

Grad: mesto identiteta City: A Place of Identity

Izložba dela iz kolekcije Muzeja savremene umetnosti

An exhibition of works from the Museum of Contemporary Art collection

23/03 - 25/09/2023



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Muzej savremene umetnosti
23/03 - 25/09/2023

Mesto: 2. i 3. nivo Muzeja savremene umetnosti

Kustoskinje izložbe: Una Popović, Svetlana Mitić, Mr Mišela Blanuša,
Žaklina Ratković, Dr Rajka Bošković

City: A Place of Identity

An exhibition of works from the Museum of Contemporary Art collection

Museum of Contemporary Art
23/03 - 25/09/2023

Place: 2nd and 3rd floors of the Museum of Contemporary Art

Exhibition curators: Una Popović, Svetlana Mitić, Mr Mišela Blanuša,
Žaklina Ratković, Dr Rajka Bošković



Una Popović, Svetlana Mitić

Grad: mesto identiteta O koncepciji

Izložba Grad: mesto identiteta problematizuje načine na koje urbana sredina može da se posmatra kao mesto gradnje i kontinuiranog formiranja identiteta, ne samo osnovnog/suštinskog već i umetničkog. Kroz izložbene celine gradskih toposa predstavlja se ono što užem i širem smislu definišemo kao gradsko (arhitektura, društvene i kulturne aktivnosti, oblici ponašanja, stil života i dr.) i što kao podidentitet, svojim prostornim i socijalnim odlikama, bitno određuje razvoj individualnih i kolektivnih modela delovanja i ophođenja. Asocijativno i tematski mapiraju se i jukstaponiraju umetnička dela od početka prošlog veka do ranih dve hiljaditih koja svojim širokim spektrom značenja na različite načine tretiraju pojedinca, od najočiglednijih pojedinstava kao što su fizičke karakteristike ili društvena angažovanost pa do najsloženijih unutrašnjih preispitivanja koja se mogu istovremeno sagledati i na nivou grupnog mentaliteta.

Fokus kustoskog tima je na antropološkoj i kulturološkoj analizi dela iz kolekcije, čime je otvorena mogućnost dvojakog sagledavanje teme. Kroz brojne umetničke radove uočavaju se procesi oblikovanja i mapiranja osobenosti i karaktera pojedinaca koji u gradu žive, odnosno pozicije – kako grad tretira nas a potom i kako pojedinac/umetnik, kroz vlastitu vizuelnu prizmu ili teorijsku elaboraciju, tretira fizičko okruženje – kako umetnik/umetnica vidi grad. Ove pozicije se razvijaju zahvaljujući različitim obrascima delovanja: svesno, spontano, emotivno, vrednosno, artificijelno, kao osobenim vidovima ponašanja u kontekstu specifičnog okruženja. Posledice uzajamnog delovanja mogu biti podsticajne, delotvorne, ali i ograničavajuće, devastirajuće za čoveka–građanina, jer polis sprovodi i različite modele represije. Ovo naročito biva provokativno za umetnika–pojedinca i može se odraziti na njegovu/njenu jedinstvenu socijalizaciju, izraženu upotrebo raznolikih jezičkih formi unutar konkretnih praksi.

Izložba Grad: mesto identiteta nije strukturirana hronološki, već je podeljena u pet tematskih celina koje se mogu označiti kao odrednice/nivoi u promišljanju grada kao mesta tvorbe različitih vrsta identiteta:

1. Privatni prostori: svakodnevica u zajedništvu. Dom, porodica, lični prostori, mesta gde nastaju svakodnevni rituali jesu bitan segment konstituisanja ličnosti. Način kako umetnici i umetnice razmatraju privatni prostor sagledan je kroz dela Natalije Cvetković, Tomislava Gotovca, Sanje Ivezović i Dalibora Martinisa, Žolta Kovača, Miodraga Krkobabića, Ota Loga, Petara Palavičinija, Milene Pavlović Barili, Zorana Popovića, Ivane Tabakovića, Milice Tomić, Bete Vukanović i dr.

2. Semiotika grada. U ovom segmentu grad se obrazlaže kao arhitektonično mesto snažnog kulturnog i istorijskog značaja koje, kao takvo, definiše identitet određene osobe, grupe i nacije. Segment Semiotika grada definisan je radovima Jasmine Cibic, Koste Hakmana, Krsta Hegedušića, Milana Konjovića, Goranke Matić, Miodraga Mića Popovića, Veljka Stanojevića, Ljubice Cuće Sokić, Stevana Živadinovića – Vane Bora i dr.

3. Urbani svet / globalni grad. Fascinacija različitim pojavama i kulturama u gradu polazište je za prepoznavanje ali i diferencijaciju u odnosu na drugog; polis postaje osnov za simboličku i profesionalnu identifikaciju pojedinca. Ovaj segment sagledan je kroz radove Milana Aleksića, Vojina Bakića, Marijana Detonija, Dušana Džamonje, Vilko Gecana, Grupa KOD, Milene Jeftić Ničeva Kostić, Viktor Macarola, Srđana Đileta Markovića, Ere Milivojevića, Vesne Pavlović, Ivana Tabakovića, Ljubomira Šimunića i dr.

4. Subjekat i mesto. Ovom celinom se obrazlaže da pojedinačni identitet nikada nije fiksiran, već fluidan i podložan interakciji sa mestom i drugima. Narativ se sagledava kroz radove Srđana Apostolovića, Brage Dimitrijevića, Igora Grubića, Radoša Antonijevića, Branimira Karanovića, Slavka Matkovića (grupa Bosch + Bosch), Saše Markovića Mikroba, Petra Omčikusa, Neša Paripovića, Vase Pomorišca, Milice Ružićić, Zorana Todorovića i dr.

5. Distopija – utopija. Osećanje povezano sa definisanjem grada kao mesta proizvodnje anksioznosti, unutrašnje teskobe, trošnosti, ali i reda, funkcionalnosti, sinhroniciteta, projekcije budućnosti. Distopija – utopija vizuelizovana je delima Sergija Glumca, Biljane Đurđević, Dragoslava Krnajskog, Mirjane Maodus, Mihaela Milunovića, Ivana Petrovića, Josipa Seissela (Joa Kleka) i dr.

Unutar svake od pomenutih celina izdvojena su pojedina dela koja svojim značenjem na poseban način korespondiraju sa datim segmentom, a što će u formi kraćeg narativa sadržati legenda pored dela. Izložba Grad: mesto identiteta predstaviće oko 130 dela iz kolekcije Muzeja savremene umetnosti, pri čemu su uključeni radovi iz svih postojećih zbirki: Zbirke slikearstva od 1900. do 1950., Zbirke slikearstva posle 1950., Zbirke papirnog materijala (grafika, crtež, akvarel i dr.), Zbirke skulpture i instalacije i Zbirke fotografije, filma, videa i digitalnih medija. Tokom trajanja izložbe biće organizovane različite forme pratećeg programa.

Una Popović, Svetlana Mitić

City : A Place of Identity About Concept

The exhibition City: A place of identity problematizes the ways in which the urban environment can be observed as a place where identity – not only basic/essential but also artistic – is built and continuously shaped. Exhibition segments devoted to city sites present what we, in a narrower or broader sense, define as urban (architecture, social and cultural activities, forms of behavior, lifestyle, etc.), which, as a sub-identity, significantly determines, with its spatial and social features, the development of individual and collective models of action and conduct. Works of art that date from the beginning of the past century to the early 2000s and, in their wide range of meanings, treat the individual in various ways – from the most obvious details, such as physical characteristics or social engagement, to the most complex internal questionings that can be simultaneously viewed on the level of group mentality – are associatively and thematically mapped and juxtaposed.

