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<https://www.conceptualfinearts.com/cfa/2022/12/06/challenging-the-perspective-on-the-art-of-ni-na-zeljkovic/>

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Education

2015 - 2019 Graduated MA Art, Painting/Drawing, Class Jutta Koether
Master thesis: Intuitive Geometry: Spatial Forms of the Byzantine
Painting Canon and Their Effects.
2016-2018 Film class Angela Schanelec
HFBK Hamburg, Germany
2018 - 2019 Erasmus, Painting, Class Henning Bohl
University of Applied Arts, Vienna, Austria
2005 - 2009 BA Graphic Design,
Faculty of Art and Design, Belgrade, Serbia
2004 - 2007 Philosophy, Faculty of Philosophy, University of Belgrade
2000 - 2004 Fourth Belgrade Gimnasium

Awards, Stipends, Funding

2022 Bildende Kunst_Projektförderung, Behörde für Kultur und Medien
Hamburg 2022 NEUSTART KULTUR-Stiftung Kunsts fonds
2021 Zukunftsstipendium
2021 Hamburger Zukunftsstipendien für Bildende Kunst und Literatur
2020 Reisestipendium Neue Kunst in Hamburg
2020 Erasmus Internship with Nick Oberthaler in Vienna
2019 Project funding, Materialverlag
2019 Erasmus Plus grant, University of Applied Arts Vienna
2018 Achievement Scholarships, Hamburg Authority for Science and
Humanities
2017 DAAD award for outstanding performance by foreign students

Solo exhibitions

2025 Calendar, Can, Vienna

2023 Supstrates, Curated by Claudia Paetzold, Centre Culturel de Serbie, Paris

2023 Nave Nartex Navel, Tam, Veliko Tarnovo

2023 Noncanonico, Vienna Contemporary

2023 Pigment Solitaire, Curated by Dr. Ulrike Gerhardt, Galerie Ursula Walter, Dresden

2022 Artissima Torino, Eugster || Belgrade /Non Canonico, Belgrade

2022 Elipsis of Tunica Retina, Non Canonico, Curated by Antonio Grulli, Belgrade

2022 Nesting Patterns, Curated by Elena Malzew Elisa Barrera Come over at Che Maliks/Zollo editions, Hamburg

2021 Frozen Noises, in the Hollow Basins, Curated by Eva Birkenstock Holger Priess Galerie, Hamburg

2019 Your rooms, white and purple, screening at Chez Maliks. Hamburg

2017 Passenger performance, with Kerstin Brätsch, Casa Mora, Napoli

2017 EG3 Exhibition space opening with Cecile Nogaard, ASA Studios, Hamburg

2015 Papir, Kamen, makaze, Artist space Uio, Belgrade

Group exhibitors

2025, Spiral Passages, Curated by Jacqueline Stojanović, Haydens Gallery, Melbourne

2025 Curated by Curated by Kristoffer Cezinando Karlsen and Josef Strau at City Galerie Wien and Layr, Vienna

2025 Future of Melancholia, Halle für Kunst Steiermark, Graz Curated by Sandro Droschl

2024 QUESTIONS OF BELONGING, GLASSFABRIK STAKLOPAN, BELGRADE ART WEEK, CURATED BY MERLE RADTKE

2024 UTOCISTE / SANCTUARY, SPAJALICA, BELGRAD

2024 WELCOME STRANGER, KULTURFORUM, SALON BREG, BELGRAD

2022 KLEINE GESELLSCHAFT FÜR GROTEN UND HÖHLEN II, HINTERKONTI, HAMBURG

2022 KLEINE GESELLSCHAFT FÜR GROTEN UND HÖHLEN IM WESTWERK, HAMBURG

2021 SALON SALOON IN FLEET STREET HAMBURG

2021 L'ENTRE-DEUX, PINA, VIENNA CURATED BY NICK OBERTHALER

2020 Jahresgaben NAK, ACHEN

2019 SALON/SALOON, FRAPPANT, HAMBURG (PARTICIPATION AND CURATION)

2019 SOMETIMES, WHEN I'M WITH YOU, I FEEL LIKE I'VE LIVED HERE MY WHOLE LIFE, COME OVER CHEZ MALIK AT MOM ART SPACE, HAMBURG

2019 YOUR ROOMS WHITE AND PURPLE, GÄRTNERGASSE, ÜBER DAS NEUES, BELVEDERE 21, VIENNA,

2019 MARTOVSKI FESTIVAL, OFFICIAL COMPETITION SELECTION, BELGRADE 2018 B.S.A.R.F.

LECTURE, Nacht des Wissens, HOSAAL HFBK, HAMBURG

2018 B.S.A.R.F. INVITED BY KAYA , MUSEO MADRE, CASA MORA, NAPOLI

2017 FOCAL POINT WITHIN THE SMALL GARDEN, GOLDSMITHS UNIVERSITY, LONDON

2017 VIPASSANA TOURNIER, VIDEONALE KUNSTVEREIN BONN, GERMANY 2016 STATURE ESTIMATES OF FRAGMENTARY LONG BONES, NOTE ON, PROJECT SPACE FESTIVAL, BERLIN

Publications

2024 INTERWOVEN HISTORIES I-III, CATALOGUE

2024 SPHERE ARCHIVE, ARTIST BOOK

2022 ELLIPSIS OF TUNICA RETINA , NON CANONICAL EDITIONS.

2021 THERE IS ALWAYS SOMEONE LOOKING THROUGH THE WINDOW OF THE TOWER, NEUE KUNST IN HAMBURG PUBLIKATION. Textem Verlag

2019 FIVE VLACH SPINDLES, ONE DAMAGED DUE TO CHARISMATIC USE, MATERIALVERLAG HFBK, HAMBURG.



Installation view, Hayden's gallery, 2025, Utittle

















Curated by

curated by Kristoffer Cezinando Karlsen and Josef Strau

Telepathy Curating presents: Teases and Synthesis; Empty Threats, Vienna Love and Anxiety Reality Paradoxes

at City Galerie Wien and [Layr](#), Vienna

Opening weekend Friday, 5.9. – Sunday, 7.9.25

9.9.–18.10.25

with

Bogdan Ablohnny, Altroy, Mariia Andreeva, Ruth Angel Edwards, Ethan Assouline, Fabienne Audéoud, Perfect Blue, Merlin Carpenter, Juliet Carpenter, Nicolas Ceccaldi, Olivia Coeln, Courtesy, Keren Cytter, Albert Dietrich, Michaela Eichwald, Chloe Elgie, Elin, Marius Engh, Balearic Eric, Hélène Fauquet, Marie Yaël Fidesser, Zoë Field, Genoveva Filipovic, Stina Fors, Nik Geene, Evan Jose & Simon Glaser, Julia Haller, Hannah Hansel (Flower Crime), Katharina Hözl, Christian Ingemann, Kristoffer Karlsen, Gretchen Lawrence, Paul Levack, Mel E. Logan, Mathieu Malouf, Chloée Maugile, Jonathan Meese, Birgit Megerle, Bjarne Melgaard, Tomás Nervi, Laurids Oder, Marysia Paruzel, Evelyn Plaschg, Philipp Quehenberger, Isak Ree, Public Reptile, SALARY, Anne Schmidt, Sydney Schrader, Nora Schultz, Calle Segelberg, Heji Shin, Nino Stelzl, Josef Strau, Superskin, Dominik Szereday, Eirik Sæther, Stefan Tcherepnin, Octavian Trauttmansdorff, Universal Studio, Angharad Williams, Wounder, Oren Yehoshua (DJ Yeriho), Morag Keil & Bedros Yeretzian, Nina Zeljkovic, Julia Znoj, Roger van Voorhees, Leonard van Vuuren and Bernadette van-Huy



