BRANKICA ŽILOVIĆ CHAUVAIN septembar-oktobar 2020.

NOVEMBAR

POLJA SEĆANJA

Izložbom "Polja sećanja" u galeriji Novembar, umetnica Brankica Žilović Šoven predstavlja svoj rad beogradskoj publici. Brankica već dugi niz godina živi, stvara i predaje u Parizu, a poslednjih sedamnaest godina učestvovala je u brojnim međunarodnim umetničkim i edukativnim projektima, a svoje radove izlagala je u muzejima i galerijama širom sveta – od Francuske, Italije i Nemačke do SAD-a, Kine i Senegala. Posle završenog Fakulteta likovnih umetnosti u Beogradu nastavila je školovanje na Ecole Nationale Superieure Des Beaux Arts u Parizu, a sada predaje na dve visokoškolske ustanove u Parizu i jednoj u Anžeu. Tokom svoje umetničke karijere uvek je istraživala različite materijale i eksperimentisala u različitim medijima, ali ono što u velikoj meri obeležava njen rad je upravo specifično korišćenje tekstila koje publika ima prilike da vidi na ovoj izložbi. Radovi na izložbi "Polja sećanja" se formalno fokusiraju na istraživanje izražajnih mogućnosti tekstila u kombinaciji ili čak u kontrastu sa drugim, tvrđim materijalima, dok se sadržinski bave istraživanjem kolektivnog i ličnog sećanja, kao i procesima pamćenja. Koristeći se simbolima i elementima lične istorije, Brankica postavlja univerzalna pitanja koja umetnost neprestano istražuje – ko smo, odakle dolazimo i kuda idemo?

MEMORY FIELDS

With the exhibition 'Memory Fields' at the Novembar Gallery, the artist Brankica Žilović Chauvain is presenting her works to the Belgrade audience. Brankica has been living, creating and teaching for many years in Paris, and in the last seventeen years she has participated in numerous international artistic and educative projects, and exhibited her work in museums and galleries all over the world: France, Italy, Germany, USA, China, and Senegal. After graduation from the Faculty of Fine Arts in Belgrade she furthered her studies at the École Nationale Superieure Des Beaux Arts in Paris. She now teaches at two faculties, in Paris and Angers. In her artistic career she has always explored different materials testing different media, but what marks her work considerably is a peculiar use of textile, presented to the Belgrade audience on this occasion. The works displayed in the exhibition 'Memory Fields' are formally focused on the investigation of the expressive abilities of textile combined or even contrasted with other, "harder" materials, while content-wise they deal with the exploration of collective and personal memory and memorizing processes. By using symbols and elements from personal history, Brankica raises universal questions that art continuously explores – Who are we, where do we come from and where are we going?

M.K. Koliko dugo već živiš u Parizu i da li te je život u Francuskoj promenio?

B.Ž. U Francuskoj živim već dvadeset i tri godine, a doselila sam se sa svojih dvadeset i četiri, što znači da ću sledeće, jubilarne godine biti na nekoj polovini koju bih nazvala *in between*, što po mnogo čemu odgovara opisu nekog mog identiteta.

Život u Francuskoj me je u velikoj meri promenio, što i nije tako neobičan fenomen za mnoge migrante. Odnos ka novoj kulturi, jeziku, načinu života, i potpuno drugačijem mentalitetu, je već u prvim godinama izgradio u meni umetnost adaptibilnosti i formirao potpuno novi koncept života i umetničkog stvaralaštva.

Moj boravak u Francuskoj prevashodno obuhvata život u Parizu, a on u sebi nosi jedan specifičan kosmopolitski duh, koji se u velikoj meri razlikuje od ostatka Francuske.

Moje duhovno, intelektualno i umetničko odrastanje u ovom gradu neizmerno je obogaćeno i prošireno dimenzijom konstantne promenljivosti, preklapanja multikulturoloških identiteta, različitosti i intelektualnog antikonformizma. Pariz je grad u kome život nije jednostavan, ali je neizmerno stimulativan i za opstanak u njemu potrebna je jedna doza iracionalne opsesije tradicijom i kulturnim nasleđem i nerazumljiva ljubav ka *café-terrasse*.

M.K. Kada si odlučila da postaneš umetnica?

B.Ž. Mislim da je postati umetnica u suštini dugotrajan proces i podrazumeva prevazilaženje mnogobrojnih faza, gde

M.K. For how long have you been living in Paris and has the life in France changed you ?

B.Ž. I have been living in France for 23 years now. I moved here when I was 24, so next year it will be a jubilee of this half that I like to call “the in-between”, which also, in a way, describes my identity.

Life in France changed me considerably, and it is not some surprising phenomenon for the majority of migrants; the attitude towards a new culture, language, lifestyle and completely different mentality formed, in the very first years, the art of adaptability and established a completely new concept towards life and artistic work.

My time in France primarily encompasses my life in Paris – a city of a peculiar cosmopolitan spirit different from the rest of France in many ways.

My spiritual, intellectual and artistic growth in this city is immensely enriched and broadened by the dimension of continuous shifts, the overlapping of multi-cultural identities, diversities and intellectual anti-conformism. Paris is a city where living is not simple, but is vastly stimulating, and to survive in it you need to nurture a dose of irrational obsession with tradition and cultural heritage and the unfathomable love for *café-terrasses*.

M.K. When did you decide to become an artist?

B.Ž. I think that becoming an artist, is actually a long process that entails overcoming numerous phases, all of which are equally

je svaka od njih podjednako ključna i konstruktivna. Veoma je bitno prepoznavanje svih tih intimnih sesija koje su psihološki veoma kompleksnog karaktera.

U introspekciji, presudan parametar u mom slučaju bio je boravak na Zlatiboru koji je 1980-ih godina bio provincijsko planinsko mestašce, uglavnom prazno i beskrajno dosadno. Kao adolescentkinja, dane sam provodila u prirodi, okrenuta sportu (uglavnom skijanju i vožnji bicikla) i suštinski sam se uglavnom osećala usamljenom i drugačijom.

Početak mojih prvih radova doživljavala sam kao neki imperativni beg iz rutine i monotone realnosti. Svakim urađenim crtežom osećala sam se radikalno izmeštenom, probuđenijom i svesnijom. Smatram da sam već u ranim godinama shvatila da je moj put umetnički i nijedna druga opcija nije dolazila u razmatranje. Danas, posle četrdeset godina, i dalje gajim potpuno isti osećaj te izmeštenosti i posebnosti u svakom dragoceno provedenom trenutku u svom ateljeu.

M.K. Šta te najviše inspiriše?

B.Ž. Izazovni projekti, inspirativni razgovori, dobra izložba, dobar film, japanska animacija, američka literatura, geopolitika, meditacija, muzika… gotovo sve što može da nahrani moju žeđ za saznanjem i omogućava mi da zauvek ostanem budnih očiju i duha.

M.K. Da li imaš neki ličan odnos prema

crucial and constructive. It is very important to recognize all these intimate sessions, which are psychologically very complex.

Introspectively observing, the key parameter in my case was the sojourn in Zlatibor; in the ‘80s it was a small, provincial place, unvisited and perfectly boring. As an adolescent, I would spend my days in nature, doing sports (usually skiing or cycling) but, all in all, I felt rather lonely and different.

My first creations came as an imperative escape from the routine and monotonous reality. I felt radically displaced, more awaken and more aware after each of my drawings. I believe that already in those early years, I realized my path was artistic and no other option was even being considered. Today, forty years later, I am still cultivating the same feeling of displacement, and uniqueness of each precious moment I spend in my studio.

M.K. What inspires you the most?