The curatorial team focuses on the anthropological and cultural analysis of the works from the collection, which opens up the possibility of a twofold view of the topic. In many of the artworks, we can observe the processes of shaping and mapping the peculiarities and characters of individuals who live in the city, i.e., the positions – how the city treats us, and then also how the individual/artist, through their own visual prism or theoretical elaboration, treats the physical environment, i.e., how the artist sees the city. This results from different patterns of action – the conscious, spontaneous, emotional, value-based or artificial, as particular types of behavior in the context of a specific environment. The consequences of mutual action can be stimulating and effective but also limiting and devastating for the man–citizen because the polis also implies various models of repression. This is exceptionally provocative for the artist as an individual and can reflect on their unique socialization, expressed through the use of diverse language forms within specific practices.

The exhibition City: A place of identity is not structured chronologically but is divided into five thematic units that can be marked as determinants/levels in contemplating the city as a place of creation of different types of identity:

1. Private spaces: togetherness and everyday life. Home, family, personal spaces, places where daily rituals are established are essential factors in the constitution of a personality. How artists consider private space is reviewed through the works of Natalija Cvetković, Tomislav Gotovac, Sanja Ivezović and Dalibor Martinis, Žolt Kovač, Oto Loga, Petar Palavičini, Milena Pavlović Barili, Zoran Popović, Ivan

Tabaković, Beta Vukanović, etc.

2. Urban Semiotics. In this exhibition segment, the city is discussed as an architectural place of intense cultural and historical significance, which, as such, defines the identity of a particular person, group and nation. Urban semiotics is illustrated by the works of Jasmina Cibic, Kosta Hakman, Krsto Hegedušić, Milan Konjović, Goranka Matić, Miodrag Mića Popović, Ljubica Cuća Sokić, Veljko Stanojević, Stevan Živadinović – Vane Bor, and others.

3. Urban World / Global City. Fascination with different urban phenomena and cultures is the starting point for recognition as well as differentiation from others; the polis becomes the basis for the symbolic and professional identification of the individual. This segment is studied through the works of Milan Aleksić, Vojin Bakić, Marijan Detoni, Dušan Džamonja, Vilko Gecan, KOD Group, Milena Jeftić Ničeva Kostić, Viktor Macarol, Era Milivojević, Ivan Tabaković, Ljubomir Šimunić, etc.

4. Subject and Place. This unit argues that individual identity is never fixed but fluid and subject to interaction with the site and others. The narrative is reviewed through the works of Srđan Apostolović, Igor Grubić, Radoš Antonijević, Slavko Matković (Bosch + Bosch Group), Saše Marković Mikrob, Petar Omčikus, Neša Paripović, Vasa Pomorišac, Milica Ružićić, Zoran Todorović, etc.

5. Dystopia – Utopia. The feeling associated with the definition of a city as a manufacturer of anxiety, inner anguish and dilapidation, but also order, functionality, synchronicity and future projections. Dystopia – utopia is visualized through the works of Sergije Glumac, Biljana Đurđević, Dragoslav Krnajski, Mirjana Maodus, Mihael Milunović, Ivana Petrović, Josip Seissel (Joa Klek) and others.

Within each of the mentioned segments, individual works are distinguished whose meaning corresponds uniquely with the given unit, which will be summarized in the form of a short narrative in the legend next to the exhibit. City: A place of identity will feature around 130 works from the Museum of Contemporary Art and include pieces from all existing collections: the Collection of paintings from 1900 to 1950, the Collection of paintings after 1950, the Collection of paper materials (graphics, drawings, watercolors, etc.), the Collection of sculpture and installation and the Collection of Photography, Film, Video and Digital Media. During the exhibition, various accompanying programs will be organized.

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Mr Mišela Blanuša

Privatni prostori: svakodnevica u zajedništvu

Izložba Grad: mesto identiteta predstavlja konceptualno osmišljena polja sagledavanja i tumačenja formiranja pojma identiteta u gradskoj sredini, koja se tematski ukrštaju kroz pet celina u kojima su grupisana umetnička dela iz kolekcije Muzeja savremene umetnosti nastala tokom 20. i 21. veka. Kako bi se sagledala šira slika pojma identiteta grada, kao i teze da se identitet konstruiše u dihotomiji između privatne i javne sfere, polazište izložbe su predstave privatnog ili ličnog, što je prezentovano kroz umetnička dela u prvoj tematskoj celini Privatni prostori: svakodnevica u zajedništvu.

Fenomen privatnog prostora jedan je od važnih segmenta društvene zajednice, antipod javnom prostoru. To je istovremeno prostor međuzavisnosti i discipline, i prostor za prezentaciju posebnosti i individualnosti ali i izgradnju identiteta. Uvođenjem privatnog prostora u polje umetnosti akcentuju se umetničke prakse koje se bave svakodnevnim ritualima, jer su ovi zatvoreni, skriveni prostori okvir u kojem se odvija čovekov „zatvoren“ deo života. U njemu su smešteni najintimniji činovi i svakodnevica kao i međusobna komunikacija sa bližnjima kroz dnevne rituale, ali i lična promišljanja o samom sebi i sopstvenom odnosu ka javnom prostoru – društvenoj zajednici i stvaranju ličnog identiteta u odnosu na društveni. Porodica je svakako glavni postulat izgradnje ličnog identiteta, što se vidi i u tome kako su se umetnici na različite načine bavili ovom temom, otvarajući pitanja tradicionalnih porodičnih vrednosti, klasnih, rodnih ili socijalnih razlika, ali i refleksije vremena u kojem su izložena dela nastala. Navedene

teze se mogu iščitati u nizu odabranih radova iz različitih medija i perioda. Video Sanje Ivezović i Dalibora Martinisa Chanoyu (1983) zanimljivo komunicira sa slikama na aluminijumu Žolta Kovača Ručak (2007) i Kafa u krevetu (2008). Video-rad se bavi simbolikom rodne podele na nivou dnevnog rituala u privatnom prostoru. Ambivalencija se ogleda u žensko–muškoj komunikaciji kao razlici između Orijenta i Zapada, tradicije i tehnologije, kontemplacije i konzumacije, prikazujući „ceremoniju“ ispijanja čaja praćenu slikom nasilja na te-te ekranima u pozadini i raspravnim bračnim partnera. Kovač je sličnim prizorima svakodnevnih partnerskih rituala prikazao porodični ručak i pijenje kafe, koje je predstavio industrijskim bojama i auto-lakovima na aluminijumskoj ploči, sugerujući simboličnu nekompatibilnost umetničke izvedbe i scene koju gledamo. Nažalost, prikazana kontradiktornost u oba rada ukazuje na čestu farsu ideje o „toplom domu“, ali i društvenom kontekstu, koji u prvi mah izgleda kao da je u drugom planu, a vezan je za takmičenje u političkoj dominaciji Istoka i Zapada u video-radu, dok se na slikama ironija ogleda u prikazivanju intimnih tema „topllog doma“ na hladnoj metalnoj ploči, pri čemu se učitava gubljenje sopstvenog identiteta koji sve više podleže globalnom tj. široko društveno prihvaćenom. Sličnu melanholičnu atmosferu prepoznajemo u slikama intimističkih prikaza doma kod Marka Čelebonovića, ali i u realističkom portretu današnje porodice koja živi na rubu egzistencije na figuralnoj kompoziciji Zorana Marinkovića. Slika Miće Popovića Moja majka i moja žena (1950), naslikana u duhu

građanskog modernizma na početku prelomne šeste decenije, ukazuje na umetnikovo „nepristajanje” i dekanonizovanje rigidnosti koju nameće socijalistički realizam, što u snažnoj meri prezentuje izgradnju identiteta umetničke samostalnosti u društvu u kojem tada dominira nametnuti društveni identitet jednopartijskog sistema vladavine i mišljenja.

