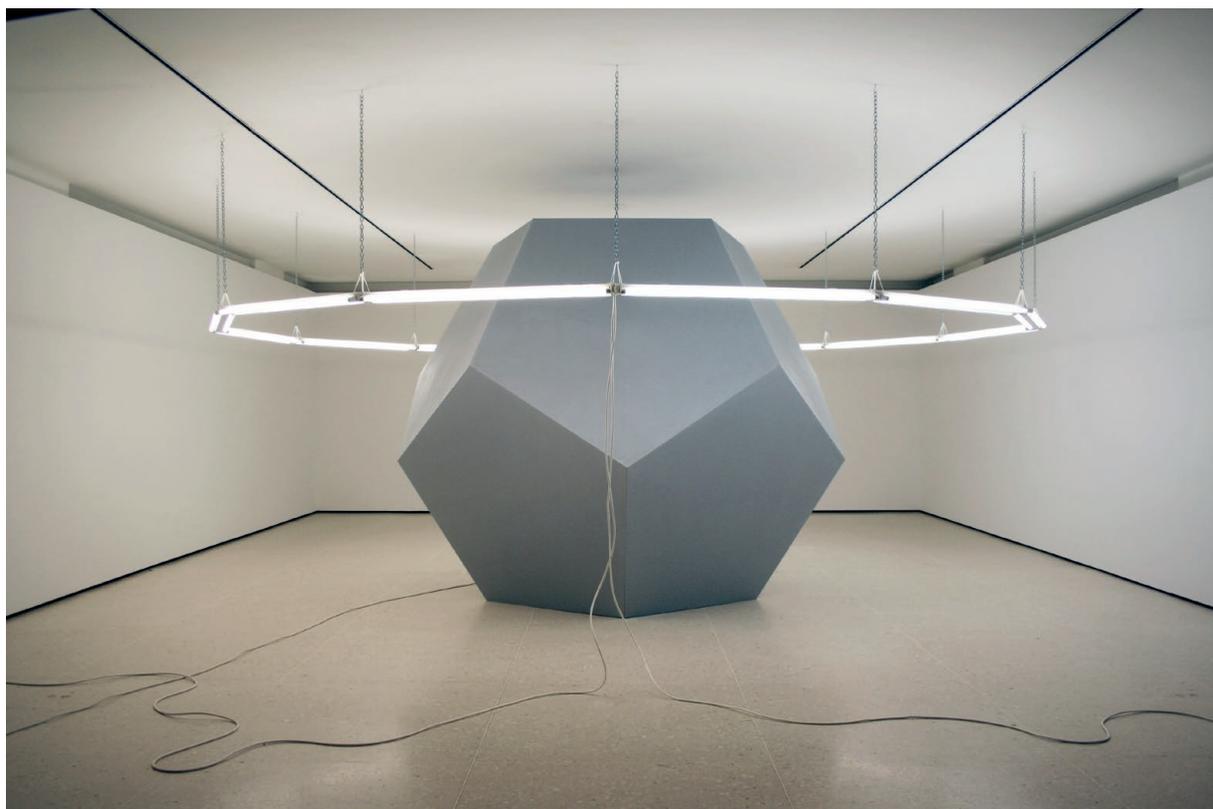
Swiss artist Sladjan Nedeljkovic concludes the exhibition series 2011 with an installation that deals with concepts of vision, observation, and surveillance. The exhibition, conceived especially for the pavilion, seeks to come to terms with the existing architecture and its immediate surroundings. Inspired by control towers and observation platforms, the artist has created a polyvalent architectonic structure, which he has entitled "Observatory".

But exactly what kind of structure is this? Is it exhibition display? Design?
A workstation? A surveillance system?

The ultimate significance of this artistic configuration can only be arrived at through the perceptions of spectators and passersby - their contingent views through the display window and their diverse perspectives when circumambulating interior and exterior. In the spirit of Serendipity, viewers are enjoined to interact with the display object in a participatory manner. Isolde Nagel



View of the exhibition "Discovery", Kunsthaus Zug
PARADISE WORKS, 2010
CONSTELLATIONS, 2010



View of the exhibition "Discovery", Kunsthaus Zug
STATION, 2010, 240 x 240 x 240 cm, PS-MDF boards,
chains, neon lights, loudspeakers



CONSTELLATIONS, Details



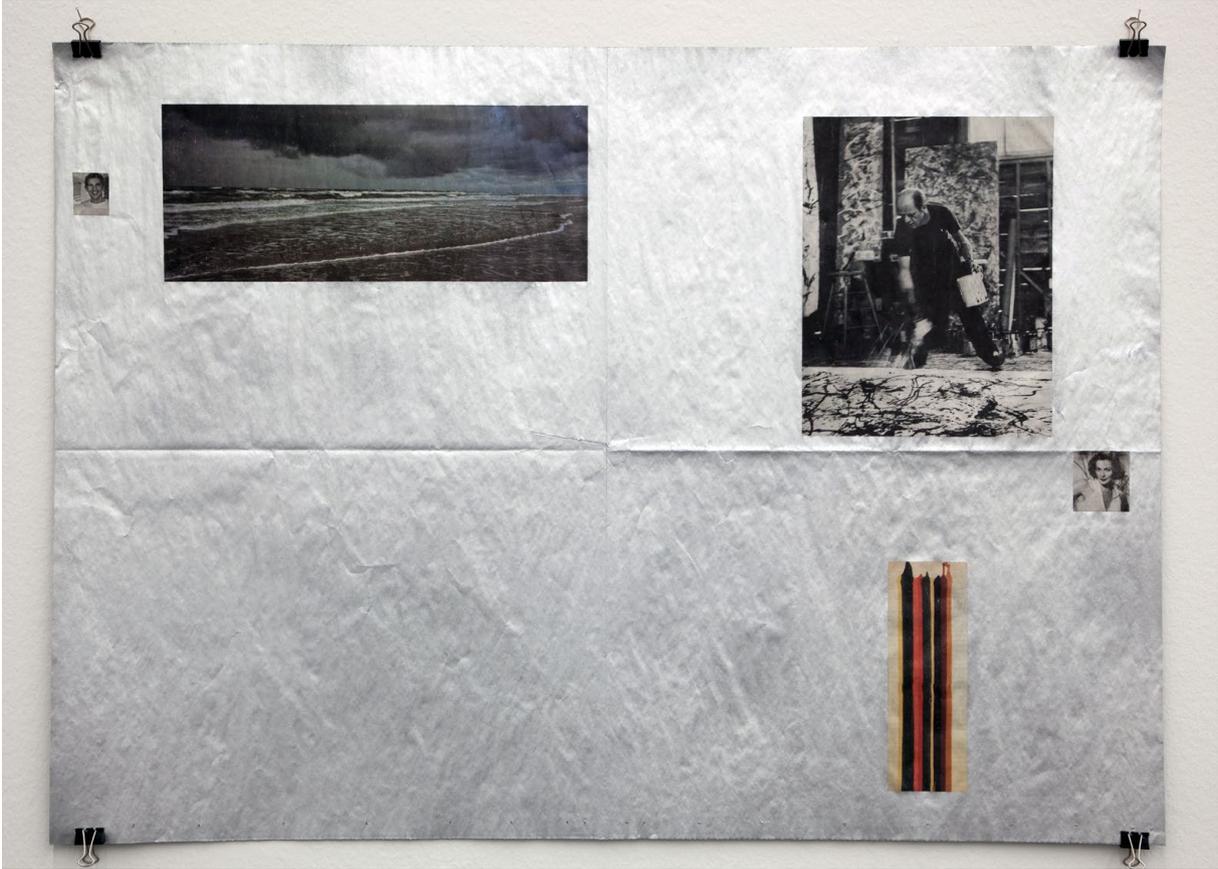
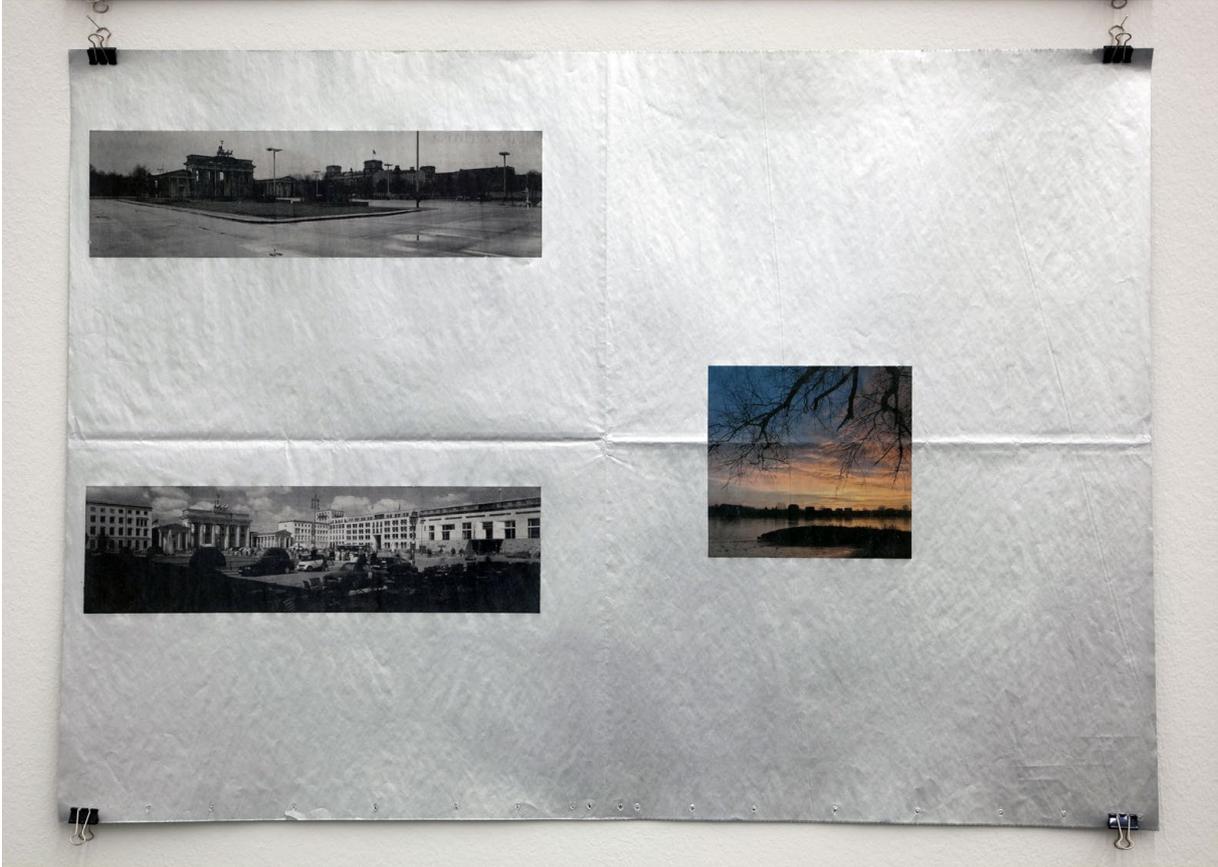
CONSTELLATIONS, Details



