



Future of Melancholia
8.3. – 4.5.2025

Museum of Contemporary Art
Belgrade

(English / Srpski)

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Kamilla Bischof, Flora Hauser, Katharina Höglinger, Ernst Yohji Jaeger, Nanna Kaiser, Matthias Noggler, Maruša Sagadin, Anna Schachinger, Klaus Schuster, Lisa Slawitz, Susanne Wenger

Gallery-Legacy of Milica Zorić & Rodoljub Čolaković
Museum of Contemporary Art Belgrade

(EN)

The exhibition *Future of Melancholia* in the Gallery-Legacy of MoCAB presents works by the Graz surrealism pioneer Susanne Wenger, who was also represented at the 60th Venice Biennale, and a further selection of outstanding Austrian artists whose often neo-surrealist works partly draw on the legacy of Wenger.

The Gallery-Legacy, run by Milica Zorić & Rodoljub Čolaković, is an exhibition venue in a high-class quarter in the outer suburbs of Belgrade. It was built in 1936 and 1937 as a two-story family villa with a designed outdoor area in the style of 1930s modernism. Between 2007 and 2010, this former home of artist Milica Zorić and the Yugoslav politician, and writer Rodoljub Čolaković was redesigned and renovated, and since its reopening it has been part of the Museum of Contemporary Art in Belgrade. Zoran Radojičić, the architect responsible for the new design of the building, was inspired by so-called white architecture, with the result that the exhibition galleries align to the style of the white cube.

In the ground floor two groups of works by Austrian artist Susanne Wenger are on show. Wenger was born in 1915 in Graz. The works presented in Belgrade are formally particularly interesting, and derive from two different periods, with a group of pencil drawings entitled

(SR)

Izložba *Future of Melancholia* u Galeriji-legatu Milice Zorić i Rodoljuba Čolakovića donosi radove pionirke nadrealizma iz Graca, Suzane Venger (Susanne Wenger), čije je stvaralaštvo predstavljeno i na 60. Venecijanskom bijenalu, kao i odabrana dela istaknutih austrijskih umetnika čije neonadrealističke poetike često nastaju na tragu njenog nasleđa.

Galerija-legat Milice Zorić i Rodoljuba Čolakovića je izložbeni prostor koji se nalazi u rezidencijalnom kvartu Beograda. Ova dvospratna vila, nekadašnji dom umetnice Milice Zorić i političara i pisca Rodoljuba Čolakovića, sagrađena je 1936–1937. godine u stilu modernizma tridesetih. Između 2007. i 2010. godine, prostor je adaptiran u skladu s konceptom *bele kocke*, pri čemu je arhitekta Zoran Radojičić bio inspirisan estetikom tzv. *bele* modernističke arhitekture. Od svog ponovnog otvaranja za javnost, ova vila čini važan deo izložbenih kapaciteta najznačajnijeg muzeja za savremenu umetnost u Srbiji, Muzeja savremene umetnosti u Beogradu.

U prizemlju ovog zdanja izloženi su radovi Suzane Venger, umetnice koja je rođena 1915. godine u Gracu. Radovi predstavljeni u Beogradu su pre svega formalno interesantni i potiču iz dva različita perioda. Serija crteža u boji nastala je 1943. i 1944. godine pod

Traumgesichte (Dream Visions) (1943/44), depicting mainly hybrid human-animal creatures or anthropomorphic animals, and her series entitled *Icons of Great Sadness*, oil paintings from the 1990s with surreal melancholic designs, showing fantastic worlds and often using nearly geometrical shapes as well as ghostly figures that are enclosed in special iron frames. Wenger is a master of speculative fabulation, oscillating between earnest and humor, creating fantastic worlds that offer aesthetic solutions to skepticism toward modernism and the world as we know it, and engendering both positive and negative emotions.

In the first and second stories of the villa works by selected contemporary Austrian artists are presented. In dialogue with Susanne Wenger they provide multiple perspectives on the themes of melancholy and nostalgia, and open up a view into apparent inner worlds. They all develop their very own narratives, but they share the courage to go new ways. The artistic approaches shown in this exhibition can be seen as a reaction to current global populist developments and thus as a withdrawal into the private sphere and a form of introspection. These works are visualizations of sensations and emotions, and they are dreamy and future-looking motifs in turbulent times.

Maruša Sagadin creates humorous artistic interventions consisting of fantastic and subversive furniture designs of ambivalent and melancholic character that are spread throughout the villa as if they belonged to it. Flora Hauser's work, created in the finest textile handicraft is dream-like and fantastic, with references to *Art Nouveau* and an interest in supernatural creatures, unfolding in epic and endless form that seems timeless, while the work of Kamilla Bischof is poetic and surreal with its permanent alternations of figure and background on the theme of a trip with a motor scooter. Anna Schachinger's large

nazivom *Traumgesichte* (Snovidenja) i prikazuje hibridna ljudsko-životinjska bića ili antropomorfne životinje, dok ciklus ulja na platnu *Icons of Great Sadness* (Ikone velike tuge) iz devedesetih godina otkriva fantastične svetove i gotovo geometrijske oblike ali i sablasne figure oivičene specifičnim gvozdenim ramovima. Majstorstvom spekulativne fabulacije, koja se kreće između ozbiljnosti i groteske, Suzane Venger stvara izmaštane prikaze koji nude estetska rešenja za skepticizam prema modernosti i savremenom svetu, izazivajući pri tome i pozitivne i negativne emocije.

Na prvom i drugom spratu vile izloženi su radovi odabranih savremenih austrijskih umetnika. U dijalogu sa delima Suzane Venger, oni otvaraju nove perspektive u promišljanju melanholije i nostalgije i pružaju uvid u očigledne unutrašnje svetove. Iako svaki od ovih umetnika razvija sopstveni vizuelni jezik, njihov zajednički imenitelj je hrabrost da krenu neistraženim stazama. Umetnički pristupi predstavljeni na izložbi mogu se čitati kao odgovor na savremene populističke pozicije – kao svojevrsno povlačenje iz javne sfere u prostor intimne refleksije. Vizuelni jezik ovih radova sastavljen je od niza senzacija i emocija, snolikih i, u ovim burnim vremenima, gotovo proročkih motiva.

Maruša Sagadin (Maruša Sagadin) kreira razigrane svetove u kojima se maštovati i subverzivni komadi nameštaja stapaju sa interijerom, delujući kao da su oduvek pripadali ovoj vili. Rad Flore Hauzer (Flora Hauser) odiše snolikošću i fantastikom, referišući na *Art Nouveau* i crpeći inspiraciju iz sveta natprirodnih bića. Njene forme se razvijaju u epskim, beskrajnim kompozicijama koje deluju vanremenski. Kamila Bišof (Kamilla Bischof) pak gradi poetski i nadrealni opus prožet permanentnim alternacijama figure i pozadine. Ana Šahinger (Anna Schachinger) na velikim platnima prikazuje

paintings with their sketchy bodies and figures, some of which have several faces, use narrative overlapping to create cycles of tension and release that are symptomatic of our time. Klaus Schuster's spaces and figures, by contrast, appear almost ghostly and very much abandoned. His works are narrative and melancholic in nature, draw on questions from the theory of perception and negotiate the duality of absence and visibility. Similar to Wenger, but with a different stylistic approach, Lisa Slawitz paints amiable fabulous creatures, often in outsized dimensions, onto textiles and canvases, showing situations in which something is happening to her protagonists. Katharina Höglinger's prescinded faces seem to be fully at home in the abstract worlds they inhabit, asking anew as to a fundamental idea of truth. Ernst Yohji Jaeger's paintings of androgynous figures that seem to be prisoners in their own inner worlds not only communicate a sense of loneliness and the beyond but are equally inspired by Western and Far-Eastern iconography, drawing on motifs of vanitas. Nanna Kaiser, by contrast, inscribes herself in her painting into the interiors of automobile brands such as Porsche and BMW and thereby not only challenges convention but also the psychological stigma of capitalism and its catastrophic effects. Finally, Matthias Noggler presents a perspective toward a more open future that unfolds in infinite connected layers from an abstract geometrical idiom that also develops figurative elements.

