

**LINIJA  
MILITANTNOG  
OPTIMIZMA**

**LINE OF  
MILITANT  
OPTIMISM**

**Rena Rädle & Vladan Jeremić**

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# Linija militantnog optimizma

Rena Redle i Vladan Jeremić

*Linija militantnog optimizma* je samostalna izložba Rene Redle i Vladana Jeremića u Galeriji ULUS, kojom se kroz crteže tušem i akvarele, tekstilne banere i zastave otvaraju pitanja potencijala savremenog stvaralaštva, ekoloških borbi i društvene solidarnosti. Postavka obuhvata izbor radova nastalih u proteklih nekoliko godina, uključujući prepoznatljive parole poput „Nećeš kopati!“ na jednom od banera, koje neposredno komuniciraju otpor prema ekstraktivizmu i eksploataciji prirodnih resursa u Srbiji. Brojni životinjski motivi – krokodil, kornjača, kečiga, dabar, retka vrsta slepo kuće, ali i minotaur evrozone – oblikuju basnolike narative o ekonomsko-političkoj poziciji periferije i ugroženim ekosistemima. Posebnu pažnju privlači i „franšiza“ militantnog optimizma, kolekcija umetničkih majici koja spaja umetničku poruku sa upotrebnim odevnim predmetom, ujedno podržavajući domaću tekstilnu industriju.

Namera umetnika je da kroz svoj rad pruže podršku konkretnim ekološkim inicijativama radi odbrane ugroženih područja, a kroz poruku da je optimizam aktivan stav, a ne puko uverenje. Održavanje ove izložbe u Galeriji ULUS ima dodatni značaj u trenutku kada su reprezentativna umetnička udruženja u Srbiji, suočena sa ukidanjem javnih sredstava, prinuđena da organizuju solidarne akcije kako bi opstala. *Linija militantnog optimizma* tako funkcioniše i kao umetnički pregled i kao prostor podrške naporima da se kultura izbori za elementarnu materijalnu sigurnost. *Linija militantnog optimizma* je istovremeno poziv građanima da prepoznaju sopstvenu ulogu u oblikovanju pravednijeg zajedničkog okruženja svih nas u Srbiji i šire.

**Rena Redle i Vladan Jeremić** kroz zajedničku praksu već preko dve decenije istražuju odnose umetnosti i politike, razotkrivajući goruće protivurečnosti. Koriste tehnike koje je lako reprodukovati i distribuirati, poput grafike i štampe, te jednostavnih materijala kao što su tekstil i drvo, insistirajući na upotrebnoj vrednosti umetnosti. Oni razvijaju transformativne potencijale umetnosti kroz saradnju s društvenim pokretima.

Pored velikog broja izložbi u Srbiji i regionu, izlagali su, između ostalog, u: Muzeju savremene umetnosti u Beogradu i Muzeju savremene umetnosti Crne Gore u Podgorici; Savremenoj galeriji Subotice; 32. Memorijal Nadežde Petrović, Čačak; MUAC, Meksiko Siti; Brooklyn Museum, Njujork; Creative Time Summit, Majami; 5. Trijenale crteža i sitne plastike, Umetnički paviljon „Cvijeta Zuzorić“; nGbK, Berlin; Trøndelag Senter for Samtidskunst, Trondheim, Norveška; Muzej savremene umetnosti, Ljubljana; MMOMA, Moskva; Kibla, Maribor; Muzej savremene umetnosti, Skoplje; Galleria del Progetto, Milano; Contemporary Art Center of Thessaloniki, Solun; Tallinna Kunstihoone, Talin; Intercultural Museum, Oslo; 49. i 56. Oktobarski salon, Beograd; Kulturni centar Republike Srbije, Pariz; EKKM, Talin; Autostrada Biennale 1. i 4., Prizren; Kaapelin Gallery i Ateneum Art Museum, Helsinki; Politics of Dissonance u okviru Manifesta 12, Palermo; rotor, Grac; Borey Art Center, Petrograd; Muzej savremene umetnosti Vojvodine i Galerija Matice srpske, Novi Sad; Tirana Art Lab, Tirana; Muzej Jugoslavije, Beograd; Survival KIT 15, Riga, Latvija, Parking Art Gallery, Tirana, Albanija i Indecis, Bastion 3, Temišvar, Rumunija.

