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IZGRADITI PONOVO: UMETNICI O
ARHITEKTURI / TO BUILD AGAIN:
ARTISTS ABOUT ARCHITECTURE

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21. 11 – 6. 12. 2019.**

Umetnici / Artists: **Radoš Antonijević, Jasmina Cibic, Dušica Dražić, Milorad Mladenović, Lana Stojićević, Saša Tatić, Saša Tkačenko**

Kustosi izložbe / Curators: **Sonja Jankov, Branislav Nikolić**

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Za ovogodišnju izložbu manifestacije *Umetnost, arhitektura, dizajn*, odlučili smo da multidisciplinarnost postignemo odabirom savremenih umetničkih praksi koje na različite načine citiraju arhitekturu i dizajn i time ih postavljaju u nov diskurs. Odabrani umetnici i umetnice – Radoš Antonijević, Jasmina Cibic, Dušica Dražić, Milorad Mladenović, Lana Stojićević, Saša Tatić i Saša Tkačenko – imaju iza sebe dugu praksu promišljanja umetničkih medija, ali uz to i arhitekture kao označitelja ideologija i promena u dizajnu politika, društava i nacionalnih kultura koje grade tu arhitekturu. S jedne strane, izložba revalorizuje arhitekturu jugoslovenskog modernizma, to jest fokusira se na polivalentna značenja umetničkih radova koja nastaju kada se u njih uključe arhitektonska zdanja iz tog perioda. S druge strane, izložba pristupa arhitekturi kao označitelju posleratnih i kriznih perioda tranzicije, označitelju u kojem se ogledaju hibridni identiteti, ekonomska kriza, *dvlja* gradnja, uticaj privatnih ukusa na urbanističke razvoje gradova. Izložbom je obuhvaćena recentna umetnička praksa stvaralaca iz Srbije i šireg postjugoslovenskog regiona, obuhvatajući medij skulpture, objekta, videa, (in situ) instalacije, fotografije, kostima. Na taj način izložba *Izgraditi ponovo: umetnici o arhitekturi* ukazuje na značaj koji savremena umetnost ima za promišljanje arhitektonskog nasleđa, ali i budućnosti arhitekture i dizajna na ovim prostorima.

Sonja Jankov i Branislav Nikolić,
kustosi

For this year's exhibition of the manifestation *Art, Architecture, Design*, we decided to achieve multidisciplinary by selecting contemporary art practices that quote architecture and design in different ways, thus placing them within a new discourse. The selected artists – Radoš Antonijević, Jasmina Cibic, Dušica Dražić, Milorad Mladenović, Lana Stojićević, Saša Tatić and Saša Tkačenko – have a long practice of working with different art media, but also a long practice of reflecting upon the architecture as a signifier of ideologies and changes in design of politics, societies and national cultures that have built that architecture. On the one hand, this exhibition re-evaluates the architecture of Yugoslav modernism, that is, it focuses on the polyvalent meanings of works of art that emerge when including the architectural buildings from that period. On the other hand, the exhibition approaches architecture as a signifier of post-war crisis and periods of transition, a signifier reflecting hybrid identities, economic crisis, illegal building construction works as well as the influence of private taste on urban city development. This exhibition includes the recent works by artists from Serbia and the wider, post-Yugoslav region, covering the medium of sculpture, object, video, (in situ) installation, photography, costume. In this way, the exhibition *To Build Again: Artists about Architecture* highlights the importance of contemporary art for the architectural heritage as well as for the future of architecture and design in this region.

Sonja Jankov and Branislav Nikolić,
Curators

ARHITEKTURA U DISKURSU SAVREMENE UMETNOSTI

Arhitektura je, između ostalog, državni ideološki aparat, ali i metafora u diskursu humanističkih i društvenih nauka. Arhitektonskim konceptom panoptikona, koji konstruiše društveni teoretičar Džeremi Bentam (Jeremy Bentham) u XVIII veku, Mišel Fuko (Michel Foucault) opisuje duh savremenog doba u knjizi *Nadzirati i kažnjavati* 1975. godine. Fredrik Džejmeson (Fredric Jameson) 1984. ilustruje postmodernizam primerom iz arhitekture,¹ koristeći *Westin Bonaventure Hotel*: dok se na staklenoj reflektujućoj fasadi ovog hotela ogleda ubrzan razvoj grada, pokretne stepenice u njegovoj unutrašnjosti se kreću u svim pravcima i smerovima. Ove osnovne odlike hotela, prema Džejmesonu, ilustruju postmoderni hiperprostor i transcendingu kapacitet čovekovog tela *da locira samo sebe, da perceptivno odredi svoje okruženje i kognitivno mapira svoj položaj.*²

Žilber Simondon (Gilbert Simondon) 2006. koristi primer iz arhitekture da opiše teoriju *tehničkog mentaliteta*. Prema njemu, objekat, da bi dozvolio razviće tehničkog mentaliteta i bio odabran od njega, mora biti retikularne strukture, to jest mora biti *'otvoreni' objekat koji može biti dovršen, unapređen, održavan u stanju perpetuelne aktuelnosti.*³ On opisuje *Le Corbusier manastir* kao lep primer doprinosa tehničkog mentaliteta:

*on uključuje unutar svog plana pravu liniju proširenja, za dalje uvećavanje. I to nije moguće samo zbog arhitekturne koncepcije celine već takođe i zbog duha upravljanja koji se manifestuje u izboru formi i upotrebi materijala; bilo bi moguće, bez ikakvog prekida između starog i novog, i dalje koristiti beton, kapke, gvožđe, kablove, i tabulaturu dugih koridora.*⁴

Međutim, šta se dešava kada se arhitektura pojavi u diskursu savremenih umetničkih praksi? Da li se arhitektonski procesi i objekti, kao označitelji određenih vremena, ideologija, kultura i verovanja, na taj

1 Momentom iz istorije arhitekture označava se tačan početak postmodernizma, 15. jula 1972. godine, u 15.32, kada je u Sent Luisu srušen stambeni kompleks Prit Ajgo (Pruitt Igoe) iz 1955, autora arhitekata Minorua Jamasake (Minoru Yamasaki) i Džordža Helmuta (George Hellmuth).

2 Fredrik Džejmeson, „Postmodernizam ili kulturna logika kasnog kapitalizma”, u: Jelena Đorđević (ur.), *Studije kulture*, Beograd: *Službeni glasnik*, 2008, str. 525.

3 Žilber Simondon, „Tehnički mentalitet”, u: Kristian Lukić i Sunčica Pasuljević Kandić (ur.), *Autonomije*, Novi Sad: Zavod za kulturu Vojvodine, 2014, str. 19.

4 *Ibid.*, str. 20.

način revalorizuju u savremenom kontekstu? Da li je arhitektura način da se iščitavaju smene društvenih i političkih režima, identiteta i ekonomskih prilika?⁵ Pored toga što teži da da odgovor na ova pitanja, izložba *Sagraditi ponovo: umetnici o arhitekturi* prikazuje kroz različite medije kako citiranje arhitekture postaje umetnička i interpretativna strategija kojom se stvara višeznačnost u delima savremene umetnosti.

Arhitektura jugoslovenskog modernizma kao citat: Cibic i Tkačenko

U nekoliko svojih radova, **Jasmina Cibic** je citirala arhitektonske objekte čija je primarna svrha bila da internacionalno prezentuju Jugoslaviju. Za rad *Situation Anophthalmus Hitleri* (2012), u saradnji sa slovenačkom fabrikom *Rogaška*, stvara dva kristalna modela paviljona za Ljubljanski Sajam trgovine koji je trebalo da bude održan 1941. godine. Kako Sajam nije bio realizovan, modeli su, kreirani prema nacrtima arhitekta Vinka Glanza, postali deo novog narativa koji istoriji pristupa iz savremene perspektive. U radu *Zidati želju* (2015), Cibiceva se okreće paviljonu Kraljevine Srba, Hrvata i Slovenaca za Svetsku izložbu Expo 1929. u Barseloni, što je bilo poslednje internacionalno prezentovanje ove države koja je postala Kraljevina Jugoslavija 3. 10. 1929.⁶ Cibiceva, kao i Beatris Kolomina (Beatriz Colomina), pristupa paviljonima (i arhitekturi generalno) kao *mašinama za viđenje* koje edukuju posmatrača kako da gledaju i opažaju. Na ovaj način pristupa i paviljonu Jugoslavije za Expo 1967. u Montrealu u radu *Država iluzije* (2018).⁷

Expo 1967. je trajao od 28. aprila do 27. oktobra i bio je lociran u Montrealu, kako je Kanada te godine slavila stogodišnjicu proglašenja Konfederacije Kanade.⁸ To je bila druga velika izložba posle Drugog svet-

5 Jedna od publikacija koja se fokusira na ogledanje različitih ideologija u arhitekturi je grafički roman *Architecture Vis-à-vis New Ideologies*, rezultat istoimenog seminara na Departmanu za arhitekturu, planiranje i zaštitu Kolumbija Univerziteta u Njujorku. Publikaciju su 2014. relizovali prof. Srdan Jovanović Weiss i studenti koji su pohađali seminar.

6 Da bi se izbegla potencijalna konfuzija, ovo je hronologija Jugoslavija, koja je takođe relevantna i za nekoliko drugih radova u okviru izložbe: Kraljevina Jugoslavija (1929–1941) Demokratska Federativna Jugoslavija (od 10. 8. 1945) Federativna Republika Jugoslavija (od 29. 11. 1945) Socijalistička Federativna Republika Jugoslavija (1963–1992) Savezna Republika Jugoslavija (1992–2003)

7 Film je snimljen u Narodnom pozorištu u Somboru, nakon opsežnih istraživanja u arhivima u Beogradu, Montrealu i Zagrebu.

8 Tom prilikom je bilo izgrađeno prefabrikovano naselje Habitat, arhitekta: Mouš Safdi. Pored toga, centar Montreala je bio rekonstruisan.

skog rata i tema joj je bila *Čovek i njegov svet*, po istoimenoj knjizi Antoana de Sent-Egziperia (Antoine de Saint-Exupéry). Nekoliko godina pre izložbe, 1963, Jugoslavija je promenila ne samo ime nego i Ustav, i donela je novu ekonomsku reformu. Kao nova država, nastojala je da se promoviše na Expou, a pogotovo je težila predstavljanju *humanističkog karaktera jugoslovenske socijalističke demokratije u kojoj se usklađuju interesi čoveka kao proizvođača i građanina i opštedruštveni interesi, pri čemu je sačuvana individualnost i lična inicijativa čoveka*.⁹ Društvena svojina, samoupravljanje i samoorganizovanje radnih ljudi na mikro i makro nivou, bili su temelji ove nove države i njene ekonomije.

Jugoslavija je učestvovanje na izložbi videla kao način propagande i diplomatije. To je bio način da se *prikažu dostignuća kako savremene proizvodnje, tako i ekonomska, društvena i kulturna dostignuća nove države*,¹⁰ da se ostvare novi poslovni kontakti, da se privuku turisti iz Kanade i SAD-a¹¹ i da se jugoslovenskim emigrantima u Kanadi prikažu dostignuća nove države.¹² To je takođe bio način i da se predstave inovacije u arhitekturi, kako su međunarodne izložbe ovog tipa tradicionalno bile poligoni za najrazigranije pristupe arhitekturi. Jugoslovenski paviljon je bio jedan od 93 paviljona na izložbi. Finalno rešenje je bilo odabrano od 59 predloga pristiglih na konkurs, a konstrukcija, zidovi i mermerni pod paviljona bili su proizvedeni u Jugoslaviji i potom transportovani u Montreal.¹³

Dizajniran od strane mladog arhitekta Miroslava Pešića (rođ. 1937),¹⁴ paviljon je bio komponovan tako što je *sedam trouglastih prizmi bilo složeno jedna pored druge u pravoj liniji, dok su četvrta, šesta i sedma prizma bile postavljene u drugom smeru. [...] Bile su duge trideset metara i visoke šesnaest metara, dok se centralna prizma – četvrta, koja je takođe bila obrnuta – isticala dužinom koja je za devet metara bila veća nego kod ostalih prizmi*.¹⁵ Tri od ovih prizmi imale su vertikale izrađene u staklu, što je omogućavalo prodor puno svetlosti u enterijer, te se pa-

viljon *isticao dinamičnom strukturom i efektivnim osvetljenjem*.¹⁶ Nakon izložbe, bio je rastavljen na delove i 1971. rekonstruisan u Pokrajinski muzej pomorstva (Provincial Seamen's Museum) u gradu Grand Bank, gde njegove bele trouglaste prizme i danas podsećaju na jedra ribarskih brodova.

Dok je Jugoslavija nastojala da 1967. prikaže prosperitet nove države, Jasmina Cibic u *Državi iluzije* prilazi ovom istorijskom momentu kao neko ko zna kako je nasilno ta država prestala da postoji sa svim njenim idealima. Prizmasti elementi paviljona od *mašina za viđenje* evoluiraju u iluzionističke naprave. U centru je iluzionistkinja, personifikacija države. Umesto da je paviljoni predstavljaju, ona u njima nestaje po šest puta (koliko je bilo republika u Jugoslaviji), svaki put sve nasilnije. Ona, bivajući žena, potpuno nestaje iz teme Expoa *Čovek i njegov svet*. Sledeći metod inverzije, koji je, primenjen na prizme, kompoziciji paviljona dao dinamičnu strukturu, Cibiceva invertira narativ i umesto prezentacije progressa, alegorično prikazuje destrukciju i raspad države, događaj koji je bio popularniji kod gledalaca nego izložba na Expou. *Država iluzija* ukazuje da su daleki ratovi (kako su bili percipirani oni u kojima je nestala Jugoslavija) privlačniji gledalištu nego nepoznate kulture koje se prikazuju na međunarodnim sajmovima. Ovim se fokus njenog rada pomera s Jugoslavije i počinje da se odnosi na svaku državu i na svaki nacionalni identitet, ukazujući da su oni konstrukti koji nestaju, često nasilnim putem.

U radovima Saše Tkačenka posebno mesto zauzimaju izložbeni prostori koji imaju velik značaj u prezentaciji identiteta jedne države, kao što je to paviljon na Venecijanskom bijenalu,¹⁷ Muzej savremene umetnosti¹⁸ i nikad izgrađeni Muzej Revolucije jugoslovenskih naroda i narodnosti na Novom Beogradu. Repliciranjem i relokacijom fragmenata ovih zdanja, Tkačenko daje nov pogled na istoriju arhitekture i istoriju onoga što je bilo predstavljeno tom arhitekturom.

Muzeju Revolucije, kao referentnom objektu, Tkačenko se vraćao nekoliko puta, praveći gumene igračke ili veštački greben za akvarijum u obliku Muzeja, replicirajući njegov pomoćni objekat, i stvarajući njegovu maketu u radu *Večni plamen* (2018). Muzej Revolucije jugoslovenskih naroda i narodnosti je bio osnovan 1959, kao institucija koja treba da pruži celovit pogled na narodnooslobodilačku borbu, s obzirom na to da su manji muzeji, koji su se rapidno otvarali od 1945. širom cele Jugo-

9 Mladen G. Pešić, „Izložbene prakse arhitekture u Jugoslaviji i jugoslovenski kulturni prostor od 1945. do 1991”, doktorska disertacija, Beograd: Arhitektonski fakultet, 2018, str. 114.

10 *Ibid.*, str. 9.

11 Odluka Saveznog izvršnog veća, str. 34, citirano u: Pešić, *op. cit.*, str. 111.

12 *Ibid.*, str. 112.

13 Pešić, *op. cit.*, str. 120.

14 Prefabrikovana čelična struktura paviljona je bila izrađena u saradnji s arhitektom Oskarom Hrabovskim, dok je enterijer dizajnirao Vjenceslav Rihter.

15 Lara Slivnik, „Jugoslovenski paviljoni na svetovnih razstavah / Yugoslav Pavilions at World Exhibitions”, *Arhitektura, raziskave*, Ljubljana: Arhitektonski fakultet, 2014/2, str. 37.

16 *Ibid.*, str. 38.

