



Project

New Elements of the Past

Exhibition

Award-winning project "New Elements of the Past" at the public competition "Artists. Now!", Foundation Novi Sad – European Capital of Culture Svilara Cultural Station, Novi Sad 27.07–31.07.2020.

Medium

Ten objects from exterior and interior

Year

Svilara Cultural Station, Novi Sad 27.07–31.07.2020.

About

As a devoted admirer of cultural heritage, I believe that a deep understanding of local history and identity is essential for any meaningful progress. Without awareness of where we come from, we risk building a future without roots.

This project carries an educational purpose, with content thoughtfully designed to engage audiences of all ages. My work centers on mapping and documenting elements of cultural and industrial heritage across the city of Novi Sad—revealing often overlooked layers of its historical and architectural fabric.

Concept

The city is currently undergoing a period of transition, marked by significant shifts in urban planning and development. As these changes take hold, much of the city's distinctive character is gradually being erased—its unconventional features replaced or lost entirely.

Over the past few years, I have been collecting fragments of façade ornaments and architectural elements salvaged from buildings that were either demolished or subjected to aggressive reconstruction. These pieces represent a quiet form of resistance—a personal attempt to preserve a heritage that is disappearing before my eyes. Their value lies not in their material substance, but in the aesthetic and cultural memory they carry. Architecture is one of the oldest forms of art, and what sets it apart is its inherently multi-sensory nature—offering both visual and tactile experiences. By engaging these senses, visitors are invited to observe the contrasts in texture and material, and to feel the historical layers embedded in each fragment.

Even more vital is the possibility of establishing a tactile connection with the past—a physical point of contact with what no longer exists. Through imagination and interaction, visitors are given the chance to reconstruct their own urban landscapes, reassembling fragments of memory into new spatial narratives.





Press

“We have similar results through other types of art, such as the exhibition ‘New Elements of the Past’ by Jelena Gajinović with almost 20,000 views. Of course, we don’t want to give up the unique experience of live art, which we hope will become our reality again, but these are fantastic feedback that even a year before the title year indicate great potential. I am glad that the Foundation, in accordance with its motto ‘ New Bridges’, was the first to have both the knowledge and the courage to start it’

Points out Nemanja Milenković, CEO of the ‘Novi Sad – European Capital of Culture’ Foundation.”

Conclusion

The ‘New Elements of the Past’ exhibition invites the audience to interact and to perceive cultural and industrial heritage in a different way. This is an opportunity for fellow citizens to touch Novi Sad. I think it is very important to draw the attention of fellow citizens to the urbicide of Novi Sad.

Presented objects are fragments from buildings of local importance or good examples of some period or style. Heritage is one, it cannot be reproduced, subsequently created, and therefore the responsibility of all layers should be awakened, because the city in which we live should be humane and adapted to the needs of citizens. If we, as a society and a local community, do not preserve the outlines of cultural heritage, we will cut the connection with our cultural past forever. Without history and heritage, the progress of the society is not guaranteed.





Project

Digitopia, Vlrtual Paradise

Exhibition

SULUV Gallery, Novi Sad

Medium

12 space installations, 4 solvent prints on foil, 1 video

Year

2019

Link

<https://suluv.org/jelena-gajinovic-digitopia-a-virtual-paradise/>

About

The theoretical framework of the artistic work is conceived as a horizon of events—a conceptual space where, historically, shifts in the interpretation and representation of the environment become visible. These changes reflect evolving ways of perceiving and constructing spatial reality over time.

The idea of emerging horizons within the digital and post-digital landscape is explored through video works and spatial installations, which serve as platforms for examining how these transformations manifest in both virtual and physical dimensions.

Concept

By juxtaposing, comparing, and arranging fragments of analog, digital, and archival materials, I explore both linear and nonlinear methods of mapping events within dominant realities. New technologies and digital tools have given rise to hybrid spatial forms—spaces that, from the moment of their creation, intertwine with those rooted in physical, tangible environments. Through visual mapping, I examine the intersection points between these layered realities, questioning the relevance and authenticity of visual information in relation to what we perceive as ‘real.’ By comparing mediated, archived, and contemporary images of places and events, new possibilities emerge—expanding the process of constructing alternative or parallel realities.

This series of collages and installations investigates how we recognize and categorize key visual elements that shape the creation and interpretation of the urban environment.

In which types of spaces—places as well as non-places—does the process of developing and transmitting information occur, information that ultimately forms our visual perception of the surroundings?

How do new technologies influence the way we navigate through both physical and virtual “places,” and how do they affect our sense of identification with spatially and temporally localized culture?









Object "Tomorrow", print plexiglass, 1m x 1m, 2019
 Object "Yesterday", print plexiglass, 1m x 1m, 2019



Object "Tomorrow", print plexiglass, 1.50m x 1m, 2019
Object "Yesterday", print plexiglass, 1.50m x 1m, 2019



Project

Power Heart

Exhibition

Donumenta “Heritage Today/Tomorrow”, Domplaz, Regensburg

Medium

Interactive installation

Year

June–October 2023

Concept

In an age of rapid and overwhelming data exchange, written language alone often fails to evoke the same emotional response as visual symbols. Emoticons and emojis—pictograms that convey complex emotional states instantly—frequently carry more meaning than written words in everyday communication.

The interactive installation Power Heart examines this phenomenon by analysing, translating, and recontextualising the textual and visual content from the 15th-century woodcut Frau Venus and the Lover by Master Caspar from Regensburg. This historic image allegorically portrays the symbolic power of women over men's hearts.

Artist Jelena Gajinović brings this scene into the contemporary moment by reinterpreting it through the lens of today's digital visual language—employing universally recognizable elements such as emojis and smartphone interfaces. By integrating these modern pictographic forms, the work highlights the ongoing shift in communication, where images increasingly surpass text in clarity and emotional resonance.

