

Exercising Disobedience / Exersând nesupunerea

Vladan Jeremić & Rena Rädle

curated by Teodora Talhoş

12.06.2026 - 22.08.2026

Bastion 3

Indecis artist run,

You may be wondering what we mean by the title, *Exercising Disobedience*. Why do we need to practice it? How can we practice it? And what kind of disobedience are we talking about, exactly?

One of the most dangerous forms of submission is anticipatory obedience: the moment when people voluntarily give up certain rights and freedoms before being compelled to do so. Historian Timothy Snyder, known for his work on Eastern Europe and the Holocaust, as well as for his sharp criticism of Donald Trump, warns that this form of submission shows those in power how far they can go in restricting rights. Once citizens surrender their rights voluntarily—including the right to freedom of expression—those rights may be lost irrevocably.

Exercising Disobedience, an exhibition by the artistic duo Rena Rädle and Vladan Jeremić, presents a series of artistic tools that may help us cultivate and practice different forms of resistance, particularly on a collective level, because we may need them sooner than we expect. The works on display represent only a fragment of the artists' oeuvre, developed over the course of more than twenty years at the intersection of art and politics. Nevertheless, they offer an overview of a practice deeply concerned with the role of art in society and its transformative potential. One of the central questions to which the artists repeatedly return is: what are the limits of artistic intervention, and how can art contribute to collective struggles without being reduced to a merely illustrative or aesthetic function?

Within the context of the exhibition, disobedience is understood in close relation to solidarity. Perhaps invoked too frequently in recent years, particularly within major art institutions, the term seems to have lost much of its original meaning. This is all the more evident at a time when profoundly human acts of compassion continue to be punished. Providing humanitarian aid to migrants in distress in the Mediterranean Sea has repeatedly been criminalized and severely punished, while individuals expressing solidarity with the victims of crimes committed in Gaza have faced institutional exclusion or lost their jobs.

The works presented in the exhibition reflect the outcomes of past collective actions in which a wide range of participants—children, neighbours, and migrants alike—contributed to the creation of collective forms of action by sharing their knowledge and experiences with the artists. At certain moments, some of these works also moved beyond their status as art objects and became tools used in real situations of crisis or social unrest: they served as barricades, platforms for public speeches, or even containers for humanitarian aid.

The exhibition is complemented by a collective installation created by ten artists from Timișoara, Alessandra Domuța, Ana Crețu, Bogdan Dan, Cristiana Brehuescu, Cvetelina Angelova, Denis Ene, Dona Arnakis, Ingrid Pescaru, Natalia Păun, Vlad Gheorghe Cadar, in

collaboration with Rena Rädle and Vladan Jeremić. During a workshop, participants painted on boxes that can be used in different contexts, expressing concerns related to everyday life: the lack of spaces for living and artistic production, violence against women, censorship, and the lack of support from both the state and society regarding mental health.