Njihovi umetnički radovi nalaze se u sledećim javnim kolekcijama: Muzej savremene umetnosti u Beogradu, Thessaloniki State Museum of Contemporary Art, Solun; Kolekcija Oktobarskog salona, Kulturni centar Beograda; Muzej savremene umetnosti Vojvodine, Novi Sad; Kolekcija Muzeja Jugoslavije, Beograd; zatim zajedno sa Chto delat u Van Abbemuseum, Ajndhoven, MUDAM, Luksemburg i Museum Reina Sofia, Madrid.

# Otpornost optimizma

Iva Leković

Dok godišnji doprinos za kulturu po glavi stanovnika odlučno zaostaje čak i za nedostatnim prosekom u regionu, uz stalnu mogućnost da ionako niska državna izdvajanja budu preusmerena, reprezentativna udruženja vizuelnih umetnika ostavljena su preživljavanju zahvaljujući solidarnim akcijama organizovanim naporima zajednice. U proteklih godinu dana ULUS je, usled izostanka raspodele sredstava putem konkursa raspisanih na nivou države i grada, bio prinuđen da sprovede dve solidarne akcije kako bi se pokrili osnovni troškovi rada Udruženja. Potonje je to bila izložba simptomatičnog naslova *Nije meni ništa, vidite kako se smejem*. Solidarnu aukciju organizovao je i ULUPUDS, a nedavno je i SULUJ krenuo u istom pravcu, radi pokrivanja honorara radnika. Sa sličnom akcijom se oglasio i SULUV kojem je uskraćena i pokrajinska podrška. I dok naleti euforije usled tih malih karnevala ljudskosti i kreativnosti neosporno usmeravaju u pravcu optimizma, oni takođe maskiraju ukorenjenu sistemsku grešku.

Prepoznajući galeriju ULUS-a kao mesto angažovanog promišljanja kulturnih politika i unapređenja ekonomske baze rada u umetnosti kroz nove solidarne prakse, Rena Redle i Vladan Jeremić predstavljaju *Liniju militantnog optimizma*. Pojam *militantnog optimizma* preuzet je iz dela Ernsta Bloha i podrazumeva materijalističko shvatanje nade, u skladu sa kojim dvoje umetnika gradi koncept izložbe materijalizacijom njegovih osnovnih ideja u galerijskom prostoru.

Povezujući umetničko izražavanje, akciju i agitaciju, Rena i Vladan u svom višedecenijskom radu polaze od sagledavanja kontekstualnih premisa društveno-političkog stanja i pozicioniraju metodologiju *in situ*, generišući svojevrstu mapu sopstvenih umetničkih intervencija. Njihova umetnička praksa operiše unutar određenih „ugroženih područja i vrsta”, uzimajući u obzir ne toliko specifični duh mesta koliko njegovu materijalnu strukturu. Usredsređeni na ekološka, ekonomska i kultur(al)na pitanja, oni se služe fenomenom rada, dosledno i doslovno ga transformišući vizuelnim sredstvima i afirmišući rad kao deo svog umetničkog rečnika.

Crtež, osnovno sredstvo njihovog izražavanja, oslanja se formalno i sadržinski, na tradiciju socijalno angažovane umetnosti, pre svega grafike. U ovom slučaju vezan je za narativni predložak generisan dijalogom političke teorije i prakse, prožet vibrantnim, živopisnim koloritom i estetikom koja je integrisana u popularnu kulturu i ispunjena značenjima. Radovi su izvedeni u nizu različitih formi, formata i medija – od crteža tušem i akvarela na papiru, do ilustracija u vidu stripova, videa dostupnih preko qr kodova i radova na tekstilu. Formalna novina, u raznovrsnoj i bogatoj izlagačkoj praksi ovog umetničkog dua, jeste *prêt à porter* instalacija koja podrazumeva širenje „franšize“ umetničkih radova kroz asortiman „brze mode“, lansiranjem kolekcije majci.