At the heart of the installation are nineteen heart-shaped forms, each subjected to varying degrees of symbolic violence. These forms strongly resemble the broken or bleeding heart emojis commonly used in digital messaging today. Their presence raises questions about how we interpret emotional expression through images and whether these visual signs elicit deeper, more immediate reactions than words.

Power Heart investigates our emotional literacy in the age of visual communication. What feelings are triggered when we see a broken heart in a message? Are we more attuned to emotion when it's presented as an image rather than written text? And ultimately, is this a return to the ancient practice of communicating through symbols and pictograms—one that predates written language but may now be more relevant than ever?



Power Heart
Donumenta "Heritage Today/Tomorrow"
Interactive installation
Domplaz, Regensburg June–October 2023



About

Frau Minne: Power, Symbolism, and the Visual Legacy of Courtly Love
Frau Minne, a personification of courtly love, occupies a central place in Middle High German literature, particularly in the lyrical tradition of Minnesang—a form of love poetry that flourished in medieval Germany and Austria. Often directly addressed in these poems, Frau Minne embodies the emotional and psychological intensity of romantic longing, as expressed by the pining lover.

Beyond lyric poetry, she appears in longer poetic forms such as Minnerede and various prose narratives, where her influence ranges from divine inspiration to cruel tormentor.

A particularly striking visual interpretation of this motif is found in the 15th-century woodcut *The Power of Frau Minne*, in which Minne stands defiantly at the center of the composition—slashing, piercing, and trampling no fewer than nineteen heart-shaped symbols. These ❤️-forms, presented with visceral intensity, graphically embody the pain, passion, and pathology long associated with the experience of romantic love in the medieval imagination.

This dramatic image does not merely illustrate love's power—it allegorizes its capacity for destruction, seduction, and psychological control. It blurs the line between affection and affliction, reinforcing the medieval belief that love, especially unfulfilled or socially impossible love, could manifest as a kind of emotional illness.

In the broader cultural context, Minnesang—derived from the word *minne*, meaning love—was not simply an artistic or musical form. It was a vehicle for articulating the moral, social, and spiritual codes of the time. Through the figure of Frau Minne, these songs and images captured the contradictions of love: noble yet agonizing, spiritual yet deeply embodied. This visual and literary heritage continues to resonate today, particularly in contemporary reimaginings that explore the parallels between medieval symbolism and digital emotion culture—where heart emojis, pictograms, and interactive media serve similar expressive functions in a modern context of love, longing, and loss.



Interactive installation,
Digital illustration,
Power Heart,
2023



Power Heart
Donumta "Heritage Today/Tomorrow"
Interactive installation
Domplaz, Regensburg June–October 2023



Project

40 45' 32.0256'' N 73 59' 6.4680'' W

Exhibition

Student Cultural Center FACTORY, 2018
Novi Sad

Medium

Lightbox installation, 100x80cm, video

Year

2018

About

How does new technology use our movement through physical and virtual "places" and how do we identify with spatial and temporal localised culture?

* “[...] is expressed in changes of scale, in the proliferation of imaged and imaginary references, and in the spectacular acceleration of means of transport. Its concrete outcome involves considerable modifications: urban concentrations, movements of population and the multiplication of what we call 'non-places', in opposition to the sociological notion of place, associated by Mauss and a whole ethnological tradition with the idea of a culture localised [sic] in time and space.” (Augé 1995: 34)

Concpet

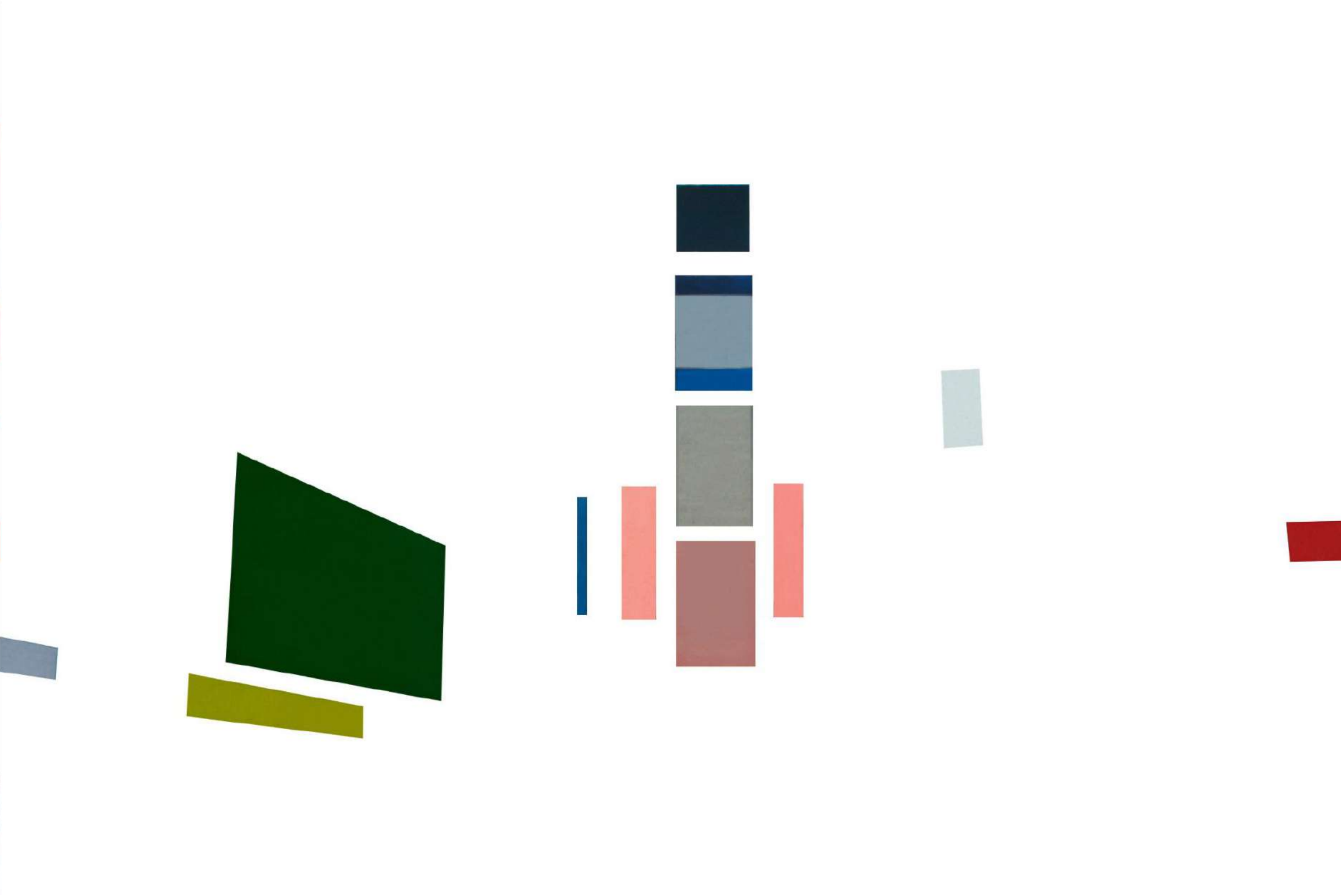
This project is based on the exploration of geographic locations that today can be categorized as so-called “non-places”*. Through the use of substitution in image editing, it examines the positioning of abstract forms and their interaction with specific architectural environments. The artwork seeks to identify and classify key visual elements that shape the way we perceive and interpret urban spaces.

