

PORTFOLIO

MILICA LOPICIC

THE NEW DEAL



1
share

number

ML

Art Capital Stock

AUTHORISED CAPITAL - €30'000.00
Divided into 100 Ordinary Shares of €300 each

incorporated under the laws

of the art market

THE NEW DEAL

this certificate is transferable anywhere

This certifies that

is the owner of

FULLY-PAID AND NON-ASSESSABLE SHARES OF COMMON STOCK OF

The New Deal (hereinafter called the "Company"), transferable on the books of the Company in person or by duly authorized attorney, upon surrender of this Certificate properly endorsed. The Certificate and the shares represented hereby, are issued and shall be held subject to all of the provisions of the Certificate of Incorporation, as amended, and the By-Laws, as amended, of the Company (copies of which are on file with the Company and with the Transfer Agent), to all of which each holder, by acceptance hereof, assents. This Certificate is not valid unless countersigned and registered by the Transfer Agent and Registrar.

Date Issued

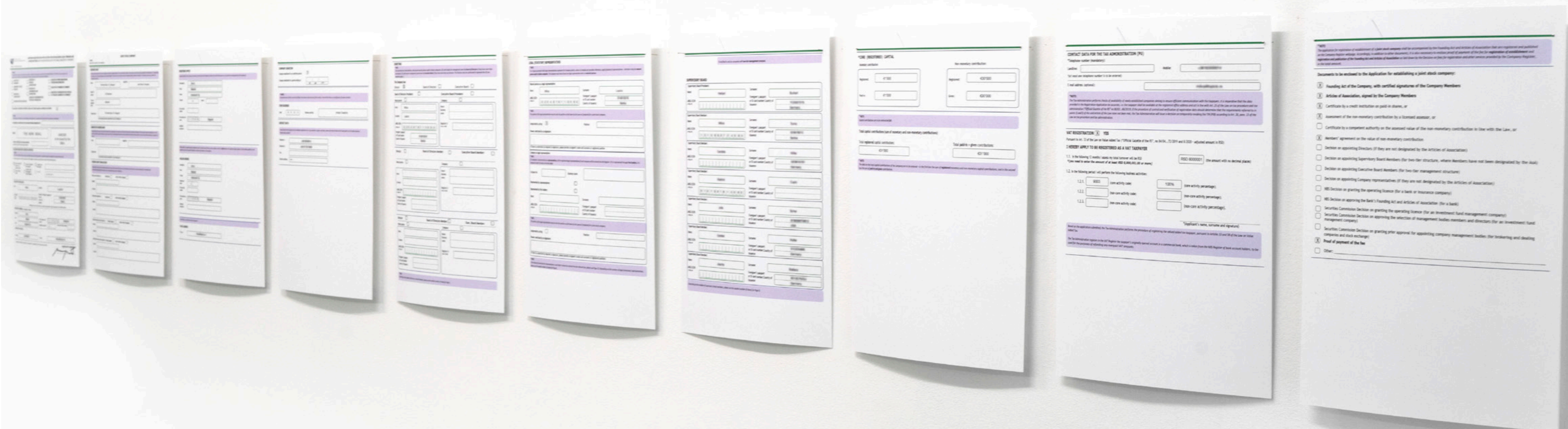
President

LVMHF 790.08 280 -1.65 ▼	VVHY 33.63 37,564 -0.09 ▼	RAMP 46.85 127,522 -1.12 ▼	ML_NO 0.00 ◀▶	LVMUY 157.80 9,037 -2.01 ▼	AIG 47.60 419,315 +0.42 ▲	NEV 17.35 8,262 -0.29 ▼	ISLE 9.80 471 +0.8 ▲
and Market Reversion To The Mean - Real Yields Held Hostage		KBH: Goldman Sachs drops the hammer on this homebuilder		SE: Indonesia Close to IPO Overhaul to Lure Mega Tech			

S6EE 278.7000 BEX PE 816742
 270,7422 -0.51 100,197 +0.23
 Sea Limited 30m funderrate Garena's tremendous Potential
 AIG.PRA 28.66 7,900 +0.14 ▲
 ACEL 12.00 23,482 +0.42 ▲
 GS 339.91
 GS: 1 Thing You're Missing About Goldman

[THE NEW DEAL], LED screen 36x480xm_installation view NagelDraxler Galerie, Berlin, 2021





[THE NEW DEAL], company registration form 21x29,7cm x 10_installation view NagelDraxler Galerie, Berlin, 2021

30,599.00	VVEF 8.94	UNCRY 6.59	515380.55	4.021
+0.02▲	4,401 +0.04▲	14,721 0.00◀▶	38,226,600	+0.03▲
if big bank buybacks EBKDY: Erste Group Bank price target raised to EUR 37 from EL				

TS
EL



12 - 12

12 - 12

ART	NFT	\$0.726	+2.42%	+2.35%	ART.DU	\$3.360	+0.04%	+1.08%	UBS	-\$13.04	-0.03%	-0.42%	KBH	¥20.40	+0.4%	+1.34%	BID	38.96	+0.01%	+0.12%	WTF.F	10.25	-0.05%	-1.01%	PRDSY	6.69	+0.14%	+0.42%	GTFWX	13.34	+0.01%	+0.32%
TKX	\$0.07	+0.02%	+0.32%	SAA.L	€284.00	+0.20%	+0.07%	KBH.DU	€72.19	+1.31%	+1.82%	ART	€3.26	+0.12%	+3.82%	C3U.BE	1.190	+0.030%	+0.03%	WTF.MU	10.25	+0.00%	+0.00%	1913.K	24.95	-0.80%	-1.17%	MCHM.SW	19.60	+0.00%	+0.00%	

SIDE INVESTMENT

art in transit - from an artwork to commodity and back

auction

Milica Lopovic
Yugoslavian, b. 1979

SIDE INVESTMENT

Chromogenic Print

Image: 180 x 135,2cm

Sheet: 184 x 152,1cm

Frame: 186 x 154,8cm

Double Laminated on Signicolor and D-bond

Signed by artist with felt tip pen with artist's label, title, dated and numbered; typewritten notes on reverse of the image. In artist's frame under Antireflex Plexiglas.

Print no.1 from an edition of 3.

Accompanied by:

- Two labels: sizes 13x10 and 9x6cm with text translated into English, one label is attached with red tape.

- Architectural model of Le Freeport Luxembourg. Actual position where the image is stored, is marked on the model.

- A certificate confirming that the image is stored at Le Freeport Luxembourg.

About this Lot:

Flat, reduced, simplified to convey the minimum information; a photograph of a door locked by the tax authorities with two labels stuck to its surface, made in a transit zone. The label stuck to the middle of the door's surface states the legal reasoning according to which the storage space remains locked. Another label, stuck over one of the locks states, "anyone who breaks into this room shall go directly to prison".

In order to photograph one of the three most important places in which collectors keep their collections, the artist became a client of Le Freeport Luxembourg. Only as their client could the artist use all of the facilities that Le Freeport provides and was able to photograph the entire process of entering the freeport with an artwork. Having made the artwork, the artist then stored it in Le Freeport. Once the photograph was stored there it became inaccessible; the artist had thereby intentionally transformed the artwork into a commodity.

To exclude the possibility of removing the artwork from the free-port by the artist, it has been agreed that the image will stay there until a new owner decides to withdraw it, thereby, switching the status of the object, once again, from a commodity to an artwork. The new owner will be free to decide if the image remains locked up as a commodity at the place "Where Beauty Goes to Die" (how freeports are described in public) and keep it as a "Safe Investment". Arguably, the new owner can switch its status from commodity into an artwork by taking it out of the "Art Fortress" (how the freeports call themselves), and use it as a "Side Investment".

Since the work has never been available for sale on the market and also never been publicly shown, its value is unknown. Therefore, the starting bid at the auction will be € 1. If the final price at auction stays low, then it will automatically be flagged as suspicious to the customer services at Le Freeport Luxembourg and accordingly, will be subjected to their evaluation.

Further prints of the artwork will be placed in LeFreeport Singapore, and Ports Francs et Entrépôts de Genève SA.

Estimated price: Unknown, as the artist has no records at the art market whatsoever

NOTE: The future owner will not get the photograph shown at the auction, but the image stored in Le Freeport Luxembourg.

[Side Investment], Where Beauty Goes To Die, Installation View, Showroom LeFreeport Luxembourg, 2018





[Side Investment] Where Beauty Goes To Die, Inkejet Print, 190x155cm, 2018





Side Investment_Auction Performance, 14min

WAITING

FOR

RESULTS

Waiting For The Results

01 - 01

The artist is sitting in front of her own art work at Le Freeport Luxembourg showroom. At lower part of the image is a banner showing the stock market indexes, indicating the companies heavily involved in the art market.



ART	▶	CTG	\$133,00	+2.50▲	+1.92%	▶	ARTQF	\$14.84	-0.16▼	-1.08%	▶	MRCY	\$35,33	-0.15▼	-0.42%	▶	7523	¥680	+0.9▲
T	\$2.09	+0.07▲	+3.32%	▶	LVMH	€302,75	+0.20▲	+0.07%	▶	NNLCG	€73,13	+1,31▲	+1.82%	▶	ART	€3,26	+0,12▲	+3.82%	

Waiting for the results from the auction, 155x190cm, Inkjet-Print , 2018 / Showroom LeFreeport Luxembourg



Waiting for the results from the auction, Instalation View, Collector's show room, 2019



Waiting for teh results from the auction, Instalation View , KHM Cologne, 2018

ART IN TRANSIT

or: Where Beauty Goes to Die

The project **Art in Transit** explores the path an art work has to travel between the art production as a starting point and collection at the very end of that path. Hereby, the focus is placed at the freeports, the fabricated gaps for those who want to profit from tax advantages. Stretched between the art and business, these gaps presenting transit zones in which artworks ironically disappear under the status of a "commodity".

In her thesis the artist claims that the place where the collector keeps his or her collection is not the gap where the "beauty goes to die" and the art work is locked forever, but rather present on the market through the nontransparent channels in very narrowed set of global power players. Sealed on legal, economical and political level freeports represent non-national territories with maximum discretion.

Following a theory that artwork is not an artwork if it's not accessible, series of photographs "**Art in Transit, or: From an Art Work To Commodity**" are tracking artworks stored in "transit zones". Once the artwork is inside the crate and placed in a storage room, it changes its status into a commodity and its value "vanishes" for the moment. What is inside the crate is not important anymore but rather what is written on the labels. This shift from an artwork to commodity, as well our relation of making a value out of something that is not visible anymore, changes the focus from the artwork to the crate itself.

- photographs

- video instalation, 03:43 (Loop)

link: <https://vimeo.com/271907075>

password: Htt

01 - 01



02 - 02

[Technically, Art is in Transit],#32, 2018

03 - 03



04 - 04

05 - 05

06 - 06



[Technically, Art is in Transit], #28, 2018

07 - 07



08 - 08



[Technically, Art is in Transit], #27, 2018



11 - 11

12 - 12

13 - 13



14 - 14

[Technically, Art is in Transit], #18, 2018



15 - 15

16 - 16



17 - 17

18 - 18

19 - 19



20 - 20

21 - 21



22 - 22

[Technically, Art in Transit], #20, 2018

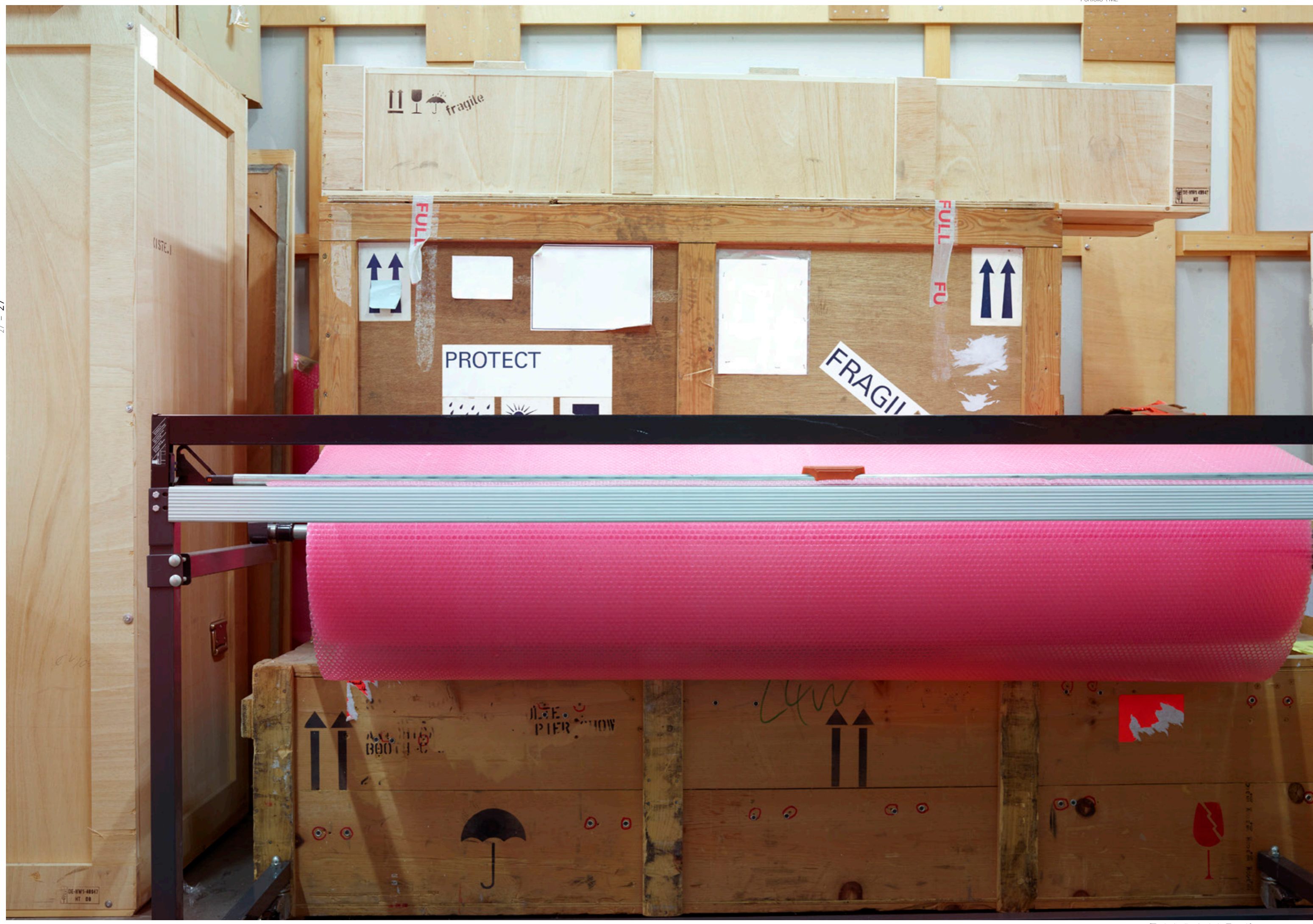


25 - 25



26 - 26

27 - 27



28 - 28



29 - 29

30 - 30

[Technically, Art is in Transit],#365, 2018



[In Transit], videostill, 03:44min (loop), 2018



[In Transit], videostill, 03:44min (loop), 2018

The Illusion

Portfolio \ Milica Lopicic \ Cologne

The Illusion

List of overlapping subtitles:
 The value of an art work and its illusion,
 An Art Work through the Art Market,
 On Porosity,
 Art work vs Commodity,
 At the end it is just a good

Art was formative and expressive long before it was beautiful, in the narrow sense of charming. *Goethe*

Excerpt from the text: SIDE INVESTMENT
 written by Milica Lopovic 2017

If an artwork finishes in a freeport depends, first of all, on its value. Having on mind that the basic reason for storing an artwork in a freeport is avoiding the tax and saving on transactions, we could conclude that the chances for it is in proportion to the price of the artwork. So the question is: how the price is made, or what determinates the value of an art work?

Regarding the formula that the conceptual artist Braco Dimitrijevic explains in his book TEKST(S):

$$V = \frac{i-ii}{d}$$

V - value of an art work
i - idea/content of an art work
ii - level of collective consciousness
d - decorative, anecdotal, formal component of an art work

The value of an artwork is defined by the range between idea/content of an artwork and the level of collective consciousness. When *i* become equal with *ii*, the artwork is already consumed, swallowed. It is a moment when all terms and ideas that an artwork brings are spread and excepted, and the artwork loses its value.

