

As early as the beginning of the 20th century, at the time of rapid modernization and urbanization of cities, there was a growing interest in everyday scenes from public life, especially those from the immediate vicinity. A view through the window became a window to the world, namely, a frame from the world constantly flowing and changing just outside our room. The angle of the viewer and the fascination with small everyday ephemeral spectacles that take place in front of us while, like voyeurs, we contemplate over the world that is happening below or above our windows have always been an inexhaustible inspiration, not only to artists. In our country, the theme of *a room with a view* flourished in painting during the 1930s, with the so-called “art of intimism”, when artists opened the windows of their interiors and ateliers, connecting the spaces of private and public life in their canvases. The exhibition *A Room with a View* presents works by several authors who live and create in Belgrade and is a selection of photographs and video works that can be understood as a collection of comments on contemporary Belgrade, visual notes on its private and public being.

Although the exhibition’s title itself implies an intimate observation and elevated view of the observer on the public space from their private corner, it can be understood metaphorically as a broader framework that leaves space for individual perception of the city, but also of the room as a spatial determinant that, in a figurative sense, can have a much broader and deeper context. It is in this extended context contemplating the view of the city from several different angles that one can observe the constellation of diverse works presented in this exhibition. Fourteen different views, i.e., excerpts from visual diaries, indicate disparate art practices and subjective perceptions of one view, one topic and one city. The selection of works and authors of different generations – from intimate, internal perceptions and chronicle notes to entirely conceptual approaches – dissects, deepens and examines the boundaries of the topic itself.

Although, at first glance, one would expect a special sight from a room with a view, what is common to almost all the works is that they deviate from the representative image of the city and accentuate seemingly ordinary and universal scenes, which generally do not clearly refer to the city in which they are located. In this regard, each room offers several different views, and the selectivity of scenes and the choice of a particular angle of view speak primarily about the inner view, i.e., the concept of reality. Using modern media, technically capable of capturing

immediate moments and spontaneous scenes, each of the authors responded to the topic with their own interpretation of *a room with a view*, which does not necessarily imply a view on the public, or a view directly from the room.

What is symptomatic of most of the works presented in this exhibition is the presence of absence, i.e., the absence of people from most of the captured views, since traces of their existence and action can only be sensed through certain scenes. Therefore, the question may arise of how much a city without people says about the city itself, and how much about a view that (un)consciously avoids other people. How does a view of the environment, society, home, or city become a terrain where the public and the private intertwine, and *a room with a view* a symbolic space for loading different projections and individual poetics? These are just some of the questions raised by this exhibition.

Although they are sometimes post-apocalyptic, at times melancholic, quiet and intimate, or almost abstract and desolate scenes, with a look full of anticipation often focused on the sky over Belgrade, these works bring to the surface several faces of this city and a variant of its contemporary visual chronicle.

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