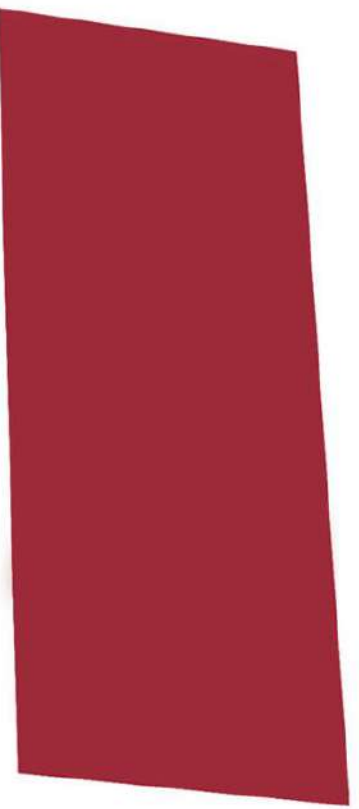
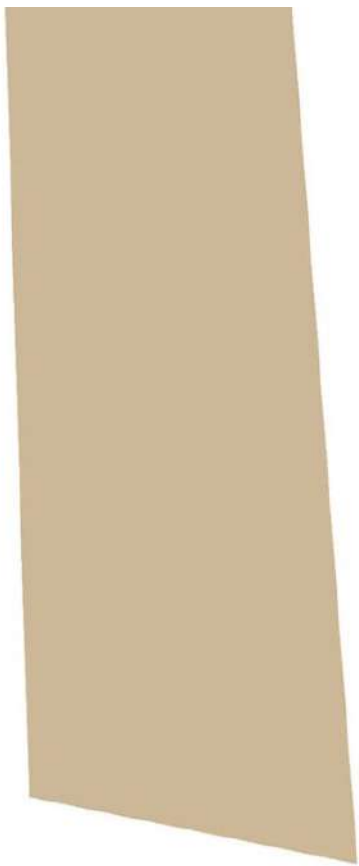
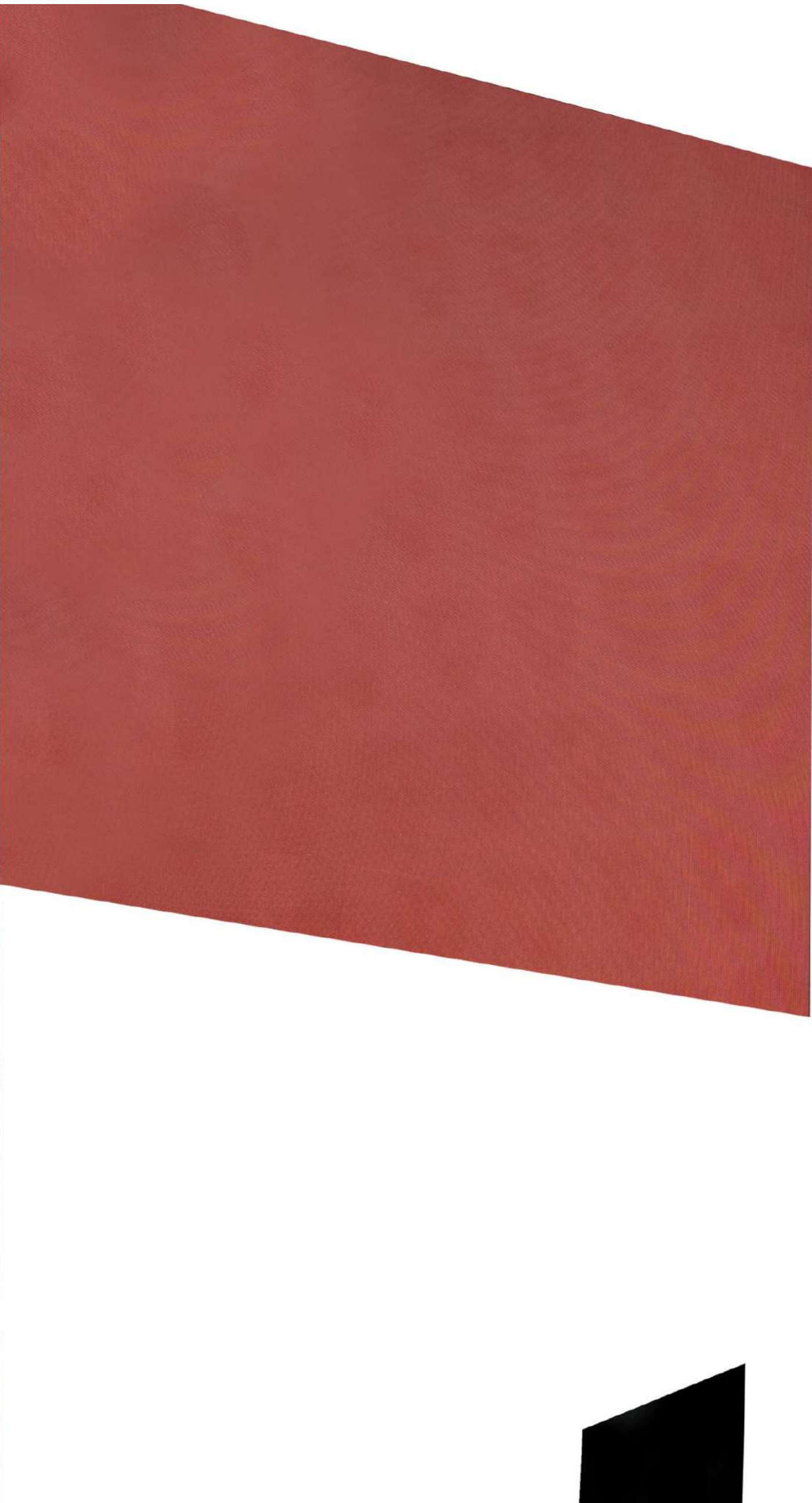
It considers both places — spaces rich with identity, memory, and human interaction — and non-places, such as highways, shopping malls, airports, or transit hubs, which are marked by a lack of lasting social connections or symbolic meaning. The project investigates how, within these contrasting environments, processes of development and information transfer take place — processes that ultimately influence our visual perception of the built world.

