



JAMESDIN



Take money and run, 2011
akrilik na platnu / acrylic on canvas, 40 x 30 cm



London burning, 2011
akrilik na platnu / acrylic on canvas, 40 x 30 cm



Ubij, ubij / Kill, Kill, 2011
akrilik na platnu / acrylic on canvas, 40 x 30 cm



Ruže za Seksi Koru, 2011

Seksi Kora (2. maj 1987 - 20 januar 2011) je bila porno zvezda u usponu i nesrećno je umrla tokom šeste operacije uvećanja grudi. Surfajući internetom osetio sam čudnu povezanost i simpatiju prema ovoj devojci koja se još više uvećala kada sam saznao da je ona u pokušaju da obori rekord u oralnom seksu, u parku u Hamburgu popušila više od 70 kuraca fanova i prolaznika, i tom prilikom više puta ostajala bez svesti usled nedostatka kiseonika. Policija je rasterala ovaj skup i iako rekord nije bio oboren ovo je dosta važan performans u savremenoj umetničkoj produkciji u kojem je spojeno nasleđe u našim krajevima omiljenog nemačkog žanr filma i radikalnog performansa. Posebno sam bio uzbuđen kad sam saznao da živim u delu Berlina, Pankowu u kome je ova glumica rođena.



Roses for Sexy Cora, 2011.

Sexy Cora (May 2, 1987 – January 20, 2011) was a porno star, who died, regrettably, during her sixth breast enlargement operation. While surfing on the Internet I was overwhelmed by a strange feeling of connection and sympathy for this girl. It became even stronger when I found out that she had tried to beat the oral sex record by sucking cocks to more than 70 fans and passer-bys in a Hamburg park, and several times lost consciousness due to the lack of oxygen. In the end the gathering was broken up by the police, but though a new record had not set, this was an important performance in the contemporary art production as it combined the tradition of the German genre films (rather popular in our country) and radical performance. I was particularly touched when I learnt that Sexy Cora had been born in Pankow, the part of Berlin where I live.

STOKA SA ISTOKA

Tokom sedamdesetih i osamdesetih godina XX veka generacije jugoslovenskih radnika odlazile su na Zapad u potrazi za boljim životom i ekonomskim prosperitetom. Nemačka, Austrija, Švajcarska, Švedska i Francuska bile su obećane zemlje u koje su tzv. „gastarbajteri“ odlazili na privremeni rad. Posle izvesnog vremena svi su shvatili da od privremenog rada nema ništa i da su gastarbajteri postali problem, neprilagođena manjina koju su svi tretirali kao građane drugog reda. Kroz razne oblike interkulturalnog dijaloga i propagiranjem kulturne različitosti i tolerancije, Evropska unija je pokušala da integriše razne etničke grupe koje su polako počele da nagrizaju homogeno tkivo starog kontinenta. Međutim, na opšte zaprepašćenje čitave Evrope, oktobra 2010. godine na jednom skupu nemačka kancelarka Angela Merkel izjavila je, da je nemački koncept multikulturalnog društva u potpunosti propao.

Izložbom u Likovnoj galeriji Kulturnog centra Beograda, Jamesdin polazeći od ličnog iskustva, takoreći iz prve ruke, istražuje pojmove multikulturalnog društva i procese integracije. Kada se pre nekoliko godina našao pred važnom životnom i profesionalnom odlukom, preseljenja u Berlin – novu evropsku prestonicu umetnosti, u kome je trebalo da počne život „iz početka“, čini se da nije ni slutio da će mu upravo ta odluka i iskustvo snalaženja u novoj, nepoznatoj sredini, poslužiti kao inspiracija za nove radove. Naime, pre odlaska u Nemačku, umetnik je između ostalog radio i kao profesor likovnog obrazovanja u jednoj beogradskoj osnovnoj školi. Nakon odlaska, zahvaljujući onome što bi se moglo nazvati „ironijom sudbine“, Jamesdin je, kako bi postao uzoran i produktivan član društva, bio prinuđen da pohađa integracioni kurs. Zamenjene uloge donele su neočekivanu situaciju: učitelj je postao učenik, koji na časovima, zajedno sa ostalim polaznicima, uglavnom iz afričkih, arapskih i bivših sovjetskih zemalja, uči nemačku istoriju i jezik, kako bi stekao pravo da legalno obavlja najjednostavnije poslove.