If we take Picasso's painting as an example, we could say that *i* and *ii* are equal. His painting does not show us anything new. The value is lost. But the art market shows us something different! The price of Picasso's paintings were never higher than nowadays.

This fact shows that the value of an artwork (*V*) is a more complex element in this formula.

Piroschka Dossi, critic and curator states: "Art is considered good when is successful. And it is considered successful when it becomes expensive". The artist achievement is transformed into product "measured and selected against the yardstick of their marketability". In his book "The Reality of Mass Media" Niklas Luhmann questioned the possibility to understand and analyze the art market in detail. He asks how we can attach the price to a piece of art which should never be treated like a commodity, but only be valued as beautiful or ugly.

To go back to the above mentioned formula, we could divide the value into a philosophic (conceptual art mediator) and the market value (commercial art mediator). The scale between those two values is changeable through time and socio/political/economic context.

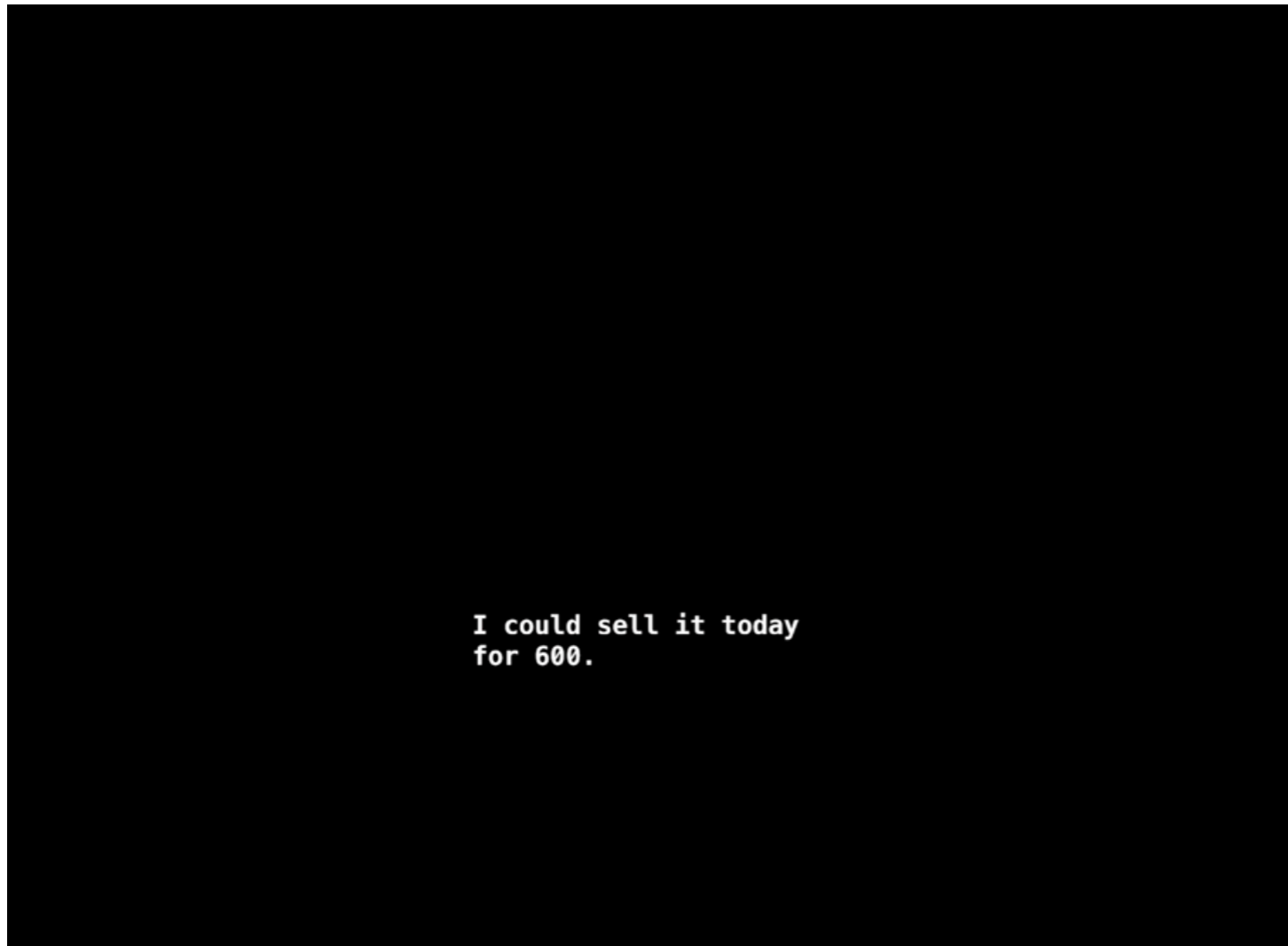
While philosophical value could loose its importance in time, the market value does not have necessarily to follow the philosophical value. It is rather opposite. The value is getting higher by using its own monetary logic.

Still, this rises following questions: What brings philosophic value to an artwork? How does the market value rises up according to the philosophic value? Even maybe more interesting for this project is what keeps the market value rising up, if its philosophic value is diminishing?

Video Installation, 2'58" (loop), 2017
 text in the video adapted from the movie "Wall Street"
 link: <https://vimeo.com/269164198>
 password: illusion

**This painting here,
 I bought it 10 years ago
 for \$60,000.**

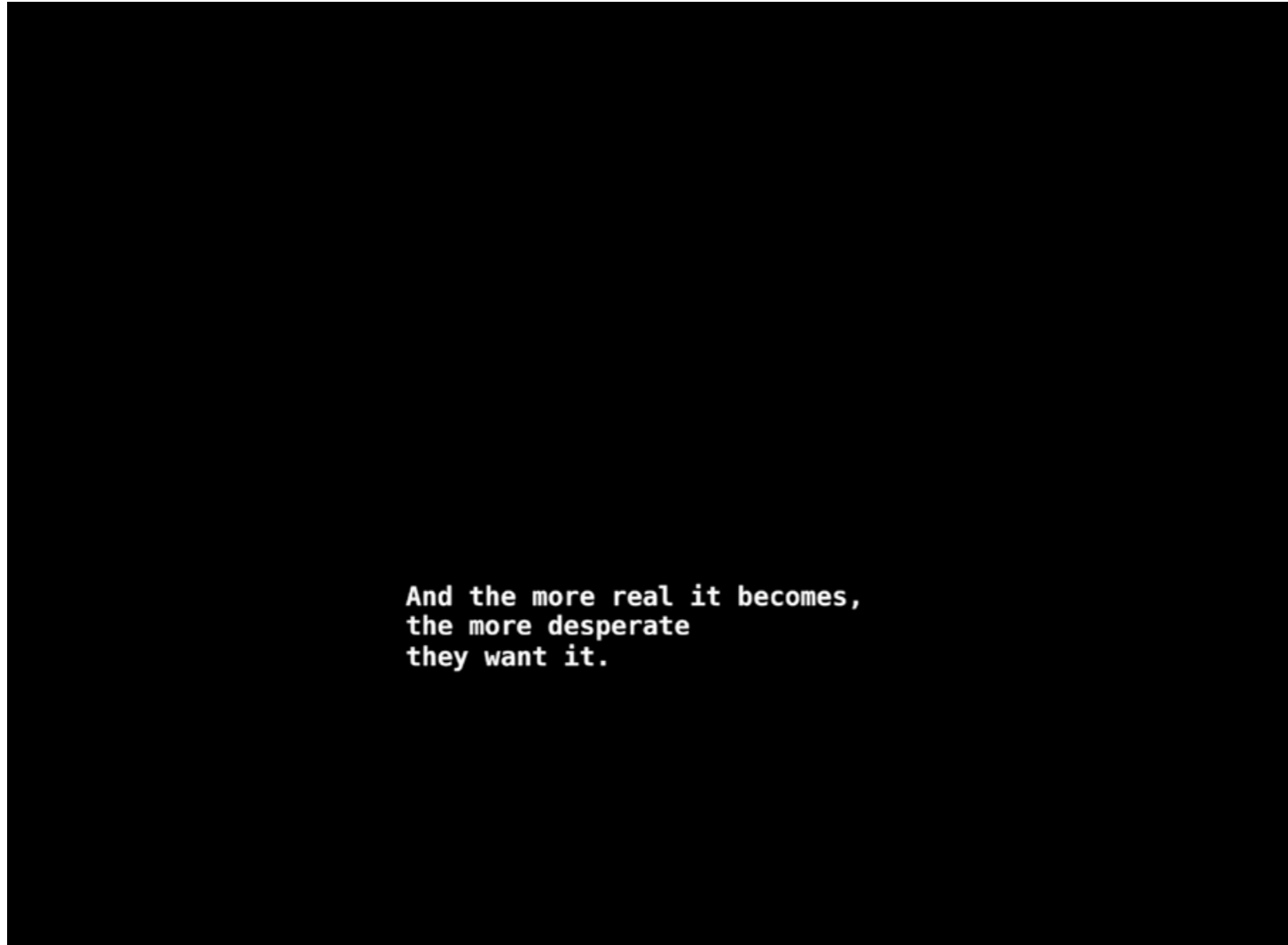
[The Illusion] Videostill, 0:58 min (loop), 2017



[The Illusion] Videostill, 0:58 min (loop), 2017



[The Illusion] Videostill, 0:58 min (loop), 2017



Videostill of *The Illusion*, 0:58 min (loop), 2017



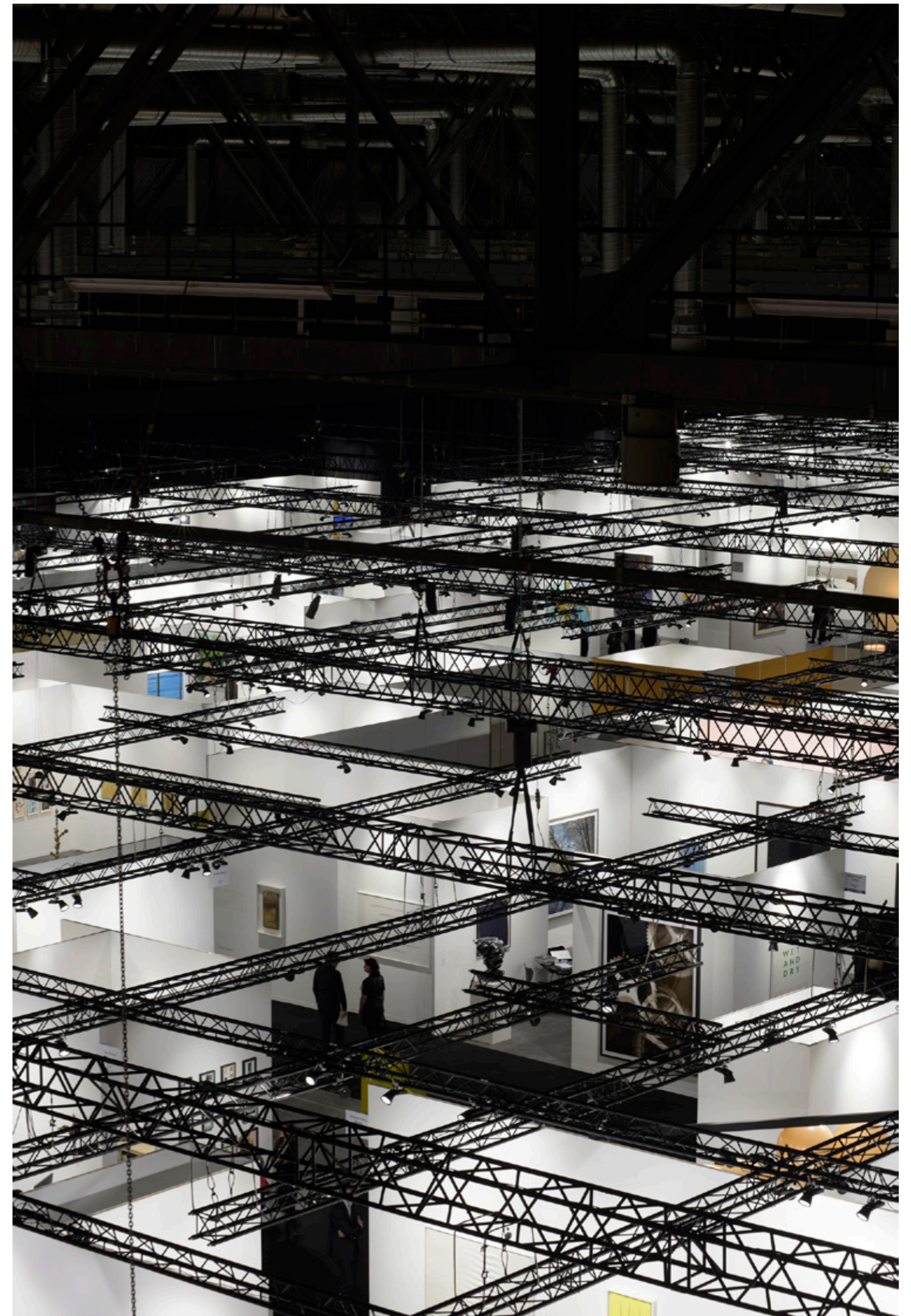
[*The Illusion*] Videostill, 0:58 min (loop), 2017