Allegories of the surreal and nostalgia here seem to be a way out of oppressive emotional states, paving the way for a better future. For although the future may seem to be a confused matter to us, hardly predictable due to all the acceleration in digitalization and mobility and the political state of the world, positive artistic visions of a better future know no limits. We see artistic trends that connect across borders with other artists, making contact,

skicirane figure i tela, od kojih neka imaju više lica, a narativnim preklapanjima stvara ritam tenzije i oslobađanja, svojstven savremenom trenutku. Nasuprot tome, prostori i likovi Klaus Šustera (Klaus Schuster) deluju gotovo sablasno, napušteno. Njegovi radovi polaze od pitanja iz domena teorije percepcije i ispituju dualnost odsustva i vidljivosti. Slično Vengerovoj, ali drugačijim stilskim izrazom, Liza Slavic (Lisa Slawitz) slika dobroćudna fantastična bića, često predimenzionirana, na tekstu i platnima. Njene scene su pune misterije, prikazujući trenutke u kojima se nešto upravo dešava njenim protagonistima. Izvitopereni likovi Katarine Heglinger (Katharina Höglinger) izgledaju kao da pripadaju apstraktnim svetovima koje nastanjuju, pitajući se iznova o suštinskoj ideji istine. Ernst Jođi Jeger (Ernst Yohji Jaeger) slika androgine figure koje deluju kao zarobljenici sopstvenih unutrašnjih svetova. Njegovi radovi ne samo da dočaravaju osećaj usamljenosti i onostranog već sadrže i elemente zapadne i dalekoistočne ikonografije, oslanjajući se na motive *Vanitas* žanra. S druge strane, Nana Kajzer (Nanna Kaiser) svoje prisustvo ugrađuje u slike kroz enterijere automobilskih brendova poput Poršea i BMW-a, čime ne samo da dovodi u pitanje konvencije već i problematizuje psihološke ali i katastrofalne dimenzije kapitalizma. Na kraju, Matijas Nogler (Matthias Noggler) nudi pogled ka otvorenoj budućnosti, koja se razvija u beskrajnim slojevima međusobno povezanih apstraktnih geometrijskih oblika, od kojih postepeno nastaju i figurativni elementi.

Alegoričnost nadrealnog i nostalgije ovde se pojavljuju kao putevi izlaska iz opresivnih emocionalnih stanja, otvarajući prostor za bolju budućnost. Iako nam se budućnost može činiti nesigurnom, teško predvidivom u ubrzanom dobu digitalizacije, mobilnosti i političkih previranja, pozitivne umetničke vizije

and contributing to supranational and multilateral dialogue on European and international levels, all of which can be considered almost an avant-garde not only in terms of art but also politically.

bolje budućnosti ne znaju za granice. Umetnički tokovi se povezuju preko granica, umetnici stupaju u dijalog i doprinose nadnacionalnoj i multilateralnoj razmeni na evropskom i međunarodnom nivou. Ovi procesi mogu se posmatrati kao avangardni ne samo u umetničkom već i u političkom smislu.

Curator:
Sandro Droschl

Coordinating Curator:
Miroslav Karić

Curatorial Assistance:
Caro Feistritz

Cooperation:
HALLE FÜR KUNST Steiermark,
Museum of Contemporary Art Belgrade

Kustos:
Sandro Droschl

Kustos koordinator:
Miroslav Karić

Asistent kustosa:
Caro Feistritz

Saradnja:
HALLE FÜR KUNST Steiermark,
Museum of Contemporary Art Belgrade

Kamilla Bischof

1986, Graz / Grac – lives in Berlin / živi u Berlinu



Lambretta, 2020

Oil and spray paint on canvas / ulje i boja u spreju na platnu
150 × 100 cm
Courtesy Meyer*Kainer, Vienna / Beč

(EN)

Kamilla Bischof's oeuvres prove not only her passion for storytelling, fabulation and auto-fiction, but also her enthusiasm for re-staging situations which oscillate between reality and fabrication, as well as between cheerfulness and distress. Often, figure and ground seem to be in a constant process of circulation and transformation, resulting in an intangible *mise-en-scène*. In *Lambretta*, a larger-than-life orange croissant lies on two pink baguettes, but somehow adapts perfectly to the painting's landscape, so that the absurdity of proportions remains unnoticed at first glance. Beneath the croissant and baguettes, different shades of blue might appear as an anthropomorphised stretch of water, since a face is sketched on its surface—or is it a ghost-like figure? The otherworldliness of the scenery is emphasised by the painting's color-scheme: yellow-ish, pink-ish mountains and a rose sky against a background of electrical towers; a half-naked female character on a pink scooter, with what appears to be a veiled hat on her head sketched in pink, red, orange and violet. Working primarily with oils, Bischof brings a sketchy, haptic

Kamilla Bischof

(SR)

Stvaralaštvo Kamile Bišof svedoči ne samo o njenoj strasti prema pripovedanju, fabulaciji i autofikciji već i o njenom entuzijazmu za rekonstruisanje scena koje osciluju između stvarnosti i fikcije, vedrine i nelagode. Figura i pozadina često deluju kao da su u trajnom procesu kruženja i transformacije, stvarajući neuhvatljiv mizanscen. U delu *Lambretta*, predimenzionirani narandžasti kroasan leži na dve roze bageti, ali se nekako savršeno uklapa u pejzaž slike, tako da apsurdnost njegovih razmera na prvi pogled ostaje neprimećena. Ispod kroasana i bageti, različite nijanse plave mogu se učiniti kao antropomorfizovano vođeno prostranstvo, jer se na njegovoj površini nazire lice – ili je to figura slična duhu? Onostranost prizora dodatno je naglašena kolorističkom paletom slike: žućkaste, rozikaste planine i ružičasto nebo u kontrastu su s pozadinom koju čine stubovi dalekovoda; polunaga ženska figura na roze skuteru na glavi nosi nešto što podseća na šešir s velom, skiciran u roze, crvenim, narandžastim i ljubičastim tonovima. Mada prvenstveno koristi uljane boje,

texture to the canvas by applying a spray. Although the images are often populated by strong female personalities, Bischof's paintings are nevertheless woven with melancholic and dystopic undertones, reflecting the challenges of our current times.

nanošenjem slojeva boje u spreju Bišof na platnu kreira haptičku teksturu nalik skici. Iako njene slike neretko naseljavaju snažni ženski likovi, u njih su ipak utkani melanholični i distopijski prizvuci koji odražavaju izazove savremenog doba.

Lambretta, 2020
Oil and spray paint on canvas
150 × 100 cm
Courtesy Meyer*Kainer, Vienna

Kamila Bišof

Lambretta, 2020
ulje i boja u spreju na platnu
150 × 100 cm
Ljubaznošću Meyer*Kainer, Beč

Flora Hauser

1992, Vienna / Beč – lives in Vienna / živi u Beču



Geburt der Sonne (Birth of the Sun), 2024

Acrylic fiber and cotton yarn sewn onto canvas / akrilna vlakna i pamučni konac, šiveno na platnu
210 × 100 cm
Courtesy Meyer*Kainer, Vienna / Beč

(EN)

In her work, Flora Hauser often refers to Ancient Greek philosophy and its origins, in particular to the notion of *ousia*. Central to Greek ontology, *ousia* can best be described as essence or *being*, in a very ontological sense, as a continuous, timeless identity, which Hauser, in her reflections and her practice, links to art and artistic production. Her embroidered canvases allude to magical worlds; *Birth of the Sun*, for example, depicts a goddess-like feminine figure stacked at the top of the canvas, while a masculine character seems to praise her with small fish bowls containing corals. The dreamy imagery, which appears to be split into three different realms, incorporates water, a garden and a kingdom or queendom of heaven, and is underlined by a sentence in the painting's bottom right corner “magically it makes sense,” connecting the scene to sacredness and female power. Energy and its distribution are further recurring themes in Hauser's practice. She is also devoted to depicting “New Age” motifs, and this becomes particularly evident in *ChuChu-Moon*, in which diamonds dangle from a half moon,

(SR)

U svom radu, Flora Hauzer često se poziva na antičku grčku filozofiju i njene temelje, naročito na pojam *ousia*. Kao ključni pojam u grčkoj ontologiji, *ousia* se može opisati kao suština ili bit, u izvornom ontološkom smislu, kao neprekidni, bezvremeni identitet, koji Hauzer u svojim promišljanjima i praksi povezuje sa umetnošću i umetničkom produkcijom. Njena vezena platna prizivaju magične svetove; tako, u delu *Birth of the Sun*, na primer, prikazana je ženska figura nalik boginji smeštena pri vrhu platna, dok muški lik deluje kao da joj odaje počast nudeći male akvarijume s koralima. Ove snolike predstave, koje naizgled obuhvataju tri različita carstva – svet vode, vrt i kraljevstvo ili kraljičanstvo neba – upotpunjava rečenica u donjem desnom uglu slike: *Magically it makes sense* („Na magičan način, ima smisla”), koja podvlači poruku i asocira na svetost i žensku moć. Energija i njena distribucija predstavljaju još jednu od centralnih tema u praksi Flore Hauzer. Autorkina posvećenost motivima Nju-egdža (New Age) posebno dolazi do izražaja u radu

and a mountain is illuminated by a rising sun. Her most abstract work in this exhibition, *Wrenkh1 – Schlürfen werden wir noch dürfen* (Wrenkh1 – We'll be able to slurp), points to an increasing fear of the threats to hard-worn freedoms and emancipations from rising conservative tendencies. While Hauser's work might appear to be a renunciation of reality and current political proceedings, her representations of liberated female bodies nevertheless suggest subtle notions of critique.

