

A&A
INTERIOR

MAY 28TH

2026

JUNE 24TH

Still Life

FINE ART PHOTOGRAPHY
BY DUŠAN TODOROVIĆ



A BRIEF OVERVIEW OF THE HISTORY OF PHOTOGRAPHY

HOW PHOTOGRAPHY INFLUENCED PAINTING AND HOW IT FOUGHT FOR ITS OWN ARTISTIC STATUS

When, on August 19, 1839, at a joint session of the French Academy of Sciences and the Academy of Fine Arts, the painter and printmaker, Louis-Jacques-Mandé Daguerre (1787–1851), officially presented the process of obtaining astonishingly precise images, known as daguerreotypes, by means of his revolutionary invention – the first photographic camera – the course of development of the visual arts was changed forever.

For hundreds of years before that, the key imperative of visual artists had been the realistic representation of motifs. However, with the appearance of photography, it became possible to reproduce reality directly and capture a moment instantly, in an unimaginably fast and easy way. Subjects that had until then been among the dominant motifs of painting, such as portraiture, also entered the domain of photography. By photographing on location, it became possible to record and then quickly present to the wider public current, often dramatic, social events of major political, historical, and social significance.

The first artistic movement to take into account the possibilities of photography and to respond to them consciously was Impressionism. It was followed, at an increasingly rapid pace, by Fauvism, Expressionism, Cubism, Surrealism, and Futurism, while, as the culmination of the departure from the realistic representation of the material world, abstract art emerged around 1910 and later developed to unimaginable proportions.

Although the development of modern painting was strongly influenced by photography, the acceptance of photography as an artistic expression equal to painting was not an easy process. In the beginning, photography was often regarded as a banalization of art, as an industrial imitation created for commercial purposes. A change in this perception of photography was already encouraged in the 19th century by the photographer Julia Margaret Cameron (1815–1879) with her suggestive portraits, and the photographer Eadweard Muybridge (1830–1904) with his studies of movement. Their works proved that photography could be much more than a mere means of documenting reality, thereby opening the door to viewing it as an art form.

Within the avant-garde artistic movement of Surrealism, active between the two World Wars, photography coexisted as an equal artistic medium alongside painting, printmaking, illustration, poetry, music, and film. Exploring dreams and the unconscious, photographers used techniques such as photomontage to create intriguing imaginary compositions that questioned the real world. As one of the leading figures of Surrealism, Man Ray (1890–1976) tirelessly experimented in photography, introducing innovations and blurring the boundaries between artistic and fashion photography.

On the other hand, realism persisted as one of the essential practices in photography, with a tendency to place great emphasis on the social aspect and to clearly express personal views on the photographed social phenomena. Realist photographers depicted their subjects without embellishment, prioritising urban and rural scenes from the everyday lives of members of the working and agricultural classes.

The subjectivity of the photographer's expression increasingly came to the forefront, while abstract tendencies also emerged, all of which contributed to the acceptance of photography as an independent art form equal to the other visual arts.

THE ARTISTIC WORK OF DUŠAN TODOROVIĆ

SKILFUL BALANCING BETWEEN CONTEMPORARY PRACTICES AND REFERENCES TO ART HISTORY

By analysing Dušan Todorović's art, we can perceive his wondrous, unique vision of photography as an artistic expression. In his work, we observe the reverse process: the influence that photography, through its appearance, exerted on painting.

In his photographs, Dušan Todorović pays homage to the great historical styles that shaped the development of the visual arts before the advent of photography. Therefore, he honours precisely those styles from which artists of the late 19th and throughout the 20th century distanced themselves due to the emergence of photography, by deconstructing and reconstructing the visual elements of the image. Here we refer to the art of the Renaissance and the Baroque, as well as to the Neoclassicism of the late 18th and early 19th centuries, which emerged as an elevated form of realism, permeated with refined aesthetic principles and inspired by the unrivalled art of ancient Greece and Rome.

Dušan Todorović is, in a particularly distinctive way, also inspired by the work of the great artists of Dutch floral painting from the Golden Age of the 17th and 18th centuries, to whom he dedicated an entire opus of his photographs. These are meticulously conceived compositions with carefully selected and meticulously arranged flowers, which in the photographs acquire the status of an artistic object per se. In the photographs from this cycle, Dušan Todorović creates timeless scenes, conveying the same messages about the ethereality and transience of earthly life as the artists of the Baroque era did when painting their lavish floral arrangements.