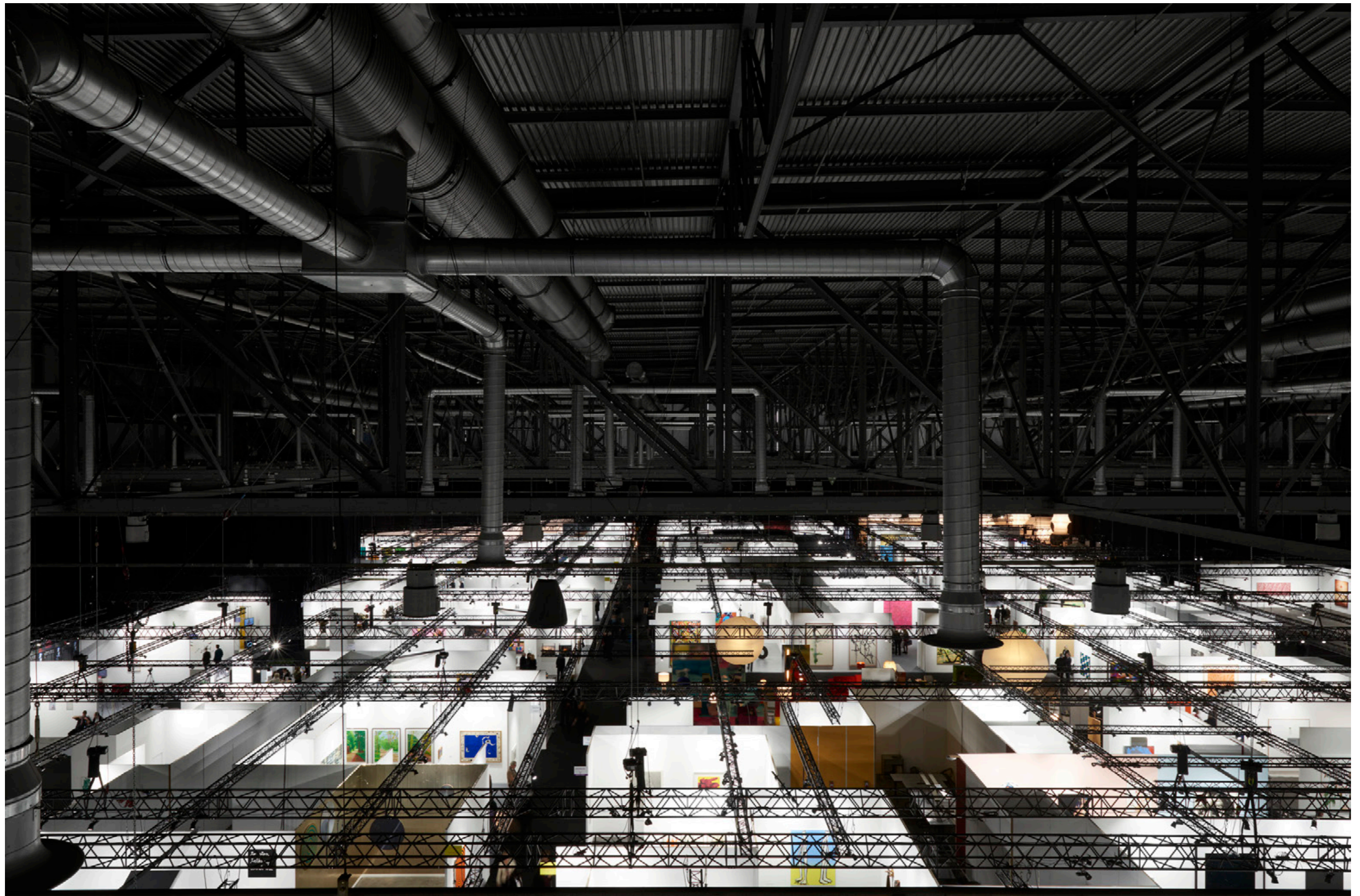
Portfolio \ Milica Lopicic \ Cologne

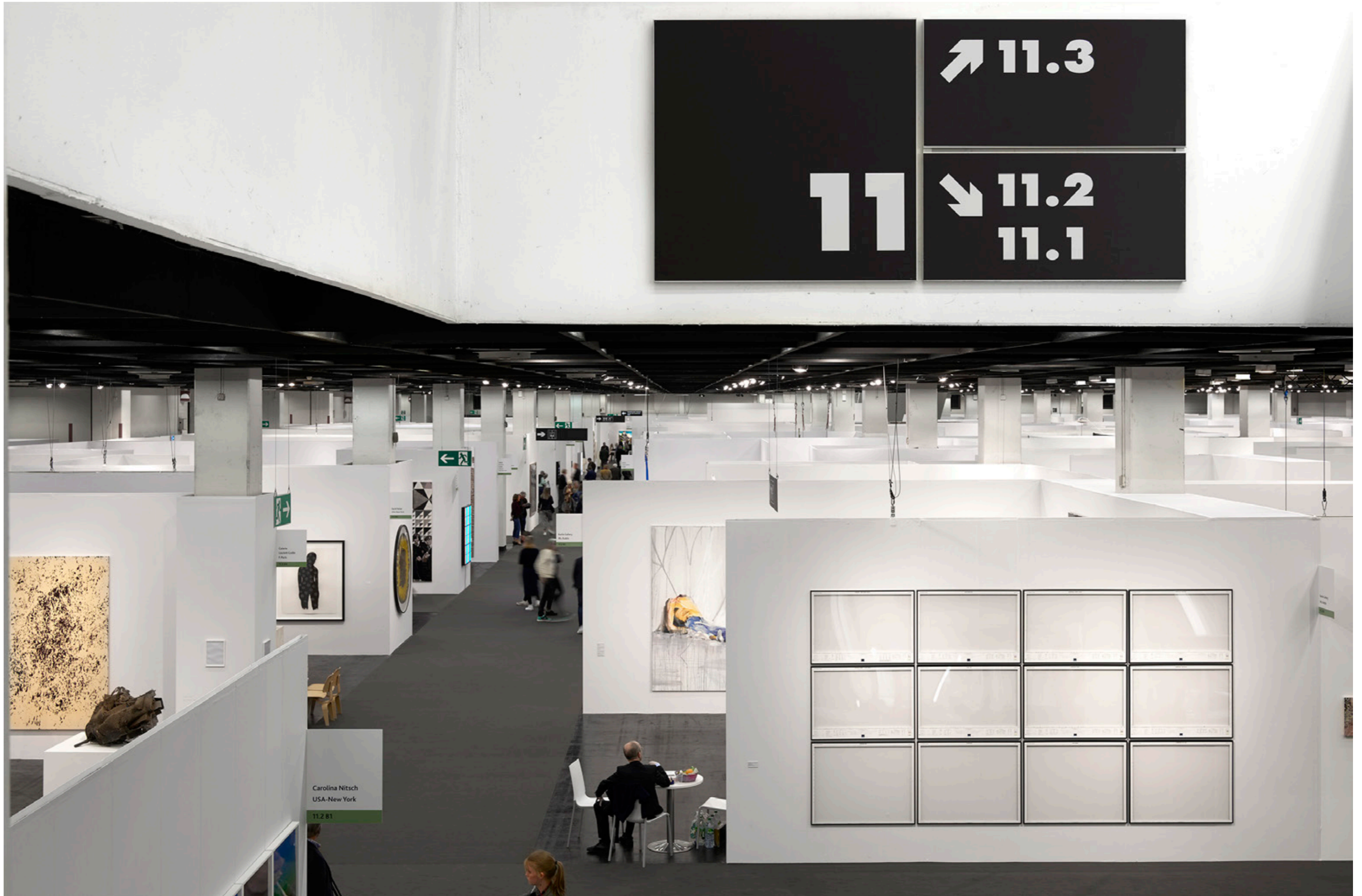
Why Artists Don't Like Art Fairs

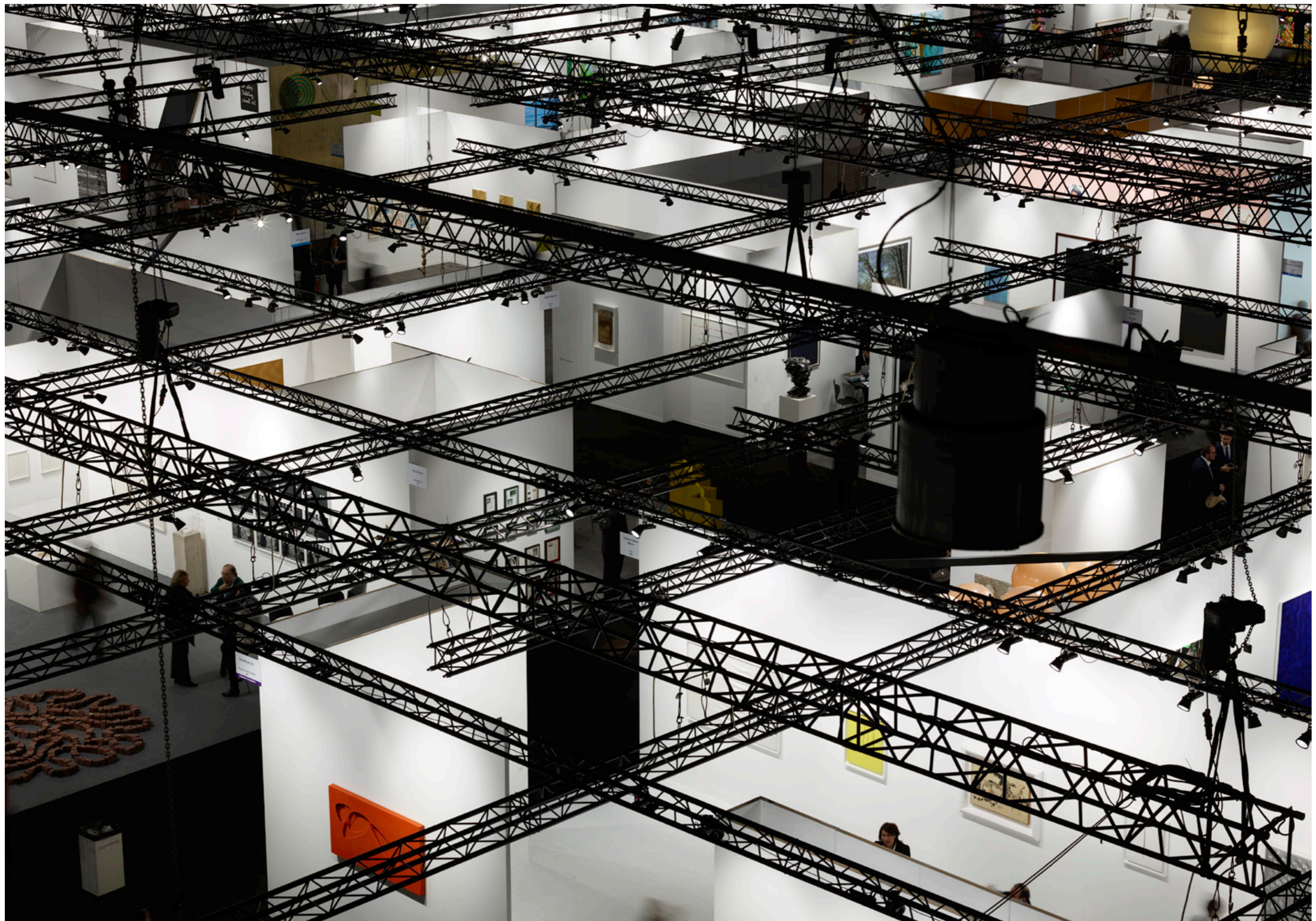
Why Artists Don't Like Art Fairs

The project follows one of key spots for art market - the art fairs. Art Fairs are places where some of the artworks, for short time period, switching from "commodity" status that they have in free ports and storage rooms, into an "artwork" again. This shift from an invisible into publicly visible, has one aim - to rise the value of the art work. How the value changes and how we change our perception on values of "commodity" vs. "artwork" are some of the questions that project **Why Artists don't Like Art Fairs** is addressing to.











[Why Artists Dont Like Art Fairs], installation view, Art Cologne , 2018

**A
USELESS
KNOWLEDGE
UNLESS
YOU
ARE
A
DEALER**

Portfolio \ Milica Lopicic \ Cologne

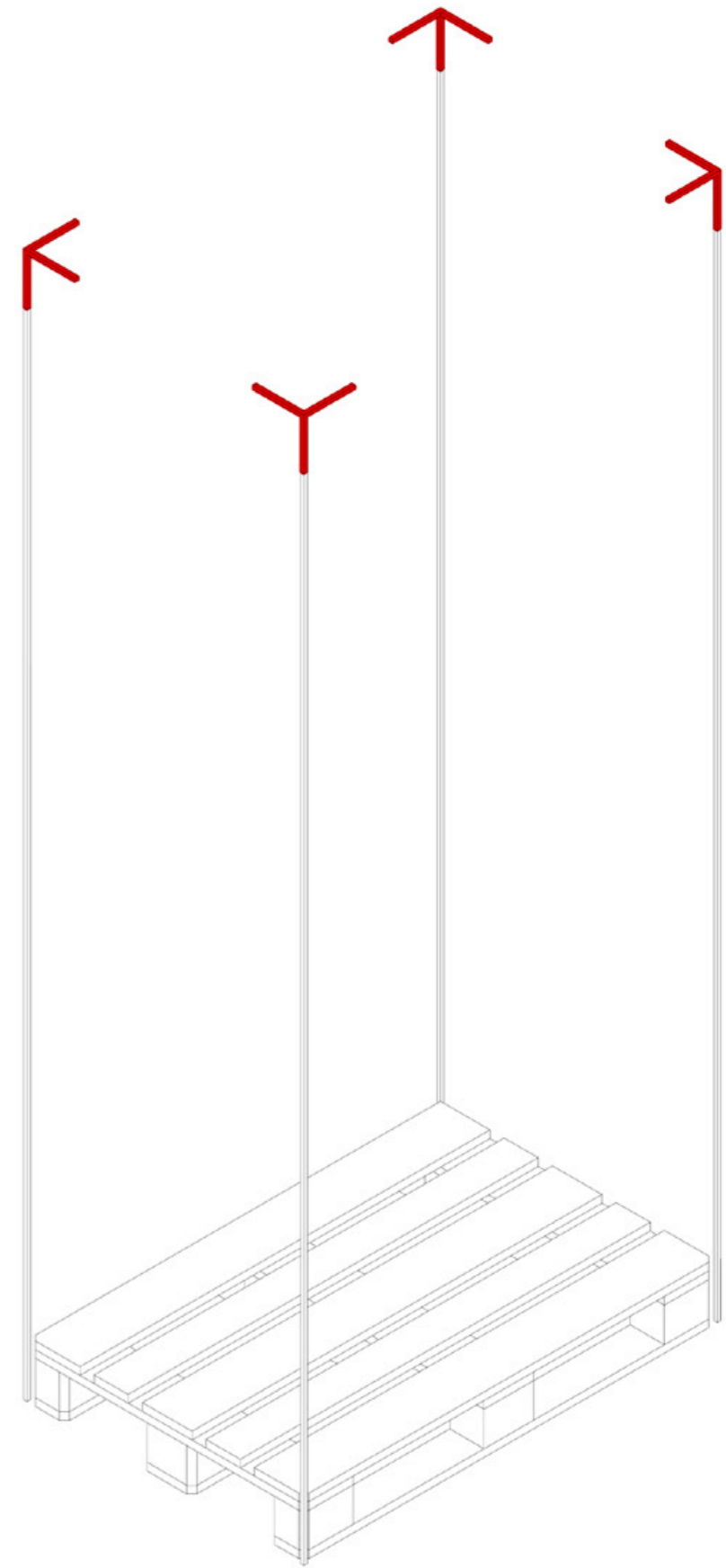
A useless knowledge unless you are a dealer

"Baugespann" is wood or metal structure used in Switzerland for the visualization of future building. Before getting the building permission every investor is obliged to make "baugespann" in order to show the community the volume of the future building and the way it will change its environment. If community consider the project impropriety, it has an opportunity to request changing of a design.

"Geldgespann" is a structure that shows the volume of €1 Billion Euros. It was provoked by the auctioneer who shared information with the artist: **You can place €1 Billion onto one Europlatte**

Depending on how much crisp the banknotes are, the height varies from 2,7-4,5m

Burned wooden europlatte with engraved letters, aluminum square tube and fluorescent PU
120x80x275cm





03 - 03



04 - 04

YOU CAN PLACE €1 BILLION ONTO ONE EUROPALETTE
auctioneer

VOICES IN THE FIELD

Portfolio \ Milica Lopicic \ Cologne

Voices in the Field

The sentences collected from various interviews spoken by individuals who are deeply involved in the art market. Presented on the label, the sentences give an explanation about the art market and the freeports.