ChuChu-Moon u kojem dijamanti vise s polumeseca, dok planinu obasjava izlazeće sunce. Najapstraktniji rad na ovoj izložbi, *Wrenkh1 – Schlürfen werden wir wohl dürfen*, ukazuje na sveprisutni strah od gubljenja teško stečenih sloboda i emancipacije usled jačanja konzervativnih tendencija. Iako se dela Flore Hauzer mogu činiti kao otklon od realnosti i aktuelnih političkih zbivanja, njene predstave oslobođenih ženskih tela ipak upućuju na suptilne oblike kritike.

ChuChu-Moon, 2024

Acrylic fiber and cotton yarn sewn on canvas
42 × 42 cm

Wrenkh1 – Schlürfen werden wir wohl dürfen (Wrenkh1 – We'll be able to slurp), 2023

Acrylic fiber and cotton yarn sewn on canvas
25 × 20 cm

Birth of the Sun, 2024

Acrylic fiber and cotton yarn sewn on canvas
210 × 100 cm

Courtesy Meyer*Kainer, Vienna

ChuChu-Moon, 2024

akrilna vlakna i pamučni konac, šiveno na platnu
42 × 42 cm

Wrenkh1 – Schlürfen werden wir wohl dürfen, 2023

akrilna vlakna i pamučni konac, šiveno na platnu
25 × 20 cm

Birth of the Sun, 2024

akrilna vlakna i pamučni konac, šiveno na platnu
210 × 100 cm

Ljubaznošću Meyer*Kainer, Beč

Katharina Höglinger

1983, Rohrbach / Rorbah – lives in Vienna / živi u Beču



The tree in front of my house wears a baby doll, 2023

Oil on canvas / ulje na platnu
100 × 80 cm

(EN)

In her works, Katharina Höglinger draws on the realms of experience of the everyday. She selects wandering thoughts and loose interests to immediately record them on canvas or in her drawings on paper. Seeking to depict the complexity and obscurity of thoughts and its convoluted character, Höglinger portrays overlapping, entangled figures. In her painting *Bird-tree*, a bird seems to emerge from a face, which in turn seems to lean against a flower's stem. While an ear drifts apart from the face, the bird and the face appear to be one alluding to a pictorial language reminiscent of cubism and expressionism in its naivety and figurative abstraction. The fogginess of the painting adds a surrealist atmosphere, while the flowers in their various articulations refer to symbols found in art history. Höglinger's works seem to fall out of time, or to speak of a deep melancholia in which notions of time lose their meaning. What might appear as a tenderness in the various characters and motives of Höglinger's images is equally an introspective gaze revealing the perplexity of her inner thoughts in response to the precarity of the times we

Katharina Höglinger

(SR)

Katarina Heglinger u svojim radovima istražuje domen svakodnevnog iskustva. Prolazne misli i trenutna interesovanja beleži neposredno, na platnu ili u crtežima na papiru. Težeći da prikaže složenost i nejasnoću misli, kao i njihovu isprepletanost, Heglinger slika udvajajuće i zamršene figure. Na slici *Bird-tree* (Ptica-drvo), ptica kao da izranja iz lica koje se oslanja na cvetnu stabljiku. Dok se uvo odvaja od lica, ptica i lice postaju jedno, čime umetnica nagoveštava slikovni jezik sličan onom u kubizmu i ekspresionizmu, u kom se naivnost stapa sa figurativnom apstrakcijom. Magličasta atmosfera slike doprinosi njenoj nadrealnoj dimenziji, dok cvetni motivi u različitim oblicima upućuju na simbole iz istorije umetnosti. Stvaralački opus Katarine Heglinger kao da izmiče vremenskim okvirima, uranjajući u duboku melanholiju u kojoj pojam vremena gubi značaj. Naizgled prisutna nežnost u njenim motivima i likovima istovremeno predstavlja introspektivan pogled koji razotkriva kompleksnost njenih unutrašnjih misli pred neizvesnostima savremenog trenutka. Međutim, ako

live in. But if the surrealist appearances of her eccentric characters embody despondency, they also offer glimpses of ease and a rare courage to embrace imperfection.

nadrealni likovi u svojoj ekscentričnosti utelovljuju potištenost, podjednako donose trenutke lakoće i retku hrabrost da se prihvati nesavršenost.

The tree in front of my house wears a baby doll, 2023
Oil on canvas
100 × 80 cm

Self-portrait with ear sound, 2022
Oil on canvas
24 × 18 cm

Bird-tree, 2021
Oil on canvas
80 × 62 cm

Katarina Heglinger

The tree in front of my house wears a baby doll, 2023
ulje na platnu
100 × 80 cm

Self-portrait with ear sound, 2022
ulje na platnu
24 × 18 cm

Bird-tree, 2021
ulje na platnu
80 × 62 cm

Ernst Yohji Jaeger

1990, Frankfurt / Main / Frankfurt na Majni – lives in Vienna / živi u Beču



Rebis / 彼岸花, 2024

Oil on canvas / ulje na platnu
45 × 35 cm, 47 × 37 × 3,5 cm (framed / u ramu)
Courtesy Private Collection, Asia / privatne kolekcije, Azija

(EN)

Ernst Yohji Jaeger's paintings evoke classical melancholy within a dreamy surreal narrative. Drawing on tropes of classicism, such as flowers, and early to late 19th-century painting, he combines symbolism with a metaphysical scenery. These mysterious and oneiric visions often depict solitary figures in surreal environments, otherworldly characters at the brink of emerging into our realm or other unknown places. The Japanese-German artist based in Vienna bridges iconography linked to his cultural backgrounds, borrowing Romantic imagery such as in the paintings of Caspar David Friedrich, while also referencing Japanese comics. He also takes influence from lesser or unknown artists, uniting these varied sources in a distinctly personal visual language which plays with authorship and identity. His desire is to look beneath the surface of the current state of the world, with its cynical metaphors and masquerades, and to seek out the mundane: here is where he creates his dream-like scenes with allusions to a Freudian unconscious. *Untitled 1917 (Study for an Angel / Tear Through Time)* depicts an

Ernst Yohji Jaeger

(SR)

Slike Ernsta Jodija Jegera evociraju klasičnu melanholiju unutar snolikog, nadrealnog narativa. Pozivajući se na klasicističke motive poput cveća i slikarske tradicije od ranog do kasnog 19. veka, umetnik kombinuje simbolizam sa metafizičkim pejzažima. Njegove enigmatične i oniričke vizije često prikazuju usamljene figure u nadrealnim ambijentima, stvorenja izvan ovog sveta na pragu prelaska u našu stvarnost ili nepoznate prostore. Ovaj japansko-nemački umetnik, koji živi i stvara u Beču, premošćuje ikonografije povezane sa svojim kulturnim nasleđem, spajajući romantičarske slike, poput onih u delima Kaspara Davida Fridriha, s referencama na japanske stripove (manga). Uz to, oslanja se na rad manje poznatih ili anonimnih umetnika, integrišući različite izvore u specifičan, lični vizuelni jezik koji se bavi pitanjima autorstva i identiteta. Jegerova umetnička težnja usmerena je ka prodoru ispod površine savremenog sveta, sa svim njegovim ciničnim metaforama i prerušavanjima, kako bi otkrio svakodnevno – upravo u toj dimenziji

androgynous person lying in some grass by the sea, framed by flowers and reading a book which contains Francis Picabia's drawing *Untitled 1917*—an idyllic setting which nonetheless carries an uncanny, melancholic atmosphere. In *Rebis* / 彼岸花, a flower grows from the mouth of a figure surrounded by tall stone architecture resembling an aqueduct. The nocturnal scene of this surrealist painting similarly evokes ulterior realms, whereas in *Nigredo*, a skull refers to tropes of Vanitas—an allegorical genre of painting characterized by symbols representing transience and mortality.

oblikuje svoje snolike prizore sa aluzijama na frojdovsko podsvesno. U delu *Untitled 1917, Study for an Angel / Tear through Time*, androgina figura leži u travi pored mora, uokvirena cvećem, i čita knjigu u kojoj se nalazi crtež *Bez naslova 1917* Fransisa Pikabije – idilično okruženje koje ipak nosi melanholičnu atmosferu. U radu *Rebis* / 彼岸花 cvet niče iz usta figure okružene monumentalnim kamenim strukturama nalik akvaduktu. Noćni pejzaž ove nadrealističke slike evocira nepoznata područja, dok *Nigredo* prikazuje lobanju kao referencu na *Vanitas* – alegorijski slikarski žanr prepoznatljiv po simbolima prolaznosti i smrtnosti.

