

Dragan Vojvodić receives numerous research grants and awards such as: University of Illinois, Chicago; EU Japan Fest Committee, Tokyo; Novi Sad ECoC 2022, Novi Sad; DEPO 2015, Pilsen, Czech Republic; Titanic Gallery, Turku, Finland, etc.

His works can be found in the following collections: Museum of Contemporary Art of Vojvodina in Novi Sad, Regional Art Museum of Southern Ostrobothnia in Finland, 700 IS Video Art Festival in Iceland, Matica Srpska Gallery in Novi Sad, Pierre Curtin Collection in Sarajevo, Terra Museum in Kikinda, Obras Foundation in Portugal, DEPO 2015 in Pilsen, Contemporary Art Center of Montenegro in Podgorica, Contemporary Art Gallery in Zrenjanin, Cultural Center Leskovac, as well as in private collections in the country and abroad (Finland, Denmark) and educational institutions in Serbia.

Dragan Vojvodić is a member of SULUV (Union of Associations of Fine Artists of Vojvodina) and ULUS (Association of Fine Artists of Serbia). He is the founder and coordinator of the NGO and residential art center Art Box in Petrovaradin (Novi Sad) and the eponymous portal for the promotion of culture and art (www.artboxportal.com).

Dragan Vojvodić

SOUND(LESS)

10 October–8 November 2025

artKIT

The exhibition *Sound(less)* connects autobiographical discourse with the ideas of avant-garde and conceptual artistic practices, questioning sound and its absence. The artist starts from his own experience – music/sound – in order to articulate a space where the auditory shifts into the visual, creating a new context and narrative.

Through strategies of appropriation and reinterpretation, Dragan Vojvodić references authors such as Kazimir Malevich, John Cage, Marcel Duchamp, and Joseph Kosuth – whose artistic approaches, as points of departure for re-examining the meaning and limits of the medium and the artwork, he transposes into a new context, opening a dialogue between historical heritage and personal experience.

Installations and ready-made objects are created from vinyl records – markers of cultural memory, documents of time, and testimonies of exile. Arranged in circular forms, they interrogate emptiness and discontinuity, while the potential reproduction of their sound evokes absence.

WORKS

The installation *Soundless*, composed of discarded LP records arranged in a circular form on the gallery floor, evokes the artist's collection of vinyls that may be read as a memento, but also as a visual representation of absence – of sound, object, space, and time.

In the work *Black Hole*, the artist dismantles the boundary between image and object, using the form of the black circle as both a metaphor of emptiness and a way to question the very nature of the artistic medium. The work *Yu–got–on* introduces the dimension of destruction: records are broken and thereby lose their functionality, while the fragments, arranged into a circle, remain as traces of what once existed and disappeared – an analogy to both personal and collective historical experience.

A special unit is formed by the works *Soundtrack of One's Life*, *One and Three*, and *Melting*. In *Soundtrack of One's Life*, the record sleeves that the artist listened to during his formative years become an archive of sound memory. They can be read as a palimpsest: once part of subcultural belonging, today in dialogue with contemporary art and electronic music. In *One and Three*, Vojvodić takes Kosuth's methodology and combines an original LP box, a receipt, and a T-shirt, all referring to the same musical and cultural phenomenon (Laibach). *Melting*, a melted vinyl record, negates the functionality of the medium and becomes a visual trace of disappearance and transformation. Together, these works show how vinyl records and their sleeves transcend the status of everyday objects and become tools for exploring memory, identity, and the nature of the artwork.

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artKIT, Glavni trg 14, Maribor
Opening hours: Tuesday to Friday from 3 p.m. to 7 p.m., Saturday from 10 a.m. to 1 p.m.

A special position is given to the vinyl *Soundless* (2020), a paraphrase of Cage's 4'33". Here, silence becomes performative: the record is played, yet no sound emerges – though every silence is already filled with the acoustics of space. The black sleeve of the record, hand-printed on the Gutenberg press, functions as a reinterpretation of *Malevich's Black Square on White Background*.

Sound works extend the narrative of silence, becoming its sonic counterpart and more explicitly presenting the socio-political context. The sound installation *Telo mašina* (15' loop), created from sounds the artist generated and re-broadcast during the performance of two of his works, treats his own material as a resource for shaping, manipulating, and creating a new piece. Performances that thematized repetitive bodily experience as a metaphor for repression, exhaustion, and absurdity are here digitally processed into a soundscape that transforms corporeal experience into an auditory one.

The conceptual basis of the video work *Architectural Noise* lies in recording sound *in situ*, within specific architectural structures, as well as in the artist's intention to personify architecture which, in this encounter, emits a certain sound and thereby conceptually testifies to its own existence. Alongside an ambient approach, this audio-video piece also has a performative character – creating sound from *found objects* discovered within the spatial setting.

