

FOUNDATION
SAŠA MARČETA

TODOSIJEVIĆ RAŠA DRAGOLJUB



TODOSIJEVIĆ RAŠA DRAGOLJUB

(1945-2024; Belgrade)

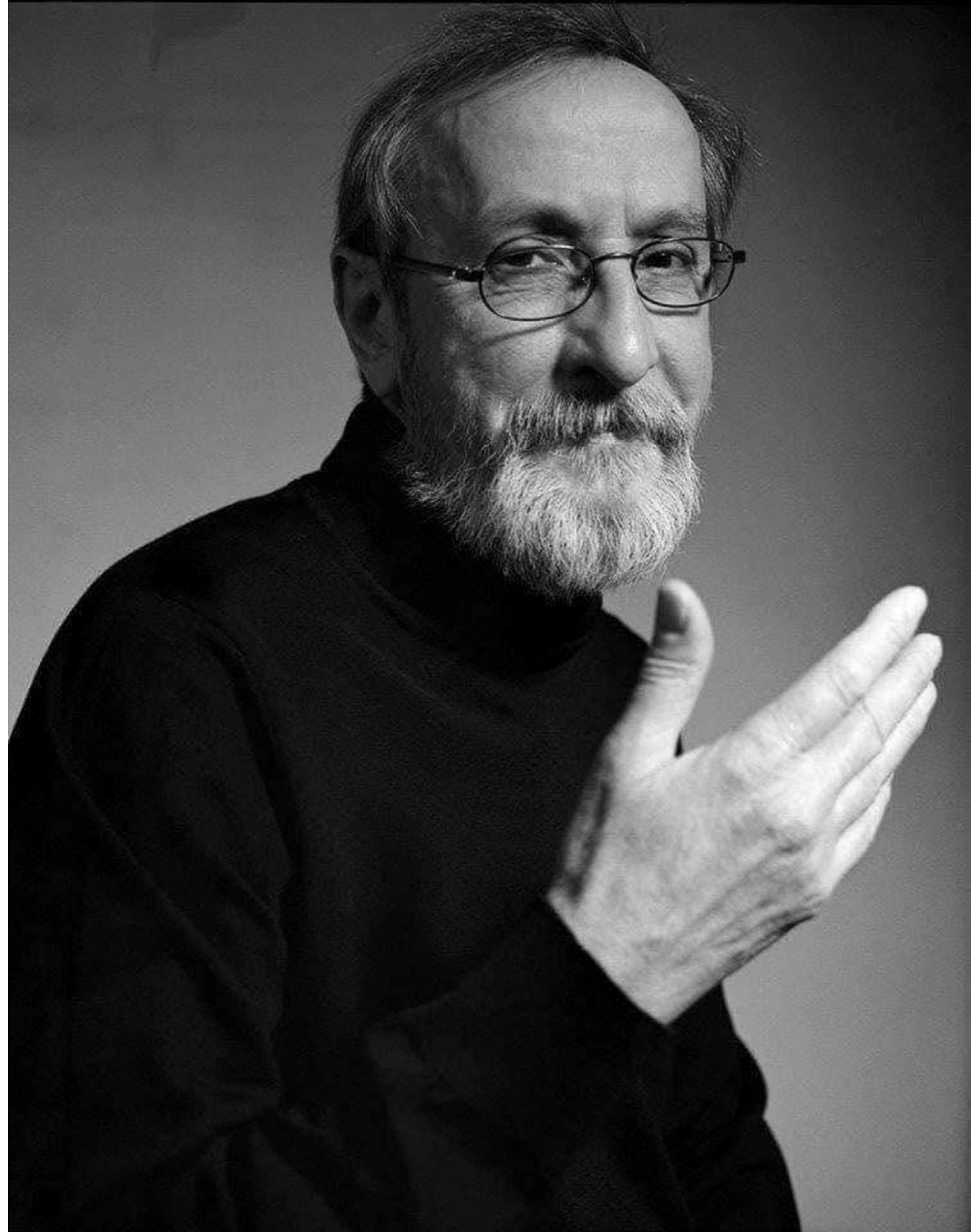
Raša Todosijević was a central figure of Yugoslav and Serbian conceptual art, widely recognized for his radical performances, provocative installations, and influential critical writings. A graduate of the Academy of Fine Arts in Belgrade (1969), he emerged as one of the leading voices of the New Artistic Practice movement in the 1970s—a groundbreaking generation that introduced performance, video, and text-based art to the Yugoslav art scene. Alongside artists such as Marina Abramović, Neša Paripović, Zoran Popović, and Era Milivojević, Todosijević redefined the role of the artist and the function of art in society.

His most iconic works include the performance series *Was ist Kunst?* (What is Art?), in which he confronted the audience and his subject with aggressive repetition of the titular question, creating a stark commentary on authoritarianism, language, and power. In a similar manner, with the artwork *Gott liebt die Serben* (God Loves the Serbs), he mocked nationalist iconography and kitsch through installations that exposed the dangerous theatrics of ideology.

Over five decades, Todosijević exhibited in over 40 solo and 200 group exhibitions across Europe and beyond. His work is held in major museum collections, including the Museum of Contemporary Art in Belgrade, Centre Pompidou in Paris, and Tate Modern in London. In 2011, he represented Serbia at the 54th Venice Biennale, and his exhibition, *Light and Darkness of Symbols*, was awarded the UniCredit Venice Award. He also received the Ivan Tabaković Award from the Serbian Academy of Sciences and Arts (SANU) in 2023, among numerous other honors.