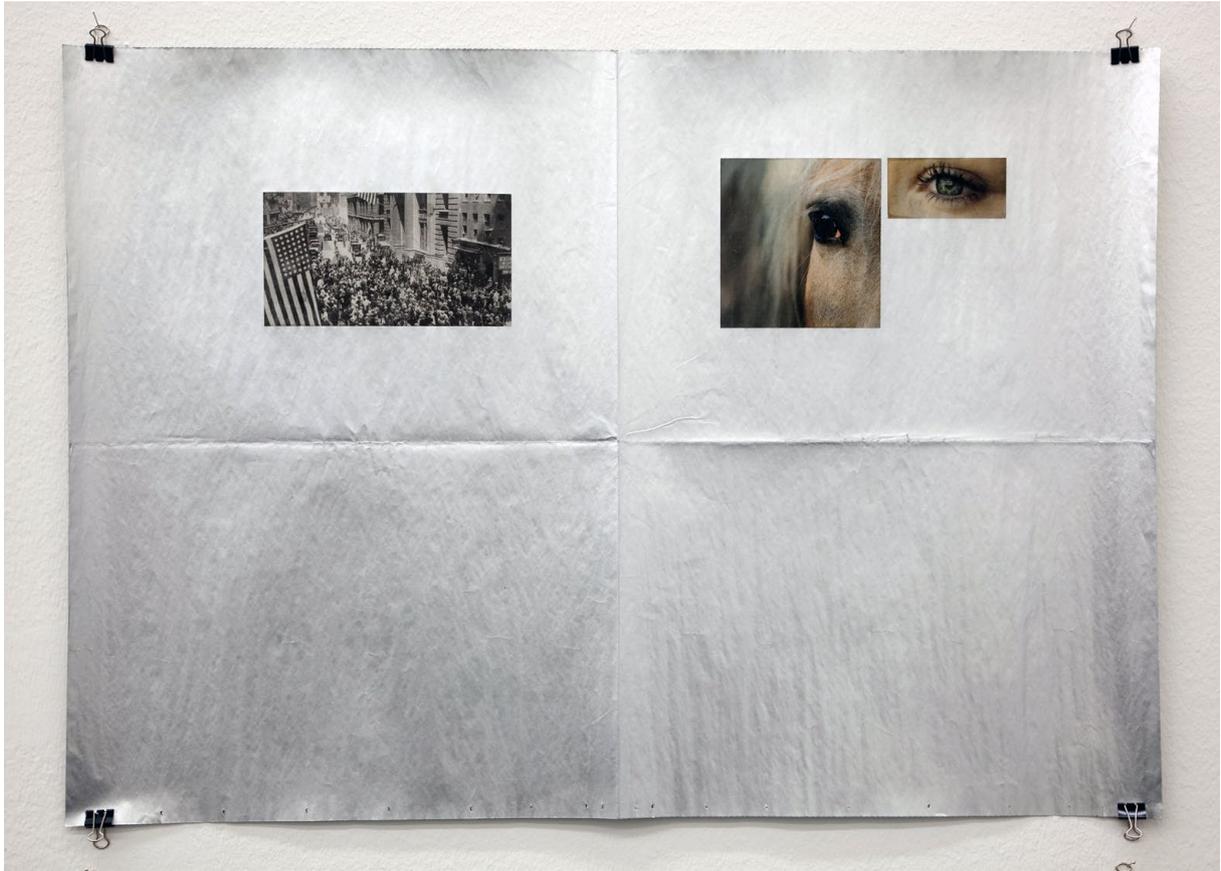
View of the exhibition “Discovery”, Kunsthaus Zug
CONSTELLATIONS, 2010, newspaper images, photocopies, computer prints,
 postcards and photos on wood.

What role do photographic images play for you in your everyday life? How does a personal “image of the world” develop? Does it not consist of countless individual images? Where do those images come from? Who made them, and for what purpose? – Sladjan Nedeljkovic’s exhibition has to do with images, their *raison d’être* and their role in present-day society. Where is the boundary between collective and individual images? How do they determine or inspire our thoughts and feelings, consciously and subconsciously? In his series *Konstellationen*, Nedeljkovic creates an open framework for a cornucopia of widely different photographs whose possible interconnections can be explored in the exhibition *DISCOVERY* in the south wing of the Kunsthaus. The aim is not to consume images, but enter into dialog with them: the active viewers become partners in silent, non-verbal communication.