A sentence chosen by the artist is painted on the canvas as a parole and crossed out by a horizontal line on the label.
60x60cm canvas with laser-burned letters

Sentences on the label:

Safe investments for long time to come
The free ports are very important part of the city development
Monet and Picasso are like Microsoft and Coca Cola
Making the bridge between art market and finance.
Where beauty ends and is going to die
Storage puts the art "intellectually almost in a coma"
Paintings are not public good
What keeps artists alive are people buying the art
People buying art is what keeps artists alive
Quiet control - mediated by trust - is what the art world is really about
Art world is not egalitarian and democratic
Great works are not made just by artists and their assistance but also by the dealers,
curators, critics, and collectors who "support" the work.
Ironically, another reason why art gained in popularity is that it became so expensive.
Auctions tend to be artist free zone
Art comes out of failure
"Creative" is definitely dirty word
Art is positioned principally as an investment and luxury good.
Art world is not a "system" or smooth-functioning machine but rather a conflicted cluster
of subcultures - each embraces different definitions of art.
It cost a lot to be an artis



[Voices in the Field], Painting canvas 60x60cm, Installation view, KHM, Cologne, 2018



[Voices in the Field], Painting canvas 60x60cm, Installation view, KHM, Cologne, 2018

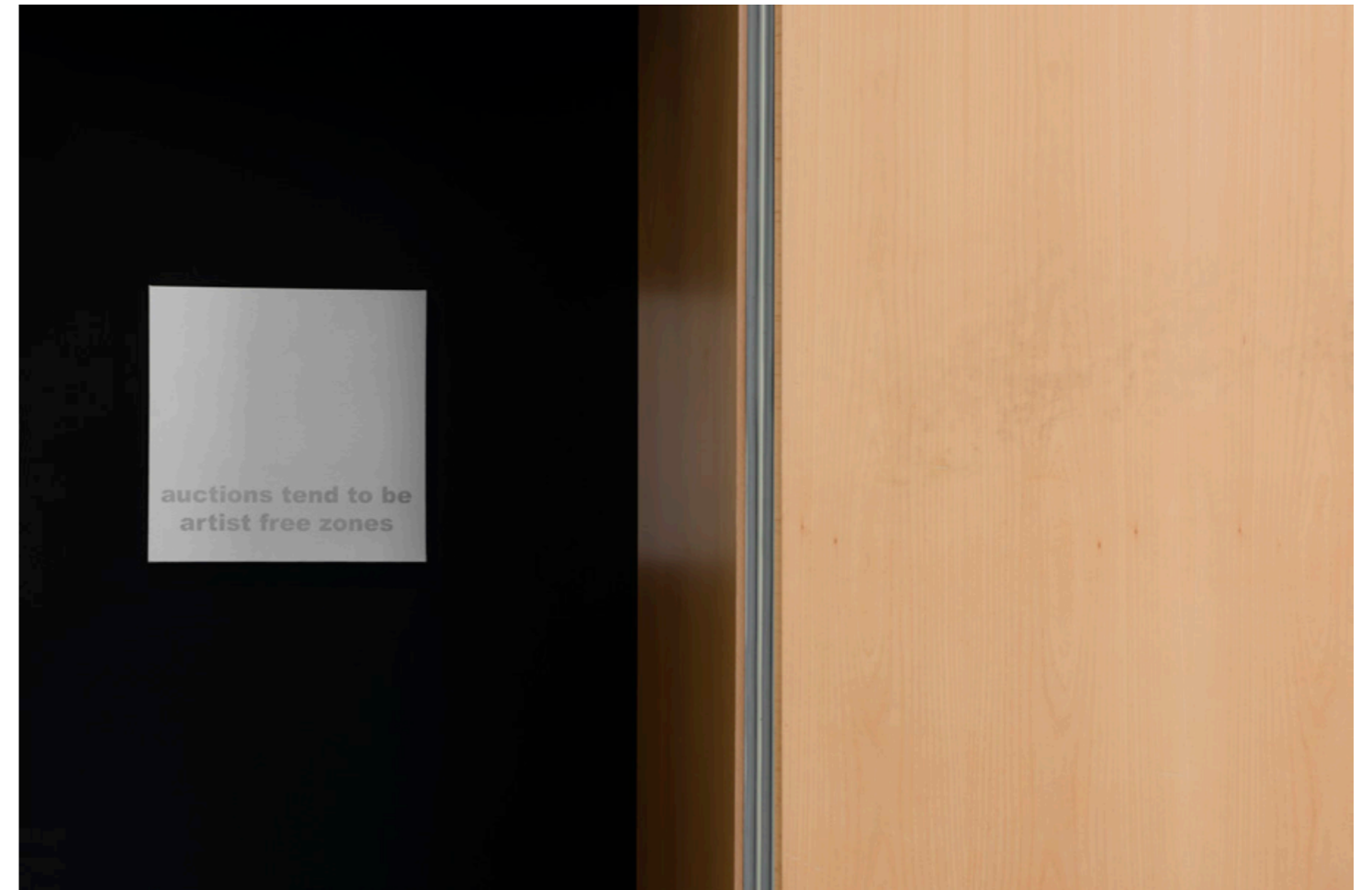


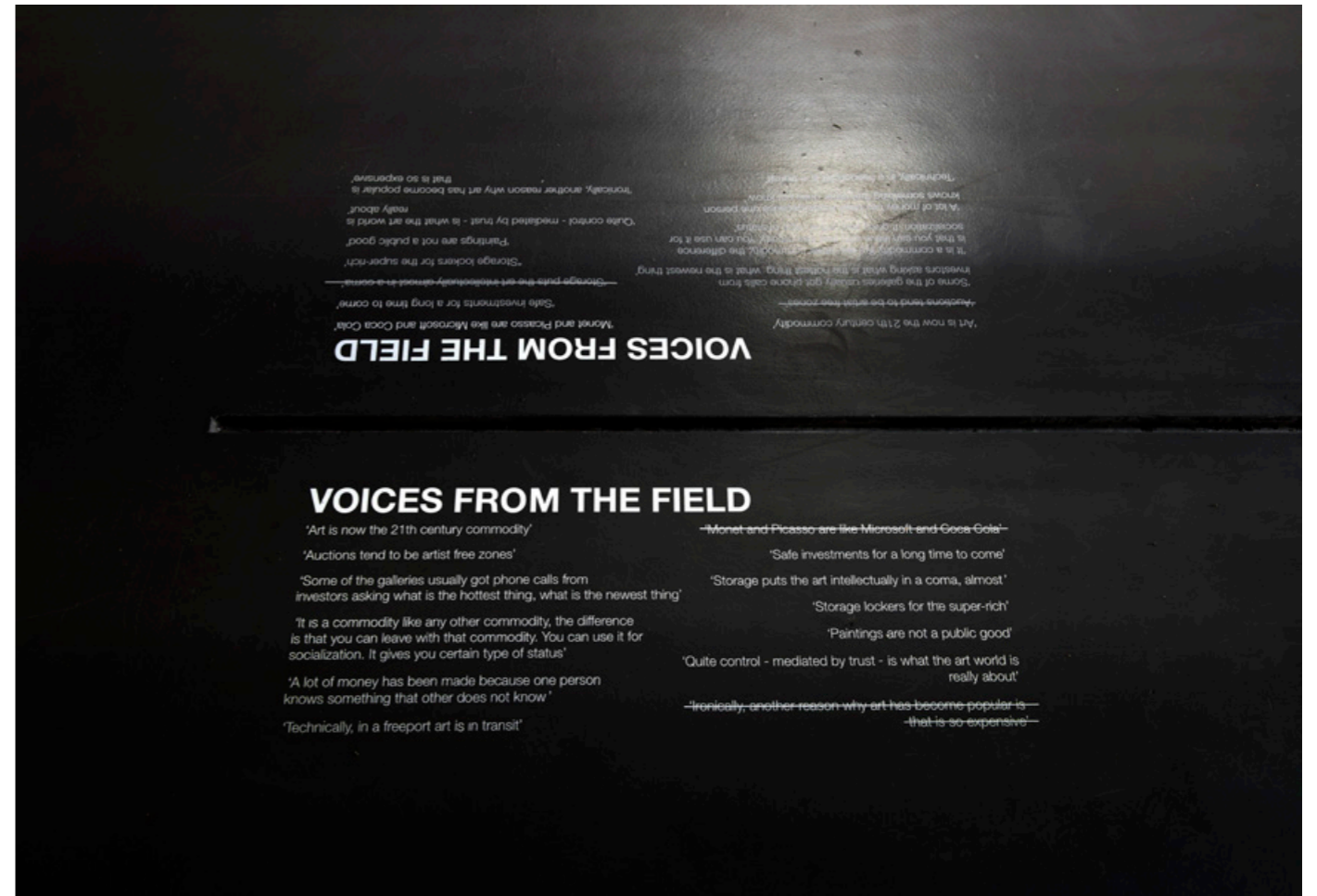
[Voices in the Field], Painting canvas 60x60cm, Installation view, KHM, Cologne, 2018





[Voices in the Field], Painting canvas 60x60cm, Installation view, KHM, Cologne, 2018





[Voices in the Field], Installation view, KHM, Cologne, 2018

Portfolio \ Milica Lopicic \ Cologne

**Do
We
Really
Know
What
Is
Behind
It**

Do We Really Know What Is Behind It

After the Great Kantō earthquake, in 1923, the Japanese government sent the architect Kon Wajiro to travel through rural areas and document the devastated settlements, that remained after the catastrophe.

While staying loyal to his original task he was sketching houses and their interiors over and over again. Instead of representing reality, he found himself seeking out for that perfect drawing among the demolished landscape.

This urge to find the beauty and perfection lead him to recreate his imaginative reality.

The video work Do We Really Know What Is Behind it is another work from Milica Lopicic in which she explores her architectural tools to create things more "beautiful". In her work, she offers a particular aesthetic pleasure: finding a pure joy of the image and its beauty.

The camera captures the same action repeatedly over and over again. Just as Kon Wajiro is seeking for the perfect frame, the artist recreates her own reality.

RS

Instruction for website visitors:

Viewers are instructed to stay close to the screen and never get in comfortable position to see entirely the image and to never see it clearly.

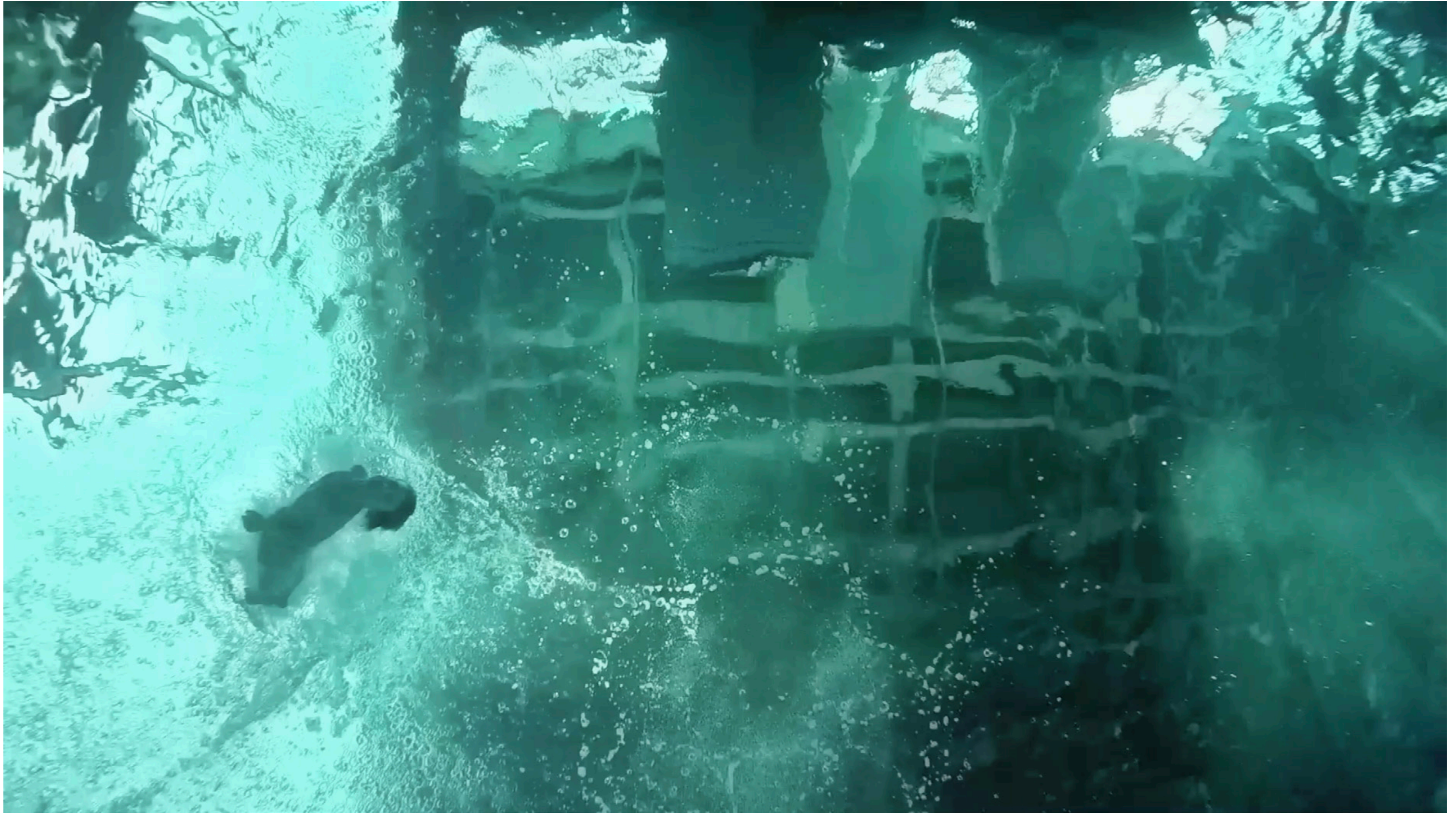
Video installation: 04:09 (loop), 2017

link: <https://vimeo.com/227529339>

password: Bazen



[Do We Really Know What Is behind It] Instalation view, KHM, Cologne 2017



03 - 03

04 - 04

Videostill of *Do We Really Know What Is behind It*, 9:16, 4:09 Min (loop), 2017



[Do We Really Know What Is behind It] Instalation view, KHM, Cologne 2017

Credits:

Camera: Milica Lopicic
Music: Draga Jovanovic
Editing: Dragana Jovanovic

Working title:

Natural Watching Control

Portfolio \ Milica Lopicic \ Cologne

Bird natural watching control

research project

01 - 01 'Bird Scarer', with installed light/laser instead of the eyes, staring at the visitor.
Once the visitor looks at the bird's eyes, bird reacts at visitors presence and change its behavior. The detector sensor installed in the bird, switch off the light, a bird turns opposite from a direction of a viewer. Just after, a sound of a nightingale follows. The aim is to create timid and uncanny feeling – becoming aware of the control.

Installation, history:

I control you? I admire you!

ZKM, Global Control and Censorship
2015, sensor, loudspeaker, animal figure

I control you? I admire you! /02

KHM Rundgang 2016
Installation
2016, PU animal figure, light

I control you? I admire you! /03

KHM Rundgang 2016
Installation
2016, Nickel plating animal figure, light



[Bird natural watching control] I control you? I admire you!, Instalation view, ZKM, Karlsruhe , 2015





[Bird natural watching control] | control you? | admire you! / 03, Instalation view, KHM, Cologne , 2016

Portfolio \ Milica Lopicic \ Cologne

E79

BEAUTIFICATION

E79/Beautification

List of overlapping subtitles:

The Path

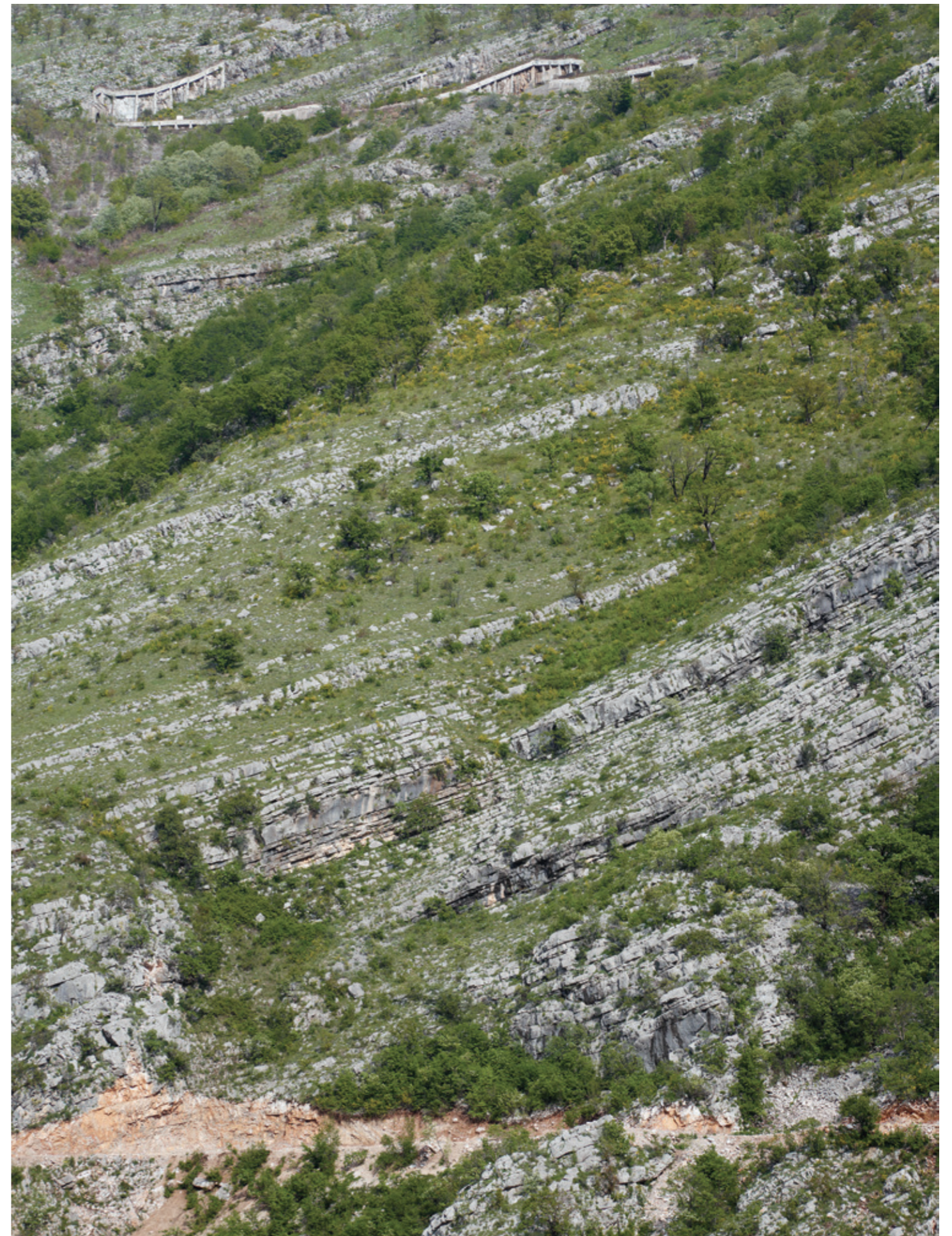
Between what I see and what is there

In autumn 1938, the Italian writer Curzio Malaparte made a sketch of the Casa Malaparte, Capri, whose construction had just begun in accordance to the project of architect Adalberto Libera. This sketch was scratched on the photograph of Mediterranean landscape – it altered the original ideas of Libera, and became the first indication of how the house should look like.

