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TRANSFORMATIONS: CONTEMPORARY ART IN/ABOUT ARCHITECTURE



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# IMPLICITNE (NE)MOĆI ARHITEKTURE

Kao osnovno polazište za sagledavanje radova na izložbi *Transformacije: savremena umetnost u/o arhitekturi* može poslužiti koncept *trijalektike prostora*, koji je 1974. uveo Anri Lefevr (Henri Lefebvre). Prema Lefevru, prostor ima *aktivnu – operativnu ili instrumentalnu – ulogu, poput znanja ili akcije* (1991: 11) i definisan je kroz odnos između fizičkog, mentalnog i društvenog prostora, to jest kroz odnos između viđenog, shvaćenog i doživljenog prostora (*l'espace perçu – l'espace conçu – l'espace vécu*). Iz toga sledi da prostor u velikoj meri utiče na naše društvene odnose i na naše aktivnosti, što je već velik broj istoričara i teoretičara arhitekture potvrdio analizirajući ulogu arhitekture i urbanizma u procesima stvaranja zajednica, ukidanja segregacije, omogućavanja dostupnosti javnog prostora deci i drugih formi društvenosti koje arhitektura može da potpomogne ili o(ne)mogući.

Imajući na umu da arhitektura ima moć da dizajnira društvene odnose, izložba, s jedne strane, predstavlja savremene umetničke prakse o arhitekturi, to jest radove koji referišu na arhitekturu i zelene javne površine kako bi se problematizovalo ono što one predstavljaju ili simbolišu. S druge strane, izložba prikazuje izbor instalacija koje su izvedene *in situ*, u okviru arhitektonskih zdanja izgrađenih u periodu modernizma. Obe vrste radova, menjanjem prostora ili simboličkim premeštanjem jednog prostora u drugi, ukazuju na načine na koje koristimo arhitekturu, na načine na koje bismo mogli da je koristimo, ali i na načine na koje ona utiče na naše aktivnosti i shvatanja. Kao rezultat toga, umetnost i arhitektura transformišu jedna drugu, ali i nas koji dolazimo u susret s njima.

## Stagnacija i mobilnost

Arhitekturu shvatamo prvenstveno kao nešto statično, nešto što definiše naše kretanje i naše aktivnosti. Arhitektura se može posmatrati i iz urbanističke perspektive, to jest u stalnom rastu i menjanju usled izgradnje sve više komercijalnih zgrada i sve više višespratnica na mestu jednogodišnjih kuća. Ona tako postaje mašina za profit, mašina za stanovanje, mašina za učenje, produkciju, lečenje i sve drugo što nije uslovljeno samo lokacijama (udaljenost radnog mesta od kuće) već i kvalitetom prostora koji kao takav utiče na kvalitet našeg života i rada. Prostor bez električne energije, bez grejanja, bez dovoljnog vodovodnog i kanizacionog kapaciteta, bez dobre ventilacije i dovoljno svetlosti nisu adekvatni za rad, hospitalizaci-

ju, učenje, stanovanje, te je osnovna svrha arhitekture da obezbedi dobre uslove, što nadilazi njene estetske aspekte. Često se dešava da se nova vrsta estetike u arhitekturi upravo i rađa iz njene funkcionalnosti, kao što je to primer s modernističkim socijalizmom u arhitekturi.

Neadekvatnih građevina imamo na pretek, u vidu neodržanih ruina koje potiču iz prošlosti, kao i u vidu novoizgrađenih zgrada koje nisu adekvatno priključene infrastrukturi ili koje nisu isplative za održavanje (Kosec, 2013). Jedna od takvih ruina je motel u Trogiru koji je 1965. dizajnirao eminentni jugoslovenski i hrvatski arhitekta Ivan Vitić. Otvoren dan nakon otvaranja jadranske magistrale, motel sada iza sebe ima preko dve decenije funkcionalnog rada, a preko tri decenije je meta *strategija propadanja* – strateškog urušavanja nekadašnje društvene svojine, fabrika, zdravstva, javnog fonda, školstva, te i motela zarad veličine parcele koja je atraktivna za neku novu gradnju (Bodrožić i Šimpraga, 2014: 8). Prepoznajući značaj ovog motela za opus Ivana Vitića, ali i za istoriju jugoslovenske moderne arhitekture, grupa građana je 2013. godine pokrenula inicijativu koja je rezultirala time da motel bude upisan u registar nepokretnih kulturnih dobara.

Kako bi se promenila percepcija motela kao ruine bez struje i vode, zarasle u rastinje uz magistralu, građanska inicijativa je ubrzo uputila otvoreni poziv umetnicima da svojim intervencijama na kratko izmene stanje stagnacije u kojem se motel nalazi. U okviru te inicijative nastaje intervencija, a uporedo i video-rad, *Ukradena budućnost / Stolen Future* Neli Ružić, koji naslovom aludira na sistematsko uništavanje nasleđa socijalizma i sećanja na njega, praćeno bogaćenjem pojedinaca na račun društvenog dobra, te stoga i na račun budućnosti cele zemlje koja je time ukradena. Za njenu svetlosnu instalaciju koja vraća nekadašnju živost motelu, od posebnog je značaja odnos između viđenog, shvaćenog i doživljenog prostora, na koji upućuje Lefevr. Motel, koji sada ima preko pola veka, prešao je iz društvenog u privatno vlasništvo, iz ruine u kulturno dobro, iz zaraslog mesta nevidljivog novim generacijama u sublimirani arhitektonski kadar koji beleži protok vremena i poziva nas na planiranje za budućnost koja nam je oduzeta.

Motivi stagnacije i mesta, kao i načini na koje ih doživljavamo, od velike su važnosti i za radove Nadežde Kirćanski. Izašavši iz polja skulpture u prošireno polje instalacije i prostorno senzitivnih intervencija, Kirćanski je stvorila niz instalacija u kojima se fokusira na različite vrste stagniranja u mestu. U nekim radovima je to kulturološko percipiranje smrti, koje problematizuje različitim pristupima – od potapanja peškira u gips kako bi ih pretvorila u čvrsta mesta/

objekte sećanja, do restauracije izmeštenih grobnih spomenika koji su vremenom postali građevinski materijal u izgradnji puteva. U tom kontekstu, arhitektura se u njenom stvaralaštvu pojavljuje kao značajan semantički nivo. Godine 2018. započinje seriju instalacija pod nazivom *Ništa spec.*, u okviru koje Galeriju Doma omladine Beograda pretvara u čekaonicu, korišćenjem projekcija bolničkog ambijenta, bojenjem zidova u nijansu zelene boje specifičnu za bolnice i unošenjem klupe i biljaka iz bolničke čekaonice. U okviru istog projekta, Galeriju Akademije lepih umetnosti u Sarbukuenu (Hochschule der Bildenden Künste Saar) uz pomoć plovaka koji vise iznad publike pretvara u vodenu masu u kojoj se posetioci naizgled nalaze, izmeštajući na taj način arhitekturu na dno mora i postavljajući posetioce u bezizlaznu situaciju.

Na izložbi *Transformacije: savremena umetnost u/o arhitekturi* Kirćanski učestvuje sa simboličnim konceptom autobusa koji nema ni početka ni kraja, to jest koji je zatvorena kružna struktura, poput zmije koja sama sebi jede rep. Ovaj autobus se pojavljuje kao simbolična modifikacija javnog prevoza, postajući znak koji se nastavlja na temu stagnacije i bezizlaznih situacija, uzrokovane nemogućim uslovima života. Iako autobus ima vrata, te se u njega može ući i može se izaći, on nikuda ne vodi, nego se samo kreće u krug, poput ringišpila koji ovoga puta ne donosi nimalo zabave. Odabirom motiva autobusa, neminovno se evociraju sve tegobe kretanja po bilo kom gradu koji ima autobuse kao vid javnog prevoza, tegobe zbog gužvi, zbog radova, zbog prореđenog reda vožnje, a svojevremeno, kada je naše područje u pitanju, i zbog nedostatka benzina tokom sankcija devedesetih godina prošlog veka. Svodenjem vozila za kretanje od tačke A do tačke B na apsurdni prevozni ringišpil kojem je uskraćena funkcija prevoznog sredstva, automatski se uskraćuje i pojam mesta, to jest mogućnost postojanja tačke A i tačke B. Stagnacija, to jest vožnja u krug, mučna kao tapkanje u mestu ili zabavna kao ringišpil, postaje time jedina realnost.

### Umnožavanje i brisanje

Za savremenu umetničku praksu Ivana Šuletića karakteristično je prisvajanje i utapanje arhitektonskih crtačkih metoda u umetničke medije. Tako za rad *Smrt svima* (2014) koristi paus papir i tehniku precrtavanja, čestu u arhitekturi i generalno u ručnom kopiranju administrativnih dokumenata pre otkrića mehaničkih sredstava kopiranja, kako bi grafit s tom porukom preslikao s fudbalskog stadiona i izložio ga kao sliku realnosti u kojoj živimo. Za potrebe

rada *Trijumfalna kapija* (2014) koristi metod preseka u prezentaciji arhitekture, kao i stvaranje replike, to jest makete u punoj razmeri prema originalnoj građevini. Pored toga što koristi arhitektonske metode, Šuletić takođe i zalazi umetničkim intervencijama u arhitektonski prostor ili ga koristi kao osnovni motiv u svojim radovima. Tako 2012. izvodi mural *Zlatne poluge* u Majdanpeku, gradu poznatom po nalazištu zlata, a 2017. godine započinje seriju slika i crteža na kojima su repetitivni arhitektonski motivi jedine teme i metode stvaranja umetničkih kompozicija.

Jednu od tih *Cityscape* serija čine crteži na izložbi *Transformacije: savremena umetnost u/o arhitekturi*. Arhitektura na njima nije samo motiv nego postaje i metod jer crteži preuzimaju neke tehnike crtanja u arhitekturi. Prikazujući serijalno multiplikovane motive stambenih blokova kako bi ukazao na serijalnu masovnu proizvodnju arhitekture, na njenu nekadašnju funkcionalnost koja se gomilanjem gubi, Šuletić ukazuje i na nekontrolisano metastaziranje urbanog tkiva koje jede sav prostor. Takva klonirana arhitektura, koja se poput ćelije umnožava deobom u svim pravcima, u svim delovima sveta, gubi na kvalitetu koji arhitektura treba da ima i gubi sve one funkcije koje njenim korisnicima omogućavaju niz najrazličitijih aktivnosti. Ona postaje svojevrsna struktura, mreža koja određuje sve ono što se više može upisati u nju – najrazličitije forme društvenosti, razvoja i napretka – jer je postala toliko gusta da više ništa ne prima u sebe, niti propušta kroz sebe.