Predstavljajući relacije prema bližnjem, umetnici preispituju porodičnu prošlost i promišljaju značaj malih dnevnih rituala, koji u sebi nose sve radosti ili tuge onog intimnog, ali pokreću i pitanja međusobnih sličnosti i vidljivih razlika koje po prirodi stvari proizilaze iz društvenih, generacijskih i porodičnih odnosa koji nas većinom identitetski određuju. Dve umetnice, Milena Pavlović-Barili i Milica Tomić, su stilski i medijski na različite načine predstavile odnos sa majkom, taj „prvi”, prirodno nametnuti identitet koji nas određuje – roditelj/porodica. Milena je uradila Portret majke (1928) žečeći da što verodostojnije predstavi ličnost i pjetet prema njoj, koja joj je bila sasvim posvećena i koja je svoj život podredila svom detetu i njegovom društvenom pozicioniranju. U duhu svog vremena, ova umetница je majčinu lepotu, osoben modni građanski stil i osmeh na licu, predstavila realističnim portretom, drugačije nego u većini svojih dela, koja karakterišu odlike magičnog realizma i gde je pretežno dominantan njen lik – autoportret. S druge strane je video-film savremene umetnice Milice Tomić, koja takođe vrlo često koristi svoj lik/telo kao medij u umetničkoj praksi. Ona se u ovom radu takođe bavi odnosom sa majkom kroz analizu i rekonstrukciju intimnog razgovora snimljenog u subjektivnom i neprekidnom kadru, odvajajući jedinstvo slike i tona, dok se kamera kreće kroz Beograd, od kuće umetnice do kuće njene majke. Svedočeći i o slomu politike jugoslovenskog modernizma, umetnica rekonstruiše jedan politički vrlo turbulentan period koji je doneo istorijske promene, doba ratova, krize i raspad bivše zajedničke države.

Kako bi najbolje razumeli sopstveni identitet u odnosu na privatni i javni prostor unutar urbane sredine, umetnici su na različite načine predstavljali sebe ili pojedinca. Preispitivanjem sebe kroz poziciju sličnog sebi, a opet drugačijeg, ili analizom kako sopstva tako i sebe u odnosu na drugog i obratno, konstituisani su pristupi javnoj ideologiji, materijalnom, političkom ili kulturnom identitetu koji utiču na izgradnju ličnog identiteta ali i našeg delanja unutar društvene zajednice, čime doprinosimo izgradnji kolektivnog identiteta. Zapažen primer profilacije sopstvenog identiteta na izložbi vidimo u autoportretu Koste Hakmana (1928). Umetnik je predstavio svoj lik

sa svim identitetskim obeležjima pripadnika građanskog društva s početka 20. veka, koje se užurbano razvijalo u skladu sa industrijalizacijom i modernizacijom velikih gradova koja se odigrala nakon industrijske revolucije u 19. veku. Njegov stav i modni detalji takođe ukazuju na identitetske oznake novoformirane građanske klase, ali sa pozicije umetnika modernističke orientacije. Negovanjem tema i ikonografije sa određenim modernističkim elementima, umetnici će na pravi način prikazati sliku razvoja tadašnjeg društva u našoj zemlji ali, sa druge strane, i značaj umetnika u proklamovanju ideja tada nove modernističke umetnosti i novog modernog društva, čiji su identitetski nosioci često oni. Ovakav koncept umetničkog, stilskog i koncepcijskog pristupa vidljiv je i u izloženim portretima Milene Pavlović-Barili, Milenka Šerbana, Paška Vučetića i drugih, nastalim u prvim decenijama 20. veka. Razvijajući se vremenom ka neoavangardama i postmodernističkim prvcima kao i savremenim umetničkim praksama, stvarali su dela u kojima se podrobnije predočavaju teorijska razmatranja o dekonstrukciji ličnog identiteta, najčešće kroz autoportret ili portret. Ovakav pristup najbolje se može videti u radovima Neše Paripovića, Slavka Tiheca i Miodraga Krkobabića. U radu Nestali portret (2002/2004), koji čini serija fotografija, Krkobabić istražuje lični umetnički identitet inkorporirajući deo svog lica u lica članova porodice ali i kolega iz sveta umetnosti. Karakterne crte svoje facialne fizionomije – linije očiju – „upisuje” u njihova lica, čime pokazuje da je sve ono što ga definiše kao ličnost zapravo nastalo u komunikaciji sa bliskim, a drugačijim. Na ovaj način, umetnik u svom radu promišlja o simboličkom procesu koji različito – svodi na ono što je isto.

Pored izgradnje identiteta ličnosti pojedinca, mnogi teoretičari umetnosti bavili su se tumačenjem predstavljanja privatnih prostora u umetnosti koji čine ključ za dekodiranje neprikazivog/intimnog u pravcu javnog/društvenog. Ovu temu sagledavamo u delima s početka 20. veka koja pripadaju građanskom modernizmu, gde se lično/identitetsko ogleda i kroz predstavu atmosfere građanskih enterijera, s naglaskom na emotivnom doživljaju subjekta, a ne na objektivnoj stvarnosti. Slojevitost tumačenja privatnog prostora može se isčitati kroz radove Moja soba (1912) i Tuga (1922) Natalije Cvetković, koja je rado slikala ljudsku figuru, većinom žene, iako ne i aktove, jer u vreme u kojem je stvarala to nije bilo „prikladno” za umetnice. Na teorijskim osnovama, poput feminističkih studija, pojam prostora u slikarstvu mogao bi se sagledati i u rodno-identitetskom smislu. Generalno, on je većinom predstavljen kao „muški” prostor posmatranja, inspiracije i stvaranja, dok su

se „ženski” prostori reflektovali kroz intimne scene u kojima žene obavljaju svakodnevne poslove, lepo i smerno obučene, u atmosferi „ograničenosti” mesta u kojem borave. U stvari, „ženski” prostori su bili oni u kojima su žene živele u skladu sa svojim položajem u patrijarhalnom društvu. Ove prizore ne oblikuje samo pogled stvaraoca, već i društveni okvir i njemu svojstvena rodna politička vizura (Grizelda Polok).

Pored Natalije Cvetković, ovaj fenomen bismo mogli isčitati i u delima Jelisavete Petrović, Ane Marinković i Milice Stevanović, što ukazuje na to da prostor nije dirigovan samo pogledom već i značenjem vizuelnih prezentacija koje se odnose na druge relacije između pojedinca i predmeta u realnom svetu.

Kroz umetnička ostvarenja predstavljena u prvoj tematskoj celini izložbe prikazan je koncepciski osmišljeni značaj šire definisanog privatnog prostora koji možemo tumačiti kao početak – „prvi identitet”, koji je osnov za stvaranje i kontinuirani razvoj drugog – „socijalnog”. Po različitim naučnim teorijama, on upravo i proističe iz najspontanijih činjenica porodične svakodnevnice, gesta, ponašanja, izgovorenog, kao relevantan deo procesa izgradnje ličnosti i stavova u odnosu ka javnom – zatečenim okolnostima kao postulatima društveno-političkog sistema tj. interakcija zarad delovanja unutar demografskih/makrosocijalnih, urbanih, gradskih preokreta.