Berlin painting 2, 2025
Oil on canvas
180 x 165 x 3,7 cm
City Gallery, Vienna,





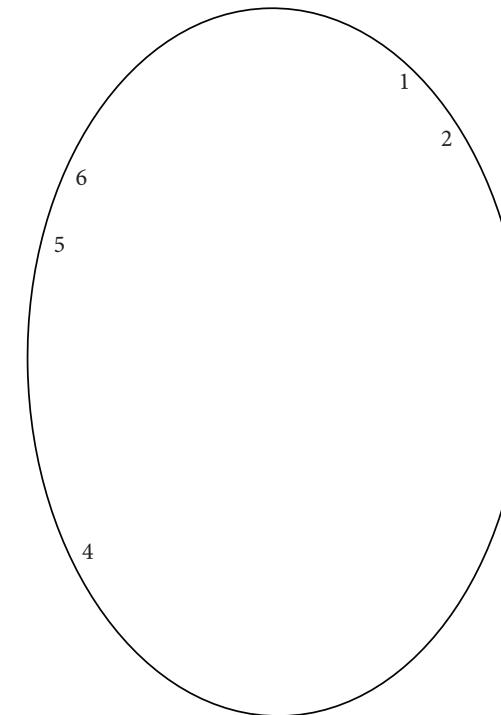
Berlin painting 1, 2025
Oil on canvas
200 x 130 x 4,6 cm
Layr, Vienna



Nina Zeljković

Calendar

May 9 - June 8, 2025



1 Broken Ellipse (blue), 2025

rabbit skin glue, substrates, pigments,
egg tempera, gauze on wood
120 x 50 x 75 cm

2 Broken Ellipse (red), 2025

rabbit skin glue, substrates, pigments,
egg tempera, gauze on wood
120 x 20 x 75 cm

3 Broken Ellipse (yellow), 2025

rabbit skin glue, substrates, pigments,
egg tempera, gauze on wood
120 x 28 x 75 cm

4 Quarter-pipe, 2025

rabbit skin glue, substrates, pigments,
egg tempera, gauze on wood
170 x 134 x 75 cm

5 Kaymakli, 2025

rabbit skin glue, substrates, pigments,
egg tempera, gauze on wood
120 x 30 x 75 cm

6 Derinkuyu, 2025

rabbit skin glue, substrates, pigments,
egg tempera, gauze on wood
120 x 30 x 75 cm

Sacral space/cave

If there is no before or after, the field of archaeology might also be a form of architecture.

The vaulted space does not create the lower space and vice versa, the belt of heaven does not create the belt of hell. To place a sacral space in the business area, does it?

Body/virtuality

The painting will not be a window or a practice in virtuality.

The painting does not depict the dimension of a virtual world.

The painting does not depict the dimension of what we see, another person.

The painting is rather a material instance of a person. It posits looking as a material act.

Time/reverse perspective

Time is convexed and the singular moment is the meeting of two lines, or the cross. Now make it active (as it unfolds now) (the crossing) (the meeting).

That singularity being the invention of one-point-perspective, that the self is wider than the other. The other being the point in time, or the possibility of ending. (No!)

Here there is no point in the horizon where things get smaller. Here the perspectival space is opening up. The space between you and what you see has an extremely expansive function. In this position you are the smallest, you are just as small as the moment, that moment being excluded from the frame. It cannot be pictured.

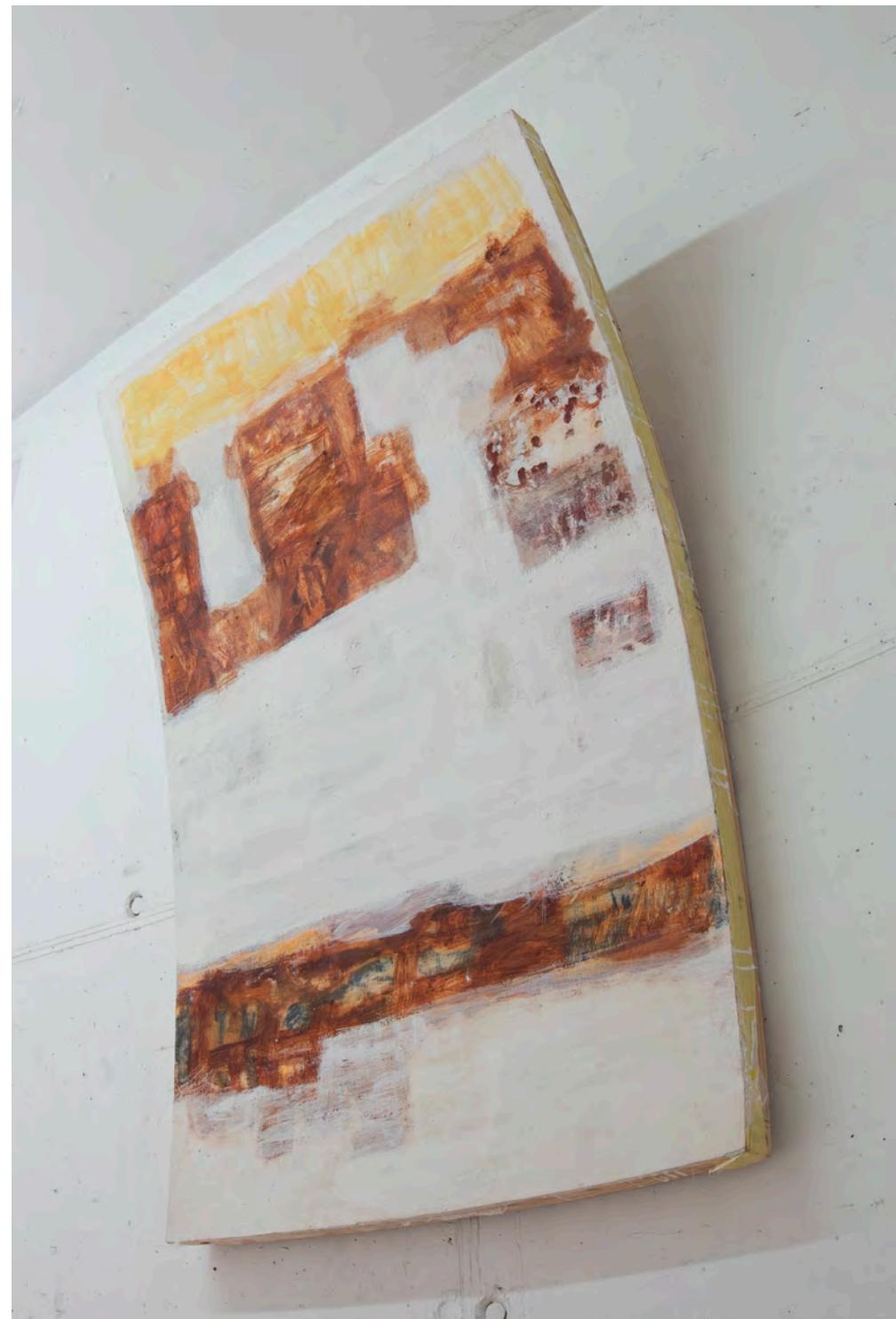
You and the other next to you are two moments. As long as you are looking at the same thing. When you look at each other, does it?