Nina Todorović pristupa arhitekturi putem intervencija kojim prostore menja i povezuje s drugim prostorima. Često koristeći transparentne printove gradskih motiva i postavljajući ih na prozore modernističke arhitekture ili kao montažne paravane unutar galerijskih prostora, Todorović ukazuje na preklapanje različitih arhitektonskih i urbanističkih nivoa u sadašnjoj arhitektonskoj realnosti u kojoj živimo. Todorović u svojim radovima time tematizuje arhitekturu i sećanja koja postoje o njoj, ali takođe tematizuje i izgradnju sećanja, ličnih, porodičnih, sećanja zajednica, generacija, u čemu arhitektura igra važnu ulogu.

Iz tog razloga, Nina Todorović putem umetničke prakse istražuje promenu urbanih pejzaža, pogotovo masovno rušenje porodičnih kuća u urbanim tkivima zarad izgradnje višespratnica. Kao i Neli Ružić, ona se time dotiče tržišne vrednosti i sticanja dobiti na račun nečega, u ovom slučaju na račun osećaja pripadnosti gradu i sećanja iz detinjstva, sećanja o porodici s kojom se živelo u porodičnoj kući, prava na zadržavanje svega onoga što je omogućavalo život sa članovima porodice. Rekonstruišući nestale vizure grada iz porodičnih sećanja, Todorović skreće pažnju na preplitanje sećanja individua

sa sećanjima grada, na tragove nekadašnjih urušenih ili demoliranih kuća, poistovećuje se prostor sećanja s fizičkim urbanim prostorom, arhivirajući tragove o njegovoj nekadašnjoj pojavnosti i životima koji su se odvijali u njemu.

Aleksandra Sojak-Borodo, koja se specijalizovala u domenu crteža, poslednjih nekoliko godina polje crteža proširuje na stvaranje stilizovanih maketa modernističkih zgrada izgrađenih u Poljskoj od pedesetih do osamdesetih godina prošlog veka. Crteže ili pretvara u ambijentalne instalacije preko celih zidova galerije ili stvara trodimenzionalne crteže, od kojih neke deca u okviru radionica koriste kao bojanke i koje posetioци nose kući. Zgrade iz gradova jedne države, nastale u određenom periodu istorije, time bivaju simbolično prenešene i *distribuirane* u drugim gradovima, u savremenom kontekstu. Izbijanjem pandemije covid-19 ova praksa medijalizacije arhitekture iz drugih država dobija novu težinu i značenje. Ona nam omogućava da vidimo grad iz druge države i to ne putem zgrada koje je turizam prepoznao kao najatraktivnije, nego putem masovne stanogradnje koja je u vremenu nastanka pružila krov nad glavom hiljadama radnika, a koja i danas čini veću uslugu stanovnicima nego istorijske i novoizgrađene korporativne građevine. Skriven između atraktivnih istorijskih zgrada i savremenih arhitektonskih tvorevina kapitalizma, socijalistički modernizam na koji se Sojak-Borodo fokusira egzistira na periferiji grada, ali u gradovima u koje *doputuje* putem njenih instalacija.

## Prototipi

Repeticiju i umnožavanje jednog objekta koji ima svedene arhitektonske odlike koristi i Nikola Radosavljević stvarajući instalaciju koja se može sklopiti u knjigu i premestiti na drugo mesto poput šatora. Njegova knjiga šatora se time pojavljuje kao prototip novog produkta – nove knjige koja izrasta u umetničku instalaciju i u maketu arhitektonsko-urbanističko-društvenog koncepta. Odabiranjem vizuelnog znaka s jakim značenjskim nabojem – vojničkog šatora – Radosavljević nas navodi na razmišljanja o ratovima, istoriji, sadašnjosti, globalnim promenama i stvarima u prošlosti koje se ne mogu promeniti, ali koje se ne moraju ponoviti. Time što su mali i napravljeni od osetljivog materijala – papira – šatori Radosavljevića se vrlo lako mogu zgaziti, uništiti, čime se ukazuje na ranjivost života koji je simbolično prikazan njima. Poređani u stroge redove, oni podsećaju i na groblja mnogobrojnih poginulih vojnika, na postrojenja svih vojski širom sveta u ovom trenutku, ali i na vojničke krevete u kovid centrima koji se u bu-

dućnosti mogu ponovo montirati i reaktivirati. Prema Antoniju Vidleru (Anthony Vidler), prostorne *konture, granice i geografije pozvani su da zastupaju sva osporena područja identiteta, od nacionalnog do etničkog; prostorne šupljine i praznine zauzimaju tela koja interno repliciraju spoljne uslove političke i društvene borbe, tela za koja se pretpostavlja da zastupaju i identifikuju mesta takve borbe* (Vidler, 1992: 167). Tematizujući život i kvalitet života utilitarnim objektom koji pruža sklonište, ali nema sve odlike arhitekture, Radosavljević stvara apstraktni kodeks, knjigu pravila, koja nas navodi da promislimo odgovornost koju imamo prema drugim ljudima, ali i koju drugi imaju prema nama.

Branislav Nikolić se elementima arhitekture okreće kao likovnim i značenjskim elementima i koristi ih da bi stvorio duhovite i ironične objekte koji ukazuju na apsurdne pojave koje savremeno doba donosi. Kako nam komodifikacija i postfordizam nude besprejednu varijabilnost proizvoda koji su u principu isti, Nikolić uviđa da je isti slučaj i s nematerijalnim stvarima, pogotovo kada se sagledaju s istorijske distance. Iz tog razloga motiv fabrike, kuće i crkve, kao univerzalne metafore proizvodnje, zajednice i nematerijalnog, imaju važnu poziciju u njegovom stvaralaštvu. Koristeći distinktivne elemente ova tri entiteta – fabrike-kuće-crkve – Nikolić stvara objekte koji se pojavljuju kao prototipi, to jest koji imaju prividno upotrebnu funkciju.

Jedan od najnovijih radova Nikolića je objekat *Convertible* (2019), standardizovani objekat koji liči na sanduk za odlaganje stvari i koji menja svoj karakter u zavisnosti od toga kakva kula mu se dodaje. Kako kula može biti u obliku katedrale, džamije, fabrike ili neke druge građevine, ceo objekat promenom ovog jednog elementa/uloška menja svoju funkciju i simboliku u katedralu, džamiju ili fabriku, kao što se u istoriji često dešavalo da jedan arhitektonski objekat bude prenamenjen u različite funkcije. Okretanje ka arhitekturi, kao nosiocu značenja i simbolike, karakteriše i ranije Nikolićeve radove. Objekat *Katedrala* (2012) jeste mobilni radijator u obliku katedrale, umetnički objekat koji ima prividnu utilitarnu funkciju da greje kuću i ukućane, čime se pojavljuje kao prototip, to jest prvi upotrebni proizvod izrađen po novom dizajnu na osnovu kojeg se dizajn odobrava ili nadograđuje za masovnu proizvodnju. Za razliku od *Katedrale* koja bi mogla zaživeti i u masovnoj proizvodnji, a ne samo u umetničkom diskursu, objekat *Četiri vode* (2016/2017) jeste oluk za nepostojeću kuću, to jest apsurdni objekat koji ne može da preusmerava kišu jer nema krova s koga bi se ona slivala.

Ono što je važno za radove Nikolića jeste da većinu svojih objekata stvara kao upotrebne objekte u punoj razmeri i to čini i kada su u

pitanju objekti arhitektonskih razmera. Tako objekat *Sekundarna arhitektura* (2013, realizovan s Bobanom Mladenovićem) ima dimenzije i sve druge odlike upotrebne kuće koju stvaraju Romi reciklirajući nađene, odbačene materijale. Objekat *Pozornica* (2017) korišćen je kao pozornica za nastup u kvartovima o kojima se govorilo u okviru projekta *Kada bi zgrade pričale*, u okviru kojeg je i produciran. Objekat *Ispovedaonica* (2018) nastao je kao realna ispovedaonica koja je posle izlaganja u muzeju trebalo da bude privremeno postavljena u jednoj katedrali u Austriji. Sva ova tri objekta u punoj razmeri, Nikolić je stvarao od nađenih materijala (bačenih vrata, dasaka i druge stolarije) po uzoru na graditeljske prakse beskućnika kako bi ukazao na marginalizovan položaj Roma i migranata u savremenom društvu.

*Toi-Toi ispovedaonica* (2019), rad kojim se Nikolić predstavlja na izložbi *Transformacije: savremena umetnost u/o arhitekturi*, nadovezuje se na njegov prethodni rad *Ispovedaonica* i produbljuje dalje kako koncept tog rada, tako i metodu dizajniranja prototipa u savremenoj umetničkoj praksi. Kombinovanjem *Toi-Toi* wc-a i oblikovnih elemenata karakterističnih za arhitekturu katedrala, Nikolić stvara hibridni, ambivalentni objekat-prototip, to jest vizualizaciju tog objekta, koji funkcioniše na binarnim opozicijama trajno–privremeno, unikatno – masovno proizvedeno, sveto–utilitarno, duhovno pročišćenje – fizičko pročišćenje. Postavljanjem *Toi-Toi ispovedaonice* u javni prostor, Nikolić je čini široko dostupnom, na svim onim mestima gde se inače mogu postaviti i regularni *Toi-Toi* objekti. Ovaj rad, kao i prethodni Nikolićevi radovi, ukazuje kako savremena umetnost, u kombinaciji s produkt dizajnom i u kombinaciji s hibridnim funkcijama i značenjima arhitektonskih objekata, problematizuje komodifikaciju i masovnu proizvodnju oprosta, duhovnog, kulturološkog i svega onoga nematerijalnog što čini zajednice i pojedince onima što jesu.