Deo izgleda postavke, celina "Privatni prostori: svakodnevica u zajedništvu"
Part of the Set Up of the exh. segment " Private Spaces : Togetherness and Everyday Life"



MILENA PAVLOVIĆ BARILI

*Portret majke / Portrait of Mother, 1928.
ulje / platno - oil / canvas*





ŽOLT KOVAC

Kafa u krevetu / Coffee in Bed, 2008.
ulje/aluminijum



SANJA IVEKOVIĆ I DALIBOR MARTINIS

Chanova, 1983.
video u boji / color video

1

Mr Mišela Blanuša

Private Spaces: Togetherness and Everyday Life

The exhibition City: A Place of Identity presents conceptually designed fields of observation and interpretation of the formation of the concept of identity in the urban environment, which intersect thematically through five sections in which artworks from the collection of the Museum of Contemporary Art created during the 20th and 21st centuries are grouped. In order to grasp a broader understanding of the concept of city identity, as well as the thesis that identity is constructed in a dichotomy between the private and public spheres, the starting point of the exhibition is the representation of the private or personal, which is presented through artworks in the first thematic section: Private Spaces: Togetherness and Everyday Life.

The phenomenon of private space is an important segment of the social community, the opposite of public space. It is simultaneously a space of interdependence and discipline, a space for presenting uniqueness and individuality, as well as for constructing identity. By introducing private space into the field of art, artistic practices that deal with everyday rituals are emphasized, as these closed, hidden spaces provide the framework for one's "closed" part of life. They contain the most intimate acts and everyday routines and interpersonal communication with loved ones through daily rituals, as well as personal reflections on oneself and one's relationship to the public space – the social community and the creation of the individual in relation to the societal identity. Family is undoubtedly a key element in the construction of personal identity, which can be seen

in how artists have approached this subject in various ways, raising questions about traditional family values, class, gender or social differences, but also reflections on the time in which the exhibited works were created. These theses can be discerned in a series of selected works from different media and periods. The video by Sanja Iveković and Dalibor Martinis, *Chanoyu* (1983), interestingly communicates with the aluminum paintings of Žolt Kovač *Lunch* (*Ručak*, 2007) and *Coffee in Bed* (*Kafa u krevetu*, 2008). The video work deals with the symbolism of gender division at the level of a daily ritual in a private space. Ambivalence is reflected in female–male communication as a difference between Orient and West, tradition and technology, contemplation and consumption, showing a "ceremony" of drinking tea followed by images of violence on TV screens in the background and the argument between spouses. Kovač depicted family lunch and coffee drinking with similar scenes of everyday partner rituals, which he portrayed using industrial colors and car varnishes on an aluminum plate, suggesting the symbolic incompatibility of the artistic performance and the scene we are watching. Unfortunately, the contradiction shown in both works indicates the frequent farce of the idea of a "warm home," but also the social context, which at first seems to be in the background, and is related in the video work to the competition in the political dominance of East and West. The irony in the paintings is reflected in the depiction of intimate themes of a "warm home" on a cold metal plate, thereby conveying the loss of one's own identity,

which is increasingly subject to the global, i.e., widely socially accepted. We recognize a similar melancholic atmosphere in Marko Čelebonović's intimate depictions of the home, but also in the realistic portrait of today's family living on the edge of existence in Zoran Marinković's figural composition. Mića Popović's painting *My Mother and My Wife* (*Moja majka i moja žena*, 1950), created in the spirit of bourgeois modernism at the beginning of the turning point of the sixth decade, indicates the artist's "disobedience" and decanonization of the rigidity imposed by socialist realism, which strongly portrays the construction of an identity of artistic independence in a society dominated at the time by the imposed social identity of the one-party system of rule and opinion.

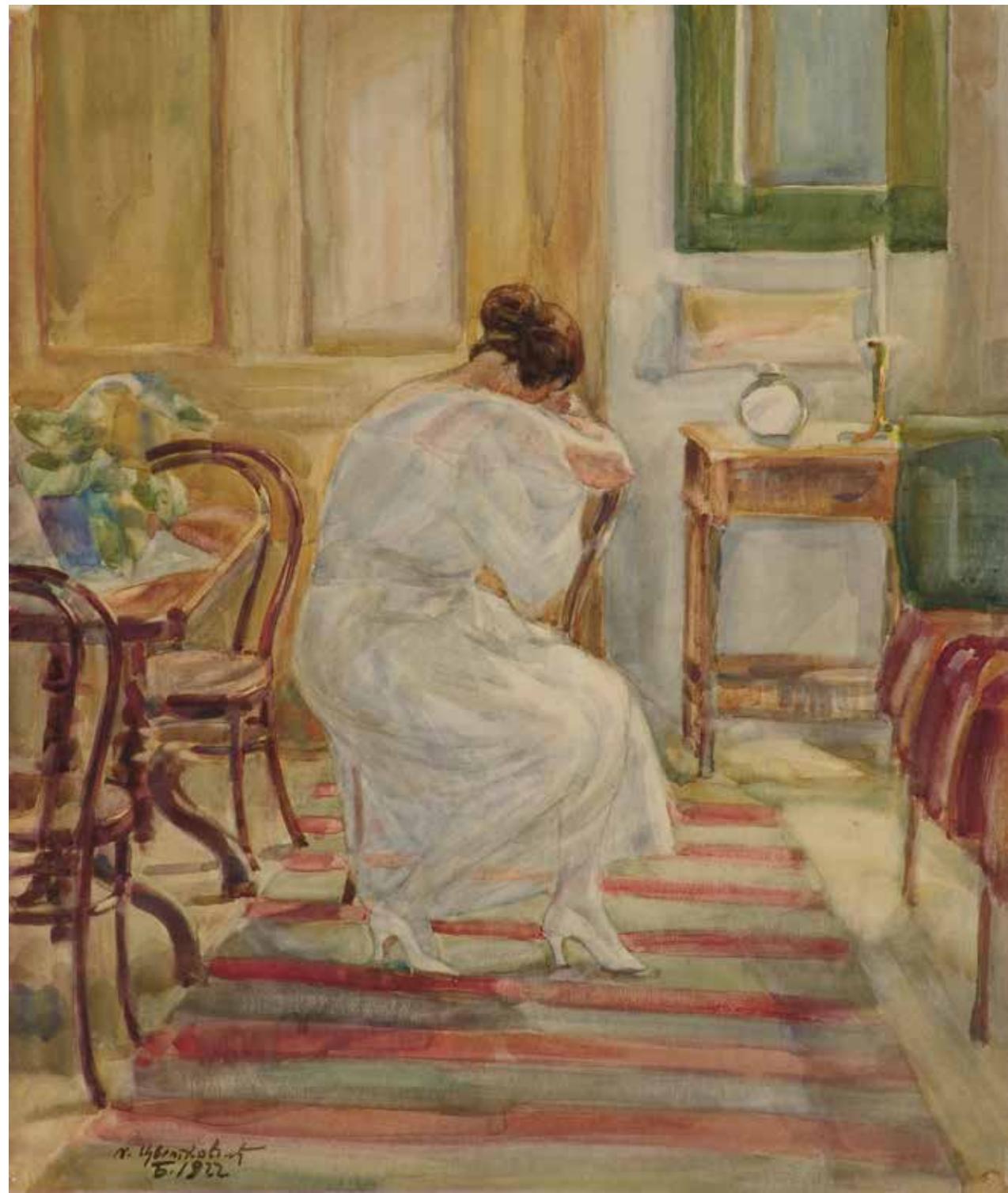
By presenting their relationships with their loved ones, artists reexamine their family history and contemplate the significance of small daily rituals that encompass all the joys or sorrows of intimacy but also raise questions about similarities and visible differences that naturally arise from social, generational and family relationships, which largely determine our sense of identity. Two artists, Milena Pavlović-Barili and Milica Tomić, using different styles and media, represented their relationship with their mothers, that "first" naturally imposed identity that defines us – the parent/family. Creating the Portrait of Mother (*Portret majke*, 1928), Milena aimed to represent her mother's personality and reverence towards her as authentically as possible. Her mother was entirely dedicated to her and had subordinated her life to her child and their social positioning. In line with the spirit of her time, the artist portrayed her mother's beauty, the distinctive smile on her face and bourgeois fashion style through a realistic portrait, different from most of her works that are characterized by the features of magical realism and predominantly depict her own image – self-portraits. On the other hand, there is a video film by contemporary artist Milica Tomić, who also frequently uses her own image/body as a medium in her artistic practice. In this work, she explores the relationship with her mother through the analysis and reconstruction of an intimate conversation recorded in a subjective and continuous shot, separating the unity of image and sound as the camera moves through Belgrade, from the artist's home to her mother's home. Bearing witness to the collapse of Yugoslav modernist politics, the artist reconstructs a politically turbulent period that brought historical changes, an age of wars, crises and the disintegration of the former common state.

