

IN-BETWEEN

**LENA NIKČEVIĆ
JULIAN MODICA**

Centar savremene umjetnosti Crne Gore / Contemporary Art Centre of Montenegro



Small white label below the orange painting.



Small white label below the green painting.

IN-BETWEEN

**LENA NIKČEVIĆ
JULIAN MODICA**

Centar savremene umjetnosti Crne Gore / Contemporary Art Centre of Montenegro
Dvorac Petrovića / 10. jul - 2.septembar 2018. / July 10th - 2nd September

„Čovjek raspravlja, a priroda djeluje“.

Voltaire

Izložba pod nazivom „In-between“ upućuje nas da umjetnička djela nije više dovoljno gledati, već ih treba naučiti čitati, imajući u vidu da vizuelni tekst treba interpretirati u skladu sa društvenim i kulturnim obrascima. Za ova dva umjetnika slike su znakovni sistemi, koji komuniciraju sa posmatračem u koji on unosi svoje prethodno stečeno iskustvo, stečene navike, društveno okruženje, svoje obrazovanje, kulturu i svoja trenutna interesovanja. Drugim riječima, slika je vizuelno iskustvo sa kojim posmatrač uspostavlja dijalog. Umjetnici su preciznim istraživanjem, izborom teme i naglaskom na materijalu i njegovim specifičnostima doveli svoja djela do vrhunca. Eksperimentisanje sa zahtjevnim i teškim materijalima i njihovo uklapanje u urbane enterijere čine specifičnost likovnog izraza ovog umjetničkog para. Princip zajedništva u stvaralaštvu daje dodatnu draž njihovom radu. Lena Nikčević istražuje složene odnose u prirodi gradeći novu umjetničku praksu ispitivanja granica i novih prostora, kao i odnosa vanvremenosti prirode i prolaznosti čovjeka. Julijan Modika svojim apstraktnim formama upućuje kritiku savremenoj civilizaciji pozivajući je da kroz mozaik, kao drevnu tehniku koja zahtijeva ogromnu preciznost, uspori i uspostavi ravnotežu. Brzina koju nam nudi savremeno društvo, upliv društvenih medija, stanje otuđenosti umjetnik svojim djelima poništava i vraća nas u harmoničan odnos sa samim sobom.

Lena Nikčević u svojim djelima koristi zahtjevne i teške materijale koje uklapa u suptilnu formu. Osnovna odrednica njenog stvaralaštva je transparentnost djela uz korišćenje pleksiglasa kao materijala koji je podložan transformaciji. Umjetnica putem gravura sa unutrašnje strane pleksiglasa naglašava višeslojnost i višeznačajnost svog djela ispitujući nove prostore i njihova ograničenja. Na taj način stvara slojevit prikaz i atipični linijski sistem koji poziva na novo čitanje umjetničkog djela (unutra i spolja) spajajući unutrašnje senzibilno sa spoljašnjim refleksijama. Nalazimo teme moćnih šuma, planina, mora obogaćene intimnom atmosferom i magijom prirode. Umjetnica se vješto poigrava sa chiaroscuro efektom (odnosom svijetlog i tamnog), gradeći kontrast koji se intenzivira dodatno zbog specifičnosti izbora materijala.



Lena Nikčević
More I - IV
 Sea I - IV
 permanentni marker i
 akrilik na pleksiglasu /
 permanent marker and
 acrylic on plexiglass
 2018, 75 x 51 cm

Stvara slike velikih formata koje, pored snažne dinamike i intervencije u staklu, sadrže promišljenost u likovnom postupku. Na taj način, naizgled obične teme premještaju se u mitski fantastični prostor. Lena pažljivo bira materijal u kome djeluje i pristupa mu veoma odgovorno, gradeći posebne izražajne forme u kojima se osjeća radost što posmatraču može da prenese ljepotu prirode. Na radovima oživljava duh Mediterana koji je bio inspiracija za jedan dio izloženih djela, pojačavajući efekat sa Julijanovim instalacijama od pleksiglasa koje odlično funkcionišu u galerijskom prostoru. Slika za nju predstavlja živu materiju i u nju transponuje svu unutrašnju senzaciju gradeći različite nivoe značenja. Staklene konstrukte uokviruje tamnim metalnim okvirima predstavljajući na njima prirodu kao metafizičko područje u kome djeluje i unosi skup znakova i simbola. Suprostavljajući prirodne i vještačke materijale umjetnica istražuje utopije savremenog društva. Likovnom intervencijom u staklu umjetnica želi da uspostavi saglasje čovjeka i prirode dajući višeslojnost tumačenju i razumijevanju njenog likovnog izraza.

Julijan Modika, kroz zahtjevnju i preciznu tehniku kakav je mozaik, iskazuje kreativan odnos prema odabranim oblicima iz prirode gradeći djelo po principu arhitektonskih objekata, naglašavajući osjećaj za masu, statiku,

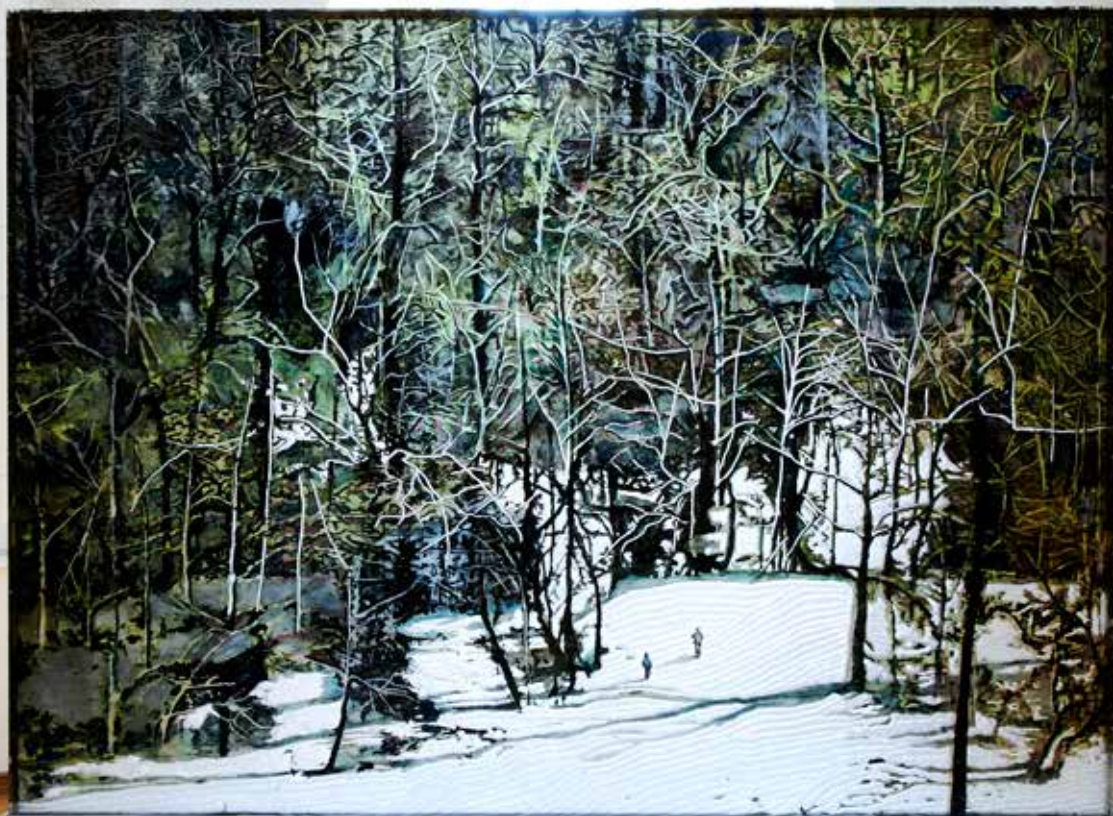
*Julian Modica
Korijeni Mora, otisak II - IV
The Roots of the Sea,
print II-IV
otisak, Instalacija,
termoformirani pleksiglas
print, installation /
thermoformed plexiglass
2018, 250 x 130 cm*

