

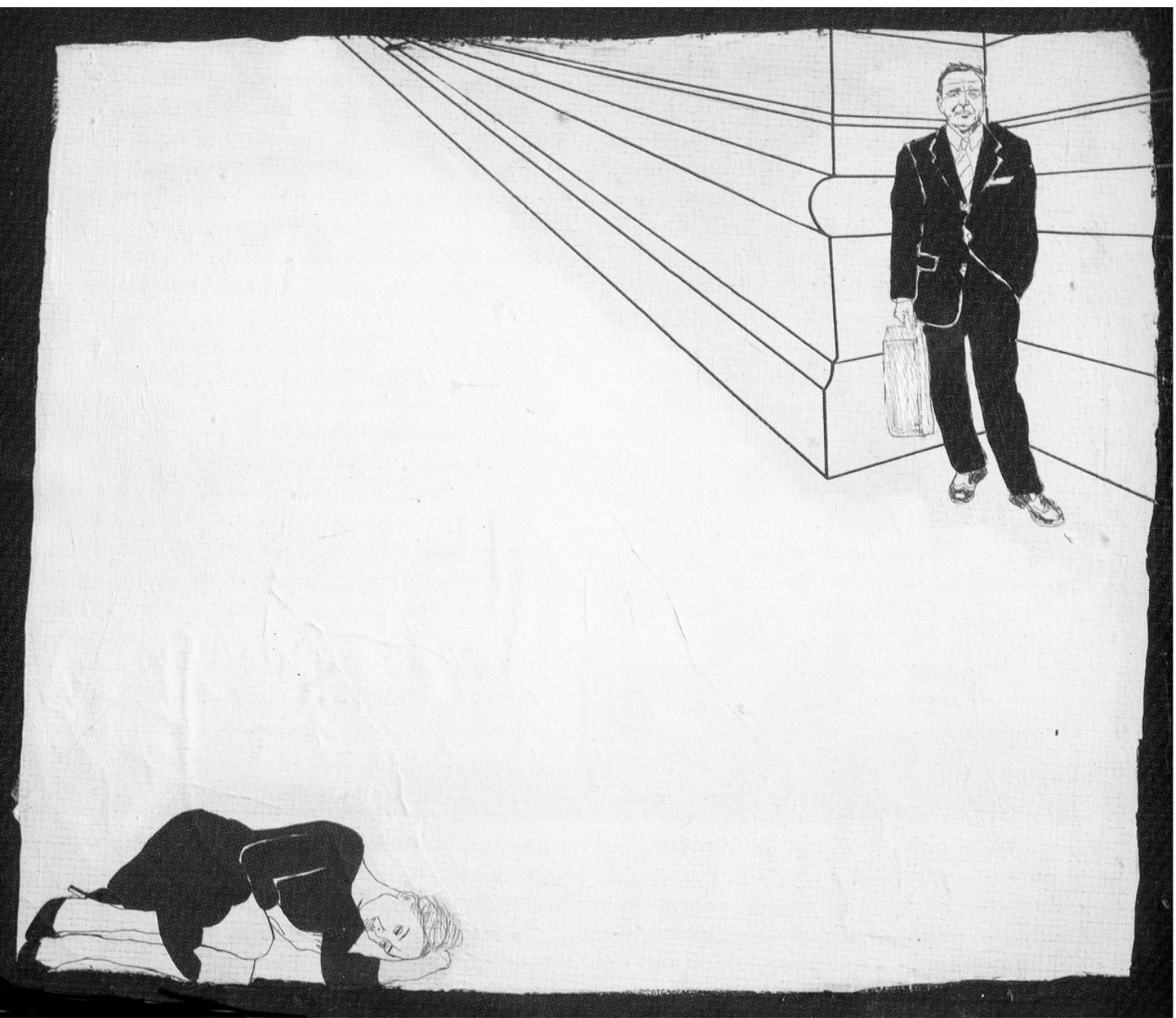
Jelena Tomasevic

excerpt from the exhibition catalogue

The Eros of Slight Offence

Pavilion of Serbia and Montenegro

51st Venice Biennial, Italy, 2005





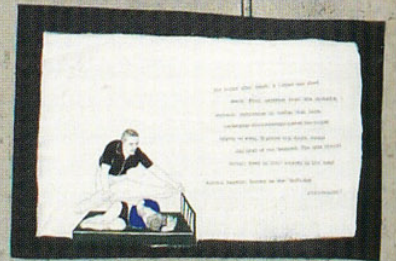
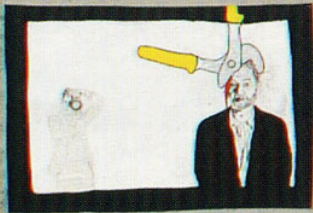
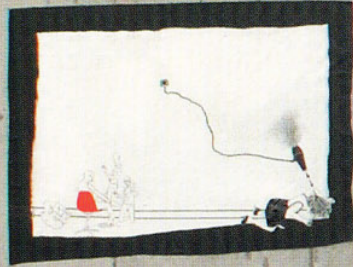
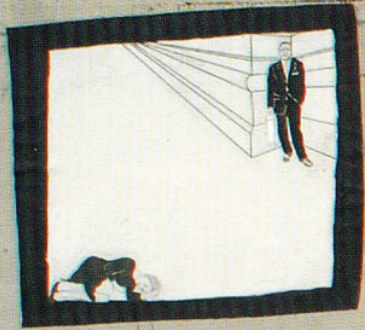
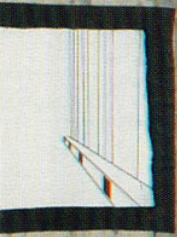
himself and he is defined by a form which comes into being 'between' men. Man is the eternal actor, certainly, but he is also a natural actor, in the sense that his artifice is congenital—this being, indeed, one of his defining human characteristics... To be a man means to be an actor, to be a man means to simulate man, to behave like a man, while not being a man deep down: this sums up humanity... It is not a matter of urging man to cast aside his mask (behind which there is in any case no face), but what one can ask of man is that he should become aware of his artificial state, and confess it." (Gombrowicz)³

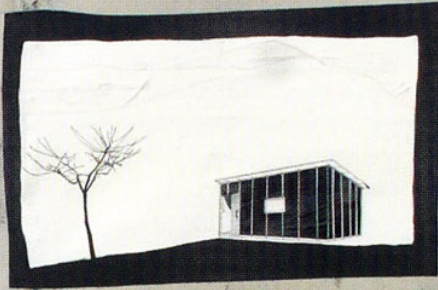
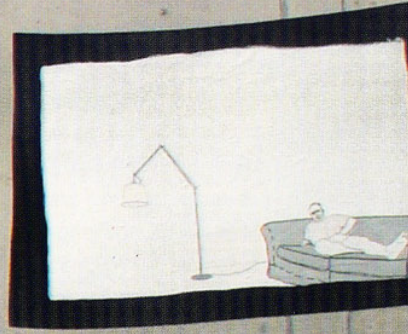
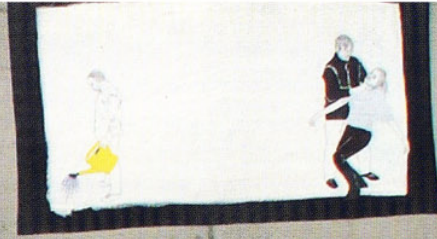
Tomašević's application of figures from photographs onto her paintings involves lifting an already existing "copy" of reality, which would infer some two-fold swerve from the original, from the actual. However, this forger of reality is intended: this copying enables one, precisely, almost surgically, to cut into the tissue of the given reality. It seems that pasting of copy upon copy sets in motion the process of sedimentation of layers of appearance from which the essence of life ultimately breaks through. In copying from photographs, the artist makes tiny alterations, minuscule modifications of the original. Those little "whims", the small *erotic* trespasses in the mechanism of copying, infuse into these scenes a strange

³ Žan Bodrijar, *Prozirnost zla*, Svetovi, Novi Sad 1994, pg. 159 (Jean Baudrillard, *La Transparence du Mal*, Ed. Galilée, Paris 1990)

⁴ Rolan Bart, *Svetla komora*, Rad, Beograd 1993, pg. 75 (Roland Barthes, *La Chambre claire: Note sur la photographie*, Cahiers du Cinema / Gallimard / Seuil, Paris 1980)

⁵ Tereza Žiro, *Film i tehnologija*, Clio, Beograd 2003, pg. 20 (Thérèse Giraud: *Cinema et technologie*, Press Universitaires de France 2001)





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