



# PORTFOLIO

Savina Ražnatović



# Ethics and Practice

As both a curator and an artist, my work is guided by a deep responsibility toward fellow artists, institutions, audiences, and the preservation of heritage. My ethics are lived, not abstract: they are shaped by fieldwork, first-hand encounters, and conversations across critical theory, philosophy, and curatorial history. I approach each project as research in situ, so that texts and displays emerge from my personal experience and understanding.

I treat exhibitions as cohesive works in their own right. I integrate writing, spatial design, and mediation into a single curatorial logic; the result is rigorous yet sensorially engaged, rather than dry or reductive. Artists I work with have described my praxis as thorough and exacting. I turn over every stone to reach the core. My practice is a braid of making and exhibition-making; presentation becomes part of the artwork, and the artwork refines how I present it.

My artistic practice is multidisciplinary and responsive to context. Lately I have been exploring participatory, performative, and site-specific forms that invite publics into the work. At the core are relations between people, and between the human and the divine, along with communal ties and ancestral memory. I am drawn to reviving the histories of my ancestors and to resisting the homogenizing currents and everyday colonial habits that thin out specificity. My country's tribal bonds remain a guide for how relation can be held and renewed.

Throughout my career, I have seen how centering underrepresented artists, communities, and histories changes what art can do. These choices are not only about inclusion; they reshape how art and culture are perceived. This principle guides both my artworks and my exhibitions. I bring the same attentiveness when I host other voices and when I make my own. Thinkers such as Chantal Mouffe and Ernesto Laclau support my sense that practice can unsettle dominant narratives and widen participation, while Antonio Gramsci's idea of the organic intellectual grounds my work with specific communities and needs.

Collaboration sits at the core of my practice. I work dialogically so that the intentions of artists, participants, and partners lead, with fair support and shared growth. Empathy is not decorative; I carry it as care, standing inside the work so it stays faithful to its maker and generous to its publics. I work with the different needs of individual practices, institutions, and publics with care, balancing visibility without hierarchy and keeping freedom and responsibility in view.

In all my work I aim for spaces that are inclusive, research-led, and emotionally resonant. Form and thought meet care and challenge. By questioning dominant narratives while honoring the specificity of voices, I try to make artworks and exhibitions that are coherent, generous, and alive. I remain a learner inside every project, alongside the artists, participants, and communities I serve.



# Bereshit 2021 Graduation Exhibition, Faculty of Fine Arts, Cetinje (University of Montenegro).



*Five wire-and-textile sculptures offering an abstract reading of Bereshit (Genesis), the first book of the Torah.*