Matthias Haldemann



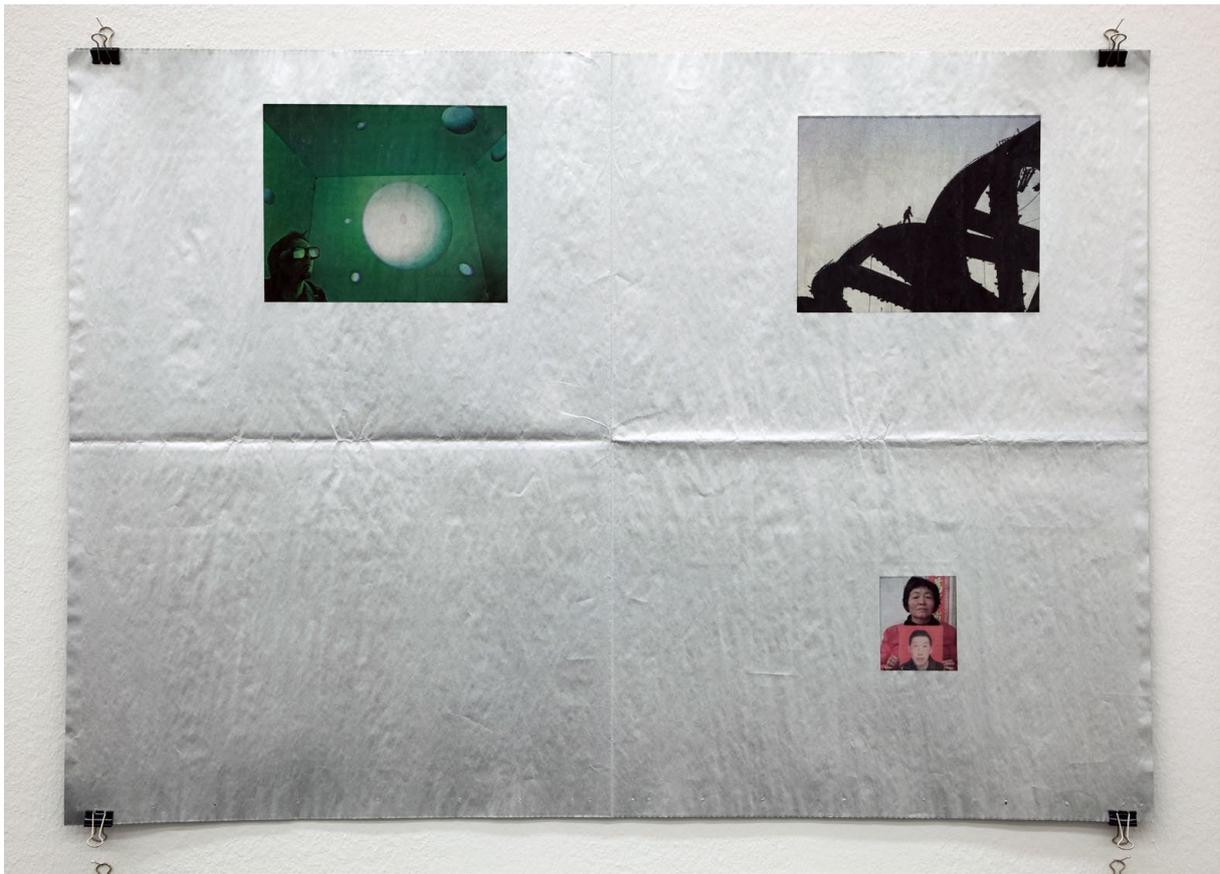
UNTITLED (COVERING), 2009



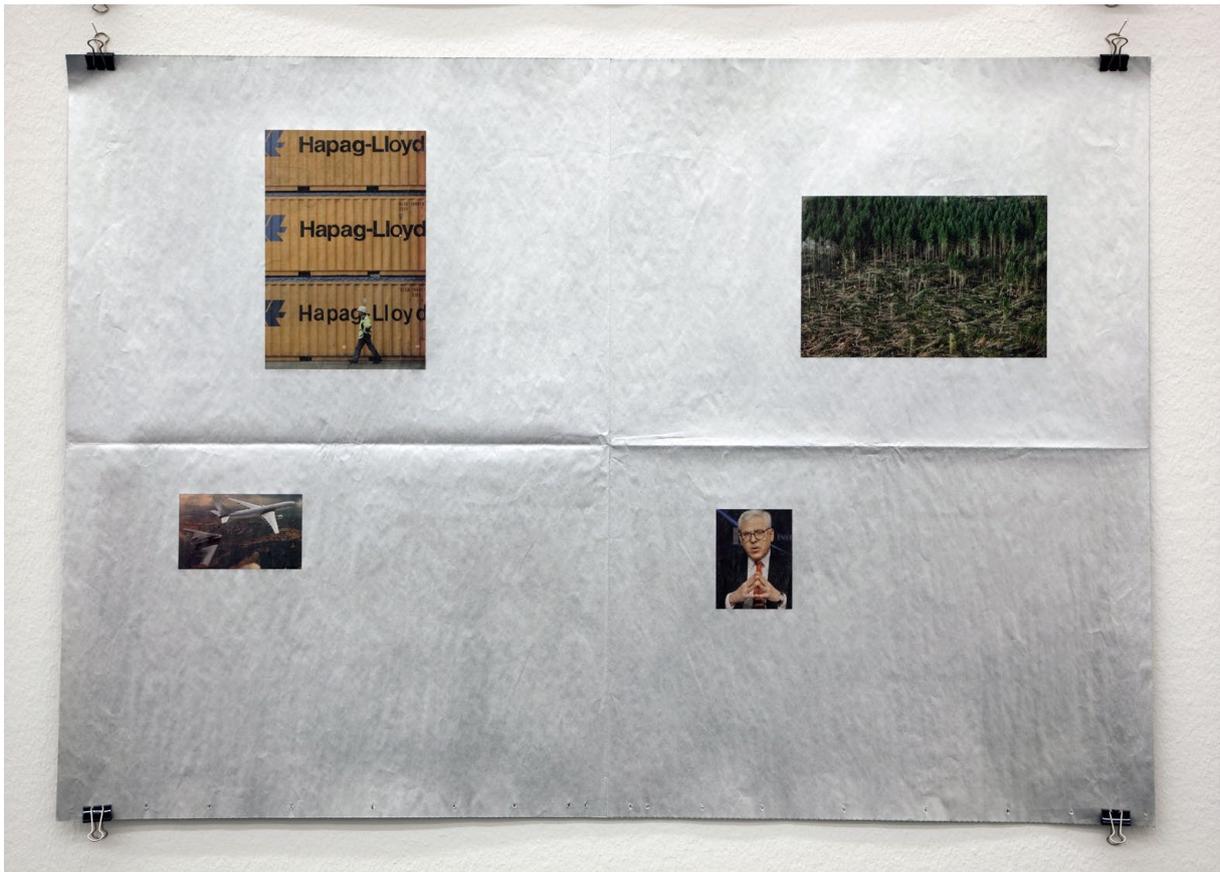
UNTITLED (COVERING), 2009



UNTITLED (COVERING), 2009



UNTITLED (COVERING), 2009



UNTITLED (COVERING), 2009



UNTITLED (COVERING), 2009



View of the exhibition, Museum of Art Lucerne
UNTITLED (COVERING), 2009, multi-piece wall installation, each 57 x 80 cm,
 newsprint, sprayed silver. Photos: Andri Stadler

Sladjan Nedeljkovic is interested on many levels in the mechanisms of visual narratives and the workings of the calculated interaction between texts and images in the print media. In his work *Untitled (Covering)*, newspaper sheets are covered with silver paint, leaving only the photographs intact. The texts, layout and media information (name, date and section of the newspaper) are sealed beneath a thin layer, buried under a slightly shimmering coat which at the same time ennoble the “cheap” surface quality of the newsprint. Yet what do the images relate without the accompanying text which their original function is to strengthen, to emotionalize? What connexions reveal themselves by the means of textual deslagging and contextual emancipation? Through a simple, decided gesture, Nedeljkovic puts the focus on central aspects of media reporting and information production, such as the inherent power of images to call up associations and establish references, and their recontextualization potential by means of deliberate juxtapositions with other visual productions or texts. The images “tell” their story. It is left to the observers to understand the space surrounding them as a free space or a void, which they may fill using their faculty of association and their pictorial memory, or leave empty.

