

Exhibition Design

by Ivan Kucina, Faculty of Architecture, Belgrade

Ivan Kucina is an architect, docent, the Board of Directors of Architecture Society Belgrade member until the year 2008 and October Salon board member until 2007, program editor of "International Belgrade Architecture Week", member of Stealth Group from Rotterdam and School of Missing Studies from New York. Initiator of researches, exhibitions and workshops on informal processes transformation of Belgrade. He is an active participant in processes of reform of existing institutions.

Collaborating with architect Nenad Katić he was the author of many architectural, urban and awarded competition projects. He carried out exceptional architectural projects such as Macura Museum in Novi Banovci, house Mančić in Avala and conversion of abandoned public bathroom "Danube" in Belgrade into exhibition space. In 2002 he was awarded prize on October Salon for the art installation "Dead City".

He is an expert for exhibition design. Born in Belgrade in 1961. He graduated from the Faculty of Architecture, University of Belgrade in 1988. and received a Master degree from the same University in 1998, with the thesis on transition phenomena in Modern architecture.

Since 1997. he is working as a teacher at Faculty of Architecture, University of Belgrade. In 2009. he was visiting profesor at Parsons School of Design in New York. He took part in creating specialized computer programs such as Personal Housing Generator and Processmatters, based on Belgrade's urban experiences in the last decade. Also he is the initiator of research projects regarding the future of West Balkan "Lost Highway Expedition".

www.stealth.ultd.net www.schoolofmissingstudies.net www.europelostandfound.net

Good evening. I would like to thank Davor Ereš, Marko Todorović and Jelena Mitrović, for the invitation and giving me the opportunity to present, for the first time after nine years, my work and interests related to exhibition set ups, the domain in which I entered instinctively, and progressed by learning from my mistakes, summarizing previous experiences.

One of the greatest problems that we are confronting here is that there is no school dealing with this subject, nor specialized lecturers or courses that would provide adequate practical knowledge to interested. Even though this job position exists in Serbia, it is not discussed. This seminar represents the first initiative to initiate discussions on exhibition architecture that I find necessary. I tried to summarize a couple of projects that would present my previous experience, and that could be useful for those who will find themselves in the process of producing exhibitions. In my beginnings, I needed someone to help me with suggestions and experience, so I hope that my experience will be of help to others.

My first job was too serious for a beginner I was. I am talking about the setting up of October salon in 1999. Friends that have recommended me for this exhibition, have been familiar with my interests regarding space and workshops that I held, and thought that as an architect I could overcome issues of setting up exhibition of that size. With a minimum experience, I have entered Pavillion "Cvijeta Zuzorić", 600 square meters space in which hundred different artworks were supposed to be exhibited. I decided to follow a classical architectural approach of space division that would result in creating a new ambient within the existing ambience of the space.

In my experience so far, I have recognized four main components around which, when designing an exhibition, you start to knit your work. The first component is the curator, his/hers relation to chosen material, ambitions how to present it to the public without having an idea of spatial relations. The second component is the material itself, frequently in a very bad condition, that at the first glance there is no idea what can be done with that unorganized bunch. The third component, actually problem, is the space. Due to the lack of spaces equipped with exhibition installation elements and proper maintenance, this problem is considerable in our context. In 1999, when my collaboration with Cultural centre was beginning, even the existing, albeit insufficient, lamps in pavilion "Cvijeta Zuzoric" were not working. Fourth problem is the lack of technicians – *ausstellungsmacher* – that could handle an art piece adequately during the process of installation. Furthermore, there is a problem if you need to produce necessary elements, since the handymen - craftsmen – that can be employed, have a limited knowledge and possibilities. When it becomes obvious that all four componenta producing exhibition have

their own limits, you have to start working on those shortcomings, which eventually become basic concept building material. The reduction that I am talking about is not a style, as minimalism for example. This strategy of reduction is economical and develops due to redefining of self-expression and self-tendencies in order to retain the desired quality. However, in the process of reduction new possibilities arise, bringing about certain quality that became visible the exhibitions I will talk about. Reduction makes your personal approach subordinate to the exhibiting material, so the exhibition becomes a background for everything else. Installation sets the tone and makes the ambiance, but if you have this kind of approach, designer abilities are minimized. With this attitude I began creating the installation on previously mentioned October salon. The first problem was connecting hundred different pieces into a whole.