The calendar tells me that time can be a collection of crossings, meetings.

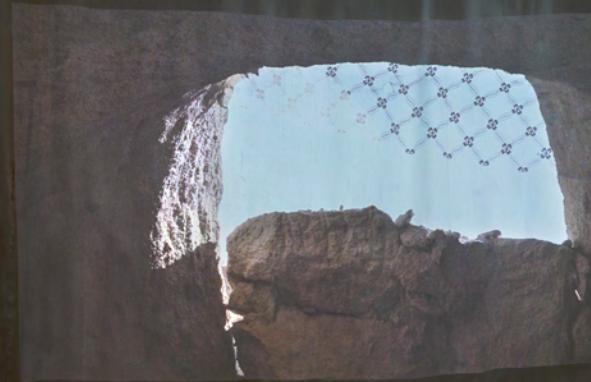






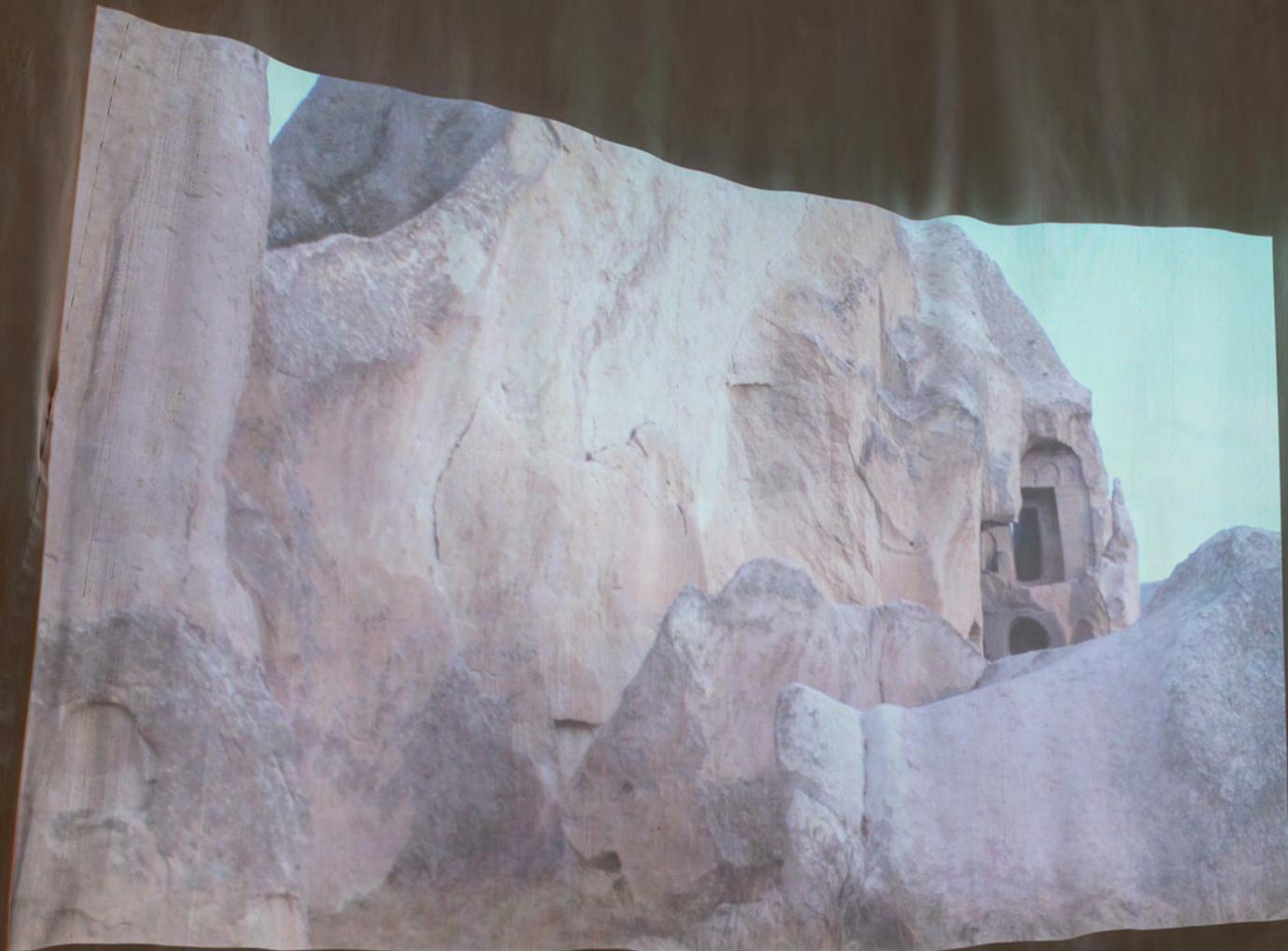






Future of Melancholia.
Halle für Kunst Steiermark, Graz (AT);
22.03.–08.06.2025.











The background image is an abstract painting featuring thick, expressive brushstrokes. The colors include various shades of grey, white, and a prominent red. The red is used in several ways: as a thick, horizontal band across the middle left; as a vertical line on the left side; and as a series of vertical, irregular strokes on the right side. The texture of the paint is visible, with some areas appearing smoother and others more heavily impasto. The overall composition is dynamic and layered.

