



SARA RAJAEI I NEVA LUKIĆ

K MORU, JEZERU ILI NEKOJ DRUGOJ RIJECI
TO THE SEA, A LAKE OR ANOTHER RIVER



Najmanji trag nečega
The Slightest Trace of Something
2 – kanalna video instalacija
2 channel video installation, 5'20"
2017

Projekat *To the Sea, a Lake or Another River* čine tri video rada nastala saradnjom video umjetnice Sare Rajaei i književnice Neve Lukić. Spomenute radove veže spori slijed dešavanja, a prati ih naracija koja dočarava ne samo daleka sjećanja iz djetinjstva, već i ona bliža, odraslija.

Oživljavajući sjećanja, kamerom koja polako upija naspramnu sliku, kroz metafore rijeke Sara Rajaei dočarava elastičnost slike, njen fluidni karakter, ali i njenu jedinu izvjesnu poziciju – da teče između dvije obale. Stejtnent ovih radova mogao bi biti promatran kroz Bašlarev stav iznijet u *Poetici prostora* – dakle kroz tezu da je za poznavanje intimnosti, lokalizacija u prostorima naše intimnosti hitnija od određivanja datuma – pa se čini da ni ove priče ne možemo istoricizirati, nego ih se samo sjećati.

Posljednjih godina nove tehnologije, lakšim metodama montaže i obrade slike dovode film i video-rad do razmjene kvaliteta, pa se savremeni video-rad danas čini bliži filmu nego svojim prethodnim formama. U tom smislu, ove posve intimne, kratke filmične priče sa sobom nose specifičnu atmosferu koja nas upoznaje sa novom dimenzijom i perspektivom video-rada.

Kratki film *The Motel in the Well* provodi nas kroz sjećanja, prostore motela i njegove okoline. Ova lična priča ispričana je tekstom Neve Lukić prema kazivanju njenog oca. Prenoseći svoje slike u pokretne slike, te pokretne slike teksta, njihovo sjećanje postaje i naše – sjećanje na rat, na rat devedesetih godina na prostoru bivše Jugoslavije, na prolaznost – uprkos prolaznosti.

A composition in blue, red and other colors prati snažan poetski tekst, koji za razliku od prethodnog na drugačiji način dočarava prostor. Ovdje su stvarne slike prostora zamijenjene prostorom boje. Ono kroz šta plovi naš pogled jesu krupni i spori kadrovi duboke plave. Sjećanja oživljava ženski glas prizivajući slike i uvodeći nas u ničiji, anonimni prostor.

The Slightest Trace of Something je treća projekcija iz ovog projekta i za nju se može reći da je refleksija dva prethodna videa. Ova dvokanalna instalacija sadrži paralelno postavljenu, takozvanu, inside outside sliku rijeke. Dok se kroz frejmove nazire figura koja sporo hoda ivicom obale, ova dinamika nema isti protok vremena u obje situacije, već je vrijeme na slici koju doživljavamo kao inverziju i kraće i sporije, ali spomenute scene koegzistiraju uz solidarnost sjećanja i mašte.

Ako bi sjećanje trebalo da dobije forme, u kojima bi ono moglo da se zadrži bile bi to forme ove tri video priče.

Teodora Nikčević

To the Sea, a Lake or Another River project is made up by three video works created through the cooperation of video artist Sara Rajaei and writer Neva Lukić. What links these three works is their slow sequencing of events, followed by a narrative that evokes not only distant childhood memories but also the closer, more adult ones.

Reviving the memories with a camera that slowly absorbs the image that it faces, through her river metaphors Sara Rajaei evokes the elasticity of the image, its fluid character, as well as the only certain position it has – the one of flowing between two banks. The statement that these works make could be viewed in light of Gaston Bachelard's ideas conveyed in *The Poetics of Space* – that is, through the thesis that in order to know intimacy, it is more urgent to be localized in the spaces of our intimacy than to set dates – and therefore it seems that these stories resist to historicization, and are rather just remembered.

In recent years, the new technologies that facilitate the editing and processing of images have driven to a quality swap between film and video work, so that contemporary video work today seems closer to film than any of its previous forms. In this sense, these utterly intimate, short filmed stories deliver a specific atmosphere that introduces us to new dimension and perspectives of video work.

Short film *The Motel in the Well*, takes us through the memories and the spaces of a motel and its surroundings. This intimate story is told by Neva Lukić, according to the stories of her father. By transferring images into moving pictures and moving pictures into text, their memory becomes ours as well – the memory of the 1990s war fought on the territory of the former Yugoslavia and of transience – despite its own transience.

A composition in blue, red and other colors is accompanied by a strongly poetic text, which evokes space in a different way than the previous one. Here, representations of real space are replaced by the space of color. Our gaze floats through large, slow frames of the deepest blue. Memories are invigorated by a woman's voice, which invokes images and introduces us to an anonymous territory belonging to no one.

The Slightest Trace of Something is this project's third projection, which may be seen to reflect the two previous videos. A two channel video installation contains a parallel, inside-outside picture of the river. While the frames allow to discern a figure slowly walking along the shoreline, this dynamic does not show the same flow of time in both situations. In the picture that we experience as

inversion, time is shorter and slower, even though mentioned scenes coexist in the solidarity of memory and imagination.

If memory was to be given forms that could contain it, it would be the forms of these three video stories.