The sketch is the starting point for the project E79 – Beautification. In the spring of 2015, I followed the route of the railway Beograd/Bar and made a series of photographs of the harsh environment of the Montenegrin and Serbian mountains, scarred in by the railway line that passes through them.

Inscribing myself a path between the two structures, the small private house at Capri and one of the largest and most challenging engineering enterprises of the former Yugoslavia, my attempt to deal with structures that, in process of becoming an objects of desire, somehow erased their own tumultuous history.

Work shows the beauty of the landscape and builds a structure, ironically ignoring an immediate past that took so many lives. It also opens the question of how a now-days capitalism appropriates modernism.



The particular object of this study is the railway Belgrade-Bar, planned and built between 1952-1976 in the former European state of Yugoslavia. Tying the landlocked Serbia and the economically residual hinterland of Montenegro with the south Adriatic coast and Mediterranean cities and harbours, the railway was a huge success of planning and engineering at the time it was built. However, due to permanent underfunding and its low maintenance, during the last twenty years it has deteriorated and became unsafe. Slowing down of trains and increase time necessary for travel, made this journey difficult and excessive, yet extremely insightful. As recently pointed out in The Guardian's report, on this "stunning railway line (...), the train rolls along 476 km of track through the mountains of Montenegro, with about 250 tunnels and more than 400 bridges to keep you entertained along the way." Along this route, the 9 km long part of railway that runs through Bosnia, the journey hardly brings to mind the memory of the recent historical events: massacre in Štrpci in 1993.

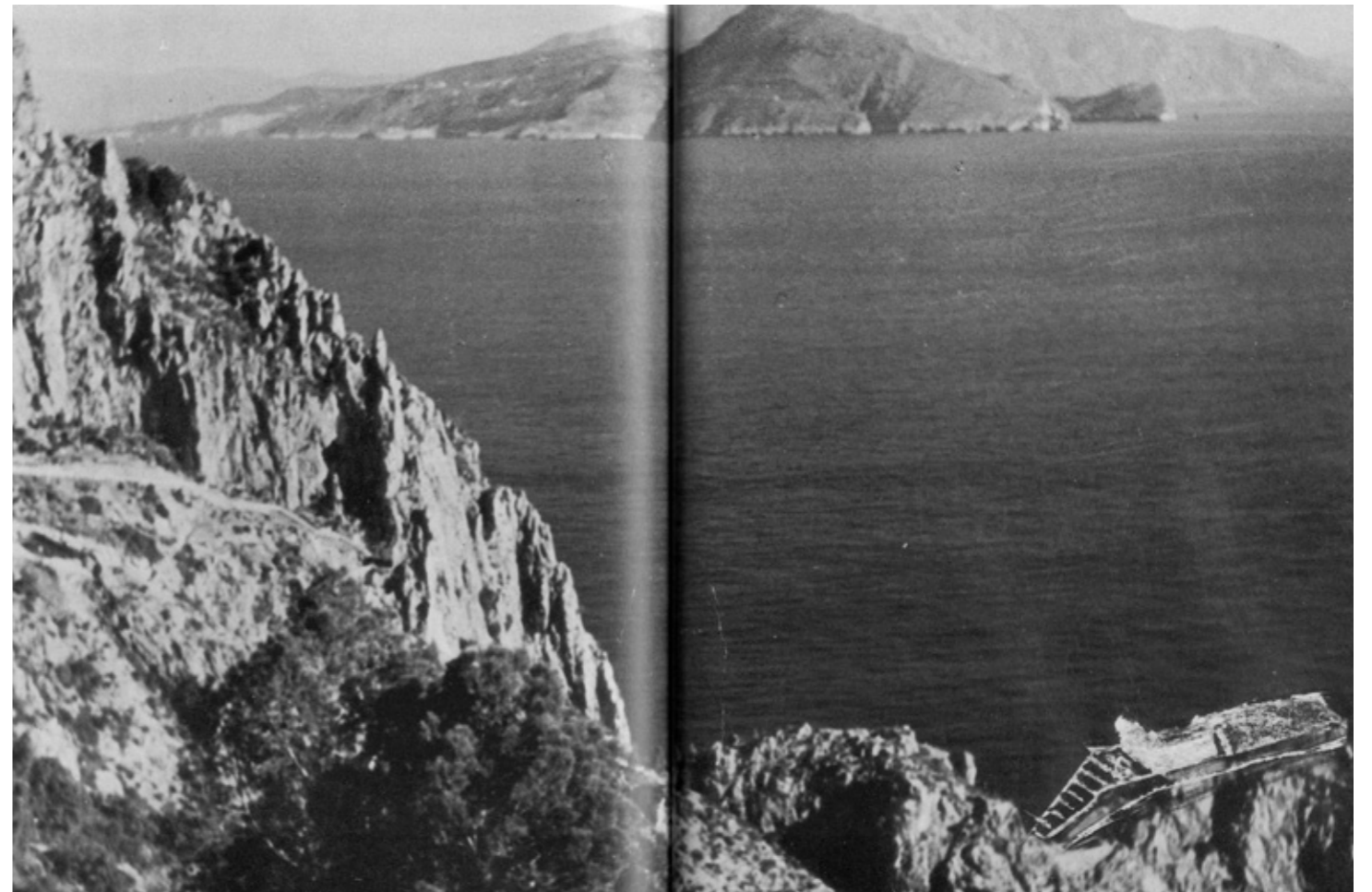
The project of Milica Lopičić zeroes in a railway as engineering and cultural infrastructure, which carries people, things, and ideas, is tying geographies and cultures. By focusing on this particular enterprise, she brings to light the specific conditions of its construction and its contemporary moment in time. The series of photographs was made through the tentative research in two directions. By tracing the railway tracks from Belgrade to Bar, Lopičić detects the sequences of the road that will become the objects of her close attention. By returning to these specific sites, through the inverted perspective of fixed camera, she explores the interrelationship between the built structures and the natural landscape.

On this road she leaves behind people and their histories, but not without turning back. They appear as the reflection in the mirror of the train compartment or the hidden punctum in a far corner of the image, like on the photograph with the shepherd in the fields. On her way back she leaves behind, not without vigour, the sea shore

and the breathtaking river canon of Morača: glittering water of the river appears only once in her photo material. Instead, she focuses her attention on the long lines of railway tracks cutting through the rocky, impervious landscape of Serbian and Montenegro mountains. The pictures reveal, at first, the strong contrast between natural and artificial. The railroad confronts the harsh environment; concrete and steel constructions of tunnels and bridges appear against the picturesque background. Then we perceive the notions of correspondence, particularly through the images of casted concrete structures that prevent soil erosion, and the moments of convergence, through the images of landscape that almost completely assimilated the railway. Here we discover the set of photographs on which the railway structures appear in the landscape not as its counterpoint, but as its counterpart. This phenomenon Lopičić relates in her statement to the etching in the surface of the photograph, referring to the curious moment in the history of Casa Malaparte on the Mediterranean island of Capri, when the future appearance of the house was conceived through this delicate intervention onto the image.

The exhibition aims to explore the relation between these two apparently remote structures: the famous house of the Italian writer and the neglected railway line. The photograph from 1938, that originates from the archive of Curzio Malaparte and was first published by Mariada Talamona in 1992, is carefully reproduced and exhibited separately, as a keynote. The set of eight photographs, meticulously recorded, selected, produced and presented, uncovers the peculiar kind of beauty that is common to great landscapes and built structures. At the same time, if observed in the suggested perspective, it points out to the historical background of the building enterprises, and the close relation between the processes of beautification and erasing of historical traces.

Marija Milinković



CASA MALAPARTE-The house scratched into the photo, autumn 1938.

















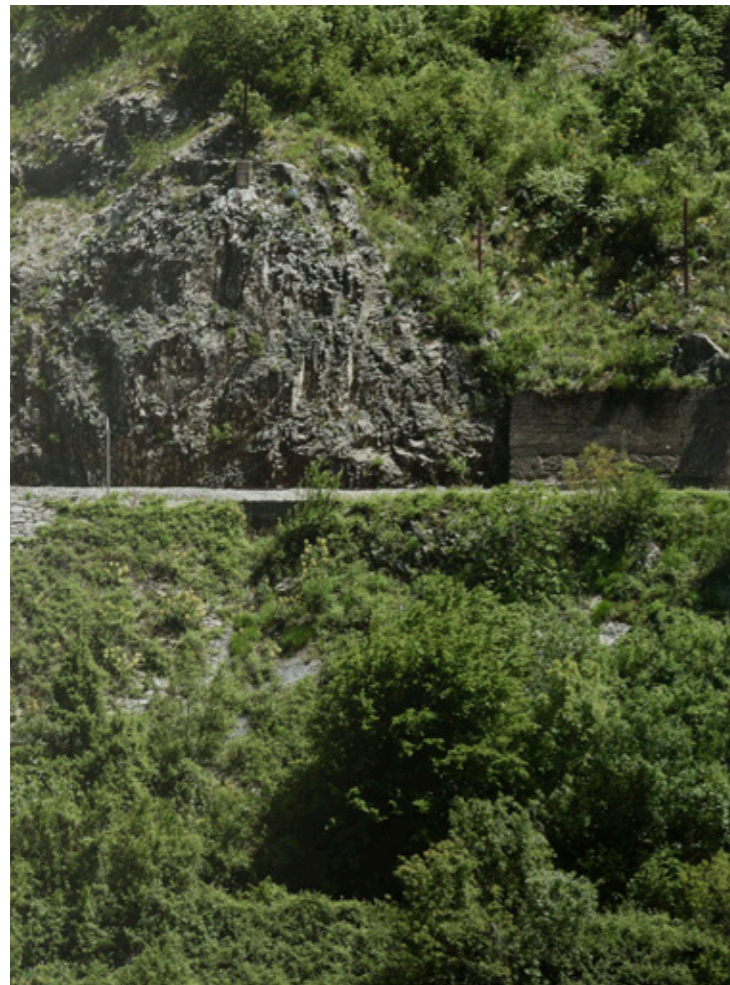








[BeautificationE79], #15, 150x200cm Inkjet-Print , 2015



[BeautificationE79], Installation view, Studio foyer, KHM, Cologne, 2015



[BeautificationE79], Installation view, Studio foyer, KHM, Cologne, 2015



[BeautificationE79], Installation view, Case, KHM, Cologne, 2015



[BeautificationE79], Installation view, Studio foyer, KHM, Cologne, 2015

Operational incompleteness

Portfolio \ Milica Lopicic \ Cologne

Operational incompleteness

In relation to my background as a trained architect, educated to read and recognize the quality and potential of space, the aim is to research typical architectural questions through photography and other media which can provide the ability to manipulate space by transforming it into a new reality. The project develops a critical approach as a possibility to deal with a contemporary condition of architecture; with the idea that this approach could be useful and operational in every day architecture practice.

It deals with a specific in-between state of architecture during the process of being built/constructed. During this *space in time* the project of architecture, in its incompleteness, it allows new readings of the space, therefore, opens new qualities for spatial attributes of architectural object and its performance.

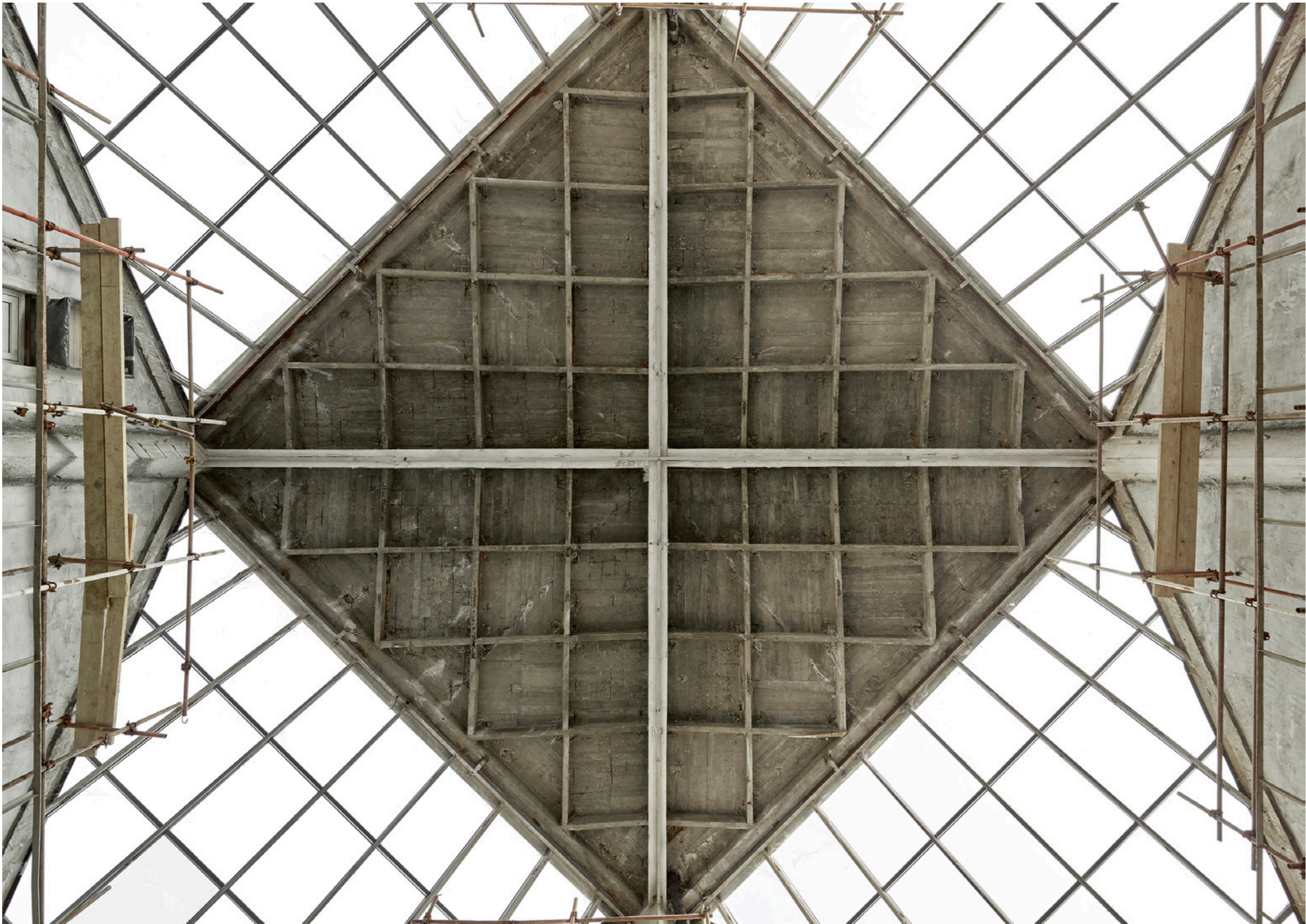
Though analyzing and researching the process of building and reconstruction, one gets a chance to "reconstruct" not only what was built, but exactly what was not built. Analyzing and perceiving this state of in-between, enables us to reconstruct what did not happen in the context of various social, political or economic factors.