17 Instalacija *Melanholija, predlog za spomenik* (2018).

18 Instalacija *Ograda* (2012), koja je bila postavljena u ruiniranoj zgradi MSUB u okviru izložbe *Šta je bilo s Muzejem savremene umetnosti?*, koju su organizovali kustosi Muzeja.

slavije, predstavljali samo lokalne mikronarative o NOB-u. Otvaranje je bilo planirano za 1981. godinu, povodom proslave 40-godišnjice jugoslovenske pobjede nad fašizmom. Prvi radovi na izgradnji su, međutim, počeli tek 1979, a 1980. bili su potpuno obustavljeni, ostavljajući samo temelje, podzemnu etažu, nekoliko stubova i mali pomoćni objekat veličine kioska.¹⁹ Ti elementi do danas stoje kao *prazno mesto* za Muzej i samu ideju revolucije. Do 1982, projekat je bio potpuno obustavljen, a bankovni računi s kojih se finansirao ugašeni. Nakon raspada Jugoslavije i sankcija, realizacija Muzeja Revolucije je bila u potpunosti napuštena.²⁰

U vremenu kada je bio raspisan konkurs za zgradu Muzeja Revolucije, Jugoslavija je formirala nov identitet nakon udaljavanja od sovjetske politike. Zgrada Muzeja je trebalo da oličava taj novi jugoslovenski identitet. U takvom okruženju, arhitektura jugoslovenskog modernizma je bila produkt *dvostruke negacije: kritičk[e] zapadnoevropskog modela arhitektonskog modernizma, s jedne, i sovjetskog modela socijalističkog realizma, s druge strane*.²¹ Kao pobjedničko rešenje bio je odabran projekat Vjenceslava Rihtera (1917–2002), koji je otišao daleko izvan projekta za zgradu Muzeja, postajući definicija jugoslovenskog modernizma u arhitekturi i jedan od njegovih najboljih primera, uprkos tome što nije nikada bio realizovan.

Kako je Rihterov rad u domenu arhitekture bio najviše povezan s internacionalnom prezentacijom Jugoslavije,²² njegov projekat za

Muzej nije samo reflektovao novi jugoslovenski identitet nego ga je i stvorio jezikom arhitekture. Projekat je bio baziran na sintezi primenjenih i lepih umetnosti, kao i na sintezi forme i funkcije u čemu je Rihter video osnovni princip socijalističke ideologije. Inovativno je sintetisao kubast, monolitan, statičan korpus zgrade Muzeja s izvijenim, dinamičnim, pokretnim krovom koji podseća na šatorsku formu. Uprkos tome što je projekat bio više nego zadovoljavajuć novoj vladi, njegova realizacija je stajala preko 20 godina, koje se *istorijski podudaraju s procesom društvenog preispitivanja i postepenog odustajanja od političkog i idejnog sadržaja koji je njime označen i prostorno uobličen*.²³ Imajući na umu umetničku vrednost zgrade Muzeja, istoriju njenog (ne)postojanja u fizičkom prostoru i u kolektivnom sećanju, njen simbolizam, autoritativnu i objedinjujuću ulogu Muzeja u odnosu na ostale muzeje Revolucije u Jugoslaviji, kao i promene u društvenim i političkim sistemima koji su inicirali i napustili ideju koju je trebalo da predstavlja, Saša Tkačenko stvara betonsku maketu zgrade Muzeja u radu *Večni plamen* (2018). Potom je povezuje s bocom plina tako da se plamenovi pojavljuju na vrhovima krova Muzeja, plamenovi koji traju onoliko koliko je plina u boci.

Na ovaj način, Tkačenko proširuje Rihterov koncept *sinteze*, povezujući veliku ideju jugoslovenizma s ratnim periodom i sankcijama nad SR Jugoslavijom (1991–1995), koje su zapamćene po drastičnim restrikcijama električne energije i korišćenjem gasa za kuvanje i grejanje. Značajan aspekt raspada Jugoslavije bila je privatizacija onoga što je bila društvena svojina. Po Dubravki Sekulić, privatizacija *nije bila sporedni produkt raspada Jugoslavije, nego integralan deo tog procesa*.²⁴ Aproprrijacijom Rihterovog rada u svoj, Tkačenko ironično ukazuje da je privatizacija bila toliko drastična u republikama Jugoslavije, da je obuhvatila i objekte koji nisu nikada bili realizovani. Tkačenko sintetiše različite diskurse i različite društveno-političke periode istorije, od Socijalističke Federativne Republike Jugoslavije, preko tranzitornih država (Savezna Republika Jugoslavija i Unija Srbije i Crne Gore), do samostalne države XXI veka (Republika Srbija).

Na prostorima nekadašnje Jugoslavije postoji velik broj zgrada koje su po otvaranju *zračile entuzijazmom svojih graditelja i poverenjem u novo društvo koje su gradili. Danas, samo nekoliko decenija kasnije, ove građevine otelovljuju potpunu suprotnost: slabo korišćene (ako*

19 Tkačenko 2015, stvara repliku ovog objekta, naslovljavajući rad, ironično, *Paviljon*. Videti: Sonja Jankov, "Full-Scale Architectural Models in Post-Yugoslav Art Practices", *Interkulturalnost* (18, 2018), str. 57–66.

20 Videti više u Marija Milinković, "Arhitektonska kritička praksa: teorijski modeli", doktorska disertacija, Beograd: Arhitektonski fakultet, 2012.

21 Ljiljana Blagojević, "Novi Beograd: osporeni modernizam", Beograd: Zavod za udžbenike, Arhitektonski fakultet, Zavod za zaštitu spomenika Grada Beograda, 2007, str. 85.

22 Rihter je uradio konkursni predlog za izložbeni paviljon za Sajam u Trstu (1947); izložbeni paviljon Narodne Republike Hrvatske na Sajmu u Zagrebu (s Aleksandrom Srncem i Ivanom Piceljom, 1948); jugoslovenski paviljon na Sajmu u Stokholmu (sa Srncem i Piceljom, 1949); jugoslovenski paviljon na Sajmu u Beču (sa Srncem i Piceljom, 1949); jugoslovenski paviljon na Sajmu u Hanoveru (sa Srncem i Piceljom, 1950); jugoslovenski paviljon na Sajmu u Stokholmu (sa Srncem, Piceljom i Zvonimirom Radićem, 1950); jugoslovenski paviljon na Sajmu u Parizu (sa Srncem, Piceljom i Radićem, 1950); jugoslovenski paviljon na 11. Trijenalu u Milanu (1957); jugoslovenski paviljon na Međunarodnoj izložbi u Briselu (1958); jugoslovenski paviljon na Izložbi u Torinu (1961); jugoslovenski paviljon na 13. Trijenalu u Milanu (1964); predlog za jugoslovenski paviljon na Međunarodnoj izložbi u Montrealu, dok je za izvedeni paviljon (arh. Miroslav Pešić, 1967) Rihter uradio dizajn enterijera. Samo dva od ovih paviljona bila su realizovana. Pored Muzeja Revolucije na Novom Beogradu, Rihter je projektovao i nacrt za Muzej Grada Beograda (sa Zdravkom Bregovcem, 1954), Arheološki muzej u Alepu (s Bregovcem, 1956), Muzej prostornih eksponata (1963) i Muzej evolucije u Krapini (1966).

23 Milinković, *op. cit.*, 2012, str. 146.

24 Dubravka Sekulić, "Glott Nicht so Romantisch! On Extralegal Space in Belgrade", Maastricht: Jan van Eyck Academie, Early Works, 2012, str. 59.

uopšte) i održavane (ako su ikada završene), one su dokaz neuspjeha modernizma i raspada Jugoslavije.²⁵ Radovi Cibiceve i Tkačenka odabiraju arhitektonska dela koja su prezentovala novi identitet nove države. Oboje indirektno ukazuju na značaj i angažovanost savremene umetnosti u razumevanju nekadašnjih i sadašnjih društvenih realnosti, ali i u razumevanju arhitekture jugoslovenskog modernizma.

Privatne graditeljske prakse: Stojićević i Tatić

Fasada Lane Stojićević i Pigment: 'Balkanska kuća' Saše Tatić tematizuju graditeljske prakse koje tokom poslednje tri decenije dominiraju na nivou produkcije. Pored toga što referišu na gradnju koja je samoinicijativna i često u svojoj zoni legalnosti, autorke u svoja dela uvode još po jedan sloj kodiranosti, referišući na specifične momente u istoriji umetnosti.

U okviru rada *Fasada*, Lana Stojićević dizajnira kostim²⁶ po ugledu na kostime arhitekata Menhetna koji su se za potrebe *Beaux Arts* bala 1931. godine maskirali u svoje zgrade. Za razliku od njih, Stojićevićeva se kostimira u dominantni arhitektonski stil savremene Dalmacije koji definišu (turistički) privatni objekti građeni po ukusu njihovih vlasnika. Taj stil, koji se metastazično širi, odlikuju nehaj prema postojećoj urbanoj okolini i pejzažu, jarke boje fasada (uglavnom roze, žute, plave), gipsane ograde terasa, gipsane figure (lavova, labudova ili odlivci kvazikorintskih kapitela stubova), u nekim slučajevima polukružni okviri prozora i terasa. Fokusirajući se na fasade vila građениh u ovom stilu, Stojićevićeva ih određuje kao nosioce značenja, kao površine na kojima se susreću javno i privatno, oblik i materijal. Kreirajući kostim po ugledu na njih, ona ukazuje u kojoj meri su one odraz ličnog ukusa, kao što je to odeća; kostim-fasada odskake od dalmatinskog pejzaža i planirane gradnje onoliko koliko bi odskakao od mantila medicinskih radnika ili uniformi pilota ili umerenog stila javnih službenika.

25 Boštjan Vuga, *et al.*, "Treasures in Disguise", 14. Bijenale arhitekture u Veneciji, Paviljon Crne Gore, 7. 6. 2014 – 31. 10. 2014, poslednji put pristupljeno 10. 10. 2019 <<http://treasures-in-disguise.net/>>.

26 Izradu kostima, kao značajnih semantičkih elemenata svojih višemedijskih instalacija, Stojićevićeva je primenila i u ranijim radovima *Crno brdo* (2015) i *Sunčana strana* (2018). U prvom slučaju dizajnira kostim koji je hibrid zaštitnog odela i etno-nošnje, ukrašen tradicionalnim vezom četverokuke, koji simboliše nadu i zaštitu. U *Sunčanoj strani*, kostim dobija odliku uniforme s prišivenim logotipom na kojem je piktogram Hotela Zora Lovra Perkovića u Primoštenu (1969), koji je Stojićevićeva modifikovala u lansirani leteći tanjir.

Ovim radom Stojićevićeva nastavlja da u svojoj umetničkoj praksi problematizuje dominantnu savremenu arhitekturu Dalmacije. Njen rad iz 2016, *Parcela*, prikazao je kroz šest različito obojenih maketa agresivno širenje apartmanskih vila, pri čemu one nekontrolisano rastu ne samo u visinu nego zadiru u prostore drugih zgrada. Kao rezultat toga, dolazi do preklapanja terasa ili njihove gradnje tik uz nečiji prozor. Temu neukusnih, i najčešće nelegalnih, nadogradnji problematizovala je u radu *Studija slučaja: Motel 'Sljeme' u Biogradu* (2017), u kojem je vizualizovala kontrast između modernističke i savremene gradnje na primeru objekta koji je dizajnirao arhitekt Ivan Vitić 1965. godine.²⁷ Megalomanski pristup savremenoj gradnji duhovito ilustruje i u radu *Projekat Villa 'Roza'* iz 2016, u kojem stvara maketu-tortu roze-crvene boje, ukazujući na to da je ovakva arhitektura prepuna sladunjavosti, ali i da u svojoj završnoj fazi, kao ruševina, liči na razmrvljenu parčad torte koja stajanjem kopne i menjaju boje, postajući antipod svojoj nekadašnjoj luksuznosti, raskošnosti i svatovskoj nakićenosti.

Kostimi arhitekata Menhetna nastali su u periodu Velike depresije, kao znak pobede nad njom, dok kostim Lane Stojićević nastaje u periodu kada su i ekonomija i identiteti u krizi, to jest kada postoji permanentna igra značenja i promena vrednosti. Njen kostim je kritičko oruđe koje ističe *aspekte stvarnosti koji ranije nisu bili uočljivi*²⁸ i komunicira ih univerzalno razumljivim jezikom. Upravo u tome je moć savremene umetnosti.

Pigment: 'Balkanska kuća' Saše Tatić je jedan u seriji njenih radova koji se bave samoizgrađivanjem kuće. Godine 2017. izvela je akciju pravljenja iskopa za temelj kuće na placu koji je nasledila od dede i koji je nešto najvrednije čime raspolaze. Akciju je pokrenula u istim godinama života u kojima je njen otac počeo da gradi njihovu porodičnu kuću. Kroz proces je uvidela koliko je u samoizgradnji potrebna pomoć prijatelja i rodbine da bi se iskopalo toliko zemlje, ali i koliko vremenske promene anuliraju svaki rad ukoliko izgradnja ostane nezavršena, što je najveći izazov s obzirom na to da materijalni uslovi ne omogućavaju brzu gradnju. Kako je kiša vraćala zemlju u iskop, Tatićeva ju je sizifovski s prijateljima u nekoliko navrata iskopavala, a kuća je ostala na tom stepenu usled nemogućnosti da je dalje finansira. Nedovršenost kuće, to jest njeno potpuno odsustvo, postalo je time označitelj finansijskih prilika jedne porodice i nemogućnosti

27 Više o tome u Sonja Jankov, „Arhitektonske makete u suvremenim umjetničkim praksama postsocijalističke Europe”, *Život umjetnosti*, 102/jul 2018, str. 22–41.

28 Hilde Heynen, "Architecture and Modernity: A Critique", Cambridge, Massachusetts, London: MIT Press, 1999, str. 186.

individue da se osamostali. Iskop je ostao kao *prazno mesto* puno potencijala koje je postepeno nestajalo promenom vremenskih uslova.

Problematici nedovršenosti porodične kuće, Tatićeva je posvetila i rad *Nedovršeni fragmenti* (2017). Kao polaznicu za njega koristi stare analogne fotografije svoje porodice na kojima se u pozadini vide nedovršeni delovi kuće, potom ih fotografiše 2017, kada su i dalje u istom stanju, ukazujući ovim postupkom na permanentnost nedovršenosti, ali i na toplu porodičnu atmosferu koja traje u tom okruženju. U kojoj je meri nedovršenost karakteristična za kuće na Balkanu, možda najbolje prikazuje humoristični blog *Bosnian Art Deco*.²⁹ Prema autoru bloga, bosanski art deco je *arhitektonski stil koji se prvi put pojavio ranih 1950-ih u Bosni i Hercegovini [...] kao 'stil naroda' jer je praktikovan od stanovništva, a ne od strane edukovanih arhitekata*. Karakterišu ga jednostavne fasade koje, često rasterećene izolacije i maltera, otkrivaju gole cigle i *prekrasan zidarski rad graditelja*, potom, odsustvo ograde na balkonima i terasama koje im daje *jedinstven osećaj otvorenosti i povezanosti s okruženjem*, dok se kao ornamenti ponekad pojavljuju električne žice iznad ulaznih vrata.

Autor bloga ukazuje na to da je bosanski art deco postao omiljeni stil Jugoslovena zbog priuštivosti i jednostavnosti. *Tokom 1970-ih mnogi su uzimali kredite da bi gradili kuće u stilu bosanskog art decoa širom cele Jugoslavije*, te je postao *ozbiljan rival zvaničnom modernizmu*. Podgrana ovog stila je *novi bosanski art deco, avangardni stil koji dalje pojednostavljuje kuće, lišavajući ih osnovnih elemenata kao što su vrata, prozori, ili čak i krov*. Postao je *popularan 1990-ih, iako prvi primeri datiraju iz kasnih 1980-ih*. Bosanski art deco je *i dan-danas omiljeni arhitektonski stil na Balkanu*.

Dok autor bloga ukazuje na to da su još očuvani primeri ratnog art decoa, kojeg karakteriše dekoracija fasada rupama od metaka *jer su političke vođe [1990-ih] oružje smatrale vidom visoke umetnosti*, Saša Tatić je 16. 5. 2016. poslala zahtev Komisiji za zaštitu spomenika da se nezavršena porodična kuća u kojoj je odrasla i u kojoj živi stavi pod zaštitu kao spomenik kulture. Razlog tome vidi u činjenici da je ovakav funkcionalni, nezavršeni stambeni objekat u sirovoj formi masovno prisutan u ovom kulturnom podneblju, a sama zaštita bi skrenula pažnju na tu društvenu realnost i istakla pozitivne strane ovakve arhitekture koja pruža krov nad glavom i dom.

Kao nastavak bavljenja balkanskom kućom u svojoj umetničkoj praksi, Tatićeva 2018. godine stvara rad *Pigment: 'Balkanska kuća'*.

29 Autor bloga je anonimn. *Bosnian Art Deco: An Introduction*, <<https://bosnianartdeco.tumblr.com/post/47978925027/bosnian-art-deco-an-introduction>>, objavljeno: 14. 4. 2013, poslednji put pristupljeno 10. 10. 2019.

