

DA Bojana (S) Knežević – media artist and researcher, working in performance, audio-visual installation, sound and radio art, and art education. Focusing on the unheard voices of marginalized, hidden, and hybrid identities, she aims to deconstruct various stereotypes, social structures, and systems of patriarchal society. As a reaction to the systemic silencing of female, queer, and non-human bodies, she explores the tension between noise and silence as social constructs, creating multimedia interventions that challenge perception, power, and collective imagination.

One of the podcast pioneers in the Balkans, she co-founded Femkanje in 2013, an art and media platform dedicated to contemporary art and feminism in the former Yugoslav region.

As an artist, educator, and curator, she has been collaborating with initiatives including Audio Leakage Community (co-founder), the Listening Biennial, Balkan Radikal (Berlin), Berlin School of Sound, and ANGST Basel. From 2018 to 2024, she taught at the Academy of Arts in Novi Sad and continues to facilitate workshops and masterclasses in feminist performance across academic and independent contexts. In 2024/25, she was a scholarship holder and artist-in-residence within the Braunschweig Projects fellowship program at HBK Braunschweig.

Her work has been presented internationally in numerous museums, galleries, festivals and conferences, including MG+ Museum of Modern Art, Ljubljana, Künstlerhaus Bethanien, Berlin, HEK Basel, Center for Cultural Decontamination (CZKD), Belgrade, TONSPUR Kunstverein, Vienna, Museum of Contemporary Art Vojvodina, Bronx River Art Center, New York, 937 Gallery, Pittsburgh, PA, US, Städtische Galerie im Leeren Beutel (Museum), Regensburg, Škuc Gallery, Ljubljana, K48 Vienna, Kulturogerie, Vienna, DE BOUWPUT, Amsterdam, Gallery Podroom, Culture Center of Belgrade, Manifesta Biennial, Leakage. Inaugural stsing e.V. Conference, TU Dresden, Vorspiel / transmediale, IMMSANE Utrecht 2022 Congress, HKU Utrecht School of the Arts, International Festival of Computer Art MFRU, UMG Studio, Maribor, ISPOD BINE, sound art festival, Split.

Lives and works in Berlin.

<https://bojanasknezevic.com/>
<https://linktr.ee/bojanasknezevic>
<https://femkanje.rs/>



Bojana (S) Knežević_portrait_ph: Nataša Vukajlović

SOFT WITHDRAWAL (work in progress)

Video wallpaper / immersive installation / stills / scaled miniatures / interactive / performance (2026)

Soft Withdrawal is a poetic, research-driven exploration of the immortal jellyfish *Turritopsis dohrnii*, a tiny organism measuring just 4.5 mm. Its ability to reverse its life cycle under stress—shrinking, regenerating, and re-entering earlier states—becomes a speculative model for survival and transformation within collapsing ecological, social, and political systems, where immortality functions as a tactical response to threat.

Developed in hybrid forms between jellyfish and the artist's body, the project unfolds through moving image, animation, sound, still images, and scaled miniatures. It engages with global crises, wars, surveillance infrastructures, and the persistent pressure placed on fragile or marginalized bodies—particularly FLINTA* individuals, (im)migrants, non-normative identities, and others disproportionately exposed to systemic violence.

The work operates within a productive contradiction: a pessimistic recognition of systemic exhaustion and an optimistic insistence on persistence. Scaling down becomes a form of agency. Miniaturization, containment, and cyclical regeneration function as ironic yet effective tactics—ways of occupying power differently and quietly destabilizing destructive systems. The jellyfish's protective bubble is both shelter and strategy: utopic and dystopic, intimate and political.



Soft Withdrawal: sketches, filmstills, details, work in progress

HARPIREXIA: STUDY OF A PREDATOR

Multimedia installation / 8-ch or 4-ch sound / video / performance (2024/25)

Harpirexia: Study of a Predator embodies a hybrid bird-woman predator, navigating survival through sonic, bodily, and spatial gestures. Inspired by mythology, the realm of nature, female superheroes, and speculative fables, it responds to the systemic silencing and violence toward female, queer, non-human, and othered bodies within patriarchal structures.

Harpirexia creates a multitude of birds—a collective voice that resists erasure. Turning to primal sounds and movements, the work employs wordless expression as both shield and weapon, a mode of storytelling that eludes control and censorship.