Nastvljavajući tamo gde je stao, Jamesdin jednostavnim sredstvima i vizuelnim jezikom saopštava ili bolje rečeno nagoveštava sve one skrivene istine i male tajne funkcionisanja savremene umetničke produkcije. Različiti mediji i tehnike tu su ne samo kao demonstracije njegove nesumnjive sposobnosti da realizuje svoj izraz, već i kao deo kritičkog aparata koji predstavlja i paralelu sa današnjim svetom i bizarnim pojavama savremenog

multimedijskog društva. Jamesdin stvara spontano i bezkompromisno, valjda onako kako se na Zapadu očekuje od nekog ko dolazi sa Istoka. Počevši od poziva publici da u galerijskom prostoru stvori sliku jednostavnim pritiskom pumpica sa bojama, pa do plivanja u gradskim fontanama ili odavanja počasti porno glumicama. Kao i mnogo puta do sada, Jamesdin i ovim radovima, nastavlja da demistifikuje hipokriziju savremenog društva i sistema u kome živi i deluje. Sa izrazitom kritičkom svešću i hrabrošću da se suprotstavi mainstreamu, on bira onaj teži, ali provokativniji put. Njegov rad se tako konstantno transformiše, čineći njegov umetnički put živim, dinamičnim i aktuelnim.

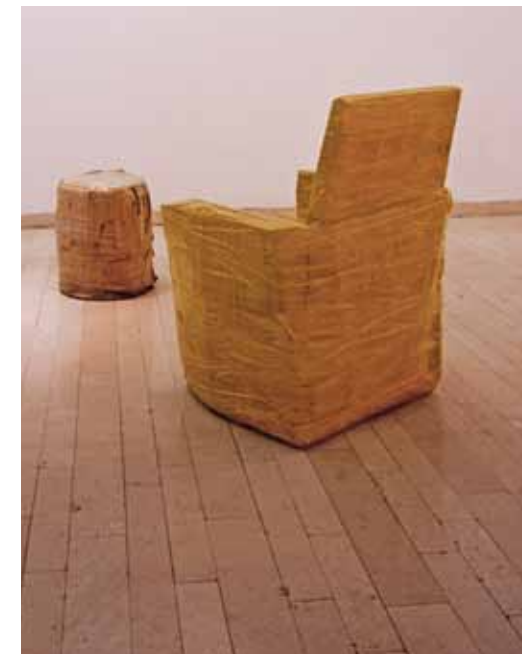
Koristeći dobro oprobane strategije i iskustva subverzivnog delovanja poznata iz istorije avangardne umetnosti, Jamesdin preokreće situaciju iz stvarnosti naglašavajući apsurd i paradoks, kao glavnu odliku svojih radova, ali i same realnosti u kojoj smo prinuđeni da boravimo. Tako otisci donova *Nike* patika postaju ultimativni grafički predlošci našeg vremena poput Vorholove *Kembel supe*. U svetu u kome dominira jeftina, popularna kultura i laka zabava, on koristi baš te i takve elemente kako bi potencirao njihovu efemernost i beznačajnost. U njegovim novijim radovima, delovi svakodnevnog života se izvlače iz njihovog originalnog konteksta i postavljaju u jedan nov referentni sistem. Upravo po tom principu funkcionišu performansi koje Jamesdin izvodi, kao i mnoge intervencije u javnom prostoru kojima umetnik prosečnog građanina tera na suočavanje sa kolektivnim predstavama, zabludama i stereotipima koje pasivno prima kroz medijski sistem. Deo bilborda izložbe *Corps* uzet sa ulice postaje platno na kome umetnik predstavlja Hitlerove vojnike kao zombije iz nekog horor filma.

Jamesdin, u svojim radovima i njihovom konceptualnom opredeljenju, daje brutalnu socijalnu analizu društva koje je zaokupljeno slikom vlastite reprezentacije, više simboličnom nego stvarnom, odnosno svojim „odrazom“ u savremenom medijskom sistemu. I možda se baš ovde može napraviti paralela sa čuvenim Barbarogenijem Ljubomira Micića, tim plemenitim divljakom sa Istoka kojeg Zapad uvek vidi kao „stoku“, ali i koji sam sebe vidi (i predstavlja kao stoku), a zapravo pojedinca rastrzanog i obezglavljenog svim nedaćama i promenama koje su mu se desile zadnjih 20 (ili više) godina.