## Umesto zaključka

Sagledavanjem aspekata arhitekture kojima se savremeni umetnici okreću u okviru ove izložbe postavlja se niz pitanja: Da li su građanske inicijative te koje jedine mogu spasiti nasleđe od potpunog propadanja zarad privatnih interesa? Da li arhitektura na bilo koji način stvara bezizlazne situacije i prostore? Da li je metastaziranje urbanog tkiva nezaustavljivo i nekontrolišuće? Da li pojedinac zaista mora da prihvati sve uslove koju mu se ponude da bi mu se demolirala porodična kuća? Da li nas i u budućnosti neizbežno čekaju ratovi? Da li je najbolje što možemo da uradimo da naručimo *Toi-Toi ispovedaonicu*? Ako su odgovori na ova pitanja potvrdni, uviđa se da je arhitektura u krizi i potrebno je preispitati kako da se to izmeni jer arhitektura i dalje ima moć da stvori uslove za nove forme društvenosti, a time i za novu budućnost umesto svih budućnosti koje su nam bespovratno ukradene zbog ratova, klimatskih promena, zagađenja planete, pandemija i drugih uzroka.

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Sonja Jankov,  
kustos izložbe

# NADEŽDA KIRČANSKI

## *Mirjevo Untitled III*

akvarel, olovka, 80 x 110 cm, 2020.

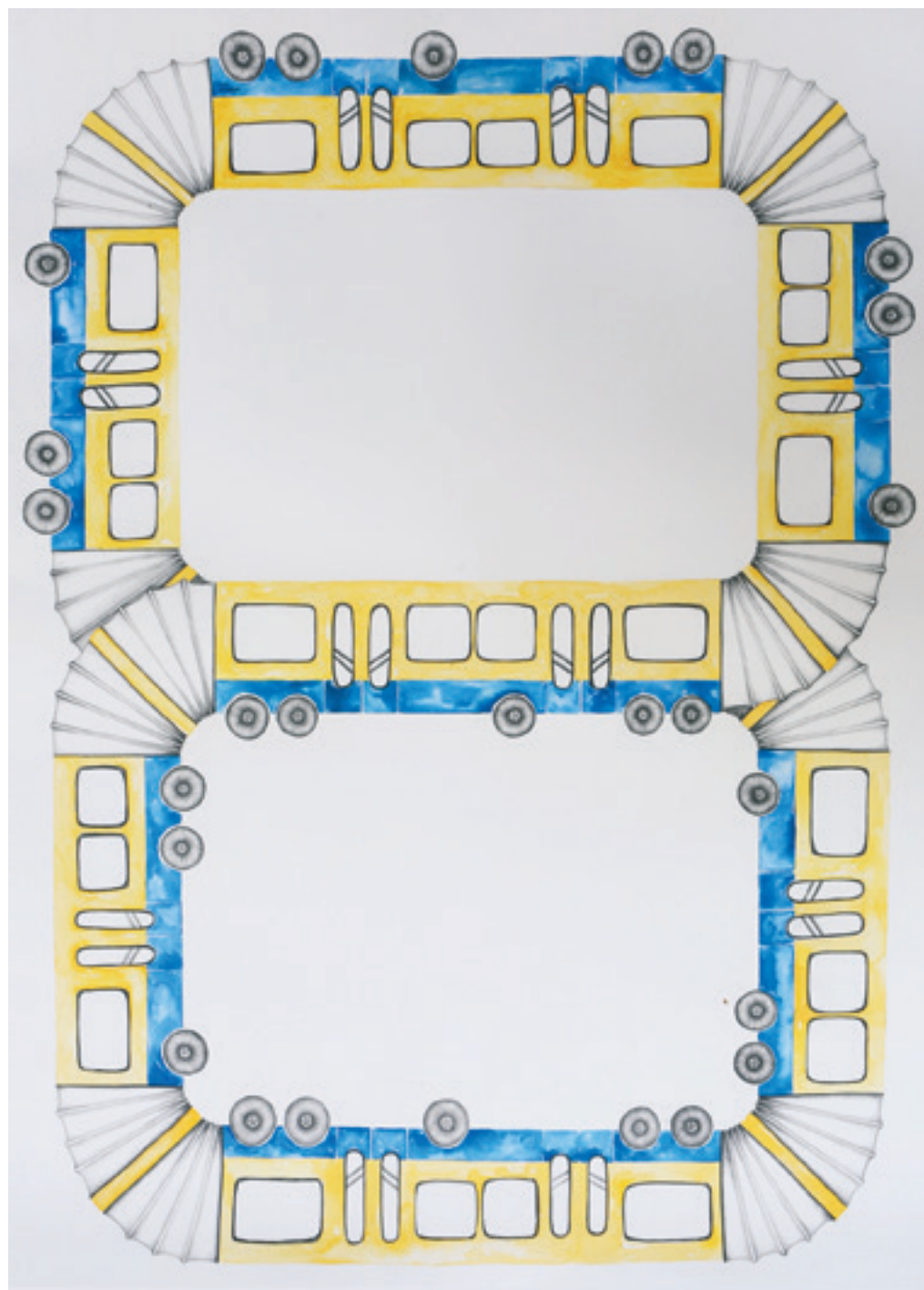
*Mirjevo Untitled*, serija crteža nadrealnih beogradskih pejzaža, naslanja se na prvobitno definisan okvir *Ništa spec.*, projekta koji cilja da tematizuje i mapira *savremeni grč* kreiranjem bezizlaznih prostora sublimirajući tako svakodnevne pritiske i demobilisanost pojedinca prouzrokovanu nemogućim životnim uslovima.

.....

## *Mirjevo Untitled III*

aquarelle, graphite, 80 x 110 cm, 2020

*Mirjevo Untitled*, a series of drawings of surreal Belgrade landscapes, relies on the originally defined framework of a *nothing spec* project that aims to thematize and map contemporary *spasm* by creating exit-less spaces, thus sublimating the daily pressures and demobilization of an individual caused by impossible living conditions.



## BRANISLAV NIKOLIĆ

### *Toi-Toi ispovedaonica*

koncept, plastika, 2019.

Rad Toi-Toi ispovedaonica je nadogradnja ideje od koje je 2018. godine u Rijeci nastala instalacija *Ispovedaonica*. Za tu instalaciju je prvobitnu ideju dao jedan sveštenik koji mi je predložio da izgradim ispovedaonicu od pro-nađenog materijala koja bi se (izvesno vreme) koristila u jednoj katedrali u Austriji. Izbor materijala od koga je *Ispovedaonica* izgrađena nedvosmisleno je ukazivao na marginalizovane društvene grupe (romsku i druge manji-ne, kao i izbeglice kojih danas u Evropa ima sve više) i na njihov drugorazredni položaj i ulogu u društvu. Postav-ljanjem te instalacije u zatvoreni javni prostor (crkvu, muzej) i njenim svakodnevnim korišćenjem, podsećamo se skoro zaboravljene stare izreke da smo pred bogom svi jednaki.

*Toi-Toi ispovedaonica* ide korak dalje. Time što je postavljena bilo gde u otvorenom javnom prostoru (kao i *Toi-Toi*), postaje još demokratičnija i otvorenija za korišćenje. Ona takođe može biti postavljena i na gradilištima, pa čak i gradilištima crkava, ukratko – na svim mestima gde je postavljen *Toi-Toi*. Napravljena od plastike, serijski, kao produkt dizajn, *Toi-Toi ispovedaonica* nadograđuje funkciju i brend *Toi-Toi wc-a* i, pored fizičkog, omogućava i mentalno čišćenje u razgovoru s osobom koja sedi pored.

*Toi-Toi confessional*  
concept, plastic, 2019

The concept of *Toi-Toi* confessional is an upgrade of the idea from which the installation *Confessional* was created in 2018 in Rijeka. The original idea for that installation was given by a priest, who suggested that I should build a confessional from found materials, a confessional that would be used (for some time) in a cathedral in Austria. The choice of materials for building unequivocally pointed to marginalized social groups (Roma and other minorities, as well as refugees, more and more of which are in Europe today) and to their second-class position and role in society. By placing that installation in a closed public space (church, museum) and by using it daily, we are reminded of the almost forgotten old saying that we are all equal before God.

The *Toi-Toi* confessional goes a step further. By being placed anywhere in an open public space (as well as *Toi-Tois*), it becomes even more democratic and open to use. It can also be placed on construction sites, and even church construction sites, in short – in all places where *Toi-Tois* are installed. Made of plastic, in mass serial production, as a product design, the *Toi-Toi* confessional upgrades the function and brand of the *Toi-Toi* toilets, and in addition to the physical, it also enables mental cleansing in conversation with the person sitting beside.





# NIKOLA RADOSAVLJEVIĆ

## *Soon, there will be no others*

Ambijentalna instalacija, 100 objekata od papira, dimenzije promenljive, 2020.

Rad predstavlja vojnički puk u zamišljenom trenutku – noć pred bitku ili juriš u finalni rat. Sastavljen od objekata čije repetitivne forme grade stroge, oštre nizove, ovaj skup predstavlja režiranu scenu čija su osnova događaji koji su potresali globalnu scenu u poslednjih nekoliko godina, a lokalnu još od momenta mog rođenja – 1991. godine.

S ne tako velikim zadovoljstvom, u mislima se često vratim sceni gde smo se kao deca igrali rata, jer je bilo lakše da kroz igru uvežbamo kako se zaista vodi rat, i kako dete *ubijeno* u igri, može nastaviti da se i dalje maklja po livadi iza zgrade u kojoj smo živeli. Dete ubijeno u ratu ne može ustati, ni nastaviti da se bori za svoju zemlju.

*Soon, there will be no others* predstavlja poslednje skrovište niza državnih resursa od krvi i mesa noć pred apsolutnu likvidaciju. Uz potpunu svest da u svakoj bici zaraćene strane podnose žrtve, ovaj rad podseća na onaj mir pre stupanja na vatrenu liniju, u kome ima još svesti i razuma da se na liniju ujutru ne izađe.

\* Rad je deo kolekcije Jalovičke likovne kolonije, u okviru koje je nastao.



*Soon, there will be no others*

Ambient installation, 100 paper objects, variable dimensions, 2020

The work represents a military regiment at an imaginary moment, the night before a battle, or before the final war. Composed of objects whose repetitive forms build strict, sharp sequences, this set represents a directed scene based on the overall events that have shaken the global scene in the last few years, and the local one since my birth, in 1991.

With not so much pleasure, in my mind I often return to the scene where we played war as children, because it was easier to practice through the game how war is really fought, and how a child killed in the game can continue to wander around the meadow behind the building we lived in. A child killed in war cannot stand up or continue to fight for his country.

*Soon, there will be no others*, represents the last hiding place of a series of state resources in blood and flesh, the night before the absolute liquidation. With full awareness that both sides give their victims in every war, this work reminds us of the peace before entering the line of fire, in which there is still consciousness and reason not to go to the line in the morning.