B.Ž. Challenging projects, inspiring discussions, a good exhibition, a good movie, Japanese animation, American literature, geopolitics, mediation, music... almost everything that quenches my thirst for knowledge and helps me always keep my eyes and spirit open.

M.K. Do you have a personal relationship with textile and how did you choose it as a media?

B.Ž. When I moved to France, I started

tekstilu i kako je došlo do toga da se opredeliš baš za tekstil kao medij?

B.Ž. Kada sam se doselila u Francusku, počela sam se više interesovati za savremene medije, ali i za *craft art* zanatstvo. U periodu oko 2000-ih, nastupio je veoma bitan trenutak dekonstrukcije svih ukorenjenih i intelektualno uvreženih mišljenja i pretpostavki o postojećim umetničkim medijima. Zanatstvo je tradicionalno bilo na jednoj strani, a savremeno stvaralaštvo na drugoj. Međutim, od tada, sve je bilo moguće preispitati i nadograditi. Takođe, 80-ih i 90-ih godina tekstil je zauzeo veoma bitno mesto u kritičkom prostoru. Radovi Rozmari Trokel (Rosemarie Trockel), Gade Amer (Ghada Amer), Anet Mesažer (Annette Messager) ili Luiz Buržoa (Louise Bourgeois) su kroz tekstil pokrenule razmatranja o identitetu, o pripadanju i opredeljenjima, žanrovima, o društvu i pojedincu, o političkim subjektima i tendencijama, i najbitnije inicirale emancipaciju i autonomiju tekstila kao nezavisnog medija. Tekstil se zaista nalazi na svojevrsnom raskršću razmatranja i uvodi veliki broj istraživačkih i izazovnih problematika, kao što su: pitanje tradicije i nasleđa, pitanje estetike i kreativnih procesa, pitanje tekstila kao polazišta futurističkih vizija i inovacija, i na kraju, mesto tekstila kao nosioca subverzije i političkog angažmana.

Interesantno bi i možda najintimnije bilo navesti da je selo Sirogojno (Zlatibor) odigralo veoma bitnu ulogu u emancipaciji žena pletilja 60-ih i 70-ih godina, omogućavajući im radni odnos, integritet, što je doprinelo usporavanju migracije sa sela. Visoko kvalitetne kreacije zlatiborskih pletilja su se našle među najzapaženijim modnim kreacijama u Evropi. Takvih poučnih primera ima u celom svetu. Na žalost, poslednjih 15 godina, *fast fashion* je umnogome doprineo da se sav taj mukotrapan rad obezvredi i svede na savremenu beskopromisnu eksploataciju rukotvorina.

developing an interest in contemporary media but also craft arts. There was a moment around the 2000s, that brought the dismantling of all rooted and intellectually accustomed beliefs and convictions about artistic media, which were traditionally placing craft art on one side, and contemporary art on the other. However, from that moment on, everything has become subject to questioning and upgrading. Also, in the '80s and '90s textile took an important place in the critical space. The works by Rosemarie Trockel, Ghada Amer, Annette Messager or Louise Bourgeois, through textile media mobilized reflecting on identities, belonging, choice of gender preference, on society and the individual, political subjects and tendencies, and most importantly, initiated emancipation and autonomy of textile as an independent media. Textile is truly found on the crossroads of consideration and introduces many explorative and challenging issues: the questions of tradition and heritage, aesthetics and creative processes, the question of textile as a starting point of futuristic visions and innovations, and finally, the role of textile as a carrier of subversion and political engagement.

It might be interesting and rather intimate to note that the village Sirogojno (mountain Zlatibor) had a key role in the emancipation of women-knitters in the 1960s and 1970s, providing them with employment, integrity and consequently contributed to the abating of migrations from the village.

High-quality work by Zlatibor women-knitters has found itself among the most notable fashion creations in Europe. Such edifying examples can be found all over the world. Unfortunately, in the last 15 years, *fast fashion*, considerably contributed to the devaluation of such laborious work and reduced it to the contemporary uncompromised exploitation of handicrafts

M.K. Sem tekstila koristiš i druge materijale kao što su beton i papir a često intervenišeš na starim knjigama. Kako odlučuješ koji materijal ćeš izabrati?

Da li postoji i koja je simbolička povezanost materijala i značenja, odnosno poruke rada?

B.Ž. U svojim nedavnim radovima koje nazivam *Tout Monde* koristim betonske blokove koji su jednostavno amalgam tendenciozno oštećenih, gotovo izbrisanih arhivskih fotografija. Veza između materijala figurira kao vid reparacije, gde je i prekrivanje zlatnim listićima takođe u funkciji restauaracije, pa čak sakralizacije. Svi ti sazvani materijali predstavljaju neku vrstu okamenjenih ili fosilizovanih kapsula koje putuju kroz vreme i čuvari su naših sećanja.

Ovi mali fosili zapravo govore o ostacima i reminiscencijama sveta onakvog kakvog ga poznajemo ili sveta koji više ne postoji, jer se vrlo često radi o arhivskim fotografijama. Ova metoda u suštini ukazuje na moj odnos prema svim očiglednim manifestacijama vrtoglave virtualizacije i dematerijalizacije modernog društva. Ovi blokovi rađeni su u betonu kao najegzaktnijem materijalu u simboličkoj funkciji.

M.K. Apart from textile, you use other materials, such as concrete, paper and you often make interventions on old books. How do you opt for materials? Is there a symbolic connection between the material and meaning, i.e. the message of a piece?

B.Ž. In my recent works that I call *Tout Monde* I use concrete blocks that are simply an amalgam of intentionally damaged, almost completely faded archival photographs, embroidery as a means of reparation and little golden leaves, also in the function of restoration, or even sacralization. All of these convened materials present some kind of solidified or fossilized capsules traveling through time and serving as keepers of our memories. These little fossils, in actuality, tell us about the remains and reminiscences of the world as we know it, and the world that is no more, since these are often archival photographs. This method actually expresses my attitude towards quite obvious and evident manifestations of the modern society's dizzying virtualization and dematerialization. These blocks are made in concrete as the most exact material in symbolical functions. To return to *the concrete* and *tangible*, the English use the word *concrete* to denominate the

Da bi se vratili konkretnom i opipljivom, Englezi upotrebljavaju *concrete* za beton, a šta konkretnije izabrati do betona, da se materijalizuje svet koji je u procesu odupiranja, na horizontu potpune dematerijalizacije?

Budući da želim da se osvrnem i na druge materijale kako bih formirala neku vrstu ličnog rečnika, upotreba knjiga kao najadekvatnijih nosilaca transmisije i sama intervencija na njima je samo produžetak pomenute dijalektike odupiranja i rezistencije odumiranju materije i sećanja. Uprkos alarmantnom sveopštem pesimističkom mišljenju o budućnosti naše civilizacije, svako moje suočavanje sa materijalom, svaki akt svaranja kojem se podvrgavam svakoga dana, i svi beskrajni sati provedeni u ušivanju i vezu, manifestacija su samog neprihvatanja i kategoričkog odbacivanja ideje o konačnosti.

Dati smisao u vreme krize, rekla je Hana Arent (Hannah Arendt), znači odupirati se ideji o nestanku i tražiti potvrdu da je novo još uvek moguće. I to novo, rekla je, uvek je čudo.