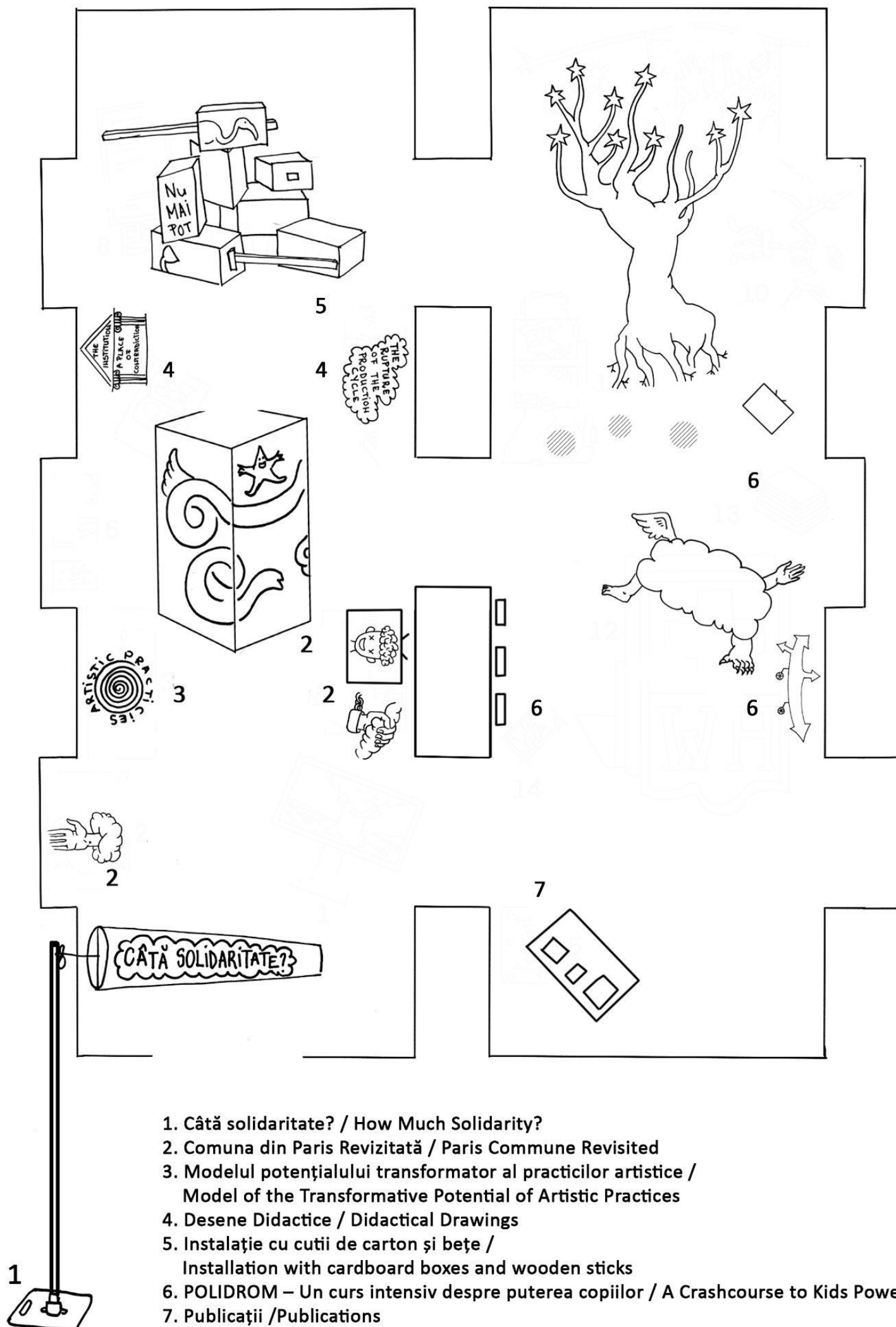
So let's discover what tools of disobedience are already at our disposal and how we might use them in our everyday lives!

The exhibition *Exercising Disobedience* would not have been possible without the generous support and energy of those around us. We warmly thank those who contributed: the Indecis artist-run team—Mimi Ciora, Sergiu Sas, Florin Fâra, Gavril Pop, Alina Doroş, Teodora Talhoş, and Alessandra Domuţa—as well as those who will contribute in the future with ideas, time, and trust.

Last but not least, we thank our close friends, the plants, cats, and dogs who accompany us day by day and who make things more bearable, gentler, and more alive.

The exhibition is part of the Power Station programme, a legacy component of the “Timișoara 2023 – European Capital of Culture” National Cultural Programme, dedicated to strengthening the capacity of the cultural sector and implemented by the Timișoara Project Centre.

Events at Bastion 3 are organised in partnership with the Municipality of Timișoara through the Project Centre.



1. *How Much Solidarity?*

Wind sock, 110 x 25cm, acrylic on textile, 2026.

How Much Solidarity? is an installation that is adapted for this exhibition, and was originally realized in the harbor of Omiš, a city on the Croatian coast, for the Almissa Open Art Festival. Rena & Vladan created 4 windsocks and installed them in the harbor of the city in 2025. The windsocks featured the question “How Much Solidarity?” in several languages, selected based on the official languages of the countries from which the largest number of tourists visit Omiš each year. These languages were Croatian, German, Italian, Czech, Polish, French, Hungarian, English, Slovenian, and Dutch.

Windsocks help measure wind strength and determine its direction. This work problematizes the notion of solidarity on multiple levels. Primarily, it raises the question: Can solidarity even be measured? Can someone be more or less solidary? Isn't solidarity, by its very nature, unconditional from the start? Observing the play of windsocks and air currents, another thought arises: What does solidarity mean when it shifts with the direction of the wind? Behind the declarative expressions of solidarity—or its withdrawal—often lie momentary personal affinities, and rarely anything more than that. Yet concrete acts of solidarity, such as rescuing shipwrecked migrants in the Mediterranean, are criminalized and punished. People are fired or excluded from media and cultural events if they show signs of solidarity with certain movements. By questioning the concept of solidarity, this work aims to draw attention to the humanitarian disasters that the public persistently turns a blind eye to today—or that official politics brutally denies.