Irene Müller



CONSTELLATIONS, Detail



CONSTELLATIONS, Detail



View of the exhibition “Top of Central Switzerland” , Kunstmuseum Luzern
CONSTELLATIONS, 2007, newspaper images, photocopies, computer prints,
 postcards and photos on cardboard. Photo: Stefano Schrötter

Sladjan Nedeljkovic’s “Constellations” are based on the artist’s own visual archives: newspaper clippings, old photos, personal pictures, and images taken from the internet. He leaves some of these visual documents in their “original” form, while copying others on coloured or patterned paper, or modifying colours and contrasts. Nedeljkovic removes these images from their original context, which can no longer be clearly identified, and places them into new contexts: new environments are created. The juxtaposition of images pinned onto the wall in groups encourages the observer to formulate hypothetical stories. The mind compares, searches for rules and order. These expectations on the part of the viewer are precisely what Nedeljkovic systematically subverts. The apparently “makeshift” organisation of the images, as well as the title of the work, suggest that each constellation observed is temporary, that it could also look different. This ambiguity also points to the importance of context – be it media-related, cultural or individual – in the interpretation of images, and to the circumstances in which they are (originally) perceived, which ultimately have a major impact on the possibility or impossibility of (meaningful) interpretation.
 Irene Müller



UNTITLED (WHERE THE TRUTH LIES), 2007



View of the exhibition "FernNah2" , Kunsthaus Zug
UNTITLED (WHERE THE TRUTH LIES), 2007, 12-piece wall installation,
 each 57 x 80 cm, newsprint
UNTITLED (GLOBUS), 2007, spherical object, 85 cm diameter, collage with
 newsprint. Fotos: Alexander Odermatt

For this photo-text installation, artist Sladjan Nedeljkovic used original double-page spreads from German newspapers. The texts have been systematically cut out and pasted onto a globe. The texts on the globe mix together and interfuse, forming a metatext without a beginning or an end. The skeletons of the newspaper pages, with only pictures remaining, have been placed onto a surface near the globe. The strange coincidental combinations of photo and news material which can be observed every day in the newspapers are thus emphasized. Reports of bloodbaths alongside weather forecasts, political news alongside trivial events. The globe with its news collage can also be understood as a global news mishmash, fed and renewed 24 hours a day, a perpetually rolling ball which systematically misses its target: to inform. Hence the work's ambiguous title: "Where the truth lies"... Sibylle Omlin



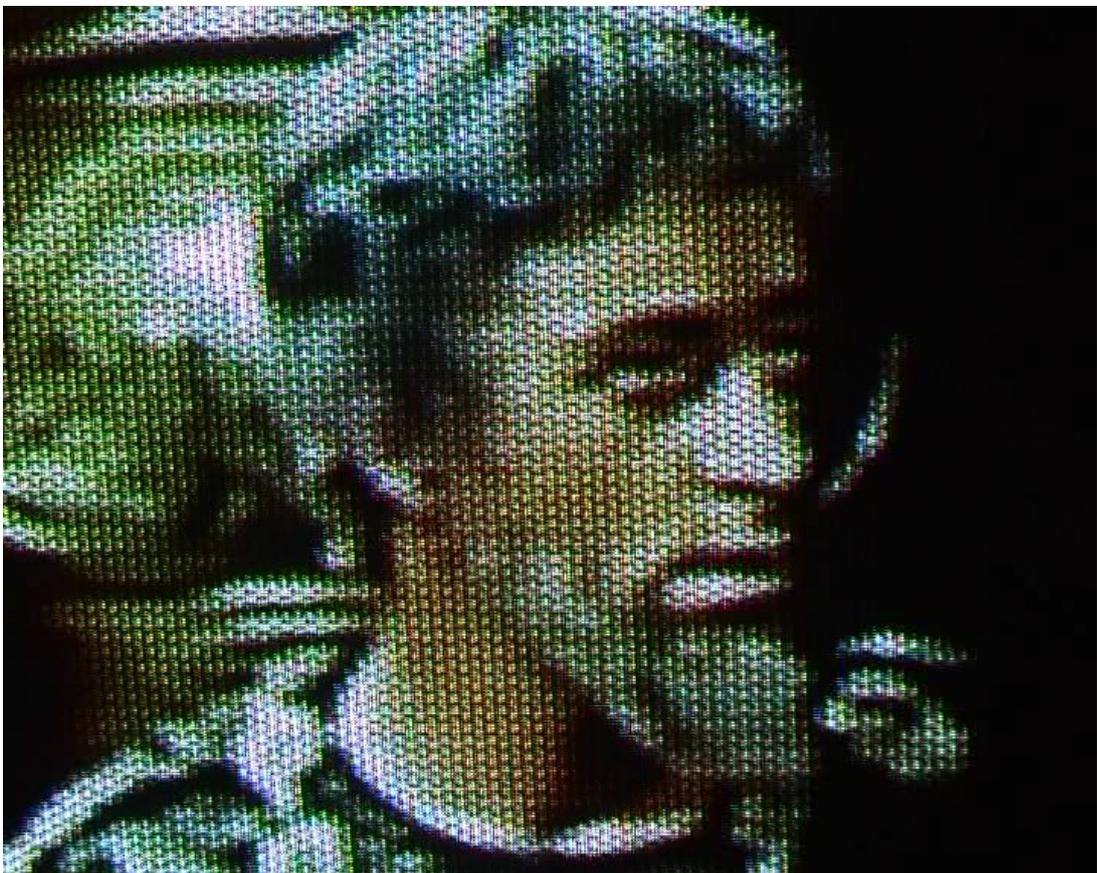


AT THE MOVIES, Videostill

Filming inside a movie theatre evokes things forbidden: pirate copies, image theft. Who owns the images which we see in movie theatres? The director who produced them? The actors who appear in them? The owner of the movie theatre? Or are they, rather, the property of their beholder, sitting in the darkness of a room adorned with red velvet and taking in the flickering images on the screen? Sladjan Nedeljkovic's video sequence about a projection of Heiner Carow's "Die Legende von Paul und Paula" (GDR, 1973) at Berlin's "Arsenal" cinema tells this image-within-the-image story from an unconventional perspective. The rectangular movie screen is at an angle in the video format, the sound is faded out, except in one film scene, in which the DEFA's orchestra begins to play out in the open. Dimly lit spectator rows are included between the filmed movie sequences. The feature film's plot remains unclear, being shown in fragments and without sound; as a result, questions and suggestions with regard to the images filmed by the artist, raised by viewers who remain voiceless and hidden in the dark, take on a greater importance. Sibylle Omlin