Exhibiting artists are usually present and each one of them requests a central position for their work. Meaning that, it is not only about dealing with one hundred works, but also dealing with hundred pieces that all want to be in the limelight. From architectural point of view, the task was to create a space with hundred different centers, which then becomes a heterotypic problem that is not easy to solve with limited means you have on disposal. I've chosen a safe solution that was implemented with few spatial interventions: panels were installed to separate hallways from central gallery space; floor was redefined by layering out simple, wavy cardboard that both unified and separated it at the same time, giving each art piece the opportunity to stand out of the multitude of works that defined the space. I would like to add that standard of five square meters per one art piece is something inadmissible in regular exhibition setups, where sometimes even forty square meters are allocated. Nevertheless, thanks to the light, music and other ambience additions, as if some kind of delicateness dominated the space, and visitors and organizers found it appealing so I was hired for the same job next year.

Finding myself in a same position to do exhibition design of next October salon in 2000, I didn't want to repeat the same concept, but to try a different approach, a certain conflict strategy, experimenting against (contra) the space, and against (contra) art work. It was a reaction against enlarged number of works in exhibition. If, in previous occasion, I had to deal with 100 works, this time the number was around 150, so the already low standard of space deteriorated to three square meters per piece. Not only that works were numerous, but also did they belong to different media, so I was working with nine curators, each in charge for adequate type of media.

The only logical reduction appeared in a form of spatial collage, where works couldn't tolerate each other, and were clashing, in their specific, paper like way in space. My intention was to point out impossibility of organizing exhibitions this way. The fact that next year October Salon was organized so each of nine curators got its own space, meaning the exhibition was in nine different spaces, showed that I succeeded in conveying the message. Next few years I was not taking part in organization of the exhibition, but in 2002. I was invited from the curator to exhibit the installation made for Pančevo art biennale. Installation consisted of student projects done in the workshop that I organized on Faculty of Architecture in Belgrade. I have transferred photographs of each work into negatives, printed them on white boards, and lighted them with black light. Works dematerialized this way, had a strong effect on the visitors that went down in the cellar of the Museum of Applied Arts. It was as if the exhibition was transformed into an art work, which triggered a new field of research for me: how to set up an installation that shows the work that isn't present, transforming her into exhibition material. Thanks to this work, I was invited to do a whole series of thematic exhibitions, where I would with limited material, almost unworthy of exhibiting, manage to accomplish some kind of a nonmaterial quality.

The first in a row was an exhibit "Rastko Petrović" within the "Festival of a Writer", organized by Cultural Centre of Belgrade.

Exhibiting material for this kind of exhibitions is usually a bunch of black and white photographs of variable quality. Usually they would be pasted on to the cardboard, then placed between two pieces of glass and hung on the wall. Due to my previous exhibition experiences, curators where hoping that I could manage to offer them different approach.

I realized that most of those photographs can't be displayed as they belong to different archives, so many different licenses would have to be obtained to create even a possibility for them to be exhibited. There was a possibility of scanning them, printing and lying out, but the quality lost in the process would generate something I didnt want.

So, something had to be done with this material. Concept aroused from the approach to material, but also to the space of two galleries of Cultural Centre where the exhibition was to take place: galleries Artget and Art gallery, which, although well equipped with the light installations, where too defined in relation to the subject of exhibition. To put it differently, if walls would be used for exhibiting, the space would overtake the qualities of the exhibited objects. Instead of walls I have decided to use space itself, to change it from expected, so the exhibiting areas are neither walls nor ceilings nor floors, but that emptiness I tried to define by bringing in elements.

That was actually an ambient installation with appropriate number of elements. The exhibition was to be displayed also in Čačak, Novi Sad and Sarajevo. Spaces for exhibition in those cities were unfamiliar to me. It was necessary for the exhibition to occupy various places, to adjust to any kind of constellation of space, transforming its hollowness into a new kind of an event. The table in Artget was created as a solution to the need to organize, beside the exhibition, talks on Rastko Petrović. The organizers' idea was to dismantle the exhibition during the discussions. I thought it would be ideally to join exhibition and discussions, and proposed a table that would host both display and talks as a solution. The biography of the writer was shown as map, marking the cities where he lived (for eg. Belgrade, Chicago, Paris, Washington). It was placed on the board of the large table for discussions, which had to be lighted from below for the content to be visible. Dealing with lighting issues in our context before, I realised that simplest solution should be chosen. So I decided on the blue neon lights. Blue colour became the dominant semblance of this part of biography and brought about idea to add sound to the space which brought the table to life. It started to buzz. I tried not to design the table, as an object being exhibited, considering that I shouldn't be designer of the exhibited object, but someone helping the material to display itself. With time, this become my manner of working: I don't draw the objects needed for the exhibit, I let the technicians to do them their own way, mainly I determine dimensions or I do technical drawings. Details are developed in consultations with the technicians. Thus a team of technicians was created that I can hire to produce objects for setups that I don't draw beforehand, respectively I don't even design. For these exhibitions no drawing was ever made, there are only photographs.