2. *Paris Commune Revisited*

Paris Commune Revisited, HD video, 11 min., and two cardboard boxes on sticks, 30x60x40cm, 2022.

Acrylic paint on wall, 60x120x200 cm, 2026.

This video essay is a poetic reflection about the happenings around the occupied National Theater in Tirana that was demolished in 2020, against the will of a broad coalition of cultural workers and citizens. Starting with a reference to the Paris Commune, it ponders about artists' involvement in resistance against the aggressive interventions of the “neo-feudal crusaders” in our cities. The video footage from a protest procession with the Alliance for the Protection of the Theater, that featured cardboard props from a previous exhibition, is contrasted with drawings. Tracing the way of those cardboard boxes, the video essay deals with the lost struggle for the theater and the question of how to go on.

The original installation *Paris Commune Revisited* was created in Tirana in 2019 and features an image of resistance painted on cardboard boxes that are mounted on wooden constructions. Rena & Vladan's aim was to create art objects that could be transformed into objects that have a use value and to share them as a common good. They met up with different

politically or socially engaged groups in Tirana and discussed with them whether these art objects could be of use in their struggles. Finally, the objects were taken over by a protest movement against the privatization of public space which tried to prevent the demolition of the National Theater in Tirana. On the last day of the exhibition, the objects were carried on a protest walk to the occupied theater where they were erected as a kind of barricade, and served as a platform for the speeches of the activists. From then on, they became part of the life of the occupied theater, and were used as a *mise-en-scène* for protest events, plays and concerts. When Tirana was shaken by a strong earthquake in November 2019, the boxes were used to distribute clothes and food to people who lost their homes. In May 2020, during the ban on assembly due to the pandemic, the National Theater was violently demolished by the government. The installation was developed as part of the performative exhibition *Komuna e Parisit Revisited* at the Tirana Art Lab in 2019, curated by Adela Demetja.

3. Model of the Transformative Potential of Artistic Practices

115 x 175 cm, textile and acrylic paint, 2026.

“Rena & Vladan have developed a special kind of ideograph as a tool for assessing the effects of their practice. On the basis of this model they suggest it is possible to examine the degree of trans-formativity of a certain artistic procedure, while bearing in mind the notion that the intervention can be situated in any of the following three fields of social struggle: the ideological, the eco-nomic and the political. The model is conceived in such a way that it can be also applied to other authors’ practices as well as to current socio-political situations. It is comprised of micro- and macro-ideographs that illustrate transformativity and which can be attributed to particular works depending on the degree of transformativity achieved in a certain field.

The ideograph placed at the entrance of the exhibi-tion serves to familiarize visitors with the principle that is em-ployed in Rena & Vladan’s artistic practice. It depicts a three part, trigonal oriented tube that signifies at its center autonomous ar-tistic practice and from there the effects of economic, ideological and political circumstances. The tube represents the place of the transformative process, i.e. the filtration and transformation that happens when artistic autonomy encounters other environments. After exiting the transformative tube, the artistic practices are transformed into an (non-artistic) intervention and take their concrete place in a social struggle by intervening in it. All the practices contained in the tube – and there are two ideographs for each one of them – are evaluated in relation to actions un-dertaken in order to arrive at a full rejection of the initial auton-omous artistic form. The artists have suggested criteria for each degree of transformativity. For example, if during the passage through the ideological part of the tube it is only a new language that is being articulated, then only the first degree of transforma-tivity is achieved. In the economic field it is the level of rejecting the market mechanisms and the discovery of the use-value of art that are being estimated. Thus, these ideographs are offered as tools for estimating each of the works, which means that we can attach to them the highest marks but only on provision that full transformativity has been completed. Many of the works will ob-tain only the middle ranking ideographs since it is not that every work has completely fulfilled its potentials. Finally, each work will be assigned three

ideographs – one from the ideological, one from the economic and one from the political spectrum – which will represent an answer to the question over what level of social struggle a concrete work belongs to.”

Excerpt from Maja Ćirić – *The Making of Transformatorium*, published in Rena Rädle & Vladan Jeremić, *Transformatorium*, MoCAV Novi Sad, 2021.

4. Didactical Drawings

The Rupture of the Production Cycle, 155 x 210 cm, digital print on textile, 2013.

Contradictions and Transformative Trajectory of Art & Labor, 110 x 155 cm, digital print on textile, 2015.