Tokom dugog procesa ručnog usitnjavanja cigle čekićem, dobila je pigmentirani prah koji naziva *esencijom balkanske kuće*. Pigment indirektno referiše na internacionalnu Klajn plavu boju koja je po Ivu Klajnu (Yves Klein) najnematerijalnija od svih boja; ona je *obojeni prostor koji ne može biti viđen, ali kojim ispunjavamo sebe*.³⁰ Iako pigment Saše Tatić ima indeksnu i simboličku vezu sa značajno materijalnijim prostorom od Klajnovе plave, *balkanska kuća* je trag i znak nematerijalnih iskustava kao što su određeni društveno-istorijski konteksti, kultura, snalažljivost, prilagodljivost životnom standardu, dom, porodica, izgradnja. Za razliku od arhitekture jugoslovenskog modernizma koja je različito percipirana u različitim periodima recentne istorije i koja je bila sredstvo plasiranja jedne ideologije (ili iluzije), *balkanska kuća* ima stabilan status i neupitan opstanak.

(Ne)dovoljnost strukture: Dražić i Mladenović

Dušica Dražić u svojim radovima često koristi elemente arhitekture kao likovne elemente. Ti prividno stabilni elementi se konstantno menjaju kroz korišćenje i vreme koje je *presudan faktor, iako ga je vrlo teško shvatiti*,³¹ a time se menja i značenje koje se putem njih prenosi u diskurs savremene umetnosti. Svođenjem na konstruktivne elemente, arhitektura postaje trag nečega što je bilo i više ne postoji, ali u isto vreme i konceptualni početak nečeg novog, još nedovršenog, punog potencijala. Metodološki, Dražićeva arhitekturi pristupa postupcima intervencije, izmeštanja ili reprodukcije, imajući u vidu (ne)mogućnost njenog kopiranja, kao i ono što Valter Benjamin (Walter Benjamin) naziva izložbenošću umetničkog dela,³² to jest mogućnošću njegovog izlaganja na različitim mestima i u različitim kontekstima.

Radovi u kojima Dražićeva, uslovno rečeno, reprodukuje elemente arhitekture su *Prelom – breach, break, breakage, failure, fraction, fracture, infraction, rupture, split, layout* (2008), potom *Promenade architecturale – imaginarni prostor za umetnost* (2012) i *Novi grad* (2013). U instalaciji *Prelom*, Dražićeva transformiše prostor Doma kulture *Studentski grad* umnožavajući postojeći stub do momenta kada više nije moguće odrediti koji je stub originalan s nosećom

30 Yves Klein, "Selected Writings 1928–1962" (prevod Barbara Wright), Ubu Classics, 2004, originalno izdanje: The Tate Gallery, 1974, str. 35.

31 Dušica Dražić, *Landscapes*, 2013, <<https://dusicadrazic.wordpress.com/portfolio/landscapes/>>, poslednji put pristupljeno 10. 10. 2019.

32 Walter Benjamin, „Umetničko delo u veku svoje tehničke reprodukcije”, *Eseji*, Beograd: Nolit, 1974, str. 124–125.

funkcijom, a koje su njegove kopije s iluzijom nosećeg elementa u arhitekturi.³³ U performansu iz 2012, Dražićeva referiše na Le Korbijsjev metod *promenade architecturale*, koji uzima u obzir stvari koje se mogu videti [...] dok se korisnik kreće kroz arhitekturu.³⁴ U tu svrhu rescenira položaj posetilaca na prvoj izložbi otvorenoj u MSUB prema fotografiji Branibora Debeljkovića iz 1965, ali u ovom slučaju u praznoj zgradi, bez umetničkih dela, u periodu kada je zgrada bila zatvorena i bez svoje funkcije zbog odložene rekonstrukcije. Instalacija *Novi grad* je maketa grada stvorenog po urbanističkom trendu iz šezdesetih godina 20. veka, kada su u vrlo kratkom roku pravljene novi gradovi poput Brazila i Novog Beograda. Kao kompozitivne elemente za novostvoreni grad, Dražićeva koristi 46 uništenih zgrada i kompleksa različitih namena³⁵ iz 30 gradova u 12 država, koji su u nekom momentu bili proglašeni neuspešnim projektima od strane uprava gradova i uništeni, iako je struka protiv toga često protestovala usled njihovog značaja za istoriju arhitekture. Uništena arhitektura oživljava u umetničkoj instalaciji i kroz makete dobija prizvuk prosperiteta i modernosti koji je imala i u periodu svog planiranja, davno pre nego što je bila proglašena neuspešnim projektom, kao i sam koncept novih gradova.

Dražićeva takođe primenjuje metod relokacije i nedoslovne apropijacije arhitektonskih elemenata, stvarajući *détournement* (iskrivljenje) u značenju koje se javlja kada se jedan znak premesti iz svog originalnog konteksta u novi. Tako u radu *Vienna, Neumayergasse 19, prvi sprat, stan br. 4* (2013), postavlja u galerijski prostor deo parketnog poda iz privatnog stana kako bi spojila tragove dva različita mikroistorijska narativa. Instalacijom *Zimska bašta* (2010) netipičnu fazu jedne zgrade / institucije pretvara u umetničku instalaciju. Naime, zgrada Vojne akademije u Beogradu (1899, arh. Dimitrije Leko) bila je prvi put znatno oštećena 1941, potom rekonstruisana i preimenovana 1964. u vojnu štampariju, te ponovo oštećena u bom-

bardovanju 1999. godine. Kako popravke nisu bile završene, zgrada je godinama ruinirala i postala stanište novog ekosistema u kojem, u najvećem broju, koegzistiraju biljke i mahovine.³⁶ Upravo to bilje, nađeno na krovu, stepeništu, hodnicima zgrade, Dražićeva reorganizuje u umetničku instalaciju u okviru 51. Oktobarskog salona, koji je bio održan baš u toj zgradi. Ona time stvara *site specific system*, koristeći elemente nađene na lokalitetu i neposredno citirajući konkretnu zgradu, bez prenošenja njene originalne pojavnosti i funkcije, to jest ističući prisustvo odsustva u novom diskursu.

Instalacijom *Modulus* (2015), Dražićeva se okreće dizajnu modula koji se kasnije koriste za serijsku proizvodnju prefabrikovanih elemenata i produkt dizajna. Fokus stavlja na raster koji se može primeniti kako na urbanistički nivo, tako i na nivo enterijera. Koristeći drvene letve identičnih dimenzija, Dražićeva stvara svojevrsni tro-dimenzionalni tehnički crtež u prostoru, strukturu koju posetilac može u mislima *dopuniti* sadržajem, dodeliti joj različite funkcije u kojima bi se odvijali različiti mikronarativi. Instalacija se može videti kao dečje igralište, kuhinja, komandna soba, arhiv s regulatorskim ormanima i fiokarima ili nešto sasvim drugo. *Modulus* postaje mašina za gledanje i, više od toga, on postaje mašina za planiranje jer posetioce stavlja u ulogu dizajnera koji u datu strukturu upisuju željene sadržaje.

Slični rasteri i šeme standardizacije koriste se kao elementi projektovanja jer omogućavaju *šematsko razumevanje prostora unutar koga se odvijaju elementarne ljudske aktivnosti, 'radno mesto' ili 'noćni boravak', na primer. Ovi prostorni događaji istraživani su kroz modularni sistem ili rastersku mrežu koja je u lokalnim uslovima iznosila 60 x 60 cm, a koja je odgovarala antropološkim merama u prostoru.*³⁷ Suročen s *Modulusom*, posetilac datu zapreminu prostora umnožava, ispunjava i oblikuje za aktivnosti koje zamišlja da se u njoj odvijaju, postajući time dizajner ne samo prostora već i svojevrsni režiser i sistematizator radnih aktivnosti. Raster omogućava beskonačni broj kombinacija elemenata i funkcija, *slobodnu igru*, ali samo na imaginarnom nivou, s obzirom na to da, kako Dražićeva ističe, *struktura nikada ne može biti funkcionalni prostor*. Bez obzira na potencijal koji poseduje, struktura je samo okvir koji ima kapacitet da drži delove na okupu i omogući njihovu interakciju, ali gubi svrhu kada oni izostaju.

33 Dražićeva motivu stuba pristupa i u kontekstualnom radu „Spomenik budućnosti“ (2011), podižući konkretan arhitektonski stub koji može biti korišćen za neku buduću zgradu u Kibera predgrađu Najrobija u Keniji.

34 Megan Elizabeth Jenkins, „Viewpoints: Visual Narratives in the Promenade Architecturale“, MA thesis, University of Cincinnati, College of Design, Art, Architecture and Planning, 2013, p. 40.

35 *Novi grad* sadrži makete uništenih stambenih blokova, kompanija, škola, železničke stanice, višeeetažne garaže, opšteg suda, bolnice, bioskopa, kulturnih ustanova, bazena, stadiona, aerodroma, fabrike, zatvora, hotela, multifunkcionalnih zgrada, privatnih kuća i šoping centara. Više o tome videti u Sonja Jankov „Re-Thinking Architectural Modernism in Contemporary Art: Jasmina Cibic, Dušica Dražić and Katarina Burin“, *AM Journal of Art and Media Studies* (16, 2018), pp. 85–98.

36 Više o tome u Zoran Erić: „Samonikle biljke u prostorima umetnosti“, *Noć nam prija – 51. Oktobarski salon*, zgrada bivše Vojne akademije, Beograd (8. 10 – 21. 11. 2010), Beograd: Kulturni centar Beograda, 2010, str. 62–70.

37 Milorad Mladenović, „Neposredni konteksti – umetnički radovi i projekti 1994–2017“, Beograd: Arhitektonski fakultet, 2018, str. 30.

Milorad Mladenović arhitekturi pristupa kao arhitekta, umetnik i profesor, realizujući različite intervencije, a najčešće *in situ* instalacije. One su nekada od građevinskih libela i metara, nekada imaju formu tapeta s dezenom na kojem se ponavlja neka prepoznatljiva građevina, a nekada tehnikama arhitektonske prezentacije (makete, crteži) duplicira konkretne izložbene prostore. Ako bismo posmatrali rad Mladenovića u kontekstu prethodno analiziranih radova, moglo bi se reći da njegova umetnost postaje *mašina za gledanje* prostornog konteksta u kojem se nalazi, a koji je opet *tabla* na kojoj je ta umetnost ispisana. Prema njemu, umetnički objekat je nemoguće percipirati van konteksta u kojem je smešten, a da bi se to ostvarilo, *kontekst je morao da bude transformisan u objekat percepcije kojim se ostvaruje iskustvo prisustva*.³⁸

Kao karakteristične principe rada, Mladenović ističe prilagodljivost datom prostoru, odabranom ili zadatom, od kojeg dalje zavisi izbor medija i materijala za realizaciju ideje. Vreme i mesto su pokretački mehanizmi njegovog rada, a tako i Pol Arden (Paul Ardenne) opisuje kontekstualnu umetnost.³⁹ Mladenović svaki rad realizuje nakon opsežne analize prostora u kojem rad treba da bude prikazan, kroz proces projektovanja i tekstualnog koncepta.⁴⁰ U svojoj umetničkoj praksi, teži da radom otkrije kvalitete prostora i da ih afirmiše ili da izdejstvuje moguće korekcije zadatog prostora.⁴¹ Pri tome, za njega realizacija umetničkog dela nema veći autoritet i vrednost od projekta za to delo, oba imaju *jednak značaj u sagledavanju i interpretaciji ukupne poetike*.⁴² Iz tog razloga, koncepti i idejni projekti u njegovom stvaralaštvu imaju ravnopravnu ulogu, poput rada *Projekat oblaganja škole Bauhaus školskim tablama* (2014), kojim nastavlja svoje interesovanje za objekat iz neposrednog radnog okruženja – školsku tablu – i postavljanje tog objekta u sličan učilišni kontekst.

Mladenovićeve intervencije u prostorima uzimaju različite oblike. Tako 1996. u Galeriji Studentskog kulturnog centra izlaže maketu

tog prostora, 2015. u Galeriji Kulturnog centra Ribnica skida ploče spušteneog plafona galerije takvim redosledom da se pojavi reč *rat*, a 2017. u Savremenoj galeriji u Subotici replicira deo prostora u formi crteža u realističnoj razmeri. Njegova umetnost u / o prostorima obuhvata nekoliko kategorija među kojima su minimalistički crteži u prostoru koji su *suplementarni prostornoj strukturi (mestu intervencije)*,⁴³ radovi koji *ne referiraju ni na jedan prostor izuzev onog koji sami predstavljaju*,⁴⁴ radovi koji sintetišu *postupke u oblasti umetnosti, arhitekture i drugih društvenih praksi*,⁴⁵ koji unapređuju arhitekturu i teže total dizajnu, kao i participativne višemedijske instalacije koje obuhvataju i *strategije uzajamnog delovanja umetnika i arhitekata u oblikovanju poželjnog kulturnog, socijalnog i egzistencijalnog prostora*.⁴⁶

Radovi kako Dušice Dražić, tako i Milorada Mladenovića, predstavljaju otvorena dela za čije je *dovršavanje* potrebna publika. Njihovi radovi bacaju novo svetlo na postojeće prostore, ali i ukazuju na potencijal koji prostor može da ima, pozivajući publiku da zamisli nove narative i nova dešavanja u njemu. Oni ukazuju da je arhitektura *snažno i višeznačno povezana sa svakodnevnim iskustvom i kolektivnom kulturom, i funkcionise na svim nivoima društva*.⁴⁷

Arhitektura kao deo konglomerata: Antonijević

Citiranje arhitekture postaje dominantna stvaralačka strategija **Radoša Antonijevića** sa serijom skulptura-šatora koju započinje 2006. godine radom *Šator Dečani*. Potom su nastali *Šator Sofija* (2009) prema Aji Sofiji, *Šator Muzej savremene umetnosti* (2012) i *Šator Densuš* (2017) prema staroj crkvi u Rumuniji, kao i radovi *Šator Lovćen* (2014) i *Na svome mestu stajati* (2017) – instalacija od tri šatora u obliku planina Olimp, Ararat i Sinajske gore koji zajedno grade pejzaž izbegličkih kampova. Paralelno s ovim radovima, Antonijević stvara skulpture od metala *Dugo putovanje u Evropu* (2009–2012), *Groblje* (2010), *Da li postoji život posle smrti?* (2012) i *Da li postoji život posle smrti? (pneuma)* (2012), u kojima dominira motiv Pravoslavne crkve.

U svim ovim radovima, Antonijević je, najgrublje rečeno, arhitektonske objekte kulturnih zdanja srazmerno transmedijalizovao u forme

38 Mladenović, *op. cit.*, str. 38.

39 Pol Arden, „Kontekstualna umetnost: umetničko stvaranje u gradskoj sredini, u situaciji, intervencija, učestvovanje”, Novi Sad: Kiša i Muzej savremene umetnosti Vojvodine, 2007, str. 53.

40 Mladenović, *op. cit.*, str. 43.

41 *Ibid.*, str. 42, Mladenović svakako ne stvara samo u neposrednom dodiru s arhitektonskim prostorima nego i u kontekstu cyber prostora društvenih mreža (mail-art), u polju dokumentovanja i arhiviranja predmeta koji ga okružuju ili tragova onih koji su nestali poput grafita na beogradskim fasadama, specifičnih knjiga-objekata i kroz tekstualne intervencije kako na zgradama, tako i na fotografijama.

42 *Ibid.*, str. 43.

43 *Ibid.*, str. 76.

44 *Ibid.*, str. 96.

45 *Ibid.*, str. 120.

46 *Ibid.*, str. 105.

47 Pešić, *op. cit.*, str. 79.

šatora, roštilj-prikolice, kaveza ili neiscrpnog pogona, i izložio ih kao skulpture. S jedne strane, primenio je postupak citatnosti postojećih zgrada i stvorio konflikt sastavnih delova novonastalih objekata *materijala, oblika i funkcije*.⁴⁸ S druge strane, davanjem naizgled upotrebnih funkcije skulpturama, stvorio je predmete koji se mogu tumačiti i kao *prototipi*, to jest preliminarne verzije novih izuma koji su najbolji odgovor na potražnju ovog podneblja. Na taj način je stvorio preplitanje i stapanje objekata iz različitih diskursa, to jest primenio je *usložnjavanje odnosa mogućih pojmova i značenja*.⁴⁹ U radu *Dugo putovanje u Evropu*, to su arhitektonska maketa, roštilj-prikolica i maslinasto zelena boja. Svaki od tih elemenata je nosilac različitih značenja koja se sukobljavaju kada ih prezentuje jedan znak (skulptura) i postaju otvorena za različite interpretacije od strane gledalaca.