This technique helped me move away from the exhibition itself, to diminish my presence, and to enable Rastko, Sterija and other characters to speak through the ambiance that we create, where we are just some kind of an amplifier that intensifies the content. For example, there is no technical equipment covering, masking up the wiring, cord ends etc., we let the details happen spontaneously. The second part of exhibition in Art gallery was dedicated to Rastko Petrović's journey through Africa. It required different approach, keeping the same design philosophy. Exhibition material consisted of quotations, photographs, couple of sketches, whose originals we couldn't get from the museum. Solving the problem of activation of a copy, you start producing your own aphorism. I think that the key is to find it and subordinate all other means and objects to it. In this case, that aphorism was the relation to unknown territories and continents that for me shows the relation to "the other". In Rastko's time, this relation to the other was much

more enhanced. It was thought that other continents are less developed, so the roll of the white man travelling there was to either research or teach. This is so characteristic for colonial approach, very present in Rastko's writing style. I have realized that, if there is such existing "relation to other", using the mirrors parallel to material that is exhibited, so while observing the material, you see your own image. As if in that moment there game between us and the image starts: do we see us in that image or something else in our own image.

It was interesting, applying the mirror game to Rastko's portrait, where the quadruple negation would appear, if his pseudonym for text publishing - "it's not me" was used. If "it's not me" shows up between the mirror where you see half of your image, and half of his, you are entering observing machinery, where it's doubtful what you seen and whose fragment it is. Since the screens are laid out as propellers, from one side pictures, mirrors on the other, exhibition fragments, are present as visitors not as exhibition elements, became visible. Approaching the mirrors opens the question: how people correspond to exhibition pieces, how the dialog is established. Exhibition pieces are not flat panels, carrying certain information anymore, but introduction to new communication, dialog or interaction.

Consecutive exhibition that I will talk about, organized by Theater museum, was also dedicated to a writer Jovan Sterija Popović. It was held in gallery of Serbian Academy of Arts and Sciences. Organizers' wish was to present Jovan Sterija Popović as screenwriter, but as a background his reforming contribution to Serbian schooling would be shown. What to exhibit was the primary dilemma, which was as always, depending on the archive material, found in very bad shape.

I would like to show the footage of surveillance cameras in gallery of Academy in which you can see four scenes. First one originated from the need to group the material in nine groups, so it can be shown as a slide show on monitors installed on nine pews. Scene resembles an old fashioned school room, implying to Sterija as a reformer, rationalist, someone who believed in education as a reformation tool of a society. Pew, bench, an old fashion schooling element, was used as an object for exhibiting. Inspiration derived from my visit to Columbia University in New York, where I saw them in an old classroom, in an even smaller space. Once more, they were made without any design, and used for slide showing. Chalk board in this "classroom" was exchanged with video projection with chosen Sterija's quotations that are supposed to educate.

Second scene represents the theater. There we used costumes in shows that have never been played, from Novi Sad Theater. This was a lifesaving

idea, since the space is large and all the material was placed on pews. Each costume was labeled-from what play, what character, so we could offer people the possibility to enter this boutique, one specific shop in Knez Mihailova Street, try on male and female costumes, and see themselves in the mirror, becoming the integral part of the exhibition, having interacted with the exhibition material. This is possible when the exhibition elements are not valuable, and it is allowed to take them on/off, wrinkle. Costumed visitors could come up to the stage. There were three stages, each representing one of Sterija's famous plays: „Laža i paralaža“, „Pokondirena tikva“ and „Rodoljupci“. Films that had quotations, play sections or photographs, confronted with the actor characters, were produced. Costumed visitors would come up to the stage and read the text shown on the monitor, as I improvised Karaoke Theater, becoming an integral part of those stories. Curator's idea was to show that Sterija is still alive, that issues, he evoked are still actual, and that quotation can be used even nowadays. This was an attempt to activate Sterija's work and incorporate it to everyday life. For the fourth scene back of the gallery was used, where on certain days concerts were held. That way we couldn't use the space, just the existing walls. "Show" footage was played here as a video projection, so visitors could recognize themselves, and due to our wish to enhance the interaction, we left note pads and pencils so personal impressions could be noted. I have gathered all the blocks, photocopies and gave them to archive of Theater museum. That was an amassing amount of thoughts, with very clever and valid comments. And most of all, it was great that there was such high response. Exhibitions held in the Academy are usually conservative and require a certain status and behavior. Feedback has helped me realize how much this approach has let the people be free, braking the formalism, to use one of the highest institutions of Serbian society in their own way.