Through the lenses of ecofeminism and feminist speculative fiction, Harpirexia channels the surreal and disorienting chaos of contemporary realities. In the face of global crises, intersecting oppressions, and existential uncertainty, the work embodies resilience, adaptability, and the courage to persist within ever-changing worlds.

performer: Bojana (S) Knežević; costume: Ferhat Kartal; headpiece/mask: Sada Leigh Sherrin; camera: Miroslav Dajč / Janis Binder; hair/assistance: Juliette Brasseur; overall assistance/support: Bojan Bajazetov



Harpirexia: Study of a Predator, film stills



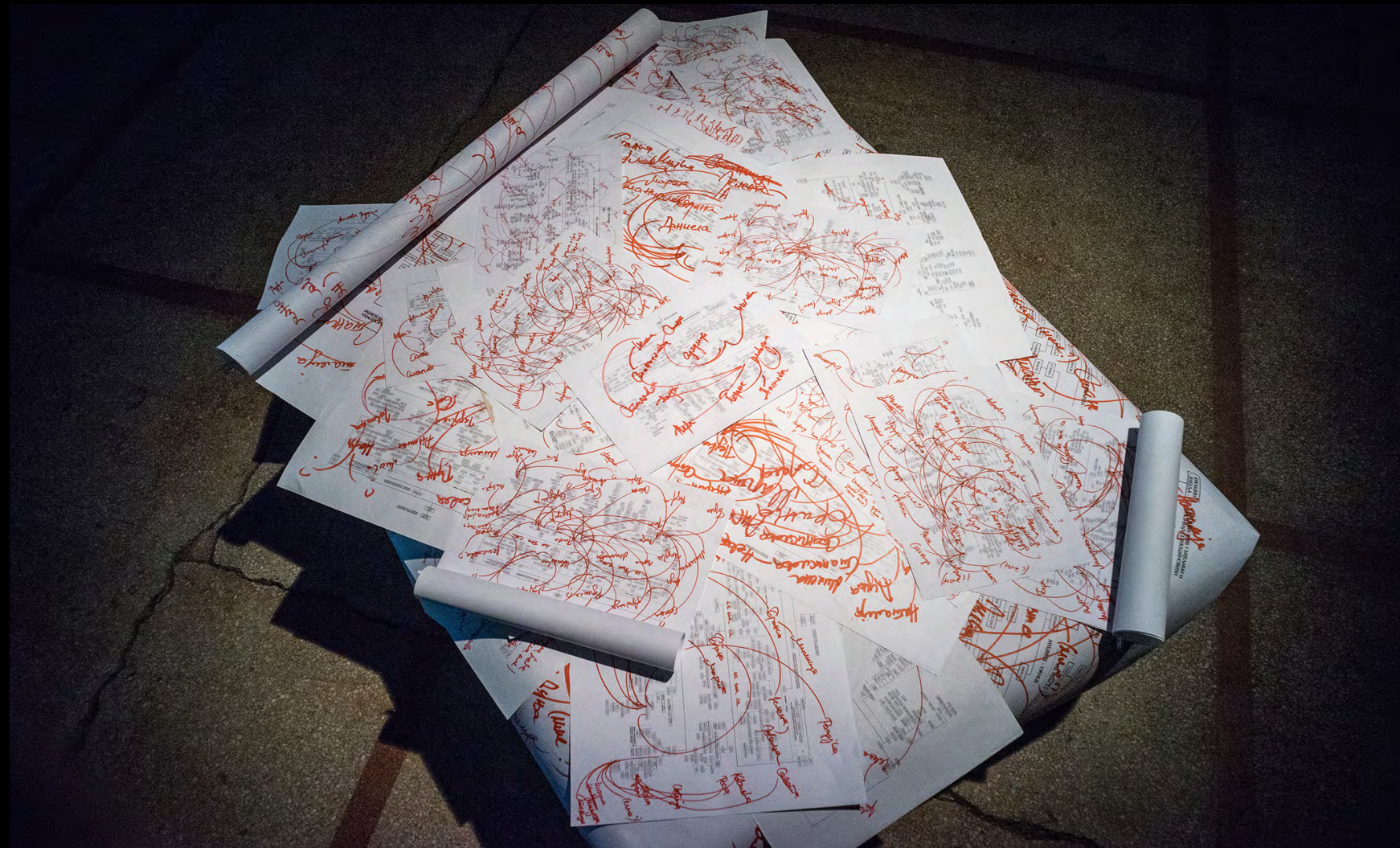
Harpirexia: Study of a Predator, installation view, Sellerie Weekend, Vierte Welt & Balkan Radikal, Berlin_2025_ph: Valentin Dobrun