# In praise of lines 2021-ongoing

P O R T F O L I O A R T



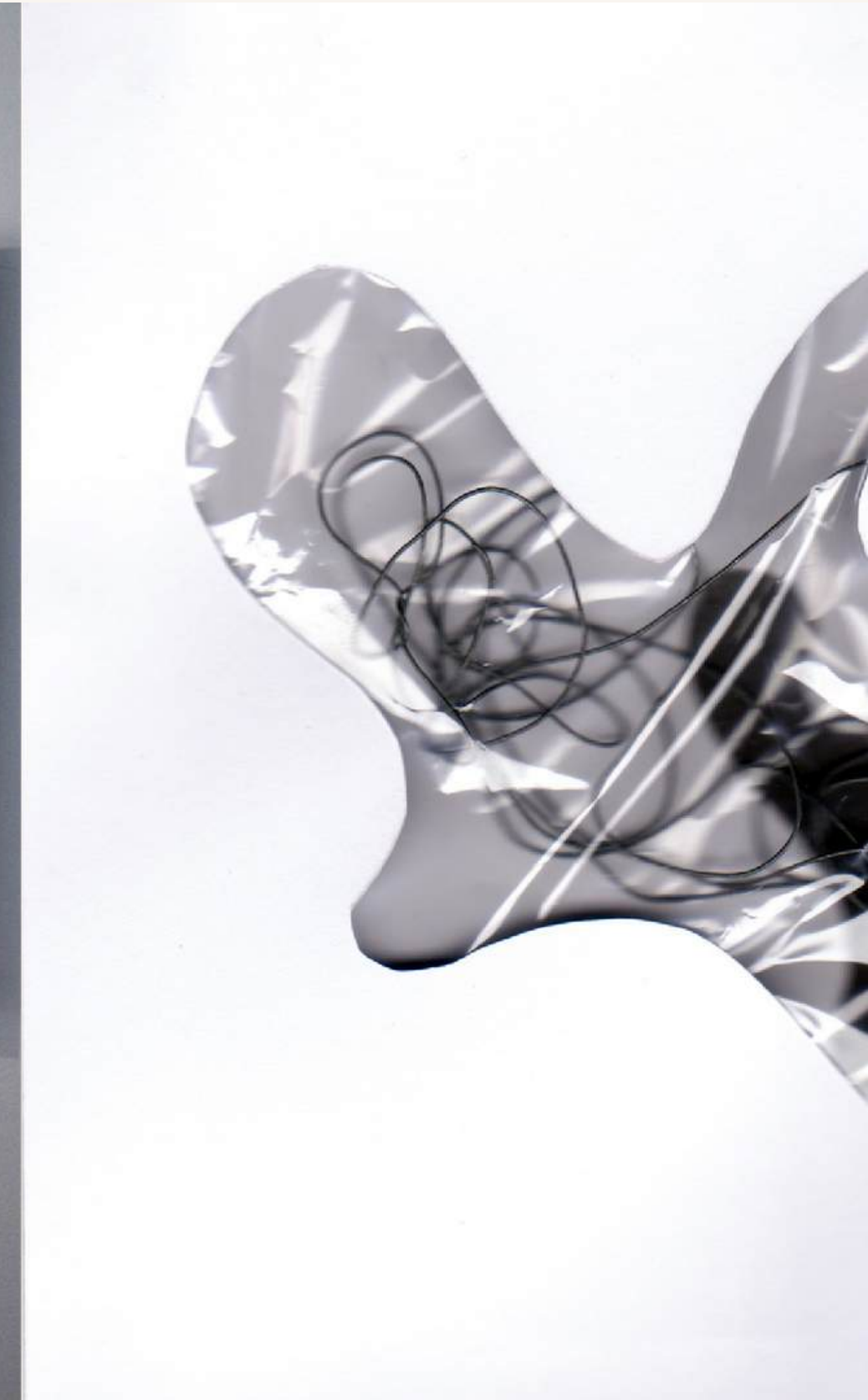
Line drawings created through a meditative practice, rendered in black ink or gold on paper. [read more](#)



# Komorebi 2023

SAVINA RAŽNATOVIĆ

P O R T F O L I O A R T



*Mixed-media collages and object compositions that read like a visual diary.*

[read more](#)