These circumstances gave me the opportunity to transform into the artist and create not an exhibition, but an artistic installation, the opportunity not to be inferior to the author but to express myself. Since I haven't enjoyed my new role, I went back to being an exhibition architect, which produced my minimalistic expression. I was invited by Eric Corne to make the public space installation for his exhibition „*Paris/Belgrade, les affinités électives*“, with the limited budget of course. Installation that I have crated is called "Alone or with the other" and represents the answer to Freud's procedure of human evolution from anal to oral. Both elements are incorporated. In the closed box, anal situation is created, where you can communicate with yourself. It presents the simulation of toilet, that is according to Freud, last retreat of solitude, and the only thing that you can't share with others. Everything else

you can share, if you want, and if you don't you stay in anal phase. Second part is dedicated to oral phase that represented with a place for two people that sit one vs. the other at the table, talking to each other. It is up to the visitors to decide the phase they are in-anal or oral. Locating the installation in front of the Municipal building, the members of the parliament had an opportunity to relate to one of the phases, even though it's clear what phase they all are in.

During the year 2004 I was invited to work on October salon again, since the exhibition format was changing. The exhibition became international, and a foreign curator was invited, with whom all technical dilemmas should be solved. The standard of 40 square meters per each piece was adopted then, so 4000 square meters was divided into nine different spaces, which were used before, but because the pieces were in different format the spaces had to be accommodated. At that time there was no skilled team to produce something like that, and it took two months for the Cultural centre to organize and produce the exhibit.

Producing the international exhibit is a huge job and profession itself, while here it is done "on the way". Nobody is trained for such a job; neither knows what the requirements are. For less than a month I have learned how to conduct this kind of exhibition, and realized that it very much resembles a movie shooting. Crew of fifty people, 24 hours "on-call" is needed. They have to proceed with curator ideas in a minute. For example, when the decision of color usage, three days before the opening, was adopted, a huge problem occurred, since no skilled painter that could paint more than 1500 square meters of walls could be found. On the other hand the foreign curator couldn't understand the issue of hiring 30 painters on a Sunday afternoon. No matter how banal this story seems, it is an integral part of the exhibition. Without the total synchronization no exhibition can be conducted. Of course mistakes were not visible to spectators, and this exhibition had a huge success and was proclaimed a spectacle. With time and collaborating with foreign curators, Cultural centre developed a capacity for production of these exhibitions. It is a very important having institutions ready to produce this kind of exhibitions. Making this kind of exhibit, personal creativity has to be suppressed, inferior to curator and artists at the same time. Coming to technical solutions seems almost impossible and meeting deadlines is a challenge. The job resembles house building, but with confusion regarding material used, time and people.

My favorite accomplishment in this field has a greater value than any exhibition I've done. And that is persuading the people for Cultural centre to activate the public bathroom. Obtaining the information from a friend that

was employed in Municipality "Stari grad", I have visited this space (public bathroom), that was despaired at the time. It was managed by company "Stari Grad" that has been using it as a storage/warehouse. Due to unregulated ownership, was never used for exhibiting, after the restoration in the eighties, during which left wing with twenty bathtubs, toilets and showers were added. The building is from the beginning of the century, built as a reconstruction of found Turkish amams, abandoned during sixties.

This building was a complex space that could be activated in whole.

