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MAJDA VIDAKOVIC

Majda Vidakovic is a multidisciplinary artist whose gaze is always focused on objects and spaces. Her practice most often includes collecting and working with discarded or forgotten materials. Shifting through a self-created playing field between photography, sculpture and design, she searches for the relationship between three-dimensional objects and their two-dimensional representation. "The past plays an important role in my work. The concept of leftovers has always fascinated me. I'm intrigued by traces of what's left behind; a material or a place, affected by nature or human usage. The poetry of imperfection inspires me to explore how an object, or a place can over time become an 'unintentional' monument. Similar to the country of my birth, Yugoslavia - it no longer exists but it survives in 'second-hand' memories, monuments, objects and architecture. Through my work I am rediscovering and recontextualizing the past - materializing a history that might no longer be visible"

WEBSITES

www.majdavidakovic.com

SOCIAL MEDIA

www.instagram.com/majdakovic/

PLATFORM

msimons gallery

OPLEIDINGEN

2021 - European Ceramic Workcentre ekwc
2022

2009 - Fotografie Den Haag, Koninklijke Academie
2015 van Beeldende Kunsten Diploma behaald

TENTOONSTELLINGEN

2024 By the Means at Hand Venice Biennale / Croatian pavillion Venice, Italië I was invited to participate in the project by Vlatka Horvat, who is representing this years Croatian pavillion. "Engaging with the theme of Adriano Pedrosa's main exhibition for La Biennale di Venezia, "Stranieri Ovunque - Foreigners Everywhere," Vlatka Horvat's project for the Croatian Pavilion, curated by Antonia Majaca, will exist as an

INTERNATIONALE UITWISSELINGEN / ARTIST-IN-RESIDENCIES

2026 Kamov Rijeka, Kroatië www.kamov-residency.org

2023 PADA Studios Lisbon, Portugal
www.padastudios.com/

2022 EKWC - European Ceramic Workcenter, Oisterwijk, NL Oisterwijk, Nederland
ekwc.nl/en/

- accumulative exhibition of artworks by a wide-ranging group of international artists living “as foreigners,” reflecting on questions and urgencies of the diasporic experience. This exhibition will be generated through a social and performative exchange taking place over the course of the Biennale Arte 2024. Horvat will invite artists living in diaspora all over the world to engage in a series of reciprocal exchanges of artworks and other materials, all of which will be sent between Venice and other places by improvised means – via various friends, travelers, and strangers who will be enlisted as informal couriers for the project.”
www.croatianpavilion2024.com/
 Groep
- 2019 KAMEN Artist Residency Trebinje, Bosnië-Herzegovina kamen-artistresidency.com/
- 2013 Internship with artist Joachim Schmid Berlin, Duitsland
- 2023 Wastescape Notes the Pitcairn Museum of Contemporary Art Groningen, Nederland
pitcairnmuseum.nl/majda-vidakovic/
 Solo
- 2023 Paper Art Blennale 2023 CODA Museum Apeldoorn, Nederland
 "Vidakovic has made a series of large totems for CODA Paper Art, using more than a hundred cardboard pulp containers. The work is reminiscent of a ruin, or an archaeology museum display. It questions whether these remains can be glued back together, and whether this reconstruction gives them a new importance." www.coda-apeldoorn.nl/nl/museum/coda-paper-art-2023-en/majda-vidakovic
 Groep
- 2022 Leftovers Van Nelle Fabriek / Art Rotterdam Rotterdam, Nederland I presented my work at the Prospects exhibition at Art Rotterdam, as one of the artists who received Artist Start (Stipendium for Emerging Artists) www.mondriaanfonds.nl/profiel/majda-vidakovic/
 Groep
- 2022 LEFTOVERS II M. Simons gallery Amsterdam, Nederland "For the upcoming presentation, Majda Vidakovic - Leftovers II, the Serbian-born artist Majda Vidakovic selected an array of sculptures that she has made