Saša Janjić



Made in China, 2009 - 2011
kombinovana tehnika / mixed media, 75 x 100 cm
objekti od kartona / paper objects





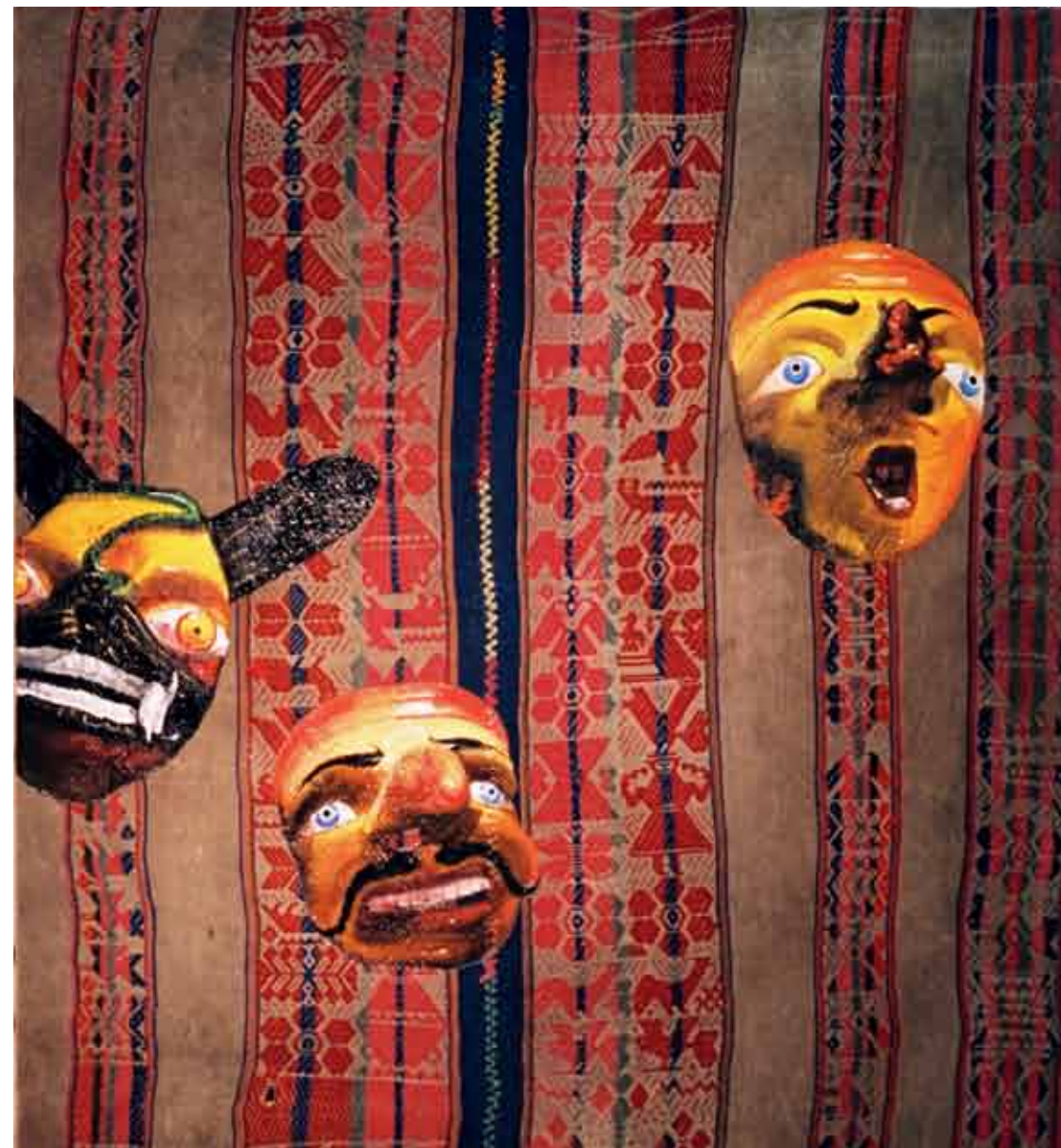
Ikokana, 2011
lišće koke na dasci, 60 x 40 cm
ulje na platnu, 85 x 80 cm

Kada sam preprošle godine letovo u Maču Pikču saznao sam da je taj grad imao kanalizaciju dizajniranu tako da se u nju vršila samo mala nužda , a za veliku odlazili su u šumu i defekaciju vršili u male jame iskopane u Pača Mami (vrhunsko božanstvo Inka) sve vreme grickajući koku ili pijući čaj od Koke (sveta biljka svih Južnoameričkih indijanaca).