\* The work is part of the collection of the Jalovik Art Colony during which it was created.



## NELI RUŽIĆ

### *Stolen Future*

Video HD 1080p, stereo zvuk, 5'23", BD, 2014/2015.

Režija i montaža: Neli Ružić / originalna zvučna kompozicija: Rikardo Kortes / kamera: Ida Skoko, Darko Škrobonja / Osvetljenje: *MediaRent Split*

Jednokanalna video/audio instalacija *Stolen Future* nastala je kao rezultat intervencije u napuštenom objektu Motela *Trogir*, u Trogiru, 9. decembra 2014. godine. Motel *Trogir* (bivši Motel *Sljeme*, zatim *Soline*), izgrađen 1965. godine, po projektu arhitekta Ivana Vitića, krajem devedesetih je dvaput prodat, te je kao vredna parcela i građevina već dug niz godina predmet sudskog spora između nekoliko vlasnika, zbog čega lokalne vlasti ne vide mogućnost da ikako intervenišu. Intervencija *Stolen Future* realizovana je u okviru inicijative za trajnu zaštitu ovog primerka arhitekture socijalističkog modernizma, koju je pokrenuo projektni tim *Motel Trogir* / Udruga za suvremene umjetničke prakse *Slobodne veze*, koja je rezultirala time da je motel 2013. dobio status trajno zaštićene kulturne baštine Republike Hrvatske.

Intervencija *Stolen Future* istakla je devastirani motel kroz medij svetla. Osvetlila sam šest zapuštenih motelskih bungalova po kojima je Motel *Trogir* poznat. Gornja etaža svakog od njih bila je osvetljena različitom bojom, a svetlost u bungalovima naglasila je njihove karakteristične otvore, ujednačeni ritam identičnih kubičnih paviljona i skulpturalnu dimenziju Vitićeve modernističke arhitekture. Rezultat je video-rad koji beleži protok vremena: menjanje ambijentalnog svetla, od dnevnog do sutona i noći. Tako na videu od sirove dnevne slike devastiranih bungalova prelazimo u onu kontrastnu noćnu, koja kombinuje elemente svečanosti i propadanja.

Osvetljavajući paviljone iznutra, htela sam vratiti element utopije u kontekst entropije, gubitka energije. Gотовo oprečno od sadašnje situacije devastiranih prostora ovim radom sam htela stvoriti iluziju mogućeg, verziju *B*, alternativu apsurdnosti tranzicijske devastacije, muljaže, *strategija propadanja*. *Stolen Future* je bljesak nekog drugačijeg scenarija; nematerijalnost svetlosti priziva prošle budućnosti, ali i alternativne sadašnjosti.

Gradnja motela povezana je s izgradnjom Jadranske magistrale (otvoren je samo dan nakon nje) i deo je tadašnje utopističke vizije magistrale kao dugometražnog filma koji će se *prikazivati putnicima na ekranu njihovog automobilskog stakla*. *Stolen Future* pokušava naglasiti ovu kinematografsku dimenziju bungalova koji su vidljivi s Jadranske magistrale. Bila je potrebna podudarnost niza uslova za ostvarivanje intervencije *Stolen Future*: od dozvola za izvođenje u objektu na koji pretenduje više vlasnika u sporu, do samih klimatskih uslova. Pripreme za rad su bile dugotrajne zbog lokacije koja nema osnovne tehničke uslove, između ostalih, ni električnu energiju.



## *Stolen Future*

Video HD 1080p, stereo sound, 5'23", BD, 2014/2015

Director / Editing: Neli Ružić / Original sound composition: Ricardo Cortés / Camera: Ida Skoko, Darko Škrobonja / Illumination: MediaRent Split

The single-channel video/audio installation *Stolen Future* is a result of an intervention in the abandoned “motel Trogir” in Trogir, Croatia, on December 9, 2014. Motel Trogir (former motel Sljeme, then Soline) was built in 1965 by prominent architect of the socialistic Yugoslavia, Ivan Vitić. In the late nineties, during the post socialistic transition, the motel was sold twice. There are several owners, the case is in the trial for many years and along with no maintenance it subsequently deteriorates. The *Stolen Future* intervention was realized within the initiative for permanent protection of this example of socialist modernist architecture, launched by the project team of Motel Trogir / Association for Contemporary Art Practices *Loose associations*, which resulted in the motel receiving the status of permanently protected cultural heritage of the Republic Croatia in 2013.

The *Stolen Future* intervention highlighted the devastated motel through the medium of light. I have chosen six motel pavilions for which the motel Trogir is well known: in order to draw the attention to the fate of abandoned modernist architecture, but also because I'm interested in process of entropy in relation to the spaces that are projecting a different future (utopia of modernism in relation to current state of devastation), and in particular the areas that have been invaded by the nature. The upper floor of each pavilion was illuminated in a different colour light emphasizing their characteristic vents, six identical cubic pavilions' unified rhythm and sculptural dimension of Vitić's modernist architecture. The result is a video work that records the passage of time: changing ambient light, from daylight to dusk and night. Thus, in the video, crude daily images of devastated pavilions are substituted by the contrast of night and lights that combine elements of ceremony and decay.

By illuminating the pavilions from within, I wanted to achieve the illusion of presence and ceremony, recalling the element of utopia in the context of entropy and degradation. Almost opposite of the current situation of the devastated area, with this intervention I tried to create an illusion of a possible, an alternative to the absurdity of transition “decay strategies” and fraud. *Stolen Future* is therefore, a flash of different scenarios; immateriality of light evokes the past futures and alternative presents.

The construction of the motel is connected with the construction of the Adriatic Highway (opened only a day after it), and is part of the then utopian vision of the Highway as a feature film that will be “shown to passengers on the screen of their car windows”. *Stolen Future* tries to emphasize this cinematic dimension of the pavilions that are visible from the Adriatic Highway. It was necessary to match a number of conditions for the realization of the *Stolen Future* intervention: from the permits for working in the complex claimed by several owners in the dispute, to the weather conditions themselves. Preparations for the work were lengthy due to the location which does not have the basic technical conditions, among other things, no electricity.







## ALEKSANDRA SOJAK-BORODO

### *Urbanistička slagalica*

Instalacija, blokovi dimenzija 15 x 18 x 4 cm, slobodno raspoređeni u prostoru, digitalna štampa, 2019.

Koncept mog rada je zasnovan na oduševljenju stambenim blokovima. To je pokušaj da se uvide vrednosti ponavljanja i ritmova koji su karakteristični za pejzaž većine gradova, posebno onih iz nekadašnjeg *Istočnog bloka*. Ovo divljenje, međutim, nije nekritično, množenjem i apstraktnim građenjem stvaram hibride koji mogu biti zabavni gledaocima, ali koji takođe mogu izazvati anksioznost. Modeli koji se koriste su stambeni blokovi inspirisani određenim zgradama u Torunu, gradu u Poljskoj, u kojem živim. Oni postaju neka vrsta suvenira iz grada koji je poznat po srednjovekovnom starom gradu i prelepim zgradama, ali nisu li blokovi jednako važan deo svakog grada? Važan, ali nevidljiv na svakodnevnom nivou.



DZIAŁOWSKIEGO  
2

DZIAŁOWSKIEGO  
4

DZIAŁOWSKIEGO  
2

DZIAŁOWSKIEGO  
2

*Urban puzzle*

Installation, multiple blocks of 15 x 18 x 4 cm, freely arranged in space, digital print, 2019

The concept of my work is based on the delight in the mass housing blocks. It is an attempt to see the values in repeatability and rhythms that are characteristic of the landscape of most cities, especially those of the former 'Eastern Bloc'. This admiration is not uncritical, however, through multiplication and abstract building I create hybrids that can be used to entertain the viewer, but which can also cause anxiety. The models used are blocks of flats inspired by specific buildings from Toruń, the city in Poland where I live. They become kinds of souvenirs from a city that is famous for its medieval old town and beautiful buildings, but aren't the blocks an equally important part of every city? Important, but invisible on a daily basis.







# IVAN ŠULETIĆ

## *Cityscape*

crteži, tuš i olovka na papiru, dimenzije promenljive, 2019/2020.

Ivan Šuletić je ideju grada kojom se bavi od 2015. godine definisao kroz koncept *ne-mesta*. To su, u ovom slučaju, urbani gradski prostori ispražnjeni od ikonografije prošlosti, tip arhitekture koji može biti lociran *bilo gde* na svetu, ali se na njemu ne mogu locirati i identifikovati ideje, tragovi i posledice pripadnosti određenoj kulturi. *Ne-mesta* je moguće pronaći *bilo gde* na planeti, jer nastaju širom sveta kao posledica *kapitalističkog realizma*, koji je prešao put od uverenja do estetike. S procesima globalizacije i brze fluktuacije kapitala formati novonastalih arhitektonskih objekata postaju jednolični obrasci. Ti obrasci se ogledaju u rasporedu i postavci modula na Šuletićevim crtežima; na njima su moduli postavljeni kao u ogledalu ili je njihovo ponavljanje (s razlikom) po površini papira nelinearno, rotaciono, cirkularno. Mreža kao *način organizacije površine* platna ili papira osnovna je potka modernističke slike koja izjavljuje odbojnost prema literarnom i narativnom, plošnost polja uređuje geometrizacijom proizvodeći antirealistička i antimimetička svojstva slike. Istovremeno, mreža dozvoljava tenziju između svih mogućih značenja koje motiv konotira a da pritom struktura neometano generiše antinarativne i čisto estetske kvalitete. Metod i smer repeticije u okviru čvrste mreže koja mapira površinu rada proizvodi perceptivni osećaj centrifugalnog ili centripetalnog kretanja na/u samoj slici ili crtežu. Šuletićeva umetnička praksa na ovom stupnju promišljanja predstavlja uvertiru u razvijanje problematike koja otvara mogućnost probijanja, proticanja i grupisanja različitih prostorno-vremenskih kategorija pomeranjem granica i dimenzija materijalnosti medija.

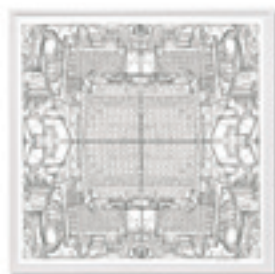
Izvodi iz teksta *Anywhere architecture* Marije Stanković za izložbu Ivana Šuletića u Galeriji RIMA, Beograd, 3 – 26. 6. 2020.

