

# Goran Despotovski

PORTFOLIO  
(izbor radova)

## LJULJAŠKA / THE SWING

Video-installation (2023)

The work consists of two (dummies), swings, two displays, video

Dummy materials: thermal wadding (filling), fabric, suit

Dimensions: 300 x 220 x 100 cm, human size dummy, h = 172 cm

Additional elements in the work: electric motor

Koncept rada se zasniva na prikazu emocije dve osobe, predstavlja i personifikuje vreme u jednom svedenom činu ljuljanja. Sinteza vertikalnih i horizontalnih pravaca, pokreta i mirovanja može predstavljati period i međustanje gde se dva bića nalaze i preispituju, gde se uništavaju vrednosti drugoga u pokušaju da se on egoistički podredi. Trenuci jedinstva kao i suprotnosti mogu istovetno da nagoveste mogućnost ljubavi, ali i momente razdvajanja. Rad *Ljuljaška* emituje primerne elemente koji se mogu iščitati kao celokupni dramatični sklop unutar ljubavnog vrtloga dve osobe sa svim unutrašnjim i spoljnim činiocima.

The concept of the work is based on the display of the emotions of two people, it represents and personifies time in one reduced act of rocking. The synthesis of vertical and horizontal directions, movement and rest can represent a period and an in-between state where two beings find themselves and reconsider, where the values of the other are destroyed in an attempt to subordinate him egoistically. Moments of unity as well as opposites can simultaneously foreshadow the possibility of love but also moments of separation. The *Swing* emits exemplary elements that can be read as an entire dramatic assembly within the love vortex of two persons with all internal and external factors.



Tiče se sudbine,  
predosečaja i pre

## RODNO SVEDOČENJE / GENDERED WITNESSING

### Installation (2021)

The work consists of twelve (dummies), platform-stage

Dummy materials: thermal wadding (filling), fabric, suit

Dummy dimensions: human size dummy, h = 172 cm

Additional elements in the work: sound

Rad/instalaciju *Rodno svedočenje* čini dvanaest lutaka. Ova-ko koncipirana grupa lutaka predstavlja rodnu grupu koja simulira prikaz ženskog hora. Zvuk hora nastao je multiplikovanjem ženskog glasa, bez vibrata, koji izvodi ton A na različitim visinama, i uz nekoliko dodatih tonova, ukazuje na uzvišeno postojanje, ali i nemogućnost bilo kakve veće spoznaje o tome. Cilj je bio stvoriti „čist, neutralan“ zvuk oslobođen emotivnih asocijacija i semantičkih referenci i, konačno, dozvoliti publici da u njega upiše sopstvena značenja. Rad ukazuje na kontradiktornosti uzvišenog i ovezemaljskog, na odrednicu rodnihi kriza. Pored toga, delo predstavlja i omaž ličnosti i radu Kati Horne, u kojima su sabijena saosećanja prema društveno posvećenju, angažovanoj humanoju osobe-nosti koja postaje simbol patnje i prkosa.

The work-installation *Gendered Witnessing*, represents and indicates a group (choir) consisting of twelve dummies. The sound of this chorus was created by multiplying a female voice, without vibrato, which performs the A tone at different pitches, and with several added tones. It indicates a sublime existence as well as the impossibility of gaining deep understanding of it. The goal was to create a „pure, neutral“ sound free from emotional associations and semantic references and, finally, to allow the audience to read their own meanings into it. The work thus points to the contradictions of the sublime and the mundane, to the gender crisis determinants. In addition, the work represents, according to the author, a kind of homage to the personality and work of Kati Horna, with compressed empathy towards a socially committed, engaged human personality who becomes a symbol of suffering and defiance.



## ASC/DESC

### Installation (2018)

The work consists of nine segments

Each segment is composed of a bed and a dummy

Bed materials: wood, sponge, fabric (bed linen), digital print (text)

Bed dimensions: 47 x 193 x 76 cm

Dummy materials: thermal wadding (filling), fabric, suit

Dummy dimensions: dummy is human size h = 173 cm

Additional elements in the work: audio (ping sounds)

Rad instalacija *ASC/DESC* u prostornoj ambijentalnoj celini kroz sve segmente čini grupu koja je postavljena u neformalni i narušeni red, gde je svaki segment blago izmešten iz reda. Ove pozicije sugerišu kretanje, redosled, gore-dole, i u obrnutom smislu dole-gore, u zavisnosti od pozicije posmatrača. Iz ovog poretka nalik razvrstavanju proizašao je i naslov rada: *ASC/DESC*, koji govori o putanji razumevanja i iščitavanju rada kroz tok, izbor kretanja svojstven subjektivnom, životnom i/ili društveno određenom, uslovljenom toku. Naziv *ASC/DESC* je zapravo ključna sintagma za upravljanje podacima, i odnosi se na indeksiranje relacije, označavajući specifično sortiranje, *UZLAZNI/SILAZNI* redosled kontrolisanog izbora.