To best understand their own identity in relation to

private and public space within an urban environment, artists have represented themselves or the individual in various ways. By examining oneself through the position of someone similar yet different or by analyzing both the self and oneself in relation to others and vice versa, approaches to public ideology, material, political or cultural identity have been constituted influencing the construction of personal identity but also our actions within the social community, thereby contributing to the formation of a collective identity. A notable example of profiling one's identity in an exhibition is the self-portrait of Kosta Hakman (1928). The artist presented his likeness with all the identity markers of a member of civil society at the beginning of the 20th century, a period of rapid development in line with the industrialization and modernization of major cities that occurred after the Industrial Revolution in the 19th century. His posture and fashion details also indicate the identity characteristics of the newly formed bourgeois class but from the perspective of an artist with a modernist orientation. By cultivating themes and iconography with specific modernist elements, artists will accurately depict the image of the development of society at that time in our country, as well as, on the other hand, the importance of artists in proclaiming the ideas of the then-new modernist art and the new modern society, whose identity carriers they often were. This artistic, stylistic and conceptual approach is also evident in the exhibited portraits of Milena Pavlović-Barili, Milenko Šerban, Paško Vučetić, created in the early decades of the 20th century. As they evolved over time towards neo-avantgardes, postmodernist movements and contemporary artistic practices, artists created works presenting more detailed theoretical considerations about the deconstruction of personal identity, often through self-portraits or portraits. This approach can be best seen in the works of Neša Paripović, Slavko Tihec and Miodrag Krkobabić. In the Missing Portrait (*Nestali portret*, 2002/2004), which consists of a series of photographs, Krkobabić explores his personal artistic identity by incorporating a part of his face into the faces of family members and colleagues from the art world. He "imprints" the character lines of his own facial physiognomy – the lines of his eyes – onto their faces, demonstrating that everything that defines him as an individual is actually formed through communication with the familiar yet different. In this way, the artist reflects on the symbolic process in his work, which reduces what is different – to the same. In addition to the construction of individual identity, many art theorists have focused on interpreting the representation of private spaces in art, which serve as keys to decoding the unrepresentable/intimate

towards the public/social realm. We observe this theme in works from the early 20th century belonging to bourgeois modernism, where the personal/identitary is reflected through the depiction of the atmosphere of bourgeois interiors, emphasizing the subjective emotional experience rather than objective reality. The complexity of interpreting private space can be seen in the works *My Room* (*Moja soba*, 1912) and *Sadness* (*Tuga*, 1922) by Natalija Cvetković, who often painted human figures, mostly women, although not in the form of nudes, as it was not considered "appropriate" for female artists in the time she worked. On theoretical grounds, such as feminist studies, the concept of space in painting could be considered in terms of gender identity. Generally, it was predominantly presented as a "male" space of observation, inspiration and creation, whereas "female" spaces were reflected through intimate scenes in which women carried out everyday tasks, dressed elegantly and modestly, in an atmosphere of "limited" places they inhabited. In fact, "female" spaces were those in which women lived in accordance with their position in the patriarchal society. These depictions are shaped not only by the artist's view but also by the social framework and its inherently gendered political perspective (Griselda Pollock). In addition to Natalija Cvetković, this phenomenon can also be observed in the works of Jelisaveta Petrović, Ana Marinković and Milica Stevanović, indicating that space is not shaped solely by the view but also by the meaning of visual presentations that relate to other relationships between the individual and objects in the real world.

Through the artistic creations featured in the first thematic section of the exhibition, a conceptually designed significance of the broadly defined private space is portrayed, which can be interpreted as the beginning – the "first identity" that serves as the foundation for the establishment and continuous development of the second – "social" identity. According to various scientific theories, it arises precisely from the most spontaneous aspects of everyday family life: gestures, behavior, spoken words, as a relevant component of the process of personal development and attitudes towards the public – the encountered circumstances that serve as the premises of the socio-political system, i.e., interactions for action within demographic/macro-social, urban and city upheavals.



NATALIJA CVETKOVIC

Tuga / Sadness, 1922.
akvarel / tanki karton
watercolor / thin cardboard

MIODRAG MIĆA POPOVIĆ

Moja majka i moja žena, 1950.
ulje/platno





2

Žaklina Ratković Semiotika grada

Prema Luisu Mamfordu, grad je fizička forma najuzvišenijih i najsloženijih vrsta života u okviru grupe. U skladu s takvim poimanjem grada, može se zaključiti da su društvene činjenice primarne i da fizička organizacija grada, njegova industrija i trgovine, tokovi komunikacije, moraju biti podređeni društvenim potrebama. Grad je tvorevina čije se nastajanje odvija u toku vremena, kao oblikovanje životnog okruženja. Istoriskom nasleđu dodaju se novi elementi, i u tom smislu grad možemo posmatrati kao konstrukt koji se modifikuje, identitet koji se oslanja na prošlost i ima specifičnu memoriju i trajnost. Aldo Rosi zapaža da je arhitektura samo jedan vid veće strukture, mnogo složenije stvarnosti, funkcionalni sistem koji zavisi od političkih, socijalnih i ekonomskih elemenata.

Grad kao slojevit, dinamičan sistem pruža mogućnost da mu se pristupi kao jednoj vrsti teksta, vizuelnom znakovnom sistemu koji se može čitati i interpretirati kroz interakciju ekonomskih, ideoloških, političkih, kulturnih praksi jednog društva. Grad se može posmatrati kao proces, kao istorijski, društveni i geografski kontinuum, koji nije statična, dovršena struktura, već je tranzitoran, u neprekidnoj transformaciji i, samim tim, procesualan, dostupan novim tumačenjima. U memoriji grada čuvaju se višestruka značenja koja oblikuju njegov identitet, odakle sledi da je društveni sadržaj osnova za njegovo čitanje. U polju umetničkog delovanja, autor pristupa gradu polazeći iz individualnog habitusa, čitajući vizuelni materijal grada u okvirima ličnog konteksta, kroz percepciju iskustva i individualizovan sistem definicija. Umetnik posmatra grad kao intervenciju društva u

