

# Portfolio

**Jelena Gajinović**

**2023**

## „Who is Bosiljka Rakočević?“

Installation  
Partizan Gallery, Shock Cooperative,  
Petrovaradin, Novi Sad, Serbia  
2016

The project "Who is Bosiljka Rakočević?" Is based on a visual reconstruction of Bosiljka Rakočević's personal history based on documents and letters found in an unknown suitcase, in the attic of the Gajinović family house.

In the form of a spacious installation, the work exhibits (decomposes!) "Documents of today": love letters, New Year's postcards, children's drawings, books, receipts from the Rača Metal Company, purchase invoices, silk socks, testimonies with grades, which act as a private archive of past people, places and moments in the period from 1963 to 1968.

Using a kind of ready-made, the work "Who is Bosiljka Rakočević? ", thus, it opens through various associations - subjective and psychological reactions, but also personal problems within the family life of Bosiljka, unmarried husband Velimir and son Miško, which, placed in public space, easily become everyone 's.



Installation „Who is Bosiljka Rakočević?“ , postcards, notes, books, Partizan Gallery, Shock Cooperative, Novi Sad, 2016



Installation „Who is Bosiljka Rakočević?“ , postcards, notes, books, Partizan Gallery, Shock Cooperative, Novi Sad, 2016



Installation „Who is Bosiljka Rakočević?“ , postcards, notes, books, Partizan Gallery, Shock Cooperative, Novi Sad, 2016



## *Childhood in the Future*

Interactive installation

„Organs and Organisms“

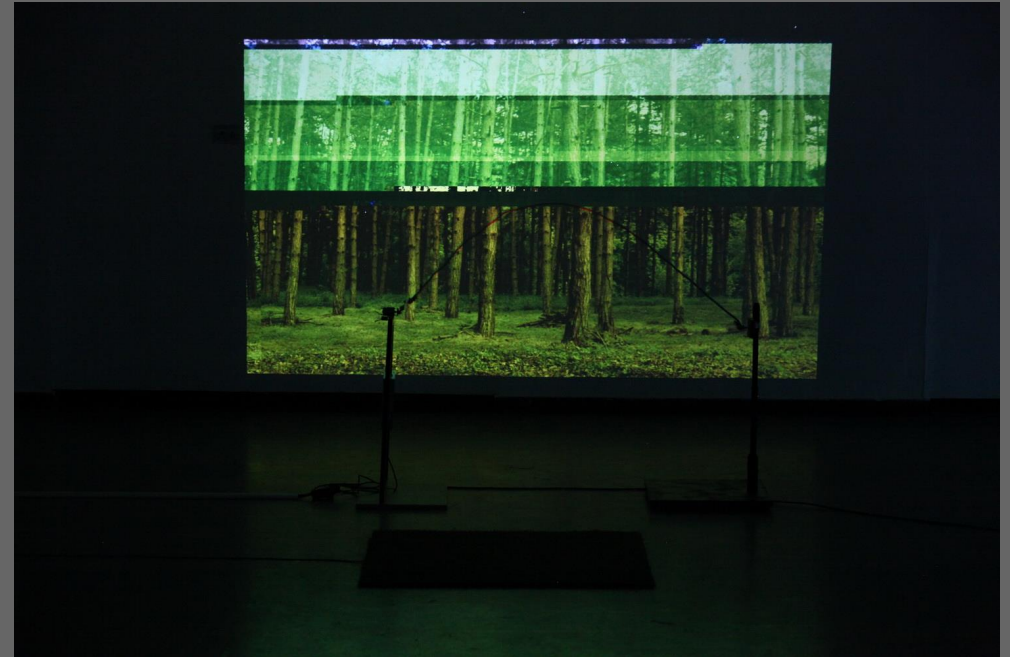
Museum of contemporary art of Vojvodina, Novi Sad, Serbia

2016

The interactive installation "Childhood in the Future" analyzes the qualities of the children's skipping rope game. A simple and widely known game has been an inalienable part of the childhood of past generations. Concept of game is deconstructed into three basic segments that are common to the real and virtual world:

- projection (picture);
- movement (mechanical rotation of the rope);
- space (artificial grass surface);

The action in the marked physical field is transposed into the virtual space through the evident effect in the material. Vibration as a product of movement, a jump into space on an artificial surface deforms the projection depending on the intensity. Imposed content in the post-digital age tends to isolate the individual from the original habitat, leading to a loss of need for socialization and physical movement. The new age problem of frequent simulations is examined through an interactive installation, focusing on changes in the observation of reality and re-examining the credibility of the material environment. Will future generations be able to distinguish reality from MR or VR?