A QUEEN OF MONTENEGRO

Series of artworks in different media / long term project (2024/2018)

In the project *A Queen of Montenegro*, traditional, artistic, and folk practices are combined to subvert hierarchies within patriarchal systems. Drawing on her own family history and heritage rooted in rural Montenegro—where female members have been systematically oppressed, neglected, and erased from collective memory—the work engages with the absence of women in genealogical narratives. The roots of her family tree can be traced back centuries, yet they represent exclusively male lineages. Within this investigation, she challenges this patrilineal order by reconstructing a form of oral history that brings the personal stories of her female ancestors to the forefront. The search for these “lost names,” and the effort to reclaim erased female family members from oblivion, unfolds as an open artistic process comprising a series of artworks and performative interventions, responding to centuries of exclusion and discrimination.

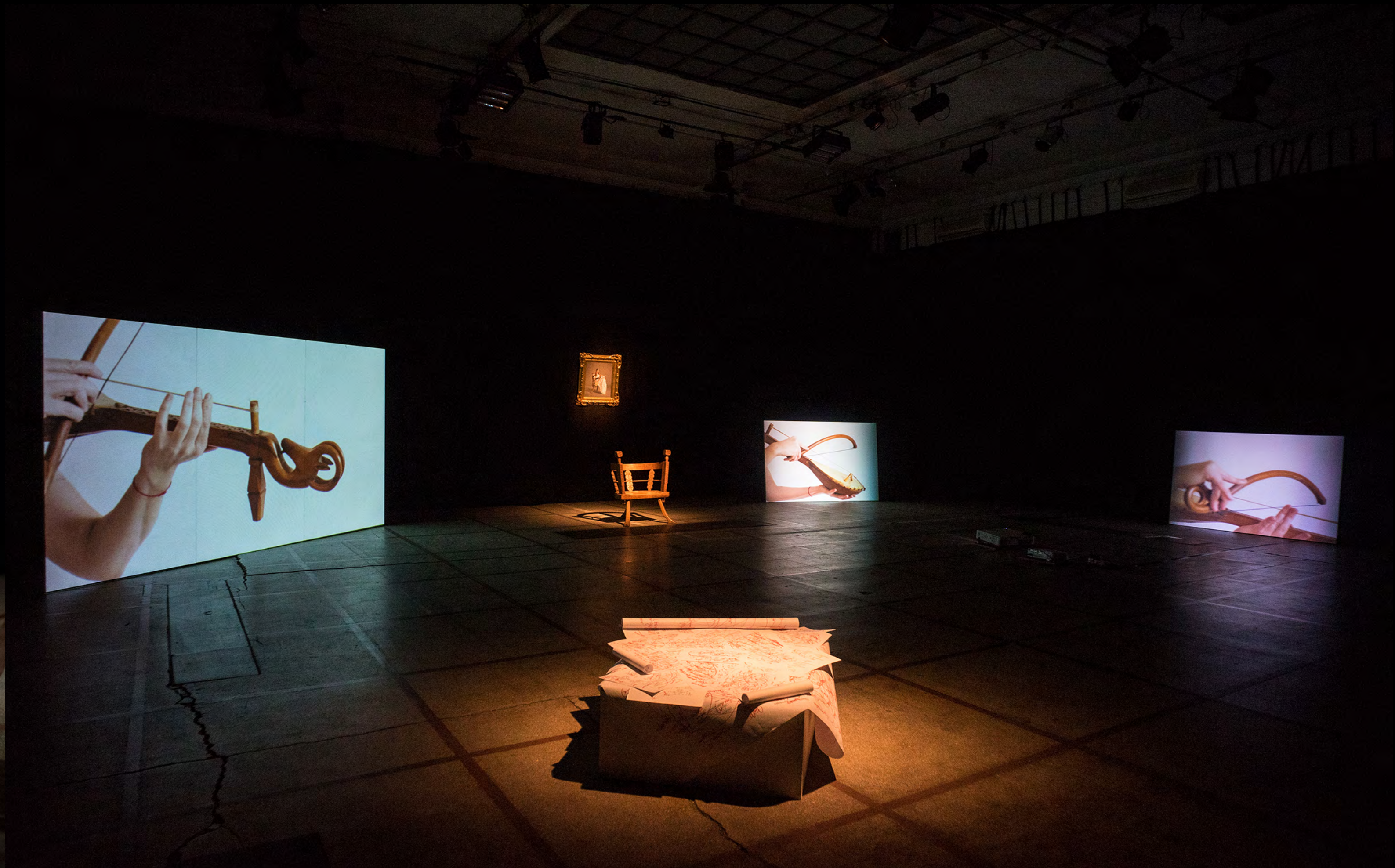
In its current phase, the project focuses on the sonic deconstruction of the gusle, a single-string instrument traditionally reserved for men in Montenegro and closely tied to epic poetry and oral storytelling. Through experimental approaches to the instrument and its modes of performance—producing sounds that oscillate between noise, creaking, and melody—the work proposes a feminist intervention into this tradition. By reworking both the instrument and its symbolic function, the project opens space for an alternative reading of family history, in which gendered roles and relations are shifted, reconfigured, and reimagined.