Teodora Nikčević



Motel u bunaru
The Motel in the Well
Video 15'30", 2016



Iz postavke izložbe / Exhibition view
Lijevo / Left: **Motel u bunaru / The Motel in the Well**
Desno / Right: **Kompozicija u plavoj, crvenoj i drugim bojama**
A composition in blue, red and other colors (2017)
Galerija / Gallery 90-60-90, Pogon Jedinstvo, 2017
Fotografija / Photo: Jasenko Rasol



Motel u bunaru
The Motel in the Well
Video 15'30", 2016

Sara Rajaei je iransko-holandska umjetnica koja živi i radi u Holandiji. U svojim radovima proučava koncept vremena kroz promišljanja o odsustvu slike, psihologiji sjećanja, usmenoj istoriji, narativnim metodama, kao i prostoru – kako fizičkom, tako i psihološkom. Njen umjetnički opus obuhvata kratke filmove i video instalacije koje se zadržavaju u međuprostorima između pripovijedanja i slikovnosti. Nakon sticanja diplome Kraljevske akademije umjetnosti u Hagu iz 2002, Rajaei je boravila na dvogodišnjoj rezidenciji na Rijksakademie van Beeldende Kunsten u Amsterdamu. 2009. godine je nagrađena osnovnom nagradom Prix de Rome. Radovi su joj izlagani u brojnim galerijama i festivalima širom svijeta. Najznačajnije izložbe uključuju Umjetnički centar de Appel, Stroom De Haag, Filmski festival Roterdama, Međunarodne susrete Pariz – Berlin – Madrid, Art Brisel, Stiftelsen 3.14 Bergen/Norveška, Muzej moderne i suvremene umjetnosti u Rijeci, Hrvatska, Galeriju Nouvelle Images, Tent Rotterdam i mnoge druge.

Neva Lukić je magistrirala istoriju umjetnosti i arheologiju na Sveučilištu u Zagrebu, te teoriju moderne i savremene umjetnosti na Univerzitetu u Lajdenu, u Holandiji. Radi kao slobodna autorka, likovna kritičarka i kustosica, te vodi radionice kreativnog pisanja. Objavila je zbirke kratkih priča, zbirke poezije i slikovnicu za djecu. Pisanje kombinuje s drugim umjetničkim izrazima, s ciljem stvaranja interdisciplinarnih umjetničkih djela bliskih književnom performansu i filmu. Učestvovala je u brojnim poetskim večerima / književnim festivalima (Snap-up Poetry – Beograd, Stih u regiji – Zagreb, Astralna projekcija – Skoplje, Slovenski knjižni sejem - Ljubljana, itd.), kao i na filmskim festivalima (Nemaf film festival – Seul, Kanski festival – SFC, Nederlands film festival - Utrecht). Zbirka pjesama *Haljina obscura* dobila je Hrvatsku nagradu za mlade pjesnike "Zdravko Pucak" (2010). Zbirku kratkih priča *More i zaustavljene priče* ponovo su objavili Treći Trg (Beograd) i Bokeh (Leiden) u 2018.

Lukić i Rajaei od 2011. zajedno rade na raznim izložbama, prezentacijama i radionicama. Takođe su sarađivale na video/filmskim komadima koji se mogu pogledati na ovoj izložbi: *The Motel in the Well* (©Rajaei/Lukić), *The Slightest Trace of Something* (©Rajaei/Lukić), *A composition in blue, red and other colors* (©Rajaei, with assistance of N. Lukić).

Sara Rajaei is an Iranian/Dutch video artist and filmmaker based in The Netherlands. In her work, she studies the notion of time by reflecting on the absence of image, memory psychology, oral history, narrative techniques, and physical/psychological space. Her artistic oeuvre consists of short films and video installations, which remain in-between storytelling and imagery. After her graduation from the Royal Academy of Art The Hague in 2002, Rajaei attended a 2-year residency at the Rijksakademie van Beeldende Kunsten Amsterdam. In 2009, she was awarded Prix de Rome basic prize. Her work has been exhibited at various art venues and festivals around the world. Notable shows include de Appel arts center, Stroom Den Haag, Rotterdam film festival, Rencontres Internationales Paris Berlin Madrid, Art Brussels, Stiftelsen 3.14 Bergen/Norway, Museum of Modern & Contemporary art Rijeka/Croatia, Galerie Nouvelles Images, Tent Rotterdam and many more.

Neva Lukić has completed her master's degree in art history and archaeology at the University of Zagreb, and in theory of modern and contemporary art at Leiden University. She is active as a freelance author, arts critic, creative writing workshop teacher and curator. Her published titles include short story collections, poetry collections and a picture book for children. She combines writing with other artistic expressions with the aim to create interdisciplinary artworks close to literary performance and film. She has participated in poetry readings/literary festivals (Snap up Poetry - Belgrade, Stih u regiji - Zagreb, Astralna projekcija - Skopje, Slovenski knjižni sejem - Ljubljana, etc.), and also in film festivals (Nemaf film festival- Seoul, Festival de Cannes - SFC, Nederlands film festival- Utrecht). The collection of poems *Haljina obscura* has received the prize Zdravko Pucak for young poets by Central Croatian Cultural and Publishing Society (2010). The short story collection *Endless Endings* was republished by Treći Trg (Belgrade) and Bokeh (Leiden) in 2018.

Lukić and Rajaei have worked together since 2011 on various exhibitions, presentations and workshops. They also collaborated on video/film pieces which can be viewed in this exhibition: *The Motel in the Well* (©Rajaei/Lukić), *The Slightest Trace of Something* (©Rajaei/Lukić), *A composition in blue, red and other colors* (©Rajaei, with assistance of N. Lukić).

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