# A Room With a View 2024

Curated by Toast Project Space at Manifattura Tabacchi, Firenze

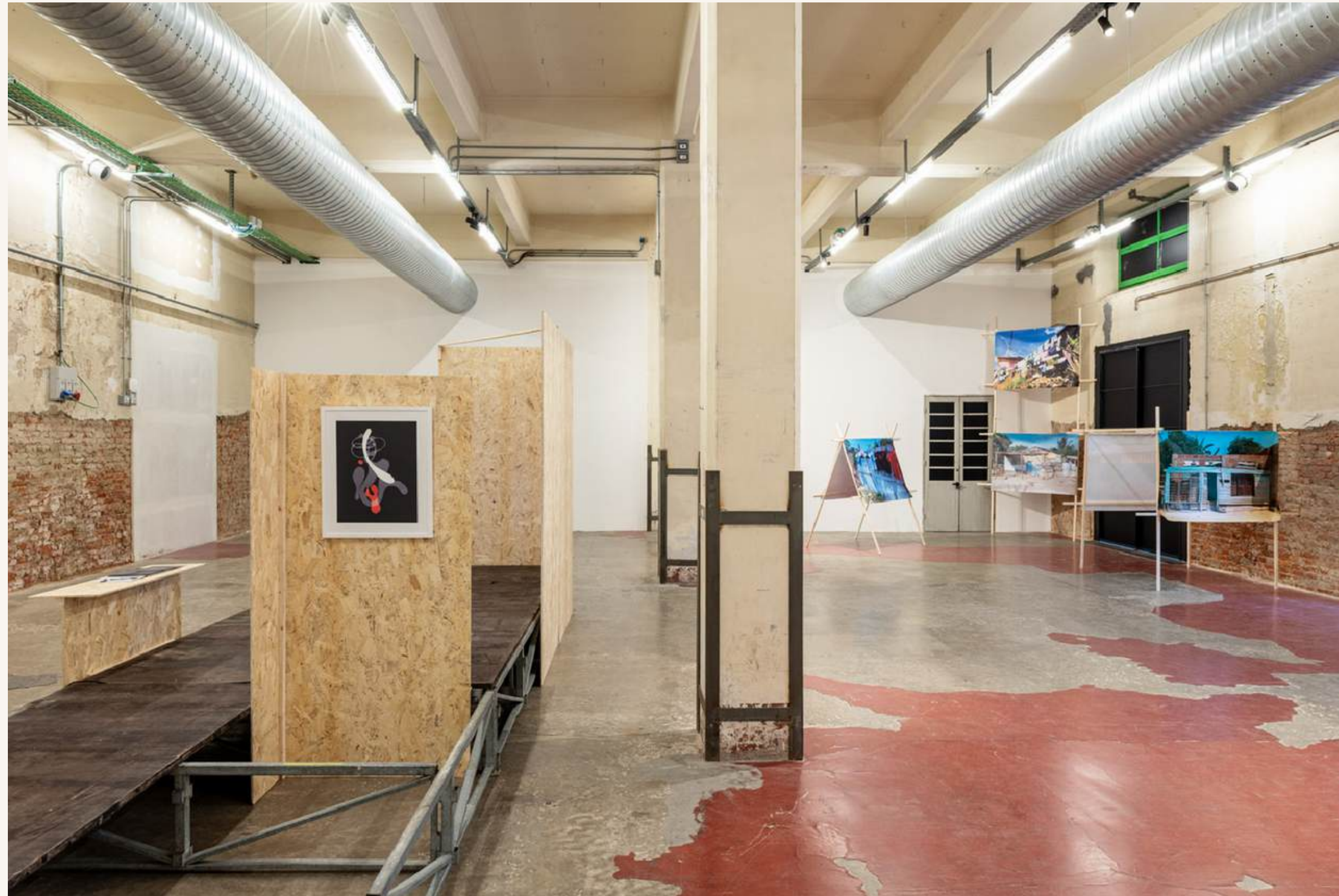


Image Credit: Leonardo Morfini



Workshop with Chiara Bettazzi





*Image Credit: Leonardo Morfini*

*A floor installation of everyday bathroom elements with a holed mirror, staged like a burial; a measured farewell to the survival script inherited from the 1992 inflation crisis.*



# Map of Care 2025 Gradska Galerija, KC Grad, Belgrade

[read more](#)



*A hand-drawn “Map of Care” models governance as care, branching from Care into Nurturing, Solidarity, Empathy, and Love. A participatory hoop invites visitors to add threads of personal needs.*



## Il Segreto 2024 directed by Annamaria Ajmone, Palazzo Strozzi, Firenze



Image Credit: Sara Sassi



# K.A.M.I. 2025 Epic Cetar, Mediterranea 20 – Young Artists Biennale in Nova Gorica

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*A site-specific installation drawing on the Montenegrin guvno that, via participatory and performative elements, activates connection, memory, and shared identity.*