### *Cityscape*

drawings, ink and pencil on paper, dimensions variable, 2019 / 2020

Ivan Šuletić has been dealing with the idea of the city since 2015 and he has defined that idea through the concept of *non-place*. These are, in this case, built urban spaces emptied of the iconography of the past, a type of architecture that can be located anywhere in the world but cannot be used to locate and identify ideas, traces and consequences of belonging to a particular culture. *Non-places* can be found anywhere on the planet, because they arise around the world as a consequence of the *capitalist realism*, which has crossed the path from belief to aesthetics. With the processes of globalization and the rapid fluctuation of capital, the formats of newly created architectural objects become uniform patterns. These patterns are reflected in the layout and the modules in Šuletić's drawings; the modules are placed on them as in a mirror, or their repetition (with a difference) on the surface of the paper is nonlinear, rotational, circular. The grid as a way of organizing the surface of canvas or paper is the basic weft of the modernist image that declares aversion to the literary and narrative, the flatness of the field is regulated by geometrization producing antirealistic and antimimetic properties of the image. At the same time, the network allows tension between all possible meanings that the motif connotes, while the structure generates uninterrupted and purely aesthetic qualities. The method and direction of repetition within a solid network that maps the work surface produces a perceptual sense of centrifugal or centripetal movement on/in the image or the drawing itself. Šuletić's artistic practice at this stage of reflection, is an overture to the development of issues that open the possibility of breaking through, flowing and grouping different spatial-temporal categories by moving the boundaries and dimensions of the materiality of the media.

Excerpts from the text "Anywhere architecture" by Marija Stanković for the exhibition of Ivan Šuletić in the RIMA Gallery, Belgrade, June 3 - 26, 2020.





# NINA TODOROVIĆ

## *Arhitektura sećanja*

Umetnički projekat beleži lični odnos umetnice prema gradu i neposrednoj okolini u kojoj obitava, kao svedok svakodnevnih promena na urbanističkom i arhitektonskom planu, u datom istorijskom trenutku, ali i promena koje navedeni procesi ostavljaju na mentalnim mapama pojedinca i zajednice, sa specifičnim osvrtom na ličnu porodičnu istoriju i najranija sećanja. Osnovno polazište predstavlja kuća, koja se može shvatiti i kao obrazac svojevrstne topografije unutrašnjeg bića svake jedinice, a koja je zaslužna za sve buduće modele intimnosti koje čovek vremenom formira. Početak rada na projektu se poklapa s prvim vidljivijim tranzicionim promenama u arhitekturi grada. U pokušaju da se od zaborava sačuvaju otisci starih, već srušenih kuća, kroz foto-dokumentaristički pristup, dolazi se do obrade ličnog, emotivnog materijala, pohranjenog u porodičnim arhivama, koje bivaju iznete pred oči javnosti u vidu ambijentalne instalacije.

Projekat je realizovan kroz ilustraciju ličnog odnosa prema rodnoj kući, u kojem se ogleda i odnos prema gradu u celini, kao i prema pojedinačnom i kolektivnom sećanju i svim promenama kojima arhitektura i memorija podležu.

Mesto/objekat može da poseduje auru i ona se, kada dođe do njegovog fizičkog nestanka, preseljava i živi u našem sećanju.

\* Fotografski zapisi korišćeni u ovom umetničkom projektu su autorski radovi Nine Todorović i dr Miroslava Todorovića, kao i deo foto/video arhive porodice Todorović.



### *Architecture of Memory*

This art project makes a record of the artist's personal relationship with the city and immediate surroundings in which she resides, witnessing the daily changes in urban planning and architecture, at a given historical moment, and also the changes that these processes leave on the mental maps of the individual and the community, with specific emphasis on personal family history and the earliest childhood memories. The starting point is the house, which can be understood as a sort of pattern of specific inner topography of each individual, and which is responsible for all future models of intimacy that one forms during one's lifetime. The beginning of the project coincides with the first visible transitional changes in the city's architecture. In an attempt to preserve the imprints of the old, already destroyed dwellings from falling into oblivion, a photo-documentary approach leads to the processing of personal, emotional material stored in the family archives, which are presented to the public in the form of ambient installation.

The project was realized through the illustration of a personal relationship with the house of birth, which reflects the relation with the city in general as well as the relation with individual and collective memory, and with all the changes which architecture and memory succumb to.

The place/the object may have an aura, and this aura, when it comes to the place's/the object's physical disappearance, transfers and lives in our memories.

\* Photographic works used in this art project are original works by Nina Todorović and Dr. Miroslav Todorović, as well as part of the photo/video archive of the Todorović family.







## IMPLICIT (IN)ABILITIES OF ARCHITECTURE

The concept of the *trialectics of space*, which was introduced in 1974 by Henri Lefebvre, can serve as a basic starting point for understanding the works at the exhibition *Transformations: Contemporary Art in/about Architecture*. According to Lefebvre, space has an “active – operational or instrumental – role, like knowledge or action” (1991: 11) and is defined through the relationship between physical, mental and social space, that is, through the relationship between perceived, understood and experienced space (*l'espace perçu – l'espace conçu – l'espace vécu*). Space, therefore, greatly influences our social relations and our activities, which has already been confirmed by a number of historians and theoreticians of architecture who analyzed the role of architecture and urbanism in the processes of creating communities, abolishing segregation, making public space accessible to children and all the other forms of sociability which architecture can enable or disable.

Bearing in mind that architecture has the power to design social relations, this exhibition, on the one hand, presents contemporary artistic practices about architecture, that is, works that refer to architecture in order to problematize what it represents or symbolizes. On the other hand, the exhibition shows a selection of installations that were performed *in situ*, within the modernist architectural buildings. Both types of works, by changing space or symbolically moving one space into another, indicate the ways in which we use architecture, the ways in which we could use it, but also the ways in which it affects our activities and beliefs. As a result, art and architecture transform each other, but they also transform us.

### Stagnation and mobility

We understand architecture primarily as something static, something that defines our movement and our activities. Architecture can also be viewed from a perspective of urbanism, that is, as constantly growing and changing mass due to proliferation of commercial content and multi-storey buildings in place of single-family houses. Architecture thus becomes a machine for profit, a machine for housing, a machine for learning, production, hospitalisation and everything else that is not determined only by locations (distance of the workplace from home, for example) but also by the quality of space which as such affects the quality of our life and work. Spaces without electricity, without heating, without sufficient water and

sewage capacity, without good ventilation and enough light are not adequate for work, hospitalisation, learning, housing. The main purpose of architecture is therefore to provide good conditions and this goes beyond its aesthetic aspects. It even happens that a new kind of aesthetics in architecture is born from its functionality, as is the case with modernist socialism in architecture.

There is an abundance of inadequate buildings, in form of unmaintained ruins from the past, as well as in form of newly built buildings that are not adequately connected to the infrastructure or that are not cost-effective for maintenance (Kosec, 2013). One such ruin is a motel in Trogir designed in 1965 by the eminent Yugoslav and Croatian architect Ivan Vitić. Opened a day after the Adriatic Highway was put in function, the motel nowadays has over two decades of functional working behind it, and it has been for over three decades the target of “strategies of decay” – the strategic destruction of former societal property, factories, health and public funds, education, and thus the motel itself which is built on the land that in the meanwhile became attractive location for some new construction (Bodrožić and Šimpraga, 2014: 8). Recognizing the importance of this motel for the oeuvre of Ivan Vitić, but also for the history of the architecture of Yugoslav modernism, in 2013, a group of citizens launched an initiative which resulted in the motel being registered as immovable cultural property, being thus saved from complete demolition.

In order to change the perception of this motel as a ruin along the highway, without electricity and water, overgrown with vegetation, the civic initiative also sent an open call to artists to briefly change with their interventions the motel's state of stagnation. As a response to this call, Neli Ružić created an intervention/video work *Stolen Future*. Its title alludes to the systematic destruction of the legacy of socialism and its memory, accompanied by enrichment of individuals at the expense of social welfare and therefore at the expense of the whole country whose future has been thus stolen. For Ružić's light installation, which restores the former liveliness of the motel, the relationship between the seen, understood and experienced space, to which Lefebvre refers, is of special importance. The motel, now over half a century old, has moved from societal to private ownership, from ruin to cultural heritage, from an eerie location invisible to new generations to a sublime architectural frame that records the passage of time and invites us to collectively make plans for the future.

Motives of stagnation and space, as well as the ways in which we experience them, are of great importance for the works of Nadežda Kirčanski. Stepping out of the field of sculpture into an expanded

field of installation and site-sensitive interventions, Kirčanski creates a series of installations in which she focuses on different types of stagnation and hopeless situations from which we cannot escape. In some works, she turns to cultural perception of death, by immersing towels in plaster and thus turning them into solid places/objects of memory, or by restoring displaced tombstones that became building material in road construction. In that context, architecture appears in her work as a significant semantic layer. In 2018, she began a series of installations titled *nothing spec.* by which she turned the Gallery of the Belgrade Youth Centre into a waiting room, using projections of a hospital ambience, painting the walls in a shade of green specific to hospitals, and bringing in benches and plants from a hospital waiting room. As part of the same project, she also transformed the Gallery of the Academy of Fine Arts in Saarbrücken (Hochschule der Bildenden Künste Saar) by placing floats to hang above the audience and thus seemingly turning the gallery into the water mass and placing the visitors under the water surface.

Kirčanski takes part in the exhibition *Transformations: Contemporary Art in/about Architecture* with a symbolic concept of a bus that has neither beginning nor end, a bus that is a closed circular structure, like a snake eating its own tail. This bus appears as a symbolic modification of public transport, becoming another sign of stagnation and hopeless situations, a symbol of impossible living conditions. Although the bus has doors, and you can get in and out of it, it doesn't lead anywhere, it just moves in a circle, like a carousel that is not bringing any fun this time. By choosing the motif of the bus, Kirčanski inevitably evokes all the difficulties of moving around any city that has buses as a form of public transport, all the problems caused by crowds, traffic accidents, sparse timetables, and, when it comes to our country, by gasoline deficiency during the embargo in the 1990s. By reducing the vehicle, created for the purpose of transporting passengers from point A to point B, to an absurd object that is deprived of its only function, the notion of space is also automatically denied, that is, the existence of the point A and the point B. Stagnation, that is, driving in a circle, as painful as tapping in a prison cell or as fun as a ride on a carousel, remains as the only reality.