Za mene je ovo ikustvo i saznanje bilo veoma spiritualno i nadahnjujuće pa sam nagovorio devojku da prošverca 2 kila kokinog lišća u rancu, od kojega sad pijuckamo čaj u Berlinu posle koga za malu nuždu idem u toalet, a za veliku kopam rupe uveče u parku.

Ikokana, 2011.
coca leaves on board, 60 x 40 cm
oil on canvas, 85 x 80 cm

In the year before last, during my holiday in Manchu Picchu, I learnt that the city had had a canalization designed in such a way that it could be used only for number one, while number two had to be done in the woods, over small holes dug in Pachamama (Inka supreme deity). Nibbling at coca leaves or drinking cocoa tea during the process was obligatory. This insight and experience seemed very spiritual and inspiring to me, so I talked my girlfriend into smuggling two kilos of coca leaves in her rucksack. Now we drink tea in Berlin, and then I do number one in the toilet, but for number two I dig holes in the park at night.



Gunter von Hagens!

KÖRPER WITEN

EXHIBITION

EXHIBITION

EXHIBITION

(EXHIBITION)

each



EASTERN HILLBILLIES

During the 1970s and 1980s generations of Yugoslav workers left for the West in their quest of a better life and economic prosperity. Germany, Austria, Switzerland, Sweden and France were seen as promised lands by those temporary migrant workers – “gastarbeiters”. After a certain time it was clear to everybody that the “temporary” would last long, and guest workers became a problem, members of an unadjusted minority treated by everybody as second-rate citizens. Through various forms of intercultural dialogue and through promotion of cultural difference and tolerance, European Union has tried to integrate various ethnic groups that had begun to gradually corrode the heterogeneous tissue of the old continent. However, at a gathering in 2010, to the amazement of the whole Europe, the German state secretary Angela Merkel declared that the German concept of multicultural society had completely failed.

Through this exhibition at the Fine Arts Gallery in the Cultural Centre of Belgrade Jamesdin examines the concepts of multicultural society and integration process on the example of his own experience, his own first-hand knowledge. Several years ago, when he faced a personal and professional decision to move to Berlin – the new European capital of arts – he did not suspect that his decision and experience in the new surrounding will provide the main subject for his works. Before he moved to Berlin, the artist had worked, among other jobs, as a teacher of fine arts in a Belgrade elementary school. To become an acceptable and productive member of the German society, Jamesdin had to attend an integration course, i. e. to become a pupil. The exchanged roles resulted in an interesting situation for the artist; with other attendants of the course, coming mostly from African, Asian and former Soviet countries, he had to learn German history and language if he wanted to obtain the right to legally perform even the simplest work.

Continuing in the same style, using simple means and visual language, Jamesdin communicates or rather points out all those hidden truths, little secrets of the functioning of contemporary art production. Various media and techniques he uses are not only a demonstration of undeniable gift, but also a parallel with the present world and bizarre phenomena of the contemporary society ruled by the media. Jamesdin's work is spontaneous and uncompromising, which is probably expected from someone coming from the East. Whether he invites the gallery audience to create a painting by squeezing plastic containers with colours, or swims in the

city fountains, or pays tribute to a porno actress, Jamesdin never neglects neither the context nor the work itself. As he had done many times before, he demystifies the hypocrisy of the contemporary society and system. With a pronounced critical consciousness and courage to go against the mainstream, he chooses a more difficult, but also more interesting way. Thus his work is permanently changing and acquiring new meanings and contents.

Using verified strategies and experiences of subversive action, Jamesdin turns the situation upside down and stresses the absurd and paradox as main characteristic of his work. He uses the elements of prevailing popular culture and light entertainment to emphasize their ephemeral and meaningless nature. Parts of everyday life are removed from their contexts and set in a new referential system that functions at many levels and has multiple meanings. The same could be said of various performances and interventions in public space which Jamesdin uses to confront the average citizen with his usual delusions and stereotypes. Thus the artist challenges the system of art itself, though not at the ontological level but as an ethical dilemma in a society which seems to have forgotten ethics.

Jamesdin's works, or rather his concepts, are a brutal social analysis of the society obsessed with its own representation. The image the artist offers is ironical, sometimes satirical, but as objective as can be. Maybe a parallel could be drawn with Micić's Barbarogenius, the noble savage from the East, seen by the West as a “beast”, torn apart and beheaded by all the troubles and turnovers during the last twenty years.