Given his erudition in art history and his deeply intuitive understanding of its various phenomena, Todorović's particular sensibility toward Baroque architecture is not surprising either. Thus, with distinctive lucidity, Dušan Todorović notices details of Baroque architecture in the Bay of Kotor, which he transposes into his photographs as fragments from the past, thereby returning them to the timelessness of the impressive Mediterranean tradition to which they have belonged for centuries.

A fine example of this is the photograph of the stone Baroque coat of arms of the noble Kotor family Vrakjen, located above the main portal of their palace. It is a coat of arms featuring a crow within an oval field, surrounded by a lavish Baroque cartouche, with a knight's helmet, plume, and crown at the top. The cartouche is held by angels executed in stucco decoration on the façade of the building. According to preserved archival records, the Vrakjen family had been present in Kotor since the 14th century, and their palace had already stood in the same place. From this family lineage came several high-ranking church dignitaries and learned jurists, among them the most distinguished, Count Tripo Vrakjen (1693–1783), who served as a legal consultant to the Venetian Republic.

However, Todorović is astonishingly versatile in his choice of themes and sources of inspiration. At the same time, the constant unifying element in his work is the discovery of an initial reference in various forms and styles of visual art. Thus, from the great historical artistic styles, Dušan Todorović easily transitions to abstract art as well, as seen in the photograph, where he presents a dynamic, cheerful colouristic composition created by applying different colours with quick, energetic strokes of a wide painter's brush.

DUŠAN TODOROVIĆ

BIOGRAPHY

Dušan Todorović was born in 1962 in Belgrade. He graduated from the Faculty of Dramatic Arts in Belgrade, Department of Cinematography. Shortly after completing his studies, he participated in several significant film projects. During the 1990s, he moved to London, where he worked as a cameraman, filming documentaries, sports broadcasts, and news programmes for the BBC, Channel 4, ITV, Sky, and many other television stations. In addition, he worked on the filming of many short feature films, as well as on two full-length feature films, "Little Box of Sweets" and "Chasing Dreams". Around 2010, he turned to photography. He is particularly interested in documentary, architectural, and portrait photography, as well as still life. He worked as a collaborator on several books, including: "Torry Begg Pictures", Oorde Ozbolt – "Questions of Faith", and Marko Krsmanović Simić – "Romantic Modernism of one Epoque". He also collaborated with the writer Dejan Tiago Stanković. Among his clients are SPL – Ceramic Studio London, Jason Good Architect London, and the prestigious FLINT Interior Design Studio in London. He is currently in the final stage of his three-year project, the book "Šipan – A Photo Essay".

He returned to photography because of its simplicity and authenticity. Wandering and exploring a landscape are important parts of the process and require time. Understanding and positioning oneself in front of the camera lens predetermines the outcome and represents a great enigma for every photographer.