Maslinasto zelena boja nedvosmisleno evocira militarni karakter. Boja je kod Antonijevića *element koji podjednako određuje djelo koliko i voluminoznost i plastičnost*.⁵⁰ kojom uvodi dodatni nivo kodiranosti dela. *Vojničko zelena* može se tumačiti na nekoliko načina, kao simbolička odbrana i osvajanje u najširem smislu, kao permanentnost narativa rata na Balkanu (kako u starijoj istoriji, tako i tokom poslednjih nekoliko decenija), kao premeštanje rata na simbolički nivo kulture, kao život u najbazičnijim uslovima za opstanak, itd. Stoga maslinasto zelenu boju i naizgled upotrebnu funkciju ne treba posmatrati kao elemente koji negiraju značenja koja nosi citirana arhitektura, nego ih videti kao ravnopravne kulturne znakove od kojih zavisi značenje radova.

U radu *Dugo putovanje u Evropu* semantici Pravoslavne crkve dodata je funkcija prikolice (prenosivog predmeta bez sopstvenog pogona), ali i roštilja, koji se u ovom podneblju tradicionalno upotrebljava za proslavu Međunarodnog praznika rada. Antonijević nudi nekoliko mogućih tumačenja ovog rada i navodi da on *može da bude luckasti projekat penzionisanog zastavnika JNA, koji je napravio roštilj 1992. jer je počeo da slavi slavu kada su to krenuli da rade svi, mahom iz pomodarstva. Sad mu, recimo, skalamerija stoji u garaži, a on ni sam ne zna šta će mu tako velik roštilj kad mu je penzija takva da retko jede meso*.⁵¹ Kao i šatori, prikolica postaje *prenosiv[a] i dat[a] na upo-*

trebu po želji pojedinca.⁵² Ona takođe evocira slike kolonā izbeglica koje su traktorima s prikolicama dolazile u Srbiju, slike koje evocira i sadašnja izbeglička kriza. Umetničko delo time postaje *materijalizovana manifestacija određenog istorijskog trenutka*.⁵³

Postupkom re/trans-figuracije i transpozicije elemenata različitih diskursa u diskurs savremene umetnosti, Antonijević stvara objekte koji su produkt i ogledalo društvene realnosti koja se menjala kroz ratove, u kojoj se prepliću različiti identiteti (balkanski, postjugoslovenski, nacionalni, istočnoevropski, verski). *Dugo putovanje u Evropu* i ostali Antonijevićevi radovi ukazuju na menjanje vrednosti, na iščekavanje institucija i njihovih funkcija, na društvo u kojem su privremena rešenja zamenila dugoročno planiranje i proizvodnju, kao i na (ne)moć pojedinca da *preuzme stvar u svoje ruke*. Kao i *Večni plamen* Saše Tkačenka, radovi Antonijevića koji citiraju arhitekturu tematizuju odnos javne i privatne svojine. Pri svemu tome, u njima nema ni trunke *nipodaštavanja već samo nužne dijalektike koja od ideje prozvoditi pitanja, a od njihovih nerazrešivosti umetnost*.⁵⁴

* * *

Citiranje arhitekture se u savremenoj umetnosti postjugoslovenskog regiona pojavljuje kao interdiskurzivan društvenoistorijski relacioni postupak. Iz perspektive XXI veka, kroz umetnost se revalorizuje arhitektonsko nasleđe jugoslovenskog modernizma i promena njegovog značenja (Jasmina Cibic i Saša Tkačenko), *štap i kanap* graditeljske prakse postratnog i ekonomski kriznog perioda (Saša Tatić), kičerasta ornamentalnost turističkih vila (Lana Stojićević), obilje narativnih tokova koje omogućava strukturalnost prefabrikovanih elementa (Dušica Dražić), *in situ* instalacije (Milorad Mladenović), te aproprijacija arhitektonskih zdanja za individualne potrebe i izgradnju ličnog identiteta kroz sučeljavanje s nacionalnim (Radoš Antonijević). Tema se time ne iscrpljuje jer se arhitekturom bavi mnogo veći broj umetnika nego što ih je predstavljeno ovom prilikom. *Izgraditi ponovo: umetnici o arhitekturi* samo je jedan pogled na ovu temu, artikulisan u izložbenom diskursu.

Sonja Jankov, kustos

48 Mladen Banjac, „Na svome mjestu stajati” u: Sarita Vujković (ur.), *Radoš Antonijević: Na svome mjestu stajati*, Banja Luka: Muzej savremene umjetnosti Republike Srpske, 2017, str. 20.

49 Radoš Antonijević, „Razgovor vođen povodom izložbe 'Na svome mjestu stajati'”, razgovor vodio Mladen Banjac, u: Sarita Vujković (ur.), *op. cit.*, str. 42.

50 Banjac, *op. cit.*, str. 20.

51 Antonijević, *op. cit.*, str. 49.

52 Banjac, *op. cit.*, str. 20.

53 Una Popović, *Radoš Antonijević: Neka vrsta radosti*, Beograd: Muzej savremene umetnosti, 2015, str. 9.

54 Milorad Mladenović, „Verovati slici: Isus i Darwin”, u: Sarita Vujković (ur.), *op. cit.*, str. 34.

RADOŠ ANTONIJEVIĆ

Dugo putovanje u Evropu

skulptura (metal, boja, točkovi automobila), 220 x 101 x 288 cm
2009–2012.

Skulptura je vojna prikolica u obliku crkve. Unutar prikolice je roštilj, a otvori na vrhu se mogu koristiti kao dimnjak. Srbija je između Istoka i Zapada i teži da bude deo Evrope već 200 godina, ali različite istorijske okolnosti čine ovo putovanje komplikovanim i ponekad apsurdnim.

Rad je deo kolekcije Oktobarskog salona u Beogradu.

A Long Journey to Europe

sculpture (metal, paint, car wheels), 220 x 101 x 288 cm
2009 - 2012

The sculpture is a military trailer in form of a church. Within the trailer there is a grill, and the holes at its top can be used as a chimney. Serbia is positioned in-between the East and the West, tending to be part of Europe for 200 years already, but different historical conditions make this trip look complicated and sometimes even absurd.

This work of art is part of the Collection of the October Salon, Belgrade.



JASMINA CIBIC

Država iluzije

jednokanalni HD video, stereo zvuk, 16:9, trajanje: 19 min.

2018.

State of Illusion (Država iluzije) polazi od priče o posljednjem paviljonu nekadašnje države Jugoslavije na međunarodnoj svetskoj izložbi – Montreal Expo 1967. Cibiceva obnavlja strukturu paviljona u vidu modela za scenografiju u kojem je originalni arhitektonski prikaz šest republika Jugoslavije izgrađen kao šest iluzionističkih naprava. Glumica koja tumači iluzionistkinju i njena tri pomoćnika koriste arhitektonsku repliku tako da sama iluzionistkinja nestaje; iluzionistkinja – alegorija nacionalne države – nestaje na nasilniji način unutar svakog od šest arhitektonskih segmenata. Konceptualna igra Cibiceve o nacionalnim državama kao iluzijama upućuje na krhku prirodu njihove koncepcije i opstanka i ukazuje na scenske mehanizme spektakla koji karakterišu njihovo predstavljanje međunarodnom gledalištu – gladnom populizma rastućih nacionalističkih tendencija i njihove destruktivne sile.

Rad je naručen od strane DHC/ART Fondacije za savremenu umetnost Montreal; uz podršku Graham fondacije za napredne studije u likovnoj umetnosti, Kunstmuseum Ahlen, Severna filmska škola na Univerzitetu Leeds Beckett.



State of Illusion

single channel HD video, stereo sound, 16:9, duration: 19 min

2018

State of Illusion departs from the story of the last pavilion of the defunct state of Yugoslavia at the international world exposition - the Montreal EXPO 1967. Cibic rebuilds its structure as a model stage set with the original architectonic representation of Yugoslavia's six republics being rebuilt as six illusionist devices. A cast of a female illusionist and her three henchmen make use of the architectural replica to make the illusionist herself disappear; and the Illusionist - an allegory of the nation-state – disappears in a more violent manner within each of the six architectural apparatuses. Cibic's conceptual play on the nation-states as illusions points toward a very fragile nature of their conception and survival, pouring accent to the stagecraft mechanisms of a spectacle surrounding their presentation to the international spectatorship – being hungry for the populism of the growing nationalist tendencies and their destructive force.

This work of art is commissioned by DHC/ART Fondation pour l'art contemporain Montreal; with the support provided by the Graham Foundation for Advanced Studios in the Fine Arts, Kunstmuseum Ahlen, Northern Film School at Leeds Beckett University.

OUR NATION WILL,
LEAD THE WAY
TOWARDS
A CIVILISED HUMANITY



DUŠICA DRAŽIĆ

Modulus

instalacija (drvo), 315 x 250 x 300 cm
2015.

Prikazani ambijenti, bilo da su učionice ili igrališta, u privatnim foto-albumima iz arhive Muzeja istorije Jugoslavije projektovali su sliku dečje budućnosti. Treba se zapitati da li je primena ideologije išla *ruku pod ruku* s razvojem vrlo specifičnih stilskih i estetskih pravila.

Modulus se bavi dizajnom malih dnevnih objekata, ali i urbanističkim dizajnom velikih razmera. Ova instalacija upoređuje dva pristupa u dizajnu predstavljena u foto-albumima, premešta ih koristeći skup primitivnih komponenti i smešta i dete i odrasle osobe u ovo novo okruženje. Arhitektura se neprimetno pretvara u igralište, a zatim u komad nameštaja. Granice su zamagljene formalnim kontinuitetom modularnih oblika. Gledalac je metaforično pozvan da živi i da se igra u ovom konstruisanom prostoru.

Instalacija, izrađena od identičnih drvenih greda, funkcioniše gotovo kao tehnički crtež; svojevrsna arhitektonska skica u prostoru. Vidimo samo linije koje sugerišu gde se elementi nalaze. Sve ostaje transparentno, a funkcije su samo nagoveštene. Dok kompletirate sliku u svom umu, možete početi da zamišljate mogući život u sebi. Žena ulazi kroz vrata, dete se penje uz merdevine, itd. Ali koliko god slika bila živopisna, shvatite da struktura nikada ne može biti funkcionalni prostor.

Produkcija: Kiosk, Beograd

Fotografije: Ana Adamović

Modulus

installation (wood), 315 x 250 x 300 cm

2015

The ambiances depicted, either being classrooms or playgrounds, in the private photo-albums from the archives of the Museum of Yugoslav History, project an image of children's future. One, therefore, needs to question whether the implementation of the ideology went 'hand in hand' with the development of very specific stylistic and aesthetic rules.

Modulus reflects on the design of small daily objects, as well as on the urbanistic designs at large scale. This installation makes comparison between the two approaches in design presented in the albums, replacing them using a set of primitive components and placing both a child and an adult within this new environment. The architecture seamlessly transforms into a playground toy, and then into a piece of furniture. The borders are blurred by a formal continuity of modular shapes and the spectator is metaphorically invited to live and play in this constructed space.

The installation, built from identical wooden beams, functions almost as a technical drawing; a kind of architectural sketch in space. We only see the lines suggesting where the elements are located. Everything stays transparent whereas the functions are merely suggested. As you complete the image in your mind, you can start imagining a possible life within. Some woman walks through the door, a child crawls up a ladder, etc. But however vivid the image becomes, you realise that the structure can never be a functional space.

Production: Kiosk, Belgrade, Serbia

Photographs: Ana Adamović





MILORAD MLADENOVIĆ

Portal (fotografija desno)

crtež olovkom i akrilnom bojom na zidu i plafonu galerije, 410 x 340 cm

Savremena galerija Subotica, mart 2017.

Svoj rad razumem kao rad kontekstualne umetnosti. Pokušao sam da u poslednje dve i po decenije značajno proširim ideju konteksta u svom radu, da ga razumem i kao urbani kontekst i kao kontekst neposredne materijalnosti arhitekture i kao kontekst društvenih mreža i interneta. U svim tim poljima konteksta, od prirodnih do artificijelnih ili od ličnih do društvenih, vršio sam direktnu proizvodnju rada na način *site specific* intervencija. Za mene se to odnosi na mogućnost instalacije umetnosti u neposredno date kontekste i na proizvodnju radova kao odraza međuzavisnosti iskaza i elemenata konteksta.

Portal (the photograph on the right)

drawing (graphite and acryl paint on the gallery wall), 410 x 340 cm

Contemporary gallery Subotica, March 2017

I understand my work as the work of contextual art. In the last two and a half decades, I have been trying significantly to expand the idea of context in my work, to understand it both as an urban context and as a context of the immediate materiality of architecture, as well as a context of social networks and the Internet. In all these fields of context, from the natural to the artificial one, or from the personal to the social one, I have directly produced my works of art in a *site-specific* manner. For me, this refers to the possibility of installing art in directly given contexts as well as the production of works as a reflection of the interdependence of statements and context elements.



LANA STOJIĆEVIĆ

Fasada

kostim, serija fotografija

2018.

Arhitekti koji su učestvovali u izgradnji Menhetna, kostimirali su se u svoje slavne zgrade povodom tradicionalnog maskiranog *Beaux Arts* bala 1931. godine. U jeku Velike depresije, arhitekti su optimistično slavili budućnost i sadašnjost arhitekture. Kao omaž tom događaju, izrađujem kostim po uzoru na stil u kojem se najčešće gradi u savremenoj Dalmaciji. Neretko ilegalno sagrađene i namenjene turizmu, šarene i naglašeno dekorativne kuće sačinjene su od elemenata pseudoistorijskih stilova. Uživljena u ulogu fasade, omotača kuće na kojem privatni ukusi izlaze u javni prostor i učestvuju u njegovom oblikovanju, ponekad osvajam netaknutu prirodu, a ponekad se uklapam u već izgrađeni pejzaž.

The Façade

costume, photo series

2018

The architects who took part in the building construction of Manhattan masked themselves into their famous buildings for the occasion of the traditional Beaux Arts Ball in 1931. In the midst of the Great Depression, the architects optimistically celebrated the future and the present of architecture. As an *homage* to this event, I make a costume modeled after the style most used in contemporary Dalmatia. Very often illegally built for tourism purposes, colorful and significantly decorative houses are composed of elements of pseudo-historical styles. Taking a role of a façade, the sheath of a house where private tastes enter the public space taking part in its shaping, I sometimes conquer the untouched nature and sometimes just fit into some already-built landscape.







SAŠA TATIĆ

Pigment: 'Balkanska kuća'

audio-vizuelna instalacija

2018.

Velik broj kuća koje postoje bez finalne fasade stvaraju generalni utisak o boji kuća na Balkanu. Esencija ove boje (korišćene u slici života) je materijalizovana kroz ručno kucanje cigle dok se nije izmrvila u fini prah pigmenta koji imenom, i zvukom kucanja cigle koji ga prati, ukazuje na svoje poreklo.

Fotografija desno: Boris Burić

Pigment: 'Balkan House'

audio-visual installation

2018

The majority of the houses that exist without final façade create a general impression relating to the colour of the Balkan area buildings. The essence of this colour (used in the painting of life) has been materialized through the manually smashing clay bricks into a fine pigment powder that, with the name and the smashing sound of the brick that follows, implies to its origin.

Photograph on the right: Boris Burić







SASA TKAČENKO

Večni plamen

hibridni objekat (beton, čelik, plinska boca), 70 x 70 x 150 cm
2018.

Plamenovi dodati betonskom modelu nikad izgrađenog Muzeja Revolucije na više nivoa stavljaju naglasak na krhkost ideologije i njenu reprezentaciju kroz arhitekturu. Zgrada za istoriju Jugoslovenske narodne armije, vojske koja je bila krunisana velikom pobedom nad fašizmom u Drugom svetskom ratu, nikada nije završena uprkos činjenici da su sagrađeni temelji. Nemogućnost da se ta ideja pretvori u stvarnost i fizička dekompozicija države koja je pobednički izašla iz te borbe za slobodu, izazvala je potrebu stvaranja ovog novog hibridnog objekta. Betonski model je nastao na osnovu tehničkih nacрта arhitekte Vjenceslava Rihtera, originalnog autora zgrade, i ima za cilj da na indirektan način zameni fizičko nepostojanje originalne zgrade, kao i da naglasi nemogućnost realizacije kako objekta, tako i same ideje. Detalj koji dodatno naglašava paradoks nepostojećeg objekta jeste postavljanje mlaznica s plamenom u kupolu muzeja. Simbol večnog plamena koji stalno gori ukazuje na odlučnost i kontinuitet u očuvanju ideja u koje verujemo. Na romantičan način povezan je sa slavnom istorijom, ali u isto vreme jasno želi da naglasi paradoks nedovršenosti. Plamen izlazi iz plinske boce ispod betonskog modela, tako da je u ovom slučaju i njegova večnost ograničena zapreminom boce. Upravo je količina plina, to jest zapremina boce, ta koja nas budi iz sna i vraća u stvarnost. *Večni plamen* takođe treba posmatrati kao utopijski predmet koji nam jasno govori da će plamen nestati kada gas ispari iz boce, uprkos verovanju u ideju da je plamen večan.