U razgranatom sistemu transmedijalnog teksta, po kojem se kreću figure, natpisi, parole i priče sa njihovih tekstilnih banera i zastava, nastaju kao rezultat prevođenja političkih zahteva u crtež koji se zatim reinterpreтира u različitim medijima, uključujući i one masovne komunikacije.

Upotrebom reklamnih, odnosno propagandnih medija poput postera, banera, transparenata, slogana, i figuracijom koja direktno i uz dozu humora saopštava društveno-političku realnost, Rena i Vladan stvaraju u neposrednoj blizini procesa (društvene) proizvodnje, zajedno sa „šrafovim“ globalne periferije čiji glas u izvesnom pogledu predstavljaju. Radovima na tekstilu – koji oni redovno koriste kao umetnički medij protkan brojnim konotacijama, među kojima su mnoge vezane upravo za raspodelu rada, industriju ili pak vojsku – ovde se pridružuje i tekstil u utilitarnoj funkciji. Izlaganje upotrebnih odevnih predmeta potvrđuje njihovu bliskost konstruktivističkom načelu spajanja umetnosti i života, odnosno umetnosti i proizvodnje, ali i afirmiše domaću tekstilnu industriju, konkretno fabrike pamučnih proizvoda u Arilju.

Narativni predložak izložbe zasnovan je na aktuelnim društveno-ekološkim problemima u Srbiji i sa margine progovara o vitalnim tačkama otpora vodećoj dominaciji *tehnofeudalizma*, koji donosi nove modele kapitalizacije ne više ljudskog rada, već ukupnosti bivanja čovekom. Među figuralnim motivima (uz politička lica, urbane ili infrastrukturne pejzaže) dominantni akteri su stvorenja iz životinjskog sveta, koja grade basnolike narative, podsećajući na prosvetiteljstvo ranog utopijskog socijalizma. Krokodil, ribe, kornjača, kečiga, puž, dabar u funkciji su naglašavanja ekološkog konteksta (reminiscencija na

logotipe brojnih organizacija posvećenih očuvanju životne sredine) i borbe protiv ekstraktivizma. Na borbu protiv datog ekonomskog modela direktno upućuje i slogan na ključnom, dvostranom baneru *Nećeš kopati!* Kao paradigmatičan simbol borbe protiv eksploatacije prirodnih resursa, u ovom zoografskom asortimanu nalazi se i predstava slepog kučeta, retke vrste glodara na Balkanskom poluostrvu, koju možemo da tumačimo i kao ilustraciju geopolitičke pozicije, u okviru odnosa centra (Evrope) prema periferiji. U tom smislu sagledavamo i predstave glave bika odnosno minotaura, čija simbolika je tradicionalno vezana za idolopoklonstvo, dok se one ovde pojavljuju u sintezi sa evrozonom. Sagledani u celini, izloženi crteži akcentuju određene aspekte savremenog kolonijalizma, koji podrazumeva maksimalnu eksploataciju uz kreiranje ne samo degradirane održivosti već i minimalne ekonomske isplativosti.

Na tragu Blohove misli možemo reći da sfera ljudske proizvodnje postavlja zahtev za optimizacijom Frojda i konkretizacijom Marksa, mogućnost prelaza od podsvesnog ka „ne-još-svesnom” stanju „prvobitne akumulacije” potencijala. Izložba *Linija militantnog optimizma* predstavlja skorašnje, ali i radove nastale proteklih godina, te ih u skladu sa razvojem situacije na terenu možemo posmatrati i kao svedočanstva, ne samo o tome kuda nas vodi regres tranzicije i ustupanje prava na odlučivanje investitorima, već i o delatnicima društvenih promena, ostvarenim mogućnostima poboljšanja na mikroplanu. O tome govore manje ili više uspešne, ekološki motivisane borbe, poput onih za očuvanje Stare planine, doline Jadra, Homolja i drugih mesta. Međutim, parcijalna dostignuća, iako čine razliku, prete da amortizuju rešenje.

