

vukšić & volkova

portfolio

An artistic partnership
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NO SIKIRIKI

Videogame, installation, 2022

February 2022, Donauweg 8, Amsterdam

March 2022, W139, Amsterdam

No Sikiriki is a videogame based on snapshots taken in the backstage of the tourist industry. During the first pandemic summer of 2020, the absence of the tourist shifted the image on the Adriatic coastline from the buzz of mass-tourism to the seasonal workers usually hidden between them. *No Sikiriki* explores the notion of waiting as a form of labour within precarious and informal jobs. The videogame features an expanded cast situated in St. Petersburg, the Adriatic Magistrala and Paris. A caricaturist, a landlady, a museum attendant and a manual labourer each face their own challenges in which they are forced to wait for work to pick up — or not. Their waiting is a psychological game of endurance, a battle against the elements and a tense see-saw between investment and return. *No Sikiriki* reflects on the loss of social security in the context of post-socialist realities and immigration. Its workers remain forever trapped in the precarious tension between work and wait.



[No Sikiriki refers to an album by Bosnian rapper Edo Maajka. Since its release in 2014, the phrase was adopted as slang for don't worry, derived from the original wording "ne sekiraj se". It's namesake song is the only happy and light song on the album, the rest being, according to Maajka "dark like the times we live in".]





Installation view at W139, Amsterdam

Installation view at Donauweg 8, Amsterdam



JAVNA TAJNA

Performance-installation, 2021

August 2021, Kamen Artist Residency,
Bosnia and Herzegovina

Javna Tajna [obvious secret, from Serbo-Croatian] is a field research on the moonshine production of rakija — the fruit spirit of the Balkans. Through conversations with people surrounding the Kamen Artist Residency in Hercegovina, we explored how the knowledge of home-manufactured spirits is shared between generations. How did people learn to distill and do they still? Talking about rakija opens the door to accounts of shrinking rural regions, mass-emigration, conflict, care and the perseverance of tradition. In the performance-installation *Javna Tajna*, we took the audience on a walk from a vineyard without grapes, past a plum-tree without plums, to end with a toast of rakija in an installation of collected objects. *Javna Tajna* reflects on the importance of “being-there” for embodied knowledge that seems to be time and space specific. How do we brew rakija without grapes? Without hands to pick them?





JAVNA TAJNA

Publication, 2021

The *Javna Tajna* publication is imagined like a photobook of collected photographs and fieldnotes. In diary-style language, it takes the reader through conversations and observations of Herzegovina. Prominent characters of the research — a saleswoman on the market called Slavica, the rakija-legend Baba Olga, our printer and other encounters — share their insights on rural life and heritage through their own experiences with rakija-production. It contains an English translation of the Serbo-Croatian performance text on shrinking communities and embodied knowledge. The cover and introduction text are derived from a series of posters which were part of the *Javna Tajna* installation.

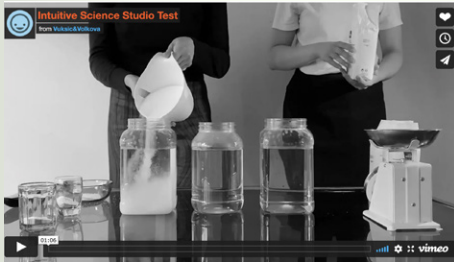




INTUITIVE SCIENCE

Artistic research, 2021–ongoing

Intuitive Science is an ongoing artistic research through which we explore generational gaps and polarization in contemporary politics. We imagine how the performance of traditional practices like fermenting and distilling can bridge the past and the future. The repetition of the manufacturing rituals of our ancestors functions as a language through which we communicate with their spirits. The project explores the way that knowledge is transferred between generations and how we can tap into its potential for joy and resilience for contemporary times. The images show the first studio experiments for the installation-performance *Intuitive Science*. The materials, yeast cultures and the conditions which sustain them, are alive and create autonomous movement. Rather than having full control on shaping them, we are in dialogue with each other. The project is accompanied by a linguistic vocabulary in which scientific terms are paired with their social and psychological interpretations.



[Intuitive Science studio test](https://vimeo.com/556905668)
<https://vimeo.com/556905668>



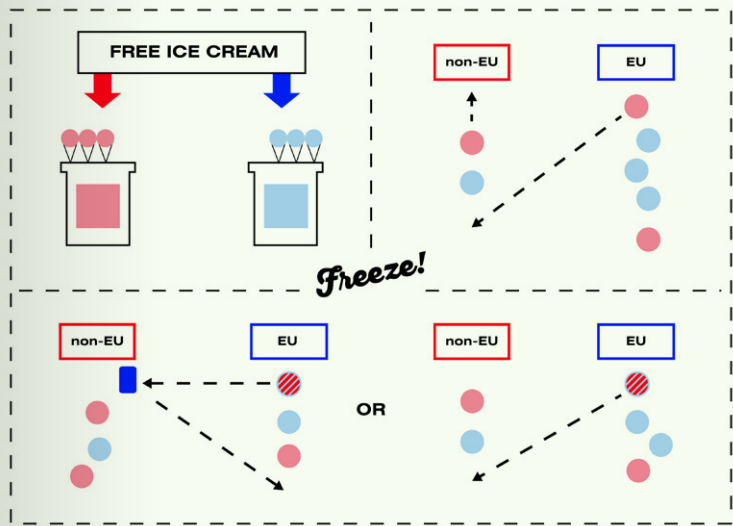
FREEZE!