By merging abstraction with urban structure, the work aims to propose a new way of seeing and understanding everyday environments — not only those that are deeply rooted in cultural or historical context, but also those seemingly anonymous or transitory spaces that nonetheless play a significant role in shaping contemporary urban identity.



3:34:19, screenshot, animation (00:10), 2018
<https://vimeo.com/275226561>





Lost title, screenshot, animation (00:10), 2018







Project

Childhood in the Future

Exhibition

„Organs and Organisms“

Museum of contemporary art of Vojvodina, Novi Sad, Serbia

Medium

Interactive installation

Year

2016

About

How does new technology use our movement through physical and virtual "places" and how do we identify with spatial and temporal localised culture?

* “[...] is expressed in changes of scale, in the proliferation of imaged and imaginary references, and in the spectacular acceleration of means of transport. Its concrete outcome involves considerable modifications: urban concentrations, movements of population and the multiplication of what we call 'non-places', in opposition to the sociological notion of place, associated by Mauss and a whole ethnological tradition with the idea of a culture localised [sic] in time and space.” (Augé 1995: 34)

Concept

The interactive installation Childhood in the Future explores the fundamental characteristics of the classic children's game of jump rope. Once a simple and universally recognized game, jump rope has long been an inseparable part of childhood across generations. In this work, the concept of the game is deconstructed into three essential components shared by both the real and virtual worlds:

- Projection (image),
- Movement (mechanical rope rotation),
- Space (artificial grass surface).

The physical action within a clearly marked area is transposed into virtual space through its tangible effect on the material environment. Vibration—generated by movement, by the jump—interacts with the artificial surface and alters the projection in real time, depending on the intensity of the physical input.