ritam i ravnotežu. Posvećenost se ogleda u obrađivanju prirodnih materijala do njihovog savršenog uklapanja u cjelinu. Umjetnik neosporno ugrađuje u djela svoj istančani estetski senzibilitet i osjećaj za materijal, gradeći originalna umjetnička djela od prirodnih materijala (kamen, škrljci, venecijansko staklo). Djela ovog umjetnika upućuju na snažnu energetsku snagu materijala nađenih u prirodi, pa kao takva gotovo da imaju iscjeliteljsku moć na recipijenta umjetničkog djela. Izvanredna preciznost i vrijednost djela očitava se i kroz sam utrošak vremena koje je umjetnik unio u njihovu izradu. Julijan teži jasno definisanim reljefnim površinama koje grade formu baziranu na linearno kontrolisanim ritmovima, čvrstini i skladu, iskazujući snažan osjećaj za ravnotežu i kompoziciju. Svaki mozaik je apstraktna forma koja čini izvanredan spoj tradicionalnog pristupa u kome stvaralac promišlja modernistički i obogaćuje ga mnoštvom značenja. Stvaralački izraz je minuciozan i precizan pretvarajući mozaike u suptilne forme ispunjene prefinjenošću i ljepotom. Na taj način umjetnik otvara fiktivne situacije za pogled, to jest za čin gledanja, dovodeći gledaoca, posmatrača u jednu potpuno novu situaciju, senzaciju čula.

Radovi ovog umjetničkog para su aktivnost, proces, intervencija unutar datog konteksta ili diskursa. Umjetnici počinju da promišljaju u drugim pravcima, kako da naprave sponu između umjetnosti i društva, kako na idejnom tako i na pojmovnom planu. Oba stvaraoca grade vizuelnu senzaciju koja ostvaruje komunikaciju sa posmatračem. Svojim radovima upućuju kritiku savremenom, pasivnom konzumerističkom društvu - rezignaciji, otuđenosti, apsurd, društvenim medijima koje popularišu idealizovanu sliku stvarnosti. Čuvajući stvaralački integritet, precizno i smišljeno, u umjetničkoj simbiozi grade kompozicije koje pružaju posmatraču jedno novo polje slobode u kome ne vladaju konvencije i nametnuti obrasci. Na taj način se pojedinac, u dodiru sa njihovim djelima, izdvaja iz mase uspostavljajući harmonični odnos sa samim sobom i prirodom.

mr Maša Vlaović

teoretičarka i istoričarka savremene umjetnosti



“Men argue. Nature acts”.

Voltaire

The exhibition entitled “In-Between” refers to the fact that it is no longer enough just to look at an artwork but that one should learn how to read it, bearing in mind that the visual text should be interpreted in accordance with social and cultural patterns. For these two artists, images are sign systems that communicate with the viewer who brings in previously acquired experience, habits, social environment, his education, culture and current interests. In other words, the image is a visual experience with which the viewer establishes a dialogue. Through precise research, selection of theme and emphasis on material and its specifics the artists have brought their works to a culmination. Experimenting with demanding and heavy materials and integrating them into urban interiors create this artistic pair's exceptional visual expression. The principle of communion in creativity gives an extra charm to their work. Lena Nikcevic explores complex relationships in nature by building a new artistic practice of examining borders and new spaces, as well as the relationship of nature's timelessness and human transience. With his abstract forms Julian Modica criticizes contemporary civilization by inviting us to slow down and create a balance through the mosaic, an ancient technique that requires enormous precision. The speed that modern society offers us, the influence of social media, the state of alienation - the artist annuls all of this through his works and brings us back to a harmonious relationship with ourselves.

In her works, Lena Nikcevic uses demanding and heavy materials which she fits into a subtle form. The main determinant of her creation is the transparency of the work which is achieved by using plexiglass as a material that is susceptible to transformation. By engraving on the inner side of the plexiglass the artist emphasizes the multiple layers and multifaceted aspect of her work and examines new spaces and their limitations. In this way, she creates a layered presentation and an atypical linear system that calls for a new reading of the artwork (inside and outside), by connecting the internal sensible with external reflections. As topics we find mighty forests, mountains, the sea enriched with an intimate atmosphere and the magic of nature. The artist skilfully plays with the chiaroscuro effect (the relation between light and dark), creating a contrast that is additionally intensified due to the particularity of material selection. She creates large format paintings that, in addition to strong dynamics and interventions in glass, imply reflection in the artistic

Lena Nikčević
Stairway to heaven – part II
Permanentni marker, akrilik,
ulje i duborez u pleksiglasu
/permanent marker, acrylic,
oil painting and milling on
plexiglass
2014/2016, 181 x 248 cm,

process. In this way, seemingly ordinary topics move into a mythical fantastic space. Lena carefully chooses the material in which she works and approaches it in a very responsible manner; she constructs special expressive forms in which one can feel the joy of conveying the beauty of nature to the viewer. In her works she revives the spirit of the Mediterranean which was an inspiration for a number of works exhibited; the effect is reinforced with Julian's plexiglass installations that function excellently in the gallery space. For Lena, the painting is a living matter and she transposes the complete internal sensation into it by constructing different levels of meaning. She mounts glass constructs with dark metallic frames and represents nature as a metaphysical space in which she operates and introduces a set of signs and symbols. By opposing natural to artificial materials, the artist explores utopias of contemporary society. Through artistic intervention in glass she wishes to establish harmony between man and nature by providing multiple layers in the interpretation and comprehension of her artistic expression.

By using a demanding and precise technique as the mosaic is, Julian Modica articulates a creative approach toward selected shapes from nature, building the artwork according to the principle of architectural objects, emphasizing a sense for mass, statics, rhythm and balance. His dedication is reflected in the processing of natural materials until they achieve perfect integration into the entirety. The artist undeniably incorporates in his works a sophisticated aesthetic sensitivity and sense of the material, constructing original artworks from natural materials (stone, shale, Venetian glass). The works by this artist point to the strong energy power of materials found in nature which, as such, have an almost healing power on the recipient of the artwork. The extraordinary precision and value of the works is also evident in the amount of time the artist spent in their creation. Julian strives for clearly defined relief surfaces that build a form based on linearly controlled rhythms, firmness and harmony, showing thus a strong sense of balance and composition. Each mosaic is an abstract form that creates an extraordinary conjunction of a traditional approach in which the creator thinks in a modernist manner and enriches it with a multitude of meanings. The creative expression is detailed and



Julian Modica
Korijeni Mora, otisak II - IV
The Roots of the Sea, print II-IV
otisak, instalacija, termoformirani
pleksiglas / print, installation,
thermoformed plexiglass
2018, 250 x 130 cm



Julian Modica
Korijeni Mora,
The Roots of the Sea,
Mozaik, oblutak u direktnoj tehnici /
mosaic, pebbles in direct technique
2018, 250 x 130 cm

precise turning thus the mosaics into subtle forms filled with refinement and beauty. In this way, the artist opens up fictional situations for view, that is, for the act of viewing bringing thus the viewer, the observer into a completely new situation, the sensation of the senses.

The works created by this artistic pair present activity, process, intervention within a given context or discourse. The artists begin to contemplate in other directions, how to create a link between art and society both on the ideological and conceptual level. Both creators form a visual sensation that communicates with the viewer. Through their works they criticize the modern, passive consumerist society, resignation, alienation, absurdity, social media that popularize the idealized image of reality. In an artistic symbiosis, by preserving their creative integrity, precisely and in a well-thought-out manner they create compositions that offer the viewer a new field of freedom in which conventions and imposed procedures are not reigning. In this way the individual, in touch with their works, detaches from the mass and establishes a harmonious relationship with himself and nature.

mr Maša Vlaović

teoretičarka i istoričarka savremene umjetnosti

Lena Nikčević
DUPLA LICA / Tokom putovanja / n°1 - 36
DOUBLE - FACES / Along the Voyage / n°1 - 36
kombinovana tehnika na papiru sa dvije strane
/ rekto i verso / mixed technique on two-sided
paper, recto and verse
2014/2017, 35 x 27 cm







IN-BETWEEN

Ukrštanja, Prolazi, Prelazi,
Biti stalno u maglovitom,
iako su slike koje se iznenadno pojavljuju ponekad
potpuno jasne.