over the past 3 years. Each object has a serene quality; they're made from natural materials such as wood, ceramics or cardboard. Their mainly monochrome colors hold this same natural quality; hues vary from sand to concrete. Each of the works has been made from, or assembled from found objects. Throughout the 20th century, artists scoured streets, flea markets and scrap yards looking for discarded objects with nostalgic or banal qualities to include them in assemblages, photograph them or display them in their own right. Vidakovic does not look for nostalgia or banality, she seems to specifically select found objects whose potential has not fully been exploited. Take for example the legs of one sculpture from her 'Leftover' series. The two structures that support the sculpture as a whole once served their purpose as CD racks. Made from wood, these pieces of furniture have been designed and crafted to last for decades, eventually outliving the one thing it was designed to hold. Another example found in multiple of Vidakovic's sculptures are cardboard pulp containers. These containers are oddly shaped, made to hold expensive, fragile, contents like televisions, stereos or kitchen appliances. They are built to protect, but as soon as their contents are taken from them, they're without function, but still full of potential. What continuously comes back in Vidakovic's work is the association with artifacts, fossils, mystical symbols and relics - different kinds of remains and traces of history, taking on a material form. Whichever material it is, the need to present an object in its 'imperfect' form, by giving it a new platform, reflects on how she deals with the past and where she comes from. Vidakovic makes the link with her native Serbia, a 'leftover' country of now former Yugoslavia - the country that no longer exists, but lives on through memories, monuments, objects and architecture."

www.michielsimons.com/exhibitions/majdavidakovicleftovers-ii

Solo

Nederland

www.instagram.com/thetinyartgallerythehague/

Groep

- 2018 To Reflect To KAF - Kunstlinie Almere Flevoland institute Almere, Nederland
For this group exhibition called 'OVERDAAD' I made a commissioned work called 'To Reflect To'. The theme was about the overload of images and information that we consume daily. All the artists reflected on the theme, some already known works and some new. My work was about the basic experience on reflection using mirrors and other reflective materials. It's about how to experience images in a space without looking at images and video, but being surprised what light and colours can do. Online our perception of materials has become much more vague and our curiosity is easily fed - but short lived. In a physical space, reflections created by mirrors, glass and light create new perspectives and angles which can surprise us; perspectives that might not be noticable in the digital world.
kaf.nl/expo/overdaad/
Groep
- 2017 Pot Trouvé Designkwartier 2017 Den Haag, Nederland This project examines form and material in order to be able to look at contemporary materials of western culture. How does the pot of our time look like? How can we represent the future finds, looking through the glasses of the traditional past. festivaldesignkwartier.nl/
Groep
- 2017 Everything is Editable KABK - Koninklijke Academie van Beeldende Kunsten Den Haag, Nederland
Groep
- 2016 A Passing Space Salone de Mobile Milan, Italië This project was a collaboration with Lorena van Bunningen, which was part of the a group exhibition 'RESET' organized by the Royal Academy of Arts, The Hague
Groep
- 2016 Did you mean: anything else - part II Fotopub festival Novo Mesto, Slovenië

fotopub.com/

Groep

- 2016 Did you mean: anything else - part II
Kadmium Delft Delft, Nederland
www.kadmium.nl/
Groep
- 2015 Did you mean: anything else Koninklijke
Academie van Beeldende Kunsten, Den
Haag Den Haag, Nederland Graduation
show
Groep
- 2015 Melkweg Gallery, Amsterdam Together
with my fellow photography graduate
students of the Royal Academy of Art.
'Introducing 'DEAR...': The Printfactory'
we organized and put together is a pop-
up printsale at the Melkweg gallery in
Amsterdam. The concept was selling
one photo per person and having a
print-on-demand set up in the gallery
itself.
Groep
- 2015 de Spanjaardshof, Den Haag This
exhibition was organised by the artists
who share the old building of
Spanjaardshof in the Hague. The idea of
the exhibition was to open their studios
to the public but at the same time invite
young artists to show their work.
Therefore a mix of the old and the
young. Within this exhibition, I showed
a preview of my end exam project, 'Did
you mean: anything else.'
Groep
- 2015 Did you mean: anything else - part II
Stroom Opzicht Den Haag, Nederland
[www.stroom.nl/activiteiten/kleine_presentatie.php?
kt_id=7308491](http://www.stroom.nl/activiteiten/kleine_presentatie.php?kt_id=7308491)
Solo
- 2015 Did you mean: anything else NFM -
Nederlands Fotomuseum Rotterdam,
Nederland Part of the Steenberg
Stipendium exhibition
[www.nederlandsfotomuseum.nl/tentoonstelling/steenbergen-
stipendium-2018/](http://www.nederlandsfotomuseum.nl/tentoonstelling/steenbergen-stipendium-2018/)
Groep
- 2014 Like Share Follow Museum voor
Communicatie, Den Haag
Solo

2013 NEST, Den Haag As a duo together with Lynne Brouwer, we were chosen to participate in the 'One Nest Stand' - a one evening pop-up group exhibition in a fine art gallery Nest. After two months of guidance by the curator and three visual artists, we developed a project consisting of three parts - a dia slideshow plus a framed print, a publication and an interactive installation. With the title of the exhibition 'Me, Myself and I', Lynne and I made a project based on our amazement which focuses on the art world, and more specifically to the most common forms of presentation; why they have value and status?
[Groep](#)