REMOTE CONTROL, Videostills

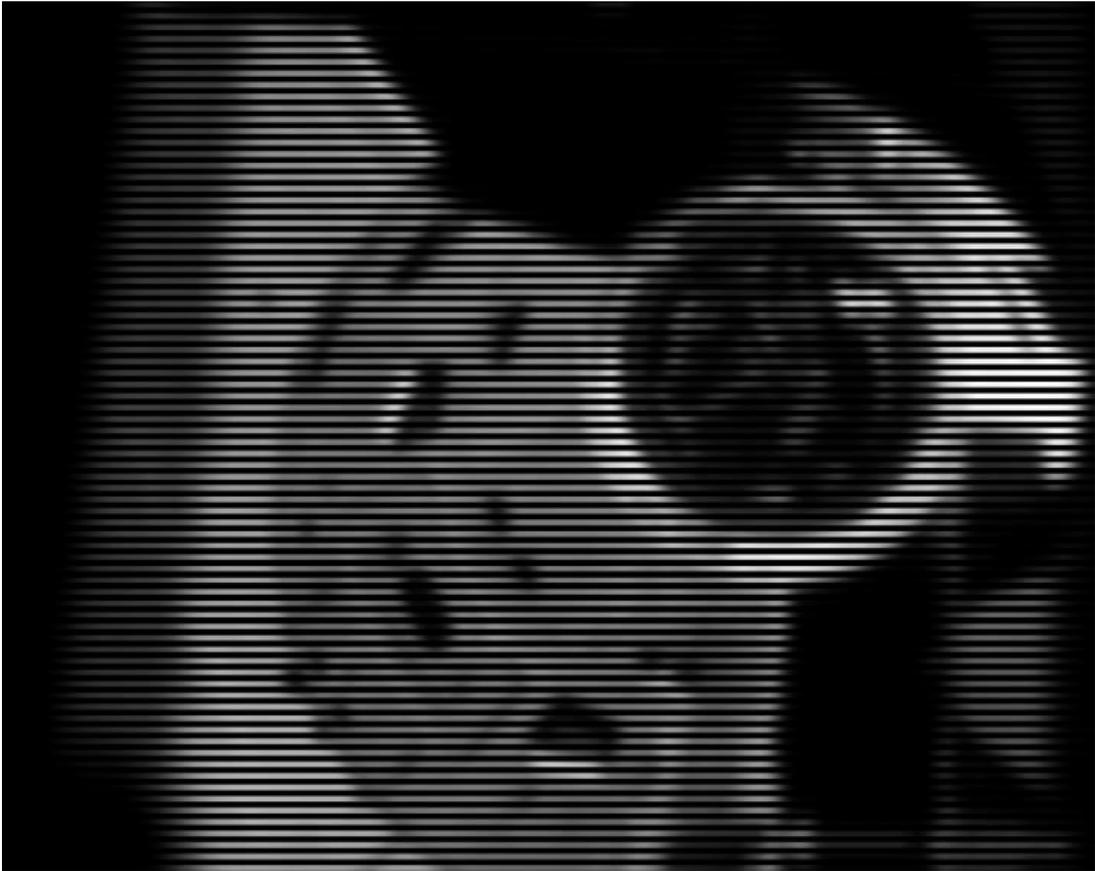


REMOTE CONTROL, Videostills

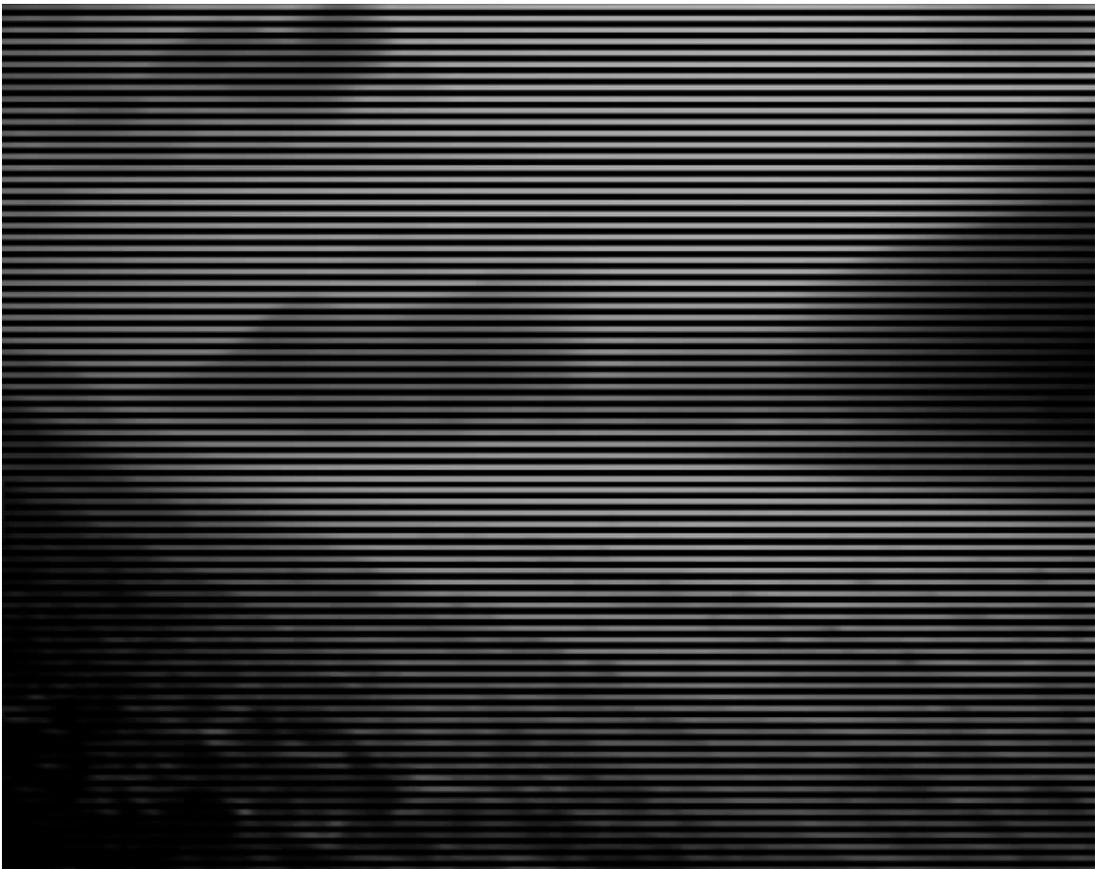


REMOTE CONTROL, Videostill

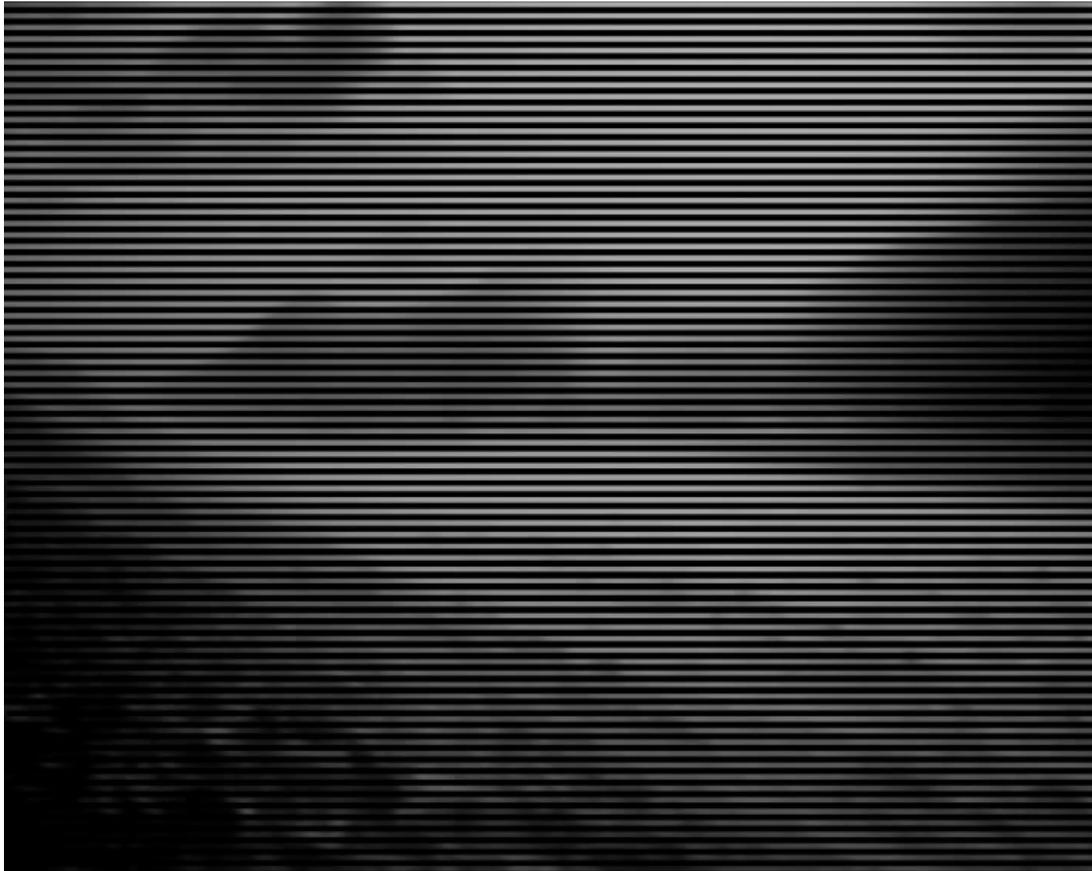
Our television world is made up of a screen and a remote control, with which we beam various aspects of filmed reality into our living rooms: news, commentaries, torture, medical advice, images of nature, dead bodies, kisses. It is the widespread activity known as zapping which the artist portrays using footage filmed from the small screen. A group of young and conscious media consumers sits in front of the television set, one person is holding the camcorder in her hand, metaphorically producing a reflection of the televised material. Bits of media theory and criticism flicker at the bottom of the screen throughout the film. The television set is depicted as a machine that never sleeps, a monster which – at least if we believe the teletext flashing through the screen – could coerce us by automatically turning itself on at night, during our sleep. An eerie idea, set within a cozy interior: the common TV as a torture and execution device. Sibylle Omlin