Biti stalno u stvarnosti
samo zahvaljujući imaginarnosti sadašnjeg trenutka.
Biti trajno na istoj prolaznoj stanici
ali uvijek između dva različita mjesta.

Biti između.
Na Granici.
A šta je Granica ? Je li to Mjesto ? A šta je Mjesto ?
Je li ono Tu ? Ovdje ? Da li je Ovdje precizno Mjesto
ili je Ovdje diskontinuirano u vremenu i prostoru ?

Nakon skoro godinu dana umjetničke rezidencije u
ateljeu u Starom Baru, u tristagodišnjoj kući Jovovića
u Gretvi, i nakon dvadesetak godina rada u inostran-
stvu, odlučili smo da prikazemo crnogorskoj publici
postavku sačinjenu od više različitih ciklusa našeg st-
varalaštva i time damo uvid u srž našeg djela.

Znači izložba je viđena kao „stanje stvari“ ili bolje reče-
no predstavlja redefiniciju mentalnog prostora u kome
je put strategija rekonfiguracije identiteta. Prirodno,
vidjevši da oboje potičemo iz kultura granica, bilo
da se radi o ukrštanju bivše-jugoslovenskog tla sa
francuskim, ili bavarsko sicilijanskog sa francuskim i
crnogorskim. Mimo vizuelne i plastične raznolikosti,
svi ciklusi su znači tematski okrenuti iskustvu granice
u kojem svako na svoj način istražuje neodrediva po-
dručja koja joj se suprotstavljaju.

Lena : Uvijek postoje dvije strane. Lice/Naličje, Rekto/
Verso, Spolja/Iznutra, Ispupčenje/Udubljenje, i uvijek
prozirnost koja je između svega, koja je Između, koja
dajući distancu spaja. Ona, Prozirnost, jedinica pros-

tora koja ga prožima, ispunjava, pokazuje njegovu mjeru između dva istovjetna trenutka kao i između dva različita. Ona otkriva, s jedne strane, pejzaže oplemenjene čovjekovim prisustvom ili paradoksalno njegovom odsutnošću, ljudske figure u prirodi koje iako minijature naspram neizmjerne prostranosti predjela ispunjavaju njegov prostor svojim postojanjem. A sa druge strane, ona otkriva nešto što sliči načetoj geografiji. I jedan lik, slika oca, Vojislava D. Nikčevića, koji je umro ove godine. Zbog kontinuiteta postojanja.

Julian : Ritmovi. Odnosi : Ispred/Iza, Naprijed/Nazad, Unaprijed/Unazad, Dilatacija/Koncentracija, Ispupčenje/Udubljenje. Oni nijesu ni početak ni kraj, oni su u prolazu, oni su Prolaz. Oni su na putu, oni su Put. Pulsiraju u tragovima bez granica, otkrivajući s jedne strane slike Merlin Monro, Frenka Zape, a sa druge nešto što može postati korijen ili trag planine, ili skelet mora. Suptilna igra između "tessera" i praznine sadrži neodlučnu i krhku ravnotežu između kontinuiteta i prekida.

Sve cikluse prožima ista misao o usporavanju vremenskog toka života, odbijanju virtuelnih načina sagledavanja svijeta, time i umjetnosti, uz trajno prisustvo iskustva prirode sa kojom dijalog ostaje u oba slučaja iskren, direktan, jednostavan ali složen. Nalazeći na putu kreacije pitanja porijekla, mudrosti, ludosti, humora i patnje, meditacije, ljudskosti, odumiranja i rađanja uz jednu spontanu preciznost i preciznu doslovnost, izložbom kao da želimo da oživimo neko drugo doba, ono iskonsko, zadržavajući pritom njegov značaj u našem vremenu.

"-Ti koji gledaš oko sebe i uočavaš znakove, bi li mogao da mi kažeš kojim budućnostima nas nose povoljni vjetrovi ?

-Do tih luka ne bih umio upisati put na mapi, niti odrediti datum pristajanja. Ponekad mi je dovoljan

jedan procijep koji se otvara usred neskladnog kraljika, pojavljivanje svjetla u magli, razgovor dvojice prolaznika koji se susrijeću u gomili, pa da pomislim kako ću, polazeći od toga, sastaviti, dio po dio, savršeni grad, načinjen od tih fragmenata, do sada izmiješanih, od trenutaka odvojenih intervalima, od signala koje neko odašilje, ne znajući ko ih prima. Ako ti kažem da je grad kojemu teži moje putovanje isprekidano u vremenu i prostoru, manje više označen tu i tamo, ne smiješ zaključiti da treba da prestanemo da ga tražimo. Možda je za vrijeme našeg razgovora počeo da se rađa, raspršen po graničnim djelovima tvoga carstva..."

Italo Kalvino "Nevidljivi gradovi"

Lena Nikčević
Stairway to heaven – part II
Permanentni marker, akrilik, ulje i duborez u
pleksiglasu / permanent marker, acrylic, oil
painting and milling on plexiglass
2014/2016, 181 x 248 cm
detalj / detail

IN-BETWEEN

Intersections, Passages, Crossings,
Being constantly in the mist,
although the images that appear
suddenly are sometimes quite clear.

Being constantly in reality
thanks only to the imagination of the present moment.
Being permanently at the same transit station
but always between two different places.

To be in-between.
On the Border.
And what is the Border? Is it a Place?
And what is a Place?

Is it Here? Here? Is Here a precise Place
or is Here discontinuous in time and space?

After having spent almost a year of artistic residence
at the studio in Stari Bar, in the three-hundred-year-old
Jovovic house in Gretva and after some twenty years
of working abroad, we have decided to present to the
Montenegrin audience a setting made up of several
series of our creativity, thus providing an insight into the
essence of our work.

Thus, the exhibition is seen as a “state of things” or,
rather, it presents a redefinition of the mental space in
which the strategy of reconfiguring identity is the path.
Obviously, seeing that we both come from the culture
of borders, whether it is about the intersection of the
former Yugoslav soil with the French or the Bavarian-
Sicilian with the French and the Montenegrin. Beyond
the visual and plastic diversity, all the series are
thematically turning to the experience of the border in
which each one explores in his own way the indefinable
areas that are opposed to it.

Lena: Two sides always exist. Front/Back, Recto/
Verso, Outside/Inside, Convexity/Concavity and always
the transparency which is between everything, which
is In-Between, which connects through distance.
Transparency, the unit of space that permeates it, fulfils

it, shows its measure between two identical moments
as well as between two different ones. It reveals, on
one side, landscapes enriched by man's presence or,
paradoxically, by his absence, human figures in Nature
who, although miniature against the immense space
of landscapes fill the space with their existence. And
it reveals, on the other side, something that resembles
geography restarted. And a figure, the painting of my
father Vojislav D. Nikcevic, who passed away this year.
For the sake of continuity of existence.

Julian: Rhythms. Relationships: In Front/Behind, Forward/
Backward, In Advance/Backward, Dilatation/Concentration,
Crest/Through. They are neither the beginning nor the end,
they are passing through, they are the Passage. They are
on the road; they are the Path. Pulsating in traces without
borders, revealing, on one side, the images of Marilyn
Monroe, Frank Zappa and, on the other side, revealing
something that could become the root or trace of the
mountain, or the skeleton of the sea. The subtle game
between the “tessera(stone)” and the emptiness contains
an indefinable and fragile balance between continuity and
interruption.