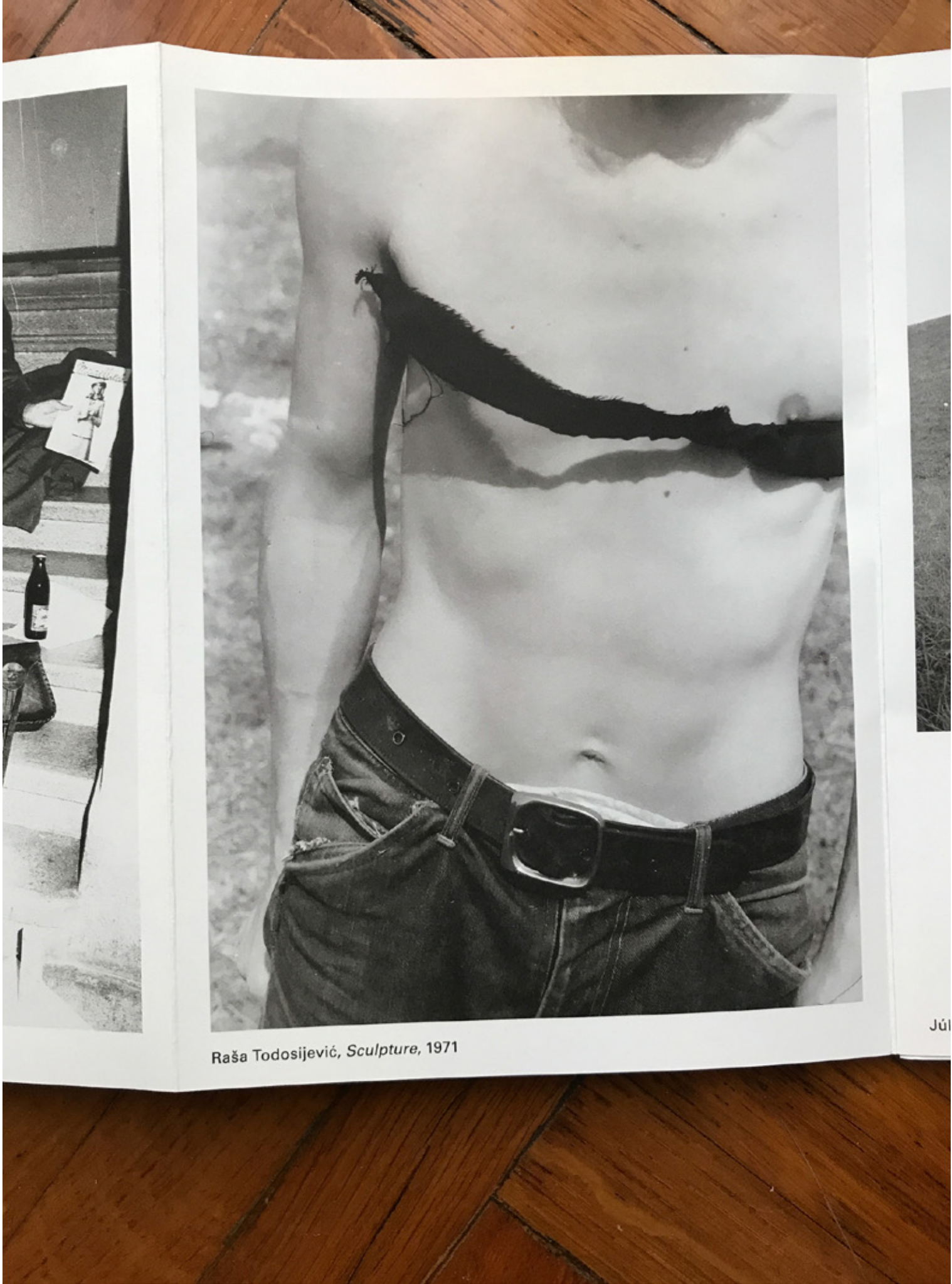
Todosijević was not only an artist but also a sharp, often confrontational art theorist. His writings—such as *Art as Critique of Society* and the *Edinburgh Statement*—are considered foundational texts of critical art discourse in the region. Through his lectures, performances, and publications, he continuously questioned who benefits from art, who speaks through it, and how it is remembered.

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Awards

ULUS Lifetime Achievement Award for 2023
“Ivan Tabaković” Award of the Serbian Academy of Sciences and Arts for 2023
UniCredit Venice Award 2011, 54 Venice Biennale 2011, Italy
50th October Salon, Life Award, 2009, Belgrade, Serbia
30 best exhibitions in Belgium 2006-2007, 1st Floor Gallery. Antwerp, Belgium
The Emily Harvey, Residential Award for 2006, New York – Venice 2006
CEC ArtsLink, residential Award for 2004: New York - San Francisco, USA 2004
The Belgrade City Award, Belgrade, Serbia 2003
IASPIS Residential AWARD, Stockholm, Sweden 2001
Award Herceg Novi, Montenegro



Drangularijum “Marinela”, tableau vivant, 1971,
Students’ Cultural Center, Belgrade, Yugoslavia

Open Space, performance, sculpture,
1971, Belgrade

Performance Sign, Open Space,
1971, Belgrade





Was ist Kunst
Marinela Koželj (1967)

2023 Print Production

Screen Printing
50 x 70cm

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Beethoven (1988-89)

Bronze Sculpture
Handmade Wood Base
25 x 25cm
140cm





WAR BEGINS



IF YOU WANT IT

Raša Todosijević 2017 Beograd
After Yoko Ono and John Lennon

War Begins If You Want It (2017)

2019 Print Production

Screen Printing
70 x 100 cm

**WAR
BEGINS**

A torn piece of brown paper with a red stain, partially covering the text 'WAR' and 'BEGINS'. The paper is torn along the edges, and the red stain is prominent on the right side.