Krevet, u svojoj svedenoj formi i konstrukciji, predstavlja mesto, stanište, teritoriju, on transcendentalno aludira na lagodnost, okruženje doma u kome nije. Krevet je mesto u kojem je naglašena odsutnost svega životnog. Lutka, u horizontalnom položaju, sugeriše stanje levitiranja. Stanje levitiranja kao pojam koji označava stanje između života i smrti. Ovakav položaj lutke uslovljen je pozicijom kreveta. Pored toga, lutka je okrenuta nadole prema krevetu i tlu, u netipičnoj *planking* poziciji, sugerišući pad, potonuće, propadanje. U vizuelnom smislu, ova dva elementa su asimetrična i neuravnotežena, težište figure-lutke spram kreveta izražava jedinu napetu fizičku funkciju, dok u sadržajnom smislu upravo ovakva pozicija naglašava težište, odnosno egzistencijalnu nit u traženom balansu. Zvuk objedinjuje prostornost cele instalacije i

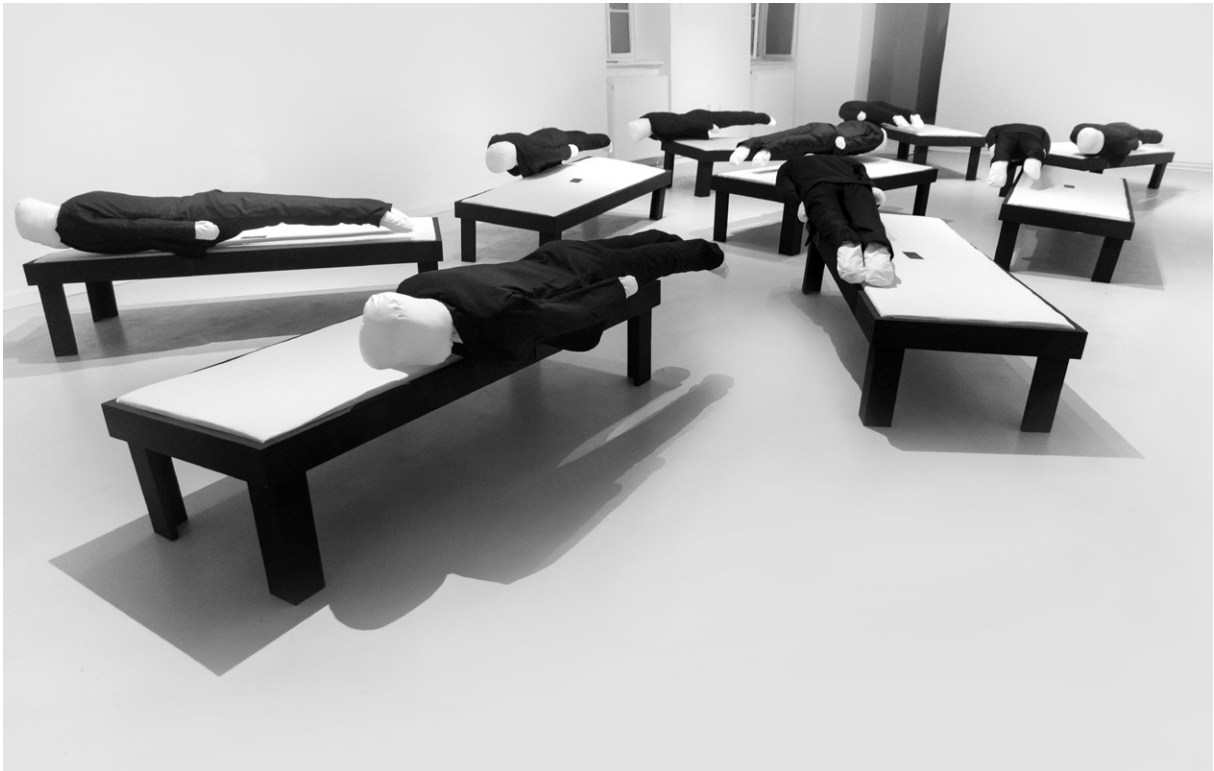
The work/installation *ASC/DESC*, in a spatial ambient and through all segments, forms a group that is placed in an informal and disturbed order, where each segment is slightly displaced from the order. These positions suggest movement, order, up-down, and in the opposite sense down-up, depending on the position of the observer. From this classification-like order came the title of the work: *ASC/DESC*, which signifies the path of understanding and reading the work through the flow, the choice of movement characteristic of a subjective, life and/or socially determined, conditioned flow. The title *ASC/DESC* is actually a key phrase for data management, and refers to indexing a relation, indicating a specific sort, *ASCENDING/DESCENDING* order of a controlled selection.