All the series are permeated by the same idea slowing
down the flow of life, of rejecting virtual ways to
consider the world and, therefore, also the arts. With
the permanent presence of the experience of Nature
with which dialogue remains, in both cases, honest,
direct, simple but complex. Discovering on the path
of creation questions on ancestry, wisdom, insanity,
humour and suffering, meditation, humanity, dying and
giving birth along with a spontaneous precision and
precise literacy, by organizing this exhibition it is as if we
wanted to revive a different period, the primeval, while
at the same time retaining its significance in our time.

*“You, who go about exploring and who see signs, can
tell me toward which of these futures the favouring
winds are driving us.”*

*“For these ports I could not draw a route on the
map or set a date for the landing. At times all I need
is a brief glimpse, an opening in the midst of an
incongruous landscape, a glint of lights in the fog, the
dialogue of two passers-by meeting in the crowd, and
I think that, setting out from there, I will put together,*

piece by piece, the perfect city, made of fragments mixed with the rest, of instants separated by intervals, of signals one sends out, not knowing who receives them. If I tell you that the city toward which my journey tends is discontinuous in space and time, now scattered, now more condensed, you must not believe the search for it can stop. Perhaps while we speak, it is rising, scattered, within the confines of your empire..."

"Invisible Cities" by Italo Calvino

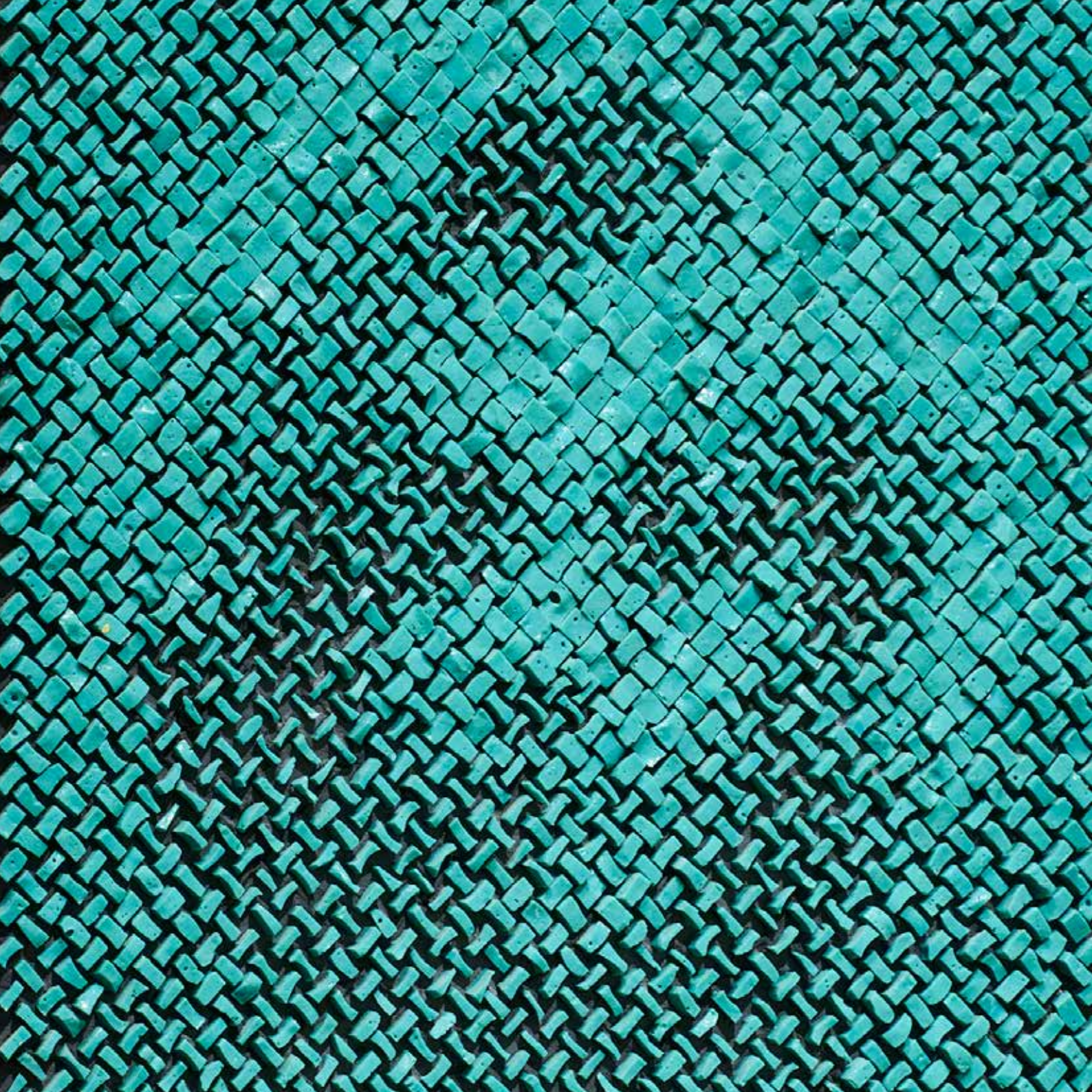
*Julian Modica
Kitovi / Whales
mozaik, bojeni škriljac u direktnoj tehnici /
mosaic, colored slate in direct technique
2018, 50 x 50 cm
detalj / detail*





Julian Modica (s lijeva na desno / left to right)
 More crveno medijum / Red Sea Medium
 Horizontalno Pisanije 2 / Horizontal Writings 2
 Korijeni Bež Medijum / Beige Roots Medium
 Horizontalno Pisanije 3 / Horizontal Writings 3
 mozaik, bojeni škriljac u direktnoj tehnici / mosaic, colored slate in direct technique
 2018, 40 x 40 cm

Julian Modica
 Merilin Monro
 Marilyn Monroe
 mozaik, venecijansko
 staklo, direktna tehnika /
 venetian glass in direct technique
 2009, 44.5 x 44.5 cm

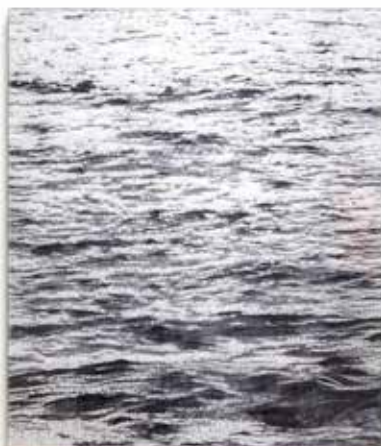




Lena Nikčević
Rumija I
Ulje i akrilik na pleksiglasu /
oil and acrylic on plexiglass
2018, 120 x 100 cm
detalj / detail



Lena Nikčević
Rumija II
 Permanentni marker, akrilik na
 pleksiglasu / permanent marker
 and acrylic on plexiglass
 2018, 120 x 100 cm



