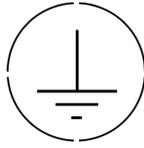


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## DUŠKA MALEŠEVIĆ



**Duška Malešević,**

***We Can't Talk And Talk And Talk Forever* (2026), Installation: Double-sided rotating postcard stand, Mirrors, Stickers, 92 x 34 x 6 cm, unique work**

***How Many Times You Had To Sacrifice Your Body* (2026), Installation: Double-sided postcard stand, Mirrors, Stickers, 92 x 34 x 6 cm, edition 1/3+1AP**

**From the series: *Postcards from Paradise***

Within GROUND 99, the two related installations by Duška Malešević articulate a quiet but insistent counterpoint to the exhibition's wider concern with excess, saturation, and the demand for constant articulation. *We Can't Talk And Talk And Talk Forever* and *How Many Times You Had To Sacrifice Your Body* both appropriate the familiar format of the postcard stand - a device traditionally associated with circulation, tourism, and the consumption of distant images - and empty it of spectacle. In place of destinations, the viewer encounters their own reflected body overlaid with short texts by the artist, caught within language that is at once intimate and to the point. These works align closely with GROUND 99's invitation to slow down and look more carefully: rather than offering images to be collected or narratives to be completed, they stage moments of interruption. The rotating stand introduces a sense of motion without progress, echoing the exhibition's interrogation of political paralysis, repetitive discourse, and the illusion of change within systems that endlessly recycle themselves. Across both installations, the body

becomes the primary site of meaning—simultaneously landscape, archive, and point of pressure—implicating the viewer in questions of exhaustion, sacrifice, visibility, and self-surveillance. Malešević's restrained formal language mirrors the Biennale's call to *clean, clear, cut*, stripping away external reference points until only the encounter remains. What is left is not accusation but ethical tension: a suspended space in which reflection has limits, language falters, and the necessity of change—whether through action, refusal, or silence—quietly asserts itself.

#### ARTIST STATEMENT:

***We Can't Talk And Talk And Talk Forever*** is a rotating postcard stand in which postcards are replaced by mirrors. Instead of images to collect, the viewer encounters their own reflection accompanied by a statement that feels both resigned and urgent.

The rotation suggests repetition, cycles of conversation, the illusion of movement without progression. Postcards typically circulate fixed images of elsewhere; here, the image is unstable, shifting with each turn. The body becomes the only landscape.

The phrase may refer to stalled dialogue, political paralysis, unresolved relationships, generational debates, or the exhaustion of language itself. It can imply impatience, boundary-setting, burnout, or the moment when speech must give way to action or silence.

As the stand turns, the viewer repeatedly meets themselves inside the sentence. The work proposes that reflection is not endless. At some point, something must change.

- Duška Malešević

***How Many Times You Had To Sacrifice Your Body*** is a fixed installation consisting of a postcard stand but instead of postcards with images of destinations, it offers mirrors. Where postcards usually promise memory, escape, or spectacle, the viewer encounters only their own reflection overlaid with a question.

The ambiguity of the text is intentional: each viewer completes the work with their own history. By positioning the body as both image and site of inquiry, the installation shifts attention from external landscapes to internal ones. The viewer becomes simultaneously subject and object, observer and observed.

As in much of my practice, the work searches for beauty within discomfort. The clean surfaces of the mirrors, their seductive minimalism, and the familiar form of the postcard stand contrast with the weight of the text. The piece asks whether the body itself has become a site of consumption, displayed, disciplined, optimised, or sacrificed in order to meet invisible demands.

Ultimately, the installation is not accusatory but reflective. It invites a pause, a counting, a remembering. The question remains unanswered, suspended between vulnerability and resilience.

- Duška Malešević

**ARTIST BIO:**            [www.duskamalesevic.com](http://www.duskamalesevic.com) |            [@duska.malesevic](https://www.instagram.com/duska.malesevic)

**DUSKA MALESEVIC (born in Novi Sad, Yugoslavia. Lives and works in Valletta, Malta)**

Duška Malešević is an interdisciplinary visual artist. She holds an MA in Psychology of Art from Sapienza University of Rome, Italy.

Malešević has exhibited in *Art from Elsewhere: Deep Throat* (MOMENTUM at Valletta Contemporary, 2025); Mahala Berlin Art Week (Berlin Germany); Cultural Centre and Academy of Art Gallery Novi Sad (Novi Sad Serbia); Librerria del Viaggiatore (Rome Italy); R Gallery (Malta); Valletta Contemporary (Malta), Gabriel Caruana Foundation (Malta), Mdina Cathedral Contemporary Art Biennale (Malta), Lily Agius Gallery (Malta), and many others. Malešević's work was presented in the Maltese Pavilion Catalogue at the Venice Biennale (2017).

In 2016 Duška published 'Postcards from Paradise', a photography book that was launched in Rome and received an Honorable Mention from International Photography Awards (IPA). The 2nd extended edition of the book was launched in 2019 at Valletta Contemporary, Malta.

Duška is a founder and a creative director of *s e l e k t e d m a l t a*, an independent publisher specialising in photography books and publications.