



УНИВЕРЗИТЕТ У НОВОМ САДУ
UNIVERSITY OF NOVI SAD

TOP ACHIEVEMENTS 2022

FACULTY OF TECHNICAL SCIENCES

Independent exhibition in the country in a representative exhibition space of exceptional importance

Tschuschgewerbe, Cultural Center of Novi Sad, American Corner, Novi Sad

Full professor, Dr. Uroš Nedeljković

Mitrović, Vladimir. 2022. "About paintings." In "Tschuschgewerbe" [Exhibition catalogue] Cultural Center of Novi Sad, American Corner in Novi Sad. Exhibition text published in conjunction with the solo exhibition of the same name by Uroš Nedeljković, shown at the Cultural Center of Novi Sad, American Corner Novi Sad. In our most recent period, abstraction has been quite substantially mistreated in the past, after which it has been somewhat forgotten and concealed with ornamentation. However, its lively and active presence on the contemporary art scene has its supporters still. This is a distinct proof that abstraction has not yet been forced, at least not in a historic sense, into liquidation and abandonment of the oblivion of art history, nor has it accepted youthful confusion stripped away of any good artistic intentions. Filled with vague forms conceptually and in terms of colour, and also infused with creative power, pictoriality or gesture, processes or allusions, abstract art to this day remains to excite and cause restlessness among younger generations of contemporary artists. Moving through various types and variations ranging from texture to monochromy, from vibrant to muted colours, abstract art remains one of the virtuous goals of contemporary fine art. After an extended period of observation, in which occurrences of shapes and forms occasionally appear, Nedeljković's paintings and drawings can be viewed as part of this contemporary pursuit of artistic expression towards abstraction, sign or gesture. Nedeljković's art is enriched by layers of pictoriality which are distinctive characteristics of street art. He successfully introduces this pictoriality into the format of a traditional painting where he can bring upon visually interesting results with associative and prolonged effects. Adamant and persistent in his artistic expression and with his unflinching manner, the author is experimenting with various painterly techniques (spray, stencils, etc.). Keeping away from utopian elements and having no intention to light bomb fuses, alongside a touch of the surrealism and automatic writing / painting, the author's paintings feel at times like pieces of street art that could have originated in some displaced corner of the urban space. The inner tension of Nedeljković's works radiates towards the viewer. It forces the viewer to observe the details sometimes with more and sometimes with less interest. Gradual appearance of the dynamic elements in his paintings is proportional to the level of excitement one feels. No sense of adventure or pomp is involved which causes a crescendo of the impression when one views the work in detail, paying close attention and being thoughtful and taking one's time. The rhythm of his artwork is



expressed through a painterly mark/gesture where continuity, or stepping back, or repetition, or variations fill out the gaps in Nedeljković's paintings. Subsequently, a transformation of the rhythm and moods follows turning these elements into colour, often on the very edge of monochrome. Then, it constructs a general atmosphere and tension which breathes and beats in sequences of artistic stillness and cognitive dynamism. Using association, it then moves on without theatricality, almost organically which suits art very well. This all is meant for a contemporary observer who is increasingly developing affinity towards thinking and imagination. In the current times, there is no need to give the observer something easily digestible. In the general state of chaos, the contemporary artist has become a kind of priest as opposed to the examining magistrate. The artist transformed into a self-serving symbol and not into a flame of curiosity which morphs into truth. The style, on the other hand, is less important than the truth, the outer world is not more important than the inner one. Today, the inner world is on the verge of multiple catastrophes and cataclysmic details of contemporary living where the human world of dreams and reality trembles like a needle next to a magnet. Therefore, it still holds true that when we want to create a new form of art, we need to strive towards new discoveries. Nedeljković's artwork is not dressed in flashy clothes of sensationalism, neither in form nor in colour. His artwork is not instantly likable. It requires the viewer to look at it and observe it in its intoxicating atmosphere.