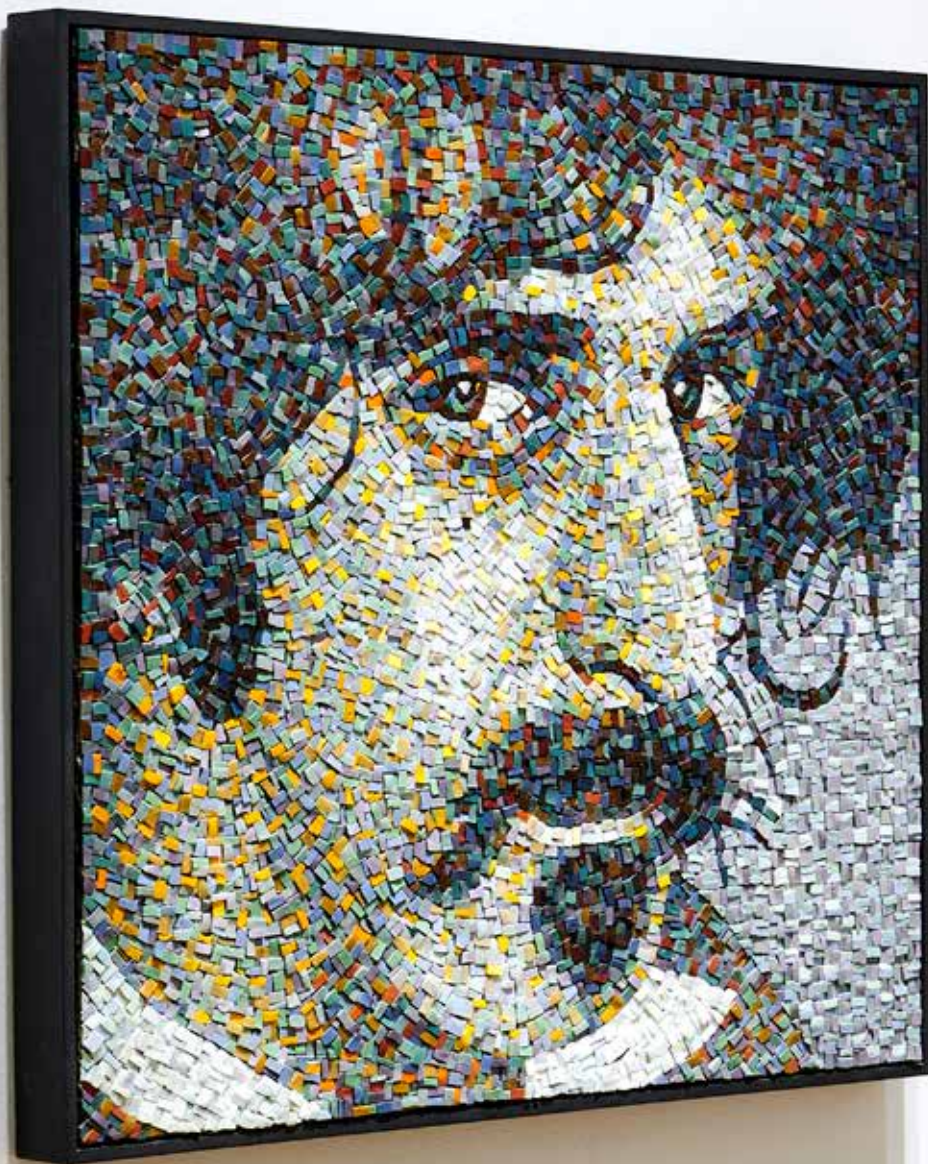
Lena Nikčević
More linija / Sea of Lines
 Permanentni marker, akrilik i duborez u
 pleksiglasu / permanent marker, acrylic
 and milling on plexiglass
 2017-2018, 120 x 100 cm



Lena Nikčević
Rumija I
 Ulje i akrilik na pleksiglasu
 oil and acrylic on plexiglass
 2018, 120 x 100 cm



Julian Modica
Hobotnica 1 / Octopus 1
Mozaik, oblutak u direktnoj
tehniци / Mosaic, pebbles in direct
technique 2018, 100 x 70 cm
detalj / detail



Julian Modica
Frank Zappa
Mozaik, venecijansko
staklo, direktna tehnika /
mosaic, Venetian glass in
direct technique
2009, 58,5 x 58,5 cm

Julian Modica
 More crvena
 Red Sea
 mozaik, bojeni škriljac u
 direktnoj tehnici / mosaic,
 coloured slate in direct
 technique
 2018, 50 x 50 cm

Julian Modica
 Kitovi / Whales
 mozaik, bojeni škriljac u
 direktnoj tehnici / mosaic,
 coloured slate in direct
 technique
 2018, 50 x 50 cm

Julian Modica
 More Bež
 Beige Sea
 mozaik, bojeni škriljac u
 direktnoj tehnici / mosaic,
 coloured slate in direct
 technique
 2018, 50 x 50 cm

Julian Modica
 Hobotnica 2
 Octopus 2
 mozaik, bojeni škriljac u
 direktnoj tehnici / mosaic,
 coloured slate in direct
 technique
 2018, 50 x 50 cm

Lena Nikčević
 Stairway to heaven – part II
 Permanentni marker,
 akrilik, ulje i duborez u
 pleksiglasu, druga strana /
 permanent marker, acrylic,
 oil painting and milling
 on plexiglass, backside /
 2014/2016, 181 x 248 cm

Julian Modica
 Anti Hobotnica
 Anti-Octopus
 mozaik, oblutak u direktnoj
 tehnici / mosaic, pebbles
 in direct technique
 2018, 150 x 100 cm







Lena Nikčević
Stairway to heaven – part III
Permanentni marker, akrilik
i duborez u pleksiglasu /
permanent marker, acrylic and
milling on plexiglass
2015/2017, 181 x 248 cm



Lena Nikčević
Stairway to heaven – part III
Permanentni marker, akrilik
i duborez u pleksiglasu /
permanent marker, acrylic,
oil painting and milling on
plexiglass
2015/2017, 181 x 248 cm

Julian Modica
Paso Doble
mozaik, venecijansko
staklo, direktna tehnika
mosaic, Venetian glass in
direct technique
2012, 61 x 61 cm

Julian Modica
Površina / Surface
mozaik, venecijansko
staklo, direktna tehnika /
mosaic, Venetian glass in
direct technique
2008, 70 x 70 cm

Julian Modica
Prati me. - Dje idemo ?
Follow me. - Where are we
going?
mozaik, bojani škriljac u
direktnoj tehnici / mosaic,
coloured slate in direct
technique
2018, 100 x 70 cm

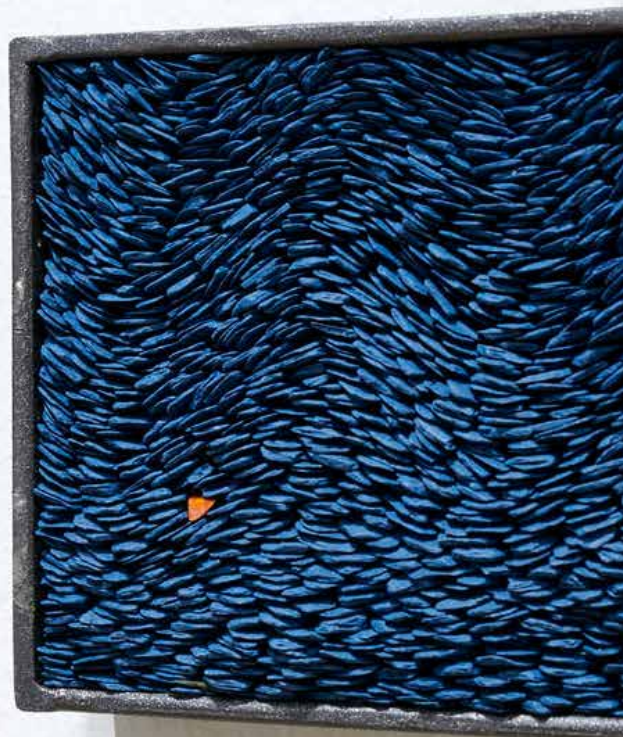
Julian Modica
Ruka (Main) / Hand
Mozaik, venecijansko
staklo, direktna tehnika /
mosaic, Venetian glass in
direct technique
2007, 81 x 49 cm







Lena Nikčević
Stairway to heaven – part I
 Permanentni marker, akrilik i duborez u
 pleksiglasu / permanent marker, acrylic
 and milling on plexiglass
 2013/2015, 181 x 248 cm



Julian Modica
 Ritmovi 1 – 11 bez 6
 Rythms 1 - 11, without 6
 mozaik, bojeni škrljac u direktnoj tehnici /
 mosaic, coloured slate in direct technique
 2018, 10 x 10 cm



Lena Nikčević
From here to there III
 Permanentni marker, akrilik i duborez u
 pleksiglasu / permanent marker, acrylic
 and milling on plexiglass
 2017, 46 x 40 cm