The bed, in its reduced form and construction, represents a place, a habitat, a territory, it transcendentally alludes to ease, the environment of a home in which it is not. The bed is a place where the absence of everything vital is emphasized. The doll, in a horizontal position, suggests a state of levitation. The state of levitation as a term denoting the state between life and death. This position of the doll is determined by the position of the bed. In addition, the doll is facing down towards the bed and the ground, in an atypical *planking* position, suggesting a fall, a sinking, a decay. In a visual sense, these two elements are asymmetrical and unbalanced, the center of gravity of the figure-doll against the bed expresses the only tense physical function, while in the

predstavlja ambijentalan šum u kojem jedinu zvučnu promenu čini asocijativni ping-ton, u različitim, neusaglašenim vremenskim intervalima, koji nagoveštavaju određene pristigle virtualne poruke. Simulirani displej na površini kreveta, koji se u segmentima nalazi na različitim pozicijama i mestima, uvek je u prostoru između površine kreveta i figure, i nosi u sebi određeni tekstualni sadržaj. Ovaj displej sa unesenim tekstom postavljen je i realizovan u štampanoj formi i predstavlja simulaciju *screenshot* ekrana, koji od slučaja do slučaja nagoveštava zaustavljenu poziciju skrolovanih pretraga u porukama. Sadržaj poruka na displeju je različit u svim segmentima i predstavlja nasumično odabrana mesta tipičnog protoka svakodnevnih poruka. Tekstovi su konstruisani tako da postavljaju suprotnu relaciju u odnosu na doživljene objekte kreveta i figure, oni otvaraju prostor za razumevanje potpuno suprotnih principa, mišljenja, stanja, kretanja, itd. Zapravo, sadržaji tekstualnih poruka, koji dolaze od sintagme kretanja *ASC/DESC*, jesu slučajni izbor zalutalih poruka, temporalnih mesta, poruka sa greškom, greškom u kontekstu tumačenja i sl. Ove tekstualne poruke korespondiraju na relaciji dramatičnih, a ujedno uobičajenih poruka u okviru svakodnevnih komunikacije. Pored toga, ova komunikacija može se odnositi na dijalog dvoje ljudi ili pak monolog, dakle, na unutrašnji glas. Sve ove pozicije u radu naglašavaju mesto izostavljenog čovekovog života, koji se može naslutiti i koji je dat samo u tragovima.

content sense, exactly this position emphasizes the center of gravity, that is, the existential thread in the required balance. The sound unifies the spatiality of the entire installation and represents an ambient noise in which the only sound change is an associative ping-tone, in different, discordant time intervals, which hint at certain incoming virtual messages. The simulated display on the surface of the bed, which is located in segments at different positions and places, is always in the space between the surface of the bed and the figure, and carries a certain textual content. This display with the entered text was set up and implemented in printed form and is a simulation of a screenshot screen, which from case to case hints at the stopped position of scrolled searches in messages. The content of the messages on the display is different in all segments and represents randomly selected places of the typical flow of everyday messages. The texts are constructed in such a way that they set the opposite relationship in relation to the experienced objects of the bed and the figure, they open up space for the understanding of completely opposite principles, opinions, states, movements, etc. Actually, the contents of the text messages, which come from the *ASC/DESC* movement syntagm, are a random selection of stray messages, temporal places, messages with an error, an error in the context of interpretation, etc. These text messages correspond to the relation of dramatic and at the same time common messages within everyday communication. In addition, this communication can refer to a dialogue between two people or a monologue, that is, to an inner voice. All these positions in the work emphasize the place of the omitted human life, which can be sensed and which is given only in traces.







## IZOSTAJANJE / TRUANCY

### Installation (2016)

The work consists of three segments

Each segment consists of a wall panel and a dummy

Panel materials: wood, ceramic tiles, glass, water

Panel dimensions: 220 x 60 x 15 cm

Dummy materials: thermal wadding (filling), fabric, suit, hair

Dummy dimensions: dummy is in human size h = 168 cm

U radu *Izostajanje* postavljena su tri zidna panela od keramičkih pločica. Na svaki panel je u različitoj poziciji postavljena ženska figura (lutka) i akvarijum sa vodom. Odrazi različitih pozicija ženske figure aludiraju na pomeranje, kao i na statičnost, na vreme, na promenu, na različito, a istovremeno i na neprirodan stav u kome se mogu naslutiti događaji koji ukazuju na unutrašnje previranje, psihički nemir. Stoga iluzija počiva u neostvarenoj dinamici i aspektima umrtvljenog i ravnodušnog postojanja. Glava figure žene zamenjena je akvarijumom sa neživom, stajaćom – mrtvom vodom. Ova voda jeste sinonim suprotnosti života – žive vode. Naglašena čistoća panela od belih keramičkih pločica aluzija je na čisto, a zapravo predstavlja sve ono turbno i zaprljano.