Nigredo, 2024
Oil on canvas
48 × 30 cm
Courtesy the artist and Croy Nielsen, Vienna

Untitled 1917, Study for an Angel / Tear through Time, 2024
Oil on canvas
80 × 70 cm (framed: 82 × 72 × 3,5 cm)
Courtesy Mohamed Oeuida

Rebis / 彼岸花, 2024
Oil on canvas
45 × 35 cm (framed: 47 × 37 × 3,5 cm)
Courtesy private collection, Asia

Ernst Jodi Jeger

Nigredo, 2024
ulje na platnu
48 × 30 cm
Ljubaznošću umetnika i Kroja Nielsena, Beč

Untitled 1917, Study for an Angel / Tear through Time, 2024
ulje na platnu
80 × 70 cm (uramljena: 82 × 72 × 3,5 cm)
Ljubaznošću Mohameda Oeuide

Rebis / 彼岸花, 2024
ulje na platnu
45 × 35 cm (uramljena: 47 × 37 × 3,5 cm)
Ljubaznošću privatne kolekcije, Azija

Nanna Kaiser

1991, Friesach / Frizah – lives in Vienna / živi u Beču



Killing of a sacred deer (Porsche 911), 2023

Car interior, silkscreen, oil / enterijer automobila, sitoštampa, 90 × 100 cm

(EN)

Nanna Kaiser's works are a disruption: a deviation from norms and conventions. Her practice can be situated in the lineage of Heidi Buchner's technique of "peeling" walls and floors using liquid latex, as well as Eva Hesse's skin-like, latex-based sculptures. Working in both painting and sculpture, Kaiser continually blends the characteristics of each medium: her paintings take on sculptural qualities, and her sculptures engage with painted surfaces in an approach that undermines distinctions between object, surface and visual perception. Immersed in a pool of melancholia, Kaiser's works explore capitalism's psychological effects and residues. Her techniques evoke not only the decomposition of skin but also of architecture in our current destructive Capitalocene era. Drawing on feminist practices, Kaiser understands the gathering of material through hunting, skinning and printing, as an act of appropriation in a male-dominated, patriarchal world. Using these materials for her self-made assemblages not only represents a process of reconciliation with an unfriendly environment, but also an

Nanna Kaiser

(SR)

Radovi Nane Kajzer su remetilački: oni odstupaju od normi i konvencija. Njena umetnička praksa sledi tradiciju Hajdi Buhner i njene tehnike „ljuštenja” zidova i podova korišćenjem tečnog lateksa, kao i skulptura Eve Hese na bazi lateksa nalik koži. Kako u slikarstvu, tako i u skulpturi, umetnica neprestano spaja karakteristike svakog medija: njene slike poprimaju skulpturalne kvalitete, dok njene skulpture komuniciraju sa slikanim površinama u jednom pristupu koji podriva razlike između objekta, površine i vizuelne percepcije. Uronjena u dubine melanholije, dela Nane Kajzer istražuju psihološke efekte i druge posledice kapitalizma. Njene tehnike upućuju na razgradnju ne samo kože već i arhitekture u našoj sadašnjoj destruktivnoj eri kapitalocena. Oslanjajući se na feminističke prakse, postupak prikupljanja materijala putem lova, skidanja kože i štampanja Kajzer shvata kao čin aproprijacije u patrijarhalnom svetu kojim upravljaju muškarci. Korišćenje ovih materijala za njene samostalne asambleže ne predstavlja samo proces pomirenja sa neprijateljskim

opportunity for renewal through a mode of upcycling. In *Killing of a sacred deer (Porsche 911)*, Kaiser uses a car interior to form the background of a peacefully depicted wild-life scene, thereby alluding to the danger of the Petrocene, which has been driving the destruction of the planet as well as the extinction of various species for more than two hundred years. Casting a dark light on the oil and car industries, she highlights the central role that fossil fuels play in shaping the contemporary world and the crises we currently face, such as populisms, climate change and extractive politics. Despite the perceived melancholy of the work, perhaps what *Skinny sky utopian try (BMW 230i Coupé)* offers is a mode of introspection in which a more hopeful, less dystopian view of the future can be imagined.

okruženjem već i priliku za obnovu kroz jednu vrstu *upcycling*-a. U *Killing of a sacred deer (Porsche 911)*, umetnica od enterijera automobila formira pozadinu za skladan prikaz divljih životinja, aludirajući na opasnosti epohe petrocena, koja već duže od dve stotine godina vodi uništenju planete i izumiranju vrsta. Kritikujući naftnu i automobilsku industriju, umetnica naglašava presudnu ulogu fosilnih goriva u oblikovanju savremenog sveta i kriza s kojima se trenutno suočavamo, kao što su razni tipovi populizma, klimatske promene i ekstraktivna politika. Uprkos evidentnoj melanholiji, *Skinny sky utopian try (BMW 230i Coupé)* možda nudi opcije za introspekciju, u kojoj bi se budućnost mogla zamisliti s više nade, a manje distopijski.

Killing of a sacred deer (Porsche 911), 2023

Car interior, silkscreen, oil
90 × 100 cm

Skinny sky utopian try (BMW 230i Coupé), 2023

Oil on car interior
250 × 150 cm

Nana Kajzer

Killing of a sacred deer (Porsche 911), 2023

enterijer automobila, sitoštampa, ulje
90 × 100 cm

Skinny sky utopian try (BMW 230i Coupé), 2023

ulje na enterijeru automobila
250 × 150 cm

Matthias Noggler

1990, Innsbruck / Inzbruk – lives in Berlin / živi u Berlinu



Formation (Heads), 2023

Gouache on linen / gvaš na lanenom platnu
81 × 90 cm

Courtesy private collection, Wolfgang Renner, Vienna / privatne kolekcije Volfganga Rennera, Beč

(EN)

Mathias Noggler's imagery stems from an interest in the visual language of European modernity, and its entanglement with social, artistic and political movements of the time, reflecting cultural and art historical trends and ideological components of iconography and visuality. In particular, socialist realism as well as mural painting, German expressionism and comics can be considered inspirations for his practice, in which he combines various painterly styles and techniques ranging from traditional Folk Art to classical Renaissance compositions, abstract expressionism and Pop Art. In his earlier work, Noggler engaged in figurative depictions of social conflicts and group dynamics, whereas in a newer series of works, he rather addresses spaces of modern collectivization, depicting structures such as building blocks, shopping centers and deserted abstractions of urban architecture in compositions which sometimes dissolve into a complete abstraction of materiality. He thereby reflects on issues as various as individualization and alienation, resulting from the pragmatic, administrative rationalism that is fundamental to the structuring of living and

Matthias Noggler

(SR)

Vizuelni jezik Matijasa Noglera, proistekao iz njegove zainteresovanosti za ikonografiju evropske moderne i njenu povezanost sa društvenim, umetničkim i političkim pokretima epohe, reflektuje kulturne i umetničko-istorijske tendencije, kao i ideološke komponente vizuelnosti. U njegovom radu naročito su prisutni uticaji soc-realizma i muralnog slikarstva, nemačkog ekspresionizma i stripa. Kombinujući različite slikarske stilove i tehnike, Nogler se oslanja na elemente tradicionalne narodne umetnosti, klasične renesansne kompozicije, apstraktni ekspresionizam i pop-art. Njegovi raniji radovi bili su posvećeni figurativnim prikazima društvenih sukoba i grupne dinamike, dok se u novijem ciklusu okreće istraživanju prostora savremene kolektivizacije – prikazuje stambene blokove, tržne centre i puste, apstrahovane segmente urbane arhitekture u kompozicijama koje povremeno prelaze u potpunu apstrakciju materijalnosti. Ovim pristupom Nogler promišlja teme individualizacije i otuđenja, koje proističu iz administrativno-racionalnog pragmatizma kao osnove za organizaciju

working conditions in late modern consumer societies. An undeniable melancholia is inherent to Noggler's representation of these seemingly abandoned places. His painting *Not Window, Not Wall* appears as a labyrinth leading to a black hole, painted in an abstract-geometric formal language akin to constructivism. *Formation (Heads)* includes more figurative elements, reflecting Noggler's interest and engagement with protest movements. Drawing on tropes of cubism, the composition evokes a picture puzzle in which one does not yet know what to look for, and is reminiscent of German philosopher and sociologist Georg Simmel's depictions of the city. At the same time, the *Heads* in this painting, all similar in their form and style, can alert us to current populist movements seeking a consolidation of power through the suppression of diversity and individuality by a means of bringing into line. Both works use a specific painterly sophistication evoking a melancholic mood in light of the confusion towards an uncertain future.

