



**HESTIA**

ART RESIDENCY &  
EXHIBITIONS BUREAU

# Biljana Djurdjević

PROCESS SECTOR: Booth PR2

**DRAWING  
NOW ART FAIR**

Le Salon du dessin contemporain  
16<sup>e</sup> édition

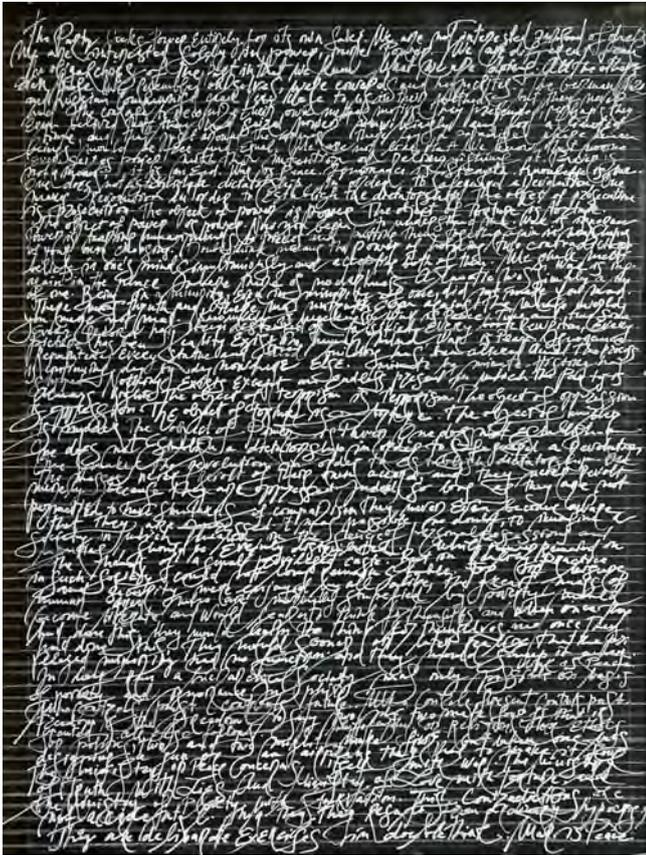
du 23 au 26 mars 2023  
*from March 23<sup>rd</sup> to 26<sup>th</sup> 2023*  
Carreau du Temple, Paris 3<sup>e</sup>  
Ⓜ Temple ou République

**Biljana Djurdjević** (b. 1973, Belgrade, Serbia) is an artist practicing mainly in painting and animation works. Djurdjević holds an MA from the Faculty of Fine Arts in Belgrade, Serbia, and a PHD in Fine Arts from the Faculty of Fine Arts in Belgrade, Serbia. She was also a guest lecturer at Parsons the New School for Design from 2010 to 2011. While in earlier years Djurdjević concentrated mainly on painting, she has recently begun developing her large-scale paintings into stop-motion animations.

**Collections:** Moderna Museet Stockholm (Sweden), Musée d'Art Moderne et Contemporain Saint-Étienne Metropole (France), Museum of Contemporary Art Belgrade - MoCAB (Serbia), City Museum Belgrade collection (Serbia), Dr Éva Kahán Foundation (Budapest/Hungary & Vienna/Austria), Podesta collection (Switzerland & USA), Alex Schmidt collection (Luxembourg), Marco Fosonato collection (Italy), Cornaro collection (Switzerland), C-Collection (Switzerland).

**CASE STUDY series:** Presented as part of her solo show at the Museum of Contemporary Art Belgrade (2022). Spanning two and a half decades, her artistic practice evolves around researching the conceptual potentials of the medium of classical painting. Recently, her creative interests have expanded to the domain of stop-motion animation. The Case Study series reflects on authoritarian regimes, surveillance, exercise of power and the conditions of labour. Drawing from George Orwell's "1984" novel that adorns her work with a calligraphic medium, Case Study thematises the crucial setup that allows the functioning of today's society, engulfed in processes of continuous production and consumption, routinisation of everyday life, efficiency and effectiveness being the dominant social value criteria. Biljana's ideas aim at re-examining and problematising man's ambitions and his constant desire to control, instrumentalise, "commodify" the surrounding world. The mechanisms of the realisation of such ambitions and actions often bring violent methods, such as exploitation, disenfranchising, or cancellation of individual and collective liberties. These ideas are embodied by the figure of the horseman who points his hand as a symbol of obedience or control, showing the way... or by the masked individuals who are all similar, without an individuality, stripped of their freedom and rendered as slaves to the system. At the height of global social and economic changes, exploitation practices have become omnipresent, nuanced only in terms of the resources being used and implemented in the interest of wealthy individuals, corporations, or "life-saving" privatisations of ruined socially-owned property. For the artist, this represents a starting point for a case study on human, social, and ethical degradation that aren't part of some dystopian vision of the future but a reflection of the world in which we live today.