Fotografija: Nemanja Knežević



Eternal Flame

hybrid object (concrete, steel, gas flames), 70 x 70 x 150 cm

2018

The flames added to the concrete model of the never-built Museum of Revolution place an emphasis on the fragility of ideology and its representation through architecture, at several levels. The building relating to the history of the Yugoslav People's Army, the army that was crowned by the great victory over Fascism in World War II, has never been completed despite the fact that the foundations were built. The impossibility of turning this idea into reality as well as the physical decomposition of the country that came out victorious from this struggle for freedom caused the need to create this new hybrid object. The concrete model is based on the technical designs made by the original author of the building Vjenceslav Richter, and is meant to replace the physical non-existence of the original building in an indirect way, as well as to emphasise the impossibility of implementation of both the object and the very idea itself. The detail which further accentuates the paradox of a non-existent object is the installation of flame nozzles in the dome of the museum. The symbol of an eternal flame constantly burning points to determination and continuity in preserving the ideas we believe in. In a romantic way, it is related to a glorious history but, at the same time, it clearly aims to emphasise the paradox of the unfinished. The flame comes out of the gas tank placed underneath the concrete model, so in this case and its eternity is limited by the volume of the metal container. It is actually the volume of the gas canister that wakes us up from sleep and brings back to reality. *Eternal Flame* should also be regarded as some utopian object telling us clearly that the flame will disappear when the gas evaporates from the bottle, despite our beliefs in the idea of eternity.

Photograph by: Ivan Zupanc



ARCHITECTURE IN THE DISCOURSE OF CONTEMPORARY ART

Architecture is, among other things, an ideological state apparatus, but also a metaphor in the discourse of the humanities and social sciences. The architectural concept of Panopticon, constructed by the social theorist Jeremy Bentham in the eighteenth century, is used by Michel Foucault to describe the spirit of modern times in his book *Discipline and Punish* (1975). In 1984, Fredric Jameson illustrates postmodernism with an example from architecture,¹ using the Westin Bonaventure Hotel: while the glass reflecting facade of this hotel captures the rapid development of the city, the escalators in its interior move into all directions. These basic features of the hotel, according to Jameson, show how postmodern hyperspace “has finally succeeded in transcending the capacities of the individual human body to locate itself, to organize its immediate surroundings perceptually, and cognitively to map its position in a mappable external world.”²

In 2006 Gilbert Simondon uses an example from architecture in order to describe the theory of *technical mentality*. According to him, the object, “in order for an object to allow for the development of the technical mentality and to be chosen by it, the object itself needs to be of a reticular structure,”³ it must be “an *open* object that can be completed, improved, maintained in the state of perpetual actuality.”⁴ He describes the “Le Corbusier Monastery” as a beautiful example of the contribution of the technical mentality

it includes within its plan its proper line of extension, for a further enlargement. And this is possible not only because of the architectural conception of the whole, but also because of the spirit of pairing down that manifests itself in the choice of forms and the use of materials: it will be possible, without any break between the old and the new, to still use concrete, shuttering, iron, cables, and the tubulature of long corridors.⁵

1 The exact beginning of postmodernism – July 15th, 1972, at 15:32 – marks an event in architecture when the mass housing complex Pruitt Igoe (architects Minoru Yamasaki and George Hellmuth, 1955) in St Louis was demolished.

2 Fredric Jameson, *Postmodernism or the Cultural Logic of Late Capitalism*, Verso, 1991, p. 87.

3 Gilbert Simondon, „Technical Mentality“ (trans. By Arne De Boever), *Parrhesia: A Journal of Critical Philosophy*, Special issue on the work of Gilbert Simondon, 2009/7, p. 24.

4 *Ibid.*

5 *Ibid.*, pp. 24-25.

However, what happens when architecture appears in the discourse of contemporary artistic practices? Are architectural processes and objects, as signifiers of particular historic periods, ideologies, cultures and beliefs, in this way re-valued in the contemporary context? Is architecture method of reading shifts of social and political regimes, identities and economic circumstances?⁶ In addition to striving for answers to these questions, the exhibition *To Build Again: Artists about Architecture* presents how much, through various media, quoting architecture is becoming an artistic and interpretative strategy that is used for creating polysemy in contemporary art.

Architecture of Yugoslav modernism as a quote: Cibic and Tkačenko

In several of her works, **Jasmina Cibic** has been quoting architectural objects whose primary purpose was to internationally present Yugoslavia. For her work *Situation Anophtalamus Hitleri* (2012), Cibic, in cooperation with Slovenian Rogaška factory, produces two crystal scale models of pavilions for the Ljubljana Trade Fair in 1941. Since the fair was never held, the models, being created after the design by architect Vinko Glanz, came to life as part of a new narrative that approaches history from contemporary perspective. Cibic's work *Building Desire* (2015) turns to the pavilion of the Kingdom of Serbs, Croats and Slovenes (1918) from the 1929 World Expo in Barcelona, which was the last international presentation of the country that was to become the Kingdom of Yugoslavia on October 3rd 1929.⁷ Cibic, like Beatriz Colomina, regards pavilions (and architecture in general) as *machines for viewing* teaching the viewers how to look and perceive. With the same respect she approaches the Yugoslav pavilion for the 1967 Expo in Montreal in her work *State of Illusion* (2018).⁸

6 One publication that focuses on presentation of various ideologies in architecture is the graphic novel *Architecture Vis-à-vis New Ideologies*, the result of the same seminar at the Graduate School of Architecture, Planning and Preservation at Columbia University in New York, published in 2014 by professor Srđan Jovanović Weiss and the students who attended the seminar.

7 To avoid possible confusion, this is the chronology of ‘Yugoslavians’ which is also relevant to several other works at the exhibition:
Kingdom of Yugoslavia (1929 - 1941)
Democratic Federal Yugoslavia (since August 10, 1945)
Federal People's Republic of Yugoslavia (since November 29, 1945)
Socialist Federal Republic of Yugoslavia (1963 - 1992)
Federal Republic of Yugoslavia (1992 – 2003)

8 The film was shot in the National Theatre in Sombor, Serbia, after an extensive research through the archives in Belgrade, Montreal and Zagreb.

Expo '67 took place from April 28th to October 27th in Montreal, as Canada was celebrating the 100th anniversary of establishing the Confederation of Canada.⁹ It was the second global exhibition after the World War II and its theme was "The Man and His World," after the book with the same title written by Antoine de Saint-Exupéry. Several years before, in 1963, Yugoslavia changed not only its name (from the Federal People's Republic of Yugoslavia into the Socialist Federal Republic of Yugoslavia), but also the Constitution and introduced the new economical reform. Being a new state, it strived to promote itself at the Expo, presenting in particular "the humanistic character of the Yugoslav socialist democracy in which the interests of a man as a producer and a citizen and societal interests are harmonized, while preserving the individuality and personal initiative of a man."¹⁰ The societal property, self-management and self-organization of the working people at the micro and macro levels were the basic foundations of the new state and its economy.

Yugoslavia considered its participation at the Expo exhibition as the valuable means of propaganda and diplomacy. It was a way to present "the achievements of both the modern times production, as well as the economic, social and cultural achievements of the new state,"¹¹ an opportunity to start new business partnerships, to attract tourist from Canada and the USA¹² and to present to the Yugoslav emigrants in Canada the achievements of the new state.¹³ It was also the way to present innovations in architecture, as the Expo exhibitions were already the events which the most playful and innovative approaches to architectural constructions were developed for. The Yugoslav pavilion was one of the 93 pavilions at this exhibition. The final design was selected out of 59 proposals and the construction—the walls and marble floors were produced in Yugoslavia and then shipped to Montreal.¹⁴

9 On that occasion, a pre-fabricated urban area Habitat was built by the architect Moshe Safdie. Apart from that, the centre of Montreal was reconstructed.

10 Mladen G. Pešić, "Exhibitionary Practices of Architecture in Yugoslavia and Yugoslav Cultural Space from 1945 to 1991," doctoral dissertation, Faculty of Architecture, University of Belgrade, 2018 (Младен Г. Пешић, „Изложбене праксе архитектуре у Југославији и југословенски културни простор од 1945. до 1991“, докторска дисертација, Архитектонски факултет, Универзитет у Београду, 2018), p. 114.

11 *Ibid.*, p. 9.

12 Decision of the Federal Executive Council, p. 34, quoted in Pešić, *op. cit.*, p. 111.

13 *Ibid.*, p. 112.

14 Pešić, *op. cit.*, p. 120.

Designed by a young architect, Miroslav Pešić (b. 1937),¹⁵ the pavilion was composed of twisted prisms: "seven triangular prisms were strung together beside one another in a straight line, whereas the fourth, sixth and seventh prisms were twisted. [...] They were thirty meters long and sixteen meters high, while the central prism – the fourth one, being also twisted – stood out being nine meters longer than the others."¹⁶ Three prisms had their verticals that are made of glass, enabling the presence of plenty of light in the interior, distinguishing the pavilion "by its dynamic shape and effective lighting."¹⁷ After the exhibition, it was dismantled and later reconstructed and opened as the Provincial Seamen's Museum in September 1971 in the town of Grand Bank. Still today, its triangular white prisms remind of the fishing boats sails.

While in 1967 Yugoslavia aimed at presenting the prosperous progress of the new state, Jasmina Cibic in *State of Illusion* approaches this historical moment from the perspective of someone who knows how much violently that state and its ideals ceased to exist. The prismatic segments of the pavilion evolve from the *machines for viewing* into illusion devices. In the centre, there is a female illusionist as a personification of the state. Instead of being presented by the pavilion, she disappears for six times (as there used to be six republics in Yugoslavia), each time more and more violently. She, being a female, completely disappears from the theme of the Expo: "The Man and His World." Following the inversion of prisms which gave dynamic composition to the pavilion, Cibic inverts the narrative from presentation of progress into presentation of the state's destruction and breakdown, the event which was more popular in the eyes of spectatorship than the exhibition at the Expo. The *State of Illusion* draws out attention to the fact that far-away wars (as those in which Yugoslavia ceased were perceived) appear more spectacular and exotic to the audience than the unknown cultures presented at international Fairs and Expos. In this way, the focus of Cibic's work is shifted from Yugoslavia to any state and any national identity, highlighting that they are both the constructs that can end, often in a violent way.

In Saša Tkačenko's works, a special place is taken by the exhibition spaces having a major impact in the presentation of one country's

15 The prefabricated steel structure of prisms was made in cooperation with the architect Oskar Hrabovski, while the interior was designed by architect Vjenceslav Richter.

16 Lara Slivnik, "Yugoslav Pavilions at World Exhibitions," *Arhitektura, raziskave / Architecture, Research*, Faculty of Architecture, University in Ljubljana, 2014/2, p. 37.

17 *Ibid.*, p. 38.

identity, such as the pavilion at the Venice Biennale,¹⁸ the never-built Museum of Yugoslav People's Revolution in New Belgrade, the Museum of Contemporary Art in Belgrade.¹⁹ By replicating and re-locating the fragments of these buildings, Tkačenko gives a new reflection on the history of architecture and the history of what was represented by that architecture.

For several times, Tkačenko has returned to the Museum of Yugoslav People's Revolution, as to a referential object, creating rubber toys or artificial reef for a fish tank in form of the Museum, replicating its auxiliary object and creating its model in his work *Eternal Flame* (2018). The Museum was founded in 1959 as an institution which should provide a coherent, overall presentation of people's liberation struggle in World War II, since the smaller museums, which were rapidly proliferating ever since 1945, presented only the local micro-narratives. It was planned to be opened in 1981, on the occasion of celebrating 40th anniversary of the Yugoslav people's victory over Fascism. However, the first construction works began late in 1979 and by 1980 were completely stopped, leaving the foundations, the underground levels, several columns and a small, kiosk-sized auxiliary object.²⁰ These elements still remain as the *empty space* for the Museum and the very idea of revolution. By 1982, the project was completely stopped and the bank accounts used for financing the project were closed. After the breakdown of Yugoslavia and embargo over Serbia, the idea of the Museum of the Revolution had been completely abandoned.²¹

At the time of its conception, Yugoslavia was shaping its new identity, as in 1948 it departed from the Soviet Information Bureau. The building meant for the Museum was supposed to reflect this new Yugoslav identity. In such environment, architecture of Yugoslav modernism was born in "a double negation; rejecting at one side the International style of the Western model of modernism, and,

on the other, eclecticism of the Soviet model."²² A proposal made by the architect Vjenceslav Richter (1917-2002) was selected as the winning project. This winning project proposal of his went far beyond and became the definition of Yugoslav modernism in architecture. Although never implemented, it has remained as one of the greatest illustrations of Yugoslav modernism in architecture.

As Richter's architectural work was mostly related to the international presentation of Yugoslavia,²³ his projects not only reflected the new Yugoslav identity, but created it through architectural language. The project for the Museum was based on synthesis and equality of applied and fine arts, as well as of form and function which he found to be the basic principles of socialist ideology. It innovatively synthesised rectangular, monolithic, static corpus of the building and its curved, dynamic, moving roof that formally reminded of a tent. Despite the fact that the project fulfilled the expectations of the government, its implementation had been abandoned for over twenty years which was "historically congruent with the process of social revalorisation and gradual giving up the political and ideological content which was identified and spatially shaped by it."²⁴ Having in mind the artistic value of the Museum, the history of its (in)existence in physical space and collective memory, its symbolism, its authoritative and unifying position in relation to all Yugoslav museums of Revolution, the shift of social and political systems which conceived and abandoned the idea which it represents, Saša Tkačenko creates the concrete model of it in his 2018 work *Eternal Flame*. He connects it to a butane cylinder that ena-

18 Installation *Melancholy, Proposal for a Monument* (2018).

19 Installation *Fence* (2012) that was exhibited within the ruined building of MoCAB as part of the exhibition "What happened to the Museum of Contemporary Art?" organised by the curators of the Museum.

20 Tkačenko replicates this object in 2015, naming it, ironically, *Pavilion*. See Sonja Jankov, "Full-Scale Architectural Models in Post-Yugoslav Art Practices," *Interkulturalnost* (18, 2018), 57-66.

21 See more in Marija Milinković "Architectural Critical Practice: Theoretical Models," doctoral dissertation, Belgrade: Faculty of Architecture, 2012 (Марија Милинковић, „Архитектонска критичка пракса: теоријски модели," докторска дисертација, Београд: Архитектонски факултет, 2012).

22 Ijljana Blagojević, *Novi Beograd: osporeni modernizam*, Beograd: Zavod za udžbenike, Arhitektonski fakultet, Zavod za zaštitu spomenika Grada Beograda, 2007, p. 85.

23 Richter proposed designs for the exhibition pavilion for the Trieste Fair (1947), pavilion of Socialist Republic of Croatia at the Zagreb Fair (with Aleksandar Srnec and Ivan Picelj, 1948), Yugoslav pavilion at Stockholm Fair (w. Srnec and Picelj, 1949), Yugoslav pavilion at Vienna Fair (w. Srnec and Picelj, 1949), Yugoslav pavilion at Hanover Fair (w. Srnec and Picelj, 1950), Yugoslav pavilion at Stockholm Fair (w. Srnec, Picelj and Zvonimir Radić, 1950), Yugoslav pavilion at Paris Fair (w. Srnec, Picelj and Radić, 1950), Yugoslav pavilion at Milan Triennale, Yugoslav pavilion at Brussels Expo (1958), Yugoslav pavilion at the exhibition in Torino (1961), Yugoslav pavilion at 13th Milan Triennale (1964) and Yugoslav pavilion at Montreal Expo (1967), while he later designed interior for the winning project. Only two of these proposals were realized. Apart from the Museum of Yugoslav People's Revolution, Richter proposed designs for the Museum of the City of Belgrade (with Zdravko Bregovac, 1954), Archaeological Museum in Aleppo (w. Bregovac, 1956), Museum for Spatial Exhibits (1963) and Museum of Evolution in Krapina (1966).

24 Milinković, *op. cit.*, 2012, p. 146.

bles flame nozzles at the roof of the Museum, the nozzles that last as long as there is any gas in the cylinder.

In this way, Tkačenko prolongs Richter's concept of *synthesis*, connecting the grand Yugoslav idea with the period of war and embargo over Yugoslavia (1991-1995) that is remembered by the citizens for long electricity cuts and use of butane gas for cooking and heating. Another important aspect of Yugoslavia's fall was privatisation of what used to be a societal property. According to Dubravka Sekulić, privatization "was not a by-product of the fall of Yugoslavia, but an integral part of that process."²⁵ By appropriating Richter's work into his own, Tkačenko ironically emphasises that privatisation took such a great extent in the republics of former Yugoslavia, also including the objects which had never been built. Tkačenko synthesises different discourses and different socio-political periods of the history, from the Socialist Federative Republic Yugoslavia, over transitory states (the Federal Republic of Yugoslavia and the State Union of Serbia and Montenegro) to the independent Serbian state of the XXI Century (Republic of Serbia).