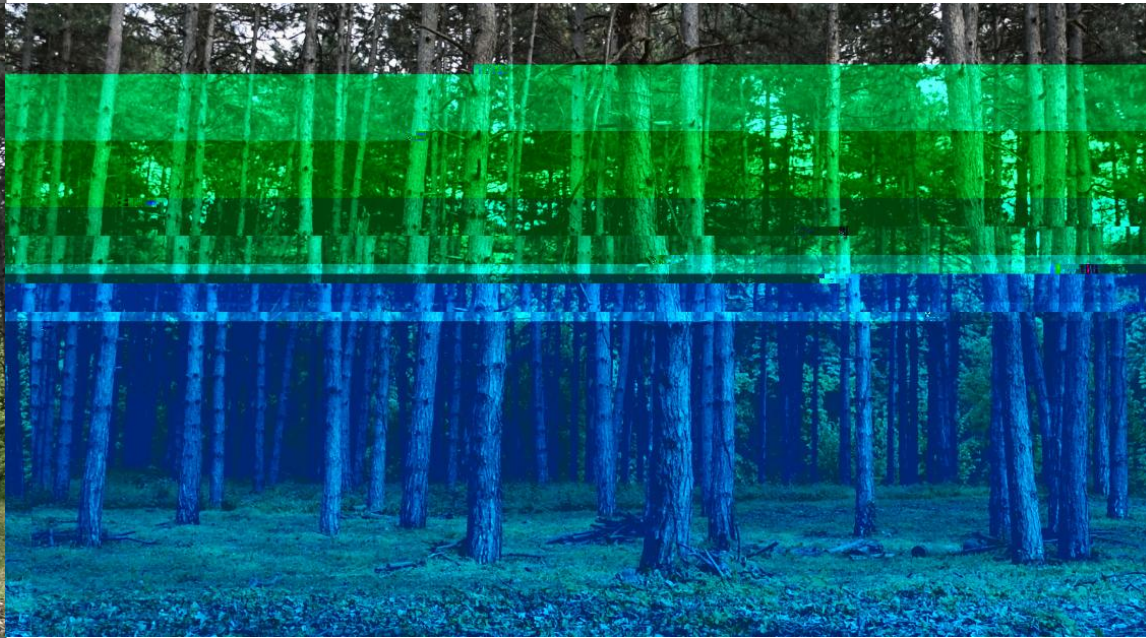


Childhood in Future, Interactive installation (plastic grass, skipping rope, projection) Museum of contemporary art of Vojvodina, 2016



Childhood in Future, Interactive installation, projection, Museum of contemporary art of Vojvodina, 2016





Childhood in Future, Interactive installation, projection and glitch, Museum of contemporary art of Vojvodina, 2016







40 45' 32.0256'' N73 59' 6.4680'' W

Lightbox installation, 100x80cm, video  
Student Cultural Center FACTORY, Novi Sad  
Solo exhibition, 2018

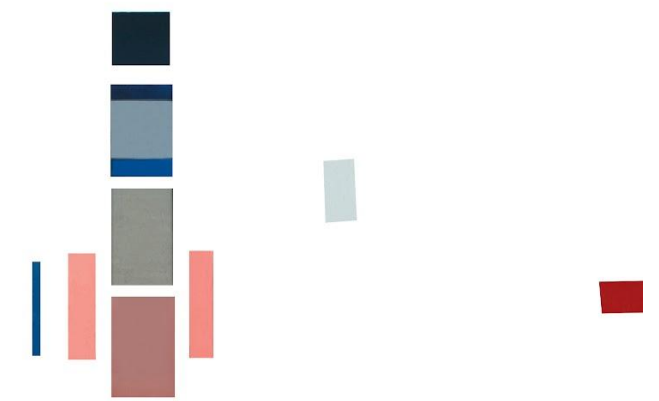
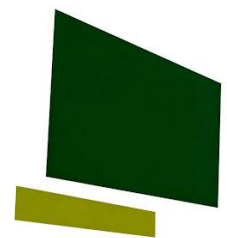
This project is based on research of geographic locations, that nowadays can be categorized as non-place\*. Using substitution in image editing, the position of abstract forms and their correlation with a given architectural environment are defined. The artwork explores ways of recognizing and categorizing key visual elements that influence the creation and interpretation of urban environments. In which places, as well as non-places, is the process of development and transfer of information that forms the visual perception of the environment.

How does new technology use our movement through physical and virtual "places" and how do we identify with spatial and temporal localized culture?