-- The Infinite Map of What We Remember Pulchri Studio Den Haag, Nederland The Infinite Map of What We Remember curated by Gabriela Acha brings together eight contemporary women artists whose lives and practices are intertwined with the city: Asuka Nirasawa, Diana Blok, Harriet Morley, Majda Vidaković, Mina Yee, Sarah Damai Hoogman, Valentina Gal, and Yke Prins. Installed in the Mesdag Zaal, the exhibition explores memory not as a static archive, but as a living force—fragile yet persistent, intimate yet collective. Through sculpture, installation, photography, drawing, sound, and kinetic works, the artists transform remnants, gestures, rituals, and materials into vessels of remembrance. Textiles become archives, fragments become monuments, and bodies become sites where memory is inscribed and transmitted. Together, the works form an open cartography: a map without borders, shaped by migration, ecology, technology, and lived experience.
[Groep](#)

-- Leftovers Lola Luid Amsterdam, Nederland
[Solo](#)

- 2018 'Hoe leerlingen zich technologie meester maken' De Correspondent Amsterdam, Nederland A series of nine images I made for online newspaper De Correspondent about MakerEd in schools and how students can become masters of technology. The objects are their creations
decorrespondent.nl/8087/hoe-leerlingen-zich-technologie-meester-maken/642536411-c4b8d40d
Uitgevoerd
- 2018 'Hoe leerlingen zich technologie meester maken' De Correspondent Zutphen, Nederland A series of nine images I made for online newspaper De Correspondent about MakerEd in schools and how students can become masters of technology. The objects are their creations
decorrespondent.nl/8087/hoe-leerlingen-zich-technologie-meester-maken/642536411-c4b8d40d
Uitgevoerd
- 2018 Prix de Rome Architecture Het Nieuwe Instituut Rotterdam, Nederland I made a series of photograph of all the works of the architects that were nominated for the Prix de Rome
- 2017 'Hoe het toeval carrières maakt of breekt' De Correspondent Amsterdam, Nederland Uitgevoerd
- 2017 'Je moet je fouten juist niet goedmaken' De Correspondent Amsterdam, Nederland Uitgevoerd
- 2014 Like Share Follow Museum voor Communicatie Den Haag, Nederland Like Share Follow - An Installation meant to visually illustrate digital communication through social media; giving new perspective and side of the museum Uitgevoerd
- 2016 Rijnstate Hospital Arnhem, Nederland I sold a part of my graduation work - Did you mean: anything else - to the permanent collection of the Rijnstate hospital in Arnhem. The work is on permanent show in the hospital.

PUBLICATIES

- 2015 Did you mean: anything else Self-published, Designed by Sha Yee Jin, Den Haag Catalogus/kunsternaatsboek

PRIJZEN EN STIPENDIA

- 2019 Mondriaan fonds, Amsterdam Amsterdam, Nederland Stipendium for Emerging Artists / Artist Start

2013 The ABC of Popular Desire self-published Berlin , Duitsland In collaboration with Joachim Schmid

2019 (sinds 2004) Stroom, Den Haag Den Haag, Nederland PRO Grant - Research/residency

2015 The Steenbergen Stipendium for Photography is a scholarship that exists since 1998. Annually it's awarded to a student from one of the accredited photography departments from all Dutch Art Academies. An independent jury judges all of the work of all exa steenbergen stipendium

VERTEGENWOORDIGING

-- M.Simons gallery Amsterdam, Nederland
www.michielsimons.com/artists/majda-vidakovic

ARTISTIEKE NEVENACTIVITEITEN

2021 - Guest teaching at Artemis Academy
2021 Amsterdam: For the first years in their first semester Bachelor (allround 1st year) I thought a course called 'Visual Storytelling'/ Visuele Communicatie



Colliding Memories, 2025
Glass, 79 x 29 x 5cm



Colliding Memories, 2025
Glass, 79 x 29 x 5cm



The Other Side, 2024
Stainless steel mesh, jute , 29.7 cm x 42 cm



Inside Out, 2024



Fellow Feeling, 2023
Woven wood, glass, marble with rope, 100x67cm



For The Time Being / Por Enquanto, 2023
stacked cut out cardboard filters, 200x25cm



For The Time Being / Por Enquanto, 2023
stacked cut out cardboard filters, 200x25cm



Vestiges, 2023
Cardboard pulp, metal, Various sizes /



Vertiges, 2023
Cardboard pulp



Vestiges, 2023
Cardboard pulp