

**Hall PINK B
Booth 22
Oval Lingotto,
Torino
3 - 6 November 2022**



Saša Tkačenko

Nina Zeljković

The Eugster || Belgrade presentation at Artissima explores two conflicting positions: the human condition, with reference to Hanna Arendt, and the exploration into what comes *after* the human (*conditio ahumana*). This subject relates strongly to the global situation in the past 2 to 3 years, during which we have all needed to revisit what it means to live in a world which is evidently no longer in our hands (due to the unexpected and unstoppable effects of the global pandemic and its consequences, the global warming, etc.). On the other hand, the topic is aesthetically informed by the peripheral perspective that the gallery holds in relation to the European continent, the art market and the market in general, both with its programme and its geo-political location.

The two proposed artists, Saša Tkačenko and Nina Zeljković, offer their own insight into the matter.

Nina's practice is generally inspired by Hanna Arendt's work, especially the motif of the *common table* as a metaphor for an element that connects and separates us at the same time. This idea of an instance that facilitates both unity and division is related to the human condition today, as seen through many of the things that we share, but at the same time feel isolated by (our social media presence, our backgrounds, our viruses and their mutations, for example). Following this remark, Nina will develop a series of new works that extend that concept through an attempt to literally represent the non-western perspective. These themes will be addressed through painting on canvas and other fabrics, with a contemporary reference to the Byzantine style of painting which she hones through her practice.

Saša Tkačenko works with associative images and installations, in order to evoke an emotional response to the familiar in the viewer. This *familiarity* is conditioned by our shared experience of the West and its tropes, which can, again, be a point of collaboration or separation; but in his work, it is as well presented as a testimony of a collective nostalgia, produced as a residue of late capitalism. Proceeding from an ongoing series of works started in 2021, Saša will continue to work with text and music, as rendered by Spotify, a music app with a recognisable aesthetic. He uses the screenshot of the app's interface as a print on various surfaces, to which he adds his own hand- or machine-made interventions. At Artissima, he will produce a new series of prints on mirrors and sculptural works that refer to the familiar, the human, and the a-human, as said in the beginning.

The main objective of the show is to reveal the artists' contrasting approaches: the subtle, carnal and manual, as seen with Nina Zeljković; and the digital, designed and literal, as is the case with Saša Tkačenko. The key here is that both of them carry a specific poetic note, even if their aesthetics seem to differ; which is what we see as a perfect reference to Arendt's communal table.