Formation (Heads), 2023

Gouache on linen
81 × 90 cm

Courtesy private collection, Wolfgang Renner, Vienna

Not Window, Not Wall, 2024

Gouache and colored pencil on linen
161 × 165,5 cm

Courtesy private collection, Clemens Leopold, Berlin

Matijasa Noglera

života i rada u kasnomodernim potrošačkim društvima. Njegovi prikazi ovih prividno napuštenih prostora nose neizbežnu melanholiju. U radu *Not Window, Not Wall* dominira apstraktno-geometrijski izraz blizak konstruktivizmu, a sama kompozicija podseća na lavirint koji vodi u crnu rupu. Nasuprot tome, slika *Formation (Heads)* sadrži izraženije figurativne elemente, odražavajući umetnikov interes za protestne pokrete. Oslanjajući se na motive iz kubizma, ova kompozicija evocira optičku zagonetku – sliku u kojoj posmatrač još ne zna šta tačno treba da traži – i aludira na sociološke opise grada Georga Zimela, nemačkog filozofa i sociologa. Istovremeno, ujednačenost prikazanih *Glava* može se tumačiti kao aluzija na savremene populističke pokrete koji kroz ukidanje raznolikosti i individualnosti teže konsolidaciji moći. Oba rada odlikuju slikarska rafiniranost i atmosferska melanholija, kao odraz dezorijentisanosti pred neizvesnom budućnošću.

Formation (Heads), 2023

gvaš na lanenom platnu
81 × 90 cm

Ljubaznošću privatne kolekcije Volfganga Rennera, Beč

Not Window, Not Wall, 2024

gvaš i drvene boje na lanenom platnu
161 × 165,5 cm

Ljubaznošću privatne kolekcije Klemensa Leopolda, Berlin

Maruša Sagadin

1978, Ljubljana / Lubljani – lives in Vienna / živi u Beču



Schlechter Witz (II) (Bad Joke (II)), 2024

Cardboard, styrofoam, acrylic resin, pigments, metal / karton, stiropor, akrilna smola, pigmenti, metal
107 × 30 × 40 cm
Courtesy Christine König Galerie, Vienna / galerije Christine König, Beč

(EN)

Maruša Sagadin's work explores the intersections of private and public space based on continuous research into architectural history and the question of for whom a specific architecture is built. With a playful, imaginative approach reminiscent of pop art, the Vienna-based, Slovenian artist makes sculptures that are often closely linked to the human form, incorporating oversized body parts such as feet and lips. At the heart of her practice are the dynamics of jokes and humor: how they unfold and how they can be used as a subversive means to dismantle the mechanisms of power and the norms and authorities we take for granted. This game of wits evolves through playful juxtapositions, intended confusions and visual puns. In her sculptural works, often larger-than-life proportions, she mostly employs manipulations of scale and alienating effects to shatter established realities and codes.

In *Hoop (green)* pieces of jewelry, gold chains or wooden pearls, are interlaced to form a mesh resembling a delicate basketball hoop. What could appear at first as a girlish, trivial display of trinkets,

(SR)

Rad Maruše Sagadin istražuje prepletanja privatnog i javnog prostora kroz kontinuirano istraživanje istorije arhitekture i pitanja za koga je određena arhitektura zapravo izgrađena. Bečka umetnica slovenačkog porekla pristupa skulpturi na razigran i maštovit način, evocirajući pop-art estetiku, dok njeni radovi često aludiraju na ljudsku figuru, uključujući uvećane delove tela, poput stopala ili usana. U središtu njene umetničke prakse nalazi se dinamika šale i humora – kako oni nastaju i kako se mogu koristiti kao subverzivno sredstvo za razgradnju mehanizama moći, društvenih normi i autoriteta koje uzimamo zdravo za gotovo. Ova igra dosetki razvija se kroz neočekivane jukstapozicije, namerne konfuzije i vizuelne igre reči. U njenim skulpturalnim radovima, koji su često uvećanih dimenzija, manipulacije razmerom i efekti otuđenja služe za dekonstrukciju ustaljenih značenja i kodova.

U radu *Hoop (green)*, komadi nakita, zlatni lanci i drvene perle prepliću se u mrežu koja podseća na delikatni košarkaški

might also be interpreted as an opposition against sport's insistence on competitive efficiency, functionality, speed and success. *Bad Mood Without a Kiosk and Kitchen (Juliana with Capitals)* and *Summer* are part of a series of sculptural benches, which Sagadin produced during the pandemic and were used as sculptures in public space. Reminiscent of puppets and magical worlds, the benches draw again on bodily forms: one bench is carried by two large breasts, while the other has two voluminous shoes for legs. In *Schlechter Witz (II) (Bad Joke (II))*, the form of an oversized pear plays with the German word for pear "Birne" which can describe not only the fruit but also a (light) bulb (Glühbirne), and is also slang for a large, pear-shaped head. The strength of Sagadin's works lies in the playful handling of words and meanings, and in their inherent ambiguity. With their surrealist language, they offer alternative methods for (re)imagining collective space(s).

obruč. Na prvi pogled dečja, gotovo trivijalna postavka nakita može se tumačiti i kao otpor sportskim normama koje insistiraju na takmičarskoj efikasnosti, funkcionalnosti, brzini i uspehu. Radovi *Bad Mood Without a Kiosk and Kitchen (Juliana)* deo su serije skulpturalnih klupa koje je Sagadin oblikovala tokom pandemije, a koje su korišćene kao umetnički objekti u javnom prostoru. Poput lutaka iz bajkovitog sveta, ove klupe evociraju oblike tela: jedna je oslonjena na dve velike dojke, dok druga stoji na masivnim cipelama. U radu *Schlechter Witz (II)* oblik predimenzionirane kruške poigrava se nemačkom reči *Birne*, koja označava ne samo vočku već i sijalicu (*Glühbirne*), a u kolokvijalnom govoru može označavati i veliku, kruškoliku glavu. Snaga radova Maruše Sagadin ogleda se upravo u ovom zaigranom tretiranju jezika i značenja, kao i u višeslojnosti njihovih interpretacija. Kroz nadrealni vizuelni izraz, njene skulpture nude alternativne načine za (pre)osmišljavanje kolektivnih prostora.

Summer, 2020

Wooden surface green/orange, concrete, wood, pigment, paint
57 × 200 × 30 cm

Hoop (green), 2023

Cardboard, styrofoam, acrylic polymer, pigments, metal, wood
100 × 35 × 65 cm

Bad Mood Without a Kiosk and Kitchen (Juliana with Capitals), 2020

Concrete, wood, pigment, paint
68 × 170 × 65 cm

Schlechter Witz (II) (Bad joke (II)), 2024

Cardboard, styrofoam, acrylic resin, pigments, metal
107 × 30 × 40 cm

Courtesy the artist and Christine König Galerie, Vienna

Summer, 2020

drvena površina zelena/narandžasta, beton, drvo, pigment, boja
57 × 200 × 30 cm

Hoop (green), 2023

karton, stiropor, akrilni polimer, pigmenti, metal, drvo
100 × 35 × 65 cm

Bad Mood Without a Kiosk and Kitchen (Juliana with Capitals), 2020

beton, drvo, pigment, boja
68 × 170 × 65 cm

Schlechter Witz (II) (Bad joke (II)), 2024

karton, stiropor, akrilna smola, pigmenti, metal
107 × 30 × 40 cm

Ljubaznošću umetnice i galerije Christine König, Beč

Anna Schachinger

1990, Vienna, grew up in India, Nicaragua and Austria / Beč; odrasla u Indiji, Nikaragvi i Austriji – lives in Vienna / živi u Beču



Halterinnen (Holders), 2022

Oil on canvas / ulje na platnu
180 × 150 cm

Courtesy Sophie Tappeiner, Vienna / Beč

(EN)

In her work, Anna Schachinger draws upon notions of care, motherhood and women's spaces, emphasizing the relevance of the diversity of female bodies and the entanglement of all beings with their environment and the larger universe. Embracing ambiguity in her practice, she leaves room for various interpretations. Subverting the supposed neutrality of the traditional canvas, her work unfolds on a variety of surfaces, including ceramics, velvet and pre-used fabrics, and are often conceived as installations responding to the spaces they inhabit. For Schachinger, painting is always a stage, and therefore deals with artificiality and performance, even if its style is naturalistic. Similarly, her interest in the depiction of bodies is not neutral, but anchored in and arising from a queer-feminist discourse. Based on her understanding that subject and style cannot be separated, Schachinger intends to tell non-linear stories. In both *Party mit Hexe* (Party with witch) and *Halterinnen* (Holders), the arrangement of bodies let surface and background merge: figuration is structure

Anna Schachinger

(SR)