Ljudski pejzaži, skulpture, arhitektura, iscrtane mape, knjige, individualne i kolektivne strasti i iluzije, ratovi i konsenzusi, crkve i bogovi, duhovnosti svih vrsta, sećanja i knjige, imaginacija... u svemu tome čovek je negde morao da se dogodi, uprkos večnosti univerzuma, neumoran u svom neprekidnom pomeranju, traganju, transformaciji i fatalnoj prolaznosti. Sva naša iskustva i putovanja, doživljena, unutrašnja ili izmaštana, deo su nas, kao nekakva večna radost na obodima zaostavštine.

building material; and what is more concrete than concrete for materializing the world in the process of resistance, on the horizon of complete dematerialization?

Given that I strive to opt for some other materials so as to form a sort of a personal vocabulary, the use of books and the very intervention on them is only an extension of the mentioned dialectics of resistance to the dying out of matter and memories. Despite our civilization's alarming overall pessimistic view of the future, my every encounter with material, each creative act that I expose myself to every day, all countless hours of embroidering are only the manifestation of the non-acceptance and categorical rejection of the idea of finiteness.

To give meaning in the time of crisis, said Hannah Arendt, is to resist the idea of a disappearance and seek confirmation that *new* is still possible. And the new, she said, is always a miracle.

Human landscapes, sculptures, architecture, drawn maps, individual and collective passions and illusions, wars and consensuses, churches and gods, spiritualities of all kinds, memories and books, imagination...the man had to exist in it all, despite the infinity of the universe, tireless in his continuous moving, searching, transformations and fatal transience. All our experiences and travels, lived, inner or imagined are part of us as some eternal joy on the brinks of legacy.

The analysis of the past is necessary so as to establish the continuity in creation and

Analiza prošlosti je neophodna da bi se uspostavio kontinuitet u stvaranju i refleksiji. Sam dijalog između prošlosti i sadašnjeg trenutka je već ulazak u budućnost.

Moj suštinski odnos prema prošlosti je romantično-utopijski sa izraženo snažnom voljom da, okamenjenjem, konzerviranjem i metodičkom reparacijom sačuvam čitavu slojevitost sećanja.

Fragmenti znamenja, pejzaža, ruševina vremena, pretvaraju se u neku ličnu arheologiju privremenih i permanentnih memorija. Prošlost je ukrašena uskoro izbledelim zlatom, a budućnost je zlatno dragoceno osvrtanje, spominjanje. Svaki moj pokret ubadanja iglom u papir ili tekstil ostavlja iza sebe grafički trag sličan hirurškim šavovima ili ožiljcima, možda zato što je reč o popravljanju onoga što potiče iz prošlosti kako bi što snažnije ostalo vezano za sadašnjost.

M.K. Izdvojila bih seriju tvojih vezenih knjiga koja nosi naziv: *No Longer Mine*. Zašto knjige i o kojim knjigama se radi?

B.Ž. Dimenzija dela iz serije *No Longer Mine* ne izmiče autobiografskom i političkom karakteru. Dijasporni prostor koji se u početku naslućuje, odnosi se, u stvari, na našu sopstvenu istoriju – koja dolazi iz zemlje koja više ne postoji Jugoslavije.

Pamćenje i prihvatanje nestanka je proces koji se takođe odnosi i na moj delimični sopstveni gubitak identiteta i alijenaciju prilikom dolaska u Francusku.

reflection. The very dialogue between the past and present moment is already a step into the future. My essential attitude toward the past is romantically-utopian with a marked, strong will to, by solidification, conservation and methodical reparation, save all the layers of memories.

The remains and fragments of emblems, landscapes and ruins of time transform into personal archaeology of temporary and permanent memories. The past is embellished with soon-to-be faded gold, whereas the future is a golden precious throwback, recalling. My every stitch in paper or textile leaves a graphic mark similar to surgical stitches or scars, possibly because it is about mending something that comes from the past with the aim of tying it, as strongly as possible, to the present moment.

M.K. I would like to single out the series of your embroidered books titled *No Longer Mine*. Why books, and which books do you particularly choosee?

B.Ž. The dimension of the works in the series *No Longer Mine* does not break away from the autobiographical and political character. The diasporic space inferred at first is actually our personal history belonging to a country that no longer exists – Yugoslavia.

Memories and acceptance of the disappearance is a process that is also related to my partial, personal loss of an identity and the alienation during my move to France.

My personal story of loss is part of a universal

Moja lična priča o gubitku je deo univerzalne naracije, i moj odlazak u Francusku, gde živim „negde drugde", prepoznaje i potvrđuje moje prisustvo u otvorenom i višestrukom svetu, ili „svom svetu" (whole world), kako ga je definisao Eduar Glisan (Edouard Glissant). Moje razmišljanje i praksa duboko se oslanjaju na Glisanovu ideju o međusobnom prodiranju kultura i fikcija, o svetu koji uvek opstaje, ali se menja. Otuda, možda, potiče moje veliko interesovanje za fotografije odavde i drugde, mape i knjige, za sva moja putovanja, ne bih li potvrdila da li je zemlja zaista „deljiva za sve". Kroz rad vezom i repozicioniranjem kartografija, granice i sadržaji se presecaju, sastaju, nastaju, nestaju, transformišu se.

U tim zapetljanim stratifikacijama subjektivnog i istorijskog, kartografija koja nastaje u otvorenim knjigama, uglovnom istorijskog ili filozofskog sadržaja je uvek priča na rubu kolebanja između onoga što je ostatak i krhotina nestalog sveta ili zapravo novi početak.

M.K. U početku beše Pangea: prakontinent ili superkontinent. Trebalo je da prođe mnogo godina da se usvoji teorija Alfreda Vagnera o poreklu kontinenata i okeana, o postojanju prvobitno jedinstvenog prakontinenta Pangee, od kojeg su usled kretanja tla nastali kontineti kakve ih danas poznajemo.

Šta za tebe znači Pangea u kontekstu tvog rada i današnjeg društva?

B.Ž. Ono što me najviše fascinira u sagledavanju i dešifrovanju mapi *New Pathways* (2020), *Pli Politique* (2017), *Embrace Again* (2018) i *Life* (2019) a posebno *Pangea* (2011) je eksplicitna vizija o svetu koji se konstantno pokreće, savija, razvija, preklapa. Ovde je reč o rascepljenom svetu, svetu punog antagonizma, varijacija i sveta u stalnoj evoluciji, transformaciji i mutaciji.

U prvi mah iščitavanje dela vezanih za Pangeu nesumnjivo imaju za cilj da ukažu na geopolitičko urušavanje i svet koji je podložan neizbežnoj eroziji, sa gorkim osećajem gubitka i degradacije. Svaka karta je vizuelno komponovana da ukaže na nemir koji, čini se, izražava nestabilnu viziju sveta zamagljenu egzistencijalnim izazovima. Svaka tačka, linija i fraktura, neprestano se duplicira, razgranava, odražavajući granice bez početka ili kraja koje se iznova i iznova ponavljaju. Granice i linije, od onih koje sami stvaramo, onih koje prelazimo, do onih koje prodiru kroz nas, gde lična geografija može zameniti političku geografiju, potvrđuju tako sveopštu krhkost koja se proteže izvan vidljivog.

Međutim, kroz *Pangea*, seriju *New Pathways* i ostale navedene radove, postajem svesna svih nevidljivih tektonskih sila transformacije, i personalne geologije. Pokušavam da prizovem novi svet, novi koncept, novu alternativu, gotovo utopiju u kojoj se čovek pomirio i našao kompromisno rešenje sa evolucijom planete – kartografiju u kojoj se granice rastvaraju, proširuju, razvlače i ponovo formiraju u energične frivolne sinapse željne novih putanja.