In the work *Truancy* there are three wall panels made of ceramic tiles. On each panel, there are a female figure (dummy) set in a different position and a water tank. The reflections of the different female figure's positions allude to movement as well as to stagnancy, time, change, diversity, and at the same time, to supernatural posture hinting to events marked with inner turmoil and mental unease. Hence, the illusion lies in an unaccomplished dynamics and aspects of benumbed and indifferent existence. The head of the female figure is replaced with a water tank containing inanimate and stagnant – dead water. This water is a synonym for the life-animate water. Emphasised cleanness of the panels made of white ceramic tiles alludes to purity, but is actually a representation of everything that is gloomy and impure.



## SINDROM NERAVNOTEŽE / SYNDROME IMBALANCE

### Installation (2016)

The work consists of a table with four chairs and four dummies

Table materials: wood, ceramic tiles, glass, water

Table dimensions: 85 x 100 x 100 cm

Chair materials: wood, ceramic tiles

Chair dimensions: 40 x 30 x 30 cm

Dummy materials: thermal wadding (filling), fabric, suit

Dummy dimensions: the dummy is human size h = 178 cm

U radu *Sindrom neravnoteže* prikazane su muške figure-lutke u grupi. One u klasičnim odelima sede za stolom kao obrednim mestom, mestom dogovora i sastanaka. Jedna figura je u natprirodnoj lebdećoj poziciji, u stanju uzleta, nasuprot ostalim statičnim, sedećim figurama. Figura u uzletu se obezbeđuje rukama drži za akvarijum pun vode, postavljen na stolu. Voda u akvarijumu nosilac je mnoštva poruka kojima je ova figura dovedena u ovakvo stanje, u odsutnost spram ostalih figura za stolom. Preostale tri figure su statične, mirne, one su sinonim društvene socijalizacije i u istoj meri arbitri sudbine četvrtog „aktera“. Figura koja je u natprirodnoj poziciji izražava svoj duhovni nemir apostrofirajući sebe kao osuđenika, krivca i žrtvu, poniženu i poniznu osobu. Ona u iluziji uzletanja narušava balans i simetriju postavljene, uravnotežene scene i predstavlja unutrašnju, nestabilnu pobunu, buru koja se reflektuje kroz njeno pokretanje.

The work *Syndrome Imbalance* features male figures (dummies) in a group. Wearing formal suits, they are sitting at the table as a ritual site and a place of meeting and making arrangements. One figure is in supernatural floating position, in the state of ascension, in contrast to the other, static, sedentary figures. The ascending figure holds onto a filled-up water tank lying on the table with both hands. The water from the tank carries numerous messages that have brought this figure in such a state, in the state of absence as compared to the other figures at the table. The remaining three figures are static and still. They are the synonym for socialisation and the arbitrators to the fate of the fourth one. The figure in the supernatural position expresses its spiritual unease, emphasising itself as convicted, guilty and a victim, a humiliated and humbled person. In an ascending illusion, it disturbs the balance and symmetry of the arranged, balanced scene and exemplifies the inner unstable rebellion and a tempest which are reflected through its motion.



## SELEKCIJA / SELECTION

Installation (2013)

The work consists of twenty-four segments (dummies)