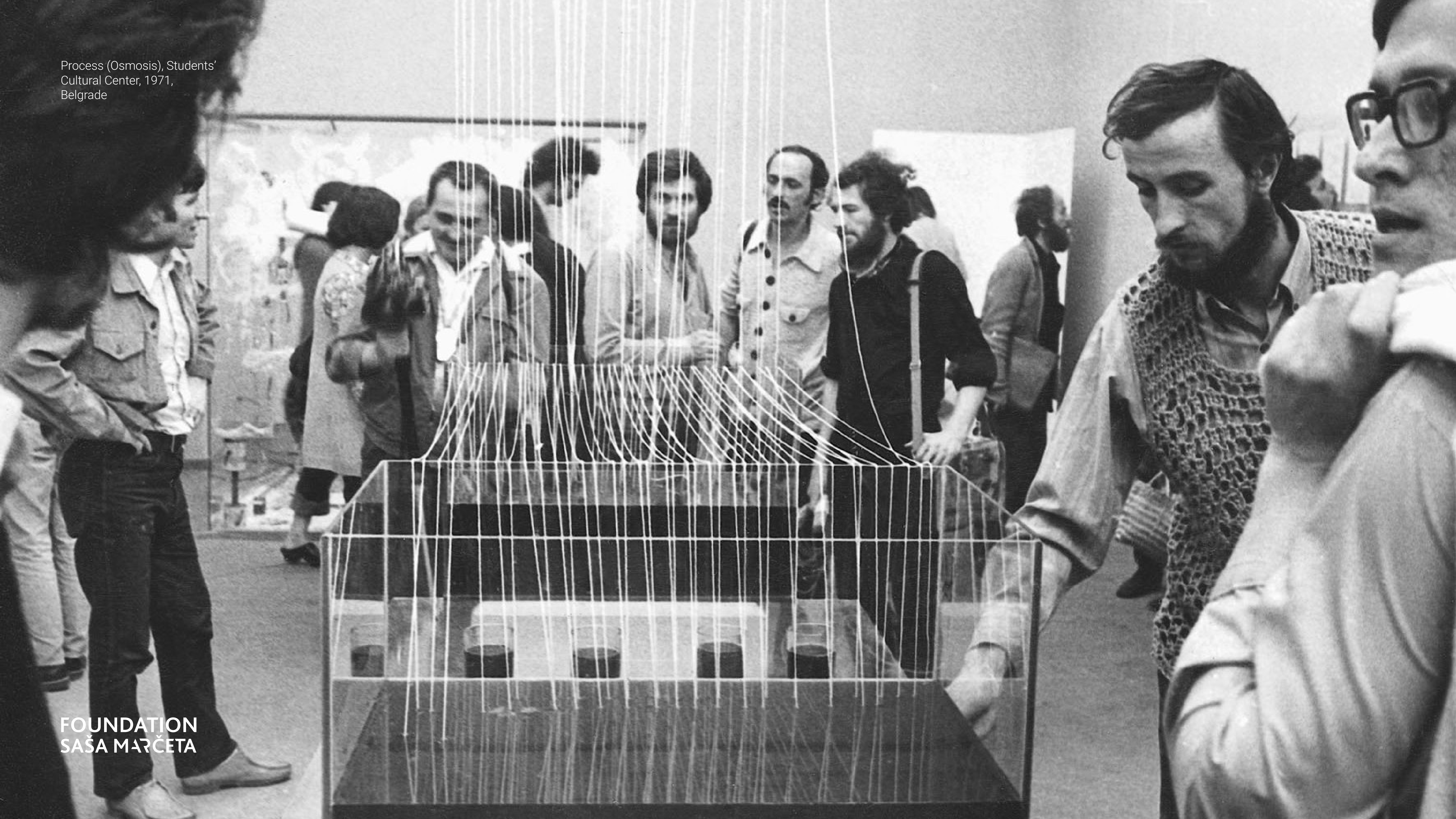
Selected exhibitions and activities

- 2025** Vienna, Marx Halle, SPARK Art Fair, X Vitamin Gallery, March 21–23, 2025; Belgrade, B2 Gallery, Phenomena of Time, March–April 2025, exhibition curator: Biljana Tomić; Belgrade, SANU Gallery, Ilija Bosilj: The Triumph of Art, March 25 – June 15, 2025, exhibition curator: Dr. Ivana Bašičević Antić; Kruševac, Art Gallery of the National Museum, Parallel Currents, April 10, 2025, Wiener Stadtische Collection, curator: Saša Janjić
- 2024** Belgrade, X Vitamin Gallery, The Great Fantasy, September–October, text by Saša Janjić; Novi Sad, Gallery of Matica Srpska, October–November 2024
- 2023** Banja Luka, Museum of Contemporary Art of the Republic of Srpska, June–July 2023, Tomorrow is Monday, text by Dr. Sanja Kojić Mladenov and Miha Colner; Prague, Prague City Gallery – The Stone Bell House, Staroměstské náměstí 605/13, 110 00 Prague 1, June–September, text by Jakub Kral
- 2022** Novi Sad, Museum of Contemporary Art of Vojvodina, September 9 – October 5, 2022, Tomorrow is Monday, Artist as a Prophet, text by Dr. Sanja Kojić Mladenov and Miha Colner
- 2021** Smederevo, City Gallery of Contemporary Art, Museum in Smederevo, COLLECTION OF A DECADE, exhibition curators: Zorana Djaković Minniti and Siniša Ilić; Maribor, Slovenia, artKIT, Maribor, Vzorčenja – Vznebovzetje, curator: Peter Tomaž Dobrila; Pančevo, Biennial of Art, Death of Art, Long Live Art, Serbia
- 2020** Prague, Biennale: Matter of Art 2020, Czech Republic; Belgrade, I Won't – I Can, I Will – I Have To, ULUS, Cvijeta Zuzorić Pavilion, Serbia; Belgrade, Cinema Balkan (solo exhibition), Space for Contemporary Art and Culture, Saša Marčeta Foundation, Belgrade; Poetry and Performance: The Eastern European Perspective, Wrocław Contemporary Museum, Poland; Berlin, KW Institute for Contemporary Art: Pause: Broken Sounds / Remote Music – Prepared Pianos from the Archivio Conz Collection
- 2019** Paris, UN – WEEK – END À L'EST, Belgrade – Festival of East-West Cultures, France; Paris, Festival: Weekend in the East, Belgrade – Lecture at École des Beaux-Arts de Paris; Vienna, Group Exhibition For a Single Body – The Private Score – Haus Wittgenstein and Lidl Food Market
- 2018** Sremska Mitrovica, Lazar Vozarević Gallery, Lazar Vozarević Among Students; Berlin, Reichstag Building, 1914 – 1918: Not Then, Not Now, Not Ever!, Germany; Bratislava, Krokus Gallery, Art is Work, APART Artists Collective, Slovakia; Belgrade, Serbian Fine Arts, Ostavinska Gallery, Serbia; Berlin, Left Performance Histories, NGBK (Neue Gesellschaft für bildende Kunst), Germany; Novi Sad, Risk Change, Museum of Contemporary Art of Vojvodina, Serbia
- 2017** Belgrade, New Setting, Museum of Contemporary Art, Serbia; Hangzhou, Zhejiang Art Museum, Symptoms of Society: Contemporary Art Exhibition of Central and Eastern European Countries, China; London, Raša Todosijević (solo exhibition), Handel Street Projects, UK; Novi Sad, Museum of Contemporary Art of Vojvodina, MIG 21, Serbia; Szentendre, Művészet Malom / Art Mill, MIG 21 – Maribor, Hungary; London, Art of the Postcard, Handel Street Projects, GB; Belgrade, Milica Zorić and Rodoljub Čolaković Legacy, Museum of Contemporary Art: FADE IN 2: EXT. MODERN HOUSE – NIGHT, Serbia; Zagreb, Museum of Contemporary Art, The Artist on Vacation 2016; Guangzhou, Guangdong Museum of Art, Symptoms of Society, China; Novi Sad, Migrants of Mental Spaces, December 16, 2016 – January 29, 2017, Museum of Contemporary Art of Vojvodina, Serbia