Performance, 2017

July 2017, 'Who's Afraid of Provocation?', Sociëteit
Sexyland, Amsterdam

FREEZE! is an interactive performance which reflects on the acquisition of residence permits from a non-EU citizen perspective. As a fictional economy, *FREEZE!* questions the indirect purchasing power of legal documents as well as the exclusive nature of casual consumption activities. Is control only perpetrated by authorities or does it travel down the line? *FREEZE!* consists of a red and a blue ice cream booth where visitors show their ID in exchange for free ice cream. In the transaction, it is revealed that non-EU citizens receive red icecream while EU citizens receive the blue one. The ice cream stains the lips of the visitors in this colour coding. The *FREEZE!* exhibition text was printed on wrappers around ice cream cones.





ANAPATIN®

Installation-performance, 2016

April–May 2016, 'Imagine Europe', BOZAR, Brussels

June 2016, 'Higher Resolutions', Burgerweeshuis,
Amsterdam

Imagine a world in which political apathy is classified as a mental disorder. *Anapatin®* is a medication that cures voter apathy in a speculative future based on the current stigmatisation of voter abstention. As a fictional company, Anapatin Pharmaceuticals focuses on resurrecting a system which increasingly fails to engage citizens without offering alternatives for their limited influence. *Anapatin®* is the last of our series informed by an interest in voter apathy. The installation resembles the interior of a medical clinic with boxes of *Anapatin®*, capsules and custom plexiglass furniture. Various performative and designed elements create an atmosphere of biopolitical coercion through which visitors' decision-making ability is challenged.



HIGHER RESOLUTIONS

Curatorial concept and exhibition design, 2016

June 2016, Burgerweeshuis, Amsterdam

With Benoit Ferran,
André Fincato,
Fabian Hijlkema,
Max Smit,
Julien Thomas,
Tom Tjon A Loi,
Alberto Valz Gris,
and Long Wu

Higher Resolutions is the graduation exhibition of Designing Democracy at the Sandberg Instituut which took place in the Burgerweeshuis in Amsterdam. As artists in the exhibition, we collaborated on a curatorial concept and exhibition design. Through soft materials and colours, the design plays with expectations on what politically engaged art can be. Bold cut-outs in a baby pink carpet interact with the raw and modernist architecture of Aldo van Eijck's concrete building. The colours and marble-patterned foam pillows reflect a then-popular social media aesthetic — should political topics should be neutralized to be digestible? The artworks in the exhibition are contextualized by a soundscape with recordings of theoretical reflections, only present for the visitor resting their head on a pillow.

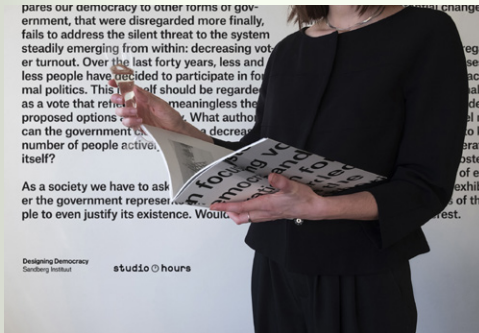


WHO IS IN THE ROOM?

Installation-performance, 2015

May 2015, 'What are those politicians doing in the parliament behind their screens?', Marine Terrein, Amsterdam

Who Is In The Room? was the first of our series on voter abstention. We performed a fictional exhibition opening around a curatorial concept on elections. The formal opening was staged in an installation centered around a wall-text and exhibition catalogue, completed with sweets, celebratory bubbles and speeches. *Who is in the Room?* examines politics as digested through an art context and questions around the institutionalisation of activist art. As part of the work, we held a lecture on activist art at the New Europeans project at Marine Terrein, Amsterdam.





YELLOW AND BLUE

Publication, 2015

Yellow and Blue explores 25 years of protest on the Maidan-square in Kyiv, Ukraine. From a student hunger strike against the Soviet Union to the pro-EU protest and its violent backlash in 2013–2014. Through visual research, we identified the spatial, architectural and social roles that the Maidan plays as a witness to uprising. In this black and white publication, the symbolic power of colours and objects is emphasised by superimposed text. Working in a cultural context relatively new to us, we decided to use collected existing text and insert an extensive source list to enable further research. *Yellow and Blue* is the result of our first collaborative process. In 2020, we remastered the publication with a new cover and introduction.



2010



61



63

64



2014

67

'The Christmas tree that ostensibly sparked the first serious violent clashes in late November. The police used the excuse of having to clear Maidan of protestors in order to erect the annual Christmas tree on Maidan. However, when police used excessive and violent means, many of the protestors turned more defiant and ended up creating the first barricades in the area of the Christmas tree. It remained standing until mid-summer, when the last protestors decamped Maidan.'

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'In response, about 200 Maidan forces quickly mustered into formation between the Christmas tree and the stage in full battle gear, camouflage, protective equipment, shields, guns, truncheons. Orders were issued, the first row was to carry shields and the second arms.'

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