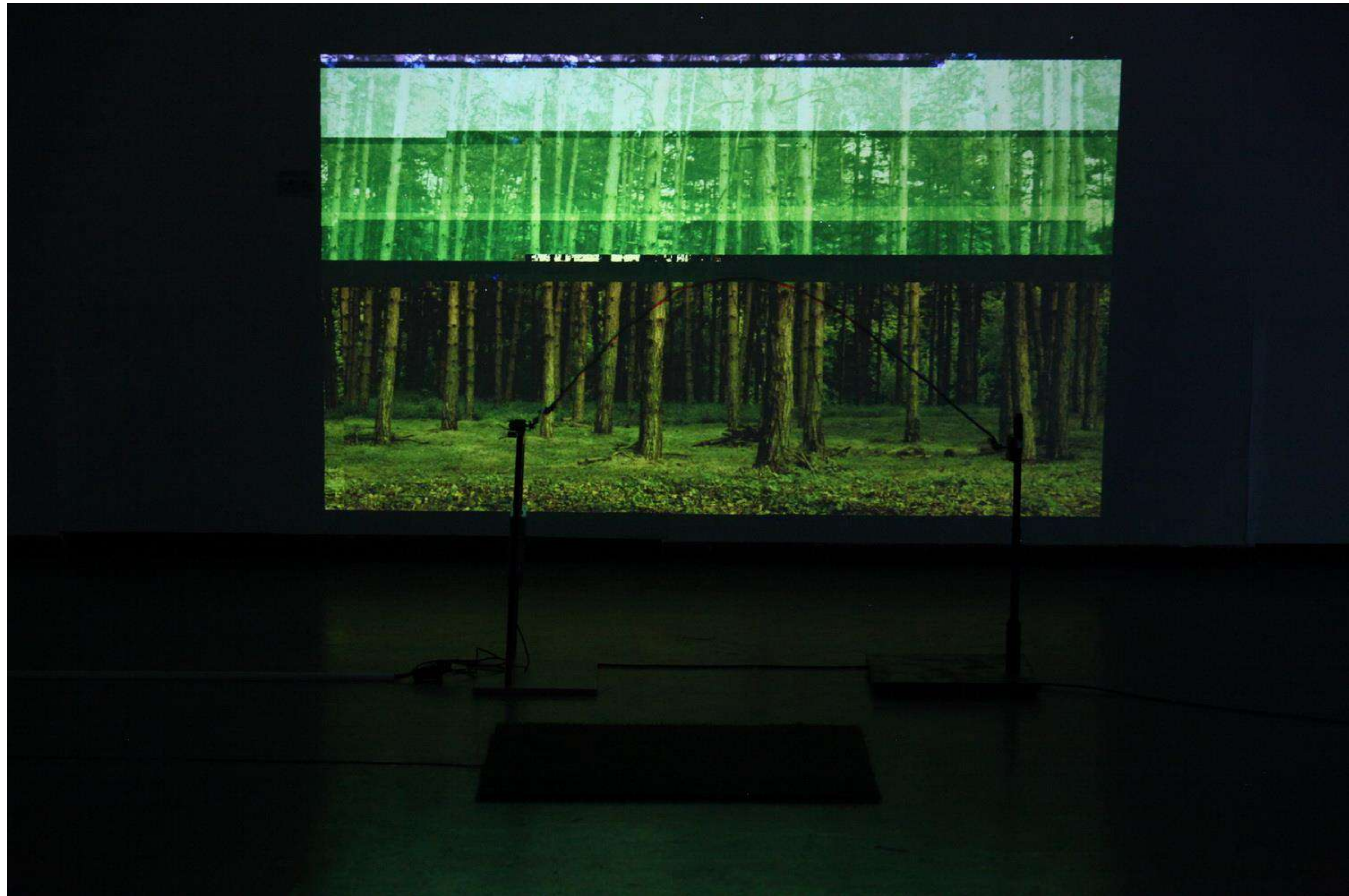
This work reflects on the ways digital content in the post-digital age increasingly isolates the individual from their original physical and social environment. As virtual experiences begin to replace real-world interactions, the fundamental human need for socialization and movement diminishes—raising questions about the future of embodied experience and play.



Childhood in Future, Interactive installation, projection, Museum of contemporary art of Vojvodina, 2016



Childhood in Future, Interactive installation, projection, Museum of contemporary art of Vojvodina, 2016



Childhood in Future, Interactive installation, projection, Museum of contemporary art of Vojvodina, 2016

Dam je tamo

gdje je

Project

Dom je tamo / Home Is There

Exhibition

Some Call Us Balkans – SCUB,
Rilindja, Prishtina, Kosovo

Medium

Installation 300x300x300cm

Year

2023

About

This spatial intervention functions as both a physical structure and a conceptual field. The quote—originally in Bosnian–Croatian—serves as a poetic and emotional anchor. By being visually deconstructed across layers of semi-transparent material, it emphasizes the fluidity and multiplicity of the term “home”. As viewers move around and within the structure, fragments of the sentence shift in legibility and sequence, symbolizing the instability, memory, and reinterpretation of what “home” means, especially in a Balkan context shaped by displacement, trauma, and resilience. In this installation, the concept of home is not defined by architecture or geography, but by human presence, relational dynamics, and emotional truth.

Concept

The open and permeable structure mirrors the openness of the text—inviting each visitor to bring their own associations and to contemplate home not as a fixed place, but as a lived, emotional, and symbolic experience. Home Is There proposes that home is an act of becoming, not belonging—a dynamic interplay between love, forgiveness, community, and the freedom to be oneself.

Bosnian – Croatian

Dom je tamo,
gdje je ljubav,
gdje je praštanje,
gdje je zajedništvo,
gdje možemo biti
ono što jesmo

English

Home is there,
where there is love,
where there is forgiveness,
where there is togetherness,
where we can be
who we truly are.



ot šinbo jas ei eib



Project

Digital Tears

Exhibition

On the Path of Serbian Art 1923 – 2023: From Konjović to Marina Abramović,
District, Novi Sad, Serbia;

ARS ELECTRONICA Kaleidoscope of Culture Pavilion for New Media Arts,
Novi Sad, Serbia

Medium

Interactive installation, 120x250x10cm

Year

2021

About

Garden is a multimedia ambient installation composed of static, modular, and dynamic systems that together form a hybrid ecosystem—both digital and physical—through which the relationship between technology, nature, and perception is explored. The dynamic component of the installation integrates video, animation, augmented reality (AR), projection mapping, 3D elements, and sound.