Julian Modica
Prati me. - Dje idemo ?
Follow me. - Where are we going?
 mozaik, bojeni škriljac u direktnoj tehnici /
 mosaic, coloured slate in direct technique
 2018, 100 x 70 cm



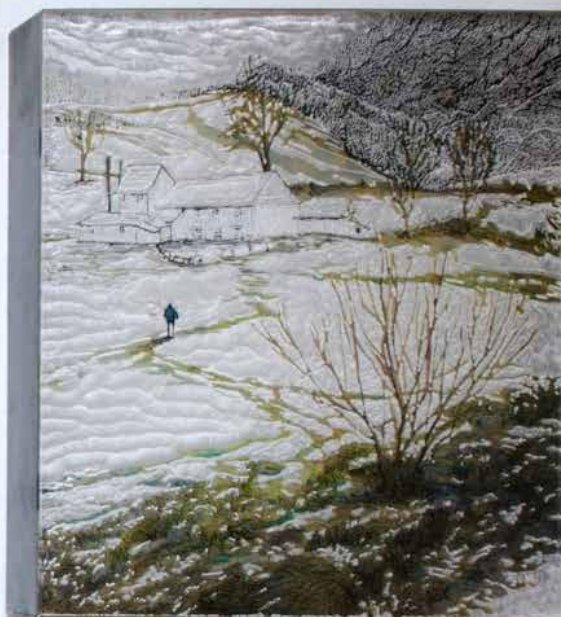


Support Materials
Available only to those who have purchased the book for \$29.95 or more.
Visit www.mhhe.com/9780130352373 for more information.





Lena Nikčević
 "Lena Nikčević"
 2019
 100 x 100 cm
 100 x 100 cm



Lena Nikčević
 "Lena Nikčević"
 2019
 100 x 100 cm
 100 x 100 cm



Lena Nikčević
 "Lena Nikčević"
 2019
 100 x 100 cm
 100 x 100 cm



Lena Nikčević
 "Postavka izložbe (detalj)"
 Exhibition setting (detail)



Julian Modica
Hobotnica 1 / Octopus 1
 mozaik, oblutak u direktnoj tehnici /
 mosaic, pebbles in direct technique
 2018, 100 x 70 cm



Lena Nikčević
Stairway to heaven – part II
 Permanentni marker, akrilik, ulje i duborez u
 pleksiglasu, druga strana / permanent marker,
 acrylic, oil painting and milling on plexiglass,
 backside / 2014/2016, 181 x 248 cm
 detalj / detail

LENA NIKČEVIĆ

KONTAKT

Mob. tel.: 0033-6-10-99-20-67
E-mail: lenanikcevic@yahoo.fr
<https://www.lenanikcevic.net>

Rođena je 1977. godine u Podgorici, Crna Gora. Nakon tri godine studija na Cetinjskoj likovnoj akademiji, diplomirala je 2001. i magistrirala 2003. na Visokoj školi lijepih umjetnosti u Turu (ESBA-TALM Tours), Francuska a u Sen-Pijer-de-Koru (Saint-Pierre-des-Corps) živi i radi do 2017. godine. Pionir je i kamen temeljac Les Ateliers de la Morinerie, Udruženja umjetničkih radionica u Sen-Pijer-de-Koru (Saint-Pierre-des-Corps) u Francuskoj. Aktivno živi od svoga stvaralaštva. Djela joj se nalaze u mnogobrojnim privatnim kolekcijama u zemlji i inostranstvu kao i u mnogobrojnim institucionalnim kolekcijama u Francuskoj, kao što je na primjer Opština grada Tura (Mairie de Tours).

SAMOSTALNE IZLOŽBE, IZBOR

2017

ONE MAN'S LAND, Centar savremene umjetnosti « l'Annexe », Sen-Avertan (Saint-Avertin), Francuska
IN-UTILE, Campus, Žue-le-Tur (Joué-lès-Tours), Francuska

2016

FROM HERE TO THERE, Dvorac Kanže, Sen-Avertan, Francuska (Château de Cangé, Saint-Avertin)
TRANS-APPARENCES, Mediateka d La Riš,(Médiathèque de La Riche), Francuska

2015

L'ART DANS LES JARDINS, Šato-Gontie, Francuska (Château-Gauntier), katalog

2013

EX-SITU, Delta City, Podgorica, Crna Gora, katalog

2011

SOUCIÉTÉ, Galerija MJC, Žue-le-Tur (Joué-lès-Tours), Francuska
NAOPAK ROUGE, UrbanPro, Brisel, Belgija

2010

HALO, Galerija savremene umjetnosti grada Šinon (Chinon), Francuska

2009

CEPENDANT, Galerija Pasaž Emanuel-Šabrije (Passage Emmanuel-Chabrier) Sen-Pijer-de-Kor (Saint-Pierre-des-Corps), Francuska
LENA NIKCEVIC, Galerija Studio Selani (Célanie), Tur (Tours), Francuska
ARTS CAPELLA, osma edicija festivala, Kapela Svetog Nikole (Saint-Nicolas), Tredion, Francuska
LAPSUS IMAGO, Sal Aldelaid (Salle Aldélaide), Muziak (Muzillac), Francuska

2008

LES CHEMINS D'INTIME, Galerija ARTeFACT, Poatije (Poitiers), Francuska
CORPS ET ARBRES, Galerija Carla Milivinti, Blua (Blois), Francuska

2006

PEINTUREIMAGEPEINTURE, Dvorac Tura (Château de Tours), Francuska, katalog
VARIATIONS, Univerzitet Fransua Rable (Francois Rabelais), Tur (Tours), Francuska

KOLEKTIVNE IZLOŽBE, IZBOR

2018

CRTEŽ KAO EKSPERIMENT, Centar savremene umjetnosti Crne Gore, Dvorac Petrovića, Podgorica, katalog

2017

UNE EXPO D'ENFER AU PARADIS, Savonjere (Savonnières), Francuska
TRANSPARENCES, l'Hôtel Gouin, Tur (Tours), Francuska
IMAGO MUNDI, Mediterranean Routes, Cantieri Culturali Alla Zisa - ZAC - Zisa Zona Arti Contemporanee, Palermo, Italija, katalog

2015

XL-Art, IV Bijenale velikih formata, prostor Nobujoši (l'espace Nobuyoshi), Sen Antoan di Roše (Saint Antoine du Rocher), Francuska

2013

ARTCITÉ, Salon aktuelne umjetnosti, Fontene-su-Bua (Fontenay-sous-Bois), Francuska, katalog
Crnogorski likovni salon „13. novembar“, Cetinje, Crna Gora, katalog
EXUVIE, ESBA-TALM Tur (Tours), Francuska

2012

NOUVEL ACCENT, Kosmopolis (Cosmopolis), Nant (Nantes), Francuska
MONTENEGRIN ART IN THE XXI CENTURY, Muzej savremene umjetnosti Erarta, Sankt Petersburg, Rusija, katalog
ZIMSKI SALON, Herceg Novi, Crna Gora, katalog
NOV'ART, Vilvek (Villeveque), Francuska, katalog
GRID, Međunarodno bijenale fotografije, Amsterdam, Holandija

2011

ICI ET AILLEURS, Galerija savremene umjetnosti, Cetinje, Crna Gora, katalog

2005

PANORAMA, Galerija Etjen di Kuzan (Etienne de Causans), Pariz, Francuska, katalog

2004

MULHOUSE 004, Salon savremene umjetnosti, mladi francuski umjetnici, Miluz (Mulhouse), Francuska, katalog

2002

AU RETOUR, (nakon tromjesečnog boravka na Likovnoj Akademiji u Pekingu u Kini), ESBA-TALM Tur (Tours), Francuska

2001

QUAND LE HASARD NE SUFFIT PLUS, ESBA-TALM Tur (Tours), Francuska

2000

TOURS A MARSEILLE, Galerija savremene umjetnosti Likovne Akademije Marseja (Marseille), Francuska

