La Biennale di Venezia
61. Esposizione Internazionale d'Arte
Partecipazioni Nazionali

Pavilion of the Republic of Serbia at the **61st International Art Exhibition** - **La Biennale di Venezia**

Through Golgotha to Resurrection

The Pavilion of the Republic of Serbia presents an installation by **Predrag Djaković** (www.pedjadjakovic.com), conceived as a reflection on memory, displacement, and the enduring quest for shared values in the aftermath of the twentieth century.

The project, curated by Tomàš Koudela, unfolds through three interconnected elements: a large-scale archival display, an installation composed of more than one hundred vintage suitcases, and a video work featuring the artist performing a piano improvisation in A minor.

Covering the entire 25-metre length of the pavilion's main wall, the archival panels assemble photographs from personal files, anonymous portraits, maps, administrative documents, and newspaper clippings from the twentieth century, forming a visual field of memory. The assemblage is fragmentary and layered, resistant to chronology, and bears witness to what has been lost without a name.

The installation addresses a global experience marked by violence, ideological fractures, and mass manipulation. The materials evoke memories from multiple continents affected by major historical ruptures, resonating with a worldwide condition of broken promises and destabilised worldviews that shaped the modern era.

Opposite the archival wall, the sculptural accumulation of suitcases forms a monumental presence. These objects stand as signs of forced mobility, deportations, exiles, resettlements and impossible returns, transforming the suitcase into a universal symbol of displacement and the fragile boundary between home and loss.

The sound component, a piano improvisation in A minor composed and performed by the artist and presented as a video work, references the official theme of La Biennale di Venezia and functions as the emotional axis of the installation.

The artist invokes the archetypal concepts of Golgotha and resurrection not as explicit religious motifs, but as conditions. Golgotha marks the moment of collapse, when a shared system of values fails. Resurrection remains an open question: whether a renewed framework of values can emerge once inherited systems have lost their credibility, a framework capable of resisting ideological distortion and historical amnesia. This ethical, cultural, and political question gives the installation its contemporary urgency.

Press Office Contact

Olga Cuckovic

olgacuc@gmail.com

Whatsapp +393930483137