- 2016** Istanbul, Pera Museum, Cold Front from the Balkans, November 10, 2016 – May 2017, Turkey 20 The Balkans Are Always Facing Southeast; Novi Sad, Migrants of Mental Spaces, December 2016 – January 2017, Museum of Contemporary Art of Vojvodina, Serbia; Milan, FM Centre for Contemporary Art: Non-Aligned Modernity: Eastern European Art and Archives from the Marinko Sudac Collection, Italy; Maribor, MIG 21: Migratory Interdisciplinary Grid – 21st International Art Exhibition on the Topic of Migrations, Slovenia; Split, Exhibition of the Collection of the Museum of the Franciscan Monastery – Široki Brijeg, Old Town Hall, Croatia; Koper (Capodistria), Lavoro Nero, Palazzo Gravisi, May 17, 2016, Slovenia; Confession of Yugoslav Modernism – Works on Paper, National Museum Pančevo, from the collection of the Gallery of the Army House of Serbia, Belgrade, Serbia (April 5, 2016); COLLECTIVE, Historical Archive Šabac, March 31, 2016, Serbia; Kraków, “Z mojego okna widać wszystkie kopce”, Bunkier Sztuki Contemporary Art Gallery, Poland; Belgrade, Goethe Institute, Solo Exhibition, Serbia; Zagreb, Student Centre Gallery, NES (A) VRŠENE STRUKTURE + Conversation between Vlado Martek and Raša Todosijević. Participants: Fokus Grupa, Aleksandar Jestrović Jamesdin, Vladimir Miladinović, Marina Paulenka & Borko Vukosav, Marko Tirnanić, and guest exhibitor Raša Todosijević; Nottingham Contemporary, Monuments Should Not Be Trusted, UK (The exhibition brings together over 30 leading artists and groups from the “golden years” of the Socialist Federal Republic of Yugoslavia - the period between the early 1960s and the mid 1980s); Arandelovac, World of Ceramics, Branko Djonović Gallery, Serbia; Belgrade, Upside Down: Hosting the Critique, Belgrade City Museum, Resavska 40b
- 2015** Mesna Gallery Ljubljana: Inside Out: Not So White Cube / Narobe Obrnjeno – Not So White Cube, Slovenia; Mesna Gallery Ljubljana: Hommage à Malevich – More on the Black Square, Group Exhibition, Slovenia; Arandelovac, 50 Years of the Artistic Event Marble and Sounds, Serbia; Paris, Serbian Cultural Centre, Le retour de la balle tirée; Cultural Centre of Belgrade, BO.NTO.N: Good Maintenance and Good Manners, Serbia; In Viaggio per l'Europa, Sapore di Sale, Studio Tommaseo, Via del Monte 2/1, Trieste, Italy; Garage Museum of Contemporary Art, Grammar of Freedom / 5 Lessons: Works from 2000 + ; Ptuj, Art Stays 2015, Wunderkammera – The Grand Tour, Slovenia
- 2014** London, Handel Street Projects, Multiple Market, UK; Pančevo, Cultural Center of Pančevo, 16th Biennale of Art, Line of Time, Documents, Serbia; House Legacy: 50 Yugoslav Artists from the Collection of the Museum of Contemporary Art, Belgrade, 1951–1989, Serbia; Belgrade, Gallery of the Youth Center, Performance with Yu Ji from Taiwan; Galerie Ernst Hilger, The Century of the Bed: Points of View, curated by Alenka Gregorič, Vienna 2014, Austria; Ludwig Museum Budapest: [silence] – A Holocaust Exhibition, 2014, Curator Katalin Timár, Hungary; Vienna, Leopold Museum, AND YET THERE WAS ART! Austria 1914–1918, Austria
- 2013** Bern, Stadtgalerie, Performance Festival BONE 16; Berlin, Berliner Herbstsalon, Maxim Gorky Theatre; Graz, Was ist Kunst? ... Resuming Fragmented Histories, Künstlerhaus Halle für Kunst & Medien – Steirischer Herbst, curated by Sandro Droschl & Christian Egger, Austria; Berlin, Neuer Berliner Kunstverein and TANAS Berlin, The Unanswered Question. Iskele 2, curated by René Block, September 8 – November 3, 2013, Germany; São Paulo, Was ist Kunst? – Mirrors of Production, Galeria Jaquelin Martins, curated by Tobi Maier, Brazil; Two Lines of Life, Exhibition of the Cultural Centre of Belgrade at the Centre for Contemporary Art CRIÉE, Rennes, France
- 2012** Belgrade, 53rd October Salon, GOOD LIFE, Serbia; Novi Sad, Museum of Contemporary Art of Vojvodina: Book Launch of Ulaz u Raj and Donation to the Museum, Serbia; Kragujevac, Gallery “RIMA,” Solo Exhibitions, Serbia; Cetinje, Studio DADO, Ten Years of Work, Montenegro