prostoru skup fenomena, fluktuirajući sistem znakova – posrednika osnovnih elemenata komunikacije. Identitet grada se oblikuje postepeno, određen procesima u sklopu specifičnih istorijskih determinanti, kao sinteza slike prošlosti i novih elemenata iz sadašnjosti koji mu menjaju strukturu, u projekcijama vremena, prostora i dešavanja. Proučavajući grad, umetnik pažnju usmerava ne samo na arhitekturu grada, njegovo nastajanje, funkcionisanje, transformaciju, već su interpretativne strategije usmerene na pitanje konteksta, kulture i društva koji ga konstituišu. Grad se posmatra kao identitetski sistem, mesto konstantne identitetske razmene između individue i zajednice, osnovna jedinica kroz koju se društvena zajednica može tumačiti kao sistem prostekao iz određenog kulturno-istorijskog okvira, ali sa aktivnom pozicijom u sadašnjosti. Umetnik istražuje različite faktore koji oblikuju grad, metode kojima se njime upravlja, parametre koji se odnose na aspekte politike, ekonomije, kulture. Kroz umetničku praksu, preispituje funkcionalni aspekt urbanih područja, sisteme i obrasce kako unutar opšte celine, tako i u okvirima mikrozajednica, kvartova, ulica, zgrada i pojedinačnih domova. Pojedinac oblikuje privatni egzistencijalni prostor, ali je on deo veće urbane celine, čime se doprinosi izgradnji identiteta i integriranju ličnosti u okvire društvenog konteksta. Uspon urbanizacije započet nakon industrijske revolucije ubrzao je rast gradova i tranzit iz ruralnih u urbana područja, a novu organizaciju determinisale su socijalne interakcije, industrija, komercijalni punktovi, komunikacijski pravci. Način na koji je grad preoblikovan iz industrijskog u globalni, na razmeđi 20. i 21. veka, doveo je do njegove najveće transformacije.

U postmodernom gradu, pitanje identiteta obuhvata i fenomen ne-mesta francuskog antropologa Marka Ozea, prostore koji nemaju identitetske, relacione i istorijske asocijacije, koji omogućavaju ubrzani cirkulaciju ljudi i dobara. Složene strukture megalopolisa i globalnih gradova, kao centri potrošnje, zahtevaju okrenutost informacionim i digitalnim tehnologijama. U tom smislu, u postmodernom gradu neophodna je okrenutost savremenoj ekologiji, uvažavanje tendencije biourbanizma, uspostavljanje ravnoteže Prirode i Kulture.

Gradovi se mogu čitati kao kodovi, kao odrazi određenog sistema znakova sa odgovarajućim značenjima, mehanizmi komunikacije. Umetnici uočavaju tipične predstave koje grad reflektuje, sistem vrednosti koji konstituiše grad kao identitetsko mesto, prostor kolektivnog pamćenja. Grad je dinamička kategorija, socijalna i prostorno-urbanistička matrica, koju odlikuje fluidnost i varijabilnost. Procesi koji konstituišu znakove i simbole, sublimirani u prostoru i vremenu, kreiraju kolektivne i individualne identitete. Ikonografija/semitotika grada razmatra se i analizira na različitim nivoima kao sistem znakova čije su komponente javni simboli, ulice, trgovi, objekti, spomenici, simbolički reprezentanti memorije i elementi kreiranja i izgradnje identitetskih označitelja. Grad je mesto-identitet, koje definiše lični identitet osobe u relaciji sa njenim fizičkim okruženjem. Komunikacija između ovih simbola, znakova, može da dovede do hibridnih identiteta, pokrećući teme deteritorijalizacije, globalizacijskih posledica, sajber-prostora i držeći pojedinca u neprestanom stanju mobilnosti i nestalnosti.

Umetnik posmatraju estetsku, društvenu i kulturološku transformaciju urbane strukture, čita grad kroz slojeve naslaga prošlosti akumuliranih u prostoru, procese i fenomene koji utiču na identitet prostora, poput autora koji deluju u prvoj polovini 20. veka, kao što su Beta Vukanović ili Ljuba Ivanović. Neophodnost sinteze različitih medija, slikarstva, skulpture, arhitekture ističu umetnici istorijskih avangardi Josip Seissel i August Černigoj. Avangardni pokreti teže ka tome da promene ulogu umetnosti u društvu, da uvedu umetnost u životnu praksu i preobraže društvo samo. Avgust Černigoj primenjuje osobenu sintezu avangardnih iskustava, konstruktivizma, futurizma, dadaizma i zenitizma. Ovaj umetnik ima izraženu svest o socijalnoj funkciji umetnosti, uveren da umetnost treba da pređe u arenu političko-revolucionarne akcije. Černigojeva aktivnost ispoljava se i kroz učešće u kolektivnom oblikovanju umetničkog ambijenta kao jedinstvene konstruktivističke celine, stvarajući novu univerzalnu

umetnost zasnovana na trijumfu kolektivizma i tehnike. Prisutni su i radovi predstavnika beogradskog nadrealističkog pokreta Marka Ristića i Stevana Živadinovića – Vana Bora, u kojima je urbani prostor važan oblikovatelj svesti modernog čoveka. Marko Ristić proučava identitet i memoriju mesta: šta je to što formira identitet grada, šta je to što razvija identitet pojedinca, socijalnih grupacija i celog društva. Principom slobodnog izbora, fragmenata, nadrealističkog objektivnog slučaja, Marko Ristić ostvaruje tipično nadrealistički odnos između teksta i slike kao elemenata podjednake važnosti, stvarajući nov vizuelni sistem, nekonvencionalnu dinamičku strukturu, kolaž realizovan po principu slobodnih asocijacija.

Društveni koncept grada, stambeni blokovi, pozorišta, kafane, kulturna i socijalna čvorista, grad kao mesto društvene integracije i kohezije predstavljaju umetnici kao što su Peđa Milosavljević, Edo Kovačević, Veljko Stanojević, Ivan Tabaković, Jadranka Fatur. Kroz istoriju, trgovi i parkovi su mesta susreta, javni prostori koji omogućavaju egzistencijalnu heterogenost stanovnika.

Jadranka Fatur fiksira svakodnevni život ulica Zagreba i Pariza. U fokusu su joj simboli modernog urbanog života, mesta okupljanja i zajedništva, javni prostori ispraznjeni od ljudskog prisustva, motivi uhvaćeni u kadru fotografije kao posrednika. Reklamni natpisi ovde su komunikacijski posrednici, element teksta kao neizostavan segment urbane ikonografije.

Radovi Krste Hegedušića i Ljubice Cuce Sokić donose predstavu fasade građevina kao arhitektonskog elementa koji ograničava prostor između ulice ili trga i zgrade. Zidovi su simbolička granica između privatnog i javnog, između domena doma koji se nalazi iza tih zidova i javnog prostora ulice, između unutra i spolja. Pročelja su granična zona dva domena, a prozori, vrata ili terase naglašeni su kao zone komunikacije između njih. Delo Krste Hegedušića, kao reprezentacija naličja grada, aktuelizuje društvene teme, periferna urbana područja naseljena rubnim socijalnim slojevima.

Predstave grada Save Šumanovića melanholične su vizije pustih urbanih prostora, bez ljudskog prisustva. Ivan Tabaković donosi urbani prizor u okvirima konstruktivnog modela u duhu treće decenije 20. veka, pokazujući dvojnu i složenu umetničku prirodu, s obzirom na to da spaja ekspresiju i simboliku s formalnom konstrukcijom slike i sprovodi koncept modernog primitivizma.

Grad kao kulturno-društveno konstituisana stvarnost, simultanost socijalnih, političkih, nacionalnih sistema, nejednakost i otuđenje uočava se u delima Dragoša

Kalajića i Leonida Šejke. Ideje sakupljanja, klasifikacije i nagomilavanja dovode Leonida Šejku do ciklusa „Skladišta” i „Đubrišta”. Preokupiran fenomenom predmetnosti, Šejka ispunjava prostor mnoštvom odbačenih predmeta i čitavim sistemom njihovih elemenata, lišenih prvo bitne funkcije, i razrađujući ideju promenljivosti potencira dimenziju prolaznosti vremena i nepostojanosti istorijskog sećanja.