# Repose and Resist 2024 with BHMF at MAD Firenze

P O R T F O L I O C U R A T I O N



Image Credit:  
Bradly Dever Treadway

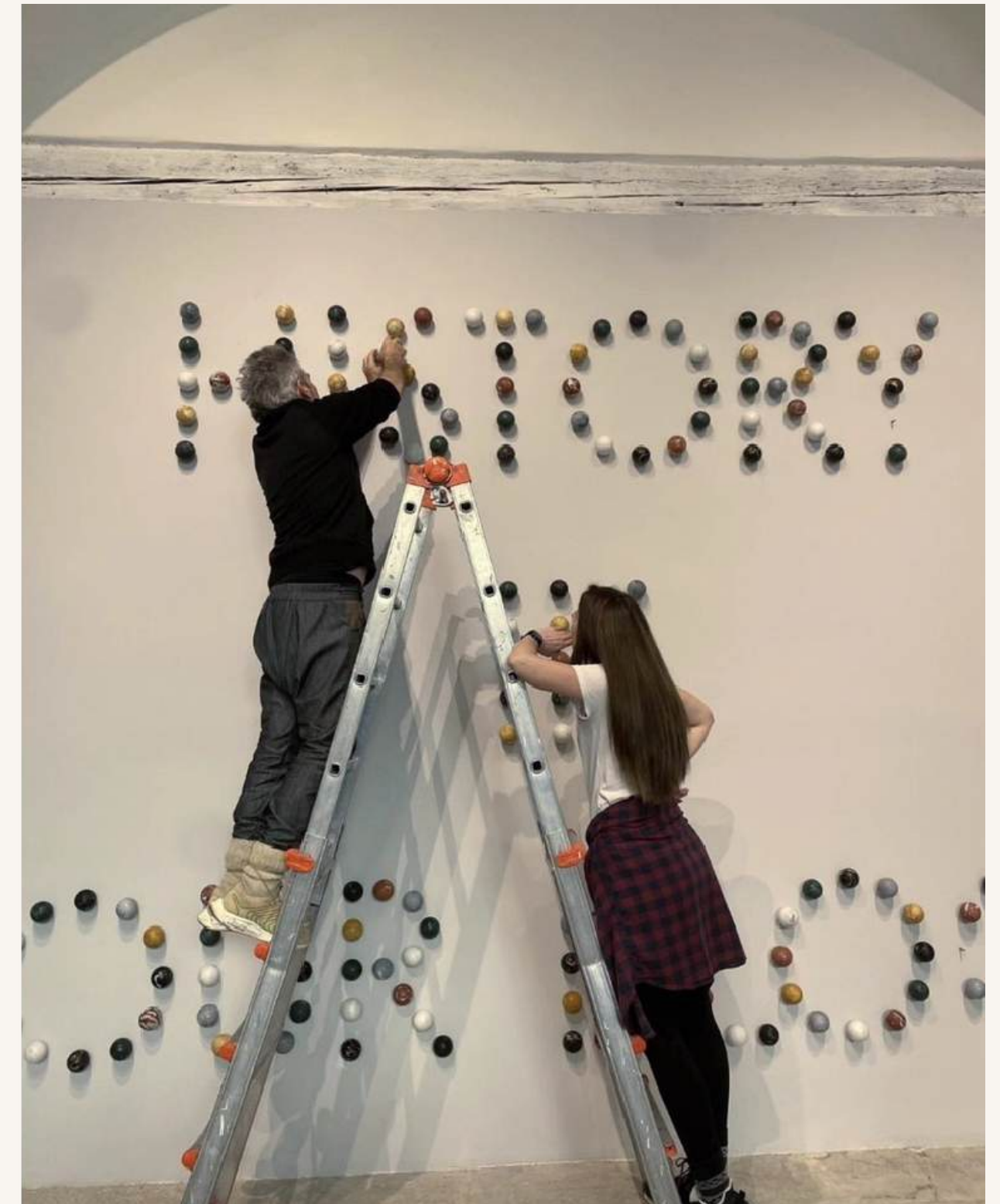
*Contributed as an asistant curator and researcher*



# Teatro delle relazioni 2024

Ex Oriuolo and Palazzo Strozzi

P O R T F O L I O C U R A T I O N



*Contributed as an asistant curator and researcher*



# Unutrašnje Svetilište 2025 Aleksandra Mećava, Dom Omladine Velika Plana



нечему што треба очувати, већ као материјалу за реинтерпретацију и трансформацију. Цртежи имају изражен цртачки рукопис и делују готово рељефно, с нагласком на органским формама – виновој лози, листовима, мотивима флоре и фауне. Уметница користи акварел, графитну оловку и оловку у боји, комбинујући ове технике како би стигла дискретне визуелне промене што прецизније одражава нежне, али битне помаке у изразу. Ове технике додатно осветљавају емотивни набој радова, прецизно преносећи суптилне визуелне трансформације. Њени радови нису места носталгије и реконструкције прошлости, већ активни простори у којима светлост функционише као терапијски механизам.

Ови цртежи истовремено делују као визуелни дневници и записи унутрашњих преиспитивања – простори у којима се приватна траума преображава кроз кодове сакралне уметности.

У средишњем делу изложбе постављени су радови који обликују мотив портала, замишљеног као симболичан улаз у интроспективни простор. Ови цртежи не представљају само реинтерпретацију средњовековних визуелних елемената, већ истражују могућности уметности да успостави везу између прошлости и савременог искуства. Развој визуелног израза одвија се постепено. Серија почиње црно-белим цртежима који испи ују форму светлости, наставља се мотивом портала као прелазног момента и кулминира у златним тоновима, сугеришући завршни чин унутрашње спознаје.