Pojam *militantnosti* iz naslova izložbe je unekoliko paradigmatičan i za istorijski trenutak u kom živimo i u kojem sa svih strana dolaze najave rata (uključujući i onog *drugim sredstvima*), dok je optimizam potrebno redefinisati – ne kao pogled na svet, već kao otvorenu liniju fronta i nagon u službi održanja vrste. Aktuelizacija ideja Ernsta Bloha u okviru ove izložbe utoliko je indikativnija ako je sagledamo kao deo jedne šire tendencije na lokalnoj kulturnoj sceni. Primetna je u sklonosti njenih aktera ka podizanju svesti o tome da nada nije tek naivno uverenje, već da iziskuje aktivan pristup, što će reći da je moguća, a očito i potrebna. Odras ideja koje nudi Bloh, zajedno sa svojim *principom nade*, možemo

naći i u aktivističkom radu Marijame Kaba i sloganu *Nada je disciplina*. Zanimljivo je da je ovaj slogan proteklih godina u par navrata iskorišćen kao naslov programskih celina različitih manifestacija, najpre u okviru 60. Oktobarskog salona, a nedavno i na festivalu Beldocs.

Naglašeni ekološki narativ izložbe Linija militantnog optimizma potvrđuje ekološko pitanje kao jedan od vodećih moralnih imperativa današnjice i podseća da je ono etimološki i ontološki nerazdvojivo od ekonomskih modela, načina proizvodnje, potrošnje i ekstrakcije na koju možemo da utičemo svesnim izborima i zajedničkim delovanjem.

**Iva Leković** je istraživačica saradnica na Fakultetu dramskih umetnosti u Beogradu, gde je doktorandkinja na Odseku za teoriju i istoriju. Diplomirala je na Odeljenju za istoriju umetnosti Filozofskog fakulteta Univerziteta u Beogradu, a master studije je završila na UNESCO odseku za kulturnu politiku i menadžment na Univerzitetu umetnosti. Članica je strukovnih udruženja ULUPUDS i AICA, a bavi se kustoskim radom, pisanjem i objavljivanjem radova o vizuelnim umetnostima i filmu na međunarodnom nivou.

# Line of Militant Optimism

Rena Rädle & Vladan Jeremić

*Line of Militant Optimism* is a solo exhibition by Rena Rädle & Vladan Jeremić at the Gallery ULUS. Through ink drawings, watercolours, textile banners and flags, it opens up questions about the potential of creativity, current ecological struggles and social solidarity. The display includes a selection of works created over the past several years, among them recognisable slogans such as “Nećeš kopati!” (“You Won’t Dig!”) on one of the banners, which directly communicate resistance to extractivism and the exploitation of natural resources in Serbia. Numerous animal motifs – a crocodile, a turtle, a sterlet, a beaver, the rare species *slepo kuće* (a blind mole-rat), as well as the *eurozone* minotaur – shape fable-like narratives about the economic and political position of the periphery and endangered ecosystems. The “militant optimism franchise,” a collection of artist T-shirts that links an artistic message with a wearable garment while also supporting the domestic textile industry, attracts particular attention.

Through their work, the artists aim to support concrete ecological initiatives that defend threatened areas, conveying the message that optimism is an active stance, not mere belief. Organising this exhibition at the Gallery ULUS carries additional significance at a time when representative cultural associations in Serbia, faced with the withdrawal of public funding, are pushed to organise solidarity actions in order to survive. *Line of Militant Optimism* thus functions both as an artistic display and as a space of support for efforts to obtain basic material security for culture. At the same time, *Line of Militant Optimism* is an invitation to citizens to recognise their own role in shaping a fairer shared environment for all of us in Serbia and beyond.

**Rena Rädle & Vladan Jeremić** are artists whose research-oriented work comprises installations and artistic interventions in public space. In their collaborative practice, Rena & Vladan explore the relation between art and politics, unveiling the contradictions of today’s societies. They use techniques that are easy to reproduce and distribute such as drawing and prints, and simple materials such as textile, cardboard and wood, and they insist on use value of art.