\* "[...] is expressed in changes of scale, in the proliferation of imaged and imaginary references, and in the spectacular acceleration of means of transport. Its concrete outcome involves considerable modifications: urban concentrations, movements of population and the multiplication of what we call 'non-places', in opposition to the sociological notion of place, associated by Mauss and a whole ethnological tradition with the idea of a culture localized [sic] in time and space." (Augé 1995: 34)

3:34:17 PM, lightbox, Student Cultural Centre FACTORY, 2018





3:34:19, screenshot, animation (00:10), 2018



3:34:17 PM, lightbox 80x100x4cm, 2018



## *Digitopia, A Virtual Paradise*

12 space installations, 4 solvent prints on foil, 1 video  
SULUV Gallery, Novi Sad 28.10-08.11.2019.

The idea of new horizons of digital and post-digital landscape is presented in video work and spatial installations. By juxtaposing, comparing and arranging fragments of analog, digital and archival materials, I explore methods of linear and nonlinear mapping of events within the dominant reality. New technologies and digital tools have contributed to the creation of hybrid forms of space that, from the moment of their creation, interweave with places grounded in tangible reality. The relevance of visual information in relation to reality is examined by visual mapping of the point of intersection of the mentioned spaces. Comparing the mediated, archival and current picture of things enables many options in the process of creating a new reality.



Document Blue 01, Solvent foil print 100x70cm, 2019



Object "Yesterday", print plexiglass, 1.50m x 1m, 2019  
Object "Tomorrow", print plexiglass, 1.50m x 1m, 2019





Solo exhibition, Digitopia, A Virtual Paradise, SULUV Gallery, 2019



Bingo, Solvent print mate foil, 50x70cm, 2019





Bop, Solvent foil print, 30x20cm, 2019







Digitopia, A Virtual Paradise, Video (01:32) SULUV Gallery, 2019

<https://vimeo.com/359507817>

## *New Elements of the Past*

Award-winning project "New Elements of the Past" at the public competition "Artists. Now!", Foundation "Novi Sad - European Capital of Culture

Ten objects from exterior and interior  
Svilara Cultural Station, Novi Sad 27.07-31.07.2020.

As an exceptional admirer of cultural heritage, I believe that knowledge of local history and culture is essential in order for any progress to be possible. The project is of an educational nature, whose content is adapted to all ages. My work focuses on mapping objects that belong to the cultural and industrial heritage of the city of Novi Sad. The city is currently in transition and is undergoing certain changes when it comes to urban planning. As a result of the changes, the city loses its identity and is left without its unconventional features. For the past couple of years, I have been collecting fragments of facade ornaments and objects that were found on buildings that were demolished or went through a reconstruction process. This type of conservation is a personal step towards preserving the heritage that disappears before my eyes, and whose value is not in the material, but in the aesthetic quality that every preserved object possesses. Architecture is one of the oldest forms of art, and what distinguishes it from other forms of art is the multi-sensory experience, which includes visual and tactile experience. Relying on the mentioned senses, visitors will be able to notice the difference in texture and materials used during the construction. It is even more important to establish 'contact' with the past through the sense of touch. Visitors have the opportunity to construct new urban landscapes themselves using imaginative abilities.





<https://novisad2021.rs/novi-elementi-proslosti-jelena-gajinovic-umetnici-sad/>

The 'New Elements of the Past' exhibition invites the audience to interact and to perceive cultural and industrial heritage in a different way. This is an opportunity for fellow citizens to touch Novi Sad. I think it is very important to draw the attention of fellow citizens to the uricide of Novi Sad. Presented objects are fragments from buildings of local importance or good examples of some period or style. Heritage is one, it cannot be reproduced, subsequently created, and therefore the responsibility of all layers should be awakened, because the city in which we live should be humane and adapted to the needs of citizens. If we, as a society and a local community, do not preserve the outlines of cultural heritage, we will cut the connection with our cultural past forever. Without history and heritage, the progress of the society is not guaranteed.



Photo by: V. Velickovic





Neoclassical corbel, Novi Sad  
Photo by: V. Velickovic and Jelena Gajinovic





Fragment of ruined tiled stove, mid. 19th century, origin: prob. Austria  
Photo Photo by: V. Velickovic and Jelena Gajinovic

## Digital Touch

Inclusive gallery, digital work, 2020  
Award-winning project "Digital Touch"

Public competition of the Inclusive Gallery for accessible artwork,  
donors Ministry of Culture of the Republic of Serbia and the City of Novi  
Sad - City Administration for Culture, Novi Sad, Serbia

Project "Digital Touch" is awarded work adapted for people with disabilities who are deprived of daily routines during the Covid 19 pandemic. It is based on tactile stimulation with the help of texture and shape. Creatively interpreting the internal and external environment tends to create an immersive approximation of nature or the factory environment, which is somewhere between the factors of artistic spatial installations and textural-tactile work.