MELISA NIKETIĆ

Academy of Art and Restoration
Palazzo Spinelli, Florence, Italy



APHRODITE
CIRCA SECOND CENTURY BC
2021, Inkjet print, 61x41cm



TORSO OF DIONYSOS
FIRST TO SECOND CENTURY AD

2021, Inkjet print, 61x41cm



DOBROTA
VICINITY OF BOKA KOTORSKA
2019, Inkjet print, 41x61cm

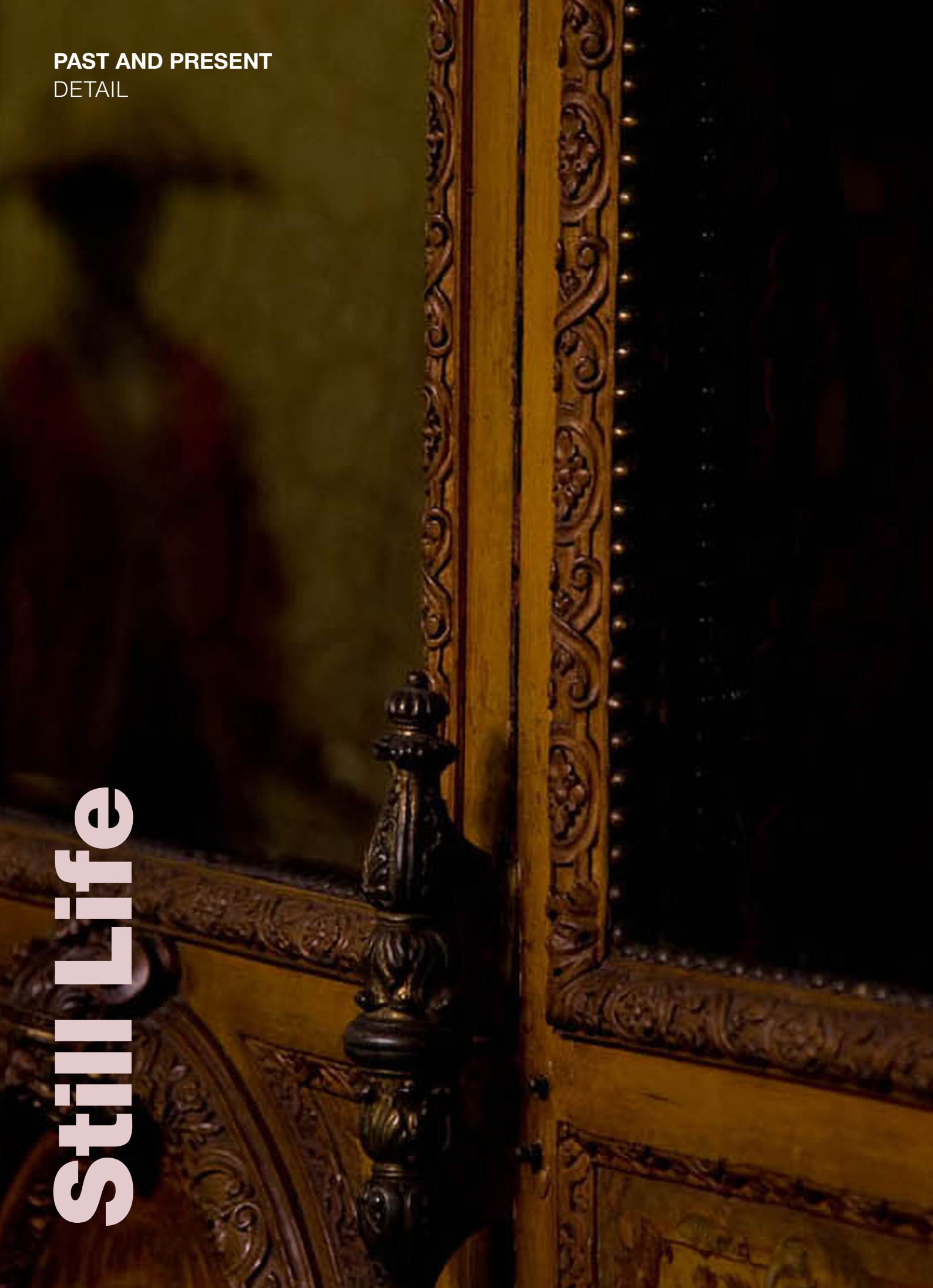


ROCK

2019, Inkjet print, 52x38cm

PAST AND PRESENT
DETAIL

Still Life





PAST AND PRESENT
LISBON'S NATIONAL COACH MUSEUM

2008, Inkjet print, 41x61cm



KOTOR / OLD TOWN

2019, Inkjet print, 61x41cm



COAT OF ARMS
VRAKJEN / VRACHIEN FAMILY, KOTOR
2019, Inkjet print, 41x61cm



CHURCHES OF LUSTICA
HOMAGE TO TYPOLOGIES BY
HILLA & BERNHARD BECHER

2019, Inkjet print, 61x41cm



WALL PATTERN

2019, Inkjet print, 61x41cm



GERANIUMS

2019, Inkjet print, 61x41cm



FLOWERS #1

2016, Inkjet print, 61x41cm

FLOWERS #1
DETAIL



Still Life



FLOWERS #7

2016, Inkjet print, 41x61cm



FLOWERS #2

2016, Inkjet print, 61x41cm



FLOWERS #3

2016, Inkjet print, 61x41cm

FLOWERS #3
DETAIL



Still Life



FLOWERS #4

2016, Inkjet print, 61x41cm



FLOWERS #5

2016, Inkjet print, 61x41cm

FLOWERS #6
DETAIL

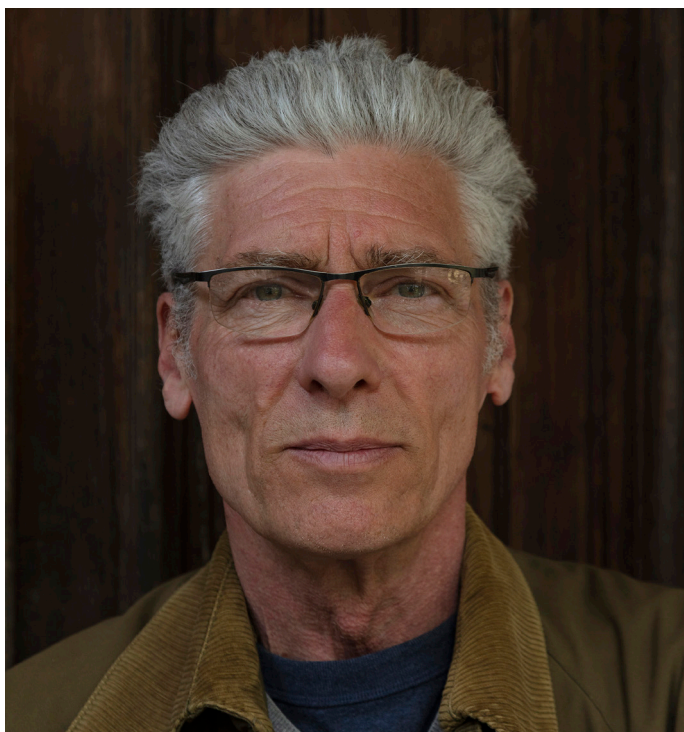
Still Life





FLOWERS #6

2016, Inkjet print, 50x34cm



DUŠAN TODOROVIĆ was born in Belgrade, Yugoslavia, and studied Cinematography at Belgrade Film University. After working for the state TV station, he moved to the UK in the early '90s and has lived there ever since. In England, he has contributed to various short films and documentaries for independent companies, as well as working as a cameraman for BBC, C4, ITV, CBC, and others on numerous projects with different production companies.

Worked as the Director of Photography (DoP) for two independent feature films: “Chasing Dreams” (1994) and “Little Box of Sweets” (2006).

Fifteen years ago, he transitioned to freelance photography.

Selected publications:

Romantični modernizam jedne epohe.

Marko Krsmanović-Simić, Prometej Novi Sad 2024

120 Years of Belgrade City Museum. Muzej grada Beograda 2023

Djordje Ozbolt: Questions of Faith. Hauser & Wirth Publishers 2017

Odakle sam bila, više nisam i druge lisabonske price.

Dejan Tiago Stanković 2011

Works as a freelance photographer with organisations such as:

- Michael Francois Potter – Studio work for the Dorchester Hotel, London
- Flint – Interior Otto – Hackney
- Studio Pottery London
- Gregory Tingay Potter – Residency at Hauser and Wirth in Somerset
- Jason Good – Architecture Interiors
- Herald Street – Art Gallery
- The Parkett – Edition on contemporary art, cover page for artist
- Torrie Bagg Art Photography
- Sigma DAC LTD – Interior Photography





Based in Porto Montenegro and working internationally, A&A Interior offers full-service residential and hospitality design for both interiors and exteriors, project management, delivery of furniture and art objects, and more. Established by professionals with global experience, the A&A team has designed some of the most prestigious apartments and villas in the Adriatic region. Many of them published in Architectural Digest, ELLE, Vogue and other publications, which have featured A&A as one of the leading design studios in the Adriatic region.

As a gallery space, A&A offers clients and visitors a curated program of art exhibitions, poetry readings, musical performances, cinema nights, and lectures.

A&A Interior provides A-class service, granting access to the world's leading interior brands while fostering exceptional relationships with our clients and partners.

Aqua Residences, Porto Montenegro
+382 67 135 965
office@aainterior.me
www.aainterior.me
@aainterior.me

A&A
INTERIOR

Still Life

FINE ART PHOTOGRAPHY

BY DUŠAN TODOROVIĆ



project curator

Anastasia Degtiareva

coordinator

Daria Aksenova

design

Sergei Andrievich