Supstrates, Curated by Claudia Paetzold Centre Culturel de Serbie, Paris



Installation Nave Nartex Navel in Serbian Cultural Centre, Paris



Instalation detail



Left: Video projection on silk

Right: Detail





Left: Instalation Nave Nartex Navel in Serbian Cultural Centre, Paris
Right: Arc, 85x65, egg tempera and pigment, 2023



NINA ZELJKOVIC

Pigment Solitaire

- 1 **Nesting Patterns**
2022/23, Fensterinstallation
abgespannte Leinwände, Pigment,
Eitempera, Öl, Hautleim, Marmormehl,
Rügener Kreide, Öl, Maße variabel
- 2 **Nave Nartex Navel**
2021, 2 Kanal-Audio-Video-Installation
20 min, Loop
- 3 **Santuaire (Bodani), Fragment I**
2019, Hautleim, Graphit, Pigment,
Eitempera
230 x 180 cm, ½ Arc 80 x 115 cm
- 4 **Côte Méridional (Gračanica)**
2023, Pigment, Hautleim, Grafit,
Steinpulver, 280 x 250 cm
- 5 **Signals**
2022, Pigment, Hautleim, Eitempera,
Steinpulver, 80 x 65 cm
- 6 **Which Way, Western Man?**
2022, Pigment, Hautleim, Tempera,
Acryl, 120 x 120 cm
- 7 **Signals**
2022, Pigment, Hautleim, Eitempera,
Steinpulver, 80 x 65 cm
- 8 **Signals**
2022, Pigment, Hautleim, Eitempera,
Steinpulver, Graphit, 80 x 100 cm
- 9 **Solitaire**
2023, Hautleim, Aquarell, Öl, Pigment,
Eitempera, 125 x 150 x 25 cm
- 10 **Santuaire (Bodani), Fragment II, III**
2021, Hautleim, Graphit
110 x 90 cm und 180 x 90 cm
- 11 **Mur occidental (Krušedol) I, II**
2019, Hautleim, Steinpulver, Graphit
240 x 140 cm, 240 x 100 cm
2 Leinwände aus der Serie **Signals**
Pigment, Hautleim, Eitempera,
Steinpulver, Graphit, Dammar
115 x 135 cm, 80 x 100 cm
- 12 **Signals**
2022, Pigment, Hautleim, Eitempera,
Steinpulver, Graphit, Dammar, Öl
80 x 110 cm
- 13 **Out of Europe**
2023, Karte, Routenliste, Fotografien,
Video, gefundene Obsidian-Klinge