U delima autora kao što su Milan Konjović, Sanja Ivezović, Goranka Matić ulica je poprište političkih dešavanja. Naglasak je na pojedincu u zajednici, pokazana je moć euforije koju čini mnoštvo na ulici, fokus je na istraživanju društvenih manifestacija i svakodnevnih praksi. Kod Milana Konjovića, nepregledna masa ljudi identifikovana je simbolima kolektivnog pripadanja – zastavama. Arhitektura grada može biti i prostor kontrole i moći nad pojedincem, nadziranje svakodnevnog života. Ulica utelovljuje koncept javnog koji стоји u specifičnom odnosu prema privatnom. U pojedinim radovima dokumentovane su akcije i elementi hepeninga, istraživanja konceptualnih aktivnosti primenjenih u urbanom prostoru, kao minimalna intervencija umetnika i korekcija postojećeg stanja kod Milenka Matanovića (grupa OHO) ili arhiviranje određenog urbanog ambijenta u delu Tomislava Gotovca.

U delu Jasmine Cibic, grad je mesto prostorne artikulacije u kome se sustiću heterogeni državni, društveni i kulturni činiovi. Iz nose se stavovi o reprezentativnoj arhitekturi, umetnosti i arhitektonskim spomenicima, a u fokusu je istraživanje o tome kako umetnost i arhitektura mogu da budu sredstva političke moći.

Grad je otvoreni prostor interpretacije, razmene značenja, u okvirima sveobuhvatnog konteksta različitih sfera jednog društva. Umetnici analiziraju globalne obrasce urbanizacije, istražuju dinamiku urbanih promena koje ne moraju nužno da vode ka kulturnoj hegemonizaciji ili društvenoj uniformnosti. Grad se prepoznaje kao artefakt, univerzalni subjekt, kao ekonomski i društveni sistem u prostoru, mesto društvene integracije i simboličke identifikacije.





JOSIP SEISSEL (Jo Klek)

Bez naziva (SDŽ/MAV), Untitled,
1923/1924,
kombinovana tehnička / combine technic



LEONID ŠEJKA

Skladište / The stock, 1970.
ulje, akrilik/platno /oil, acrylic/canvas
59,5x59,5 cm



Deo izgleda postavke celine "Semiotika grada"
Set up of the segment "Semiotics of the City"

2

Žaklina Ratković

Semiotics of the City

According to Lewis Mumford, the city is the physical form of the highest and most complex types of life within a group. Based on such an understanding of the city, it can be concluded that social facts are primary and that the physical organization of the city, its industry and commerce, and communication flows must be subordinate to social needs. The city is a creation whose formation takes place over time as the shaping of the living environment. New elements are added to historical heritage, and in this sense, the city can be seen as a construct that undergoes modifications, an identity that relies on the past and has specific memory and duration. Aldo Rossi observes that architecture is merely one aspect of a larger structure, a much more complex reality, a functional system that depends on political, social and economic elements.

The city as a layered, dynamic system offers the possibility of approaching it as a type of text, a visual sign system that can be read and interpreted through the interaction of economic, ideological, political and cultural practices of a society. The city can be seen as a process, a historical, social and geographical continuum that is not a static, finished structure but rather transient, in constant transformation and, therefore, processual, open to new interpretations. The memory of the city holds multiple meanings that shape its identity, implying that social content is the foundation for its understanding. In the field of artistic engagement, the artist approaches the city from an individual habitus, reading the visual material of the city within the framework of personal context through the perception of experience and

an individualized system of definitions. The artist views the city as an intervention of society in space, a collection of phenomena, a fluctuating system of signs – mediators of basic elements of communication. The identity of the city is shaped gradually, defined by processes within specific historical determinants, as a synthesis of images from the past and new elements from the present that alter its structure, projecting time, space and events. In studying the city, the artist directs attention not only to the city's architecture, its formation, functioning, transformation, but interpretative strategies are also focused on questions of the context, culture and society that constitute it. The city is viewed as an identity system, a place of constant identitary exchange between the individual and the community, the basic unit through which the social community can be interpreted as a system stemming from a specific cultural-historical framework but with an active position in the present. Artists explore various factors that shape the city, the methods of its management, and parameters related to aspects of politics, economy and culture. Through artistic practice, they reexamine the functional aspects of urban areas, systems and patterns both within the overall context and within the framework of micro-communities, neighborhoods, streets, buildings and individual homes. An individual shapes their private existential space, but it is part of a larger urban context, contributing to the construction of identity and the integration of personality within the social framework. The rise of urbanization, initiated after the industrial revolution, accelerated the growth of cities and transition from rural to urban areas, with the new organization being

determined by social interactions, industry, commercial points, communication routes. The way in which the city has been transformed from an industrial to a global entity at the turn of the 20th and 21st centuries has led to its greatest change. In the postmodern city, the question of identity includes the phenomenon of non-places, as French anthropologist Marc Augé described, referring to spaces that lack identity, relational and historical associations, and thus enable accelerated circulation of people and goods. The complex structures of megalopolises and global cities, as centers of consumption, require a focus on information and digital technologies. In this sense, in the postmodern city, a necessary emphasis is placed on contemporary ecology, considering the tendencies of biourbanism and establishing a balance between Nature and Culture.

Cities can be read as codes, as reflections of a specific system of signs with corresponding meanings, mechanisms of communication. Artists perceive typical representations that the city reflects, the value system that constitutes the city as a place of identity, a space of collective memory. The city is a dynamic category, a social and spatial-urban matrix characterized by fluidity and variability. The processes that constitute signs and symbols, sublimated in space and time, create collective and individual identities. The iconography/semiotics of the city is considered and analyzed at different levels as a system of signs, with its components being public symbols, streets, squares, structures, monuments, symbolic representatives of memory and elements of creating and constructing identity markers. The city is a place-identity that defines an individual's personal identity in relation to their physical environment. Communication between these symbols, signs, can lead to hybrid identities, initiating themes of deterritorialization, the consequences of globalization, cyberspace, and keeping the individual in a constant state of mobility and instability.

The artist observes the aesthetic, social and cultural transformation of urban structure, reading the city through layers of accumulated past in space, processes and phenomena that influence the identity of space, such as artists who operated in the first half of the 20th century, like Beta Vukanović or Ljuba Ivanović.

The necessity of synthesis of different media, painting, sculpture, and architecture is emphasized by artists of historical avant-gardes like Josip Seissel and Avgust Černigoj. Avant-garde movements strive to change the role of art in society, introduce art into everyday practice, and transform society itself. Avgust Černigoj applies a unique synthesis of avant-garde experiences,

constructivism, futurism, Dadaism and Zenithism. This artist has a strong awareness of the social function of art, believing that art should enter the arena of political-revolutionary action. Černigoj's activity is also manifested through participation in the collective shaping of the artistic environment as a unique constructivist whole, creating a new universal art based on the triumph of collectivism and technology.

The works of representatives of the Belgrade surrealist movement Marko Ristić and Stevan Živadinović – Vane Bor are also present, in which the urban space is an important shaper of modern human consciousness. Marko Ristić explores the identity and memory of places; what is it that forms the identity of the city, what is it that develops the identity of the individual, social groups and the entire society. By employing the principle of free choice of fragments, the surrealist objective chance, Marko Ristić establishes a typical surrealist relationship between text and image as equally important elements, creating a new visual system, an unconventional dynamic structure, a collage realized through the principle of free associations.