In former Yugoslavia, there are many such examples that "radiated their builders' enthusiasm and confidence about the new society they were building. Today, only a few decades later, these buildings embody the complete opposite: poorly used (if at all) and maintained (if ever completed), they are a testament to the failure of modernism and the breakdown of Yugoslavia."²⁶ Both works by Cibic and Tkačenko depict architectural works that presented the new identity of the new state. They both indirectly mark the importance of contemporary art and its didactic and engaged role in understanding the past and current social reality, but also in understanding the architecture of Yugoslav modernism.

Private construction practices: Stojićević and Tatić

The Façade by Lana Stojićević and *Pigment: 'Balkan House'* by Saša Tatić thematize building practices that have been dominant, on the production level, for the last three decades. In addition to referring to construction process that is self-initiated and often in the gray

zone of legality, the two artists introduce another layer of coding into their works, referencing the specific moments in art history.

As part of the work *The Façade*, Lana Stojićević designs a costume²⁷ reminiscent of the costumes that architects of Manhattan made after their buildings for the 1931 Beaux Arts Ball. In contrast to them, Stojićević costumes herself into the dominant architectural style of contemporary Dalmatia, defined by (tourist) private villas that reflect the personal taste of their owners. This metastasically expanding style is characterized by a lack of care for the existing urban environment and landscape, vibrant façade colours (mostly pink, yellow, blue), plaster terrace fences, plaster figures (lions, swans or castings of quasi-Corinthian capitals), in some cases semi-circular window frames and patios. Focusing on the façades of the villas built in this style, Stojićević defines them as the carriers of meaning, as surfaces where the privately meets the publicly, where form meets the material. Creating a costume modelled after them, she indicates to what extent they reflect a personal taste, as much as clothing; the costume-façade is as disproportionate to the Dalmatian landscape and planned urban areas as it is to the coats of medical workers or pilots' uniforms or the moderate style of public clerks.

With this work, Stojićević continues to problematize the dominant contemporary architecture of Dalmatia. In the work *Parcel* (2016), she creates six differently coloured architectural models that present aggressive expansion of apartment villas growing uncontrollably in height and that invade the spaces of other buildings. As a result, there is an overlap of terraces or they appear right next to someone's window. The topic of tasteless and, most often illegal, building extensions into an additional storey, she problematized in the *Case Study: Motel Sljeme in Biograd* (2017). In that work, she visualized the contrast between the public/societal modernist architecture and contemporary private extension on the example of a motel designed by architect Ivan Vitić in 1965.²⁸ The megalomaniacal approach to contemporary building is also humorously illustrated by her work *Project Villa Rosa* (2016), in which she creates a

25 Dubravka Sekulić, *Glitz Nicht so Romantisch! On Extralegal Space in Belgrade*, Maastricht: Jan van Eyck Academie, Early Works, 2012, p. 59.

26 Boštjan Vuga *et al*, "Treasures in Disguise," 14th International Architecture Exhibition – La Biennale di Venezia, Pavilion of Montenegro, 07.06.2014-31.10.2014, last accessed October 10, 2019 <<http://treasures-in-disguise.net/>>.

27 Costumes are important semantic elements in multimedia installations by Lana Stojićević. For the work *Black Hill* (2015), she produced a costume which is a hybrid of a protective suit and a folk costume, decorated with traditional embroidery *četverokuka* that symbolises hope and protection. In the work *Sunny Side* (2018), a costume becomes similar to a uniform with attached logo in which hotel *Zora* in Primošten, designed by architect Lovro Perković in 1969, becomes modified into a space shuttle.

28 More about it in Sonja Jankov, "Architectural Scale Models within Contemporary art Practices in Post-Socialist Europe," *Život umjetnosti*, 102/July 2018, pp. 22-41.

pink-red cake in form of such villa, indicating that such architecture is full of kitschy sweetness, but also resembles a tattered piece in its final phase, a ruin that becomes the antipode to its former luxury, opulence and weddedly decorativeness.

The costumes of the Manhattan architects were created during the Great Depression as a symbol of victory over it, while the costume of Lana Stojićević emerges at a time when both economy and identities are in crisis, that is, when there is a permanent play of meaning and changes in value. Her costume is a critical tool that emphasizes “aspects of reality that have never been seen before”²⁹ and communicates them with a universally understandable language. This is precisely the power of contemporary art.

Pigment: 'Balkan House' is one in series of Saša Tatić's works that focus on the process of building own house by oneself. In 2017, she took the action of creating bedrock for the foundation on a plot that she inherited from her grandfather – the most valuable thing at her disposal. She started the action when she was the same age as her father when he started building their family house. Through the process, she realized how much help of friends and family is needed to manually dig so much earth, as well as how much weather conditions erase every work if the construction is left unfinished, which is the biggest challenge since the financial circumstances do not allow for continuous construction. As the rain kept returning the earth into the bedrock, Tatić excavated it for several times with help of friends and family, and the construction of the house was left at this stage due to insufficient funds to continue any further. The incompleteness of the house, that is, its complete absence, has thus become a signifier of one family's financial circumstances and the inability of an individual to become independent. The bedrock remained as an *empty place* full of potential, gradually made less and less visible by changes in weather.

To the theme of an unfinished family house, Tatić also dedicates *Unfinished Fragments* (2017). As a starting point, she uses old analogue photographs of her family that show unfinished parts of the house in the background. She captures the same spots again in 2017 when they are still in the same condition, pointing out this state of permanent unfinishedness, but also the warm family atmosphere prevailing in that environment. To what extent the unfinishedness is characterising houses in the Balkans, perhaps is best illustrated

by the humorous *Bosnian Art Deco* blog.³⁰ According to the author of the blog, *Bosnian Art Deco* is “an architecture style that first appeared in early 1950s in Bosnia and Herzegovina [...] as a ‘style of the people,’ as it was first put into practice by regular people in rural areas rather than educated architects.” It is characterized by simplistic façades, often completely devoid of plastering, paint or whitewash, “revealing the beautiful bricklaying work of the builder,” furthermore, the absence of fence on balconies and terraces that is “giving them a unique feeling of openness and connectedness with the environment.” Sometimes, houses built in this style are decorated with electrical wires above the front door.

The author of the blog notes that *Bosnian Art Deco* has become a favourite style of Yugoslav people because of the low costs of building and simplicity of its aesthetics. Many people “took loans in 1970s to build *Bosnian Art Deco* houses all over Yugoslavia,” making this style “a serious rival to official modernism.” A sub-branch of this style is “*New Bosnian Art Deco*, an avant-garde style that further simplifies the buildings by depriving them of even the basics such as doors, windows, or even roof. It also became popular in the 1990s, although the first examples can be dated back to late 1980s.” *Bosnian Art Deco* “remains the most popular architectural style in the Balkans today.”

While the author of the blog points out that there are still preserved examples of the *Wartime Art Deco*, characterized by the decoration of façades with bullet holes, as “the political leaders [in 1990s] considered firearms to be the supreme form of art,” Saša Tatić on May 16, 2016 sent a proposal to The Commission for Preservation of National Monuments that the unfinished house of her family should be declared a cultural monument. The reason for this she sees in the mass appearance of such functional, unfinished residential object in raw form. The protection would draw attention to this social reality and highlight the positive sides of such architecture that provides a home.

As a follow-up of her work related to the Balkan house, Tatić in 2018 created *Pigment: 'Balkan House'*. After a long process of manually grinding bricks with a hammer, she gained a fine pigment powder that she considers to be the essence of the Balkan house. The pigment indirectly refers to the International Klein Blue, which, according to Yves Klein, is the most immaterial of all colours; it is “the coloured space that cannot be seen but which we impregnate

29 Hilde Heynen, *Architecture and Modernity: A Critique*, Cambridge, Massachusetts, London: MIT Press, 1999, p. 186.

30 The author of the blog is anonymous. *Bosnian Art Deco: An Introduction*, <<https://bosnianartdeco.tumblr.com/post/47978925027/bosnian-art-deco-an-introduction>>, April 14, 2013, last accessed October 10, 2019.

ourselves with.”³¹ Although Saša Tatić’s pigment has an indexical and symbolic connection to a significantly more material space than Klein’s blue, the pigment ‘Balkan house’ presents a trace and a signifier of immaterial experiences such as several socio-historical contexts, culture, resourcefulness, adaptability to living standards, home, family, house building. Unlike the architecture of Yugoslav modernism, which has been perceived differently at different periods of recent history and has been an ideological state apparatus (or illusionistic), the Balkan House has a stable status and an unquestionable survival.

(In)Sufficiency of Structure: Dražić and Mladenović

Dušica Dražić often uses elements of architecture in her works as visual elements. These apparently stable elements are constantly changing by time which “is a crucial factor, but also the most difficult to grasp.”³² In this way the meaning is also changed, being carried into the discourse of contemporary art. When being reduced to structural elements, architecture becomes a trace of something that no longer exists, but at the same time, it is a conceptual beginning of something new, yet unfinished, full of potential. Methodologically, Dražić approaches architecture through intervention, displacement, or reproduction, bearing in mind the (im)possibility of reproducing it, as well as what Walter Benjamin calls the “exhibition value of the work,”³³ that is, the possibility of exhibiting it in different places and in different contexts.

Works in which Dražić reproduces architectural elements are *Prelom – breach, break, breakage, failure, fraction, fracture, infraction, rupture, split, layout* (2008), then „Promenade architecturale“ – *Imaginary Space of Art* (2012) and *New City* (2013). In the *Prelom* installation, Dražić transforms the space of the Cultural Centre “Studentski grad” by multiplying the existing pillar to the point where it is no longer possible to determine which pillar is original, with the supporting function, and what are its copies, with the illusion of

the supporting element in architecture.³⁴ In the 2012 performance, Dražić refers to Le Corbusier’s method “promenade architecturale,” which takes into account “the things that might be viewed [...] as the user moves through architecture.”³⁵ For that purpose, she re-stages the position of visitors at the first exhibition opened at the Museum of Contemporary Art in Belgrade, as documented in a photograph by Branibor Debeljković in 1965, but this time in an empty building, without any works, during the period when the building was closed and without its function due to delayed reconstruction. Installation *New City* is a model of a city, created in the spirit of the 1960s Modernist trend of creating entirely new cities in very short period of time, such as Brasília and New Belgrade. As composite elements for this new city, Dražić uses 46 destroyed buildings and complexes of various functions³⁶ located in 30 cities in 12 states that were at some point declared as the failed projects by city councils and demolished, despite the disapproval given by architectural communities who valued their importance for the history of architecture. Destroyed architecture comes to life in the art installation and, through the models, it receives an aspect of prosperity and modernity it had during the period of its planning, long before it was declared a failed project, as well as the very concept of new cities.

Dražić also applies the method of relocation and non-literal appropriation of architectural elements, creating a *détournement* in meaning that occurs when a sign is moved from its original context into a new one. In the work *Vienna, Neumayergasse 19, 1 floor, flat no. 4* (2013) she moves a parquet floor from a private apartment into the gallery space in order to connect the traces of two different micro-historical narratives. With installation *The Winter Garden* (2010) Dražić turns an untypical phase of one building/institution into a work of art. Namely, the building of the Military Academy in Belgrade (1899, architect Dimitrije Leko) was first substantially

31 Yves Klein, *Selected Writings 1928-1962* (trans. Barbara Wright), Ubu Classics, 2004, original publication: The Tate Gallery, 1974, p. 35.

32 Dušica Dražić, *Landscapes*, 2013, <<https://dusicadrazic.wordpress.com/portfolio/landscapes/>>, last accessed October 10, 2019.

33 Walter Benjamin, “The Work of Art in the Age of Its Technological Reproducibility,” trans. Harry Zohn, in Benjamin, *Illuminations*, ed. Hannah Arendt, 1968/2007, pp. 224-225.

34 Dražić approaches the motive of a pillar in her contextual work *Monument to the Future* (2011), erecting a concrete pillar which may become a part of some future building in Kibera quarter of Nairobi, Kenya.

35 Megan Elizabeth Jenkins, “Viewpoints: Visual Narratives in the Promenade Architecturale,” MA thesis, University of Cincinnati, College of Design, Art, Architecture and Planning, 2013, p. 40.

36 *New City* contains maquettes of public housing blocks, office buildings, schools, railway station, multi-level parking garage, courthouse, hospital, cinema, entertainment facility, swimming pools, stadium, airport, factory, jail, hotels, multifunctional buildings, private houses and shopping centres. For more info, see Sonja Jankov “Re-Thinking Architectural Modernism in Contemporary Art: Jasmina Cibic, Dušica Dražić and Katarina Burin,” *AM Journal of Art and Media Studies* (16, 2018), pp. 85-98.

damaged in 1941, then reconstructed and converted in 1964 into a military printing offices, but damaged again during the 1999 bombing. As the repairs were never completed, the building decayed for years and became the habitat of a new ecosystem in which herbs and mosses coexist in the greatest number.³⁷ These plants, found on the roof, staircase, in the building corridors, are reorganised by Dražić into an art installation within the 51st October Salon, which took place in that very building. She thus creates a *site specific system*, using the elements found on the site and directly quoting the particular building, without turning to its original appearance and function, but in fact emphasizing the presence of an absence in the same context and in the new discourse.

With the installation *Modulus* (2015), Dražić turns to the design of raster structures that are used for mass production of prefabricated elements and product design. The focus is on the raster that can be applied to both urban and interior level. Using wooden slats of identical dimensions, Dražić creates a kind of three-dimensional technical drawing in space, a structure that a visitor can ‘supplement’ with content, assigning to it various functions in which different micro-narratives would take place. The installation can be seen as a children’s playground, a kitchen, a control room, an archive with cabinets and drawers, or as something else. *Modulus* becomes a *machine for viewing* and, more than that, it becomes a *machine for planning* because it puts visitors in the role of designers who inscribe a desired content in the given structure.

Similar raster and standardization schemes are used as design elements because they allow for a “schematic understanding of space within which elementary human activities take place, such as ‘workplace’ or ‘bedroom.’ These spatial events were investigated through a modular system or the raster network that was 60 x 60cm in measurements, which corresponded to anthropological measures.”³⁸ Being faced with *Modulus*, a visitor multiplies, fills and shapes a given volume for the activities he envisions to take place, thereby becoming not only a space designer but also a kind of director and systematiser of work activities. Raster allows an infinite number of combinations of elements and functions, a *freeplay*, but only at an imaginary level, since, as Dražić points out, “structure can never be a

functional space.” Regardless of the potential it has, structure is just a framework that has the capacity to hold the pieces together and allow their interaction, but loses purpose without them.

Milorad Mladenović approaches architecture as an architect, artist and university professor, producing various interventions, most often *in situ* installations. Sometimes they are made of construction level-metres, sometimes they are wallpapers with a recognisable building as a pattern, and sometimes the techniques of architectural presentation (models, drawings) duplicate specific exhibition spaces. If we look at Mladenović’s work in the context of previously analysed works, it could be said that his art becomes a *machine for viewing* the spatial context in which it is located, which is the ‘board’ on which that art is written. According to him, it is impossible to perceive an art object without the context in which it is located, and in order to achieve this, “the context has to be transformed into an object of perception by which the experience of presence is made possible.”³⁹

As characteristic principles of his work, Mladenović emphasises adaptability to a given space, selected or assigned, upon which the choice of media and materials for the realization of the idea depend. Time and place represent the driving mechanisms of his work, and it is in such way how Paul Ardenne describes contextual art.⁴⁰ Mladenović creates each work after an extensive analysis of the space in which it will be presented, through the project and textual concept.⁴¹ In his artistic practice, he strives to discover the qualities of a space and affirm them, or to make possible corrections to the given space.⁴² For him, realised work of art has no greater authority and value than the project for that work, they both have “an equal importance in the perception and interpretation of the overall poetics.”⁴³ For this reason, concepts and conceptual designs play an equal role in his oeuvre as realised works. One of such conceptual works is *Project of Overlaying Bauhaus School with School*

39 Mladenović, *op. cit.*, p. 38.

40 Pol Arden, *Kontekstualna umetnost: umetničko stvaranje u gradskoj sredini, u situaciji, intervencija, učestvovanje*, Novi Sad: Kiša i Muzej savremene umetnosti Vojvodine, 2007, p. 53.

41 Mladenović, *op. cit.*, p. 43.

42 *Ibid.*, p. 42. Mladenović not only creates in direct contact with architectural spaces, but also in the context of cyber space of social networks (mail-art), in the field of documenting and archiving objects which are surrounding him or traces of those which disappeared like graffiti on Belgrade facades, specific books-objects and through textual interventions both on buildings and on photographs.