INSERT/ Bertram Haude / im Kabinett

URSULA WALTER









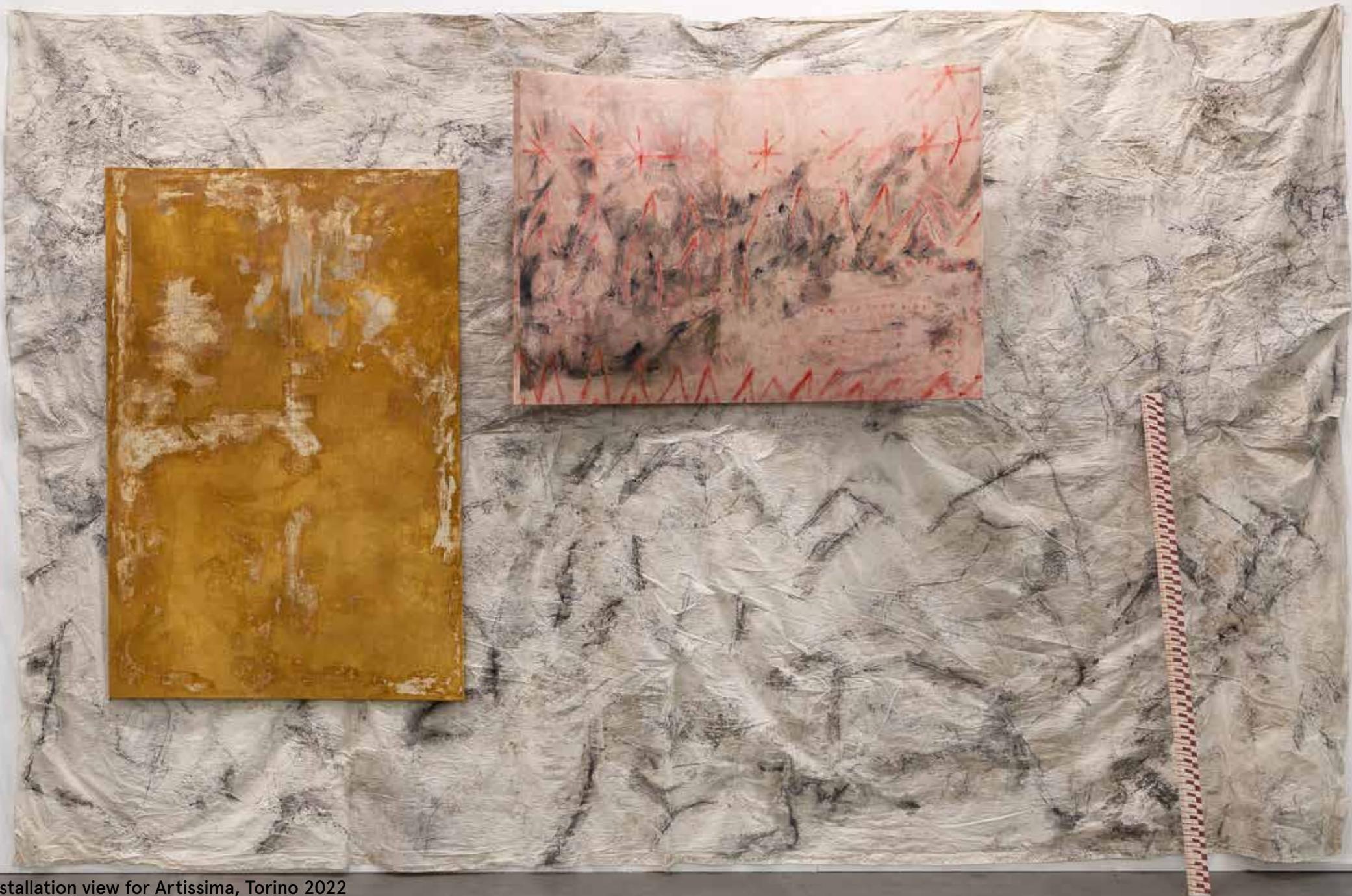












Installation view for Artissima, Torino 2022



Cave painting, oil and egg tempera on canvas, 150cmx100cm, 2022



No Money No Honey, 2022
Mixed media on Curved canvas
180 x 150 cm

Elipsis of Tunica Retina

Gallery Non-Canonico Belgrade

Curator Antonio Grulli

Elipsis Of Tunica Retina

Excerpt from the publication Elipsis of Tunica Retina,
Non canonico editions



I want to start from the idea of underground spaces you have been working in the last years: the hypogea. It is the concept that links most your work and mine, since I've been researching a lot around it too, and starting also from premises not so far from yours. The first time we met it was in an underground space in Vienna, a Keller, where I was doing a performance reading a poem I wrote. We started talking about underground spaces and we discovered we were moving around similar things. You told me to send my texts about it; I never did it, maybe I was just waiting for this moment. My starting point was the friction between iconoclasm and what we can call iconophilia. I would have never imagined until ten years ago we would face a new huge wave in Iconoclasm and in censorship of images. Today images are in danger: we saw in the last years a not only cultural war for power of images in social networks and in internet where many things cannot be shown for cultural, religious, gender, cultural identity reasons etc etc. We saw censorship cancelling shows of Philip Guston, fighting against Balthus and its young girls, and trying to present as criminal the images of Egon Schiele (I loved how an Austrian Museum used OnlyFans to communicate the show). But we saw also the destruction of Ninive and Palmira in Siria; the ceiling of Aya Sofia in Istanbul been covered again and made invisible to the eyes; we saw a terrorist attack at the Bardo Museum in Tunis and one tempt to do another at the Louvre in Paris. So Iconoclasm is here with us, alive and kicking. Art is in danger today as it has never been in the last decades. Your research is based on the first examples of Byzantine paintings in caves and raw churches. In Italy, we have a city, Matera, which got inhabited by a huge wave of people escaping the Iconoclast war in the East Roman Empire. They started there living and painting in the caves also as a way to escape from iconoclast, exactly like the first Christians in catacombs, and make it possible for their images to survive as long as possible. So I started to see the possibility to bring art underground again as a way to save it. We already see a complete militarization of art institutions all around the world: there are metal detectors, guards with weapons, and cameras everywhere. Once Andy Warhol said "In the future, all the department stores will become museums and all the museums will become department stores". The time showed us he was a prophet. We should update his prophecy saying "In the future all the museums will become military compounds and all the military compounds will become museums" (UN is already moving in that direction trying to become a force able to protect art and archaeological sites all around the world). Maybe the bunker is the next white cube? Why not.

I think in art we should always be able to see everything in a constructive way and to turn everything into new door of discovery. First of all there is a good sign in this war against images and art today: it means art still has a huge power, it is still a something scaring, something telluric, something still able to make us bleed, something still able to produce disquiet, polemos, energy, still able to put in question all the certainties we have in our soul; art thanks god is not entertainment, it is not a patronizing tool to educate the folks, its not a comfortable sofa the mind of people can sit on. Good art has to be seen as a revolution and that's how every good artist from the past has been seen, as a dangerous person. A Russian poet (I do not remember the name) during the first years of the Soviet revolution replied to people suggesting him to escape that Russia was the only place he wanted to live because it was the only place in the world where the power is afraid of poet; today probably nobody would say that anywhere. On top of this we should never forget the first art humanity produced (at least the surviving one) were made in caves, and also with huge results. A genius like Hans Hollein understood something of this when he proposed an underground museum in Salzburg as the new Guggenheim; a sort of negative of the one in New York somehow. He also put in the rendering of the museum rooms images of tigers and big animals painted in some Pop style as an ironic allusion to the first cave painting humanity did. For sure he understood also we need a way to go beyond glass facade and white walls. Maybe the question behind Hollein project was: are museums of today really obliged to look like bank's headquarter or malls? A book that has been super important for me in the last years is Dostoevskij's Memory of the Underground. I'm sure you read it. And is amazing how he used two architectural metaphors as the backbone of the book: to the Crystal Palace in London, the space of rationality, made of glass and iron, where everything is visible, but also where everything is under control, and where the dark sides of man are not conceivable, where the shades of human being are not possible, he counterpoises the space of the underground where his miserable man live, a space where desires and fears we are all made of can still have citizenship, where a man can have dreams and not only rationality, a space where freedom is still possible even if apparently useless in the time of rational science. I loved the way you bringing back painting to an underground space (also possible as a studio in your research) also strongly reconnected it with a space of intense sacrality, which is one of the reasons art started to be made, and one of the reasons art was brought on until few centuries ago. Is maybe art dying of too much light, of too much visibility?





Trapeza, 180cmx120cm, oil and wax on canvas, 2022



Installation View, Elipsis of Tunica Retina, Non canonico, Belgrade



Vine and Wine, 150x125 Egg tempera on canvas, 2022

Excerpt from the text Ingabiting Painting by Daniel Falb

For *Frozen Noises, in the Hollow Basins*, Zeljkovic undertook new research into a particular facet of this field, Located somewhere in the middle of these historical extremes: on field trips that took her from Belgrade all the way through southern Turkey to the Syrian border and Mount Ararat, the artist looked at painting in the context of early Christian and Orthodox monasteries and church architecture. One figure that crops up recurrently in that context is that of the mountain or cave monastery, the earliest of which stem from the first centuries A.D., when Christians began experimenting with monastic life, even before it was popularized by figures like Anthony the Great (251–356) and Basil the Great (330–379). The rock churches and caves of Göreme in Cappadocia were among the sites she first visited. These architectures in themselves already posit the question of embodiment in multiple, acute ways. Cut (using just hammer and chisel) into the soft stone of Cappadocia's fairy chimney formations, they are visibly shaped by the human body: its size, strength and proportions. There is a deeply 'creaturely' feel about the morphology of these spaces, caves and dens – they literally appear as traces of an animal digging itself into a mountain (page 29). In doing so, they contrast starkly with other types of sacral architecture which, more refined and constructed with heavier instruments, are already abstracted from the proportions of the individual body. They also mark a counterpoint to the religious beliefs of their past inhabitants who, after all, served a God in whose likeness they believed they had been created – while through the nature of their habitations testifying above all to their terrestrial animality. Crucially, the involuntary foregrounding of the body also extends to the use of painting in these built environments. The markings applied in tempera paint on walls and manifestly at one human arm's length – around windows and pigeonholes (the birds' excrement has long been collected as fertilizer in Cappadocia, their eggs used for making the tempera) again testify first and foremost to the presence and proportions of the body doing the painting. This is still true for the iconoclast paintings and patterns that start covering the walls and ceilings of cave monasteries and churches after around 800, when emperor Constantine V (741–75) banished icons from Christian worship in the East. Of course, they are also there for the eye (while preventing it from seeing an image), but they also, and more crucially, are close to the body – the religious body lives amongst them, leans on them, lies on them, touches them, wears them out through its touch (page 26). Painting is quite literally being inhabited here. Zeljkovic's video work *Nave Nartex Navel*, combining visual materials from various sites along her research trip, including the Cappadocia region, thus quite logically does not focus on showing those paintings. Instead, it pursues a reembodiment of the monks who once lived amongst them. It does so, however, purely by capturing the view from their caves out into the ambient landscape: It represents their body not by depicting it, making it visible, just by presentifying its gaze.