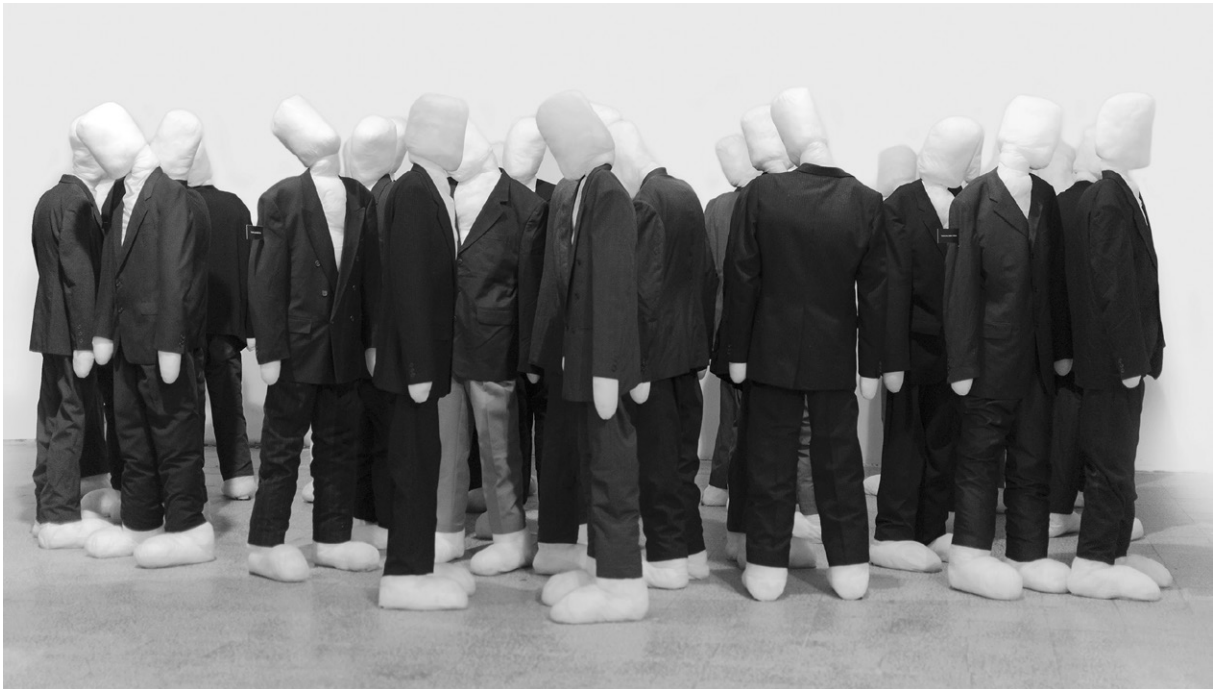
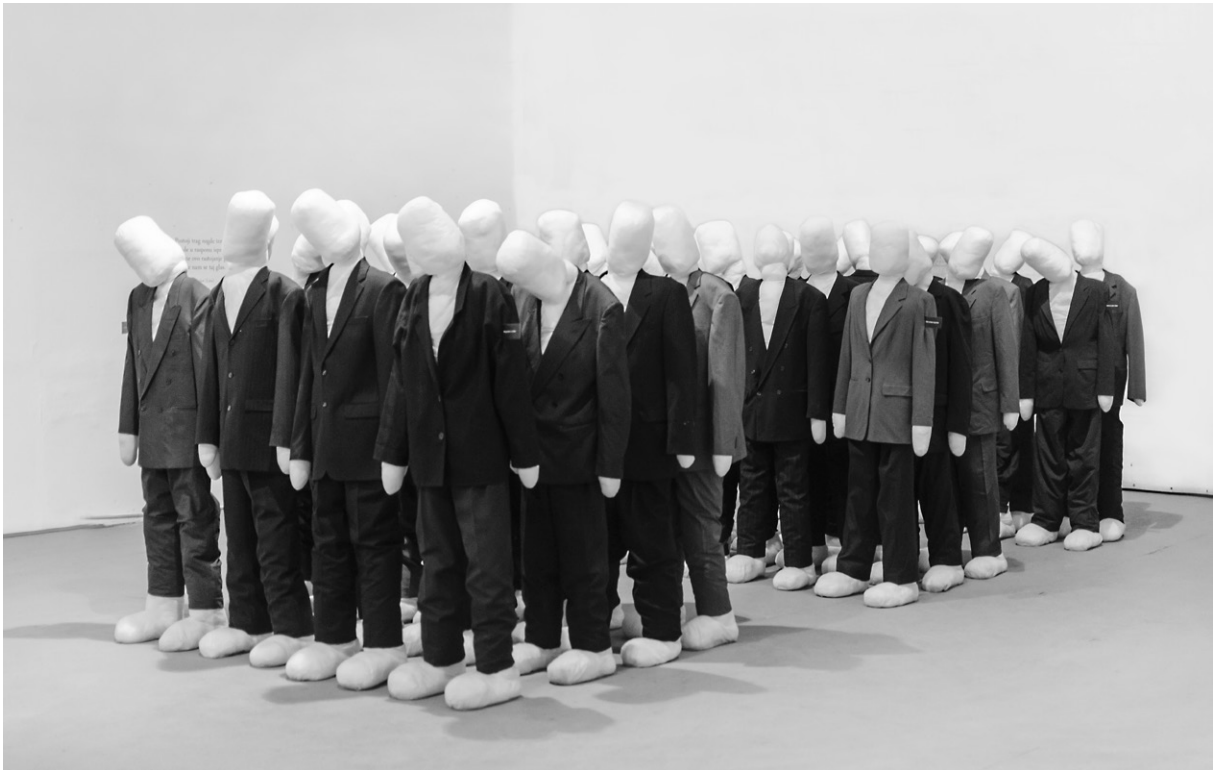
Dummy materials: thermal wadding (filling), fabric, suit

Dummy dimensions: the dummy is human size h = 178 cm

Additional elements in the work: texts (engraved cards with inscriptions)