The performance *History of the Hardcore* is conceived as prolonged listening to vinyl records of various genres in combination with ideologically and nationally charged audio recordings. In the role of DJ, the artist, through autobiographical discourse and ironic manipulation of sound, confronts political narratives and their imposed ideologies. In a Dadaist manner, he collages melodies and words into a cacophony that becomes an inner space of resistance and the last refuge from social reality. In this way, the work deconstructs political and ideological matrices, showing how sound itself can become an instrument of critique and opposition to collective manipulation.

The exhibition *Sound(less)* thus operates not only within the field of visual art, but also in the theoretical space between sound and silence, presence and absence, the material and immaterial. The artist demonstrates that silence and sound, absence and presence, can function as equally productive principles of artistic expression.

BIOGRAPHY

Website



He began his studies at the Academy of Fine Arts in Sarajevo, and graduated from the Academy of Arts in Novi Sad, department of painting. In his artistic practice, he uses various media – performance, artistic action, installation, in situ, video, sound, photography, sculpture, painting.

He participated in a number of artistic residency projects and represented the country at many exhibitions in Iceland, Japan, France, Germany, Austria, Hungary, the Czech Republic, Romania, Slovenia, Croatia, Bosnia and Herzegovina, Montenegro, North Macedonia, etc.

He exhibited at a number of solo and group exhibitions in Serbia, the region, and internationally, among which stand out: Salon of the Museum of Contemporary Art Belgrade, Cultural Center Belgrade, Goethe Institute Belgrade, Graphic Collective Gallery, Ozon Gallery, SKC Gallery and the Museum 25th of May in Belgrade; Museum of Contemporary Art of Vojvodina, Gallery of Matica Srpska, Cultural Center of Novi Sad in Novi Sad; EuropeNow (CES), Columbia University and the Ejecta Project in the USA; National Gallery of BiH, Collegium Artisticum Gallery, Duplex and Zvono Gallery in Sarajevo; National Museum of Montenegro / Art Gallery »Dado« in Cetinje and Center of Contemporary Art of Montenegro in Podgorica; Kunstlerhaus in Vienna; Nelimarkka Regional Art Museum in Finland; Cultural Center of Serbia in Paris, Prozori Gallery in Zagreb, Poola Gallery in Pula, Lazareti Art Workshop in Dubrovnik, Palais de Tokyo in Paris, Toki Art Space in Tokyo, etc.

He participated in international performance festivals in Croatia (the 14th days of performances at the Gallery Center in Varaždin and the Museum of Contemporary Art of Istria), Hungary (Esetleg festival, Pécs) and Italy (Infr'ation Venezia 3, Venice), Serbia (the 19th Biennale of Art in Pancevo, Museum of Vojvodina, MSUV, IMAF), and performed at the Rogaland Cultural Center in Stavanger (Norway), the Museum of Contemporary Art of Vojvodina in Novi Sad, the Museum of Modern and Contemporary Art in Rijeka, the Museum of Contemporary Art of Montenegro in Podgorica, the Apraaditehas Cultural Center in Tartu (Estonia), the Poola Gallery in Pula and ARL Gallery in Dubrovnik, etc.

He participated in international art projects and biennials, among which stand out the collaborative project »By the means at Hand« by artist Vlatka Horvat in the Croatian Pavilion at the 60th Art Biennale in Venice (2024); 19th biennial in Pancevo (2020); Art Encounters, Timisoara (2019) and October Salon, Belgrade (2013); as well as the following: *Missing Stories*, Goethe Institute, Belgrade (2020–2022); *Risk Change*, MSUV, Novi Sad (2019); *Milky Way*, MSUV, Novi Sad (2022); *Danube Dialogues*, Novi Sad (2015, 2020); *Festival of Light*, Pilsen, Czech Republic (2018); *Mikser Festival*, Belgrade; (2010)700 IS Video Art Festival, Iceland (2008); and others.

He is a participant in international artistic residency and research projects and programs: USF Verftet, Bergen, Norway (2024/2023/2012/2014); Konstpidemin, Gothenburg, Sweden (2023/2022/2014); Typa Print Museum, Tartu, Estonia (2020); National Center for Contemporary Art NCCA, St. Petersburg, Russia (2018); DEPO 2017, Pilsen ECoC 2015 (2017); Kamov residence, Rijeka (2017); Nelimarkka Museum, Finland (2016, 2009); Titanic Gallery, Turku, Finland (2008); SIM House Reykjavik, Iceland (2006); Cite des Arts, Paris (2011, 2004); University of Illinois, Chicago, USA (1996), as well as in residencies in Portugal and Spain, art colonies in Serbia such as the Terra Symposium, Kikinda (2017) or the Vlasina International Colony (2022).