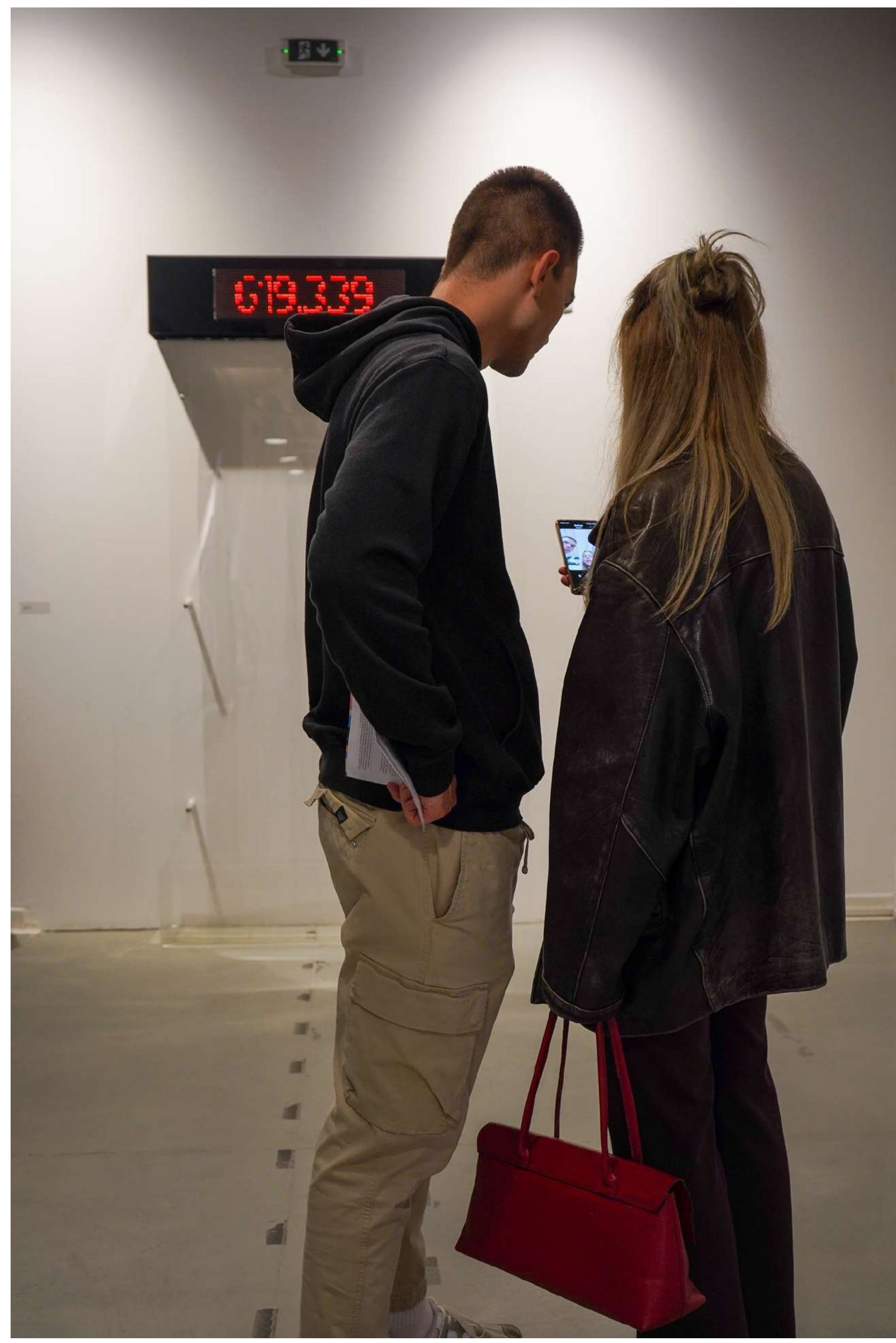
These layers create a shifting, responsive environment that immerses the viewer in a simulated yet emotionally charged digital space. The modular component involves interactive objects and systems responsive to the presence and movement of the audience. Through motion-dependent techniques and spatial sensors, visitors engage with the work in real time, activating subtle transformations in light, image, and sound.

Concept

The static component consists of sculptural objects situated both inside and outside the building—geometric forms and structural elements embedded with mapped graphics and QR codes that allow for digital content to be downloaded and explored. These elements include symbols of organic life: trees, ivy, seeds, and water—abstracted yet recognizable forms rendered through digital and material processes.

At the core of the installation is a central sculptural object, a symbolic "life source" within a virtual ecosystem. Its interactive features suggest cycles of regeneration, vulnerability, and evolution. Referencing the metaphor of a black box, the work points to systems that are opaque and only partially understood—systems in which inputs and outputs are visible, but internal processes remain inaccessible. This aligns with contemporary concerns about algorithmic logic, environmental collapse, and emotional estrangement in the digital age. A central motif within the work is the water droplet, imagined here as a fragile but essential energy resource. As droplets move across transparent surfaces, they metaphorically search for information—"seeds"—that may enable growth, reproduction, or even mutation. The entire system is limited in resources, and any shift in the environment is represented through fluctuating numerical data—underscoring the fragility and unpredictability of life within artificial systems. Garden functions as a speculative terrain where digital tears—emotional residues embedded in virtual structures—accumulate, multiply, and evolve. It invites reflection on the consequences of technological mediation, ecological imbalance, and the erosion of intimacy in a hyperconnected world.

Digital Tears,
Interactive Installation,
120x250x10cm
September 2023





Digital Tears, Interactive Installation, 120x250x10cm, 2023



Biography

Jelena is a multimedia artist whose work centers on the re-presentation of hybrid spaces and digitized content, offering multiple layers of interpretation and the possibility of constructing new realities. By juxtaposing, comparing, and re-editing digital materials—alongside the digital processing of analog photographic content—she explores the interrelationships and relevance of visual information in contemporary culture.

Her artistic practice is rooted in the research of cultural heritage and its interpretation within a contemporary context. She investigates how new technologies and modes of digital presentation can be used to communicate the value of heritage in ways that are accessible and engaging to modern audiences. Jelena's work reflects a critical awareness of how cultural memory is increasingly threatened—particularly under the pressures of accelerated urban change and the forces of the global capitalist system, which often erode or erase local identity and historical continuity.