Saša Tkačenko

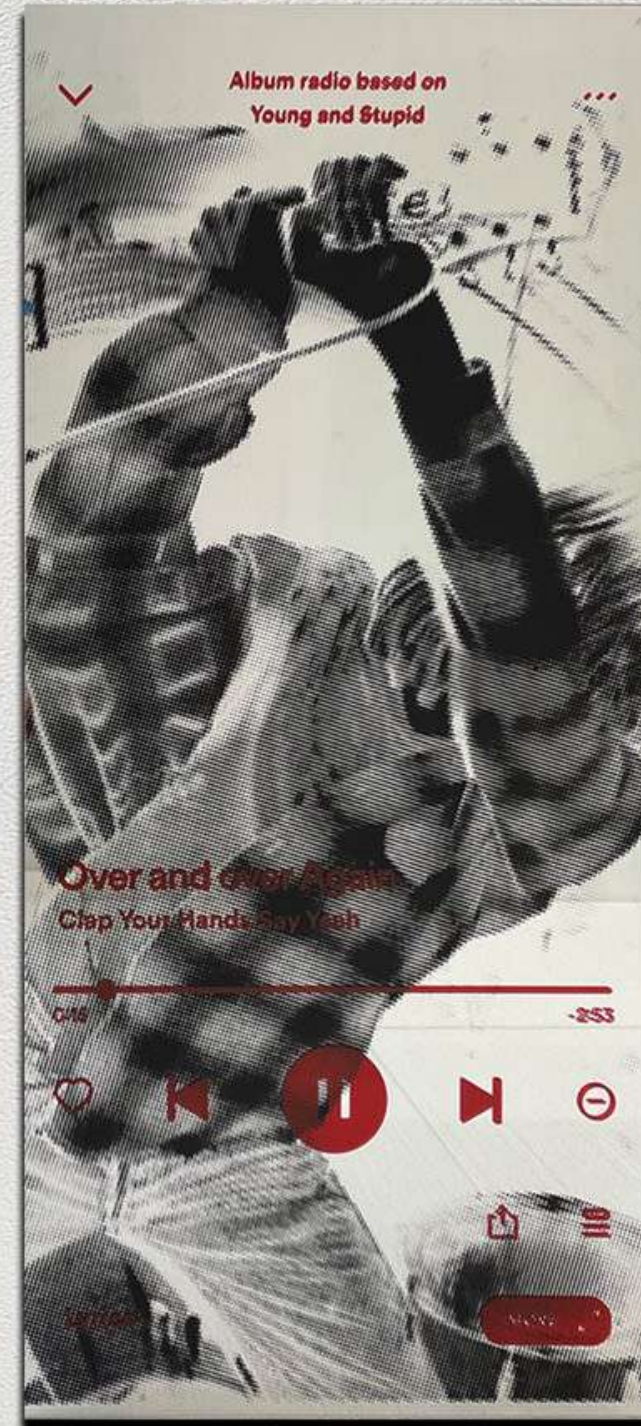
Saša Tkačenko currently lives and works in Zagreb, Croatia. His artistic practice engages spaces and their transformation when exposed to other media, as their architectural features interact with sculpture, video and installation. Tkačenko's works thus create dynamic situations in which the audience plays a constituent part, often reflecting on motives and stories from popular culture and contemporary human life.

Spit On A Stranger

Dimensions: 46 x 100 x 5 cm each,
series of 7 unique works

Year: 2022

Material: Silkscreen on mirror, metal frame





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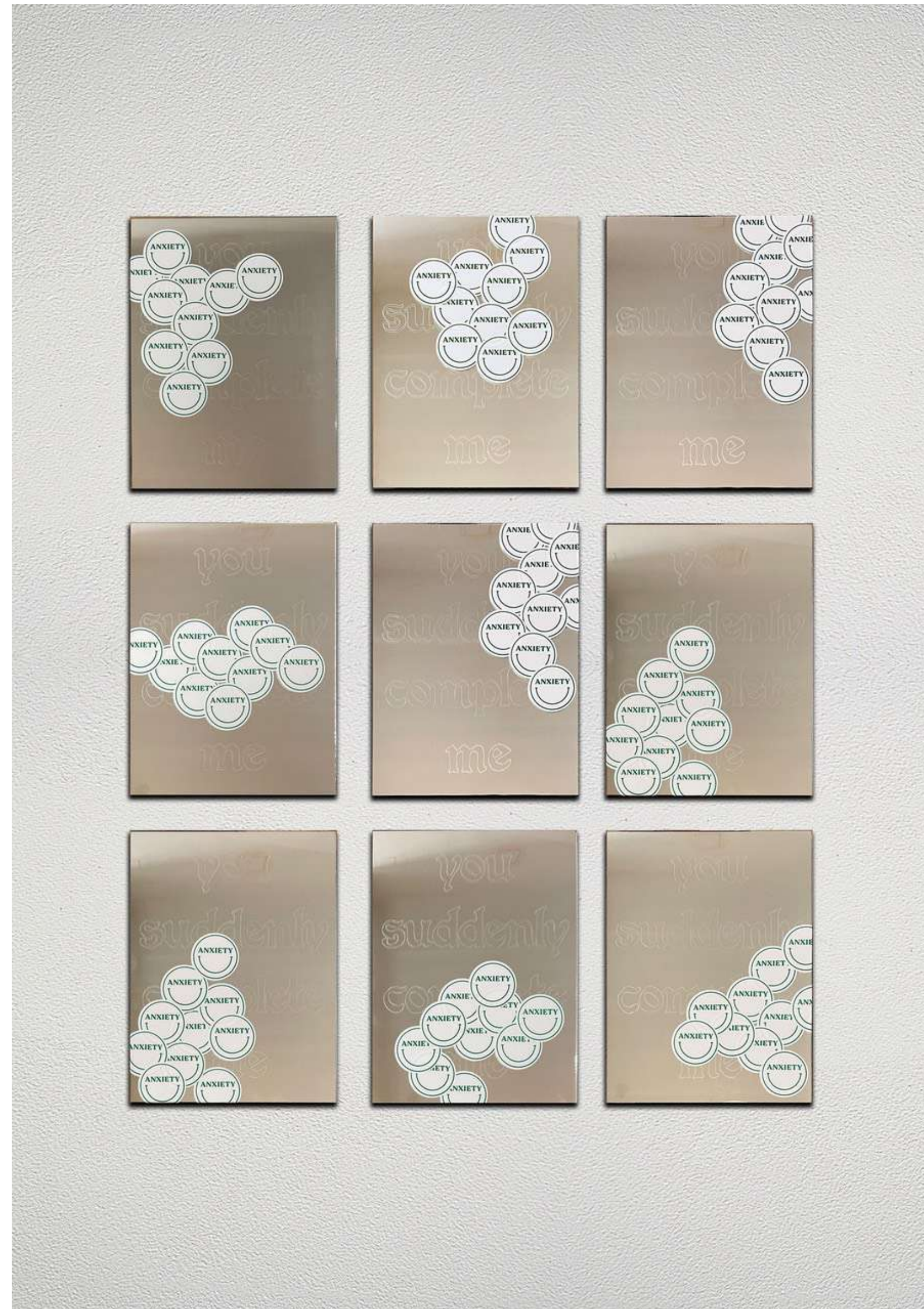
Material: Silkscreen on mirror, metal frame