Pangea je dakle metaforična sinteza svih ideja, ispitivanja, osvešćivanja i na kraju buđenja, ličnih i kolektivnih. Važno je biti budan i tražiti

narrative, and my move to France, where I now live "someplace else" recognizes and affirms my presence in the open and multiple world or, "the Whole-World" as defined by Edouard Glissant. My thinking and praxis strongly lean on Glissant's idea of mutual intertwining of cultures and fictions, about the world that forever prevails, but changes. It might be the source of my great interest in photographs from this region and elsewhere, in maps and books, my travels that serve to determine whether the Earth is really „shareable for all". Through embroidery and repositioning of cartographies, borders and contents are being split, joined, they appear, disappear and transform.

In such tangled stratifications of the subjective and historical, the cartography that arises in open books of historical and philosophical content is always a story on the brink of vacillation between what are the remains and ruins of a vanished world, or actually a new beginning.

M.K. In the beginning there was Pangaea: the ancient continent or supercontinent. Many years had passed before Alfred Wagner's theory had been accepted about the origin of continents and oceans and the existence of the initial singular ancient continent colled Pangaea, which due to plate tectonics, broke up into the continents we know today.

What does Pangaea mean to you in the context of your work and today's society?

B.Ž. What I find most fascinating in observing and deciphering the maps *New Pathways* (2020), *Pli Politique* (2017), *Embrace Again* (2018), *Life* (2019) and especially *Pangea* (2011) is the explicit vision of the world that constantly moves, bends, develops, overlaps, the divided world replete with antagonisms, variations, the world in constant evolution, transformation and mutation.

At first, reading the works related to *Pangea*, undoubtedly wishes to point to geopolitical demise and the world subjected to unavoidable erosion, with a bitter feeling of loss and degradation.

Each card is visually composed so as to point towards the unrest which seems to express the volatile vision of the world, blurred by existential challenges. Each point, line and fracture continuously duplicate and branch, emanating borders without beginning or end, which replicate over and over again. Borders and lines, from those we create ourselves, through those we pass, to those that penetrate through us so that a personal geography substitutes the political one, thus verifies general fragility that goes beyond the visible.

However, through *Pangea*, the series *New Pathways* and other, above mentioned works, bearing in mind all invisible tectonic forces of transformation and personal geology, I attempt to invoke the new world, a new concept, new alternative, almost a utopia in which the man has made peace and found a compromising solution with the planet's evolution: the cartography in which the borders dissolve, broaden, stretch and form again in frivolous synapses, yearning for new travels and trajectories.

Pangea is, thus, a metaphorical synthesis of all

alternativna rešenja i ne ostati paralizovan u svetu u kojem se dominantno insistira na fatalnom kolapsu i pesimističkom horizontu.

M.K. Da li dok stvaraš razmišljaš o posmatraču – o utiscima, osećanjima i mislima koje želiš da izazoveš svojim radovima?

B.Ž. Da li je iz početka moguća revalorizacija vizije sveta i civilizacije? Cela izložba trebalo bi da inicira neko mentalno izmeštanje i refleksije o prošlosti i budućnosti. Moja lična opsednutost vremenom, osećaj vremena, protok vremena, su ništa drugo do svest sama. Moramo se prvo osvrnuti na prošlost pre nego što zamislimo budućnost. Baš kao što je ključno znati odakle nam dolaze um i svest. Nažalost, mi smo tako daleko od prirode i porekla stvari, svesti.

Istorijske mape su uvek bile neizvestan prostor projekcija politički skrivenih značenja i (pogrešnih) interpretacija. Da li smo spremni da promenimo svoja uverenja i istine?

Možemo li potražiti neke druge alternativne linije i granice? U ovom ispremeštanom i istumbanom svetu bez gravitacije, možda nam je potrebna distanca, nova vremenska dislokacija da posmatramo sebe kao civilizacijski protok (*flux*) pod novom prizmom, pod novim razmerama. Možda je moje lično mapiranje vezano samo za moju viziju, ali možda može da postane i podstrek za posmatrača da izmisli svoju.

Fragilnost našeg sveta usidrena je u

ideas, investigations, realizations and finally awakenings, personal and collective ones. It is important to be awake and seek the alternative, refusing to be paralyzed in the world which dominantly insists upon the fatal collapse and pessimistic horizon.

M.K.Do you think about the viewer while you create – about the impression, feelings and thoughts you whish to provoke by your works?

B.Ž. Is revalorization of the vision of the world and civiliztion from the beginning possible? The whole exhibition should initiate some sort of mental displacement and reflection on the past and future. My personal obsession with time, the feeling of time and time flow are nothing else, but the consciousness itself. It is necessary to review the past before imagining the future, as much as it is essential to know where our mind and consciousness come from. Unfortunately, we are so distanced from nature and the origin of things, consciousness.

Historical maps have always been an uncertain space of projections with politically concealed meanings and (wrong) interpretations. Are we ready to change our beliefs and truths?

Could we search for some other, alternative lines and borders? In this messy and chaotic world without gravity, we may need a distance, a new time dislocation that would enable us to observe ourselves as a civilization flux, through a new prism, with new ratios. My personal mapping might be related to my visions only, but it may stimulate the viewers to think of their own.

postojanosti i bekstvu od stvarnosti, ali takođe i iznad svega u zaboravu. Ali zaborav, gubitak ili degeneracija, pokretačke snage mog rada, nisu ništa drugo nego pozivi na nove početke. Otuda potreba da se moje kartografske kompozicije shvate kao izraz oblika optimizma, optimizama koji je možda latentan, čak i paradoksalan, ali optimizam koji radije poima život u svim njegovim šansama, pre nego u lamentima.

M.K. Predaješ na nekoliko fakulteta u Parizu: na Univezitetu Parsons i Institutu primenjenih umetnosti LISSA kao i na École Superieur des Beaux Arts u Anžeru, a takođe dva puta nedeljno odlaziš u atelje. Šta je to što te opušta?

B.Ž. Putovanja, skijanje, poseta izložbama i koncertima, trčanje, šetnja sa porodicom, kulturne emisije na *Arte*-u.

M.K. Izlagala si sa brojnim poznatim umetnicima i umetnicama do sada. Koju izložbu bi izdvojila kao svoje posebno iskustvo?

B.Ž. Bilo mi je ogromno zadovoljstvo da izlažem na *Pavillon de l'Exil 04*, na poziv kustosa Munira Fatmija (Mounir Fatmi) i Mari Depari (Marie Deparis) u Sen Luju u Senegalu 2018. godine gde je moj rad predstavljen zajedno sa radovima umetnika kao što su Mona Hatum (Mona Hatoum), Hank Vilis Tomas (Hank Willis Thomas), Munir Fatmi i mnogi drugi. Kao vrlo zanimljiva i lepa iskustva ostavile su mi izložbe: *Arsenic and the Lovely Lace*, gde sam izlagala

Fragility of our world is anchored in steadfastness and escape from reality, but also and above all, from oblivion. But oblivion, loss or degeneration – the driving forces in my work – are nothing else but invitations for new beginnings. Hence the need to embrace my cartographic composition as a form of optimism that might be latent, or even paradoxical, but optimism that understands life with its chances rather than its laments.

M.K. You teach at several faculties in Paris: at the University Parsons, the Institute of Applied Arts LISSA, and the École Superieure des Beaux Arts in Angers, and you also work twice a week in your studio. How do you relax?

B.Ž. By traveling, skiing, visiting exhibitions and concerts, jogging, strolling with my family, watching cultural shows on Arte.

M.K. You have exhibited together with many renowned artists. Which exhibition would you single out as a remarkable experience?