Rena & Vladan often paint Didactical Drawings directly on the wall and later digitally print them on textile or paper for further distribution. The works presented here belong to the series Didactical Drawings, and deal with the problematics of labor and art. The drawings are used as didactical tools, thematizing the position of artistic work in the production process, and emerging contradictions in the relations between artistic work, institutions and society. The drawings came out of workshops and discussions with colleagues from ArtLeaks, tranzit, F.A.C.K. MSUV and the Trondheim Seminar. The Rupture of the Production Cycle was initially developed for the conference Parasites and Prophets, at tranzit in Bucharest in 2013. Contradictions and Transformative Trajectory of Art & Labor presents the conclusions of the Trondheim Seminar from 2015. This seminar brought together artists, writers, critics, and curators from Europe and the United States who are active in groups that are struggling for better working conditions in the arts and society at large. The aim of the seminar was to come up with a common strategy for organizing and coalition-building. On the invitation of Rena, Vladan and LevArt (which was run by Anne-Gro Erikstad) the following participants contributed to the discussion: Airi Triisberg, Corina L. Apostol, Danilo Prnjat, Gregory Sholette, Ivor Stodolsky, Jean-Baptiste Naudy, Jelena Vesić, Jesper Alvær, Jochen Becker, Kuba Szreder, Lise Skou, Lise Soskolne, Marina Vishmidt, Marita Muukkonen, Marius Lervåg Aasprong, Minna Henriksson, Mourad El Garouge, Noah Fischer, Raluca Voinea and Sissel M. Bergh.

5. Installation with cardboard boxes and wooden sticks

created during the workshop at Indecis Artist Run Space, various sizes, 2026.

Participants: Cvetelina Angelova, Dona Arnakis, Cristiana Brehuescu, Ingrid Pescaru, Vlad Gheorghe Cadar, Ana Crețu, Bogdan Dan, Alessandra Domuța, Denis Ene, Natalia Păun.

During a workshop held in the week before the exhibition opened, ten local artists collaborated with Rena and Vladan to express their concerns and preoccupations on cardboard boxes. The chosen topics were related to a lack of living and working space, violence against women, censorship, and a lack of state support for people affected by mental health issues.

After the exhibition ends, the boxes can be used for public actions or other purposes.

6. POLIDROM - A Crashcourse to Kids Power

Collaborative neighbourhood project with ZIP group, Nihad Nino Pušija, Delaine Le Bas, KollektivPlusX et al., 2023-24.

Video documentation Polidrom, 6 min., 2025.

Photos and recordings: Matthias Sasse, Nihad Nino Pusija, Helke Walkhoff, KollektivPlusX, Vladan & Rena

Music: 4bstr4ck3r

Edited by: Rena Rädle

Banner "Trees", from a workshop with kids, acrylic on textile, 500 x 500 cm, 2023.

Banner "Cloud", acrylic on textile, 200 x 140 cm, 2023.

Banner "Polidromoposter", acrylic on textile, 200 x 80 cm, 2025.

Documentation POLIDROM, 8 laminated posters A3

POLIDROM is a project that embodies the energy, spontaneity, and agency of children in shaping artistic and communal spaces. *POLIDROM* was conceived by Rädle & Jeremić in Magdeburg, Germany, where they invited artists and inhabitants of the city to transform an abandoned urban space into a vibrant, self-organized playground. The project was planned as a workshop for young people and adults to get involved in, but it quickly changed when children from the neighborhood showed up and started making the space their own. This shift turned *POLIDROM* into a true "crash course" in learning from children—acknowledging their autonomy, embracing their spontaneity, and integrating their intuitive creativity into the artistic process.

This exhibition presents a selection of objects created during *POLIDROM* alongside documentation of its evolution. It highlights the power of collective action and the role of art in fostering grassroots engagement. The project's interdisciplinary nature is reflected in its diverse artistic contributions, including works by ZIP group, Nihad Nino Pušija, Delaine Le Bas, KollektivPlusX, and others. *POLIDROM* was realized by Moritzhof cultural center and initiated by its director Katrin Gellrich.

7. Publications

Artleaks gazette 1-6

Art Within Political Struggles. Solidary Artistic Practice at the Periphery: Tirana, Skopje

Rena Rädle, Adela Demetja (eds.), Tirana Art Lab, 2021.

Languages: English, Albanian

Authors: Adela Demetja, Ivana Vaseva, Rena Rädle and Valentina Bonizzi

Contradictions and Transformative Trajectory of Art & Labor. Conclusions of the Trondheim Seminar

Rena Raedle & Vladan Jeremić (eds.), LevArtText, Levanger, 2016.

Graphic design and layout: Rena Rädle

And others