Thus, the framework of this research is based mainly on issues concerning space; representation of space and the notion of borders, as well as a spatial reduction in relation to shifting between 2D and 3D.

A photography allows reduction. One can reduce an image to color or texture, content or perspective. During this procedure, three-dimensional space can be altered into two-dimensional and often into graphic. Space, in the sense of elusive, constructed and restricted entity opens possibilities for exploring our relationship with the same. The potential of space manipulation via photography also opens doors to a different representation and creation of this constructed reality.



[Operational incompleteness], German Embassy, 2014













[Operational incompltness], Cologne, 2014

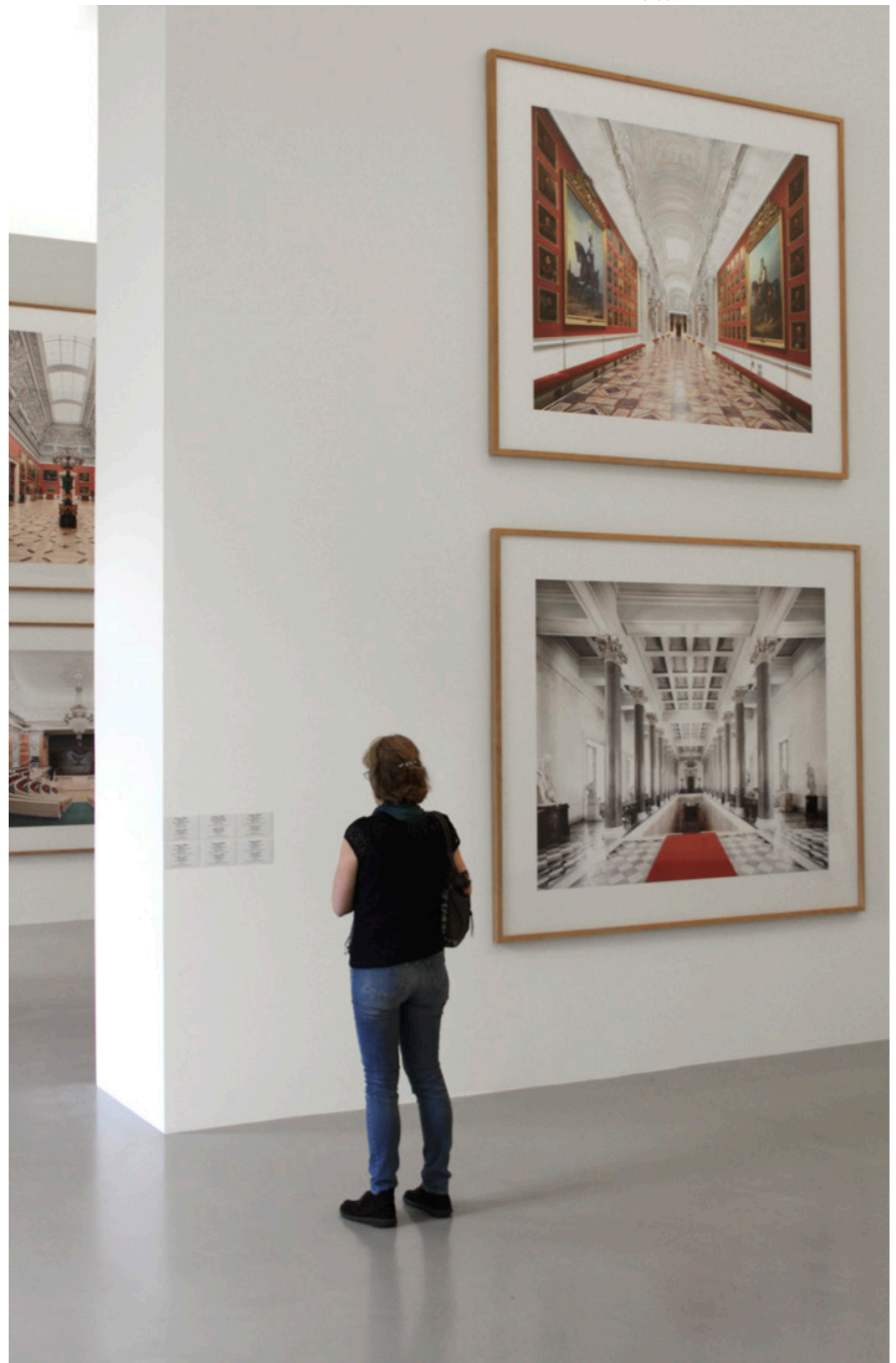
Project Operational incompltness was developed in cooperation with group of architects A1,2 founded just for the purpos of giving a proposal for Venice Biennale of Architecture 2012 / Pavillion Jugoslavia.

EXHIBITION DESIGN

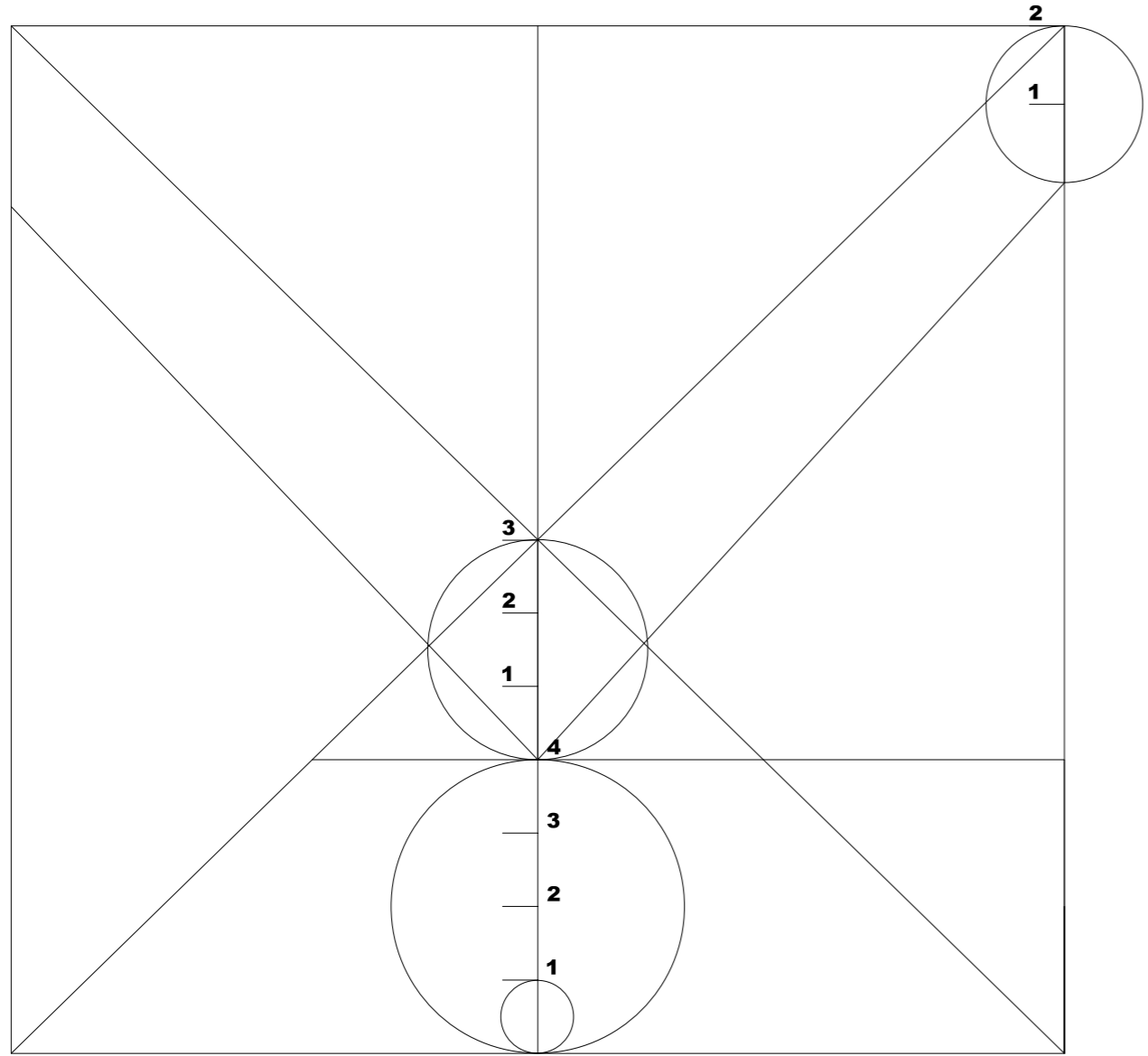
HOW TO REPRESENT AN ART WORK? HOW TO MAKE IT READABLE?

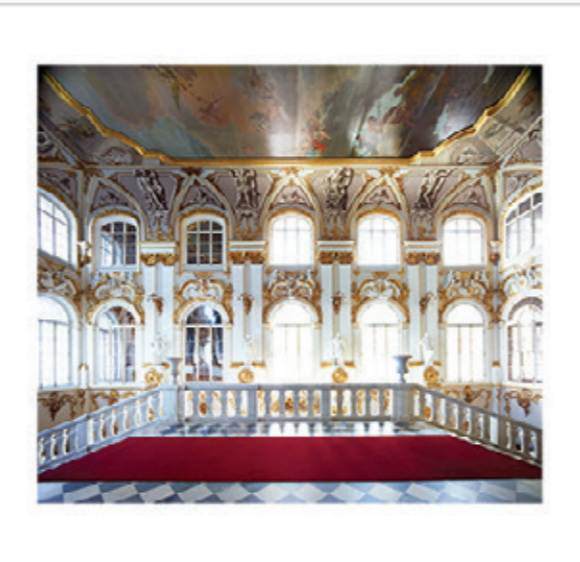
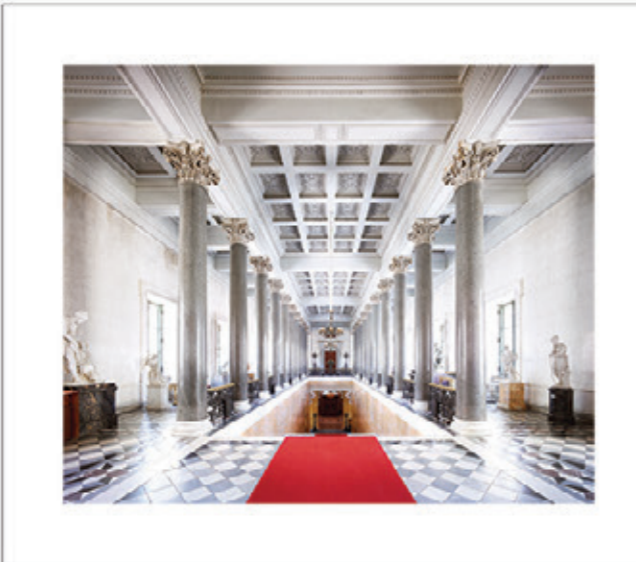
01 - 01

How to represent an art work? How to isolate essential character of the space, including social/economical and political meaning, and use it for the sake of making the artwork readable. These questions arise at the very beginning of collaboration with an artist, seeing the exhibition design as an important part of an art production. The collaboration does not start when the art work is finished, but at the very beginning of conceptual phase.



02 - 02

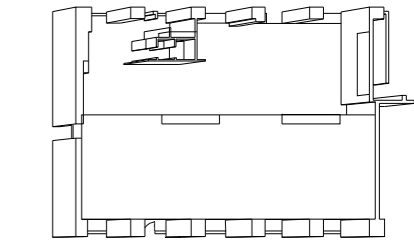
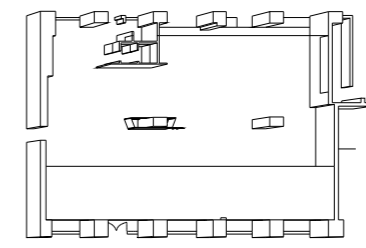
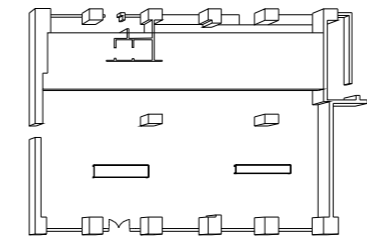
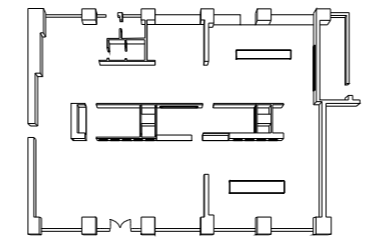
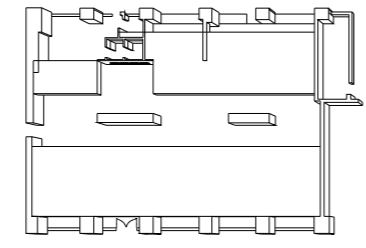
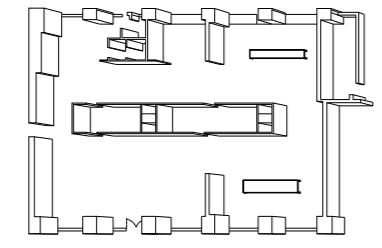
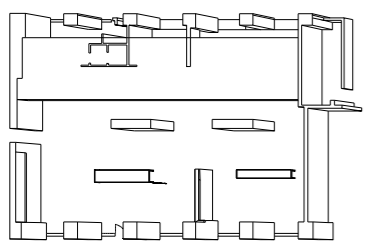




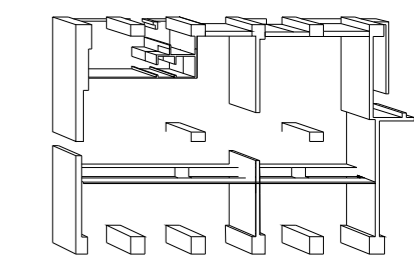
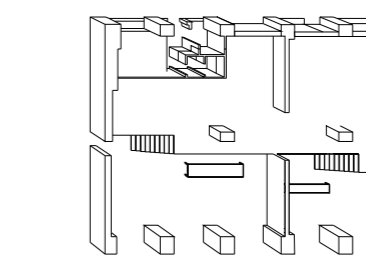
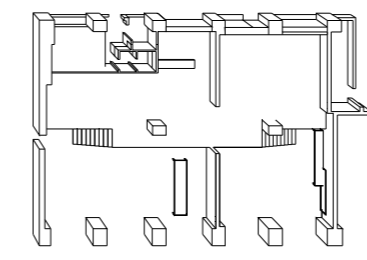
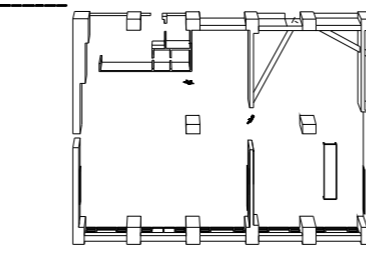
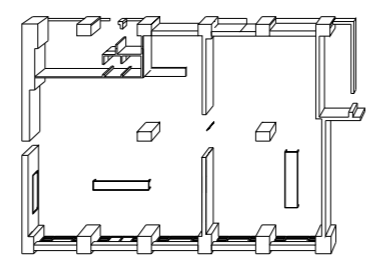
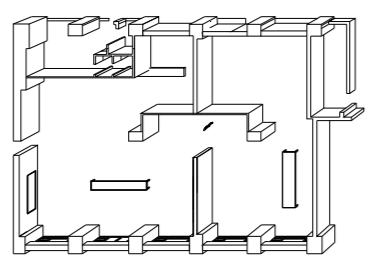
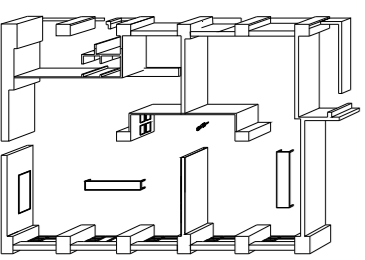
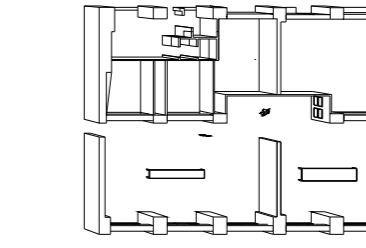
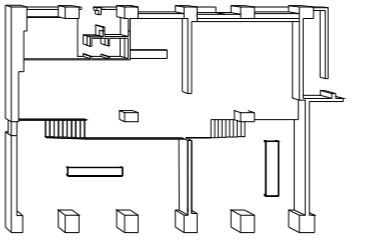
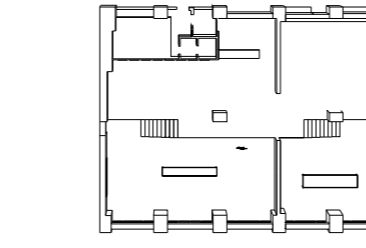
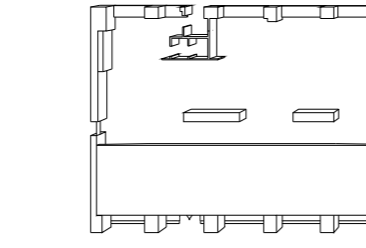
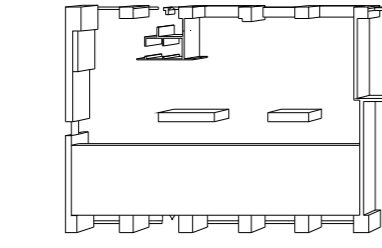
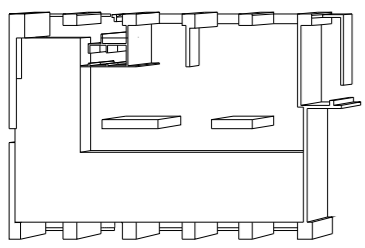
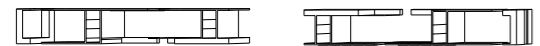