## Multiplication and erasure

Ivan Šuletić's contemporary artistic practice is characterized by the appropriation of architectural methods into artistic media. Thus, for the work *Death to All* (2014) he used tracing paper and redrawing technique – often used in architecture as it had been abundantly

used for manual copying of administrative documents before the discovery of mechanical means of copying – in order to redraw the contours of the graffiti with that message from the football stadium, as he recognised that this graffiti was exposing the reality of our time. For the work *Triumphal Arch* (2014), he used the method of intersection from the presentation of architecture, and he made replica, a full-size model of the original arch, which he further cut just a bit above its base. In addition to using architectural methods, Šuletić also enters the architectural space with artistic interventions or uses it as a basic motif in his works. In 2012, he created a mural *Golden Bars* in Majdampek, a city known for its gold mines, and in 2017 he began a series of paintings and drawings in which repetitive architectural motifs are the only theme and elements for creating artistic compositions.

One of these *Cityscape* series of drawings we can see at the *Transformations: Contemporary Art in/about Architecture*. In these drawings, architecture is not only a motif, but it also becomes a method because drawings take over some architectural drawing techniques. Presenting serially multiplied apartment blocks in order to emphasize the serial mass production of architecture, and the loss of its functionality in continuous accumulation, Šuletić points toward the uncontrolled metastasis of urban tissue that eats all the space there is. Such a cloned architecture, which, like a cell, multiplies by dividing in all directions, in all parts of the world, loses the quality that architecture should have and loses all those functions that enable its users to have various activities. As architecture is a kind of structure, a network that determines everything that can be inscribed in it – the most various forms of sociability, development and progress – it loses its function when it becomes too dense, as it cannot contain anything within itself.

Nina Todorović approaches architecture through interventions that change spaces and connect them with other spaces. Often using transparent prints of urban motifs and placing them on gallery windows or as movable screens within gallery spaces, Todorović points to the overlapping of different architectural and urban layers in the current architectural reality in which we live. In her works, Todorović thematizes architecture and the memories about it, but she also thematizes the construction of memories – those of a person, family, community and/or generation – and how architecture plays an important role for their construction and preservation.

For that reason, Nina Todorović is researching through her artistic practice the changes in urban landscapes, especially the mass demolition of family houses in urban tissues for the sake of build-

ing multi-storey buildings. Like Neli Ružić, she problematizes the market value and gaining profit at the expense of something, in this case, at the expense of a sense of belonging to the city and childhood memories that originated in family houses. Reconstructing the disappeared images of the city from family memories, Todorović draws attention to the intertwining of individuals' memories with the city's memories in the traces of collapsed or demolished houses. By identifying any family house as a *place of memory*, she is archiving traces of previous city's appearances and lives within it.

Aleksandra Sojak-Borodo has been expanding the field of drawing in the last few years to create stylized models of modernist blocks built in Poland from the 1950s to the 1980s. She either turns the drawings into installations over the entire gallery walls or creates objects-drawings, some of which the children use as colouring books within workshops, or visitors take home with them. Buildings from the cities of one country, created in a certain period of history, are in this way symbolically transferred and "distributed" in other cities, in a contemporary surrounding. With the outbreak of the COVID-19 pandemic, this practice of mediating architecture from other countries gains new weight and significance. It allows us to see a far away city, not through buildings that tourism has recognized as the most attractive, but through mass housing, which at the time of its creation provided a roof over the heads of thousands of workers, and which still does more service to residents than historic and newly built corporate buildings. Hidden between attractive historical heritage and contemporary architectural creations of capitalism, the socialist modernism that Sojak-Borodo focuses on exists on the peripheries of the Polish city, but also in the cities to which it "arrives" through her installations.

### Prototypes

Nikola Radosavljević also uses the methods of reproducing and repeating an object that has reduced architectural features, but he creates an installation that can be folded into a book and moved to another place like a tent. His book of tents appears as a new book that expands into an art installation and serves as a model of an architectural-urban-social concept. By choosing a visual sign with strong semantic connotations – a military tent – Radosavljević leads us to think about wars, history, the present global changes and things in the past that cannot be changed, but which do not have to be repeated. Since the tents are very small and made of sensitive material – paper – they can be very easily trampled, destroyed,

which points to the vulnerability of life that is symbolically shown by them. Arranged in strict lines, they are reminiscent of the cemeteries of many fallen soldiers, of various armies around the world at the moment, but also of the military beds in COVID centres that can be reassembled and reactivated any day now. According to Anthony Vidler, "contours, boundaries, and geographies [of space] are called upon to stand in for all the contested realms of identity, from the national to the ethnic; its hollows and voids are occupied by bodies that replicate internally the external conditions of political and social struggle, and are likewise assumed to stand for, and identify, the sites of such struggle" (1992: 167). By thematizing life and quality of life with a utilitarian object that provides shelter, but does not have all the features of architecture, Radosavljević creates an abstract codex, a book of rules, which leads us to think about the responsibility we have towards other people, but also the responsibility others have towards us.

Branislav Nikolić uses elements of architecture as artistic and semantic elements in order to create humorous and ironic objects that emphasize absurdity of modern times. As commodification and post-Fordism offer us endless variability of products that are in fact all the same, Nikolić realizes that this is also the case with intangible things, especially when viewed from a historical distance. For that reason, the motif of the factory, house and church, as universal metaphors of production, community and the spiritual, have an important position in his work. Using the distinctive elements of these three entities – factory-house-church – Nikolić creates objects that appear as prototypes, that is, that have a seemingly utilitarian function.

One of Nikolić's latest works is *Convertible* (2019), a standardized object that looks like a storage box and that changes its character depending on what kind of tower is added to it. As a tower can be in the form of a cathedral, mosque, factory, or some other building, the whole object changes its function and symbolism into a cathedral, mosque or factory by changing this one element, as it has often happened in history that an architectural object had been repurposed into different functions. The use of architecture, as the bearer of meaning and symbolism, characterizes Nikolić's earlier works as well. The *Cathedral* (2012) is a mobile radiator in the shape of a cathedral, an art object that has the apparent utilitarian function to warm the house, thus appearing as a prototype, i.e. the first usable product made according to a new design on the grounds of which the design is approved for mass production, or not. Unlike the *Cathedral*, which could become a product through mass production,

and not only remain within the artistic discourse, the *Four Waters* (2016/2017) is a gutter for a non-existent house, an absurd structure that cannot divert rain because there is no roof from which it would pour into it.

What is important for Nikolić's work is that he creates most of his objects as usable and in full scale, even when it comes to objects of architectural dimensions. Thus, the work *Secondary Architecture* (2013, created with Boban Mladenović) has dimensions and all other features of a usable house created by Roma communities through recycling found, discarded materials. The *Stage* (2017) was used as an actual stage for performances in front of the buildings that were in focus of the project "If buildings could talk," within which it was produced. The *Confessional* (2018) was created as a real confessional, which, after being exhibited in the museum, was to be temporarily set up in a cathedral in Austria. Nikolić created all three of these objects in full size from found materials (thrown doors, boards and other carpentry) based on the construction practices of the homeless in order to point out the marginalized position of Roma and migrants in today's society.

*Toi-Toi Confessional* (2019), exhibited at the *Transformations: Contemporary Art in/about Architecture*, builds on his previous work *Confessional* and further deepens both the concept of that work and the method of designing prototypes in contemporary art. By combining *Toi-Toi* toilets and design elements characteristic of cathedral architecture, Nikolić creates a hybrid, ambivalent "prototype," that is, a visualization of that object, which functions on binary oppositions permanently–temporarily, uniquely–mass-produced, sacred–utilitarian, spiritual purification–physical purification. By setting up a *Toi-Toi Confessional* in a public space, Nikolić makes it widely available, in all those places where regular *Toi-Toi* facilities can be set up. This work, like Nikolić's previous works, indicates that contemporary art, combined with product design and with hybrid functions and meanings of architectural objects, problematizes the commodification and mass production of forgiveness, spirituality, culture and all those immaterial things that make communities and individuals that what they are.

## Instead of a conclusion

The aspects of architecture on which the contemporary artists focus within this exhibition, raise several questions: Are civic initiatives the only ones who can save the heritage from complete destruction for the sake of private interests? Does architecture in any way create hopeless situations and in-trapping spaces? Is the metastasis of urban tissue unstoppable and uncontrollable? Do individuals really have to accept all the conditions offered to them for demolishing their family houses? Are wars inevitably waiting for us in the future? Is the best choice we have ordering a *Toi-Toi Confessional*? If the answers to these questions are "yes", then the architecture is in crisis and it is necessary to reconsider how to change it because architecture still has the power to create conditions for new forms of sociability, and thus for a new future instead of all futures that have been irretrievably stolen from us due to wars, climate change, ecological pollution, pandemics and other causes.

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Sonja Jankov,  
curator of the exhibition

## BIOGRAFIJE / BIOGRAPHIES

**Nadežda Kirćanski** (1992, Zrenjanin), vizuelna umetnica. Osnovne i master studije završila je 2017. godine na Fakultetu likovnih umetnosti, Odsek vajarstvo. Trenutno je na doktorskim umetničkim studijama na istom fakultetu. Njena umetnička praksa angažuje širok raspon medija uključujući crtež, objekte i site-sensitive prostorne instalacije. Jedan od ključnih fokusa u njenom radu je sudar socio-političkih realnosti i savremenog jezika mladih, čijom se analizom filtrira skriveni emotivni, fizički i intelektualni rad. Realizovala je četiri samostalne izložbe: 2019 – *Višak značenja*, Galerija Haos; *O čemu razmišljaš*, s Draganom Novakovićem, *Navigator Art Gallery*; 2018 – *Ništa spec. 1.0*, Galerija DOB-a; *#RIP, Remont*, Beograd. Od 2016. godine izlagala je na više grupnih izložbi u zemlji i inostranstvu. U novembru 2019. bila je angažovana kao kustos i organizator projekta *Hibridni narativi, hibridne istorije*, u saradnji s HEKLER platformom iz Njujorka. Projekat u okviru programa Nagrade *Mangelos* obuhvatao je jednome-sečni rezidencijalni boravak za dve umetnice iz Njujorka i Kejptauna, a zatim i izložbu u Umetničkom prostoru U10, kao i u Savremenoj galeriji Zrenjanin. Član je Umetničkog saveta Galerije ALUZ-a (Asocijacija likovnih umetnika Zrenjanina), kao i Umetničkog saveta Galerije SKC-a Kragujevac. U proteklih godinu dana učestvovala je na nekoliko umetničkih rezidencija: *Kulturvermittlung Steiermark*, Graz; *Residency Unlimited*, Njujork; *Temporary Studio Saar*, Sarbriken; 42. Jalovička likovna kolonija; *Art otok Švicarija*, Ljubljana; 39. Susret akvarelista, Ečka. Dobitnica je Nagrade *Dimitrije Bašičević Mangelos* za mlade savremene umetnike, kao i pohvale u okviru Nagrade za crtež Fondacije Vladimira Veličkovića za 2018. godinu. Takođe, dobitnica je Nagrade *Sreten Stojanović, profesor ALU*, Fakulteta likovnih umetnosti za dostignuća u skulpturi 2017. godine. Njeni radovi deo su *Wiener Art* kolekcije, kao i drugih privatnih kolekcija. Trenutno radi u ateljeu Nove galerije vizuelnih umetnosti u Beogradu, gde priprema samostalnu izložbu.