Saša Janjić



Mami mi je rekla da ću i ja jednog dana biti dobar u nečemu
Mami told me that someday I will be good at something
instalacija / installation

Integracioni kurs

Mnogi naši ljudi gledajući naučnofanastični film *Minority Report* (Suvišan Izveštaj) misle da je to uzbudljiva ali samo paranoidna fikcija Stivena Spilberga i ne sluteći da to u razvijenim zemljama već tako funkcioniše. Evo kako sam se ja uverio da oni već unapred znaju kakva nedela spremate. Jedne kišne večeri kada sam krao simpatičnu tablu sa likom medveda i natpisom firme vatrogasnog društva skidajući je sa jedne lepe zgrade u Berlinu, nisam ni slutio da vlasti to već znaju i spremaju mi neprijatno iznenađenje u vidu integracionog kursa na kome ću provesti četiri meseca izučavajući nemački jezik i istoriju pod nadzorom profesora Kamerunca i koji će se odžavati upravo u toj zgradi (interKULTURElles Haus Pankow) P.S.

Tablu sam mažnjavao u nastupu nostalgije izazvane sećanjem na odlazak u krivolov sa čaletom pored groblja.

Integration course

Our people understand the SF film *Minority Report* as a Stephen Spielberg's exciting but paranoid fiction, never suspecting that it describes the normal way of functioning in developed countries.

This is how I have found out that they always know in advance about all your planned misdeeds. On a rainy evening in Berlin, while I was lifting a nice plate from a beautiful building – a fire-station plate with a figure of a bear on it – I did not have the slightest idea that authorities, already informed, had prepared an unpleasant surprise for me in the form of integration course, which I would be attending four months learning German language and history from a Cameroon professor in the very same building which I deprived of the plate (InterKULTURElles Haus Pankow).

P.S. I have lifted the plate in a fit of nostalgia provoked by recollections of poaching with my old man near the cemetery.

Gypsy style, 2009
video still
<http://www.youtube.com/watch?v=UAKjSc-0lgU>



Aleksandar Jestrović ili Jamesdin rođen je 1972. u Zagrebu (SFRJ). Na Fakultetu likovnih umetnosti u Beogradu diplomirao 2000. godine na odseku slikarstva u klasi profesora. Čedomira Vasića. Živi i radi u Berlinu i Beogradu.

Aleksandar Jestrović a.k.a Jamesdin was born in 1972 in Zagreb. In 2000, he graduated from the Faculty of Fine Arts at the department of painting in the class of Prof. Čedomir Vasić. Lives and works in Berlin and Belgrade.

<http://jamesdin.wordpress.com>

Samostalne izložbe (izbor)
Selected solo exhibitions:

- 2010 Ko koga jebe?/ Who is fucking who?, kustos/curator Jani Pirnat Galerija erotike Račka, Celje, Slovenia
- 2009 Hurry u are late, The White Tube project kustos/curator Medeleine Park, Oslo, Norveška/Norway
- 2004 Chakrea/A4, Galerija Remont, Beograd / Remont Gallery, Belgrade
- 2002 Fliper, Galerija Doma omladine, Beograd / Belgrade
- 2000 Izložba pasa/Dog Show, Galerija SULUJ, Beograd / SULUJ Gallery, Belgrade

Grupne izložbe (izbor)
Selected group exhibitions:

- 2011 Donumenta 2011 Serbien Regensburg, Nemačka/Germany
- 2010 Speederbike primitive, Grimmuseum Berlin
- 2009 Mahn o Mahn, Emerson Gallery, Berlin
- 50. Oktobarski salon - Okolnosti, Muzeji 25. maj, Beograd/Belgrade
- 2008 Hiroshima art project 2008, Contemporary migration art project, Berlin
- 2007 Steirischer Herbst, Art Festival, Grac/Graz
- 2006 Near Dark, Salon Muzeja savremene umetnosti, Beograd/ Salon of the Museum of Contemporary Art, Belgrade
- 2005 Border Disorder, Studentski kulturni centar, Beograd / Students Cultural Centre, Belgrade
- 2004 Break 2.2, festival savremene umetnosti, Galerija Grad, Ljubljana, Slovenija/Slovenia



Nekulturni / Uncultural ones
ready-made instalacija / installation

Nagrade (izbor)
Selected Awards

- 2009 Nagrada Kulturnog centra na 50-tom Oktobarskom salonu/ 50th October Salon Award of the Cultural Centre of Belgrade
- 2000 Nagrada iz Fonda Riste I Bete Vukanović / Rista and Beta Vukanović Award