As a researcher, Jelena maintains a consistent interest in the role of art within complex social and political contexts of the present day. She is actively engaged in the cultural life of Novi Sad, regularly exhibiting her work at prominent galleries and institutions. She earned both her bachelor's and master's degrees from the Department of New Media Art at the Academy of Arts, University of Novi Sad (Serbia). In 2019, she completed an exchange program at the Faculty of Fine Arts, University of Porto (Portugal), where she later specialized in the interdisciplinary course Territory's Representations: Its Drawing and Images at FBAUP.

Jelena has been awarded several national scholarships and has held seven solo exhibitions, in Her work has been featured in numerous prominent projects and exhibitions, including Ars Electronica Garden (Novi Sad, 2021), On the Path of Serbian Art 1923–2023: From Konjović to Marina Abramović (District, Novi Sad, 2023), 100 Ideas for the Western Balkans: Belgrade Underground (Museum of Applied Art, Belgrade, 2025), Here & Now – Young Balkan Designers (Faculty of Forestry, University of Belgrade, 2024), Samsung x Buro: Inspired By You (Studio 22, Zagreb, 2022), and Young Serbian Contemporary (City Hall Gallery, St. Pölten, Austria, 2021). She was also shortlisted for the Signature Art Prize 2020/21 (London, UK). Jelena has contributed as a lecturer at conferences such as Culture on the Palm – Palm Culture (Novi Sad) and Visual Transpositions of Identity and Space (Paris), and co-authored the international workshop ID Places, held at the Cultural Center of Serbia in Paris. Jelena's works are part of the collections of the University of Novi Sad (Rectorate) and the Inclusive Gallery. Her theoretical and visual research has been published in several international publications.

She is a member of the Association of Fine Artists of Vojvodina, the International Federation of Journalists, and the Association of Journalists of Serbia. Since 2020, she has held the official status of an independent artist.

Jelena Gajinovic b. 1995. in Novi Sad (Serbia)

Education

- 2018-2021 MA Master studies New art media, Academy of Arts, University of Novi Sad (RS)
- 2019 Erasmus +, Master's studies, Image Design Faculty of Fine Arts, University of Porto, Porto (PT)
- 2019 Specialisation in Territory's Representations, its Drawing and Images, University of Porto, Porto (PT)
- 2014-2018 BA New art media, Academy of Arts, University of Novi Sad (RS)

Residencies | Training

- 2023 ThisPLACED, Polverigi (IT)
- 2022 Some Call Us Balkans, Banja Luka (BA)
- 2022 Some Call Us Balkans, Tour (RS, XK, MK, AL, GR)
- 2021 Heritage “Today/Tomorrow” Donumenta, Regensburg (DE)
- 2021 Training Programme for Creative Practitioners interested in Community Art and Anthropology in the City, Graz (AT)

Awards | Scholarship | Nominations

- 2024 Award-wining project, International competition for the conceptual design of the tapestry for Atelier 61, Novi Sad, Serbia
- 2023 Award-wining project, The Kaleidoscope of Culture, Novi Sad, Serbia
- 2022 Samsung x Buro, Inspired By You, Studio 22, Zagreb, Croatia
- 2021 Award-winning project "Young Serbian Contemporary" at the public competition, Foundation "Novi Sad - European Capital of Culture"
- 2021 Shortlisted, Signature Art Prize 2020/21, London, UK
- 2020 Award-winning project "New elements of the past" at the public competition "Artists. Now!", Foundation "Novi Sad - European Capital of Culture"
- 2020 Award-winning project "Digital Touch", public competition of the Inclusive Gallery for accessible artwork, donors Ministry of Culture of the Republic of Serbia and the City of Novi Sad - City Administration for Culture, Novi Sad, Serbia
- 2019 Holder of a scholarship according to the competition of the Fund for Young Talents of the Republic of Serbia 2018/2019
- 2018 Holder of a scholarship according to the Fund competition and for ounge talents of the Republic of Serbia 2017/2018
- 2016 Award for conceptual design, "New creative spaces of Vojvodina 3", the Institute for Culture of Vojvodina, the exhibition was supported by the Provincial Secretariat for Culture, Public Information and Relations with Religious Communities. Co-author: Luka Stojanović
- 2015 Second prize for a series of photographs "Above the Sea" at the International Photography Exhibition "Kvarner above and below the sea and Venice", Novi Sad, Serbia

Membership

- Association of Fine Artists of Vojvodina, Serbia
- International Federation of Journalists (IFJ)
- Journalists Association of Serbia

Lecturer

2019 What art has with that?, The project "Culture on the Palm - Palm Culture", Cultural station Svilara, Novi Sad
2019 Visual Transpositions of Identity and Space, Serbian Cultural Center, Paris, France

Workshops

2019 “#ID Places”, Co-author: Vanja Novakovic, Tijana Jevric and Luka Stojanovic, Serbian Cultural Center, Paris, France

Projections

2021 La Strada Festival 2021: Projekt "Eggenberger Stadtgeflüster", Graz, Austria
2016 “SHORTZ”, International Video and Short Film Festival, Academy of Arts, Novi Sad, Serbia (Co-author: Stefan Jovanović)
2016 Alternative Film / Video Festival, Podgorica, Montenegro
2015 “SHORTZ”, International Video and Short Film Festival, Academy of Arts, Novi Sad, Serbia

International publication

Representações, Desenhos e Imagens do Território, Vasco Cardoso, Mário Gonçalves Fernandes, Carlos Rodrigues, i2ADS, GEGOT, CITTA, 2021, ISBN / ISSN 978-989-9049-19-2
Despotovski, Goran, Art Body Art: CMIC, moving form: Art Body Art Project: SULUV September 28 - October 9, 2020 =
Motion art form: The Art Body Art project - The Body Relation = SULUV Gallery, 28th September- 9th October 2020 ISBN 978-86-88319-29-4
Despotovski, Goran, SMIC: mobile small form: international small motion art forms exhibition, December 2019, SULUV, Novi Sad, 2019
ISBN 978-86-88319-26-3
Despotovski, Goran, Projekat Razlike: performans i instalacija = The differences: performance and installation art / Goran Despotovski, Dijana Metlić, Akademija umetnosti, Novi Sad 2019
ISBN 978-86-88191-92-0

