

# NOT IN THE FORE-CAST

Cultural spaces are fragile bodies – they breathe, decay, leak, and resist, just like those who sustain them. *Not In The Forecast* explores how artists appropriate, repurpose, and ‘steal’ – whether materials, spaces, or narratives – to construct meaning and navigate instability. The exhibition gestures toward cultural survival as a strategy of adaptation and remaking within shifting contexts

Nothing is predictable in Prizren – neither the encounters nor the forecast. During their residency, four artists and cultural workers have been exploring cultural sites as places where the politics of space, memory, and institutional neglect become visible. Bringing together Maja Bojanić, Una Štalcar-Furac, Francisco Tomsich, and Antonela Solenički, the exhibition highlights practices that critically engage with tangible and intangible structures of culture, exposing institutions haunted by decay, waiting, histories, and unresolved discourses.

Maja Bojanić’s The Institute for Mold Preservation imagines a fictional bureaucratic body monitoring mold in cultural institutions, turning microbial presence into a metaphor for susceptibility. Her sound installation *Managing a Mold Invasion: Guidelines for Disaster Response* amplifies the whispers of erosion, preservation, control, and institutional knowledge.

Una Štalcar-Furac’s performative intervention *Another Brick in the Whole* reflects on the uncertainty surrounding Lumbardhi Cinema’s reconstruction. Accompanied by four short videos, the work draws on the notion of liminality and threshold, where waiting becomes resistance, while structural neglect traps cultural spaces and their caretakers in cycles of collapse and renewal.

Francisco Tomsich paraqet një seri të ngjarjeve të krijuara në bashkëpunim duke prodhuar videon e titulluar *Silent Works/ Let's take a walk. I will tell you a story about those who died, and we can talk about my art* me Karanfile Haxhin, dhe një punim shumëdisiplinor: *Waiting Exercises (Acts I & II)* me Somer Špat. By combining site-specific interventions and performative gestures, he excavates suppressed histories, tracing what is remembered and erased, addressing the paradoxes of contemporary culture.

Antonela Solenički’s *das ist kein hotel* acts as a conceptual menu of short fictional stories based on real encounters, framing the experience of being a privileged foreigner. The stories navigate cultural translation, revealing the tensions and ruptures that shape artistic and social life in cultural spaces.

These works unravel the invisible forces shaping cultural infrastructures through acts of listening, waiting, and unearthing, foregrounding the labor, endurance, and precariousness that define cultural sustainability. What does it mean to preserve when decay is inevitable? How do we inhabit institutions that delay, forget, or collapse?

Part of the OPE.N residency and the project *Operation Nova: Re-imagining Cultural Spaces in a New European Context*, this exhibition reflects on the precarity of independent cultural spaces and the governance models that sustain them.