- 2011** Paris, Serbian Cultural Center, Solo Exhibition; Berlin, MULTIPLIZIEREN IST MENSCHLICH, Edition René Block; Museum of Parallel Narratives, Museu d'Art Contemporani de Barcelona (MACBA); Konjic, 1st Time Machine Biennale, Tito's Antinuclear Bunker; Subotica, LOVE IT OR LIVE IT, Modern Gallery; Belgrade, Legacy of Rodoljub Čolaković and Milica Zorić; Participant of the 54th Venice Biennale, Belgrade (Selected Works from the Collection of the Museum of Contemporary Art); Venice, 54th Venice Biennale, Serbian Pavilion, Solo Exhibition; Sarajevo, LOVE IT OR LIVE IT, Modern Gallery, Curated by René Block, Parallel Program with Sarajevo Winter Festival
- 2010** Stockholm, Image at Work, Index, The Romanian Cultural Institute, and Moderna Museet, curated by Michele Masucci, Cecilia Widenheim, and Jonatan Habib Engqvist, in collaboration with BAC, Sweden; Networking the Bloc: UK Connections – Artistic Links between the UK and Eastern Europe since the 1960s, Royal Scottish Academy, Edinburgh, including the exhibition 10 Dialogues; Belgrade, LOVE IT OR LIVE IT, Artget Gallery, curated by René Block, Parallel Program of the 51st October Salon; FAQ Serbia, Austrian Cultural Forum, curated by Andreas Stadler and Branko Dimitrijević, New York, NY; Belgrade, Artists on the Crisis of Painting, Pillion Cvijeta Zuzorić; Triumph of Contemporary Art, Museum of Contemporary Art of Vojvodina, The Vuičić Collection, Novi Sad, Serbia; VIENNAFAIR, Film and Video Exhibition by Erste Bank, Presentation by Georg Schöllhammer; Super Farmers' Market, Handel Street Projects, 19-21 Sicilian Avenue, Holborn, London, UK; Quartet – Four Biennales Reflected in Prints, The International Centre of Graphic Arts – Ljubljana and Edition Block from Berlin, Slovenia; Berlin, Temporäre Kunsthalle Berlin, Auto-Kino!, February 5 – March 14, 2010, Germany; Zagreb, New Museum of Contemporary Art, Croatia; Centre Georges Pompidou, Message from the Past, 1950–2010, curated by Christine Macel, France (Les Promesses du passé, 1950–2010, Une histoire discontinue de l'art dans l'ex-Europe de l'Est, Centre Pompidou, Paris); New York, La MaMa La Galleria, Performative Aspects in Art from Eastern Europe, Works from Kontakt: The Art Collection of Erste Bank Group, February 5–28, 2010, curated by Walter Seidl, USA
- 2009** Berlin, Neuerwerbungen 2009, Neuer Berliner Kunstverein, Germany; Timișoara, The Arts House, Borderline, In Search of a New Model. Curated by Ileana Pintilie, Romania; New York, CCArtslink at The Ronald Feldman Fine Arts, USA; MUMOK – Museum moderner Kunst Stiftung Ludwig Wien, Sammlung Ludwig, Gender Check – Rollenbilder in der Kunst Osteuropas, Austria Curator: Bojana Pejić; Belgrade, The 50th October Salon, The Museum 25 May, Serbia; Ghent, S.M.A.K., Museum of Modern Art, Belgium; Faux Jumeaux; Exhibition program curated by Michel François; Gary Hill (USA) and Rasa Todosijević (Serbia) selected by Christine Macel (Centre Pompidou), Belgium; Belgrade, Gallery O3ONE (One-man show), Serbia; Klagenfurt, (One-man arrangement) Kunstraum Burgkapelle, Austria; On Normality: Art in Serbia, MMKK (Museum of Modern Art Kärnten), Klagenfurt, Austria; Belgrade, Boudoir, The Euro-Centre Gallery, Serbia; Belgrade, Gallery Art-media, Serbia (exhibition); Washington, D.C., On Normality: Art in Serbia, American University Museum at the Katzen Arts Center, 4400 Massachusetts Ave, USA; Belgrade, Art Collector as Curator, Gallery Art-media, Serbia; Salzburg, Salzburger Kunstverein, Performing the East, April 23 – July 5, 2009, Austria

Process (Osmosis), Students'
Cultural Center, 1971,
Belgrade



Selected exhibitions and activities

2008 ARTEAST 2000+ — A selection of works from Ljubljana Moderna galeria international and national collections Art, Gallery Maribor, Strossmayerjeva 6, Slovenia (19 December 2008 – 22 February 2009) Artists: Marina Abramović, Joseph Beuys, Braco Dimitrijević, Jenny Holzer, Cristina Iglesias, Irwin, Sanja Iveković, Ilya and Emilia Kabakov, Katarzyna Kozyra, Laibach, Walter De Maria, OHO, Alenka Pirman, Raša Todosijević; Zagreb, Altars of Avant-Gardes, Gallery Klovičevi Dvori, Croatia; 14 Memorials Sava Sumanović, The Gallery of Sava Sumanović, Šid, Serbia; London, Farmers Market, Handel Street Projects Gallery, Great Britain; Museum in the Shadow and The Museum of Raša Todosijević, Museum of Contemporary Art, Novi Sad, curated by Slavko Timotijević, Serbia; Belgrade, 49th October Salon, curated by Bojana Pejić, Serbia; Karlsruhe, “Why Here Is Always Somewhere Else”, Badischer Kunstverein, Germany; The Art Collection of Erste Bank Group; Berlin, QUARTETT – Vier Biennalen im Spiegel Grafischer Blätter, curated by René Block, TANAS, Germany; Jasi, Periferic 8 – Art as Gift, Biennial for Contemporary Art, Romania; Salzburg, Sound of Art, Museum der Moderne, Austria; Prague, Representing the Nation, International Triennial of Contemporary Art (REPREZENTACE NÁRODA Kompenzační portréty by Jesper Alvaer and Isabela Grosseová), Czech Republic; Belgrade, Ready Made – Re-Made, ULUS Gallery, curated by Slavko Timotijević, Serbia; Belgrade, Telenor Collection of Serbian Modern Art, Cvijeta Zuzorić Art Pavilion, Serbia

2007 Rijeka, Marginal Specials – Vanguard Art in the Region, Museum of Modern and Contemporary Art, Croatia; Belgrade, BELEF – Belgrade Summer Festival, Serbia; Kumamoto, Attitude 2007: The House of Human Beings, Authentically Blessed Jubilance, Contemporary Art Museum, Japan; Belgrade, Private Space – Public Space, Culture Centre Magazine, Nolit, Serbia; Novi Sad, Conceptual Art 1968–2007, curated by Miško Šuvaković and Dragomir Ugren, Museum of Contemporary Art of Vojvodina, Serbia; Frankfurt, Tranzit, Frankfurter Kunstverein, Germany

2006 - 2007 — Belgrade, Kontakt, from the collection of the Erste Bank Group, Museum of Contemporary Art, Serbia; Tranzit, Auditorium, Stage, Backstage – An Exposure in 32 Acts, Frankfurter Kunstverein, Germany

2006 Philadelphia, Basekamp: East Art Map: IRWIN / NSK, USA; Podgorica, FIAT – Festival of International Alternative Theatre, Do Nothing, curated by Petar Čuković, Montenegro; Belgrade, Belgrade International Theatre Festival (BITEF) – 1968/1973: Raša Todosijević, Historical Documents and Actuality, Serbia; Ljubljana, Essence of Life – Essence of Art, Works on Paper, Museum of Modern Art (Moderna galerija), Slovenia; Belgrade, Art, Life & Confusion, 47th October Salon, curated by René Block and Barbara Heinrich, Serbia; Antwerp, The 1st Floor Gallery (One-man show), Belgium; Novi Sad, Star and Its Shadow, Museum of Visual Arts, Serbia; San Francisco, The Society of Independent Artists (Tom Marioni Studio), Reading, USA; Novi Sad, Distinctiveness on the Edge: Vanguard Art of Ex-Yugoslavia 1914–1989, Museum of Contemporary Art, Serbia; Kontakt... from the collection of the Erste Bank Group, Museum Moderner Kunst Stiftung Ludwig Wien, Austria; St. Petersburg, State Russian Museum, Essence of Life – Essence of Art – Works on Paper: Artists of Eastern and Western Europe, Russia; Verona, Archive Francesco Conz, Italy