Rena & Vladan develop the transformative potentials of art in the context of social struggles and in collaboration with social movements.

They have exhibited at MUAC, Mexico City; Brooklyn Museum, New York; Creative Time Summit, Miami; nGbK, Berlin; Trøndelag Senter for Samtidskunst, Trondheim; Museum of Contemporary Art Metelkova, Ljubljana; Moscow Museum of Modern Art; Kibla, Maribor; Museum of Contemporary Art, Skopje; Galleria del Progetto, Milano; Contemporary Art Center of Thessaloniki; Tallinna Kunstihoone, Tallinn; Intercultural Museum, Oslo; 49th and 56th October Salon, Belgrade; Cultural Center of Serbia, Paris; EKKM, Tallinn; P74 Gallery, Ljubljana; 1st and 4th Autostrada Biennale, Prizren; Kaapelin Gallery and Ateneum Art Museum, Helsinki; Politics of Dissonance in the framework of Manifesta 12, Palermo; rotor, Graz; Borey Art Center, Sankt-Peterburg; Typography Center for Contemporary Art, Krasnodar; Museum of Contemporary Art Vojvodina, Novi Sad; Tirana Art Lab and Parking Art Gallery, Tirana; Museum of Yugoslavia, Belgrade; 18th Tallinn Print Triennial (ArtLeaks); Kuslev's House and Museum of Contemporary Art of Montenegro, Podgorica; The Gallery of Matica Srpska, Novi Sad; 32nd Nadežda Petrović Memorial in Čačak; 15th Survival Kit in Riga, Latvia and Indecis, Bastion 3, Timisoara, Romania.

Their artworks are in the collections of following public institutions: Museum of Contemporary Art Belgrade; Museum of Yugoslavia, Belgrade; Museum of Contemporary Art Vojvodina, Novi Sad; Thessaloniki State Museum of Contemporary Art, Greece; Belgrade October Salon Collection, Serbia; Perpetuum Mobile Commons Collection, Berlin, Germany; and together with Chto delat? at MUDAM, Luxembourg, Van Abbemuseum, Eindhoven; and Museum Reina Sofia, Madrid.

# The Resilience of Optimism

Iva Leković

While the annual contribution per capita for culture lags decisively behind insufficient regional average, with the constant possibility that already sparse state allocations could be redirected, representative associations of visual artists are left to survive due to solidarity actions organised through the concerted efforts of their community. Over the past year, due to the lack of distribution of funds through state and city-level competitions, ULUS (Association of Fine Artists of Serbia) was forced to carry out two solidarity actions in order to cover the basic operating costs of the Association. The latter one was the exhibition symptomatically titled *I'm Fine, See How I'm Laughing*. A solidarity auction was also organised by ULUPUDS, and recently SULUJ made move in the same direction, after which SULUV followed. And while the bursts of euphoria brought by these small carnivals of humanity and creativity undeniably steer us towards optimism, they also mask a deep-rooted systemic failure.

Recognising the Gallery ULUS as a space for engaged reflection on cultural policies and improvement of the economic basis of work in art through new solidarity practices, Rena Rädle & Vladan Jeremić present *Line of Militant Optimism*. The notion of *militant optimism* emerges inspired by writings of Ernst Bloch and it implies a materialist understanding of hope, in line with which the two artists build the exhibition concept as an attempt to materialise some of its fundamental ideas in the gallery space.

Connecting artistic expression, action, and agitation, Rena & Vladan's decades-long work starts from an examination of the contextual premises of the socio-political situation and positions an *in situ* methodology, generating a kind of map of their own artistic interventions. Their artistic practice operates within "endangered areas and species", taking into account not so much the specific spirit of a place as its material structure. Focusing on ecological, economic, and cultural issues, they engage with the phenomena of labour, consistently and literally transforming it through visual means and affirming labour as part of their artistic vocabulary.