Materijal : Prirodan  
Vrsta : Teraco

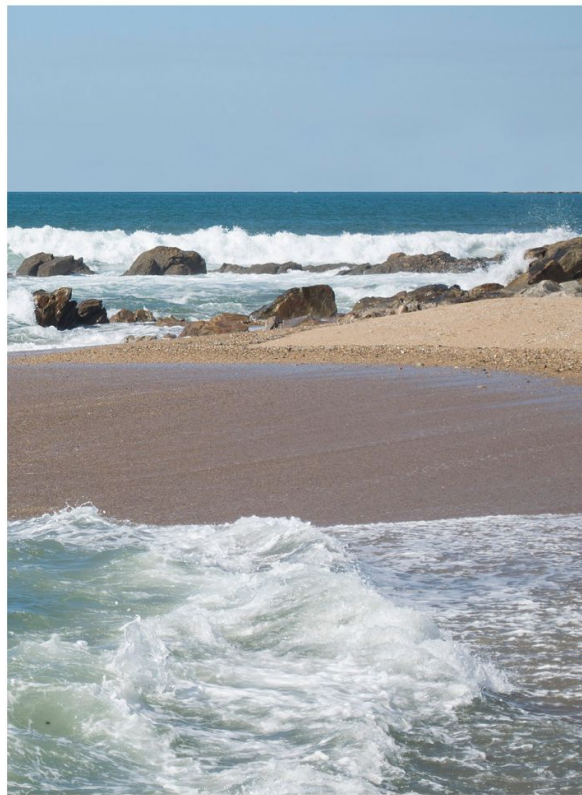


Geometrijsko telo  
Slobodna forma



Mermer

Materijal : Prirodan  
Vrsta : Pesak



Geometrijsko telo  
Lopta



▶ Pesak



## *Mirrorless*

Interactive installation, 30x40cm, 2020  
Art Body Art, Gallery SULUV,  
2020. Novi Sad, Serbia

Project  
28.09. – 9.10.

The construction of being in post-digital time examines the unconscious search for personal reflection on reflective surfaces from the environment. The interactive mirror, by rotating and changing the angle, makes it impossible for the observer to notice his own reflection in the object. This approach impulsively stimulates the thought of defining a new form self-perception and positioning of the self on the horizon of events, in which we are evidently integrated. In line with technological advances, the perception of reflection is increasingly influenced by the social media and virtual spaces. It is impossible to separate reality from human action, because it is precisely the need to participate in it that is a confirmation of presence in a given time and space. The observation of reflection is a moment of self-discovery in a virtual environment that has no foothold in the physical, but therefore functions as an imaginary space for the formation and creation of identity.



Mirrorless, interactive installation, 30x40cm, 2020



Mirrorless, interactive installation, 30x40cm, 2020



Mirrorless, interactive installation, 30x40cm, 2020



## *Garden*

Ars Electronica Garden Novi Sad  
Kaleidoscope of Culture Pavilion for New Media Arts  
Novi Sad, Serbia, 2021

The multimedia ambient installation Garden consists of static, modular and dynamic systems. The dynamic part of the work includes video, animation, augmented reality - AR, mapping, 3D and sound. The modular part refers to the interaction of objects, movements and the use of techniques dependent on the movement of a subject. The static part presents objects in the exterior and interior, i.e., objects and structures with mapped and targeted graphics for downloading. Content-wise the work consists of geometric shapes, objects, structures and bodies, as well as projected images, light, and sound. The objects symbolise trees, ivy, water, seeds. The physical modular objects and luminous elements are installed and arranged in the exterior of the building, as well as applications, video animations and projections on the facade. The central object is part of the visual research process, and through the interactivity of the object, a new form of life source present in the virtual ecosystem is suggested. The black box indicates a complex system whose configuration and mode of operation is little known. The resources at its disposal are limited and any change in the situation is shown through a numerical value. Water droplets as the primary energy resource, through the transparent surface, look for a way to information (seeds) and in the further process tend towards multiplication and possible mutation.



Milion tears, interactive installation,  
1,5x2mx1,5m, 2021



Milion tears, interactive installation, 1,5x2mx1,5m, 2021







## *Dom je tamo*

Installation, textile, 350x350x350cm

Rilindja

Priština, 2023

The installation "Home is there" is an appropriation of a quote by Sister Amata Anđelić, ASC. The attempt to define Home in its abstract but also physical framework in the Balkans is present in various context. The visually deconstructed text indicates the fluidity of the term "Home" and the importance of an open text that enables its interpretation.

Bosnian-Croatian

Dom je tamo,  
gdje je ljubav,  
gdje je praštanje,  
gdje je zajedništvo,  
gdje možemo biti  
ono što jesmo



Dom je tamo, Installation, 350x350x350cm, 2023



Dom je tamo, Installation, 350x350x350cm, 2023

[www.jelenagajinovic.com](http://www.jelenagajinovic.com)