Frozen Noises, in the Hollow Basins

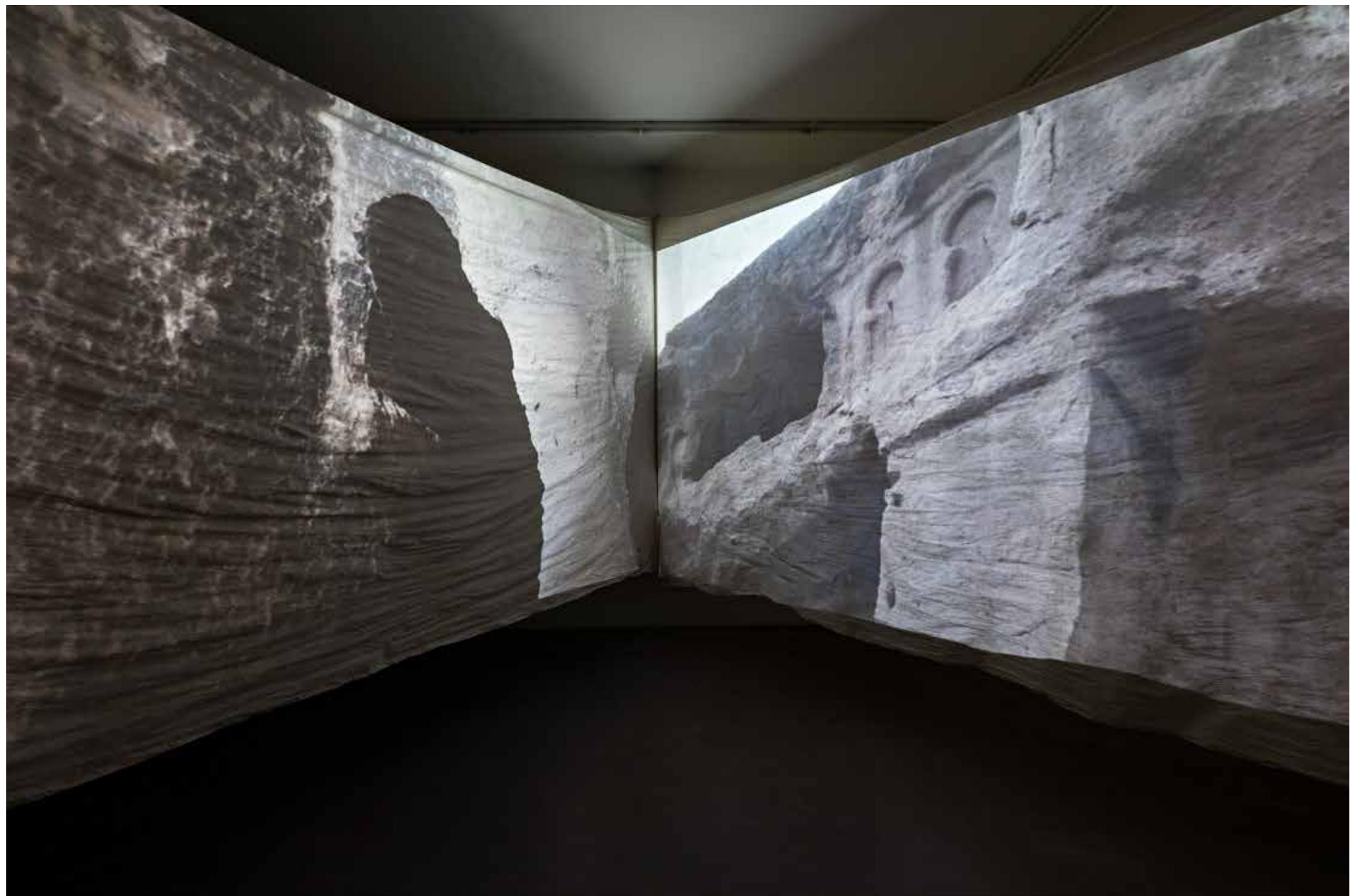
Galerie Holger Priess

Kuratorin Eva Birkenstock

Neue Kunst in Hamburg



Installation View, *Nave Nartex Navel*, 2 channel audio-video installation, Holger Priess Galerie, Hamburg



Installation View, Nave Nartex Navel, 2 channel audio-video installation, Holger Priess Galerie, Hamburg



Screenshots aus der 2-Kanal-Audio-Videoinstallation Nave, Nartex, Navel
<https://vimeo.com/671494414>



Installation View, *Frozen Noises, in the Hollow Basins*, Holger Priess Galerie, Hamburg, 2022



Table Fo(u)r
I70XII0
Oil, 2020



Nesting Patterns
Galerie Zollo, Parks, Hamburg
Kuratorinnen Elena Malzew, Elisa Barrera

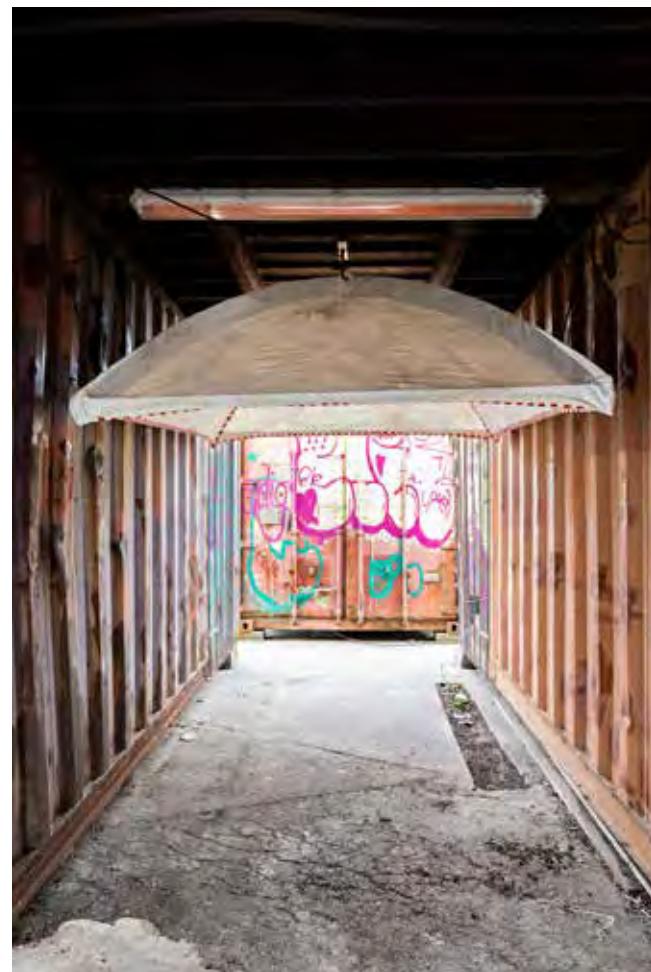
In the context of this ongoing research, last year I undertook a 10 000km long travel through Turkey to research painting in the context of early Christian communities. This Movement of underprivileged and deprived, took refuge from Rome in secluded valleys and created self sustainable settlements in Cappadocia in the late 3rd century, carving their homes churches networks of underground cities in hardened tuff of the volcanic eruption. Beside the religious spaces there is many functional and agricultural spaces, designed to meet basic human needs in everyday life. These include beehives, dovecotes, water canals, wine presses, horse stables, kitchens and ovens. Dovecotes are the landscape formations most present in this landscape. Dark, closed rooms for pigeons to roost in at night time. Once a year, farmers collect the pigeons dung to use as fertilizer. Pigeon dung is extremely rich in nitrogen, a chemical needed for farming Cappadocia's volcanic soil, and thus the most valued natural fertilizer. To attract the pigeons, farmers painted a white background or patterns around the entrance hole. The dyes used were extracted from trees, flowers, wild grass and soil with ferrous oxide. Red dye came from a kind of soil/mud known as "Yosa" in the region. White paint is made by mixing plaster and white of an egg.