Projekti (izbor)
Selected Projects

- 2009 Residence Revisited <http://rere.k-os.be/>
- 2004-2009 Border Disorder <http://borderdisordernetworkofartists.blogspot.com/>



January	February	March	April	May	June
S M Tu W Th F S 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31	S M Tu W Th F S 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28	S M Tu W Th F S 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31	S M Tu W Th F S 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30	S M Tu W Th F S 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31	S M Tu W Th F S 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30



July	August	September	October	November	December
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sprich mich , event

Zon Moderna je edukativno-umetnički projekat Muzeja moderne umetnosti iz Stokholma, koji je namenjen učenicima srednjih škola i njihovom uključivanju u umetničke procese.

24 – 28.10.2011. Zon Moderna Beograd
Tema: Migracija/Imigracija

Radionicu sa dacima iz Škole za dizajn, Doma za decu bez roditeljskog staranja i izbegličkog kampa osmislio i vodio Jamesdin u saradnji sa Lenom Malm, Draganom i Zoranom.

Realizaciju projekta je omogućila Švedska ambasada u Beogradu.



MODERNA MUSEET

Zon Moderna is an educational art outreach project of the Moderna Museet that engages upper secondary school pupils in an artistic process.

24 – 28.10.2011 Zon Moderna Belgrade
Subject: Migration/Immigration

Workshop with pupils from the School for Design, Home for children without parental care and Refugee camp was created and led by Jamesdin in cooperation with Lena Malm, Dragana & Zorana.

The project was realized with the support of the Swedish Embassy in Belgrade.

CIP - Katalogizacija u publikaciji
 Narodna biblioteka Srbije, Beograd

75.071.1:929 Јестровић А.(083.824)
 7.038.53/.55(497.11)*20*(083.824)

ЈЕСТРОВИЋ, Александар, 1972-
 Jamesdin : [stoka sa istoka = beast from the east : Likovna galerija, Beograd, 19. oktobar - 9. novembar 2011. = The Art gallery, Belgrade, 19th october - 9th november 2011] / [prevod, translation Slavica Miletić ; fotografija, photography Srđan Veljović]. - Beograd : Kulturni centar Beograda = Belgrade : Belgrade Cultural Center, 2011 (Beograd : Grafolik). - [16] str. : ilustr. ; 22 cm. - (Savremena kretanja ; #sv. #536 = Contemporary Trends Series ; #vol. #536)

Uporedno srp. tekst i engl. prevod. - Tiraž 200. - Str. [3-4]; Stoka sa istoka / Saša Janjić. - Biografija: str. [15].

ISBN 978-86-7996-080-1

a) Јестровић, Александар (1972-) -
 Изложбени каталози
 COBISS.SR-ID 187305484

Izdavač/ Publisher
 Kulturni centar Beograda/ The Culture Centre of Belgrade
 Likovna galerija / Art Gallery
 Knez Mihailova 6, 11000 Beograd / Belgrade

Za izdavača / Acting on behalf of the publisher
 Mia David v.d.Direktora/ Director

Savremena kretanja, свеска 548 / Contemporary Trends Series, volume 548
 Савет Галерије/ Gallery Council Маја Ђирић, Зоран Ерић, Светлана Петровић

Kustos/ Curator Svetlana Petrović
 Prevod / Translation Slavica Miletić
 Fotografija/ Photography Srđan Veljović, Jamesdin
 Postavka izložbe/ Tehnikal staff Slavoljub Čirić
 Dizajn/ Design Borut Vild, Sandra Milanović
 Štampa/ Printed by Grafolik
 Tiraž/ Print run 200

Izložbu je podržao Sekretarijat za kulturu Skupštine grada Beograda
 Special thank to Secretariat for Culture of the Belgrade City Assembly



JAMESDIN

STOKA SA ISTOKA

19 OKTOBAR – 9. NOVEMBAR 2011.

Izložba dobitnika Nagrade 2009. godine
na 50. Oktobarskom salonu.

Likovna galerija

Knez Mihailova 6, Beograd

JAMESDIN

EASTERN HILLBILLIES

19TH OCTOBER – 9TH NOVEMBER 2011

Exhibition of the recipient of the award
at the 50th October Salon in 2009.

The Art Gallery

The Cultural Centre of Belgrade

Knez Mihailova 6, Belgrade