Rad *Selekcija* predstavlja grupu od više desetina lutaka/ljudi u masi. Lutke su bez lica, obučene u svakodnevnu mušku odeću, zaustavljene u konfuznom i dementnom stanju, u prekinutoj radnji i činu. Na telima, odnosno na desnoj ruci pojedinih lutaka, iz mnoštva istih, aplicirani su tekstovi na karticama, naizgled proizvodnim etiketama. Rad odiše vizuelnom i prostornom dramaturgijom tragične otuđenosti, koja se pojačava neprisutnošću života u polju vidljivog, telesnog i ljudskog. Lutke/figure mogu se postaviti u grupi, u pravilnom redu, rasutom redu, različitom smeru kretanja, kao asocijacija na lutanje, čekanje, paranoju, konfuzno stanje ili tišinu, ravnodušnost, utopiju...

The work *Selection* depicts a group of dummies/a crowd of people. The faceless dummies, dressed in everyday men's clothes, frozen in a confused and demented state, interrupted in an activity and action. On the right arms of some of the dummies, among a multitude of identical ones, there are attached cards with inscriptions, resembling labels. The work emanates visual and spatial dramaturgy of tragic alienation, amplified by an absence of life in the visible, corporal and human. The dummies/figures can be set in a group, in a regular linear arrangement, in a disarranged line, moving divergently, as an association to wandering, waiting, paranoia, confused state or silence, apathy, utopia...



## IZBRISAN / ERASED

### Installation (2012)

The work consists of four segments

Each segment is made of an upholstered panel and a dummy

Panel materials: wood, sponge, fabric, text

Panel dimensions: 200 x 50 x 12 cm

Dummy materials: thermal wadding (filling), fabric, suit

Dummy dimensions: the dummy is human size h = 178 cm

Rad *Izbrisan* predstavlja prostornu instalaciju koju čine lutke pognutih glava i prislonjenih na četiri tapacirana panela. Lutke/figure su bez lica i identiteta, one su ljudi pognuti pred neočekivanim, zatečenim stanjem. Paneli su sačinjeni od stare tkanine, posteljine s tragovima, mrljama. Na belim panelima istaknuti su tekstovi ispred kojih su pognute glave postavljenih lutaka. Tekst i figura u direktnoj su fizičkoj i duhovnoj vezi sa iščitavanjem opšteg stanja čoveka. Instalacija sugeriše tragične trenutke i istrošenost ljudskog duha.

The work *Erased* is a spatial installation composed of human-size dummies, with their heads down, leaning on the four upholstered panels. The dummies/figures have no faces or identities; they are people who lower their heads in the face of the unexpected, existing situation. The panels are made of old fabric, linen, bearing stains. The surface of the fabric features texts that the dummies' lowered heads face. The texts and the figures are in a direct physical and spiritual relation to the interpretation of the general human condition. The installation suggests moments of tragedy and weariness of human spirit.



## SAKO / SUITE JACKET

Digital print (2013)  
(replica of the work *Suit Jacket* from 2002)  
The work consists of twenty-four segments  
Technique: Digital print on extruded polystyrene (XPS)  
Dimensions: 80 x 60 cm (one segment)

Rad *Sako* predstavlja sekvence foto-snimaka sakoa u različitim položajima. Sakoi, prikazani u celini, oblikuju dramatičnu vantelesnu formu koja ukazuje na prisutnost ili odsutnost ljudskog tela. Sekvence sakoa, zaustavljene u pokretu, prikazuju raznorodne oblike napetosti, izazvane odnosom društva prema pojedincu. Krpara-sako prikazana je u stanju prostornog plutanja, aludirajući na potrošene izbledele predstave. Te forme simbolizuju ogoljenog čoveka, odnosno aspekte života usled socijalnih uticaja. Stoga zatečeno stanje ostavljenog govori o elementarnoj napuštenosti i gubitku individualnosti. Unesene forme sakoa u različitim amorfnim scenama ovaploćuju metafizičko kretanje unutar samog prostora. Odevni predmet simbolizuje stanje između života i smrti, u prostoru koji levitira između odbačenog i izgubljenog. Variirajući lik sakoa u više segmenata, kroz promene se sugerise aktivitet praznine.

The work *Suit Jacket* shows sequences of a suit jacket captured in different positions. The suit jackets, presented as a whole, make a dramatic extracorporeal form that implies the presence or the absence of a human body. Those suit jacket sequences, frozen in motion, display various forms of tension caused by the attitude of society towards an individual. A patchwork-suit jacket is displayed in the state of spatial floating implying exhausted and faded images. Those forms symbolise exposed man and/or the aspects of life brought about by social impacts. Hence, the existing state of that which is left behind speaks of a fundamental desolation and loss of individuality. The introduced forms of a suit jacket in different amorphous scenes express metaphysical movement within space itself. A piece of clothing symbolises the state between life and death in a space which levitates between the rejected and the lost. The variable suit jacket image in several segments, through changes, is suggestive of the activity of the void.