In collection

Cine Euro Connect, A Collaborative Film Museum, Bucharest, Romania
University of Novi Sad, Serbia
Donumenta, Regensburg, Germany
Student Cultural Centre FACTORY, Novi Sad, Serbia
Gallery Mostovi Balkana, Kragujevac, Serbia
Inclusive Gallery, Serbia
Private collection, Serbia

Selected solo exhibitions

2023 Award-winning project, Niti Identiteta: Tkanje Kulturnog Pejzaža, The Kaleidoscope of Culture, Novi Sad, Serbia
2023 donumenta Artist in Residence Program – Art in Public Space 2023, Regensburg, Germany
2022 Samsung x Buro, Inspired By You, Studio 22, Zagreb, Croatia
2021 Young Serbian Contemporary, Ausstellungsbrücke City Hall Gallery, St. Polten, Austria
2021 Master exhibition “New horizons of digital and post-digital landscape”,
Gallery of Fine Arts gift collection “Rajko Mamuzić”, Novi Sad, Serbia
2020 New Elements of the Past, Svilara Cultural Station, Novi Sad, Serbia
2019 Digitopia, A Virtual Paradise, SULUV Galery, Novi Sad, Serbia
2018 40° 45' 32.0256" N and 73° 59' 6.4680" W FABRIKA, Student Cultural Center of Novi Sad, Novi Sad
2018 Different painting, painting exhibition with Vanja Novaković & Kristina Maksimović Start IT Centar Novi Sad, Serbia
2017 New city, OWL, Novi Sad, Serbia
2016 „Who is Bosiljka Rakočević?" Partizan Gallery, Shock Cooperative, Petrovaradin, Novi Sad, Serbia

Group exhibitions

2025
2025 100 Ideas for the Western Balkans: Belgrade Underground, Museum of Applied Art, Belgrade, Serbia

2023
2023 “Here & Now” Young Balkan Designers, Faculty of Forestry, University of Belgrade, Belgrade, Serbia
2023 On the Path of Serbian Art 1923 – 2023: From Konjović to Marina Abramović, District, Novi Sad, Serbia
2023 Some Call Us Balkans, Rilindja, Priština

2022
2022 3rd International Art Biennale ARTiJA, Kragujevac, Serbia
2022 Some Call Us Balkans, DKC Incel, Banja Luka, BIH

2021
2021 Representações, Desenhos e Imagens do Território, FBAUP Gallery, Porto, Portugal
2021 Pop Up exhibition, Theater am Lend, Graz, Austria
2021 ARS ELECTRONICA Kaleidoscope of Culture Pavilion for New Media Arts, Novi Sad, Serbia
2021 75/50/10, National Museum Krusevac, Serbia

2020
2020. SMIC Project, SULUV Gallery, Novi Sad, Serbia

2019
2019 SMIC Project, SULUV Gallery, Novi Sad, Serbia
2019 Pop-up group exhibition Kulturforum, Nova Iskra, Belgrade, Serbia
2019 X-Group small format exhibition, Cultural Station Edšeg, Novi Sad, Serbia
2019 Transpositional discourse of identity and space, Gallery of the Novi Sad Branch of SANU, Novi Sad, Serbia
2019. Exhibition of new members of the Association of Fine Artists of Vojvodina, Cultural station Svilara, Novi Sad, Serbia

2018

2018 Project "Differences", Cultural station Svilara, Novi Sad, Serbia

2018 Second Picture, Gallery of the Archive of Vojvodina, Novi Sad, Serbia

2018 Final exhibition of the fourth year of the Academy of Arts, Gallery of Matica Srpska, Novi Sad, Serbia

2017

2017 The international project "Danube Connections", in cooperation with Heim.art and the Museum of Vojvodina, Gallery HOL, Academy of Arts, Novi Sad, Serbia

2017 Project "Differences", FABRIKA, Student Cultural Center of Novi SadNovi Sad, Serbia

2017 Shop Window 34, Theatre 34, Novi Sad, Serbia

2017 Architectural Photography Exhibition "Focus on Modernism: Architecture of Novi Sad 1950-1970",

Museum of Contemporary Art Vojvodina, Novi Sad, Serbia

2016

2016 New Creative Spaces of Vojvodina 3 - Creative Ideas, Creative Solutions, Institute of Culture of Vojvodina, Novi Sad, Serbia

2016 Eco Design Week, FABRIKA, Student Cultural Center of Novi Sad

2016 Project "Differences", Factory, Student Cultural Center of Novi Sad

2016 Bodies and Organisms, Museum of Contemporary Art Vojvodina, Novi Sad, Serbia

2016 Pop-up exhibition, Money, carts and you're a badass, Trafika Gallery, Novi Sad, Serbia

2016 Alternative Film / Video Festival, Podgorica, Montenegro

2016 Internacional photography exhibition Kvarner 8, Kastav, Croatia

2015

2015 Internacional photography exhibition Kvarner 7, Kastav, Croatia

2015 Project Differences, FABRIKA, Student Cultural Center of Novi Sad, Serbia

2015 International photography exhibition Kvarner 8, Gallery Macut, Novi Sad, Serbia

2014

2014 Internacional photography exhibition Kvarner 7, Gallery Macut, Novi Sad, Serbia

2012

2012 Internacional photography exhibition Kvarner 5, Gallery Macut, Novi Sad, Serbia

www.jelenagajinovic.com
2025