U svom radu, Ana Šahinger istražuje teme brige, majčinstva i ženskih prostora, ističući značaj raznolikosti ženskih tela i međusobnih odnosa svih bića s njihovim okruženjem i širim univerzumom. Prihvatajući dvosmislenost, ona ostavlja prostor za različita tumačenja u svojoj umetničkoj praksi. Suprotstavljajući se navodnoj neutralnosti tradicionalnog platna, njeni radovi se razvijaju na različitim podlogama, uključujući keramiku, somot i prethodno korišćene tkanine, pri čemu su često koncipirani kao instalacije koje odgovaraju prostoru u kom se nalaze. Za ovu umetnicu, slika je uvek svojevrsna pozornica, pa ona zadire u pitanja artifičijelnosti i performativnosti, čak i kada je njen stil naturalistički. Slično tome, njeno interesovanje za prikazivanje tela nije neutralno, već je ukorenjeno u kvir-feminističkom diskursu. Polazeći od shvatanja da se subjekt i stil ne mogu razdvojiti, umetnica nastoji da ispričava nelinearne narative. U radovima *Party mit Hexe* i *Halterinnen*, raspored tela briše granicu između površine i pozadine:

and vice-versa. In both paintings, fragments of bodies and colour interlace with each other, and perspective, space and time seem to dissolve. These seemingly chaotic systems are paradigmatic of our increasingly amorphous times. In *Party mit Hexe*, what begins as the five fingers of a hand drifts into an ambiguous form, possibly merging with another figure. Schachinger's visual language is at times reminiscent of Otto Dix, while also evoking the abstraction of Amy Sillman and the open, discontinued forms of a kind of new abstract expressionism. Appeasing thanks to the use of warm colours, her visual language is, however, far more positive and appealing to a (feminist) "We" instead of an "I" in view of the challenging times we are facing.

figuracija postaje struktura i obrnuto. U oba rada, fragmenti tela i boja međusobno se prepliću, dok perspektiva, prostor i vreme deluju kao da se rastvaraju. Ovi prividno haotični sistemi postaju paradigmatični za naše sve fluidnije vreme. U slici *Party mit Hexe*, forma koja počinje kao pet prstiju ruke postepeno se preobražava u neodređeni oblik, stapajući se s drugim likom. Vizuelni jezik Ane Šahinger povremeno podseća na Ota Diksa, dok istovremeno evocira apstrakciju Ejmi Silman i otvorene, isprekidane forme nove vrste apstraktnog ekspresionizma. Iako deluje smirujuće zahvaljujući upotrebi toplih boja, njen vizuelni izraz daleko je afirmativniji, usmeren ka feminističkom „Mi” umesto ka individualnom „Ja”, odgovarajući na izazovna vremena u kojima živimo.

Halterinnen (Holders), 2022

Oil on linen
180 × 150 cm

Party mit Hexe (Party with witch), 2022

Oil on linen
180 × 150 cm

Courtesy the artist and Galerie Sophie Tappeiner, Vienna

Ana Šahinger

Halterinnen (Holders), 2022

ulje na lanenom platnu
180 × 150 cm

Party mit Hexe (Party with witch), 2022

ulje na lanenom platnu
180 × 150 cm

Ljubaznošću umetnice i galerije Sophie Tappeiner, Beč

Klaus Schuster

1964, Voitsberg / Vojcberg – lives in Vienna / živi u Beču



O. T. (Untitled / Bez naslova), 2020

Oil on canvas / ulje na platnu
30 × 42 cm

(EN)

Focusing on single gestures and poses, Klaus Schuster's figurative paintings blend various styles, and are dense with mystery, surrealism and symbolism, while at the same time incorporating a unique visual language. Schuster's small format paintings depict figures and architectures in different states and situations. While some of his characters are clearly defined and rendered more naturally, others are only sketches, merging with the ground. The motives of his works are multiple, thereby irradiating the broad possibilities of our complex existence. Some of his characters fill the entire canvas, while others appear as ghostlike creatures in empty or nearly empty rooms. In these latter paintings, ethereal qualities seem to coalesce with a volatile physicality. Schuster's paintings also manage to achieve a striking illusion of light, as in one untitled work where two luminous yellow figures seem to intertwine and merge, as the paler, more ghostly figure in the right stretches an oversized arm around the other's shoulder. Schuster's practice appears to be one of witnessing, and enduring, recording glimpses of

Klaus Schuster

(SR)

U fokusu figurativnog slikarstva Klause Šustera nalaze se pojedinačni gestovi i poze, pri čemu njegova dela objedinjuju različite stilove, razvijajući istovremeno jedinstven vizuelni izraz prožet misterijom, nadrealizmom i simbolizmom. Njegove slike malog formata prikazuju figure i građevine u različitim stanjima i situacijama. Dok su pojedini likovi jasno definisani i prikazani naturalistički, drugi su tek skice koje se stapaju s podlogom. Motivski raspon radova je raznovrstan, čime se nagoveštava mnoštvo mogućnosti koje nudi složena ljudska egzistencija. Neke figure u njegovim slikama ispunjavaju čitavo platno, dok se druge pojavljuju kao sablasni entiteti u praznim ili gotovo praznim odajama. U ovim potonjim kompozicijama, nezemaljski kvaliteti stapaju se s nestalnom fizičkom prisutnošću. Šusterova dela postižu i izuzetnu iluziju svetlosti, kao u jednoj od slika bez naziva, gde se dve svetleće žute figure naizgled prepliću i spajaju, dok bleđa, gotovo bestesna figura s desne strane pruža izduženu ruku preko ramena one druge. Šusterova

melancholia in his surroundings, while also offering an introspective view of his own inner world. Against the backdrop of an ever-increasing flow of information, and as the world lurches from one catastrophe to the next, Schuster's paintings hint towards a collective state of being: Their surreal distance and detachment from reality results in Schuster's figures and situations seem always on the brink of immateriality.

umetnička praksa može se posmatrati kao čin svedočenja i istrajnosti, beleženje fragmenata melanholije iz okruženja, ali i introspektivni pogled na umetnikov unutrašnji svet. S obzirom na ubrzani protok informacija i činjenicu da svet srlja iz jedne katastrofe u drugu, njegove slike ukazuju na jedno kolektivno stanje postojanja i kolektiv. Njihova nadrealna distanca i odvojenost od realnosti čine da Šusterove figure i prizori deluju kao da neprekidno iščezavaju, uvek na samoj ivici imaterijalnosti.

O. T. (Untitled), 2024
Oil on canvas
50 × 70 cm

O. T. (Untitled), 2024
Oil and oil pastels on canvas
31 × 41 cm

O. T. (Untitled), 2023
Oil on canvas
41 × 51 cm

O. T. (Untitled), 2020
Oil on canvas
30 × 42 cm

O. T. (Untitled), 2020
Oil on canvas
30 × 42 cm

O. T. (Untitled), 2020
Oil on canvas
50 × 70 cm

Klaus Šuster

O. T. (Bez naslova), 2024
ulje na platnu
50 × 70 cm

O. T. (Bez naslova), 2024
ulje i uljani pastel na platnu
31 × 41 cm

O. T. (Bez naslova), 2023
ulje na platnu
41 × 51 cm

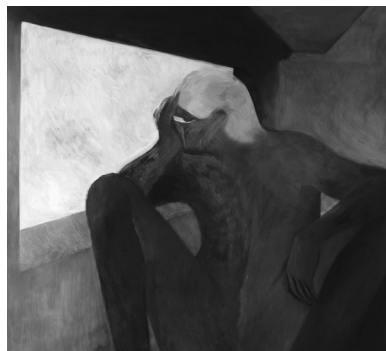
O. T. (Bez naslova), 2020
ulje na platnu
30 × 42 cm

O. T. (Bez naslova), 2020
ulje na platnu
30 × 42 cm

O. T. (Bez naslova), 2020
ulje na platnu
50 × 70 cm

Lisa Slawitz

1987, Graz / Grac – lives in Vienna / živi u Beču



Februar Portrait Inverse, 2023

Oil on HDF / ulje na ploči visoke gustine od drvenih vlakna
100 × 110 cm

(EN)

Lisa Slawitz's paintings are inspired by Manga, contemporary literature and surrealism. Working on canvas, ceramic and various textiles, she depicts friendly, fabulous, sometimes ghost-like creatures. Mostly hybrid in nature, these figures often appear caught in the middle of a profound experience. Slawitz engages with painting as an object of knowledge, which is able to create alternative truths through images. She touches upon one of the fundamental ideas of the Surrealist movement, which was that an allegedly objective truth is insufficient. Similarly, Slawitz is interested in the perception of psychic and physical states, leading her to produce visualizations of sensed realities in bodies and mind. In this process, she draws upon themes such as relationships and sexuality in a patriarchal society. The androgynous figure depicted in *Februar Portrait Inverse* seems to represent a moment of introspection, embodying doubt or melancholy through the posture of the head, which leans heavily on the hand, and has almost no features except for a mighty eye. Positioned in a dark brown room, the figure's body is divided into warmer colors on the left and darker

Lisa Slawitz

(SR)