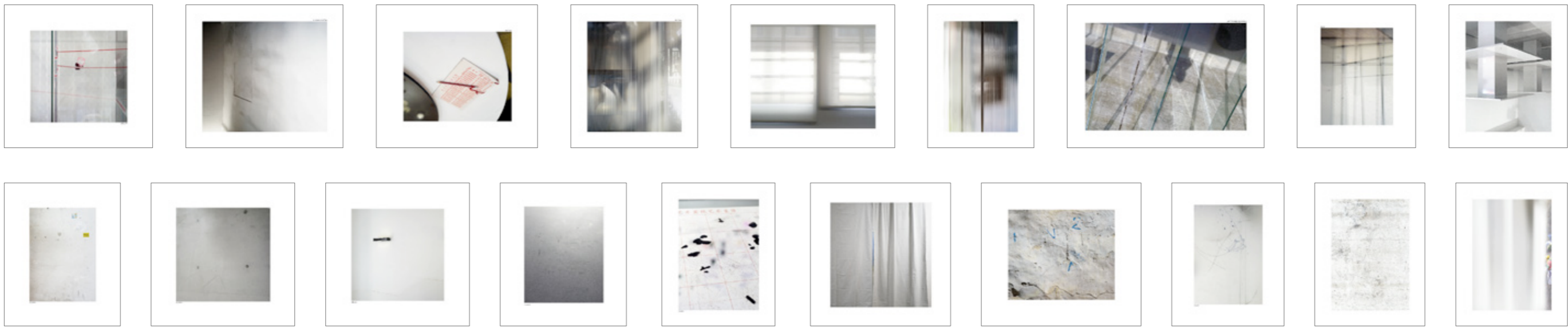
Small text labels or captions, possibly describing the artworks or the exhibition space.

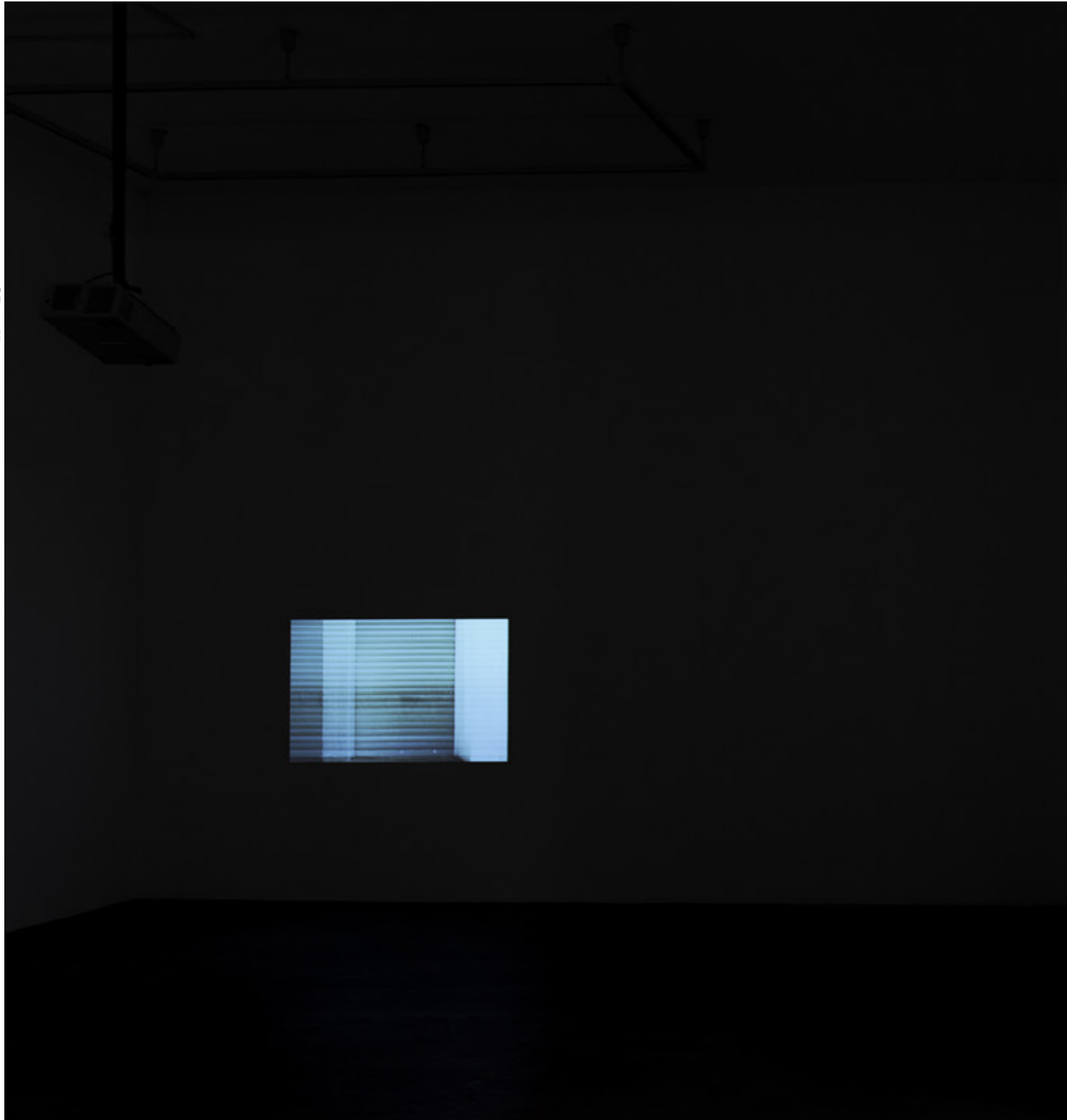
09 - 09

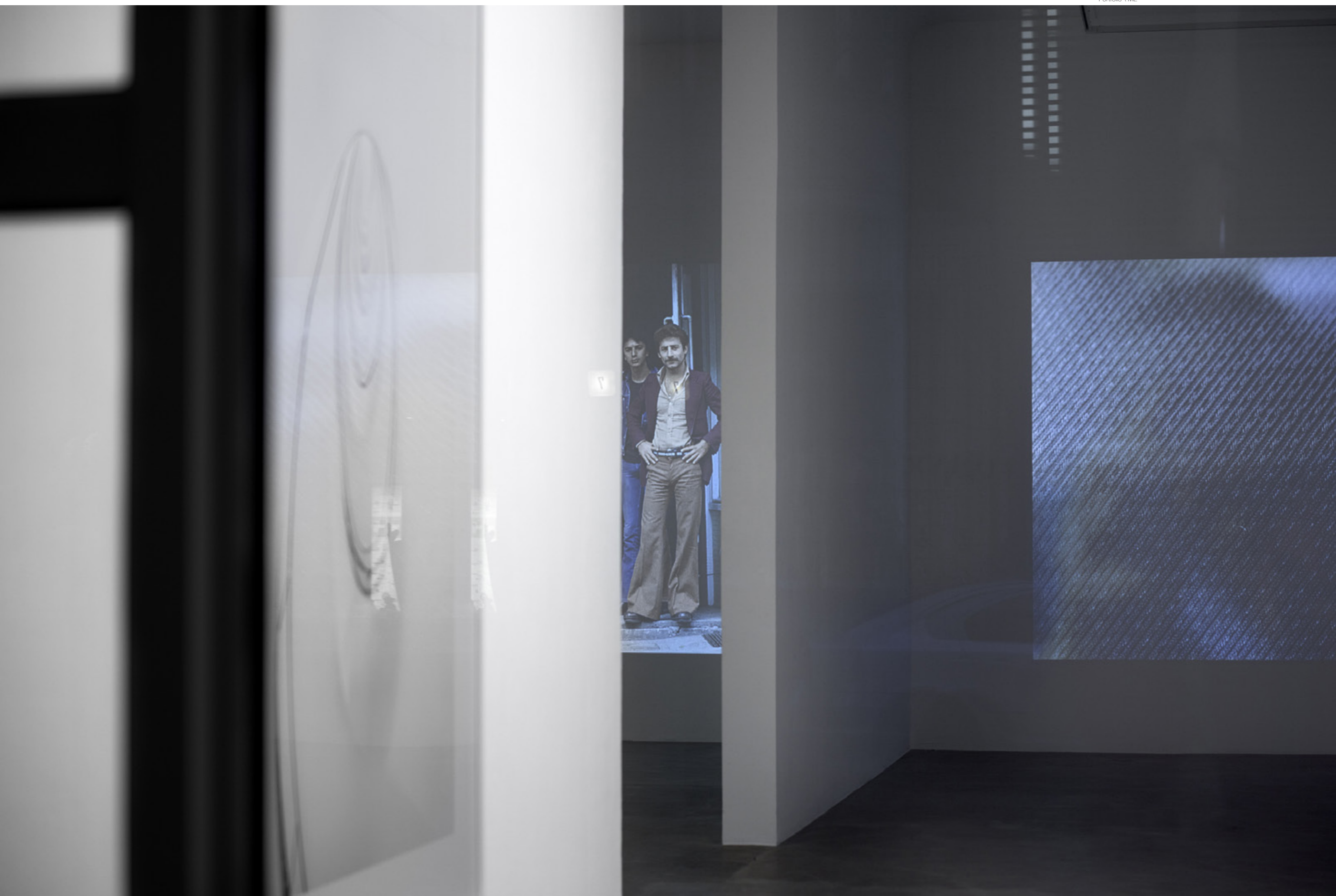


10 - 10









17 - 17



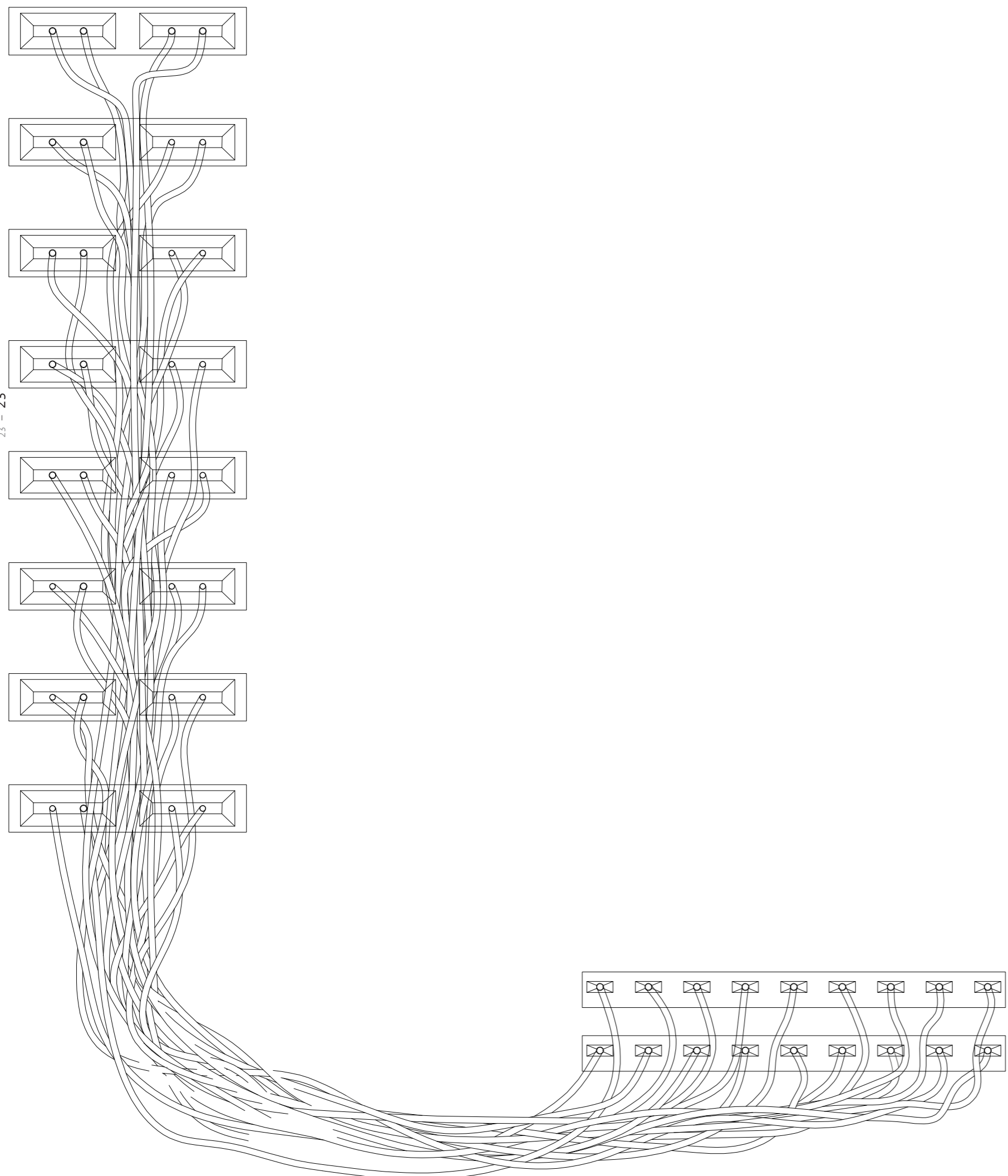
18 - 18





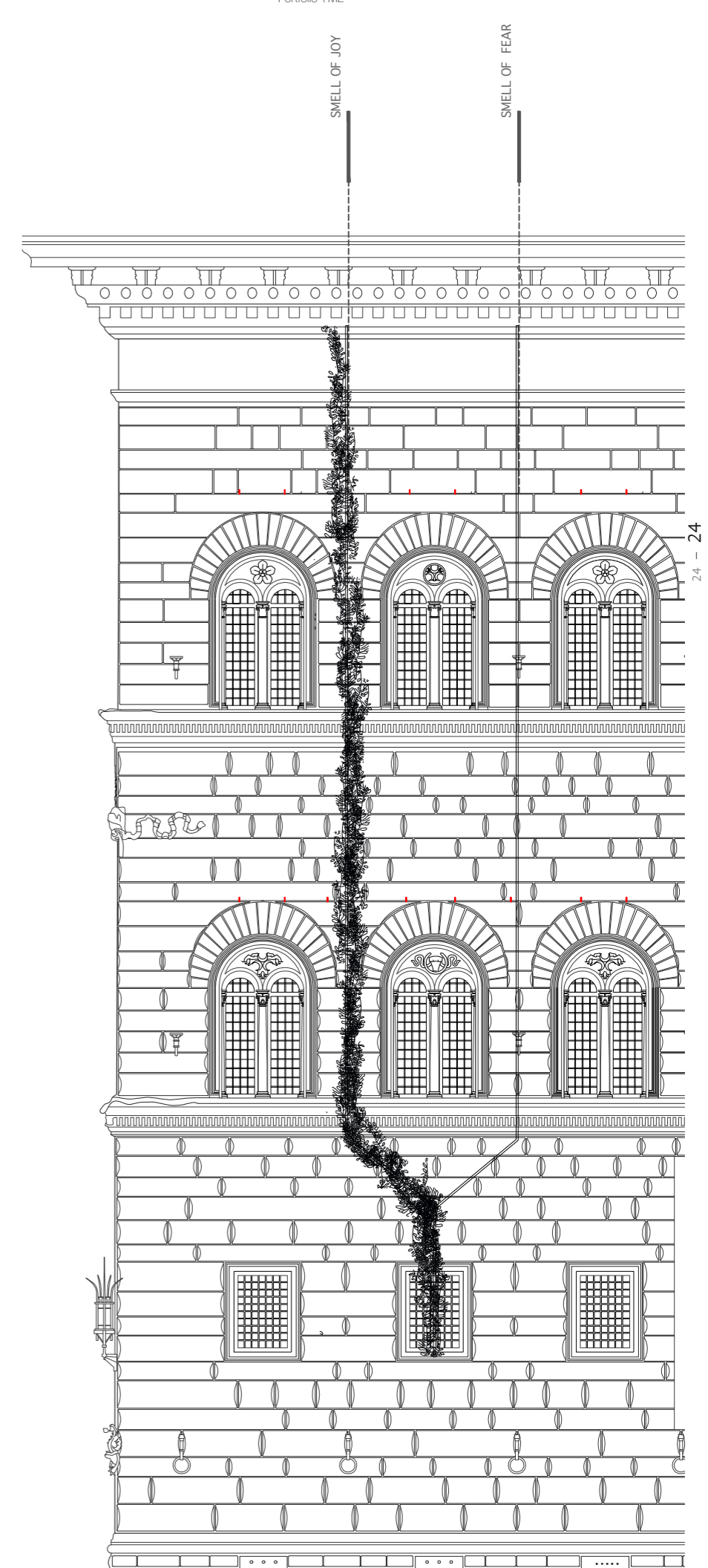
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SMELL OF JOY