For needs at that time, we have enabled nine rooms of 700 square meters total. Reconstruction was done on the site without any previous design drawings; we had a short time deadline, since this space was supposed to host a exhibition requiring special climate conditions with pieces insured on 50 000 Euros. Cultural centre developed the necessary infrastructure and in 2004 first exhibits were held there. Many organization liked the space after seeing the October salon exhibit, and very soon after that exhibition Nitea, Vitra furniture distributor, was held. I have influenced on furnishing of the "Public bathroom" with new installations and lighting, so we can say that using my position of an exhibition architect I have informally fixed and revived the space informally. I have managed to equip the building using an "institutional umbrella", taking the final step with Secretariat of Culture. With time realization that spaces like this one can be used, and since the question of ownership was resolved, Secretariat for Culture was the only institution responsible for usage of this space. With space evolving, with every new October salon exhibition new elements –walls, lighting and other installations were brought in. Even today this is a unique space, and I can say that this is the greatest "consequence" of my work in exhibiting design sphere. In 2008 Secretariat for culture announced a contest for "Public bathroom" program and solution that proposed art center won. I believe that the hardest part will be finding a team capable of conducting and maintaining that program.

The following year I was invited to design a temporary exhibition of the permanent collection in Čačak in renovated gallery of Nadežda Petrović, which was an absurd. Their idea was to show the new exhibition, that stud for values in ex-Yugoslavia half of the year and during the other half invite other artists to exhibit in the same space.

My job was to create that permanent installation. One of the problems was lack of exhibiting space. For example, if the length of all pieces (pictures) compared to wall length, hundred meters of wall was missing, even if they were aligned to each other. Around 40 meters of wall was added. We had the opportunity to make the system of moving walls for three rooms,

dimensioning them that way so, aligned they can cover the wall with windows, providing new possibilities for gallery use. They could be used as carriers, dividers, exhibiting material. Ten pieces were made, with various dimensions, but constant height 3,5 meters.

Problem that occurred was wall instability. That was solved with workers in Čačak, in a very interesting manner. Below the iron structure, water reservoir with a valve was installed, so by filling it the wall was stable, and if it needed to be transported the reservoir was emptied. Thanks to the witty mind of our workers we got walls that could be moved anywhere it is needed.

Another story of moving walls was connected to exhibition of classical Italian masterpieces from XVI and XVII century in National museum. The exhibition was supposed to be located in the atrium, since the museum was closed for many years due to the reconstruction. To keep their reputation as an institution they had to present certain collections to the public, and this was the case, when valuable pieces of art had to be displayed in the atrium with inadequately infrastructure and lack of space.

Cramming pictures next to each other seemed absurd. In the depot I have found certain walls, from some previous exhibition, they were red but there was not enough of them, although they could be made. Interesting thing was unexpected positioning of the walls- perpendicular to walking directions, with pictures hung on both sides. The space itself pointed out this walking scheme. So this is again, one of those situations, where something that visitors found very interesting was a spatial necessity.

Soon I came across the material that is not digital and which should be unapproachable for visitors, using glass or other type of transparent screens. First one of those was a charity exhibition for Belgrade University, installed in Serbian Academy of arts and sciences Gallery. Main reason for this event was showing the public how the university, that at the time was penniless, is still very rich having all those donations. The material for the exhibition ranged from the wood in east Serbia-present of duke Jevrem, up to buildings in Belgrade, Weifert's coin collection, Botanical garden and remains of ancient city of Vinča. The only solution was to pack objects of different media in the same packages, like computer folders, that could become readable and accessible aligned in a simple geometrical way. This approach derived the production of fifty unique, absolutely identical showcases, laid out in a very rigid order that gave the chance for every piece to express itself amongst that diversity.

Another exhibition where I was able to use showcases was in National museum, in the same space, where the Italian collection exhibition was held. The theme was amber found on the territory of ex-Yugoslavia. At first glimpse amber seems rough, heavy and it is hard to understand its importance. These pieces were found in tomes and their historic value is much greater than material. This significance had to be distinguished, placing it in the spotlight to increase its value. It obvious, that by using proper lighting a lot can be accomplished. People doing theater or movie scenography can confirm this. Everyone who has been in the studio or behind the scene, had the chance to see how dirty and damaged objects are. But putting them on the stage or by filming, they transform into something else. My idea was to put each stone on the illuminated stage, have them under the special lighting using small mirrors, and make it dominant in space filled with light.

System of showcases was build, different than the one in Academy of arts and sciences Gallery. The goal was for them to be more massive, for the construction to be firmer, resembling water lilies that are heavy with visible roots. There are three sizes of these showcases, all equipped with neon light from the bottom and LED spot light on the top, and I have to add the product came out much rougher. There is always striving for finer object production, and if that doesn't happen, you think that the imagined character and your intentions won't come to life. Visitors usually never notice these things when the exhibition opens. For example, accidently it was good that glass parts were made of 5 centimeter tempered glass. First idea was for it not to be massive, but since the director insisted, and due to object protection, used glass was twice as thick, which brought out a new quality. All exhibited objects that we made, are now used for other exhibitions, and I am very glad, which proves that the money wasn't wasted, and used objects can go on with their unpredictable "lives".