Radovi Lise Slavic inspirisani su manga stripovima, savremenom književnošću i nadrealizmom. Koristeći platno, keramiku i različite vrste tekstila, ona stvara prijateljska, fantastična, a ponekad i sablasna bića. Uglavnom hibridne figure deluju kao da su uhvaćene u trenutku dubokog proživljavanja nekog iskustva. Lisa Slavic posmatra slikarstvo kao predmet saznanja, koji ima moć da kroz slike kreira alternativne istine. U tom kontekstu, oslanja se na jedno od osnovnih načela nadrealističkog pokreta – ideju da navodna objektivna istina nije dovoljna. Takođe je zanima percepcija psihičkih i fizičkih stanja, što je vodi ka vizuelizaciji realnosti proživljenih u telu i umu. U tom procesu dotiče se i tema poput odnosa i seksualnosti u patrijarhalnom društvu. Androgina figura u slici *Februar Portrait Inverse* izgleda kao oličenje introspekcije, manifestujući sumnju ili melanholiju kroz položaj glave, koja teško pada na ruku, i gotovo nepostojeće crte lica, osim moćnog oka. Smeštena u tamnosmeđu prostoriju, figura je obojena toplijim tonovima s leve i tamnijim nijansama s desne strane, što sugeriše unutrašnji rascep ili dualnost

colors on the right, as if to indicate a split mood. In *Engel* (Angel), Slawitz depicts a kind of angel, whose wings form the roof of a building, which houses a dark tunnel leading to a bright white light. The image evokes complex questions of our time, which oscillate between a positive belief and a negative disbelief in our future.

The large-format work *Signing Reality, flat* is immersive, funny and melancholic at the same time. At the center sits an evidently dismantled figure holding a book, while another character, perhaps a ghost or hybrid mythical creature, gallops behind the protagonist's head. These moody glimpses into the mind are the result of Slawitz' deep interest in psychology, reflecting on both the individual and collective unconscious.

raspoloženja. U delu *Engel*, Slavic prikazuje anđela čija krila formiraju krov građevine, unutar koje se otvara mračan tunel koji vodi ka jarkom, belom svetlu. Ova kompozicija sugeriše komplikovana pitanja našeg vremena, koja se odnose na stalno kolebanje između pozitivne vere i negativne sumnje u pogledu budućnosti.

Delo velikog formata *Signing Reality, flat* istovremeno je imerzivno, duhovito i melanholično. U njegovom središtu nalazi se očigledno dekonstruisana figura s knjigom u rukama, dok iza njene glave galopira drugo biće – možda duh ili neko hibridno mitsko stvorenje. Ovi melanholični uvidi u stanje uma rezultat su umetničinog dubokog interesovanja za psihologiju, pri čemu ona teži da reflektuje i individualno i kolektivno nesvesno.

Februar Portrait Inverse, 2023
Oil on high-density fiberboard
100 × 110 cm

Engel (Angel), 2023
Oil on canvas
140 × 160 cm

Signing Reality, flat, 2022
Mixed media on unprimed fabric
590 × 400 cm

Lisa Slavic

Februar Portrait Inverse, 2023
ulje na ploči visoke gustine od drvenih vlakna
100 × 110 cm

Engel (Angel), 2023
ulje na platnu
140 × 160 cm

Signing Reality, flat, 2022
mešovite tehnike na neogrundiranoj tkanini
590 × 400 cm

Susanne Wenger

1915, Graz / Grac – 2009 Oshogbo, Nigeria / Ošogbo, Nigerija



Traumgesichte: Der wilde Stier (Dream Visions: Wild Bull),
1943/44

Colored pencil on paper / olovke u boji na papiru
31 × 22 cm
Courtesy Susanne Wenger Foundation, Krems

(EN)

Susanne Wenger can be considered the founder of Surrealism in Austria. Wenger's artistic practice consists of sculptural work, oil paintings, drawings and batiks. Born in 1915 in Graz, she completed her studies at the Academy of Fine Arts in Vienna briefly before the start of the Second World War. With the (easy) annexation of Austria by Germany in 1938, Wenger was subject to the Nazi occupation, which led her to become involved in active resistance. Her series *Traumgesichte* (Dream Visions) was produced between 1943 and 1944 during the war in Vienna. In these crayon drawings, oversized insects, a bird with a menacing gaze and a monstrous hare who appears to be obsessed by sinister forces, inhabit a nightmarish world of dream-like imagery. Alongside Wenger's interest in expressionist and surrealist techniques, these drawings also illustrate her political stance: She spent several months in Styria's high mountains, where she encountered artists such as the popular Fantastic Realist Ernst Fuchs or Wander Bertoni, but also learned about the detentions and subsequent executions

Susanne Wenger

(SR)

Suzane Wenger može se smatrati začetnicom nadrealizma u Austriji. Njena umetnička praksa obuhvata skulpturu, uljano slikarstvo, crtež i batik. Rođena je 1915. godine u Gracu, a studije na Akademiji lepih umetnosti u Beču završila je neposredno pre početka Drugog svetskog rata. Posle (lake) aneksije Austrije od strane Nemačke 1938. godine, Wenger se našla pod nacističkom okupacijom, što ju je podstaklo na aktivno učešće u otporu. Ciklus *Traumgesichte* (Snoviđenja) nastao je između 1943. i 1944, tokom ratnih godina u Beču. Ovi crteži drvenim bojama prikazuju svet košmarne imaginacije, koji nastanjuju džinovski insekti, ptica pretećeg pogleda i čudovišni zec opsednut mračnim silama. Pored očiglednog interesovanja za ekspresionističke i nadrealističke postupke, ova dela ilustruju umetničin politički stav: Wenger je provela više meseci u visokim planinama Štajerske, gde je skrivala umetnike poput istaknutog predstavnika fantastičnog realizma Ernsta Fuksa ili Vandera Bertoni. Istovremeno je saznala za hapšenje i pogubljenje glumca Karla Drevisa i arhitekta Herberta

of actor Karl Drews and architect Herbert Eichholzer. After the Second World War, Wenger was co-founder of the Viennese *Art Club*, through which she met international artists such as Pablo Picasso, Fernand Leger, Paul Klee, and Sophie Täuber-Arp. As an international movement, Surrealism often attracted protagonists with anti-fascist, communist or socialist ties and political convictions. Their vision of absolute freedom—a loaded term that was often perverted by fascist and totalitarian movements in the first half of the 20th century, just as it is today, was that life and the coexistence of people should not be determined by basic needs, such as wage labor and should not be subordinated to the construct of nation, profit or war.

In 1950, Wenger travelled to Nigeria with her then husband, where she was initiated into the Yoruba religion and the mythology of the historical Benin Empire. The artist stayed in Nigeria for over 50 years, and became a priest of the Sònpònnà-cult. Living in the city of Oshogbo, she not only carried out extensive repairs of the sacred groves of the Òsun River, but also enriched them with her own architecture and sculptures. Given Nigeria's colonization by the British at the time, Wenger thus supported the pantheistic indigenous tradition of her new homeland.

As seen in the second series on display here, entitled *Icons of Great Sadness*, Wenger combines a formal language inspired by European modernism with imagery inspired by Nigerian culture. Like many of her Surrealist peers, Wenger used her practice to seek an expansion of reality, willing a radical change in society and a shift to the understanding of life beyond mere existence. In her works, figuration and abstraction merge and ground and subject become entangled, while background and foreground are non-existent leading to a lack of perspective where time and space seem to dissolve.

Suzane Wenger

Ajholcera. Po završetku rata, bila je jedan od osnivača bečkog *Art Club*-a, preko kojeg je upoznala međunarodne umetnike poput Pabla Pikasa, Fernana Ležea, Paula Klea i Sofi Tojber-Arp. Nadrealizam je, kao internacionalni pokret, uglavnom okupljao stvaraoc sa antifašističkim, komunističkim ili socijalističkim uverenjima. Njihova vizija apsolutne slobode – pojma koji su fašistički i totalitarni režimi u prvoj polovini 20. veka često izopačavali, kao što se to dešava i danas – podrazumevala je društvo u kom život i ljudska koegzistencija ne bi bili određeni osnovnim egzistencijalnim potrebama, kao što je najamni rad, niti podređeni konceptima nacije, profita ili rata.

Godine 1950. Wenger putuje u Nigeriju sa tadašnjim suprugom, gde biva inicirana u religiju naroda Joruba i mitologiju drevnog Beninskog Carstva. Provela je u Nigeriji više od pedeset godina, postavši sveštenica kulta Sònpònnà. Živeći u gradu Ošogbo, ne samo da je obnavljala svete gajeve pored reke Osun već ih je obogatila sopstvenim arhitektonskim i skulptorskim intervencijama. S obzirom na to da je Nigerija u to vreme bila britanska kolonija, Wenger je na taj način podržala panteističku autohtonu tradiciju svoje nove domovine.