**Nadežda Kirćanski** (1992, Zrenjanin), visual artist. She completed her undergraduate and master studies in 2017 at the Faculty of Fine Arts in Belgrade, Department of Sculpture. She is currently studying for a doctorate in art at the same faculty. Her artistic practice engages a wide range of media including drawing, objects and site-sensitive spatial installations. One of the key focuses in her work is the collision of socio-political realities and the modern language of young people, whose analysis filters out hidden emotional, physical and intellectual work. She has realized four solo exhibitions: 2019 – *Redundancy*, Haos Gallery; *What are you thinking about*, with Dragan Novaković, *Navigator Art Gallery*; 2018 – *nothing spec 1.0*, DOB Gallery; *#RIP, Remont*, Belgrade. Since 2016, she has been exhibiting at a number of group exhibitions in the country and abroad. In November 2019, she was hired as a curator and organizer of the *Hybrid Narratives, Hybrid History* project in collaboration with the HEKLER platform from New York. The project, which was implemented within the Mangelos Award program, included a one-month residency for two artists from New York and Cape Town, and then an exhibition at the U10 Art Space, as well as at the Contemporary Gallery Zrenjanin. She is a member of the artistic council of the ALUZ Gallery (Association of Fine Artists of Zrenjanin) as well as of the artistic council of the SKC Kragujevac Gallery. In the past year, she has participated in several art residencies: *Kulturvermittlung Steiermark*, Graz; *Residency Unlimited*, New York; *Temporary studio Saar*, Saarbrücken; 42<sup>nd</sup> Jalovik Art Colony; *Art Island Switzerland*, Ljubljana; 39<sup>th</sup> Meeting of Aquarellists, Ečka. She is the winner of the Dimitrije Bašičević Mangelos Award for young contemporary artists, as well as the Vladimir Veličković Foundation Drawing Award in 2018. She is also the winner of the Sreten Stojanović Award, professor at the ALU Faculty of Fine Arts for achievements in sculpture in 2017. Her works are part of the Wiener Art collection, as well as other private collections. She is currently working in the studio of the New Gallery of Visual Arts in Belgrade, where she is preparing a solo exhibition.

**Branislav Nikolić** (1970) diplomirao je slikarstvo 1996. na Akademiji umetnosti u Novom Sadu. Postdiplomske studije je završio 2001. na holandskom Institutu za umetnost u Enschede u 2002. na Akademiji umetnosti u Novom Sadu. Od 2002. je selektor Likovne kolonije Jalovik. Radi u domenu skulpture, slikarstva, dizajna i kao kustos. Imao je do sada 30 samostalnih izložbi u Antverpenu, Tirani, Oslu, Amsterdamu, Turkuu, Enshedeu, Beogradu, Šapcu i Novom Sadu, a izlagao je i na preko 70 grupnih izložbi u Helsinkiju, Lahtiju, Šangaju, Temišvaru, Njujorku, Tirani, Gracu, Parizu, Cirihi, Beču, Torontu, Amsterdamu, Enshedeu, Marakaibu, Montrealu, Rimu, Dubravici, Rijeci, Puli, Osijeku, Sarajevu, Cetinju, Beogradu, Zrenjaninu, Novom Sadu, Šapcu, Požegi, Valjevu, Vranju, Vršcu. Živi i radi u Beogradu.

**Branislav Nikolić** (1970) graduated painting in 1996 from the Academy of Fine Arts in Novi Sad, Serbia. He received postgraduate degrees from the Dutch Art Institute, Enschede, the Netherlands in 2001 and from the Academy of Fine Arts in Novi Sad, Serbia in 2002. Since 2002, he is a selector for the Jalovik Art Colony. He works in sculpture, painting, design and as a curator. He has had over 30 solo exhibitions in Antwerp, Tirana, Oslo, Amsterdam, Turku, Enschede, Belgrade, Šabac, Novi Sad, and took part in over 70 group exhibitions in Helsinki, Lahti, Shanghai, Timisoara, New York, Tirana, Graz, Paris, Zurich, Vienna, Toronto, Amsterdam, Enschede, Maracaibo, Montreal, Roma, Dubravica, Rijeka, Pula, Osijek, Sarajevo, Cetinje, Belgrade, Zrenjanin, Novi Sad, Šabac, Požega, Valjevo, Vranje, Vršac. He lives and works in Belgrade, Serbia.

**Nikola Radosavljević** (1991, Užice) doktorirao je na Fakultetu primenjenih umetnosti u Beogradu, 2020. godine, na temu knjige umetnika i novomedijskih grafičkih praksi. Do sada je organizovao 35 samostalnih izložbi po konkursu ili pozivu i učestvovao na više od 150 kolektivnih izložbi u zemlji i inostranstvu (Srbija, Holandija, Nemačka, Kina, Švajcarska, Rusija, Bugarska, Makedonija, Mađarska, SAD, Turska, Poljska, Nepal, Indija, Grčka...). Dobitnik je više od 20 nagrada i priznanja od kojih su posebno značajne: zlatna medalja Praškog kvadrijenala, *For provoking a dialogue* – nacionalnog nastupa studentske sekcije, Prag, Češka, 2015 (kao deo tima); plaketa za doprinos, svetsko bijenale crteža, Osten, Makedonija, 2017; nagrada svetskog trijenala grafike malog formata za tehnološki doprinos i likovni domen, Ural, Rusija, 2019; otkupna nagrada Ministarstva kulture i informisanja Republike Srbije, Galerija *Grafičkog kolektiva*, *Izložba male grafike*, 2019. Na temu knjige umetnika i primene novomedijskih umetničkih praksi održao je niz javnih predavanja. S urednicom likovnog programa DKSG-a Novi Beograd Maidom Gruden organizovao je međunarodnu kulturnu razmenu umetničkih knjiga s Univerzitetom umetnosti u Feniksu, Arizona, SAD, koja je rezultirala nizom izložbi, predavanja i radionica na temu knjige umetnika i graničnih grafičkih praksi, 2015–2017. Predsednik je žirija za selekciju radova i dodelu nagrada za Studentsko bijenale knjige umetnika, sa Željkom Lončarem i Marielom Cvetić, 2020. godine. Predavač je i moderator po pozivu organizatora ISWIB festivala (International Students Week in Belgrade), 2019. i 2020. godine; autor i predavač radionica iz oblasti umetnosti. Radovi mu se nalaze u mnogobrojnim javnim i privatnim kolekcijama širom Srbije i inostranstva. Član je ULUS-a (grafička sekcija), UVUU-a (grafička sekcija) i ULUPUDS-a (slikarsko-grafička sekcija). Bavi se grafikom, crtežom i knjigom umetnika.

**Nikola Radosavljević** (1991, Užice) gained his Doctorate in Arts from the Academy of Applied Arts in Belgrade, in 2020, on the theme of artist's book and new-media print practices. He has had thirty five solo exhibitions and took part in more than hundred and fifty group exhibitions in Serbia, Netherlands, Germany, China, Switzerland, Russia, Bulgaria, Macedonia, Hungary, USA, Turkey, Poland, Nepal, India, Greece... He received more than twenty awards and prizes, including the Golden medal of The Prague Quadrennial of Performance Design and Space for the national exhibition of student section *For provoking a dialogue* (2015, as part of the team), award for artistic contribution from the World Biennial of Drawing, Osten, Macedonia (2017), award of the World Triennial of Small Format Print for technological and artistic contribution, Ural, Russia (2019), acquisition award by Ministry of Culture and Information of Republic of Serbia, Gallery of Fine Print Art collective (2019). He gave numerous public lectures on the theme of artists' book and new-media art practices. With Maida Gruden, art director of DKSG New Belgrade, he co-organised international exchange of artists' books with the University of Arty in Phoenix, Arizona, USA, which resulted in several exhibitions, lectures and workshops on the theme of artist's book and borderline print art practices (2015-2017). In 2020, he became the president of the jury for selection of works and awards at the Student Biennial of Artists' Books, with Željko Lončar and Mariela Cvetić. He was invited lecturer and moderator at the International Students Week in Belgrade, 2019 and 2020. His works are included in numerous public and private collections in Serbia and abroad. He is a member of ULUS, UVUU and ULUPUDS. He works in domains of fine art print, drawing and artist's book.

**Neli Ružić** (1966, Split) diplomirala je slikarstvo 1990. godine na Fakultetu primenjenih umetnosti u Beogradu, a postdiplomske studije završila je 2013. godine na Facultad de Artes, UAEM, Meksiko. Krajem devedesetih godina prošlog veka odlazi u Meksiko, a od 2003. godine predaje na ENPEG La Esmeralda, Mexico City (do 2012); kao i na UAEM Cuernavaca, Estado de Morelos (do 2007). Dobitnica je druge nagrade T-HTnagrada@msu.hr, MSU, Zagreb (2016), stipendije Conacyt, Meksiko (2012–2013); stipendije Grada Splita (1996), stipendije *ArtsLink* (1996) za rezidenciju u Headlands Center for the Arts, Sausalito, SAD, i Nagrade Bijenala mladih, Moderna galerija u Rijeci (1993). Imala je niz samostalnih izložbi i učestvovala je na brojnim izložbama, projektima i festivalima u Hrvatskoj i inostranstvu. U umetničkom radu istražuje preklapanja ličnog i kolektivnog sećanja i zaborava u odnosu na migraciju, istorijske narative i percepciju vremena. Njeni radovi su deo više kolekcija – Galerija umjetnina u Splitu, MMSU Rijeka, MSU Zagreb, Galerije *Marino Cettina*, Umag, Canal Mediateca Caixa Forum, Barcelona. Od 2013. predaje u Školi likovnih umjetnosti u Splitu, gde 2014. osniva Galeriju *Škola*, koju vodi do 2018. godine. Spoljna je saradnica u zvanju docenta na Slikarskom odseku Umjetničke akademije Sveučilišta u Splitu.