B.Ž. It was an enormous pleasure to exhibit at the *Pavillon de l'Exil 04*, at the invitation of the curators Mounir Fatmi and Marie Deparis in Saint Louis in Senegal, 2018, where my work was displayed along with the works of the artists such as Mona Hatoum, Hank Willis Thomas, Mounir Fatmi and many others. As quite interesting and dear experiences I hold the exhibitions: *Arsenic and the Lovely Lace*, where I exhibited together with Chiharu

zajedno za Čiharu Šiotom (Chihiaru Chiota) i Klodom Vijalom (Claude Viallat); potom izložba *Sorcieres* na kojoj su se između ostalih našli i radovi Anet Mesažer, Luiz Buržoa i Joko Ono (Yoko Ono), ali bih izdvojila i izložbe *Material Culture* u galeriji *William Rolland, Thousand Oaks* u Kaliforniji gde sam sarađivala sa umetnicima: Bušrom Almutavakel (Boushra Almutawakel) i Lalom Esajdi (Lalla Essaydi). Kao veoma specifično iskustvo i izazov izdvajam izlaganje u fascinatnom prostoru muzeja *Mauto* u Milanu, inače muzeju automobila, gde sam osvojila i prvu nagradu za instalaciju povodom grupne izložbe *Hit Parade*.

Chiota and Claude Viallat, then the exhibition *Sorcieres* where among others, there were also works by Anette Messager, Louise Bourgois and Yoko Ono, but I would also single out the exhibitions *Material Culture* at the William Rolland Gallery, *Thousand Oaks* in California, where I cooperated with the artists Boushra Almutawakel and Lalla Essaydi. Other specific experience and challenge was to exhibit at the fascinating space of the *MAUTO Museo dell'automobile di Torino* in Turin – where, on the occasion of the collective exhibition titled *Hit Parade*, I won the first prize for installation.

M.K. Šta očekuješ od beogradske publike i kako se osećaš povodom izlaganja u Beogradu?

B.Ž. Ovo je moja treća samostalna izložba u Beogradu. Naravno, veoma sam uzbuđena novim izlaganjem pred beogradskom publikom. Moja očekivanja od beogradske publike se ne razlikuju ni u kojoj meri od očekivanja neke francuske ili druge publike. Ljubitelji umetnosti iz Beograda su veoma radoznali i potpuno uključeni u evropske i svetske savremene tokove, tako da očekujem relevantan kritički stav i dijalog u vezi sa mojom umetnošću, i naravno njihov entuzijazam.

M.K. Na čemu trenutno radiš i kako vidiš razvoj tvog rada u budućnosti?

B.Ž. U preispitivanje o materijalima ulazi i jedno veoma značajno i urgentno pitanje o upotrebi tekstila na ekološko održiviji i odgovorniji

M.K. What do you expect from Belgrade audience and how do you feel about your solo exhibition in Belgrade?

B.Ž. This is my third solo show in Belgrade and I am naturally very excited to exhibit before the Belgrade audience. The expectations I have with regards to Belgrade auditorium are no different than those I would have from French or any other public. Art lovers from Belgrade are very curious and quite familiar with the world and contemporary art developments, so I expect a relevant critical attitude and dialogue about my art and, of course, their enthusiasm.

M.K. What are you currently working on and how do you see the future developments in your work?

B.Ž. When considering materials, there is also a vital and urgent question regarding the use of textile in a more environmentally-friendly, sustainable and responsible way.

način. Mnogo artefakata i kreativnih scenarija već postoji iz oblasti inovacije inženjerstva, a posebno u oblasti bio-dizajna, o tome kako možemo integrisati pitanje otpada ili živih organizama (bakterija, šampinjona) u tehnološke procese stvaranja tekstila, kako stvoriti nove biotehnološke alate itd. U svakom slučaju, kako me je ta tema oduvek zanimala, to će se verovatno u budućnosti preseliti u središte mojih preispitivanja. Takođe, sve što je agro, industrijski otpad, *fast fashion* otpad ili bio koji drugi otpad, i potom i sam proces transformacije ili recikliranja, odnosno, obnavljanje i održavanje materije na dugoročnijem planu moglo bi da bude deo moje buduće prakse. Potraga i potreba za nekim usporenim *slow art* konceptom u kojem se i dalje i još snažnije insistira na problematici materijala i permanentnosti materije mi se čini kao važna smernica u mom budućem razmišljanju.

Many artefacts and creative scenarios in the field of innovative engineering already exist, especially in the field of bio-design, which deal with the integration of waste and live organisms (bacteria, common mushrooms) into technological processes of textile manufacturing, creation of new biotechnological tools, etc. This topic has always been interesting to me, and it will probably come to be the focus of my future explorations. Also, everything that is agro, industrial waste, *fast fashion* waste, or any other waste, as well as the very process of transformation and recycling, that is renewing and maintaining the matter on a long-term basis, is likely to be considered in my future artistic praxis. The search and need for a slow art concept, which will even further and stronger insist on the issue of materials and matter permanence, seems to me as an important direction in my future contemplation.

Razgovor sa Brankicom Žilović Šoven vodila je Maja Kolarić, umetnička direktorka i kustoskinja galerije Novembar

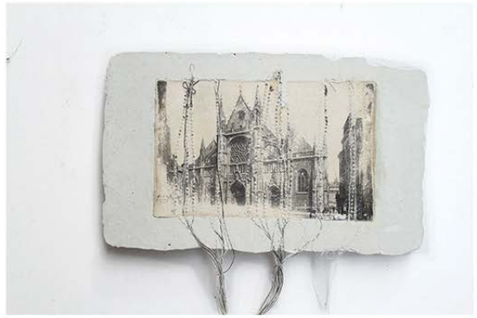
Interview with Brankica Žilović Chovain was led by Maja Kolarić, artistic director and curator of the Novembar gallery

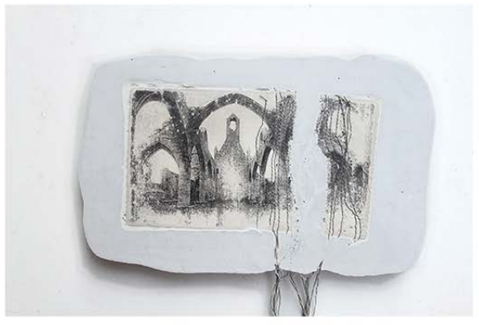
BEAUTIFUL DRIFTINGS 1

Vuna na platnu / wool on canvas
150x170 cm
2019

BEAUTIFUL DRIFTINGS 2

Vuna na platnu / wool on canvas
150x170 cm
2019





TOUT-MONDE 10
TOUT-MONDE 9
TOUT-MONDE 7

beton, fotografija, niti, zlatni listici
/ concrete, photograph, thread and golden leaves
13x21 cm
2019

TOUT-MONDE 5
TOUT-MONDE 41
TOUT-MONDE 1

beton, fotografija, niti, zlatni listici
/ concrete, photograph, thread and golden leaves
13x21 cm
2019

TOUT-MONDE 14
TOUT-MONDE 15

beton, fotografija, zlatna nit
/ concrete, photograph, thread and golden leaves
13x21cm
2019

TOUT-MONDE 13
TOUT-MONDE 12

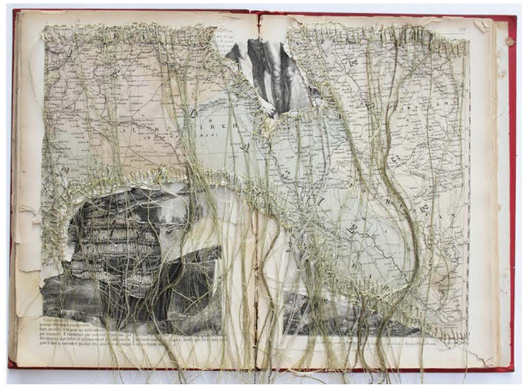
beton, fotografija, zlatna nit
/ concrete, photograph, thread and golden leaves
13x21 cm
2019