Drawing, essential medium of their expression, relies formally and thematically on the tradition of socially engaged graphic art. The exhibition narrative is generated by a dialogue between political theory and practice, infused with a vibrant, vivid palette and an aesthetics integrated into popular culture and saturated with meaning. The works are performed in a range of various forms, formats, and media – from ink drawings and aquarelle on paper, to comic-book-style illustrations, videos accessible via QR codes, and works on textile. A formal novelty in diverse and rich exhibition and curatorial practice of these artists is a *prêt-à-porter* installation, which entails expanding the “franchise” of their art works with a *fast fashion* assortment, launching a T-shirt collection.

In disseminating system of transmedial storytelling through which figures, inscriptions, slogans, and stories move, those on their textile banners and flags emerge as a result of translation of political demands into drawings, which are later on reinterpreted through different media, including those of mass communication. By employing advertising and propaganda media such as posters, banners, slogans, and with figuration that communicates socio-political reality directly and with a certain humour, Rena & Vladan create in close proximity to processes of (social) production, together with the “gears” of the global periphery whose voice, in a certain sense, they represent. Textile - used consistently in their work as an art media woven with numerous connotations, many of them linked precisely to the division of labour, industry, or military – comprise here textile in its utilitarian function as well. Exhibiting wearable fabrics associates their work to the constructivist principle of mixture of art and everyday life, but also serves as an affirmation of domestic textile production, specifically the cotton factories in Arilje.

The narrative of the exhibition concentrates around current socio-ecological problems in Serbia, and from the margins it addresses key aspects of resistance to the present ruling of *techno-feudalism*, which brings new models of capitalisation not just of human labour, but whole human existence. Among the figural motifs (alongside political figures, urban or infrastructural landscapes) predominated are the ones of animals, which create fable-like narratives and recall the enlightenment

of early utopian socialism. The crocodile, fish, turtle, sterlet, snail, and beaver are here to emphasise the ecological context (referencing logos of numerous environmental organisations) and the struggle against extractivism. Signs of resilience against the given economic model is most directly pointed out by the slogan on the central double-sided banner *You Won't Dig!* As a paradigmatic symbol of the struggle against the exploitation of natural resources, this zoographic set up also features a depiction of the blind mole rat (*spalax*), a rare species of rodent on the Balkan Peninsula, which can be interpreted as an illustration of the geopolitical position within the relationship of the centre (Europe) to the periphery. We interpret accordingly also the representations of a bull's head or Minotaur, whose symbolism is traditionally linked to idolatry, while here it appears in synthesis with the Eurozone. Viewed as a whole, the exhibited drawings accentuate certain aspects of contemporary colonialism, which entails maximum exploitation while creating not only degraded sustainability but also lack of economic viability.

Following Bloch's thought, we might say that the sphere of human production poses a demand for optimisation of Freud and concretisation of Marx – the possibility of a transition from the subconscious to the “not-yet-conscious” state of the “primitive accumulation” of potential. The exhibition *Line of Militant Optimism* presents recent, as well as works created over the past years, and, considering the unfolding of situation on the ground, we may view them also as testimonies – not only of the regression of transition and the ceding of decision-making rights to investors, but also of the agents of social changes and accomplished possibilities for improvement on a micro-level. More or less successful ecological movements bear witness to this, such as those for the preservation of Stara Planina, the Jadar Valley, Homolje, and other places. However, partial achievements, though they do make a difference, threaten to mitigate the solution.

The notion of *militancy* in the exhibition's title is in a way paradigmatic also for the historical moment we live in, a moment in which announcements of war (including the *war by other means*) arrive from all sides, and optimism urges to be redefined – as an open front line and an instinct in the service of the preservation of the species. The actualisation of Ernst Bloch's ideas within this exhibition is all the more

indicative if we see it as part of a wider tendency on the local cultural scene. There is noticeable propensity among its actors to raise awareness that hope is not merely a naive belief, but rather requires an active approach, implying that it is possible as much as necessary. A reflection of the ideas offered by Bloch and his *principle of hope*, can also be found in the activist work of Mariame Kaba alongside her slogan *Hope is a Discipline*. It is interesting that over the past few years this slogan has been used on several occasions as the title of programs of various local events, initially at the 60th October Salon and recently at the Beldocs festival.