Our way to fall

Dimensions: 46 x 100 x 5 cm each, triptych, unique
Year: 2022

Material: Silkscreen on mirror, metal frame



You Suddenly Complete Me

Dimensions: 30 x 40 x 5 cm each, series of unique 9 works

Year: 2022

Material: Hand engraved mirror, PVC stickers, metal frame

Nina Zeljković

Nina Zeljković (*1985 in Belgrade) lives and works in Hamburg. She holds an MA in painting, class of Jutta Koether, while she also studied film and video in the class of Angela Schanelec at HFBK Hamburg. She is one of the curators and organizers of the art initiative „Salon Saloon“. Her artistic and theoretical work explores the Byzantine attitude towards images, which can be summarized in three main points: ‚inverted‘ perspective, representation issues in Christian iconology and the iconoclastic debate; her painterly and cinematic investigation seeks to create a decentralized space and to challenge the centralist Western perspective. As a part of last year’s New Art Travel Grant in Hamburg, she traveled 10000km throughout Turkey, to explore sacred spaces, iconoclastic churches, monks’ caves. Her practical research aims to explore tools of painting and architecture that create the state of immersion, to experience the effects of this unique perspective.

Tabula

Dimensions: 180 x 120 cm

Year: 2020

Material: mixed media





Feast I II and III

Dimensions: 180 x 130 cm each

Year: 2022

Material: mixed media



Pappilon

Dimensions: 160 x 160 cm

Year: 2022

Material: mixed media



Red-framed green

Dimensions: 180 x 130 cm

Year: 2022

Material: mixed media



Red-framed green (detail)

Dimensions: 180 x 130 cm

Year: 2022

Material: mixed media



Grapes

Dimensions: 150 x 125 cm

Year: 2022

Material: mixed media



Coins

Dimensions: 180 x 150 x 25 cm

Year: 2022

Material: mixed media



Coins

Dimensions: 180 x 150 x 25 cm

Year: 2022

Material: mixed media



Cave painting

Dimensions: 150 x 110 x 30 cm

Year: 2022

Material: egg tempera



Cave painting

Dimensions: 150 x 110 x 30 cm

Year: 2022

Material: egg tempera





Barriere 3

Dimensions: 120 x 6 cm

Year: 2022

Material: mixed media