**Neli Ružić** (1966, Split) graduated in Painting at the Faculty of Applied Arts in Belgrade in 1990, then finished postgraduate studies at the Facultad de Artes, UAEM, Mexico in 2013. She went to Mexico in the late 1990s, and since 2003 has been teaching at ENPEG La Esmeralda, Mexico City (until 2012); as well as at UAEM Cuernavaca, Estado de Morelos (until 2007). She is the winner of the second award T-HTnagrada@msu.hr, MSU, Zagreb (2016), Conacyt scholarship, Mexico (2012–2013); scholarship from the City of Split (1996), ArtsLink scholarship (1996) for residency at the Headlands Center for the Arts, Sausalito, USA, and the Youth Biennial award, Modern Gallery in Rijeka (1993). She has had numerous solo exhibitions and participated in many exhibitions, projects and festivals in Croatia and abroad. In her artistic practice, she explores the overlaps of personal and collective memory and forgetfulness in relation to migration, historical narratives and the perception of time. Her works are part of several collections – Art Gallery in Split, MMSU Rijeka, MSU Zagreb, Marino Cettina Gallery, Umag, Canal Mediateca Caixa Forum, Barcelona. Since 2013, she has been teaching at the School of Fine Arts in Split, where in 2014 she founded the School Gallery, which she run until 2018. She is an external associate as an assistant professor at the Department of Painting, Academy of Arts, University of Split.

**Aleksandra Sojak-Borodo** (1981) diplomirala je i doktorirala crtež na Akademiji umetnosti pri Nikolaus Kopernikus univerzitetu u Torunu (Uniwersytet Mikołaja Kopernika), Poljska, gde je zaposlena na Departmanu za crtež. Doktorske studije završila je 2011. godine radom *Beli prostori (Przestrzenie bieli)*. Kustos je Međunarodne izložbe studentskog crteža (Międzynarodowej Wystawy Rysunku Studenckiego), koja se održava od 2008. godine u Umetničkoj galeriji Wozownia i na Fakultetu likovnih umetnosti Univerziteta Nikolaja Kopernika u Torunu. Stvara u domenu instalacije, objekata, crteža i performansa, a takođe je aktivna i kao voditelj umetničkih radionica za decu i omladinu. Izlagala je na preko 40 izložbi u Poljskoj i inostranstvu. S Katarzinom Skrobala je realizovala društveni i umetnički projekat *Rubinkowo*.

**Ivan Šuletić** je diplomirao na Slikarskom odseku Fakulteta likovnih umetnosti u Beogradu 2007. godine i završio doktorske umetničke studije na istom odseku 2015. godine. Izlagao je na brojnim samostalnim i grupnim izložbama i u okviru kustoskih projekata u Srbiji i inostranstvu. Njegovi radovi se nalaze u javnim i privatnim kolekcijama, među kojima su Muzej grada Beograda, Kolekcija umetnosti *European Patent Office*, *Wiener Städtische* kolekcija savremene umetnosti, kolekcija Galerije savremene umetnosti Niš i druge. Dobitnik je prve nagrade Fondacije *Vladimir Veličković* za crtež 2018. godine, Nagrade *Likovna jesen* 2016. i druge nagrade *Niš Art* Fondacije za 2015. godinu. Zaposlen je kao docent na Arhitektonskom fakultetu u Beogradu.

**Alexandra Sojak-Borodo** (1981) graduated and received her Doctorate in Drawing from the Academy of Arts at Nicolaus Copernicus University in Toruń (Mikołaj Copernicus University), Poland, where she is employed at the Department of Drawing. She completed doctoral studies in 2011, with the work “White spaces” („Przestrzenie bieli”). She is the curator of the International Exhibition of Student Drawings (Międzynarodowej Wystawy Rysunku Studenckiego), which has been held since 2008 at the Wozownia Art Gallery and at the Faculty of Fine Arts of the Nicolaus Copernicus University in Toruń. She works in the domain of installations, objects, drawings and performances, and also runs art workshops for children and youth. She has exhibited at over 40 exhibitions in Poland and abroad. With Katarzyna Skrobala, she realized the social and artistic project “Rubinkowo”.

**Ivan Šuletić** graduated from the Painting Department of the Faculty of Fine Arts in Belgrade in 2007, and earned his doctoral degree in fine arts in 2015 at the same Faculty. He has exhibited his works at numerous exhibitions and within curatorial projects in Serbia and abroad. His works can be found in several public and private collections, such as the Belgrade City Museum, European Patent Office Art Collection, Wiener Städtische Contemporary Art Collection and Niš Art Foundation et al. Šuletić is the winner of the Vladimir Veličković Foundation Award for Contemporary Drawing in 2018, Award “Likovna Jesen” in 2016, and the Second Prize for Painting by Niš Art Foundation in 2015. He currently works at the Faculty of Architecture in Belgrade as an Assistant Professor.

**Nina Todorović** (1973, Beograd) diplomirala je 1999. na Fakultetu likovnih umetnosti, Odsek slikarstvo, u klasi profesora Čedomira Vasića. Od 2000. je član ULUS-a, sa statusom samostalnog umetnika. Godine 2002. magistrirala je u klasi istog profesora, a 2014. doktorirala je na FLU, Beograd (mentor redovni profesor dr Mileta Prodanović). Od 1995. godine aktivno izlaže, a do sada imala 47 samostalnih i učestvovala na preko 200 grupnih izložbi, kao i na brojnim likovnim kolonijama, radionicama i veb-projektima u zemlji i inostranstvu (Kanada, Belgija, Mađarska, Makedonija, SAD, Slovenija, Estonija, Nemačka, Italija, Švajcarska, Rusija, Švedska, Velika Britanija, Australija, Urugvaj, Argentina, Egipat, Francuska, Austrija). Dobitnik je više domaćih i međunarodnih nagrada. Radovi joj se nalaze u stranim i domaćim muzejima i kolekcijama.

**Nina Todorović** (1973, Belgrade) graduated in 1999 from the Faculty of Fine Arts, Department of Painting, class of Professor Čedomir Vasić. In 2000, she became a member of the Association of Fine Artists of Serbia (ULUS), with the status of a freelance artist. In 2002, she received her Master's Degree in the class of the same Professor. In 2014, she obtained her PhD Degree in Art, from the Faculty of Fine Arts, Belgrade (Mentor, Professor Mileta Prodanović, PhD). Since 1995 she has been actively exhibiting her works, and so far, has had 47 solo exhibitions and participated in more than 200 group exhibitions, as well as numerous art colonies, workshops and web-related projects in Serbia and abroad (Canada, Belgium, Hungary, Macedonia, USA, Slovenia, Estonia, Germany, Italy, Switzerland, Russia, Sweden, Great Britain, Australia, Uruguay, Argentina, Egypt, France, Austria). Winner of several national and international awards. Her works are present in museums, public and private collections in the country and abroad.

Sonja Jankov (1985) je nezavisni kustos, trenutno doktorand teorije umetnosti i medija na Univerzitetu umetnosti u Beogradu, a osvojila je i zlatnu medalju iz streljaštva na Kupu Univerziteta 2019. godine. Volontirala je i radila u Muzeju savremene umetnosti Vojvodine (2012–2015) i spoljni je saradnik brojnih institucija i nezavisne scene u regionu. Kao rezident je boravila u Poljskoj, Rumuniji, Austriji i Hrvatskoj, a provela je i godinu dana usavršavajući se u Centru za kritičku teoriju u Pragu (2008/2009). Realizovala je i devet samostalnih umetničkih izložbi u Bukureštu, Zagrebu, Novom Sadu, Užicu i Beogradu. Kao kustos je realizovala izložbe u MMSU – Rijeka, Galeriji Kazamat – Osijek, *Pogonu Jedinstvo* – Zagreb, Kulturnom centru Beograda, Galeriji savremene umetnosti – Pančevo, Galeriji *Remont* – Beograd. Autor je nekoliko naučnih radova objavljenih u nacionalnim i inostranim časopisima, među kojima su najnoviji *Choreographic and Spatial Layers in Jasmina Cibic's Screendance 'The Pavilion'* (*Život umjetnosti* 106/2020), *Citiranje arhitekture kao umetnička i interpretativna strategija u savremenoj skulpturi: primer Radoša Antonijevića* (*Zbornik Matice srpske za likovne umetnosti*, 48/2020), *Die Untermenschen i fantastično kao metod društvene kritike u filmu 'Jojo Rabbit'* (*Zbornik Matice srpske za scenske umetnosti i muziku*, 63/2020). Živi u Novom Sadu.

Sonja Jankov (1985) is an independent curator, currently a doctoral student in Art and Media Theory at the University of Arts in Belgrade, where she won a gold medal in airgun discipline at the University Cup in 2019. She volunteered and worked at the Museum of Contemporary Art Vojvodina (2012-2015) and has collaborated with numerous institutions and independent organisations in the region. She took part in residencies in Poland, Romania, Austria and Croatia, and had spent a year studying at the Centre for Critical Theory in Prague (2008/2009). She has realized nine solo art exhibitions in Bucharest, Zagreb, Novi Sad, Užice and Belgrade. As a curator, she realized exhibitions in MMSU – Rijeka, Gallery Kazamat – Osijek, *Jedinstvo* – Zagreb, Cultural Center of Belgrade, Gallery of Contemporary Art – Pančevo, Gallery *Remont* – Belgrade. She is the author of several scientific papers published in national and international journals, the latest of which are “Choreographic and Spatial Layers in Jasmina Cibic's *Screendance The Pavilion*” (*Život umjetnosti* 106/2020), “Citing Architecture as Artistic and Interpretational Strategy in Contemporary Sculpture: The Case of Radoš Antonijević” (*Matica srpska journal for fine arts*, 48/2020), “*Die Untermenschen* and Fantasy as Method of Social Critique in Film *Jojo Rabbit*” (*Matica srpska journal of stage arts and music*, 63/2020). She lives in Novi Sad.



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