43 *Ibid.*, p. 43.

37 More about it in Zoran Erić “Plants Growing Wild in the Spaces of Art,” *The Nights Pleases Us – 51st October salon*, the building of the former Military academy, Belgrade (October 8 - November 21, 2010), Belgrade: The Cultural centre of Belgrade, 2010, p. 62-70.

38 Milorad Mladenović, *Neposredni konteksti – umetnički radovi i projekti 1994 - 2017*, Beograd: Arhitektonski fakultet, 2018, p. 30.

Boards (2014), in which he continues his interest in objects directly surrounding him at his workplace, such as a school board, and in placing them in a different context.

Mladenović's spatial interventions take different forms. In 1996, in the Gallery of the Student Cultural Centre, he exhibited an architectural model of the Gallery. In 2015, in the Gallery of the Ribnica Cultural Centre, he removed the panels of the suspended ceiling in such order that they formed a word 'RAT' ('WAR'), while in 2017 he replicated part of the Contemporary Gallery in Subotica by creating a drawing in realistic scale. His art practices in/about spaces can be divided into several categories, among which are minimalist drawings in space that are "complementary to the spatial structure (place of intervention),"⁴⁴ works that "do not refer to any space except the one they represent,"⁴⁵ works that "synthesize processes in fields of art, architecture and other social practices,"⁴⁶ those which enhance architecture and aim at total design, as well as participatory multimedia installations that include "strategies for the interaction of artists and architects in shaping a desirable cultural, social and existential space."⁴⁷

The works of both Dušica Dražić and Milorad Mladenović are open works whose 'completion' requires an audience. Their works shed a new light on existing spaces but also highlight potentials a space can have, inviting audience to imagine new narratives and new developments within it. They point out that architecture is "strongly and meaningfully linked to everyday experience and collective culture, operating at all levels of society."⁴⁸

Architecture as a part of conglomerate: Antonijević

Quoting architecture becomes Radoš Antonijević's dominant creative strategy with a series of sculpture-tents he initiated in 2006 with his work *Tent Dečani*. Then came *Tent Sofia* (2009) made after Hagia Sophia, *Tent Museum of Contemporary Art* (2012) and *Tent Densus* (2017) after the old church in Romania, as well as works *Tent Lovćen* (2014) and *One Man's Garden* (2017) - installation of three tents made in the shape of Olympus, Ararat mountain and Mount

Sinai, building together a landscape of the refugee camps. Parallel with these works, Antonijević creates metal sculptures *A Long Journey to Europe* (2009-2012), *The Cemetery* (2010), *Is There Life After Death?* (2012) and *Is There Life After Death? (pneuma)* (2012), within which dominates the motive of Orthodox Church.

In all these works, Antonijević, to put it bluntly, trans-medialized the architectural objects of cultural institutions into the form of tents, a grill trailer, a cage or an inexhaustible power engine, and exhibited them as sculptures. On the one hand, he applied the process of quoting existing buildings and created a conflict between the "material, form and function."⁴⁹ On the other hand, by giving a seemingly useful function to these sculptures, he has created objects that can be also interpreted as *prototypes*, that is, preliminary versions of new inventions that are the best response to consumers' demands in the area. In this way, he created an interweaving and merging of objects from different discourses, that is, he applied "the accumulation of relations between possible concepts and meanings."⁵⁰ In *A Long Journey to Europe*, he combined an architectural model, a grill trailer and the olive-green colour. Each of these elements bears different meanings that clash when presented by a single character (sculpture) and become open to different interpretations by viewers.

The olive-green colour clearly evokes a military character. Antonijević uses colour "as much as volume and plasticity, to define artworks,"⁵¹ introducing an additional level of coding of the works. The 'military green' can be interpreted in several ways – as symbolic defence and conquest in the broadest sense, as permanence of war narratives in the Balkans (both in earlier history and over the last few decades), as the shifting of war to the a symbolic level of culture, as living in the most basic conditions for survival, etc. Therefore, the olive-green colour and its seemingly usable function are not to be regarded as elements denying the meanings created by the quoted architecture, but rather as equal cultural signs upon which the meaning of the artworks depends on.

In the work *A Long Journey to Europe*, the semantics of the Orthodox Church was attributed to the function of a trailer (a portable object

44 *Ibid.*, p. 76.

45 *Ibid.*, p. 96.

46 *Ibid.*, p. 120.

47 *Ibid.*, p. 105.

48 Pešić, *op. cit.*, p. 79.

49 Mladen Banjac, "One man's garden," in: Sarita Vujković (ed.), *Radoš Antonijević: One Man's Garden*, Banja Luka: Museum of Contemporary Art of Republic of Srpska, 2017, p. 20.

50 Radoš Antonijević, "A conversation made on the occasion of the exhibition *One Man's Garden*," in: Sarita Vujković (ed.), *op. cit.*, p. 42.

51 Banjac, *op. cit.*, p. 20.

without its own propulsion), but also of a grill, which in this area is traditionally used for the International Labour Day celebration. Antonijević offers several possible interpretations of this work, one of which is that it “can be a silly project of a retired warrant officer of the Yugoslav People’s Army, who built the grill in 1992, when he began celebrating his family’s patron saint’s day, when everybody else started doing it, mainly because it was fashion. The contraption is now in the garage, and not even he knows what to do with such a big grill, as he hardly ever eats meat on such a small pension.”⁵² Like the tents, this trailer becomes “portable and given to use at the request of an individual.”⁵³ It evokes images of refugee columns coming to Serbia with tractor trailers during the 1990s, images evoked by the current refugee crisis. The work of art thus becomes a “materialized manifestation of a particular historical moment.”⁵⁴

Through the process of re/trans-figuration and transposition of elements of different discourses into the discourse of contemporary art, Antonijević creates the objects that are the product and mirror of social reality that has been changing through the wars, being characterised by the conglomerate of identities (Balkan, post-Yugoslav, national, Eastern European, religious). *A Long Journey to Europe* and other Antonijević’s works indicate a change in value, a disappearance of institutions and their functions, a society in which temporary solutions have replaced long-term planning and production, and the (im)possibility of an individual to ‘take matters into their own hands’. Like the *Eternal Flame* by Saša Tkačenko,

52 Antonijević, *op. cit.*, p. 49.

53 Banjac, *op. cit.*, p. 20.

54 Una Popović, *Radoš Antonijević: Some Kind of Joy*, Belgrade: Museum of Contemporary Art, 2015, p. 9.

Antonijević’s works which are quoting architecture focus on the relationship between public and private property. At the same time, there is nothing desecrating about them, “but only the indispensable dialectic raising issues based on ideas and creating art out of their nonresolvableness.”⁵⁵

* * *

Quoting architecture in contemporary art practices of the post-Yugoslav region appears as an inter-discursive socio-historical relational process. From the perspective of the XXI Century, the artistic practices are revalorising the architectural heritage of Yugoslavia and changes of its meaning (Jasmina Cibic and Saša Tkačenko), do-it-yourself construction practices of the post-war years and the period of economic crisis (Saša Tatić), the kitschy ornamentalism of tourist villas (Lana Stojićević), numerous narratives enabled by the structurality of prefabricated elements (Dušica Dražić), *in situ* installations (Milorad Mladenović), and the appropriation of architectural buildings for individual needs and the construction of subjective identity through confrontation with the national (Radoš Antonijević). This topic is yet not exhausted because there are many more artists who are turning to architecture in their works. *To Build Again: Artists about Architecture* is just one look at this topic, and is articulated in the discourse of exhibition.

Sonja Jankov, Curator

55 Milorad Mladenović, “To believe the picture: Jesus and Darwin,” in: Sarita Vujković (ed.), *op. cit.*, p. 34.

BIOGRAFIJE / BIOGRAPHIES

Radoš Antonijević (1969) je vanredni profesor na Fakultetu likovnih umetnosti u Beogradu. Diplomirao je i magistrirao vajarstvo, a 2014. godine odbranio je doktorski rad *Korektivi oblika – vodič kroz skulptorske fenomene*. Izlaže od 1998. godine i do sada je imao preko 20 samostalnih izložbi, od kojih su najreprezentativnije u Salonu Muzeja savremene umetnosti u Beogradu (2015), Muzeju savremene umjetnosti Republike Srpske (2017) i Muzeju savremene umetnosti Vojvodine (2019). Učestvovao je na preko 50 grupnih izložbi, uključujući Oktobarski salon (2003, 2004, 2006), Štajersku jesen u Gracu (2009) i pojavljivanje u Nacionalnom muzeju savremene umetnosti u Bukureštu (2014).

Jasmina Cibic (1979) završila je Akademiju lepih umetnosti u Veneciji, a potom je magistrirala na Goldsmiths univerzitetu u Londonu. Predstavljala je Sloveniju na 55. Bijenalu u Veneciji projektom *Za našu ekonomiju i kulturu*. Imala je do sada 29 samostalnih izložbi, od kojih su skorije one u Fondaciji za savremenu umetnost u Montrealu, Baltik centru za savremenu umetnost, Muzeju umetnosti u Krefeldu, Esker fondaciji u Kalgariju, Muzeju suvremene umjetnosti u Zagrebu, Muzeju savremene umetnosti u Beogradu, Muzeju savremene umetnosti Vojvodine u Novom Sadu, Ludvig muzeju u Budimpešti. Učestvovala je u preko 70 grupnih izložbi. Živi i radi u Londonu.

Radoš Antonijević (1969) is Associate professor at the Faculty of Fine Arts in Belgrade. He holds laurea and magister degree from the Sculpture department, where he also defended his doctorate in arts “Correctives of Shape - Guide Through Sculpture Phenomenon.” He has been exhibiting since 1998 and has had over 20 solo exhibitions, the most representative at the Salon of the Museum of Contemporary Art in Belgrade (2015), the Museum of Contemporary Art of Republic of Srpska (2017) and Museum of Contemporary Art Vojvodina (2019). He exhibited at over 50 group exhibitions, including the October Salon (2003, 2004, 2006), Styrian Autumn Festival, Graz (2009) and at the National Museum of Contemporary Art, Bucharest (2014).

Jasmina Cibic (1979) graduated from the Accademia di Belle Arti di Venezia and gained her Master's degree in Fine Art from the Goldsmiths College London. Cibic represented Slovenia at the 55th Venice Biennial with her project “For Our Economy and Culture.” She had 29 solo exhibitions, most recently at the DHC/ART in Montreal, the Baltic Centre for Contemporary Art Newcastle, the Kunstmuseen Krefeld House Esters, the Esker Foundation in Calgary, the Museum of Contemporary Art Zagreb, the Salon of the Museum of Contemporary Art Belgrade, the Museum of Contemporary Art Vojvodina in Novi Sad and the Ludvig Museum in Budapest. She exhibited at over 70 group exhibitions. Cibic lives and works in London.

Dušica Dražić (1979) je umetnica i kustoskinja. Diplomirala je na Fakultetu primenjenih umetnosti u Beogradu (2006) i magistrirala na Departmanu za umetnost u javnom prostoru i nove umetničke strategije na Bauhaus univerzitetu u Vajmaru (2006). Imala je do sada 19 samostalnih izložbi, uključujući one u Salonu Muzeja savremene umetnosti u Beogradu, Galeriji *Tobačna 001* u Ljubljani, Kulturnom centru Beograda. Dobitnica je nagrada *Dimitrije Bašičević Mangelos* i *Young European Artist Trieste Contemporanea* 2010. godine. Boravila je na rezidencijama u Stokholmu, Beču, Gentu, Njujorku i Ljubljani. Učestvovala je na preko 40 grupnih izložbi u Srbiji, Belgiji, Austriji, Holandiji, Švedskoj, Sloveniji, SAD, Nemačkoj, Francuskoj, Grčkoj, Kanadi, Italiji, Keniji, Rusiji, Poljskoj, Slovačkoj, Švajcarskoj, Češkoj, Letoniji.

Milorad Mladenović (1966) je diplomirao i doktorirao na Fakultetu likovnih umetnosti u Beogradu i diplomirao na Arhitektonskom fakultetu Univerziteta u Beogradu na kojem radi od 1995. godine, sada u zvanju redovnog profesora. Aktivno se bavi vizuelnim umetnostima i arhitekturom. Izlagao je na velikom broju izložbi iz ovih oblasti u zemlji i inostranstvu. Više puta je nagrađivan za svoj rad. Dobitnik je tri nagrade na Oktobarskim salonima u Beogradu (2000, 2003. i 2014. godine), Glavne nagrade Memorijala Nadežde Petrović u Čačku (2000) i drugih značajnih nagrada i priznanja iz oblasti vizuelnih umetnosti i arhitekture. Izlagao je svoje radove, između ostalog, u bečkoj Secesiji (2004), u Muzeju savremene umetnosti u Beogradu (2005. i 2012), na 10. Venecijanskom bijenalu arhitekture (2006), u Salonu Muzeja savremene umetnosti u Beogradu (2011) i Likovnoj galeriji Kulturnog centra Beograda (2016). Povremeno objavljuje tekstove iz oblasti vizuelnih umetnosti i arhitekture.

Dušica Dražić (1979) is artist and curator. She graduated from the Academy of Applied Arts in Belgrade (2006) and holds the MA degree from the Department of Public Art and New Artistic Strategies from the Bauhaus Universität in Weimar (2006). She has had 19 solo exhibitions, including those at the Salon of the Museum of Contemporary Art Belgrade, Cultural Centre Tobačna 001 in Ljubljana and Cultural Centre of Belgrade. She received the “Dimitrije Bašičević Mangelos” Award / Young Visual Artist Award and „Young European Artist Trieste Contemporanea“ in 2010. She was artist-in-residence in Stockholm, Vienna, Ghent, New York and Ljubljana. She exhibited at over 40 group exhibitions in Serbia, Belgium, Austria, the Netherlands, Sweden, Slovenia, the USA, Germany, France, Greece, Canada, Italy, Kenya, Russia, Poland, Slovakia, Switzerland, Czech Republic, Latvia.

Milorad Mladenović (1966) graduated and gained doctorate in arts from the Faculty of Fine Arts in Belgrade, and graduated from the Faculty of Architecture in Belgrade where he works since 1995, now as a full professor. He is active both as visual artist and architect, and has exhibited internationally at numerous exhibitions in both disciplines. He received several awards for his work, including three awards by the October Salon in Belgrade (2000, 2003 and 2014), Grand Prix by Nadežda Petrović Memorial in Čačak (2000) and other distinguished awards and prizes in disciplines of visual art and architecture. His works have been exhibited at numerous venues, including the Wiener Secessionsgebäude (2004), the Museum of Contemporary Art Belgrade (2005 and 2012), the 10th Biennial of Architecture in Venice (2006), the Salon of the Museum of Contemporary Art in Belgrade (2011) and the Art gallery of the Cultural Centre of Belgrade (2016). He occasionally published texts about visual art and architecture.

Lana Stojićević (1989) je diplomirala slikarstvo 2012. godine na Umjetničkoj akademiji u Splitu, na kojoj je od 2015. do 2018. radila kao spoljna saradnica u zvanju asistentkinje. Izlagala je na brojnim samostalnim i grupnim izložbama u Hrvatskoj i inostranstvu. Dobitnica je više nacionalnih i međunarodnih stručnih nagrada, među kojima se ističu *Metro Imaging Mentorship Award* na izložbi *New East Photo Prize* u Londonu, godišnja nagrada Hrvatskog društva likovnih umjetnika za mladog umetnika, kao i nagrade dekana i rektora u 2012. Član je Hrvatske zajednice samostalnih umjetnika. Živi i radi u Splitu.

Lana Stojićević (1989) graduated Painting in 2012 from the Arts Academy in Split, Croatia, where she worked as associate assistant from 2015 to 2018. She has exhibited at numerous solo and group exhibitions in Croatia and abroad. She won several national and international awards, including the Metro Imaging Mentorship Award at the New East Photo Prize exhibition (Calvert 22 Foundation, London) in 2016, the annual award of the Croatian Association of Artists for the best young artist in 2015, as well as the Rector's Award and Dean's Award in 2012. She is a member of the Croatian Freelance Artists Association. Stojićević lives and works in Split, Croatia.

Saša Tatić (1991) završila je master studije 2017. na Departmanu za umetnost u javnom prostoru i nove umetničke strategije na Bauhaus univerzitetu kao stipendista DAAD fondacije. Suosnivač je projekta *Apartman*, koji se fokusira na promociju savremene umetnosti. Dobila je nekoliko nagrada, pohvala i stipendija u domenu vizuelne umetnosti u Kopenhagenu, Vajmaru, Liežu, Beogradu, Banjaluci, Užicu, a najnovija je izbor za finalistu nagrade *Zvono*, koja se deljuje mladim vizuelnim umetnicima. Aktivno izlaže na brojnim regionalnim i međunarodnim izložbama i festivalima, među kojima su *Kultursymposium* Instituta *Goethe*, Međunarodni kongres savremene umetnosti i teorije *Bivši Zapad* (Berlin), *Imaginarni Bauhaus muzej* (Schiller Museum, Weimar), *WRO Media Library: Turn on the Lights* (WRO Art Center, Wroclaw), *Transcultural Emancipation (Billboard Project at Fluc, Vienna)*, itd. Trenutno živi i radi u Berlinu.