2005 Moscow, Tretyakov Gallery, Essence of Life – Essence of Art – Works on Paper: Artists of Eastern and Western Europe, Russia; Cetinje, Solo Exhibition, National Museum of Montenegro, Dado Studio, Montenegro; Masterpieces of Contemporary Art in Serbia Since 1968, Museum of Contemporary Art, Novi Sad, Serbia; Budapest, Essence of Life – Essence of Art – Works on Paper: Artists of Eastern and Western Europe, Ludwig Museum Budapest – Museum of Contemporary Art, Hungary; Istanbul, Love It or Leave It, Goethe-Institut Istanbul, on the Istanbul Biennale, Graphic collection curated by René Block, Turkey; Ankara, Love It or Leave It, Goethe-Institut Ankara, on the Istanbul Biennale, graphic collection curated by René Block, Turkey; Izmir, Love It or Leave It, Goethe-Institut Izmir, on the Istanbul Biennale, graphic collection curated by René Block, Turkey; Belgrade, On Normality: Art in Serbia 1989–2001, Museum of Contemporary Art, Serbia; Hagen, East Art Museum, A Concept for an Exhibition of the EAST ART MAP – A (Re)Construction of the History of Contemporary Art in Eastern Europe.

Curators: Michael Fehr and Irwin (Miran Mohar, Andrej Savski, Borut Vogeltnik); Belgrade, “...In the Time of Invisibility...” Art Manifestations, BITEF 1968–1973, Museum of Applied Arts, Serbia; Varaždin, Collection Marinko Sudac, Croatia

2004 Belgrade, Who Makes Profit on Art: “MIKROPOL”, The Students’ Cultural Centre Gallery, Serbia; Łódź, The First Łódź Biennale, Poland; Gott liebt die Serben, Bienal Internacional de Arte Contemporáneo de Sevilla, Spain; Thessaloniki, The First Balkan Biennial: Cosmopolis 1 – Microcosmos X Macrococosmos, State Museum of Contemporary Art, Greece; The Portraits of the Revolutionaries: From the Collection of the Museum of Contemporary Art in Belgrade and Other Collections, Salon of the Museum of Contemporary Art, Belgrade, Serbia; Belgrade, Continental Breakfast, The October Salon, Serbia; Leipzig, Parallel Actions, Hochschule für Grafik und Buchkunst, Germany; Vienna, BELGRADE ART INC, House of Secession, Hauptraum, Austria; Belgrade, BELEF, Belgrade Summer Art Festival, Serbia; Cetinje, Orchid, Old Prison: Prelude for the 5th Cetinje Biennale, Montenegro; Belgrade, Gallery Concordia 1994–2004, Museum of Contemporary Art, Serbia; Belgrade, Assemblage, Little Gallery, ULUPUDS, Serbia; San Francisco, Running Intensive Class at The San Francisco Art Institute, USA; New York, ArtsLink Residential Award, 2004, USA; San Francisco – Belgrade, Foundation Todosijević: Project God Exists, Donation of 50 paintings for San Francisco artists and 50 paintings for Belgrade artists, USA–Serbia; Sofia, Museum of Foreign Art, Retrospective Show, Bulgaria; Bologna, Artefiera, The Balkans – A Crossroad to the Future, Italy; Verona, Archive Francesco Conz, Italy; Belgrade, Sammlung Macura, Cvijeta Zuzorić Gallery, Serbia; Belgrade, The Masterpiece of Serbian Art, facade of the building of The Students’ Cultural Centre, Serbia

2003 - 2004 — New York, Parallel Action: Austrian Cultural Forum, NY. USA

2003 Belgrade, One Century of Graphic Art in Serbia, Serbian Academy of Sciences and Arts, Serbia; Celje, Retrospective Show, Gallery of Contemporary Art, Slovenia; Kassel, Kunsthalle Fridericianum, In den Schluchten des Balkan (In the Gorges of the Balkans), Germany; Belgrade, BELEF – Belgrade Summer Art Festival, Serbia; Vienna / Klosterneuburg: Blut & Honig – Zukunft ist am Balkan (Blood & Honey – The Future is in the Balkans), Essl Collection, Austria

2002 Belgrade, Museum of Contemporary Art, Retrospective Show, Serbia; Graz, Steirischer Herbst 2002, Austria; Graz, Rotor, Balkan Consulate, Austria; Graz, Neue Galerie Graz am Landesmuseum Joanneum, In Search of Balkania, Austria; Belgrade, Gallery Remont, Serbia; Belgrade, Museum of Contemporary Art, New Museums Display, Serbia; Vršac, 5th Biennale of Youth, Serbia

2001 New York, Exit Art, Body and the East: A Lost Chapter in the History of Performance, USA; Belgrade, Povratak Miniature III, Gallery of the Graphic Collective, Serbia; Stockholm, IASPIS, Exhibition Scholarship and Residency, Sweden; Belgrade, Conversation, Museum of Contemporary Art, Serbia; Belgrade, Critics’ Choice, Gallery of the Belgrade Cultural Centre, Serbia

2000 - 2001 — Berlin, After the Wall: Art and Culture in Post Communist Europe, Nationalgalerie im Hamburger Bahnhof – Museum für Gegenwart, Germany; Barcelona, Aspects/Positions: 50 Years of Art and Culture in Central Europe 1949–1999, Museum of Modern Art, Spain; Budapest, After the Wall: Art and Culture in Post-Communist Europe, Museum of Modern Art – Stiftung Ludwig, Hungary; Budapest, Aspects/Positions: 50 Years of Art and Culture in Central Europe 1949–1999, Museum of Modern Art – Stiftung Ludwig, Hungary; Ljubljana, ARTEAST COLLECTION 2000+: The Art of Eastern Europe in Dialogue with the West, From the 1960s to the Present, Museum of Modern Art, Slovenia

2000 Bratislava, Welcome – Understanding, Contemporary Yugoslav Art, organized by C.ART.A., Slovakia

1999 Belgrade, MATERIALITA: Ground of Geometry, Gallery ULUS, Venue of the 31st October Art Salon, Serbia; Vienna, Aspects/Positions: 50 Years of Art and Culture in Central Europe 1949–1999, Museum Moderner Kunst Stiftung Ludwig, Austria; Stockholm, After the Wall: Art and Culture in Post-Communist Europe, Moderna Museet, Sweden