TOUT-MONDE ?
TOUT-MONDE 16

beton, fotografija, niti, zlatni listici / concrete, photograph, thread and golden leaves
26x34 cm
2019

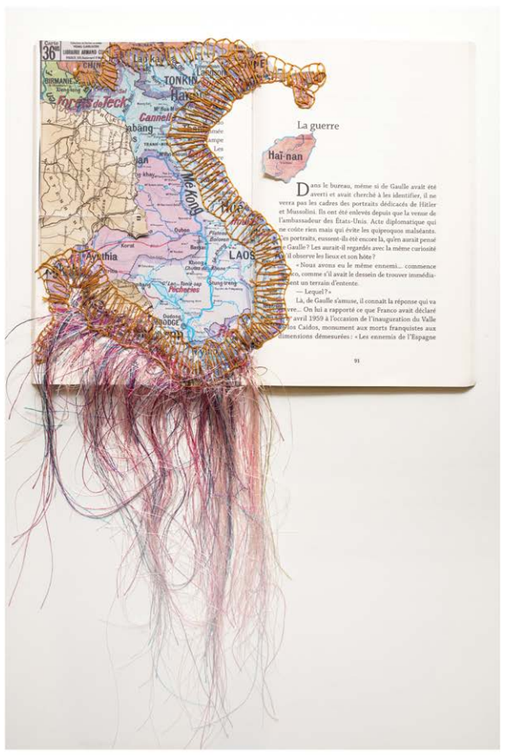
REMINISENCE OF THE MOUNTAIN 5
REMINISENCE OF THE MOUNTAIN 2
REMINISENCE OF THE MOUNTAIN 1

foto, vez, zlatne niti, beton / photo embroidery, golden thread, concrete
14x21 cm
2019



NO LONGER MINE 17
NO LONGER MINE 16
NO LONGER MINE 17

vez za knjige / book embroidery
42x 30 cm
2019

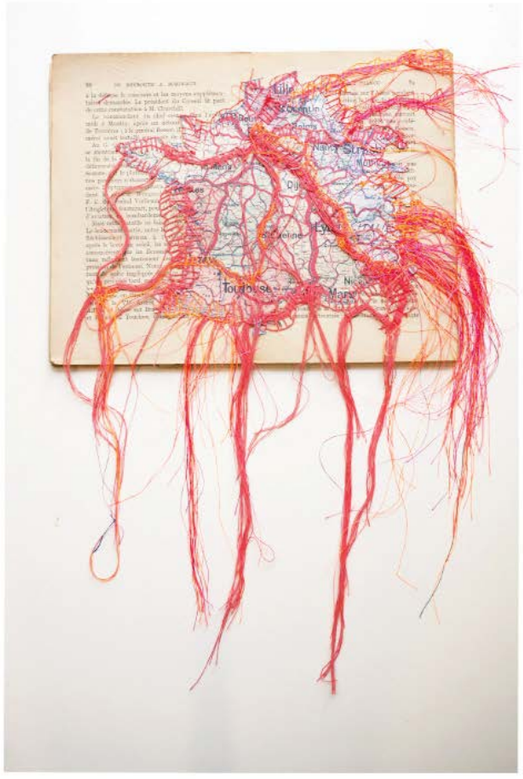


NO LONGER MINE 23

foto, vez, zlatne niti, beton / photo embroidery, golden thread, concrete
18x22 cm
2020

NO LONGER MINE 24

foto, vez, zlatne niti, beton / photo embroidery, golden thread, concrete
19x25 cm
2020



NO LONGER MINE 22

vez za knjige / book embroidery
18x22 cm
2020

NO LONGER MINE 21

vez za knjige / book embroidery
19x25 cm
2020

???

???
???
???
???

NO LONGER MINE 16

vez za knjige
/ book embroidery
19x 24 cm
2019

NO LONGER MINE 19

vez za knjige
/ book embroidery
42x 30 cm
2019

NO LONGER MINE 17

vez za knjige
/ book embroidery
42x 30 cm
2019

???

vez za knjige / book embroidery
???
???

????

vez za knjige / book embroidery
???
???

NO LONGER MINE 11

vez za knjige / book embroidery
19,5x 29 cm
2019

BIOGRAFIJA

BRANKICA Žilović Šoven, rođena u Srbiji, je francusko-srpska vizuelna umetnica i profesorka koja živi i radi u Parizu. Desetogodišnje predavačko iskustvo je usmerilo njen fokus na kreativne procese u tekstilnoj umetnosti, modnom dizajnu i savremenoj umetnosti. Kao umetnica, stvara u oblasti savremenog veza, instalacija, multimedije, slikarstva i crtanja. Njeni radovi izlagani su u zemllji i inostranstvu. Tokom poslednjih sedamnaest godina, radila je na različitim projektima sa umetničkim galerijama i institucijama u Francuskoj, Nemačkoj, Italiji, Kini, Senegalu, SAD i Srbiji, muzejima, francuskim institutima, lokalnim i regionalnim umetničkim centrima u Francuskoj (radionice i predavanja), modnim časopisima, reklamnim agencijama i dr.

Trenutno je predstavljaju galerija *Laure Roynette* u Parizu i galerija *Novembar* u Beogradu. Osvojila je drugu nagradu za slikarstvo *„Antoine Marin"* u Parizu, kao i prvu nagradu *„Mauto"* za instalaciju. Diplomirala je na École Nationale Superieure des Beaux Arts u Parizu i na Fakultetu likovnih umetnosti u Beogradu. Trenutno radi kao profesor na *École Superieure des Beaux Arts* u Anžeu, Univerzitetu *Parsons* u Parizu i na Institutu za primenjene umetnosti *LISAA* u Parizu.

BIOGRAPHY

BRANKICA Žilović Chauvain, born in Serbia, is a French and Serbian visual artist and educator living in Paris. Her ten years lecturing experience has directed her educative focus to creative processes in textile art, fashion design and contemporary art. As an artist she creates through the fields of contemporary art embroidery, installations, multimedia, painting and drawing. Her work has been exhibited booth on the national and international levels. During the last 17 years, she has developed different projects with art galleries and institutions in France, Germany, Italy, China, Senegal, USA and Serbia, art museums, French contemporary art centers, local and regional cultural centers in France (followed by workshops and lectures), fashion magazines, advertising agencies etc.

Currently, she is represented by Gallery Laure Roynette in Paris and Novembar Gallery in Belgrade.

She obtained a second prize for painting from Painting Award *Antoine Marin* in Paris and 1st *MAUTO* Award for installation.

She graduated from the ÉCOLE NATIONALE SUPERIEURE DES BEAUX ARTS in Paris (DNSAP) and from Faculty of Fine Arts in Belgrade. Currently she is a professor at École Superieure Des Beaux-Arts of Angers (TALM), University of New School PARSONS in Paris and in Institute Of Applied Art LISAA in Paris.

Brankica Žilović Šoven, rođena 1974. godine u Srbiji, je francuski i srpski vizuelni umetnik i pedagog koji živi u Parizu.