Saša Tatić (1991) holds a Master's degree from the Department of Public Art and New Artistic Strategies from the Bauhaus Universität (2017) as a DAAD Scholarship holder. She is one of the co-founders of the "Apartman" project for the popularization of contemporary art. She has received several awards and grants in the field of visual arts in Copenhagen, Weimar, Liège, Belgrade, Banjaluka, Užice, and the most recent is selection as the finalist for the Young Visual Artist Award *Zvono* (2018). She has been actively exhibiting at numerous international exhibitions and festivals, including Kultursymposium by Goethe Institut, International Congress of Contemporary Art and Theory *Former West* (Berlin), *Imaginary Bauhaus Museum* (Schiller Museum, Weimar), *WRO Media Library: Turn on the Lights* (WRO Art Center, Wroclaw), *Transcultural Emancipation* (Billboard Project at Fluc, Vienna), etc. She currently lives and works in Berlin.

Saša Tkačenko (1979) zaposlen je od 2016. na Departmanu za arhitekturu i urbanizam u Novom Sadu. Završio je osnovne i master studije skulpture na Fakultetu likovnih umetnosti u Beogradu. Imao je do sada 17 samostalnih izložbi u Njujorku, Hagu, Beču, Budimpešti, Berlinu, Beogradu, Pančevu, Subotici i Smederevu. Učestvovao je na preko 60 grupnih izložbi i festivala u Srbiji, Nemačkoj, Rusiji, SAD, Poljskoj, Španiji, Švajcarskoj, Letoniji, Hrvatskoj, Francuskoj, Kini, Australiji, Meksiku, Rumuniji, Belgiji, Austriji, Albaniji, Švedskoj, Holandiji, Italiji i Turskoj. Dobitnik je nagrade *Dimitrije Bašičević Mangelos* 2013. godine.

Saša Tkačenko (1979) is working at the Department of Architecture and Urban Planning in Novi Sad since 2016. He received his laurea and MA degree from the Sculpture department at the Academy of Fine Arts in Belgrade. He has exhibited at 17 solo exhibitions in New York, Hague, Vienna, Budapest, Berlin, Belgrade, Pančevo, Subotica and Smederevo, and at over 60 group exhibitions and festivals in Serbia, Germany, Russia, the USA, Poland, Spain, Switzerland, Latvia, Croatia, France, China, Australia, Mexico, Romania, Belgium, Austria, Albania, Sweden, the Netherlands, Italy and Turkey. He received the “Dimitrije Bašičević Mangelos” Award / Young Visual Artist Award in 2013.

Selektori i kustosi / selectors and curators

Sonja Jankov (1985) je nezavisni kustos, trenutno doktorand Teorije umetnosti i medija na Univerzitetu umetnosti u Beogradu. Volontirala je i radila u Muzeju savremene umetnosti Vojvodine (2012–2015) i spoljni je saradnik brojnih institucija i nezavisne scene u regionu. Kao rezident boravila je u Vroclavu, Rijeci, Bukureštu, Beču i na Lastovu, a provela je i godinu dana usavršavajući se na Centru za kritičku teoriju u Pragu (2018/2019). Autor je nekoliko naučnih radova, među kojima su najnoviji *Full-Scale Architectural Models in Post-Yugoslav Art Practices* (*Interkulturalnost* 16, 2018), *Re-Thinking Architectural Modernism in Contemporary Art: Jasmina Cibic, Dušica Dražić and Katarina Burin* (*AM Journal of Art and Media Studies* 16, 2018), *Architectural Scale Models within Contemporary Art Practices in Post-Socialist Europe* (*Život umjetnosti: časopis o modernoj i suvremenoj umjetnosti i arhitekturi* 102, 2018), *Pionirski gradovi u postjugoslovenskom kontekstu* (*Arhitektura i urbanizam* 44, 2017). Živi u Novom Sadu.

Branislav Nikolić (1970) diplomirao je slikarstvo 1996. na Akademiji umetnosti u Novom Sadu. Postdiplomske studije je završio 2001. na holandskom Institutu za umetnost u Enschedeu i 2002. na Akademiji umetnosti u Novom Sadu. Od 2002. je selektor Likovne kolonije Jalovik. Radi u domenu skulpture, slikarstva, dizajna i kao kustos. Imao je do sada 30 samostalnih izložbi u Antverpenu, Tirani, Oslu, Amsterdamu, Turkuu, Enshedeu, Beogradu, Šapcu i Novom Sadu, a izlagao je i na preko 70 grupnih izložbi u Helsinkiju, Lahtiju, Šangaju, Temišvaru, Njujorku, Tirani, Gracu, Parizu, Cirihi, Beču, Torontu, Amsterdamu, Enshedeu, Marakaibu, Montrealu, Rimu, Dubravici, Rijeci, Puli, Osijeku, Sarajevu, Cetinju, Beogradu, Zrenjaninu, Novom Sadu, Šapcu, Požegi, Valjevu, Vranju, Vršcu. Živi i radi u Beogradu.

Sonja Jankov (1985) is an independent curator who is currently a PhD candidate in Art and Media Theory, University of Arts, Belgrade. She used to volunteer and work in the Museum of Contemporary Art Vojvodina (2012-2015) and has been collaborating with numerous institutions and independent scene in the region. She was a resident in Wroclaw, Rijeka, Bucharest, Vienna and Lastovo, and had spent a year at the Centre for Critical Theory in Prague (2008/2009). She authored several academic papers, most recently “Full-Scale Architectural Models in Post-Yugoslav Art Practices” (*Interkulturalnost* 16, 2018), “Re-Thinking Architectural Modernism in Contemporary Art: Jasmina Cibic, Dušica Dražić and Katarina Burin” (*AM Journal of Art and Media Studies* 16, 2018), “Architectural Scale Models within Contemporary Art Practices in Post-Socialist Europe” (*Život umjetnosti: Journal for Modern and Contemporary Art and Architecture* 102, 2018), “Pioneer Cities in Post-Yugoslav Context” (*Architecture and Urbanism* 44, 2017). She lives in Novi Sad, Serbia.

Branislav Nikolić (1970) graduated painting in 1996 from the Academy of Fine Arts in Novi Sad, Serbia. He received postgraduate degrees from the Dutch Art Institute, Enschede, the Netherlands in 2001 and from the Academy of Fine Arts in Novi Sad, Serbia in 2002. Since 2002, he is a selector for the Jalovik Art Colony. He works in sculpture, painting, design and as a curator. He has had over 30 solo exhibitions in Antwerp, Tirana, Oslo, Amsterdam, Turku, Enschede, Belgrade, Šabac, Novi Sad, and took part in over 70 group exhibitions in Helsinki, Lahti, Shanghai, Timisoara, New York, Tirana, Graz, Paris, Zurich, Vienna, Toronto, Amsterdam, Enschede, Maracaibo, Montreal, Roma, Dubravica, Rijeka, Pula, Osijek, Sarajevo, Cetinje, Belgrade, Zrenjanin, Novi Sad, Šabac, Požega, Valjevo, Vranje, Vršac. He lives and works in Belgrade, Serbia.

Recenzije / reviews

Umetnost, arhitektura i dizajn, tri su discipline koje se izučavaju na različitim fakultetima, a ovom izložbom, u kojoj sedam vizuelnih umetnika daju svoja kritička čitanja savremenog urbanizma i arhitektonskih rešenja, ponovo se omogućava njihov dijalog. Arhitektura i urbanizam današnjice nisu više ključna izražajna sredstva kojima se jedno društvo ponosi, već obrnuto, njihovi dometi su predmet protesta i osporavanja. Izabrani umetnici i njihovi radovi kritički preispituju forme savremenog grada, zgrada i drugih objekata koji nameću komodifikovani i konzumeristički pogled na svet koji nije blizak željenim društvenim vrednostima.

Odnosi privatno–javno, tranzicija–trajanje, znak–ukras, značenje–*estetizacija* samo su deo tema koje ovi radovi propituju, dajući mogućnost otvorenih čitanja isto onako kako svaki arhitektonski objekat i svaki model urbaniteta mogu biti shvatani u odnosu na kontekst, *hic et nunc*, ali takođe i u odnosu na nametane ideologije, tj. društvene vrednosti.

Ironija i sarkazam, citati celine ili detalja, u mnogim radovima upućuju na različite perspektive i pozivaju na izostajući javni dijalog, kako dijalog stručnjaka (umetnika, arhitekata i dizajnera), tako i na dijalog sa širom kulturnom javnošću koja se, baš u ovom trenutku, bori za svoje pravo na grad.

dr Milena Dragičević Šešić

Art, architecture and design are three disciplines studied at different faculties, and this exhibition, in which seven visual artists give their critical readings of contemporary urbanism and architectural solutions, re-enables their dialogue. Today, architecture and urbanism are no longer the key expressive means of which a society is proud of, on the contrary, their achievements are subject to protest and disapproval. Selected artists and their works critically examine forms of the contemporary city, buildings and other objects that impose a commodified and consumerist worldview that is not imminent to desired social values.

Binary pairs private–public, transition–duration, sign–decoration, meaning–aesthetisation are just a few of the topics that these works question, enabling open reading in the same way that every architectural object and every urban model can be understood in relation to their context, *hic et nunc*, but also in relation to the imposed ideologies, ie. social values.

Irony and sarcasm, quotations of the whole or of the detail, in many works point to different perspectives and call for a lack of public dialogue, both the dialogue of experts (artists, architects and designers), as well as the dialogue with the wider cultural public, which is at the moment fighting for the right to the city.

Professor Milena Dragičević Šešić, PhD

Izložba *Sagraditi ponovo – umetnici o arhitekturi* koncipirana je kao prikaz savremenih umetničkih praksi koje kao zajednički imenitelj imaju presek umetnosti i arhitekture, istražujući i tumačeći međuočnose koji se stvaraju u fizičkom, kulturnom i ideološkom prostoru. Arhitektura se ovde shvata kao nosilac značenja u prostoru kulture, kao sublimirana poruka koja do nas stiže, prelomljena kroz prizmu umetnika, u formi umetničkog rada. U aktuelnom trenutku umetnosti, izlazeći u širi prostor koji joj nudi arhitektonski kontekst, umetnici indirektno tumače društvene pojave tumačeći arhitekturu, čineći je medijem / oblikom / temom / poljem delovanja / inspiracijom / ishodištem. Ovde je arhitektura i tema i objekat i medij umetničkog rada i interesovanja, personifikacija kolektivnog identiteta.

Autori izložbe izabrali su umetnike koji se kontinuirano duži period na različite načine bave ovom temom. Jasmina Cibic se u svom radu bavi odnosom arhitekture i politike, odnosno arhitekturom kao sredstvom reprezentacije moći. Saša Tkačenko kroz ironijski odnos prema nasleđu socijalističkog modernizma, podsećanju na (umalo) dostignutu utopiju Muzeja revolucije, tematizuje moć i nemoć ideološkog diskursa, njegovu betonsku brutalnost ali i nestalnost. Lana Stojićević se takođe ironijski odnosi prema zatečenom stanju, banalnoj očiglednosti *nesamosvesne arhitektonske tradicije* (Dženks) kloniranih i multipliciranih kuća dalmatinske rivijere, sirotinjskog pseudoklasicizma *zimmer frei* arhitekture. Saša Tatić je isto tako okrenuta ka istraživanju neposrednog okruženja, sažimajući samu esenciju balkanske arhitekture u vidu praha nastalog mrvljenjem cigala od koje na-

staju građevine na ovom podneblju. Dušica Dražić u instalaciji *Modulus* skoro da prekoračuje granicu između sveta umetnosti i stvarnosti, prostorne metafore i upotrebnog objekta, ostajući u nestabilnoj ravnoteži. Milorad Mladenović se u svom radu bavi neposrednim delovanjem u kontekstu urbanog i arhitektonskog prostora kroz medije fotografije, objekta, instalacije, intervencije i teksta, često stvaranih *in situ*. Mladenović, obrazovanjem i slikar i arhitekta, ostvaruje složene uvide koji su rezultat prožimanja ove dve discipline, često nepristupačni ukoliko se posmatraju samo iz jednog aspekta. Radoš Antonijević u svojoj seriji radova inspirisanih arhitekturom, kroz suočavanje i suprotstavljenje mentalne slike koju imamo o trajnosti arhitektonskih objekata, njihovoj funkciji, materijalu i razmeri, često s dosta humora, stvara paradoksalne skulpture – objekte koji nas čine nesigurnim u sopstveni sud, ali kroz proces *odgonetanja* viđenog dolazimo do poruke autora.

Značaj projekta *Sagraditi ponovo – umetnici o arhitekturi* je ne samo u predstavljanju aktuelne produkcije umetnosti i vezama koje umetnost može ostvariti s arhitekturom. Ovde je reč o otvaranju novog polja tumačenja našeg okruženja. Koristeći aktuelne medije u umetnosti, ali i prekoračujući njihove granice, umetnici stvaraju značenja, koja bi, *vice versa*, mogla doprineti mogućem uspostavljanju veze u kojoj bi umetnost nadahnjivala arhitekturu.

Doc. mr Miroslav Šilić
Akademija umetnosti Novi Sad
Univerzitet u Novom Sadu

The exhibition *To Build Again - Artists about Architecture* is designed as a display of the contemporary art practices that, as a common feature, present an intersection of art and architecture, exploring and interpreting the interrelationships that are created in the physical, cultural and ideological space. Architecture is comprehended here as a bearer of the meaning in the sphere of culture, as a sublimated message reaching us, broken through the prism of an artist, in the form of an artwork. In the present moment of art, while moving into a wider space being offered by the architectural context, artists indirectly interpret social phenomena by interpreting architecture, making it become a medium / form / theme / field of action / inspiration / origin. In this case, architecture represents a theme and an object and medium of an artistic work and interest, as well as the personification of the collective identity.

The authors of this exhibition have selected the artists who, continuously and for a long period of time, have been dealing with this topic in different ways. In her work, Jasmina Cibic deals with the relationship between architecture and politics, that is, with architecture as the means of representing power. Saša Tkačenko, through an ironic attitude towards the legacy of socialist modernism, a reminder of the (almost) achieved utopia of the Museum of the Revolution, thematizes the power and powerlessness of ideological discourse, its concrete brutality but also impermanence. Lana Stojićević also relates ironically to the current state, the banal obviousness of the “unconscious architectural tradition” (Jenks) of the cloned and multiplied houses of the Dalmatian Riviera, of the poor pseudo-classicism of *Zimmer frei* architecture. Saša Tatić is also focused on exploring the immediate environment, summarizing the very essence of the Balkan architecture in the form of the powder formed by the grinding of the bricks from which the buildings in this climate area originate. In her installation *Modulus*, Dušica Dražić almost exceeds the boundary between the world of art and reality, a spatial metaphor and a usable object, remaining in an unstable equilibrium. In his work, Milorad Mladenović deals with direct action in the context of urban and architectural space through the media of photography, object, installation, intervention and text, very often created *in situ*. Mladenović, who is a lecturer, a painter and an architect, creates the complex insights resulting from the interweaving of these three disciplines, often inaccessible if viewed from only one aspect. Radoš Antonijević, in the series of his works inspired by architecture, and through confronting and contrasting the mental image that we have regarding the permanence of architectural objects, their function, material and proportion, and very often with a presence of humor, creates paradoxical sculptures - objects that make us feel insecure about our own judgment, but through the process of “figuring out” what we see, we come to the author’s message.

The importance of the project *To Build Again - Artists about Architecture* is not only in presenting the current art production and the connections that art can make with architecture. This is about opening up a new field of interpretation of our environment. By using the current media in art, but also transcending their boundaries, the artists are the ones who create the meanings that, *vice versa*, could give a contribution to the possibility of establishing a connection where art would inspire architecture.

Doc. mr Miroslav Šilić
Academy of Arts
University of Novi Sad

Umetnici / Artists

Radoš Antonijević

Jasmina Cibic

Dušica Dražić

Milorad Mladenović

Lana Stojićević

Saša Tatić

Saša Tkačenko

Kustosi izložbe / Curators

Sonja Jankov

Branislav Nikolić

Kulturni centar Pančeva, Galerija savremene umetnosti
Cultural centre of Pančevo, Gallery of Contemporary Art

od 21. novembra do 6. decembra
From November 21st to December 6th