St. Basil explains how 4th century Cappadocians farmed pigeons:

When pigeon farmers have caught a pigeon, they tame it, and make it feed with them. Then the farmer smears its wings with sweet oil, and releases it to join other birds outside. The sweet scent of that oil makes the wild birds the possession of the owner of the tame bird, for all the rest are attracted by the fragrance, and settle in the pigeon house. (Letter 10)

These painted birdhouses are the departure point for this painting installation.

Nesting Patterns





Signals, dimensions variable, Oil and egg tempera, aluminium, wood, Come over at Zollo, Hamburg, 2022



Instalation view Nesting Patterns, Come over at Zollo, Hamburg, 2022

Editor: Eva Birkenstock
 Author: Daniel Falb (Essay),
 Dr. Milan Vukomanović
 with Nina Zeljković (conversation)
 Design: JMMP – Julian Mader,
 Max Prediger, Björn Giesecke

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Nina Zeljković

**There Is Always
 Someone Looking
 through the
 Window from
 that Tower**

© Nina Zeljković There Is Always Someone Looking through the Window from that Tower



1. Bulgaria	27. Anti-Serbian Uprising	52. Alpine Forest Cypress	72. Alpine Birch (Chestnut)
2. Bulgaria	28. Antwerp	53. Ashberry	73. Alpine Meadow
3. Italy	29. Alkales	54. Ashbush	74. Alkales
4. Italy	30. Alkales	55. Alkales	75. Alkales
5. Austria	31. Alkales	56. Alkales	76. Alkales
6. Austria	32. Alkales	57. Alkales	77. Alkales
7. Portugal	33. Alkales	58. Alkales	78. Alkales
8. Portugal	34. Alkales	59. Alkales	79. Alkales
9. Portugal	35. Alkales	60. Alkales	80. Alkales
10. Portugal	36. Alkales	61. Alkales	81. Alkales
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16. Hungary	42. Alkales	67. Alkales	87. Alkales
17. Hungary	43. Alkales	68. Alkales	88. Alkales
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22. Hungary	48. Alkales	73. Alkales	93. Alkales
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26. Hungary	52. Alkales	77. Alkales	97. Alkales
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47. Hungary	73. Alkales	98. Alkales	
48. Hungary	74. Alkales	99. Alkales	
49. Hungary	75. Alkales	100. Alkales	

...other names are written
in brackets.



Passage through Kastamonu, Greece

17



Jesus, Zite, Cappadocia

18



Gone (if an encounter) Maria Kite, Abyss

26



Zipperin/Melkane, Spain Valley, Cappadocia

27



l'entre-deux, site specific Installation, 500x300cm, Egg tempera on canvas



Left: Exhibition view

Middle: Bar 200x6cm

Right: 25x25cm

untitled

Egg tempera on canvas

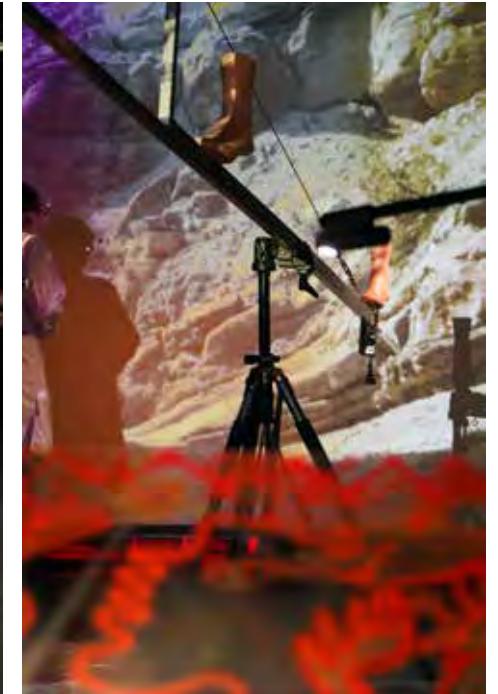




The exhibition opening is drawing closer and while the crew is so focused on building up the set, Matte Painter, Dolly Grip and the Head of the Plastering Department are planning a conspiracy to overtake the set and move themselves as marginalized workers from behind the scenes into the spotlight. This action is planned as the ultimate act of art.

For the second Edition, Saloon Salon meets in a film set to explore its borders and possibilities by exploring the first attempts of special effects in movies. The Saloon Salon members get into the roles of set workers. But the main protagonist of the Scene is a Miniature of the space. It is a stage where an exhibition opening is taking place. By following its destiny and its transformations, the Model is becoming a platform with many functions, like hosting the contributions of special guests and making the impossible possible.

Saloon Salon is an artistic collaborative project investigating the field of open ended participatory sculpture. The first Saloon Salon was organized at frappant gallery in 2019. Initiated by Sarah Drath, Mona Hermann, Saskia Senge, Gesa Troch and Nina Zeljković.





Abside Laterale Sud (Bodani),
380x480 (Variable),
Hide glue, stonedust, graphite on canvas



Table for 12, 2019,
48x100, 68x100, 68x100, 68x100,
68x100 (Variable),
Öl auf Leinwand,

Hintergrund(Detail):
Mur septentrional du narthex (Krušedol),
400x300 (Variable),
Hautleim, Grafit, Steinpulver auf Leinwand,



Front:
Table for Hanna
170x150,
Oil on canvas



Front:
Table for Hanna
170x150,
Oil on canvas

Back(Detail):
Mur septentrional du narthex (Krušedol),
400x300 (Variable),
Hide glue, stonedust, graphite on canvas