MISSION IN TORTURA, Videostills

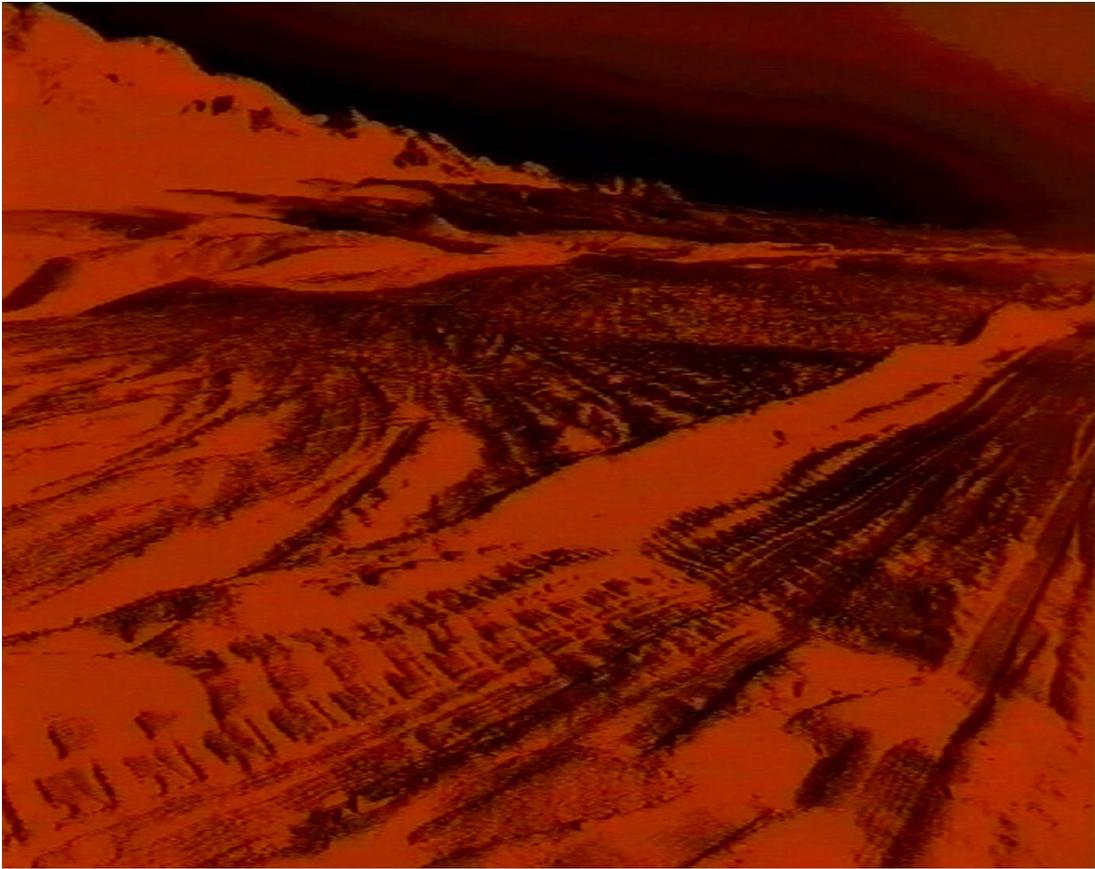


MISSION IN TORTURA, Videostills

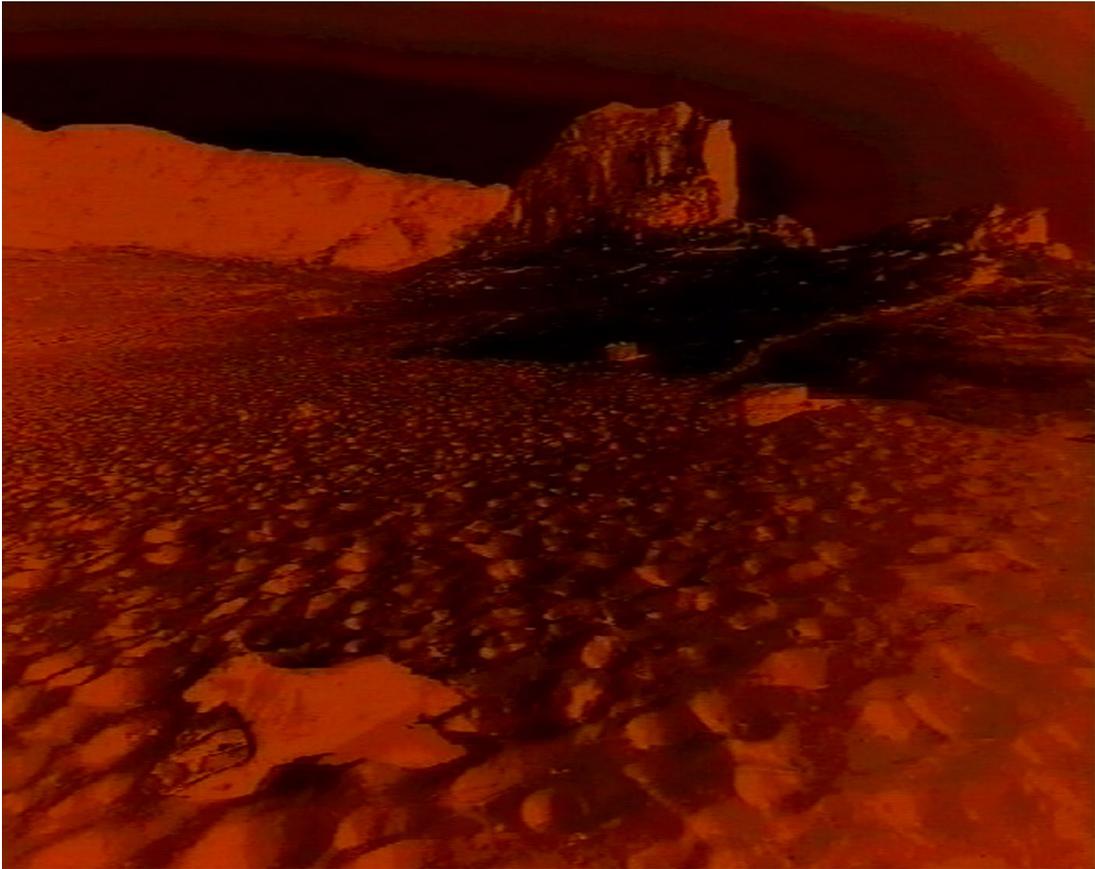


MISSION IN TORTURA, Videostill

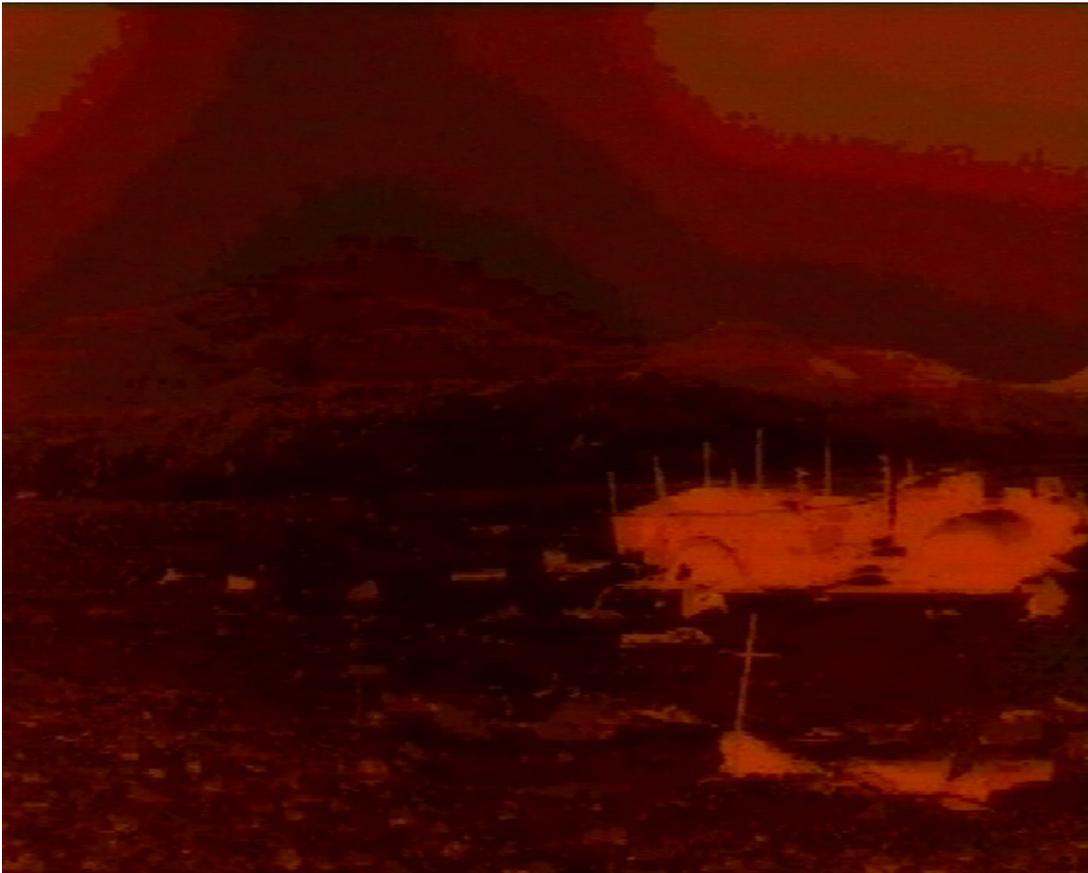
Tortura is a fictitious country. It is unclear who is reporting from there. It could be a soldier who has been deployed on a mission. In any case, events in Tortura are strange, and they remain a mystery. The report is comprised of a series of video stills that have been overlaid with a line grid. Below the images there is an information bar and an endlessly rotating symbol. The image stream is very diverse; it includes satellites, flags, parachutists, a bird, and a man who is etching. All of a sudden, a certain Dr. Wakefield appears. The visual and textual aesthetics of the report bring to mind current political events in crisis areas, they evoke persecution and fear. In the end, the report from this fictitious, but also highly realistic, region of Tortura remains a mystery: "We have achieved nothing." Sibylle Omlin