*Contributed as an asistant curator and researcher*



# Kraftur 2025

Aleksandra Mećava, Dom Omladine Velika Plana

P O R T F O L I O C U R A T I O N



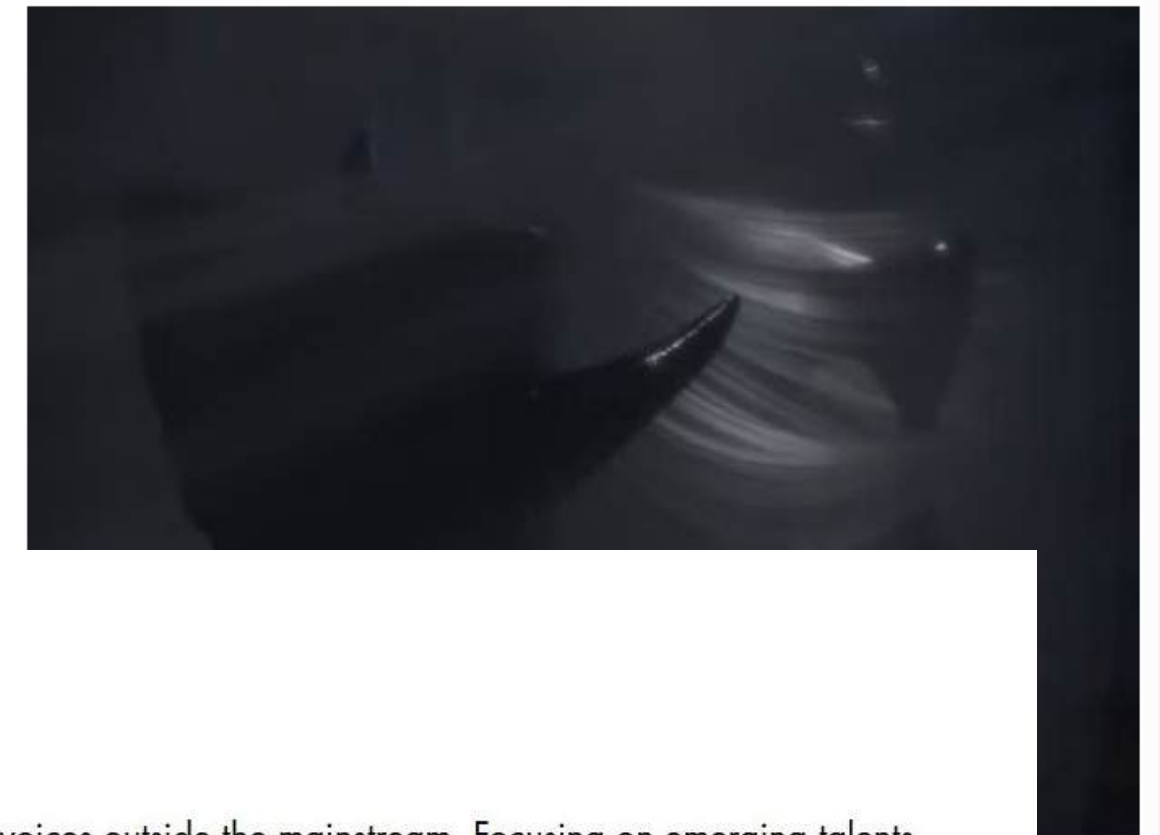
*Curated solo exhibition*



# Podroom.mag 2025

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## Mission

At Podroom, we give a platform to creative voices outside the mainstream. Focusing on emerging talents from the Western Balkans and inviting global dialogue, we support artists, curators, and writers addressing pressing cultural, social, and political issues. We believe art is an evolving realm of endless potential, and we build a supportive community through publishing, conversation, and upcoming print and exhibition projects.

[Link here](#)



# Bio

Savina Ražnatović (1993, Cetinje) is a multidisciplinary artist and curator based in Florence. She graduated in Sculpture from the Faculty of Fine Arts in Cetinje and obtained a Master's degree in Curatorial Practice from the European Institute of Design in Florence. She is currently continuing her studies in Sculpture at the Accademia di Belle Arti di Firenze. Her work spans various media and participatory artistic practices through which she explores the unconscious, the metaphysical, and the social dynamics of togetherness and collective care. Drawing inspiration from the hidden and the spiritual, her projects examine art as a space for social change, collective dialogue, and shared experience.

# Contact

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