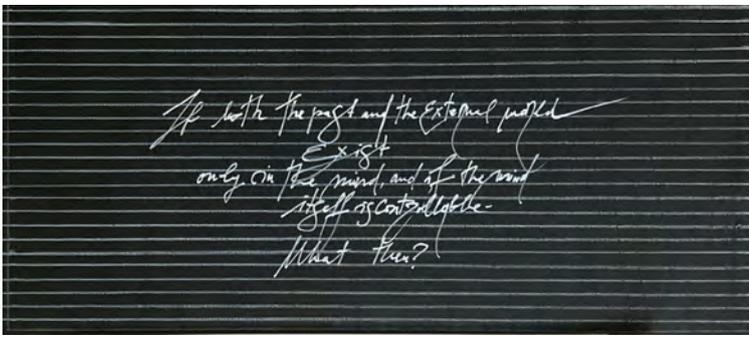


1984 on power, 2023  
Oil on acrylic base canvas  
73 x 56 cm  
Unique piece



Surveillance, 2019 - 2023  
Oil on acrylic base canvas  
53 x 77 cm  
Unique piece



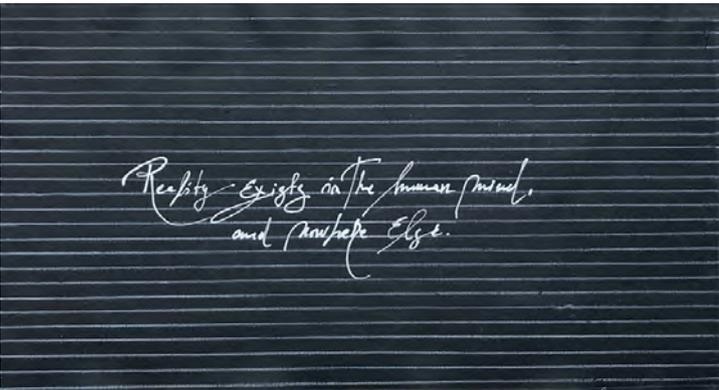


If both the past and the external world exist only in the mind and the mind itself is controllable – what then?, 2023

Oil on acrylic base canvas

30 x 49 cm

Unique piece

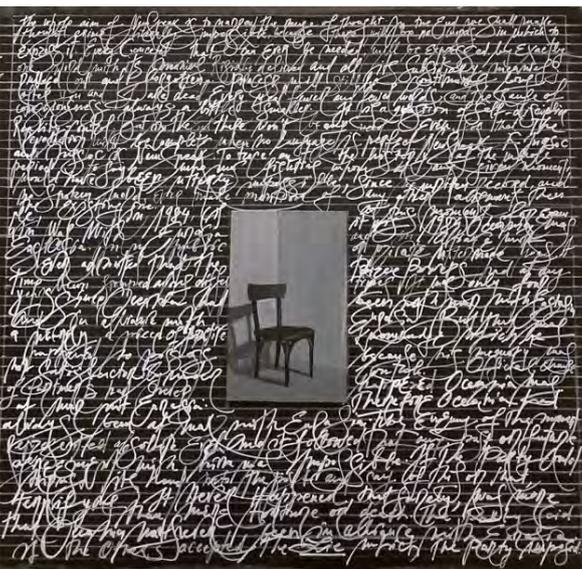


Reality exists in the human mind and nowhere else, 2023

Oil on acrylic base canvas

29 x 49.5 cm

Unique piece



Thoughtcrime, 2023

Acrylic on cardboard, oil on acrylic base canvas

57,5 x 59,5 cm

Unique piece





### Surveillance, 2018

Writing on the frame: war is peace, ignorance is strength, freedom is slavery – in order to bring awareness the artist alters the slogan into freedom is strength.

Oil on canvas

40 x 40.5 cm

Unique piece



### Horseman, 2018

Writing on the frame: war is peace, ignorance is strength, freedom is slavery

Oil on canvas

68 x 56 cm

Unique piece





Horseman, 2018

Writing on the frame: war is peace, ignorance is strength, freedom is slavery

Oil on canvas

48 x 71.8 cm

Unique piece



Surveillance, 2018

Oil on canvas

67.8 x 50 cm

Unique piece





Surveillance, 2018  
Oil on canvas  
45 x 40 cm  
Unique piece



HORSEMAN, 2018  
Stop-motion animation, sound, 4K  
Duration: 0:45”  
Ed 3+1 AP





Dancer, 2021/22

Stop-motion animation, sound, 16:9 HD

Duration: 0:22"

Ed 3+1 AP



Relax, 2021/22

Stop-motion animation, sound, 16:9 HD

Duration: 0:19"

Ed 3+1 AP