SMELL OF FEAR

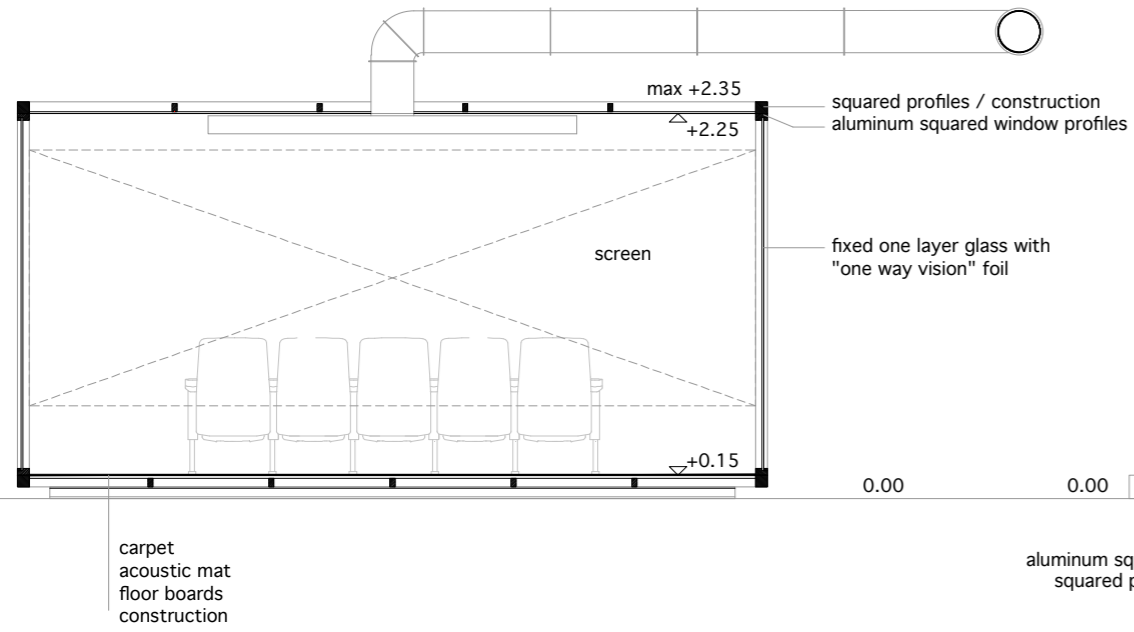


Plant Decision-Making Based on Human Smell of Fear and Joy, The Florence Experiment, Palazzo Strozzi, Florence, 2018. Photo by Attilio Maranzano. Courtesy Palazzo Strozzi, Kunsten Museum of Modern Art Aalborg, and Carsten Höller

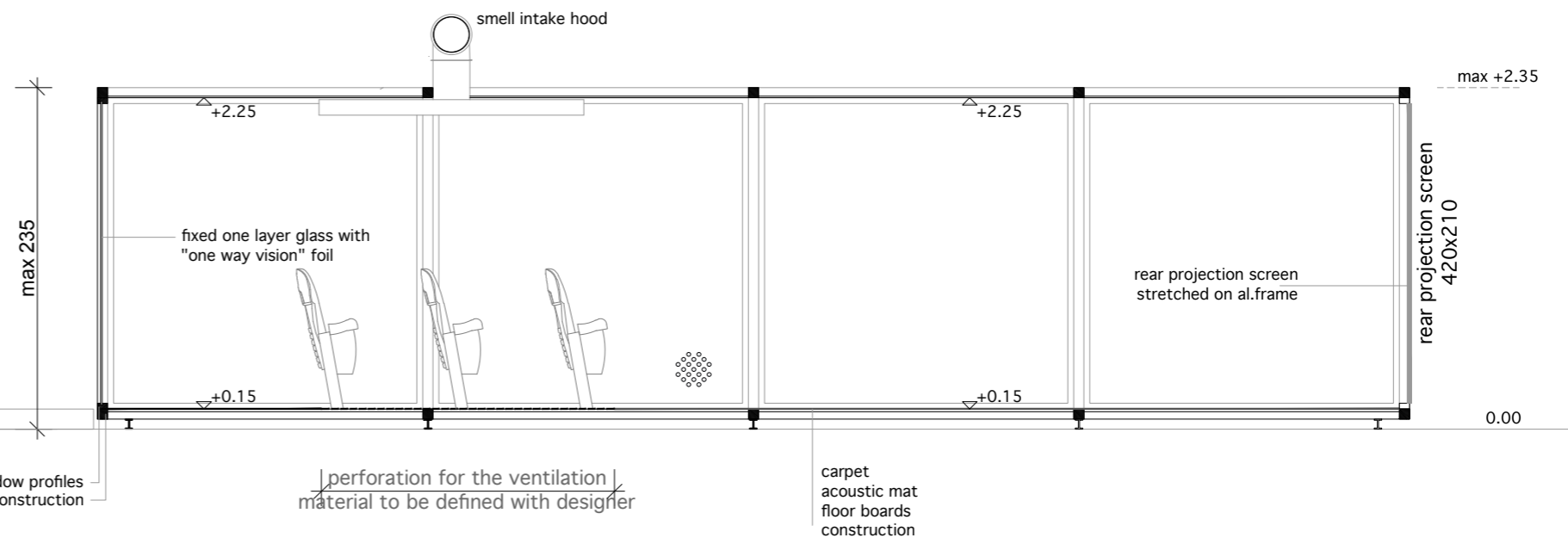


The Florence Experiment Slides, The Florence Experiment, Palazzo Strozzi, Florence, 2018. Photo by Attilio Maranzano. Courtesy Palazzo Strozzi and Carsten Höller

SECTION 1



SECTION 2



29 - 29

30 - 30



31 - 31

32 - 32

Plant Decision-Making Based on Human Smell of Fear and Joy, The Florence Experiment, Palazzo Strozzi, Florence, 2018. Photo by Attilio Maranzano. Courtesy Palazzo Strozzi, Kunsten Museum of Modern Art Aalborg, and Carsten Höller

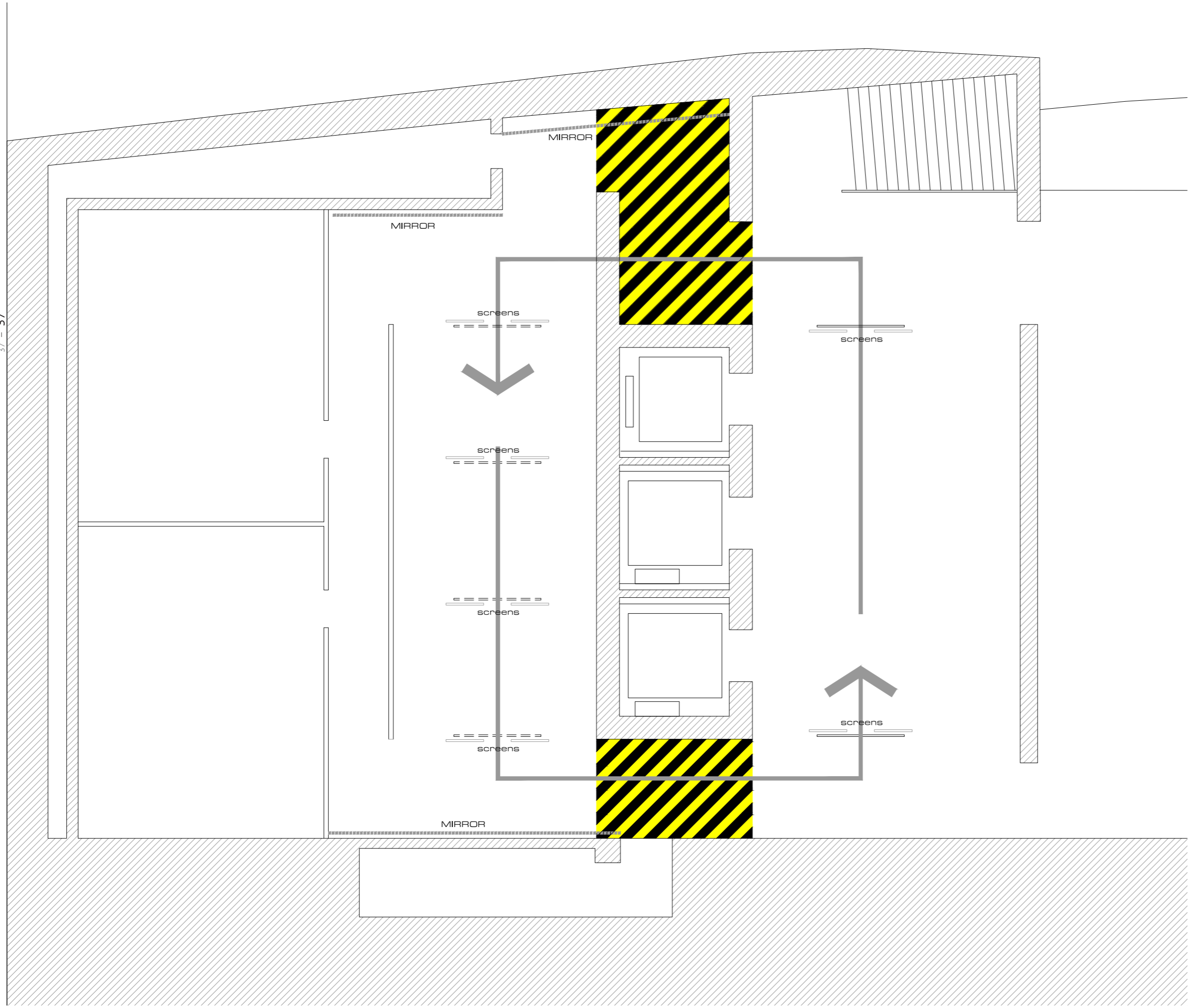
CONSEGNA
LA TUA PIANTA

PUT YOUR
PLANT HERE





Travelling Communiqué, Museum of Yugoslav History, Belgrade, 2014. curators: Milica Tomic, Armin Linke and Doreen Mende

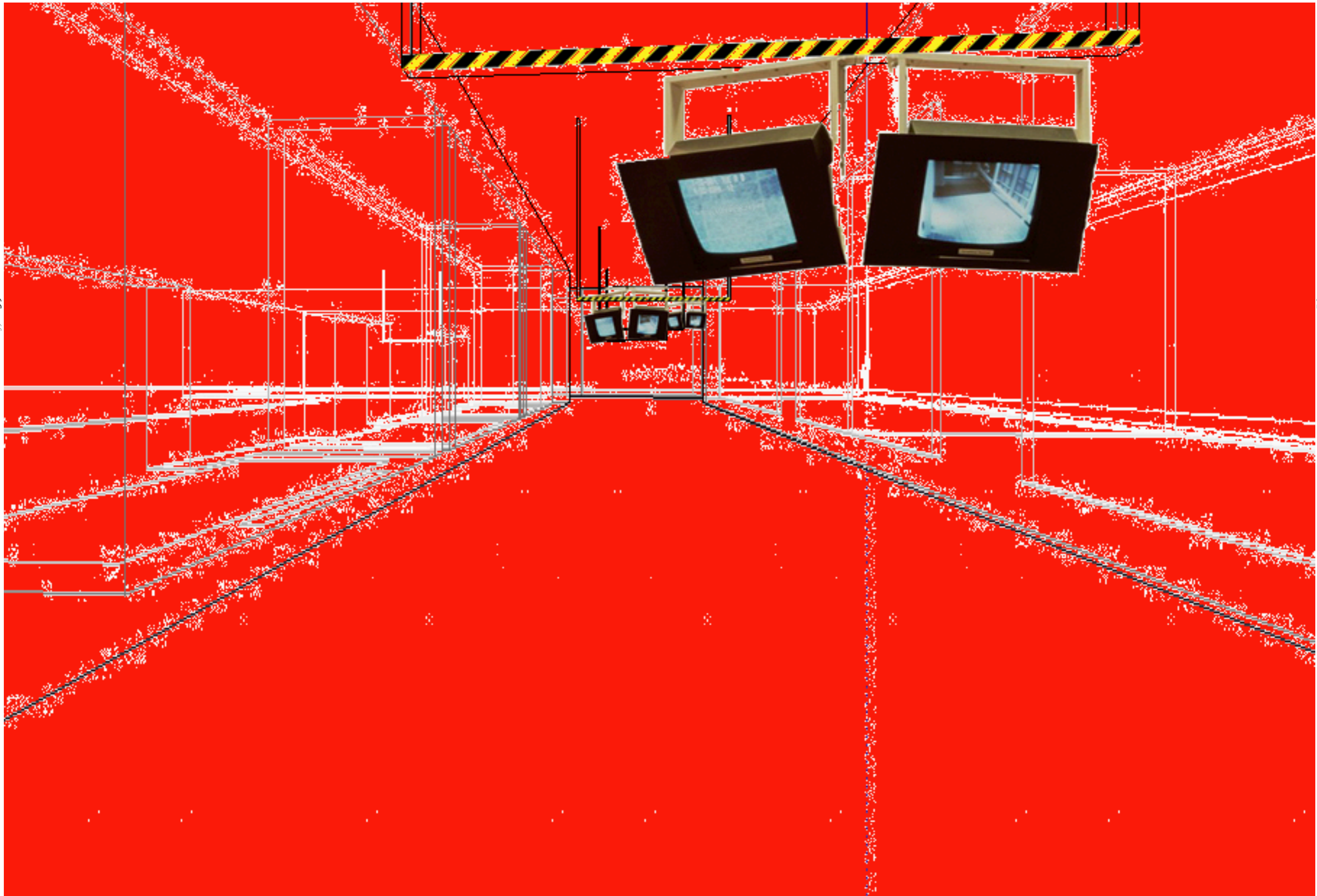


37 - 37

37 - 37



Julia Scher/Predictive Engineering3, 1993-present, SFMoMA San Francisco, 2015.



39 - 39

39 - 39

Julia Scher/Predictive Engineering3, 1993-present, SFMoMA San Francisco, 2015.

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