Last exhibition that I worked on is still open, although it is in a very bad shape due to floor heating in the hallway of National Bank building. That is the exhibition of most valuable objects that National museum has - "stones from Lepenski vir". Exclusive showcases had to be made for these objects, adjusted to the exclusivity of the objects. To put the objects on the level of eye height was the wish of curator Ljubinka Babović. Previously these stones were exhibited in the mud partly filled with sand, since there was no center; the installation was simulating the natural "stone" state. If the curators wish to hang exhibition pieces in the eye height had to be fulfilled, there were some technical issues to overcome. My idea was for

the stone to “fly” – I have brought that idea to life by grounding it slowly, summarizing it to materials use issue. One of these days, that “flying” will become possible, using magnetic field. In her research Ljubinka Babović, has set the thesis, that the figures are actually faces of Sun God, and the settlement, is not housing as it was assumed, but sacral place, some type of multiplied temple, where the house orientation followed the sun and moon eclipse. There are graphs that explain and prove the thesis.

With this new idea that Lepenski Vir was dedicated to Heaven not Earth, we came to idea to raise the stones to “heaven”, to make them non material, which is very challenging considering how massive they are. Realization of the idea of flying stone we have accomplished by making transparent acrylic cases for each stone, so the texture can be seen.

I have finally turned to factory that produces large screens for street lighting and traffic lights. Producing the Lamp that would be powered without cables was needed. A whole mechanism that holds the battery was made, and it had also the control board that regulates intensity, color, angle of the light and turning on/off timer. This lamp had an incredible variation of options, but only ten percent of possibilities were used. We needed to program switch off time and power fed through plant station, on which all seventeen showcases would be connected, when the visitors leave.

Since the only factory producing transparent acrylic panels is Galenika, which at the time was very busy, and having in mind our specific requirement the production process lasted two months. There was no possibility of experimenting, and even then the preparations for the exhibit lasted for four months, the exhibition took place in hallway of National Bank in Slavija square, lighting for that occasion had to be designed, and since the ceiling couldn't be used for hanging, transparent showcases were installed.

Of course a new problem aroused-how to lay out electricity cables. These showcases, even though the realization process was complicated, were the only logical answer to curator's request. They followed the dimensions of all ‘heads’, laid in two concentric circles that was the only logical response to hallway's character. If they were dispersed in the space, their meaning would be lost. Using the central alignment this became an artistic installation.

To establish stability of showcases, that are thin and cylindrical, a floor that resembles a stage was made, in which they are plugged in. On the end they got the top part, so they were completely joined from pieces.

After this technical text, we finally come to things that are my favorite part

of exhibition making. They are situations, when space revives as a whole, when the "dance" of the shadows starts, creating intentional situations, that I haven't predicted, that are accidental.

I would like to conclude that the great success is in realization, since here the most complex segment is the technical part. But I think we went further than the conditions in Serbia allow.

Thank you!



01



02



03



04

01-02 Festival jednog pisca - izložba posvećena Rastku Petroviću, KCB, Beograd 2003 / Festival of a Writer - Exhibition dedicated to Rastko Petrović, KCB, Belgrade 2003

03 Izložba posvećena Jovanu Steriji Popoviću, galerija SANU, Beograd, 2006 / Exhibition dedicated to Jovan Sterija Popović, SANU gallery, Belgrade, 2006 **04** Oktobarski salon, Muzej 25. maj, Beograd, 2004 / October salon, Museum 25th of May, Belgrade, 2004



05



06



07



08



09

05 Tursko kupatilo / Turkish bath **06** Magija ćilibara, Narodni muzej, Beograd, 2006 / Amber's Magic, National Museum, 2006
07 Stalna postavka, Galerija Nadežda Petrović, Čačak, 2005 / Permanent exhibition, Nadežda Petrović Gallery, Čačak, 2005
08-09 Tajna Lepenskog Vira, Narodni muzej, izloženo u Narodnoj banci Srbije, 2008 / The Secret of Lepenski Vir, National Museum, exhibited in National Bank of Serbia, 2008