

Pavilion of the Republic of Slovenia
61st International Art Exhibition
La Biennale di Venezia

Soundtrack for an Invisible House

Commissioner: **Martina Vovk** (Moderna galerija Ljubljana)

Curator: **Nataša Petrešin-Bachelez**

Exhibitors: **NONUMENT GROUP (Neja Tomšič, Martin Bricelj Baraga, Nika Grabar, Miloš Kosec)**

Scientific Advisor: **Anja Zalta**

Venue: Arsenale Exhibition Spaces, Venice

May 9 – November 22, 2026

Preview days: 6, 7, 8 May

Opening Ceremony: May 6, 3:15pm

The Republic of Slovenia presents ***Soundtrack for an Invisible House*** at the 61st International Art Exhibition – La **Biennale di Venezia**, curated by **Nataša Petrešin-Bachelez** and developed by the **Nonument Group (Neja Tomšič, Martin Bricelj Baraga, Nika Grabar, and Miloš Kosec)**. Installed in the Arsenale Exhibition Spaces, the project transforms a forgotten architectural trace into a resonant space for listening, reflection, and historical re-examination.

Soundtrack for an Invisible House is rooted in a little-known episode of European history: **the construction in 1917 of a temporary wooden mosque by the Austro-Hungarian Army in Log pod Mangartom, near Slovenia's northwestern border**. Built to serve Bosnian Muslim soldiers fighting on the Isonzo Front during World War I, the mosque functioned as part of the empire's military infrastructure, where **religion was mobilised in the service of politics, propaganda and power**. **After the war, the structure disappeared**, leaving behind only a handful of photographs and, until recently, no visible trace in the landscape.

The Nonument Group defines the mosque, which was recently unearthed through archaeological excavations and officially registered as a heritage site in 2025, as a **"nonument"**: a site, whose meaning transformed due to political and social changes, and whose absence speaks powerfully of political, religious, and territorial histories. **Taking this site as its point of departure, the Nonument Group explores how religion has been – and continues to be – mobilised in the service of war, propaganda, and power, while also tracing the shifting identities of European Muslim communities across the 20th and 21st centuries.**

At the Arsenale, the Slovenian Pavilion unfolds as a **sound-based installation that invites visitors to slow down and listen.** A platform **resembling a ruin, constructed from recycled material waste from the previous Architecture Biennale,** rests within an apparently empty space. From this still landscape emerges a layered sound composition of whispers, murmurs, fragments of songs, shepherds' calls, and voices, evoking both the Alpine environment of the original site and the buried histories beneath it. **The installation functions simultaneously as shelter and amplifier, transforming absence into presence through sound.**

Mirrored walls extend the pavilion into an infinite landscape of reflections, referencing the Arsenale's own history as a military-industrial complex. In dialogue with the Biennale's central theme, *In Minor Keys*, the project foregrounds quieter, overlooked narratives and **invites visitors to become active participants in an immersive environment of listening, memory, and ethical attention.**

Through *Soundtrack for an Invisible House*, the Slovenian Pavilion offers a **contemplative space that connects past and present, asking urgent questions about the entanglements of religion, power, and conflict in today's world.**

An important part of the whole project is a publication that brings together visual essays based on archival documents and texts by Nataša Petrešin-Bachelez, Miloš Kosec, Nika Grabar, Lotte Arndt, Anja Zalta, Zilka Spahić Šiljak, Neja Tomšič, and by excerpts from the conversations with Vinko Avsenak, Ernesta Drole, Nedžad Grabus, Maša Klavora, Uroš Košir, Zdravko Likar, Martin Mastnak, Ahmed Pašić, Martin Pogačar and Muanis Sinanović.

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