A Queen of Montenegro, Series of drawings - interventions on the Family Tree, ph: Srdjan Veljović



A Queen of Montenegro, Family Tree - opening performance at the exhibition MANIFEST Yourself!, Künstlerhaus Bethanien, Berlin_2022_ph: Galya Feerman



A Queen of Montenegro 2021/2018, audio-visual installation and performance, the Centre for Cultural Decontamination, Belgrade, Serbia_2021_ph: Srdjan Veljović

FEMKANJE - art&media project / podcast

Femkanje: Bojana (S) Knežević & Katarina Petrović (since 2013)
Project website: <https://femkanje.rs/>

Femkanje is a podcast, art and media project, dedicated to contemporary arts and feminism in former Yugoslavian region and Europe. Focusing on FLINTA* independent authors and collectives, Femkanje presents their work in the form of interviews, sound installations and sound archives in both offline and online space. By sharing different models of making, collaborating and self-organising, and going into depth with authors from various fields *Femkanje* has been contributing to the strengthening of the independent arts sector, encouraging young creators, their further professionalisation as well as interdisciplinary collaborations.

Initiated by two artists, the project is based on sound as an uncharted territory that offers an uncensored expression, a new experience and documentation in the contemporary arts. Since 2013, *Femkanje* has produced 88 podcast episodes and is currently preparing a new series.

SOUND INSTALLATIONS

Femkanje creates multi-channel sound installations using its rich archive and playing with the cocktail party effect, in which numerous authors are artificially united, and heard in one voice. The most recent artwork *Femkanje Archives: Forces of Sound*, guides the listeners in a narrative form through the 10 year archive of *Femkanje*, reflecting on the precarious position of artists and cultural workers from the Balkans, amplifying the voices of young independent FLINTA* artists and activists. Using cacophony and noise, this multichannel sonic experience consisting of dialogues, audio excerpts and collage-type interventions, opens the space to new ways of resisting, collaborating and networking through sound. Since 2021, within a project *Spaces of Togetherness*, *Femkanje* has been building the *Sound Database* – an international collection of sound documents by contemporary artists from around the world.

SOUND DATABASE

Photos next page:
Above: *Femkanje - Spaces of Togetherness*, Gallery Podroom, Cultural Centre of Belgrade, Serbia_2021_ph: Đorđe Petković
Below: *Femkanje Archives: Forces of Sound*, (left) exhibition MANIFEST Yourself!, Künstlerhaus Bethanien, Berlin, 2022, ph: David Brandt; (right) exhibition MILKY WAY Museum of Contemporary Art Vojvodina, ph: Alfa media



Above: *Femkanje Lecture Performance* at Museum of Contemporary Art Vojvodina, Novi Sad_2018_ph: Andrea Palasti; Below: *Femkanje Sound Database_screenshot_femkanje.rs*



Bojana (S) Knežević

Media artist/curator/educator (Berlin)

email: boa.knezevic@gmail.com

mobile: +49 151 72242461

websites:

<https://bojanasknezevic.com/>

<https://linktr.ee/bojanasknezevic>

<https://femkanje.rs/>

EDUCATION

- 2018 DA Doctor of Arts - Digital Media, University of Arts in Belgrade, Interdisciplinary studies; doctoral project: *S.U. (Virtual Artistic Identity and Its Actual Effects on Culture)*;
- 2011 MFA New Media Art, Academy of Arts, University of Novi Sad, Serbia;
- 2009 BA New Media Art, Academy of Arts, University of Novi Sad;
- 2013/2014 Gender studies, Women's Studies Center, Faculty of Political Sciences, University of Belgrade;