Samostalne izložbe

2019 Suveniri sa Zemlje/Souvenir from Earth, Laure Roynette Gallery, Pariz
2018 Crossing Landscapes, Paysage croisées, Maurist Abbey, Saint-Florent de Vieil
2016 Priče boda/Histoires de Point, Galerie Laure Roynette, Pariz
Inkarnacije tekstili/Incarnation Textiles, Artefact Space Project, Pariz
2011 Nasumično, neočekivano i druge slučajnosti/ Hasard, l'imprévue et d'autres aléas
Centre d'art contemporain Max Juclier, Villeneuve la Garenne
2009 Filanature, Centre d'art contemporain Grand Quevilly
Arijadna u zemlji čuda, Galerija Haos, Beograd
Pejzaži/Paysages, Galérie 2.13 PM, Saint Cloud
2006 Šivenje u nastanku/Couture in Progress, Galerie 2.13 PM, Saint Cloud
2004 Moda je svačija opsesija/Fashion is everybody's obsession Maison des arts de Créteil

Grupne izložbe (selekcija)

2020 Private Choice, Gallery L'œil –Genève, Paris
Turista/Tourist, H2M Contemporary Art Center, Bourg-en-Bresse, kustos Marie Deparis
Turista/Tourist, Mitry-Mory Art Space, kustos Marie Deparis
Pejzazi, Mudre Zemlje/Paysage, Pays-Sages,100 ECS, Paris
2019 Private Choice, Gallery L'œil –Genève, Paris
VIII Bijenale Savremene Textilne Umetnosti VIII Biennial of Contemporary Textile Art, WTA 2019, Madrid
Vestice/Witches, H2M Contemporary Art Center, Bourg-en-Bresse, kustos Marie Deparis
Tkmemorije/Weave your Memory, Rosa Bonheur Art Centar, kustos Fabienne Leloup, Chevilly-Larue

Brankica Žilović Chauvain born 1974 in Serbia, is a French and Serbian visual artist and educator living in Paris.

Solo exhibitions

2019 Souvenir from Earth, Laure Roynette Gallery, Paris
2018 Crossing Landscapes, Paysage croisées, Maurist Abbey, Saint-Florent de Vieil
2016 Stories in Stitching/Histoires de Point, Laure Roynette Gallery, Paris
Textiles incarnations/Incarnations Textiles, Project Space Artefact, Paris
2011 Random, unexpected and other hazards/Hasard, l'imprévue et d'autres aléas,
Contemporary Art Center Max Juclier, Villeneuve la Garenne
2009 Filanature, Contemporary Art Center, Grand Quevilly
Ariane in Wonderland /Arijadna u zemlji čuda, Gallery Haos, Belgrade
Landscapes/Paysages, 2.13 PM Gallery, Saint Cloud
2006 Sewing in Progress/Couture in Progress, 2.13 PM Gallery, Saint Cloud
2004 Fashion is everybody's obsession, Maison des arts de Créteil

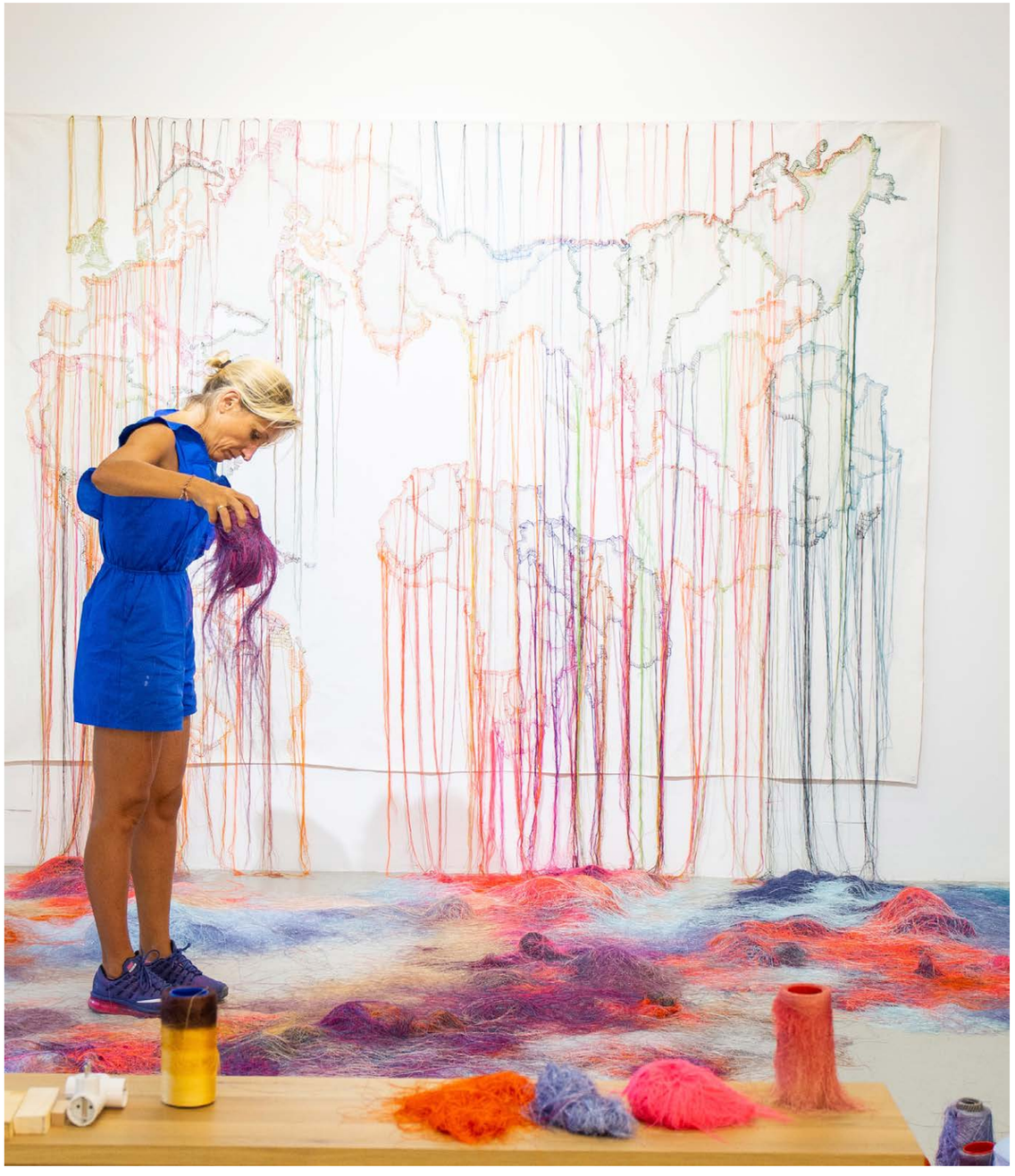
Group exhibitions (selection)

2020 Tourist, H2M Contemporary Art Center, Bourg- en-Bresse, curated by Marie Deparis
Tourist, Mitry-Mory Art Space, curated by Marie Deparis
Paysage, Pays-Sages,100 ECS, Paris
2019 Private Choice, Gallery L'œil –Genève, Paris
VIII Biennial of Contemporary Textile Art, WTA 2019, Madrid
Witches, H2M Contemporary Art Center, Bourg-en-Bresse, curated by Marie Deparis
Weave your Memory, Rosa Bonheur Art Centar, curated by Fabienne Leloup, Chevilly-Larue
2018 Journey throughout Serbian Contemporary Art, curated by Maja Kolaric, Cultural Center of Serbia, 798 Art Zone, Peking, China