1998 Vienna, Out of Action: Between Performance and the Object, 1949–1979; Los Angeles, The Museum of Contemporary Art, USA; Vienna, Museum für Angewandte Kunst (MAK), Austria; Barcelona, Museu d’Art Contemporani, Spain; Tokyo, Museum of Contemporary Art, Japan (1999); Ljubljana, Body and The East, Gallery of Modern Art, Slovenia; Berlin, Focus Belgrad – Fragmente serbischer Kunst und Kultur, Ifa Gallery, Germany; Belgrade, Murder, Second Annual Exhibition of the Centre for Contemporary Art, Paviljon Veljković, Yugoslavia

1997 Mönchengladbach, Aeropagitica, 28 freie Seiten, G.A.M.E.S. of Art, Germany

1996 Belgrade, Examples of Abstract Art: One Radical History, Umetnički Paviljon Cvijeta Zuzorić, Yugoslavia

1995 Los Angeles, International Biennial Invitational, Sherry Frumkin Gallery, USA; Paris, Who Killed Walter Benjamin or 50 Years of Peace? Gallery Nikki Diana Marquardt, France; Belgrade, Galerija Studentskog Kulturnog Centra, Serbia

1994 Glasgow, Compli-Citys, Gallery 99, with Marc Hawker, Scotland; Copenhagen, Projects for Europe – Europe Rediscovered, Denmark

1993 New York, Remember Yugoslavia, General Idea, USA; Graz, Europäer, Grazer Kunstverein im Stadtmuseum, Steirischer Herbst, Austria

1992 Podgorica, PRIVATE-PUBLIC: In the Haushol Family Todorović, Montenegro, Yugoslavia; Belgrade, Gallery 12+, One-Man Show, Yugoslavia

1988 Belgrade, Youth Center Gallery, Serbia; Skopje, Dom na Mladite 25. Maj, Macedonia

1986 Tübingen, Galerie Ingrid Dacic, Germany; Belgrade, Gallery of the Student Cultural Center, Serbia; Zagreb, Gallery of Expanded Media Arts, No title, Croatia

1985 Belgrade, Gallery of the Student Cultural Center, Serbia

1984 Sidney, V Biennale of Sydney, Australia; Brisbane, Institute of Modern Art (one-man show), Australia; Sarajevo, Klub “Collegium Artisticum”

1983 Belgrade, New Art in Serbia 1970–1980, Museum of Contemporary Art, Yugoslavia; Zagreb, Gallery of Expanded Media (one-man show), Yugoslavia

1982 São Paulo, XVI Bienal de São Paulo, Brazil; Zagreb, Gallery of Contemporary Arts, Croatia (one-man show), Yugoslavia

1981 Zagreb, Space for expanded media, Art Stories, 18–20 May 1981, Yugoslavia; Belgrade, From Sound to..., Student’s Cultural Center, Belgrade, Yugoslavia

1979 Amsterdam, Vive la France – Vive la Tyrannie! Performance, Galerie De Appel, Netherlands; Paris, Was ist Kunst? Performance, Galerie Farideh Cadot, France (solo show)