1999

AUTOPORTRET U CRNOGORSKOJ UMJETNOSTI, Centar savremene umjetnosti Crne Gore, Podgorica, Crna Gora, katalog

IZBOR ŠTAMPE I TELEVIJSKIH MEDIJA

2017 – Le Quatrième Tiers, n°24, časopis za savremenu umjetnost, susret sa jednim umjetnikom iz regiona Centar, Francuska

2013 – Portret na francuskom televizijskom kanalu France 3

2011 – ART CENTRALA n°5, časopis za savremenu umjetnost, osam strana intervju sa Ljiljanom Karadžić, istoričarkom umjetnosti i likovnom kritičarkom

2009 – Portret na francuskom televizijskom kanalu za kulturu CULTURZ

LENA NIKCEVIC

CONTACT

Cell phone: 0033-6-10-99-20-67

E-mail: lenanikcevic@yahoo.fr

<https://www.lenanikcevic.net>

Lena was born in 1977 in Podgorica, Montenegro. After completing three years studies at the Cetinje Academy of Fine Arts she graduated in 2001 and received her MA in 2003 at the High School of Fine Arts in Tours (ESBA-TALM Tours), France. She had been living and working in Saint-Pierre-des-Corps until 2017. She is the pioneer and the backbone of Les Ateliers de la Morinerie in Saint-Pierre-des-Corps in France. She is actively making a living from her creative work. Her artworks are part of numerous private collections at home and abroad as well as numerous institutional collections in France, such as the Tours Municipality.

SOLO EXHIBITIONS, a selection

2017

ONE MAN'S LAND, Contemporary Art Centre "l'Annexe", Saint-Avertin, France

IN-UTILE, Campus, Joué-lès-Tours, France

2016

FROM HERE TO THERE, Château de Cangé, Saint-Avertin, France
TRANS-APPARENCES, Médiathèque de La Riche, France

2015

L'ART DANS LES JARDINS, Château-Gauntier, France, catalogue

2013

EX-SITU, Delta City, Podgorica, Montenegro, catalogue

2011

SOUCIÉTÉ, MJC Gallery, Joué-lès-Tours, France

NAOPAK ROUGE, UrbanPro, Brussels, Belgium

2010

HALO, Gallery of Contemporary Art of Chinon, France

2009

CEPENDANT, Gallery Passage Emmanuel-Chabrier, Saint-Pierre-des-Corps, France

LENA NIKCEVIC, Gallery Studio Célanie, Tours, France

ARTS CAPELLA, 8th edition of the Festival, Saint-Nicolas Chapel, Tredion, France

LAPSUS IMAGO, Salle Aldélaide, Muzillac, France

2008

LES CHEMINS D'INTIME, ARTeFACT Gallery, Poitiers, France

CORPS ET ARBRES, Carla Milivinti Gallery, Blois, France

2006

PEINTUREIMAGEPEINTURE, Château de Tours, France, catalogue

VARIATIONS, Francois Rabelais University, Tours, France

GROUP EXHIBITIONS, a selection

2018

DRAWING AS AN EXPERIMENT, Contemporary Art Centre of Montenegro, Petrović Palace, Podgorica, catalogue

2017

UNE EXPO D'ENFER AU PARADIS, Savonnières, France

TRANSPARENCES, l'Hôtel Goüin, Tours, France

IMAGO MUNDI, Mediterranean Routes, Cantieri Culturali Alla Zisa -

ZAC - Zisa Zona Arti Contemporanee, Palermo, Italy, catalogue

2015

XL-Art, 4th Big Format Biennial, Nobuyoshi Space, Saint Antoine du Rocher, France

2013

ARTCITÉ, Contemporary Art Salon, Fontenay-sous-Bois, France, catalogue

Montenegrin Art Salon "November 13th", Cetinje, Montenegro, catalogue

EXUVIE, ESBA-TALM Tours, France

2012

NOUVEL ACCENT, Cosmopolis, Nantes, France
MONTENEGRIN ART IN THE XXI CENTURY, Museum of Contemporary Art Erarta, St. Petersburg, Russia, catalogue
WINTER SALON, Herceg Novi, Montenegro, catalogue
NOV'ART, Villeveque, France, catalogue
GRID, International Biennale of Photography, Amsterdam, Netherlands

2011

ICI ET AILLEURS, Gallery of Contemporary Art, Cetinje, Montenegro, catalogue
2005
PANORAMA, Etienne de Causans Gallery, Paris, France, catalogue

2004

MULHOUSE 004, Salon of Contemporary Art, young French artists, Mulhouse, France, catalogue

2002

AU RETOUR, (after a three-month stay at the Academy of Arts in Beijing, China), ESBA-TALM Tours, France

2001

QUAND LE HASARD NE SUFFIT PLUS, ESBA-TALM, Tours, France

2000

TOURS A MARSEILLE, Contemporary Art Gallery of the Marseille Art Academy Marseille, France

1999

SELF-PORTRAIT IN MONTENEGRIN ART, Contemporary Art Centre of Montenegro, Podgorica, Montenegro, catalogue

A SELECTION FROM THE PRESS AND TELEVISION MEDIA

2017 - Le Quatrième Tiers, n°24, journal of contemporary art, Encounter with an Artist from the Region Centre, France

2013 - Portrait on the French television channel France 3

2011 - ART CENTRALA, n°5, journal of contemporary art, eight pages of interview with Ljiljana Karadzic, art historian and art critic

2009 - Portrait on the French television culture channel CULTURZ

JULIJAN MODIKA (JULIAN MODICA)

mozaičar

rođen 1974. u Minhenu, Njemačka

KONTAKT

julianmodica@gmail.com
<https://www.rasso.rocks>
<http://www.mosaicartnow.com/artists/julian-modica/>

Diplomirao je 2001. godine mozaik na Visokoj školi za mozaik u Spilimbergu u Italiji. Nakon studija se preselio u Francusku gdje je živio i radio do 2017. godine. 2006. godine je bio suosnivač međunarodne grupe MOSAIŽM koja je i danas aktivna na kolektivnim kreativnim projektima. Dobitnik je venecijanske nagrade Orsoni za mozaik 2011. godine.

SAMOSTALNE IZLOŽBE, izbor

2012

ZAPPA, Atelje Orsoni, Venecija, Italija

2011

Pizzicato, Galleria Dante, Ravenna, Italija

KOLEKTIVNE IZLOŽBE, izbor

2017

Bienale mozaika, Rennes, Francuska
Couleur, Lumière, Mouvement, Paray-Le-Monial, Francuska

2015

What time is it?, Palais Taddea, Spilimbergo, Italija

2014

Sismik, Galerija Passage Emmanuel-Chabrier, Saint-Pierre-des-Corps, Francuska

2013

Artcité, Salon aktuelne umjetnosti, Fontenay-sous-Bois, Francuska
Gallaxizm, izložba grupe Mosaizm, 'GAEM Prize', Muzej Umjetnosti, Ravenna, Italija
90 Years of Turkey, 90 Contemporary Mosaic Artists, Gaziantep Zeugma Mosaic Museum, Turska
Bijenale mozaika Rijeka, Rijeka – Split – Zagreb, Hrvatska