The emphasised ecological narrative of the exhibition *Line of Militant Optimism* confirms the ecological question as one of the main ethical imperatives of our time and reminds us that it is etymologically and ontologically inseparable from the economic models, modes of production, consumption, and extraction that we could influence through conscious choices and collective action.

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## Spisak izloženih radova / List of Artworks

***Nećeš kopati / You Won't Dig***, tekstil i akrilik / textile and acrylic, 167 x 104 cm, 2025.

***Spalax: Kelebija – Ásothalom***, tekstil i akrilik / textile and acrylic, 160 x 94 cm, 2024.

***Spalax: Magnetic***, tekstil i akrilik / textile and acrylic, 110 x 75 cm, 2024.

***Mehurići / Bubbles***, tekstil i akrilik / textile and acrylic, 74 x 45 cm, 2026.

***Neposlušno seme / Disobedient Seeds***, tekstil i akrilik / textile and acrylic, 98 x 63 cm, 2026.

***Otkaçi se! / Disconnect!***, tekstil i akrilik / textile and acrylic, 60 x 50 cm, 2026.

***Pusti vodu da teče... / Let the Water Flow...***, tekstil i akrilik / textile and acrylic, 62 x 49 cm, 2026.

***Uvezana snaga / Combined Power***, tekstil i akrilik / textile and acrylic, 55 x 42 cm, 2026.

***Bol simbola I-III / The Pain of Symbols I-III***, crni tuš i akvarel na akvarel papiru / black ink and aquarelle on aquarelle paper, 3 x 76 x 56 cm (dimenzije su bez rama / without frame), 2023.

***Metagrafika čitaonice I-VIII / Metagraphics of the Library I-VIII***, tekstil i akrilik / textile and acrylic, 2022.

***Potencijali za militantnu kreativnost (baner III) / Potentials for Militant Creativity (banner III)***, digitalna štampa na tekstilu / digital print on textile, 245 x 140 cm, 2017.

***Potencijali za militantnu kreativnost I-V / Potentials for Militant Creativity I-V***, crni tuš i akvarel na akvarel papiru / black ink and aquarelle on aquarelle paper, 5 x 30.5 x 40.5 cm (dimenzije su bez rama / without frame), 2017.

***Puž-partizan / Snail-Partisan***, crni tuš i akvarel na akvarel papiru / black ink and aquarelle on aquarelle paper, 76 x 56 cm (dimenzije su bez rama / without frame), 2022.

***Planetarno vlasništvo II / Planetary Ownership II***, crni tuš i akvarel na akvarel papiru / black ink and aquarelle on aquarelle paper, 76 x 56 cm (dimenzije su bez rama / without frame), 2022.

***Pazari Demijena Hersta / Buy Damien Hirst***, crni tuš i akrilik na platnu / black ink and acrylic on canvas, 25 x 20 cm, 2018.

***Eurotaurus I-II***, crni tuš i akvarel na akvarel papiru / black ink and aquarelle on aquarelle paper, 30.5 x 40.5 cm, 2016.

***Draga ptičica I / Lovely Bird I***, akvarel na akvarel papiru / aquarelle on aquarelle paper, 56.5 x 38.5 cm, 2025.

***Poklon s Balkana I / A Gift from the Balkans I***, akvarel na akvarel papiru / aquarelle on aquarelle paper, 35 x 50.5 cm, 2025.

***Riboborci (skica) / Fish-Fighters (sketch)***, crni tuš i akvarel na akvarel papiru / black ink and aquarelle on aquarelle paper, 100 x 70 cm, 2022.

***Solidarnost čini razliku (skica) / Solidarity Makes a Difference (sketch)***, crni tuš i akvarel na akvarel papiru / black ink and aquarelle on aquarelle paper, 100 x 70 cm, 2022.

***Performativno crtanje / Performative Drawing***, YT kanal / YT channel, 2020.

***Linija militantnog optimizma (štant sa majcama) / Line of Militant Optimism (installation with T-shirts)***, digitalna štampa na pamučnim majcama iz Arilja / digital print on the cotton T-shirts from Arilje, 2026.