Sculpture (thermometers and their boxes),
1972, Belgrade

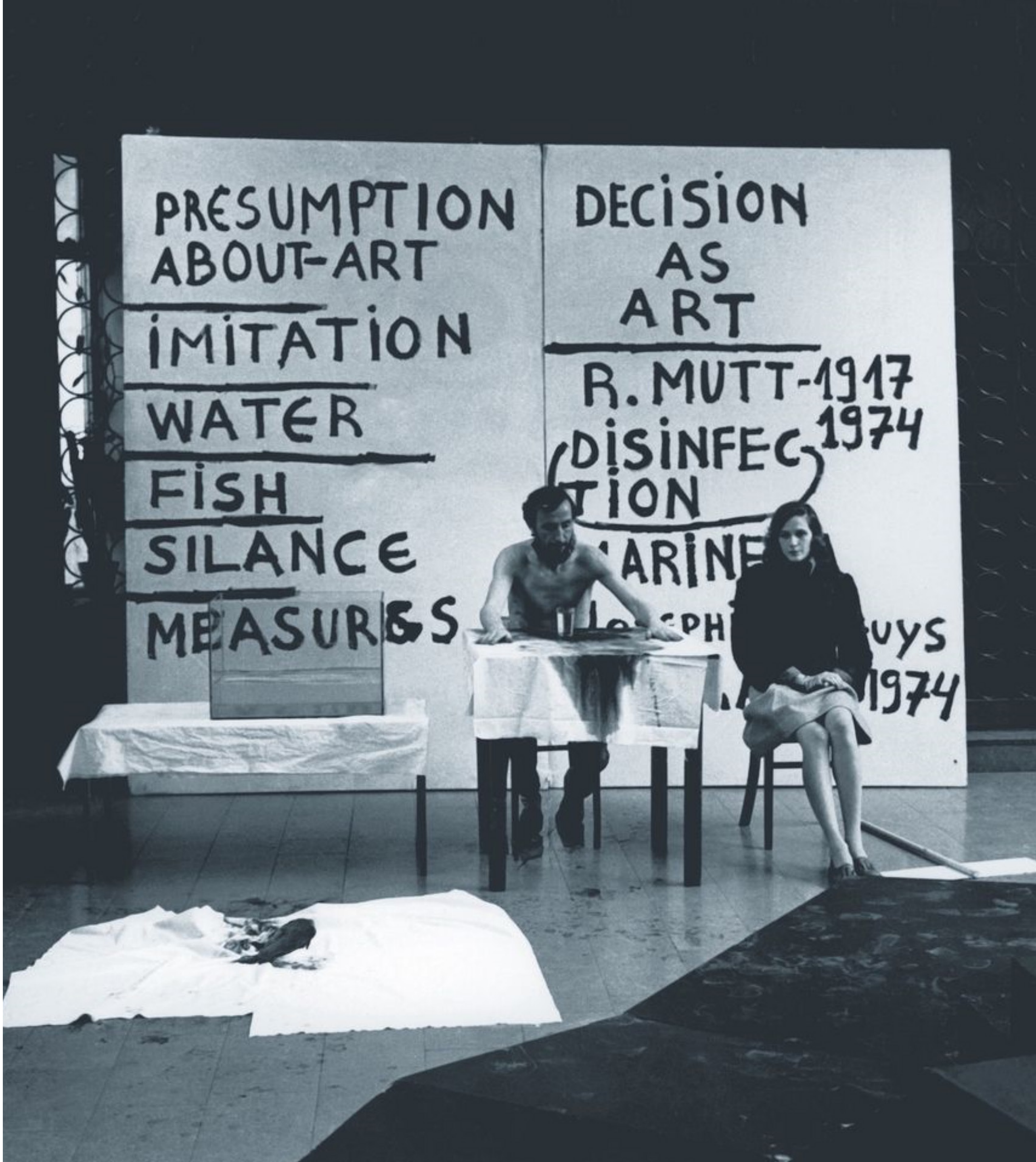


Selected exhibitions and activities

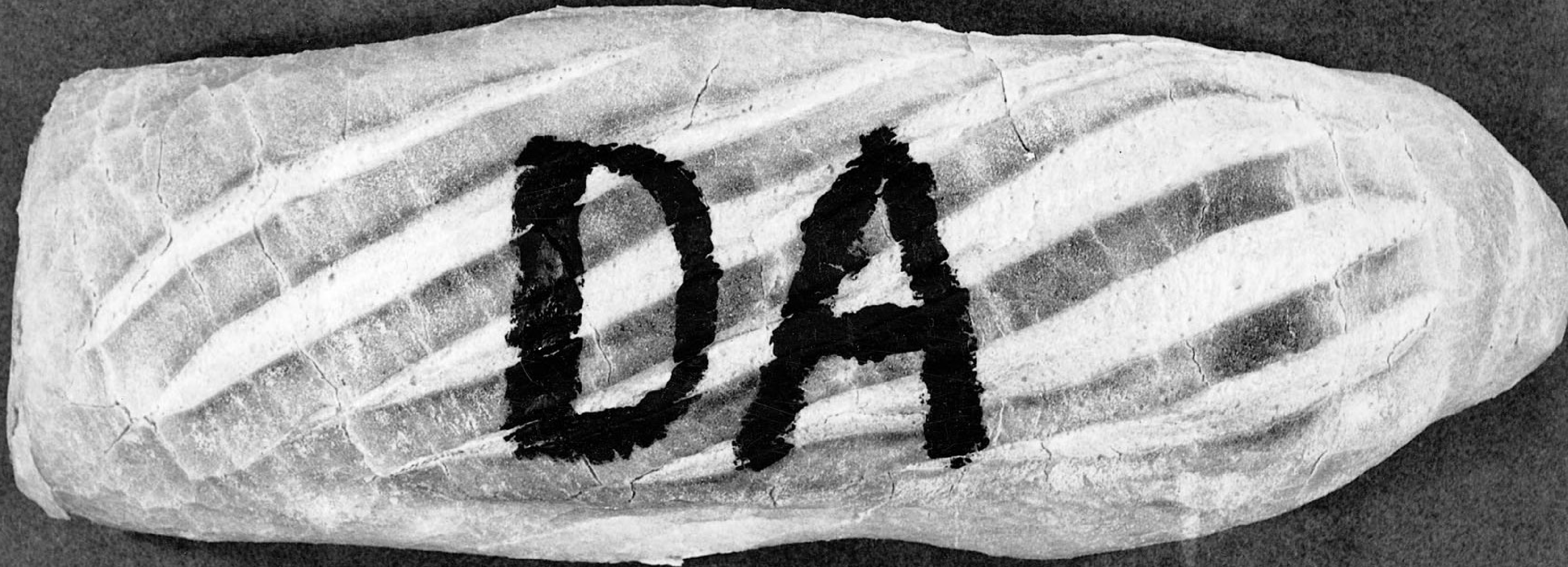
- 1977** Paris, Youth Biennial, 200,000 Lines for the Youth Biennial; Turin, Studio 16e, 20,000 Lines in the Gallery (solo exhibition), Italy; Vienna, Was ist Kunst? International Performance Festival, Austrian Art Association; Paris, Was ist Kunst? Marinela Kozelj? II, performance, 10th Youth Biennial, Musée d'Art Moderne, France; Paris, 200,000 Lines for Paris Biennial, 10th Youth Biennial, Musée d'Art Moderne, France
- 1976** Innsbruck, video, performances, photos, Galerie Krinzinger, Austria Innsbruck; Modena, Avanguardia e Sperimentazione: Le più avanzate ricerche artistiche jugoslave, Galleria Civica, Italy ("Avant-garde and Experimentation: The Most Advanced Yugoslav Artistic Research"); Warsaw, 10 Lines, Gallery Współczesna, Poland; Florence, 10,000 Lines in the Gallery, Art Tape 22 Gallery, Italy; Brdo, Istria, Was ist Kunst?, Patricia Henning? Video Performance, Yugoslavia
- 1975/76 – Scotland:** Aspects '75, Contemporary Yugoslav Art; Edinburgh, Richard Demarco Gallery; The Municipal Gallery of Modern Art, Dublin; The Turnpike Gallery, Leigh; The Ulster Museum, Belfast; The Gardner Centre, University of Sussex; The Third Eye Centre, Glasgow
- 1975** Belgrade, "Who Makes Profit on Art?" Performance, Gallery of the Students' Cultural Center, Yugoslavia; Belgrade, Damjanović, Todosijević, Urkom, Salon of the Museum of Contemporary Art, Serbia
- 1974** Belgrade, Washing Clean Feet with Dirty Water, performance, Gallery of the Cultural Center, Yugoslavia (solo show); Naples, Esperimente, Galleria Guida, Italy
- 1973** Belgrade, Information II, Gallery of the Students' Cultural Center, Yugoslavia; Edinburgh, Decision as Art, Edinburgh Arts Festival '73, Eight Yugoslav Artists, Richard Demarco Gallery, Melville College, Scotland
- 1972** Belgrade, Project and Action YES, Gallery of the Students' Cultural Center (solo), Yugoslavia; Belgrade, Open Aria, Action: "Place," "Sculpture," and "Sign," Yugoslavia
- 1971** Belgrade, Drangularijum "Marinela," tableau vivant, Gallery of the Students' Cultural Center, Yugoslavia
- 1967** Belgrade, Gallery Doma Omladine (solo), Yugoslavia

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Drinking Water – Inversions, Imitations
and Contrasts, Students' Cultural Center,
Belgrade, 1974



Postcard from the series YES, 1972–1973,
Students' Cultural Center, Belgrade



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Transistors, documentary photography



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