**9 SOLO EXHIBITIONS**

**If you want the nucleus, break the shell.**
**What’s stopping you?**

Obstacles are an integral part of social life and can often be valuable teachers. However, if they are multiplied over and over without being faced and resolved, any kind of system—emotional, social, economic, healthcare, etc.—can ossify, become self-serving, and lose its purpose. At that point, the only salvation might be a rupture—one reminiscent of the symbolic love story shattering in Dušan Makavejev’s 1957 film *Antonijevo razbijeno ogledalo* (*Antonie's Broken Mirror*). In today’s social climate, it seems as though the cultural sphere has become an illusion incapable of confronting an increasingly harsh reality, despite the undeniable pressures it faces. In the absence of self-reflection and emptied of critical potential, institutions have become their own biggest obstacles, with the core and purpose of their existence hidden beneath a hardened shell of deception and excuses.

**The field needs a hoe, not a prayer.**

A step toward cracking the shell involves taking responsibility and concrete action. With the aim of opening a discussion about *who culture belongs to* and *for whom it is produced* in the context of turbulent socio-political developments, the Cultural Centre of Belgrade steps into public space with the collective exhibition format **9 SOLO EXHIBITIONS**. The idea of having individual exhibitions by artists, originally planned across three gallery spaces, take place in a single exhibition slot is rooted in the utter lack of working conditions and the unpredictability of cultural work. The title is also speculative in nature, as in addition to the seven solo exhibitions being realized, this unusual format also alludes to the two that were canceled.

**Heavy feet under a mad head.**

Both institutional and independent cultural scenes have faced countless challenges, with the distinction between their working conditions often becoming irrelevant in light of shared problems—primarily the precarious positions of those engaged or employed. Cracks and rifts caused by numerous obstacles have led to extreme polarization within the scene. Overcoming these divisions and establishing stability within the art scene—whose uniqueness cannot exist without unity between the two sectors—requires the responsibility of all participants, thoughtful engagement, and an embrace of diversity as a strength in collective action and life.

**The tongue has no bones, but it breaks bones.**
**What kind of language is that?**

This exhibition format aims to present diverse and socially-conscious contributions by artists in order to reaffirm professional integrity, encourage self-criticism, and highlight a multitude of perspectives. The diversity and authenticity of voices speaking on behalf of all of us exemplify unity in difference. Without the need to draw parallels or distinctions between the artists’ work, these seven simultaneous solo exhibitions present an opportunity to rethink conventional approaches to artistic work, presentation, and communication today.

The situation society currently faces is unprecedented, and as such, this hybrid **9 SOLO EXHIBITIONS** should be seen as a poetic departure from itself—a call to dance, or a breath of wind in the peak of summer heat.

**Song has sustained us—thanks be to it.**
Because:
**The one who sings, thinks of no evil.**
**And the one who wants to sing, will always find a song.**