U drugoj seriji slika predstavljenoj ovde, *Icons of Great Sadness* (Ikone velike tuge), Wenger spaja formalni jezik evropske modernističke umetnosti sa motivima nadahnutim nigerijskom kulturom. Kao i mnogi nadrealistički umetnici, kroz sopstvenu praksu težila je proširenju granica realnosti, pozivajući na radikalnu društvenu promenu i redefinisanje života izvan puke egzistencije. U njenim radovima, figuracija i apstrakcija se prepliću, dok se tlo i subjekt međusobno prožimaju. Izostanak jasne diferencijacije između pozadine i prvog plana stvara iluziju prostora bez perspektive, u kom se vreme i prostor razlažu. Kao što naslov ciklusa sugeriše, slike u svesti oživljavaju

As the title of the series suggests, the paintings allude to melancholy, sadness, doubt, and pain, thereby not only offering a glimpse into the artist's inner emotional life, but also reflecting Susanne Wenger's experience of life in an era that was full of danger and challenges.

melanholiju, tugu, sumnju i patnju – kao odraz umetničinog unutrašnjeg emotivnog sveta, ali i kao svedočanstvo epohe obeležene opasnostima i izazovima u kojoj je živela i stvarala.

Traumgesichte: Der grüne Mann (Blätterkopf) (Dream Visions: Green Man (Foliate Head)), 1943–44
Colored pencil on paper
30 × 22 cm (framed: 51,5 × 41,5 × 5 cm)

Traumgesichte: Der Rote Vogel (Dream Visions: Red Bird), 1943–44
Colored pencil on paper
30 × 21,5 cm (framed: 51,5 × 41,5 × 5 cm)

Traumgesichte: Das gelbe Schaf (Dream Visions: Yellow Sheep), 1943–44
Colored pencil on paper
31 × 22 cm (framed: 51,5 × 41,5 × 5 cm)

Traumgesichte: Rote Spinnen (Dream Visions: Red Spiders), 1943–44
Colored pencil on paper
30,5 × 21,5 cm (framed: 51,5 × 41,5 × 5 cm)

Traumgesichte: Vier Gebärende (Dream Visions: Four Women Giving Birth), 1943–44
Colored pencil on paper
30 × 21,5 cm (framed: 51,5 × 41,5 × 5 cm)

Traumgesichte: Der Riesenhasse (Dream Visions: Giant Hare), 1943–44
Colored pencil on paper
31 × 22 cm (framed: 51,5 × 41,5 × 5 cm)

Traumgesichte: Rote Wölfe (Dream Visions: Red Wolves), 1943–44
Colored pencil on paper
31 × 22 cm (framed: 51,5 × 41,5 × 5 cm)

Traumgesichte: Der Wilde Stier (Dream Visions: Wild Bull), 1943–44
Colored pencil on paper
31 × 22 cm (framed: 51,5 × 41,5 × 5 cm)

Traumgesichte: Der grüne Mann (Blätterkopf) (Snovidenja: Zeleni čovek (lisnata glava)), 1943–44
olovke u boji na papiru
30 × 22 cm (u ramu: 51,5 × 41,5 × 5 cm)

Traumgesichte: Der Rote Vogel (Snovidenja: Crvena ptica), 1943–44
olovke u boji na papiru
30 × 21,5 cm (u ramu: 51,5 × 41,5 × 5 cm)

Traumgesichte: Das gelbe Schaf (Snovidenja: Žuta ovca), 1943–44
olovke u boji na papiru
31 × 22 cm (u ramu: 51,5 × 41,5 × 5 cm)

Traumgesichte: Rote Spinnen (Snovidenja: Crveni pauci), 1943–44
olovke u boji na papiru
30,5 × 21,5 cm (u ramu: 51,5 × 41,5 × 5 cm)

Traumgesichte: Vier Gebärende (Snovidenja: Četiri porodilje), 1943–44
olovke u boji na papiru
30 × 21,5 cm (u ramu: 51,5 × 41,5 × 5 cm)

Traumgesichte: Der Riesenhasse (Snovidenja: Džinovski zec), 1943–44
olovke u boji na papiru
31 × 22 cm (u ramu: 51,5 × 41,5 × 5 cm)

Traumgesichte: Rote Wölfe (Snovidenja: Crveni vukovi), 1943–44
olovke u boji na papiru
31 × 22 cm (u ramu: 51,5 × 41,5 × 5 cm)

Traumgesichte: Der Wilde Stier (Snovidenja: Divlji bik), 1943–44
olovke u boji na papiru
31 × 22 cm (u ramu: 51,5 × 41,5 × 5 cm)

Icons of Great Sadness: Walt Whitmans song for the Highway, 1994
Oil painting, plywood; metal frame by Ajibike Ogunniyi
62 × 36 cm (framed: 78 × 52 × 4,5 cm)

Icons of Great Sadness: The Bavarian Tantra of my friend Achternbusch, 1993
Oil painting, plywood; metal frame by Ajibike Ogunniyi
45,7 × 50 cm (framed: 65 × 63 × 4,5 cm)

Icons of Great Sadness: Totemic Convergence, 1994
Oil painting, plywood; metal frame by Ajibike Ogunniyi
51 × 60 cm (framed: 72 × 77 × 4,5 cm)

Icons of Great Sadness: Cinetic Performance, 1994
Oil painting, plywood; metal frame by Ajibike Ogunniyi
62 × 44 cm (framed: 76 × 62 × 4,5 cm)

Icons of Great Sadness: In search of the lost Ring, 1994
Oil painting, plywood; metal frame by Ajibike Ogunniyi
38 × 27,5 cm (framed: 53 × 42 × 4,5 cm)

Icons of Great Sadness: Drowned and drunk in Homers red wine sea, 1994
Oil painting, plywood; metal frame by Ajibike Ogunniyi
33 × 61,5 cm (framed: 62 × 77 × 4,5 cm)

Icons of Great Sadness: The little hunn princess, 1993
Oil painting, plywood; metal frame by Ajibike Ogunniyi
45 × 46 cm (framed: 65 × 65 × 4,5 cm)

Courtesy Susanne Wenger Foundation, Krems

Icons of Great Sadness: Walt Whitmans song for the Highway (Ikone velike tuge: Pesma Volta Vitmena za auto-put), 1994
ulje na šperploči, metalni ram Ajibikea Ogunniiija
62 × 36 cm (u ramu: 78 × 52 × 4,5 cm)

Icons of Great Sadness: The Bavarian Tantra of my friend Achternbusch (Ikone velike tuge: Bavarska tantra mog prijatelja Ahternbuša), 1993
ulje na šperploči, metalni ram Ajibikea Ogunniiija
45,7 × 50 cm (u ramu: 65 × 63 × 4,5 cm)

Icons of Great Sadness: Totemic Convergence (Ikone velike tuge: Totemski spoj), 1994
ulje na šperploči, metalni ram Ajibikea Ogunniiija
51 × 60 cm (u ramu: 72 × 77 × 4,5 cm)

Icons of Great Sadness: Cinetic Performance (Ikone velike tuge: Kinetički performans), 1994
ulje na šperploči, metalni ram Ajibikea Ogunniiija
62 × 44 cm (u ramu: 76 × 62 × 4,5 cm)

Icons of Great Sadness: In search of the lost Ring (Ikone velike tuge: U potrazi za izgubljenim prstenom), 1994
ulje na šperploči, metalni ram Ajibikea Ogunniiija
38 × 27,5 cm (u ramu: 53 × 42 × 4,5 cm)

Icons of Great Sadness: Drowned and drunk in Homers red wine sea (Ikone velike tuge: Utopljen i pijan u Homerovom moru crnog vina), 1994
ulje na šperploči, metalni ram Ajibikea Ogunniiija
33 × 61,5 cm (u ramu: 62 × 77 × 4,5 cm)

Icons of Great Sadness: The little hunn princess (Ikone velike tuge: Mala hunska princeza), 1993
ulje na šperploči, metalni ram Ajibikea Ogunniiija
45 × 46 cm (u ramu: 65 × 65 × 4,5 cm)

Ljubaznošću Fondacije Susanne Wenger, Krems

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Future of Melancholia

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Susanne Wenger, *Traumgesichte – Der wilde Stier*,
1943/44, Courtesy Susanne Wenger Foundation, Krems

Philipp Timischl, *Monochrome Siblings (Sibling 1)*,
2024/25, Courtesy the artist and Layr, Vienna, photo:
Holly Fogg

Future of Melancholia

Philipp Timischl

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Curator / Kustos
Sandro Droschl

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Curatorial Assistance / Asistent kustosa
Caro Feistritz

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Sandro Droschl
HALLE FÜR KUNST Steiermark, Graz

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Sandro Droschl, Caro Feistritz

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