2018 Journey throughout Serbian Contemporary Art, kustos Maja Kolaric, Kulturni Srpski Centar u Pekingu/Cultural Center of Serbia, 798 Art Zone, Peking, China
Kartografija ili svet za desifrovanje/Cartography, or the world to decipher, kustos Bruno Dubreuil, Immix Gallery
Hi Novembar, Gallery Vitrine-65, Paris
Pavillon de l'Exil 04, kustosi Marie Deparis i Studio Mounir Fatmi, Saint Louis, Sénégal
Wormhole, kustos Clément Thibault, Laure Roynette Gallery, Paris
Borderline, Arte&Arte, Miniartextil, Montrouge
2017 Miniartextile/Arte&Arte, Annuario d'Arte contemporanea internazionale Textile Art o Fiber Art, Como, Italija
Varijacije svetova/Variations de Mondes, kustos Marina Pirot,
Centre d'art contemporain Cite Sait Sauveur, Rocheservière, Nant
2016 Materijalna kultura/Material Culture, kustos Rachel Schmid, William Rolland Gallery, Thousand Oaks, Kalifornija, USA
Rituali i čini/Rituels et Sortilèges, Francuski muzej karata za igru/Musée français de la Carte à jouer, kustos Julien Verhaeghe, Issy-les-Moulineaux, Pariz
Sajam Erotskog crteža, SALO IV, kustos Laurent Quehenen, Pariz
2015 Prolaz rituala/Passage des rites, Plateforme, Pariz
DDESEIN, Sajam savremenog crteža, kustos Marie Deparis-Yafil, Pariz
2013 Izvan naših snova/Au-delà de nos rêves, Monastère Royale de Brou, Bourg-en-Bresse kustos Marie Deparis-Yafil, Bourg-en-Bresse
Arsenik i lepe čipke/Arsenic et belle dentelles, Pierfitte sur Seine
Našim očevima/A nos pères, kustos Marie Deparis-Yafil, Galerie 2.13, Pariz
2011 Šavovi/ Suture, Galerie Charlotte Norberg, kustos Marie Deparis-Yafil, Pariz
Crtež sada/DRAWING NOW, sajam savremenog crteža, Galerie Charlotte Norberg, Pariz
AIR, Centre d'art Creteil, Pariz
2010 Dragocena zemlja/Precious Land, Centre culturel Gentilly
Chic, Foire d'art Contemporain et de Design, Galerie 2.13, Pariz
Pejzaži 2/Paysages2, Centre d'art contemporain Croix-Baragnon, Tuluz
Ono što ih je povezalo…/Ce qui les rapprochaient…, Galerie Charlotte Norberg, Pariz
Cartography, or the world to decipher, curated by Bruno Dubreuil, Immix Gallery
Hi Novembar, Gallery Vitrine-65, Paris
Pavillon de l'Exil 04, curated by Marie Deparis and Studio Mounir Fatmi, Saint Louis, Sénégal
Wormhole, curated by Clément Thibault and Matthieu Weller, Laure Roynette Gallery, Paris
Borderline, Arte&Arte, Miniartextil, Montrouge
2017 Miniartextile/Arte&Arte, Contemporary Textile art Fair, Como, Itally
Variations of Worlds/Variations de Mondes, curator Marina Pirot, Contemporary Art Center Cite Sait Sauveur, Rocheservière, Nantes
2016 Material Culture, curator Rachel Schmid, William Rolland Gallery, Thousand Oaks, CA, USA
Rituals and Spells/Rituels et Sortilèges, French Museum of playing card/Musée français de la Carte à jouer, curator Julien Verhaeghe, Issy-les-Moulineaux
Erotic drawings Fair, SALO IV, curator Laurent Quehenen, Paris
2015 Rites of Passage/Passage des rites, Plateforme, Paris
DDESEIN, Contemporary Drawing Art Fair, curator Marie Deparis-Yafil, Paris
2013 Beyond the Dreams/Au-delà de nos rêves, Royal Monastery of Brou, curator Marie Deparis-Yafil, Bourg-en-Bresse
Arsenic and the lovely laces/Arsenic et belles dentelles, Pierfitte sur Seine
To our fathers/A nos pères, curator Marie Deparis-Yafil, Gallery 2.13, Paris
2011 Stitches/Suture, Gallery Charlotte Norberg, curator Marie Deparis-Yafil,Paris
Drawing Now/Contemporary Drawing Art Fair, Focus artist, Gallery Charlotte Norberg, Paris
AIR, Art Center Creteil - Paris
2010 Precious Land, Cultural Centre, Gentilly
Chic Art Fair, Contemporary Art Fair, Gallery 2.13, Paris
Landscape2/Paysages2, Contemporary Art Centar Croix-Baragnon, Toulouse
What I brought them together.../Ce qui les rapprochaient…, Gallery Charlotte Norberg, Paris
2009 Crossroads/Carrefour, Gallery Serbian Cultural Center, Paris
Between us ..., Gallery-Miss China Beauty Room, Paris
2008 50X50, Gallery 2.13 pm, Saint Cloud
2007 A3 - art, Fair Saint-Germain, Place St-Sulpice, Paris
Life on theWire /La Vie en Fil, Green festival of contemporary art, Les Art au Vert, Stossvihr
2006 Small Formats/Petites Formats, 2.13 PM Gallery, St

2009 Raskrsnica 2/Carrefour 2, Galerie de CCS, Pariz
Među nama.../Between us…, Galerie Miss China Beauty Room, Pariz
2008 50X50, Galerie 2.13, Saint Cloud
2007 A3 - umetnost, A3 - art, Sajam Saint-Germain, Place St-Sulpice, Pariz
Život na žici/La Vie en Fil, Les Art au Vert Maettle, Stossvihr
2006 Mali formati/Petites Formats, Galerie 2.13, Saint Cloud
Da zamisliš/Make you imagine, Le Coq Sportif, koji organizuje NosVos, Tokio
2005 Espace Assurance Saint-Honore Avenue Matignon, Pariz
2004 Mladi francuski umetnici/A plus, Eiswürfel Gallery, Kolonie Wedding, Berlin
Večni SMB, Khaki Eternel, Galerie Miss China, Pariz
Mlada kreacija/Jeune Creation, Grand Halle Villette, Pariz
Bijenale mlade kreacije/Biennale de la jeune création, Yvelines
Slikarska nagrada Antoan Maran/Prix de peinture Antoine Marin,
Opštinska galerija Julio Gonzalez, Arcueil (Druga nagrada za slikarstvo Antoan Maran)
Stranac u gradu/L'étranger dans la ville, Nedelja inostranih kultura, Galerie de CCY, Pariz
2003 Slikarska nagrada, Novembre à Vitry, Vitry-sur-Seine
2002 Konverzacija sedmoro/Conversation à sept, Galerie de CCY, Pariz

Cloud
Make you imagine, Le Coq Sportif, organized by NosVos, Tokyo
2005 Space Assurance Saint-Honore Avenue Matignon, Paris
2004 Young French artists/A plus, Eiswürfel Gallery, Kolonie Wedding, Berlin
Khaki, Gallery Miss China, Paris
Young Creation/Jeune Création, Grand Halle Villette, Paris
Biennale of young creation/Biennale de la jeune création, Yvelines
Painting Award Antoine Marin/Prix de peinture Antoine Marin, Municipal Gallery Julio Gonzalez, Arcueil (second prize for painting Antoine Marin)
The stranger in the city/L'étranger dans la ville, Week of foreign cultures, Gallery SCG, Paris
2003 Painting award, Novembre à Vitry, Vitry-sur-Seine
2002 Conversation with seven/Conversation à sept, SCG Cultural Centre Gallery, Paris



Samostalna izložba umetnice Brankice Žilović Šoven /
Solo Exhibition of the artist Brankica Žilović Chauvain
“Polja sećanja / Memory Fields”

10/09 - 20/10/2020

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Kursulina 22, Beograd

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