SOLO EXHIBITIONS (Selection)

2026

- (upcoming April) *New Operas of Abuse*, First gathering participatory performance, Liebig12, Berlin (funded by Kultur zum 1. Mai);

2025

- *Sweet Conceptual Artist 2013-2023*, Multimedia / Book Launch, SKUP, Novi Sad, Serbia;
- *Sweet Conceptual Artist 2013-2023*, Multimedia / Book Launch, Fix-o-tek (questionarch), Berlin;
- Performative multichannel installation *Harpirexia: Study of a Predator*, curated by Balkan Radikal, Vierte Welt, Sellerie Weekend, Berlin;

2023

- *Singing Libraries: Diary of a Loudmouth*, performance, *Working Woman*, curated by Dejan Vasić, Center for Cultural Decontamination, Belgrade;

2022

- *ALL IN ACTION! (Student Vocal Expression)*, participatory performance/multimedia installation, in collaboration with Vladimir Bjeličić and students of the University of Novi Sad, within the project

and AiR *They: Live, student lives revealed through context-based art practices*, The Warehouse, Creative District, Novi Sad;

2021

- *A Queen of Montenegro*, audio-visual installation and performance, CZKD / Center for Cultural Decontamination, Belgrade, Serbia;
- *Sweet Split Conceptual Artist offers a solution*, multimedia installation, virtual artistic identity, Sweet Conceptual Artist, Gallery Praktika, Split, Croatia;
- *The Reveries of Commons*, audio-visual installation, DOB Belgrade Youth Center Gallery;
- *Femkanje - Spaces of Togetherness*, 18-channel sound installation and online *Femkanje Sound Database*, art & media project Femkanje, Gallery Podroom, The Cultural Centre of Belgrade;

2019

- *10 years 100 characters and you*, retrospective exhibition / Participative performance, Gallery Remont, Belgrade;
- *Let's just call it the new one*, participative performance/experimental theater play, k48 – Offensive für zeitgenössische Wahrnehmung, Vienna, Austria;
- *A Chance Encounter*, collaborative 8-channel sound composition and installation (with Yvette Janine Jackson, Katarina Petrović, and Karen Werner) TONSPUR Kunstverein, Vienna;

2018

- *A Chance Event*, collaborative 8-channel sound art piece (with Yvette Janine Jackson, Katarina Petrović, and Karen Werner), TONSPUR Maribor, Slovenia;
- *A Queen of Montenegro*, audio-visual installation, performance, Gallery SULUV, Novi Sad, Serbia;

GROUP EXHIBITIONS / FESTIVALS / SCREENINGS (Selection)

2026

- (upcoming May) *Harpirexia: Study of a Predator*, Gallery Weekend Berlin, Gallery Denis Leo Hegic Project, Berlin;
- (upcoming July) SAJETA Art & Music Festival, Tolmin, Slovenia;

2025

- *Harpirexia: Study of a Predator*, H4 Media Museum Berlin, Open Studio +;
- *Harpirexia: Study of a Predator*, Klang Angst Basel, 4 Kanal Sound Installation, Sonnenburg;
- *60 Seconds Each*, sound installation, part of a group vinyl project of Kristof Georgen, Kunstverein Global Forest, St. Georgen im Schwarzwald;
- *Harpirexia: Study of a Predator*, Braunschweig Projects 2024–25