2012

Le Salon de la société des Artistes français, Grand Palais, Pariz

2011

Bienale mozaika, 'Opere del Mondo', Ravenna, Italija

Mosaïzm, Chartres, Francuska

2010

Salon slikara i skulptora, Sen Trope, Francuska

2009

Fractales, Bienale mozaika Obernai, Francuska

2008

Jeune Création Européenne, Paray-Le-Monial, Francuska

2006

Mosaïzm, Château de St-Germain de Confolens, Francuska

2005

La Mosaïque dans tous ses éclats, Marsej, Francuska

Artgila, Roumazières, Francuska

2003

Bienale mozaika, Ravena, Italija

ArteAdesso, Tolmezzo, Italija

L'arte della valle, Casso, Italija

2001

Giovani Artisti, Kulturni centar, Latisana, Italija

In Contemporanea, Spilimbergo, Italija

Bienale mozaika, Ravena, Italija

Gallo-Romain Festival, Le Fâ, Francuska

2000 : ARTEgna, Artegna, Italija

PUBLIKACIJE

2017 - Couleur, Lumière, Mouvement, Paray-Le-Monial, Francuska

2015 - MOSAÏZM – THE BOOK

2013 - Manuel de la Mosaïque, Paris, Francuska

Artcité, Fontenay sous Bois, Francuska

2011 - Mosaic Portrait Book, USA

MOSAÏZM – THE BOOK

2008 - MOSAÏZM, jeune création européenne, Paray-Le-Monial, Francuska

2005 - La Mosaïque dans tous ses éclats, Marsej, Francuska

2003 - Concorso giovanile del mosaico, Ravena, Italija

MOZAIK I ARHITEKTURA - RESTAURACIJA I REALIZACIJA

2016-2017

Šef ekipe za Patrizio Mosaïques iz Marseja za restauraciju fasade na mozaiku Zgrade Poirier, Ren, Francuska

2015

Restauracija vizantijskog mozaika iz IV vijeka, Manastir Mor Gabrijel, Turska

2013

Dobitnik tendera Kreuzweg Urschlau, realizacija Krista na tlu bavarske šume u Ruhpoldingu, Njemačka, 16,5 m² mozaika po kartonu

umjetnika Andreas Schwarzkopfa

2012

Šef ekipe za Patrizio Mosaïques iz Marseja za restauraciju Bazilike La Fourvière, Lion, Francuska

2010

Restauracija Château de Bregancon, Var, Francuska

2009

Restauracija crkve St. Thérèse, Ren, Francuska

2008

Restauracija Bazilike Notre Dame de la Garde, Marsej, Francuska

2007

Restauracija slike na Brodu S.S. Rotterdam, Rotterdam, Holandija

2005-2006

Restauracija Bazilike Rosaire, Lurd, Francuska

2005-2000

mozaičar firme Mayer'sche Hofkunstanstalt München iz Njemačke:

Realizacija mozaika za tri stanice metroa po djelima Samm Kunce, Lisa

Dinhofer i Ming Fay, Njujork, SAD

Realizacija mozaika za privatnu kapelu i za Swiss Re u Minhenu,

Njemačka

2002

Restauracija poda Habsburger Saal u Dvorcu Francois, Beč, Austrija

JULIAN MODICA

mosaicist

born in 1974 in Munich, Germany

CONTACT

julianmodica@gmail.com

<https://www.rasso.rocks>

<http://www.mosaicartnow.com/artists/julian-modica/>

He studied mosaic and graduated in 2001 from the Spilimbergo Mosaic school in Italy. Then he moved to France where he had been living and working until 2017. He co-founded the international group MOSAÏZM in 2006 which is still carrying out group creative projects. He was winner of the 2011 Orsoni International Mosaic Fine Art Award.

SOLO EXHIBITIONS, a selection

2012

ZAPPA, Atelier Orsoni, Venice, Italy

2011

Pizzicato, Galleria Dante, Ravenna, Italy

GROUP EXHIBITIONS, a selection

2017

Mosaic Biennale, Rennes, France
Couleur, Lumière, Mouvement, Paray-Le-Monial, France

2015

What time is it?, Palais Taddea, Spilimbergo, Italy

2014

Sismik, Gallery Passage Emmanuel-Chabrier,
Saint-Pierre-des-Corps, France

2013

Artcity, Contemporary Art Salon, Fontenay-sous-Bois, France
"Gallaxizm, exhibition of the MOSAÏZM group," GAEM Prize", Art
Museum, Ravenna, Italy
90 Years of Turkey, 90 Contemporary Mosaic Artists, Gaziantep
Zeugma Mosaic Museum, Turkey
Mosaic Biennale Rijeka, Rijeka – Split – Zagreb, Croatia

2012

Le Salon de la société des Artistes français, Grand Palais, Paris

2011

Mosaic Biennale, 'Opere del Mondo', Ravenna, Italy
MOSAÏZM, Chartres, France

2010

Painters' and Sculptors' Salon, Saint Tropez, France

2009

Fractales, Mosaic Biennale, Obernai, France

2008

Jeune Création Européenne, Paray-Le-Monial, France

2006

MOSAÏZM, Château de St-Germain de Confolens, France

2005

La Mosaïque dans tous ses éclats, Marseille, France
Artgila, Roumazières, France

2003

Mosaic Biennale, Ravenna, Italy
ArteAdesso, Tolmezzo, Italy
L'arte della valle, Casso, Italy

2001

Giovani Artisti, Cultural Centre, Latisana, Italy
In Contemporanea, Spilimbergo, Italy
Mosaic Biennale, Ravenna, Italy
Gallo-Romain Festival, Le Fâ, France

2000

ARTEgna, Artegna, Italy

PUBLICATIONS

2017 - Couleur, Lumière, Mouvement, Paray-Le-Monial, France

2015 - MOSAÏZM – THE BOOK

2013 - Manuel de la Mosaïque, Paris, France
Artcity, Fontenay sous Bois, France

2011 - Mosaic Portrait Book, USA

MOSAÏZM – THE BOOK

2008 - MOSAÏZM, jeune création européenne, Paray-Le-Monial, France

2005 - La Mosaïque dans tous ses éclats, Marseille, France

2003 - Concorso giovanile del mosaico, Ravenna, Italy

MOSAIC AND ARCHITECTURE – RESTORATION AND REALIZATION

2016-2017

Head of the team for Patrizio Mosaïques from Marseille for façade
restoration on the mosaic of the building Poirier, Rennes, France

2015

Restoration of the Byzantine mosaic from the IV century, Mor Gabriel
Monastery, Turkey

2013

Tender winner Kreuzweg Urschlau, realization of Christ on the soil of the
Bavarian forest in Ruhpolding, Germany, 1, 5 m² mosaic according to
the artist Andreas Schwarzkopf

2012

Head of the team for Patrizio Mosaïques from Marseille for the
restoration of La Fourvière Basilica, Lyon, France

2010

Château de Bregancon restoration, Var, France

2009

St. Thérèse Church restoration, Rennes, France

2008

Restoration of the Notre Dame de la Garde Basilica, Marseille, France

2007

Restoration of the painting on the ship S.S. Rotterdam, Rotterdam,
Netherlands

2005-2006

Restoration of the Rosaire Basilica, Lourdes, France

2005-2000

mosaicist for Mayer'sche Hofkunstanstalt Munich, Germany: Realization
of mosaics for three metro stations by the works created by Samm
Kunce, Lisa Dinhofer and Ming Fay, New York, USA
Realization of a mosaic for a private chapel and for Swiss Re in Munich,
Germany

2002

Restoration of the floor in Habsburger Saal, Castle Francois, Vienna,
Austria

CENTAR SAVREMENE
UMJETNOSTI CRNE GORE



IN-BETWEEN

LENA NIKČEVIĆ
JULIAN MODICA

Izdavač / Publisher

Centar savremene umjetnosti Crne Gore
Contemporary Art Centre of Montenegro

Za izdavača / For the Publisher *Nenad Šoškić*

Kustosi / Curators *Maja Dedić, Natalija Đuranović*

Tekst / Text *Maša Vlaović*

Prevod na engleski / Translation into English *Darja Marija Vuletić*

Grafičko oblikovanje / Graphic design *Anastasija Kostić*

Fotografije postavke u Dvorcu Petrovića / Photos of the display at the Petrovic Palace *Duško Miljanić*

Tehnička realizacija izložbe / Technical set-up of the exhibition

Novica Vuković, Rajko Raičević, Nebojša Raspopović, Nemanja Radević

Tiraž / Circulation 200

Štampa / Printed by *DPC, Podgorica*

2018

ISBN 978-9940-41-021-6

COBISS.CG-ID 36404496

CENTAR SAVREMENE
UMJETNOSTI CRNE GORE

CENTAR