## UVREDE - INSULTS

### Installation (2007)

The work consists of a hundred and twenty segments (dummies)

Dummy materials: thermal wadding (filling), fabric

Dummy dimensions: the dummy is human size h=180 cm

Additional elements in the work: LCD panel, text video-loop

Instalacija Uvreda realizovana je korišćenjem velikog broja – gomile – bačenih „nagih“ lutaka, tj. 150 figura na hrpi. Lutke čine gomilu koja aludira na teatralizovani efekat odbačenih ljudskih tela, gomilu leševa, posmrtno ostatke nakon izvršenog masovnog zločina. To su – brisane ili izbeljene – figure sačinjene „od“ ljudi koji više nemaju svoj identitet, lik, ni karakter pojedinca; one alegorizuju biopolitičku zamisao o gubitku života. Lutke su u prirodnoj ljudskoj veličini; sačinjene su od bele silikonske mase koja ukazuje na masu ostataka ljudskog tela. U nabacanoj gomili lutaka postavljen je displej na kojem se naizmenično smenjuju kratke, ponižavajuće i uvredljive reči.

The installation Insult is composed of a large number of “naked” dummies, i.e. 150 figures thrown into a pile. The dummies form a heap, alluding to a theatrical effect of discarded human bodies, a pile of corpses, remains of a mass atrocity. These are - erased or bleached - figures “made” of people who no longer have their identities, distinctive faces, or individual characters; they represent an allegory of the biopolitical idea of the loss of life. The dummies are life-sized, made of white silicone mass suggesting the mass of human remains. In this pile of dummies, there is a screen displaying alternating messages of humiliation and insult.



## MUMLANJE - MUMBLED

Installation (2007)

The work consists of ten segments

Dummy materials: thermal wadding (filling), fabric, suit

Dummy dimensions: the dummy is human size h=178 cm

Additional elements in the work: 16 loudspeakers, sound

U radu Mumlanje ili Mumlači, postavljam deset lutaka u prirodnoj veličini, odevenih u svakodnevnu klasičnu mušku odeću. Lutke su u pravilnom redu, nalik redu za ulazak u autobus, medicinski pregled, saslušanje, banku, poštu, ali i egzekuciju. Lutke su bez lica, a na različitim njihovim delovima (glavi, nozi, kolenu, ruci, ramenu, stopalu) nalaze se zvučnici koji emituju nerazgovetan govor, neku vrstu mumlanja, žagora. Taj zvuk stvara konfuznu situaciju, sasvim blisku ali i sasvim neodređenu, podsećajući na svakodnevno okruženje u trenucima čekanja. Ovim radom prikazuje se svakodnevica u kojoj se pojedinac slučajno zatiče, sugerišući situaciju strukturno blisku onoj u logoru, gde pojedinca nema, već postoje samo bezlične figure, lišene prave komunikacije (sopstva).

The work Mumbled or Mumbled is a setting of ten life-size dummies dressed in everyday classic male clothes. The dummies are arranged in a line, like a queue at the bus stop, bank, post office, or for medical examination, interrogation, but execution as well. The dummies are faceless and they have speakers installed on different body parts (head, leg, knee, arm, shoulder, foot...) transmitting sounds of incoherent speech, a kind of mumbling and murmuring. This sound creates confusing circumstances, at the same time very intimate and quite unspecified, reminiscent of environmental sound while we are waiting. This work depicts an everyday situation we find ourselves in, suggesting that it is structurally close to the one in a concentration camp, where instead of an individual, there are only faceless figures, deprived of genuine communication (self).



**Goran Despotovski** (Vršac, 1972) diplomirao je na Višoj školi likovnih i primenjenih umetnosti u Beogradu (1995), a zatim je na Akademiji umetnosti u Novom Sadu završio osnovne akademske (1999), potom magistarske studije slikarstva (2003) i stekao zvanje doktora umetnosti u oblasti likovnih umetnosti (2018). Od 2004. zaposlen je na Akademiji umetnosti u Novom Sadu, u statusu redovnog profesora od 2019. godine. Predsednik je Saveza udruženja likovnih umetnika Vojvodine (od 2017).