Table for one
20x40cm
Öl auf leinwand

Santuaire ,
200x180
Hide glue, stonedust, graphite on canvas

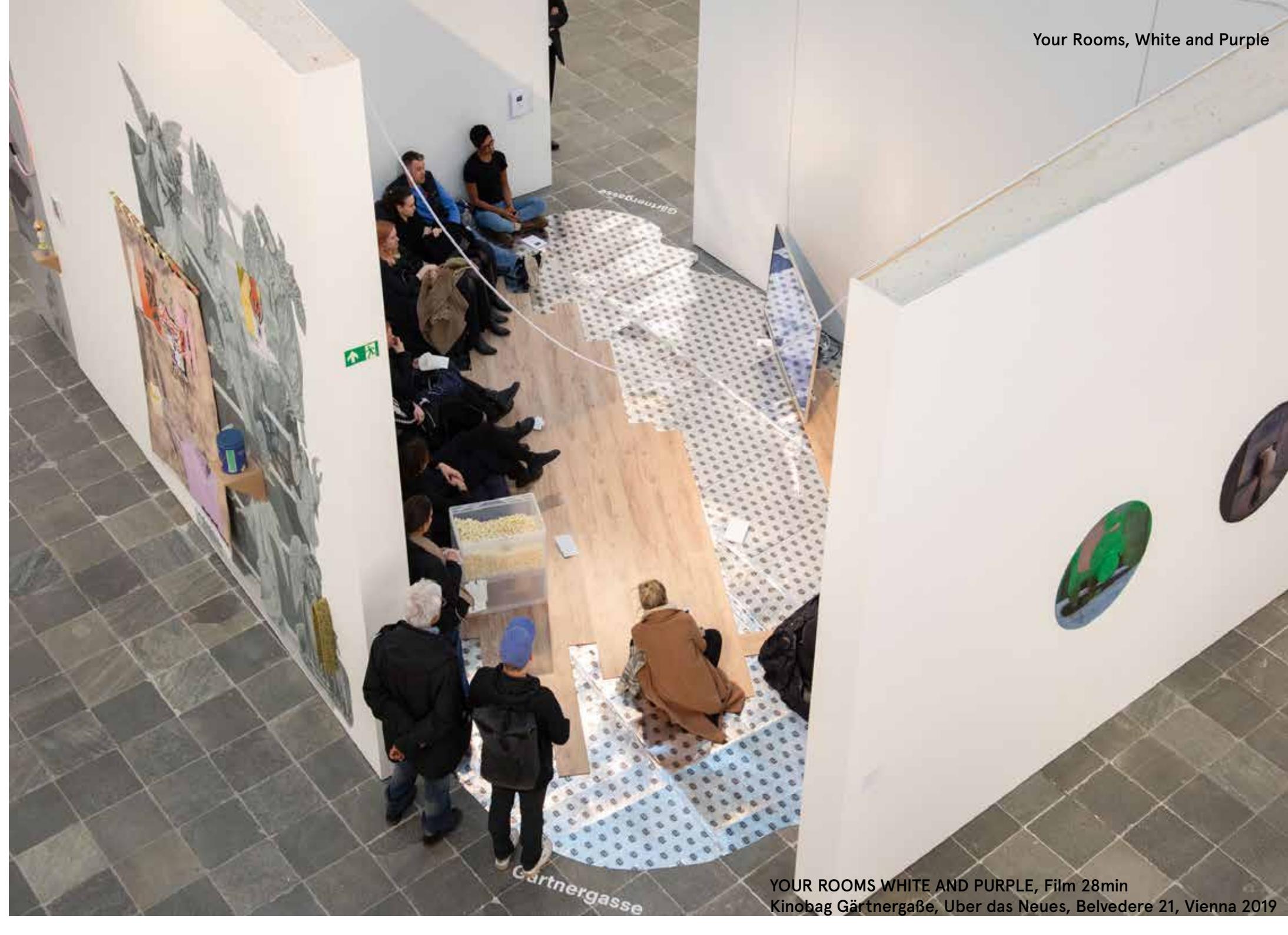




Performance Nina Zeljkovic und Stella Sieber,
Salon Saloon Austellung, Frappant Hamburg 2019

I see the architectural pieces as potentially participatory.
They create an alternative architectural space.
Their form is based on the blueprints of the church architecture,
and the places where paintings, frescoes should be, I empty out, so that they become placeholders.
In this work I invited the painter Stella Sieber to paint on my work as part of the performance, creating a fresco for this work.





YOUR ROOMS WHITE AND PURPLE, Film 28min
Kinobag Gäßtnergasse, Über das Neues, Belvedere 21, Vienna 2019

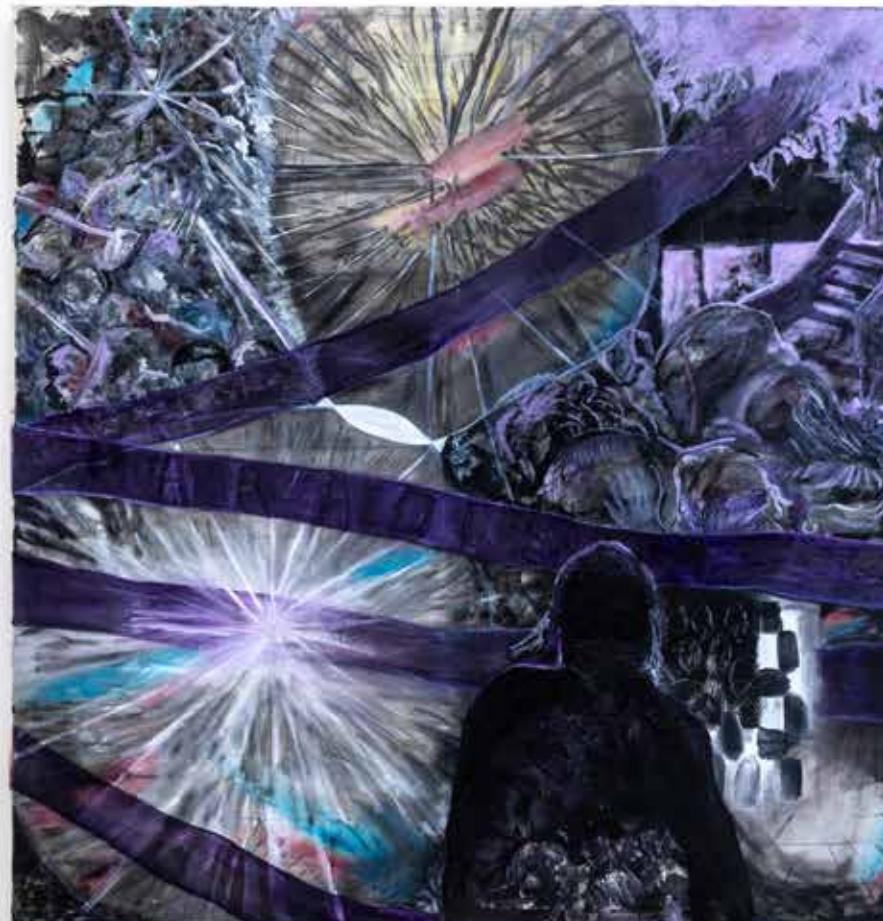


Your Rooms, White and Purple, Film 28min, 2019

<https://vimeo.com/326375995>

Password: yourrooms

Sometimes, When I'm With You, I Feel Like I've Lived Here My Whole Life



Angels Bouncers, 2019
165X155 ÖL; Aquarelle, Grafit, Gesso

Sometimes, When I'm With You, I Feel Like I've Lived Here My Whole Life



Safety Belts 7pcs 2019

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