LANDSCAPES, 2005



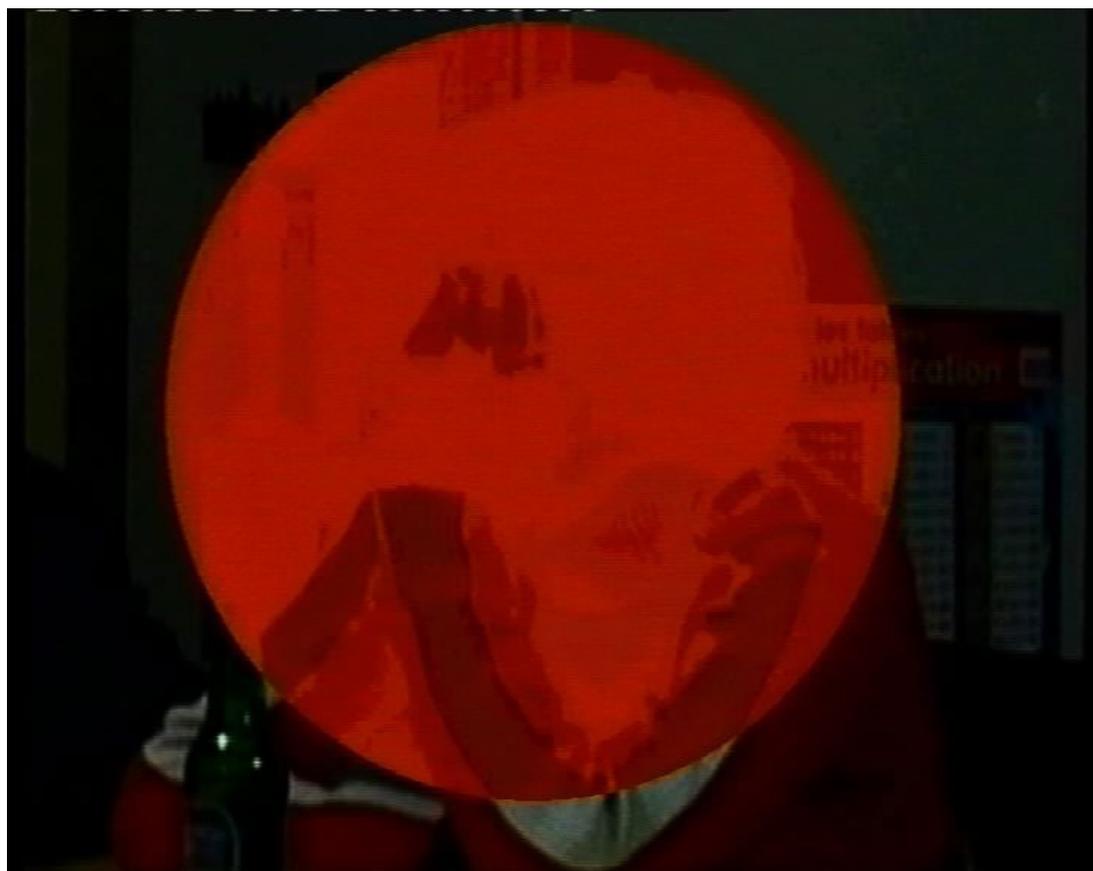
LANDSCAPES, 2005



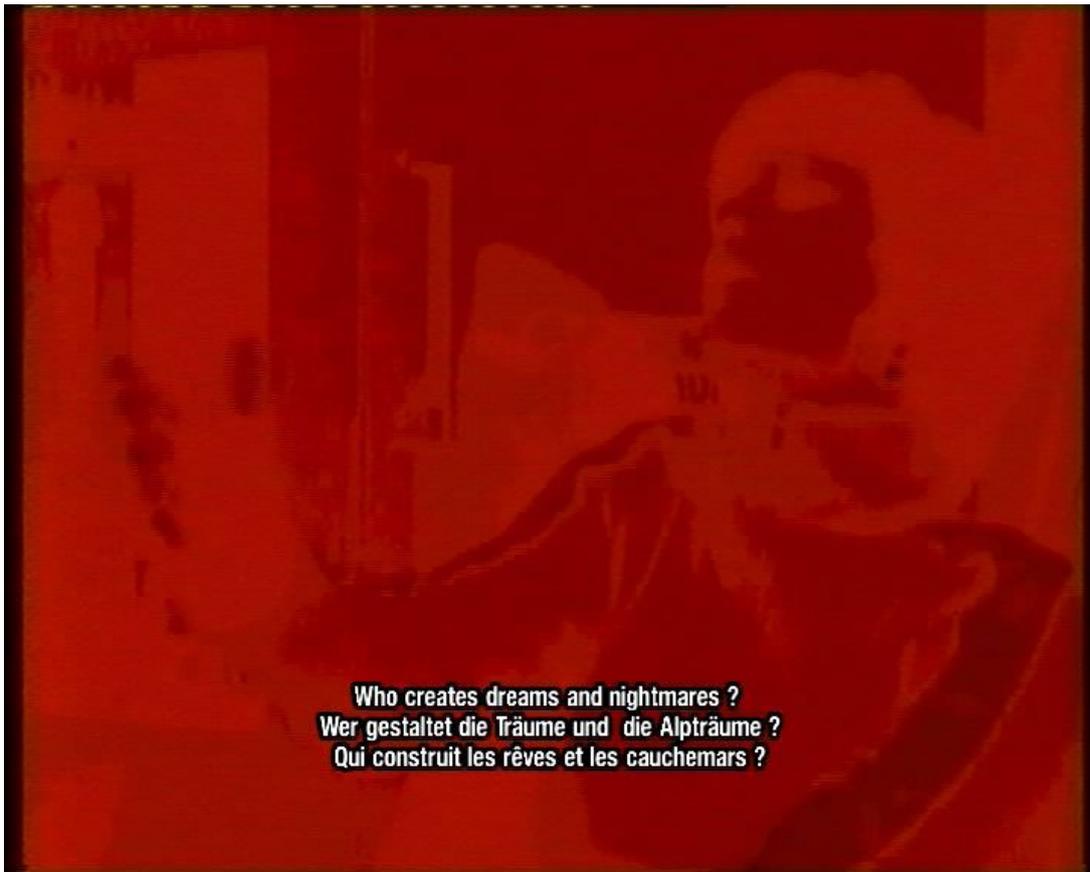
LANDSCAPE, 2005

Lambda prints, 80 cm x 100 cm each, mounted on plexiglas

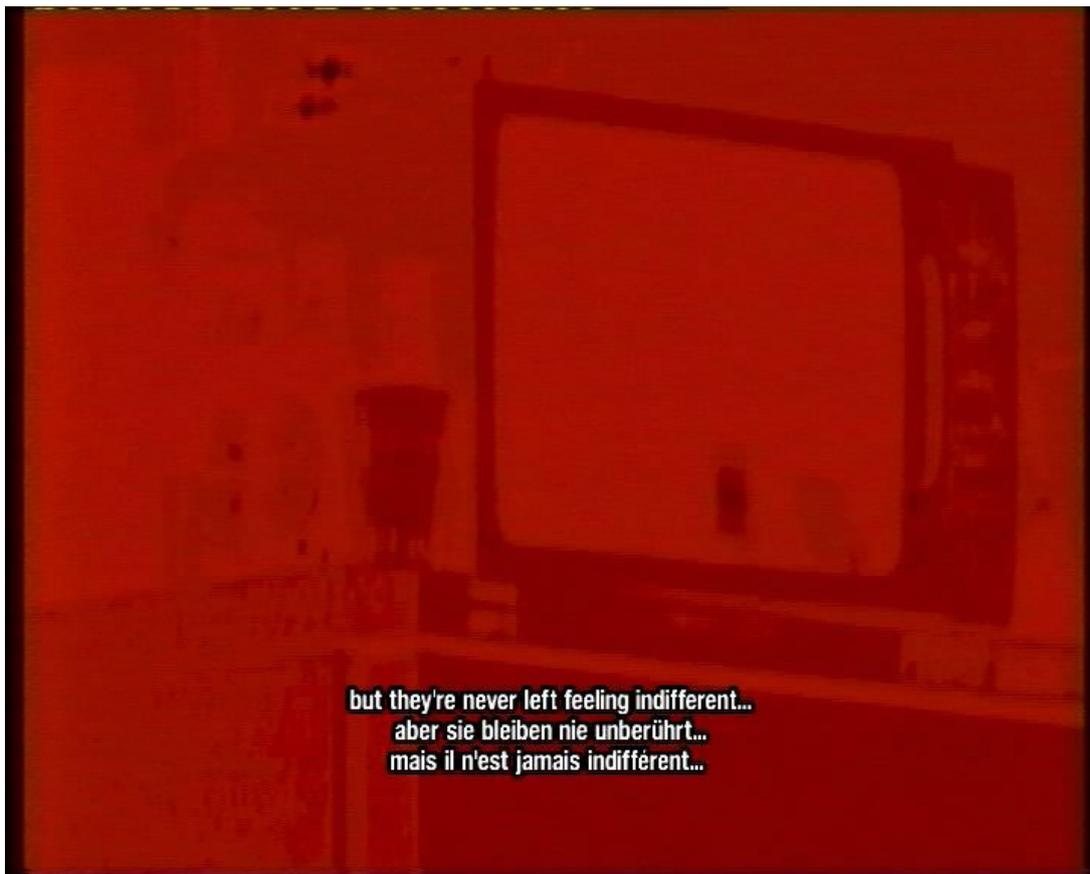
Sladjan Nedeljkovic found five unspectacular photos of landscapes on the internet and processed them digitally. Pictures of mountains, deserts, but also indiscernible motives, which could come from a waste deposit, a junkyard or a war zone. By giving them a red shade, inverting the colours and making them blurry, the artist created a surveillance camera aesthetics, which emphasizes the mediality and artificiality of the photos. What are pictures of landscapes in the digital era? Today, we are accustomed to mistrust the images we see in the media, to read them as unreal, although their subjects are taken from reality. Something unspectacular can be made to seem a disaster, and vice versa: the images of a mountain landscape evoke a desert, rests of civilization give an impression of calamity, the signs of climate change become an aesthetic category. Sibylle Omlin



TRANSFORMERS, Videostill



TRANSFORMERS, Videostills



TRANSFORMERS, Videostills

“Who creates dreams and nightmares?” asks a raspy voice. Three people are seated at a kitchen table – red circular shapes cover their faces to ensure their anonymity. In computer-distorted voices, they talk about music – about songs they have written, about their hopes and dreams. They say they want to stay in this country. Listening to their conversation, one eventually learns they do not have residence permits, and that they have formed a pop music group named the Transformers. They give concerts. Their public exposure, the fact that they are well-known, prevents them from being deported and repatriated. The band is fictitious. It was invented by Nedelkovic, who wrote and put together the statements that make up the interview. This work features actors who have assumed the roles of musicians. However, so-called “sans-papiers” (illegal immigrants) actually do exist. The artist cautiously calls attention to their fates, their self-assertiveness, and their creativity. In the film, the red circular shapes move around the kitchen as they constantly cover up the band members’ faces – like dancing lanterns, “so as not to meet the same fate.” Sibylle Omlin

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