Samostalno je izlagao u Novom Sadu, Somboru, Pančevu, Beogradu, Smederevu, Nišu, Kraljevu, Zrenjaninu, Vršcu (Srbija), Osijeku (Hrvatska), Ljubljani (Slovenija), Temišvaru (Rumunija). Učestvovao je na kolektivnim izložbama u Beogradu, Kruševcu, Nišu, Pančevu, Zrenjaninu, Somboru, Kraljevu, Vršcu, Subotici (Srbija), Temišvaru (Rumunija), Dortmundu, Karlsruheu, Flenzburgu (Nemačka), Sofiji (Bugarska), Holabrunu, Beču, Gracu (Austrija), Skoplju (Severna Makedonija), Parizu (Francuska), Tajčungu (Tajvan), Budimpešti, Pečuju (Mađarska), Torontu (Kanada). Autor je više projekata u okviru AUNS: *Razlike* (2005–), *Slika* (2011–), *Knjiga* (2016), *Prostor digitalne slike* (2016) i projekata u okviru SULUV: *SMIC. pokretna forma* (2019–).

Dobitnik je brojnih nagrada i priznanja, od kojih se izdvajaju: Nagrada „Bogdanka Poznanović“ (najbolji medijski projekat, 26. Videomedeja, 2022), *Grand prix*, 16. Međunarodni bijenale umetnosti minijature (Gornji Milanovac, 2022), Nagrada „Likovna jesen“ (KC „Laza Kostić“ Sombor, 2014), Nagrada/medalja XVII Prolećnog anala (Dom kulture Čačak, 2013), Nagrada za eksperimentalni akvarel VII Bijenala akvarela (Savremena galerija Zrenjanin, 2007), Nagrada SKC na V Bijenalu mladih (Centar za savremenu kulturu „Konkordija“ Vršac, 2002).

Njegova dela nalaze se u javnim i privatnim zbirkama: Muzeja savremene umetnosti Vojvodine, Galerije savremene likovne umetnosti Niš, Savremene galerije Zrenjanin, Galerije Matice srpske (Poklon-zbirka Save Stepanova), Srpske akademije nauka i umetnosti – ogranak u Novom Sadu, Muzeja Kozare (Prijeđor), Kulturnog centra Vršac, Filozofskog fakulteta u Novom Sadu, Univerziteta u Novom Sadu, kolekcije *Wiener Art-Wiener Städtische*, kolekcije *Imago Mundi*.

Izložba u Savremenoj galeriji Subotica njegova je 66. samostalna izložba.

**Goran Despotovski** (Vršac, 1972) graduated from the College of Fine and Applied Arts in Belgrade (1995), and then completed undergraduate academic studies at the Academy of Arts in Novi Sad (1999), then MA studies in painting (2003) and obtained the title of Doctor of Arts – Fine Arts (2018). Since 2004, he has been employed at the Academy of Arts in Novi Sad, in the status of full professor (tenured position) since 2019. He is the president of the Union of Fine Artists' Associations of Vojvodina (SULUV, since 2017).

He exhibited independently in Novi Sad, Sombor, Pančevo, Belgrade, Smederevo, Niš, Kraljevo, Zrenjanin, Vršac (Serbia), Osijek (Croatia), Ljubljana (Slovenia), Timisoara (Romania). He participated in collective exhibitions in Belgrade, Kruševac, Niš, Pančevo, Zrenjanin, Sombor, Kraljevo, Vršac, Subotica (Serbia), Timisoara (Romania), Dortmund, Karlsruhe, Flensburg (Germany), Sofia (Bulgaria), Holabrun, Vienna, Graz (Austria), Skopje (North Macedonia), Paris (France), Taichung (Taiwan), Budapest, Pecs (Hungary), Toronto (Canada). He is the author of several projects within AUNS: *Differences* (2005–), *Image* (2011–), *Book* (2016), *The Space of the Digital Image* (2016) and projects within SULUV: *SMIC. mobile form* (2019–).

For his artistic work, he has received numerous awards and recognitions, among which: „Bogdanka Poznanović“ Award (best media project, 26<sup>th</sup> Videomedija, 2022), Grand Prix, 16<sup>th</sup> International Biennale of Miniature Art (Gornji Milanovac, 2022), „Likovna Jesen“ Award (KC „Laza Kostić“ Sombor, 2014), Award/medal of the XVII Spring Annual Exhibition (Dom kulture Čačak, 2013), Award for experimental watercolor at the VII Biennial of Watercolors (Savremena galerija Zrenjanin, 2007), SKC Award at the V Youth Biennale (Center for Contemporary culture „Konkordia“ Vršac, 2002).

His works have been acquired for public and private collections: the Museum of Contemporary Art of Vojvodina, the Gallery of Contemporary Fine Art Niš, the Contemporary Gallery Zrenjanin, the Gallery of Matica Srpska (Sava Stepanov Collection), the Serbian Academy of Sciences and Arts – branch in Novi Sad, the Kozara Museum (Prijedor), Cultural Center Vršac, Faculty of Philosophy in Novi Sad, University of Novi Sad, Wiener Art – *Wiener Städtische* collection, *Imago Mundi* collection.

The exhibition at the Contemporary Art Gallery in Subotica is his 66<sup>th</sup> solo exhibition.

KONTAKT/CONTACT

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