	CROSSING TALES, HBK Braunschweig Montagehalle;		
2024	• <i>Sketches on Immortality / from the Berlin Hypochondria series</i>, exhibition <i>Drawing Department 30/50</i>, Gallery of the Academy of Arts, Novi Sad; • <i>Unbreak My Radio (Sessions, Gatherings, and Takeovers of Many Kinds)</i>, a 13-day series of events, curated by LukatoyBoasz (Bojana (S) Knežević & Lukatoyboy), Vorspiel 2024, D59B, Berlin; • <i>Yes I know, pretty girls have rights to forget anything</i>, art flag, exhibition WE CUT THE CABLES, Studio 61, District, Novi Sad, Serbia;	• Sad; • <i>A Queen of Montenegro</i>, video, LEAP AND DIVE, Identity of female artists in (new)media practice, Museum of Contemporary Art Vojvodina; • <i>(Multi)facing anxiety</i>, audio-visual installation (in collaboration with David Stanley, Milica Velimirović, Maja Pantović, and Andrej Savić), Art+Neuroscience, Micro-Gallery, the Center for the Promotion of Science, Belgrade;	
2023	• <i>Co-composing Split, Audio Leakage Community</i>, sound art festival <i>Ispod Bine</i>, Youth Center Split, Croatia; • <i>Nevidne Ženske / Invisible Women</i>, Mostovna, Solkan, Slovenia; • <i>60 Seconds Each</i>, group vinyl project release, Errant Sound Project Space, Berlin; • <i>Singing Libraries</i>, performance, exhibition <i>Working Woman</i>, curated by Dejan Vasić, Center for Cultural Decontamination, Belgrade; • <i>Audio Leakage Community</i> presentation (Critical Media Lab, University of Applied Sciences and Arts Northwestern Switzerland) and performance (HEK / House of Electronic Arts), Basel, Switzerland;	2018 • Radio art installation <i>Femkanje Open Mic</i>, Art or Pact: Performance, Performativity and Document, Gallery SULUV, Novi Sad; • <i>Femkanje Open Mic</i>, radio art installation/intervention, 24th International Festival of Computer Art MFRU, UGM STUDIO, Maribor; • <i>The Reveries of Commons</i>, DAL - Danube Art Lab exhibition, Der Städtischen Galerie im Leeren Beutel Regensburg, Germany;	
		2017 • S.U. 'National Museum of Contemporary Art', Ostavinska Gallery, Belgrade; • <i>Sweet Conceptual Artist 2013-2017</i>, KulturKontakt AIR exhibition, Concordiaplatz 2, Vienna;	
		2016 • <i>Femkanje - Radio mapping the independent scene</i>, 16-channel sound installation, 8th Triennial of Contemporary Art in Slovenia – U3, curated by Boris Groys, Museum of Modern Art, Ljubljana;	
2022	• <i>Femkanje Archives: Forces of Sound</i>, 8-channel sound installation, multimedia exhibition <i>Milky Way</i>, Museum of Contemporary Art Vojvodina, Novi Sad; • <i>Femkanje Archives: Forces of Sound</i>, 16-channel sound installation, • <i>A Queen of Montenegro 2018-2021</i> audio-visual installation/performance, <i>MANIFEST Yourself! (Queer) Feminist Manifestos since the Suffragettes</i>, Künstlerhaus Bethanien, Berlin; • <i>Singing Libraries</i>, sound work, <i>Secondary Archive</i>, Manifesta 14, Priština i CZKD, Beograd; • <i>Singing Libraries - A Dog who ate Goethe</i>, performance, Lacuna Lab, Berlin; • <i>Singing Libraries</i>, performance, Soro - sorO #1, DE BOUWPUT, Amsterdam; • <i>A Queen of Montenegro - self-portrait</i>, exhibition <i>Among Women</i>, Bronx River Art Center, NY, US;	2015 • <i>Femkanje - Radio mapping the independent scene</i>, 16-channel sound installation, 21st International Festival of Contemporary Arts - City of Women Exhibition Zig Zag, curated by Lenka Đorojević, Škuc Gallery, Ljubljana;	
2021	• <i>A Queen of Montenegro - self-portrait, Among Women</i>, 937 Gallery, Pittsburgh, PA, US;		
2019	• <i>Yes I know, pretty girls have rights to forget anything</i>, art flag, WE CUT THE CABLES, Museum of Contemporary Art Vojvodina, Novi		
			FELLOWSHIPS / GRANTS / ART RESIDENCIES (Selection)
			• 2026 Projektfonds Kulturförderung des Bezirks Friedrichshain-Kreuzberg, 2026 (Electrobodies festival launch, with Katharina Bévand), Berlin, Germany; • 2024/25 Braunschweig Projects, HBK Braunschweig, Germany; • 2022 Creative Europe, AiR They: Live – Student Lives Revealed Through Context-Based Art Practices, Belgrade, Novi Sad, Madrid; • 2019 Q21/MuseumsQuartier Wien, Artist-in-Residence Program (TONSPUR), Vienna, Austria; • 2017–2018 DAL–Danube Art Lab, donumenta e.V., Regensburg, Germany; • 2017 KulturKontakt Austria Artist-in-Residence, Vienna, Austria;