The social concept of the city, residential blocks, theaters, barrooms, cultural and social hubs, the city as a place of social integration and cohesion are represented by artists such as Peđa Milosavljević, Edo Kovačević, Veljko Stanojević, Ivan Tabaković, Jadranka Fatur. Throughout history, squares and parks have been meeting places, the public spaces that enable the existential heterogeneity of residents. Jadranka Fatur captures the everyday life of the streets of Zagreb and Paris. Her focus is on symbols of modern urban life, places of gathering and community, public spaces emptied of human presence, motifs captured within the frame of a photograph as a mediator. Advertising signs here act as communicative intermediaries, with text as an indispensable component of urban iconography.

The works of Krsto Hegedušić and Ljubica Cuca Sokić present the facade of buildings as an architectural element that limits the space between the street or square and the building. Walls symbolize the boundary between the private and the public, between the realm of the home that lies behind those walls and the public space of the street, between inside and outside. Facades represent the border zone between these two domains, and windows, doors or terraces are emphasized as zones of communication between them. Krsto Hegedušić's work, as a representation of the city's backside, brings forth social themes,

peripheral urban areas inhabited by marginalized social strata.

Representations of the city by Sava Šumanović are melancholic visions of empty urban spaces devoid of human presence.

Ivan Tabaković presents an urban scene within the framework of a constructive model in the spirit of the 1930s, showcasing a dual and complex artistic nature as he combines expressionism and symbolism with the formal construction of the painting, implementing the concept of modern primitivism.

The city, as a culturally and socially constituted reality of simultaneous social, political and national systems, and inequality and alienation, can be observed in the works of Dragoš Kalajić and Leonid Šejka. The ideas of collecting, classifying and accumulating led Leonid Šejka to the cycles "Warehouses" and "Garbage Heaps." Preoccupied with the phenomenon of objecthood, Šejka fills the space with a multitude of discarded objects and a whole system of their elements, deprived of their original function, and by elaborating on the idea of mutability, emphasizes the dimension of the transience of time and the impermanence of historical memory.

In the works of artists such as Milan Konjović, Sanja Ilevković, and Goranka Matić, the street is the site of political events. The focus is on the individual in the community, showcasing the power of the euphoria created by the crowd on the streets, with an emphasis on exploring social manifestations and everyday practices. In Milan Konjović's works, the vast masses of people are identified with symbols of collective belonging – flags. The architecture of the city can also be a space of control and power over individuals, surveying everyday life. The street embodies the concept of the public, which stands in a specific relationship to the private.

Certain works document actions and elements of happenings, exploring conceptual activities applied in urban space as minimal interventions by artists and corrections of the existing state, as in the works of Milenko Matanović (OHO group) or the archiving of a specific urban ambiance in the creation of Tomislav Gotovac.

In Jasmina Cibic's work, a city is a place of spatial articulation where heterogeneous state, social and cultural factors meet. Opinions on representative architecture, art and architectural monuments are

presented, with a focus on exploring how art and architecture can be instruments of political power. The city is an open space for interpretation, an exchange of meanings within the framework of the comprehensive context of various spheres of society. Artists analyze global patterns of urbanization and explore the dynamics of urban changes that do not necessarily lead to cultural hegemony or social uniformity. The city is recognized as an artifact, a universal subject, an economic and social system in space, a place of social integration and symbolic identification.



JASMINA CIBIC
Tear Down and Rebuild, 2015
jednokanalni HD video / single
channel HD video, 15'28"



3

Dr Rajka Bošković

Urbani svet - globalni grad

Počevši kao slika kosmosa, kao sredstvo za spuštanje neba na zemlju, grad je postao simbol mogućeg. Utopija je bila integralni deo njegove prvobitne konstitucije: baš zato što se najpre javio u liku idealne projekcije, on je dao život realnostima koje bi možda ostale latentne na neodređeno vreme u malim zajednicama pod treznom upravom, usmerenim na niže ciljeve i nespremnim za naprezaanja koja bi išla dalje od njihovih svakodnevnih navika i dosezala dalje od njihovih ovozemaljskih nadanja.

Mesto slobode ali istovremeno i pravila; mogućnosti kao i ograničenja; raskoši ali i osiromašenja... Ne samo u materijalnom nego i u duhovnom smislu, grad je oduvek, od svog nastanka pre više milenijuma, bio središte ljudskih htjenja, zajedničkih težnji i idea. Moderni grad, sa svim svojim tehničkim i tehnološkim novinama, dobija novo lice. To novo lice modernog grada prosto „zaslepljuje” čovekov um količinom utisaka – slikama, zvucima, događajima... S jedne strane, privlači lepotom i zavodi novim mogućnostima doživljaja; sa druge, izaziva osećaj nekontrolisane i nepredvidive bujice utisaka kao posledicu grozničavog gomilanja i neumerenosti gigantizma u svim vidovima savremenog društva.

Promena grada koja se desila u moderno doba u svim strukturama i vidovima zajedničkog življenja nesumnjivo je uticala i na drugačiji doživljaj ne samo sveta oko nas, nego i našeg sopstvenog bića. Umetnost tanano ali neumoljivo svedoči o svim tim, čak i na prvi

pogled neuočljivim uticajima i odlikama gradskog življenja čoveka modernog doba, sa svim njegovim protivurečnostima lepote i ružnoće; sigurnosti i straha; spokojstva i nemira; ušuškanosti i izloženosti; zajedništva i usamljenosti; bliskosti i otuđenja; zaštićenosti ali i izgubljenosti u okruženju modernog grada... Značaj grada kao mesta koje ne samo vizuelnom dejstvenošću, organizacijom i strukturonom nego i svim svojim sadržajima i potencijalnim mogućnostima utiče na formiranje identiteta čoveka nesumnjiv je od samog njegovog nastanka do danas. I to kao prostora i mogućnosti – ne samo zaštite i zajedničke sigurnosti, nego i plodonosnog mesta razvijanja i negovanja mnogih vidova kulturnog i duhovnog uzdizanja.

Mnoga raznovrsna „lica” modernog grada umetnici beleže u svojim delima predstavljajući kroz svoju vizuru neke od tipičnih odlika gradskog okruženja kao što je Fabričko naselje (Koste Hakmana iz 1924) ili Kafana (Marijana Trepšea iz 1922. i Ivana Tabakovića iz 1939), preko Kartaša (Vase Pomorišca iz 1924. i Frana Šimunovića iz 1939) i Cirkusa (Veljka Stanojevića iz 1924) do Buvljaka (Milana Aleksića iz 1997–2006) kao prizora koji odražavaju duh nagomilavanja nezaobilazan u modernom gradskom okruženju. Svi ti prizori neminovno utiču na doživljaj sveta i sebe u svetu, formirajući identitet samog grada, ali i svakog pojedinca u njemu.

Drugačiji pristup fenomenu modernog grada nameće sama specifičnost skulpture kao načina umetničkog izražavanja. Promišljanjem grada kao mesta identiteta

i njegovog uticaja na skulptorski izraz u modernoj i savremenoj umetnosti uočavaju se dva glavna fenomena. Pre svega, u okviru tema kojima su se bavili skulptori od početka 20. veka do danas. U tom smislu, kao neka vrsta reprezenta tema u kojima je jedan dublji odraz shvatanja, tumačenja i odnosa prema svetu, umetnosti i životu uopšte, mogu se izdvojiti dva dela – skulptura koja je prva nabavljena za MSU (1965), Glava Hrista (Tome Rosandića iz 1915); a sa druge strane, jedno od poslednjih otkupljenih dela sa tekuće umetničke scene (2020), Apokalipsa (Dragoslava Krnajskog iz 2019). Teme ova dva dela, koja su nastala u rasponu od sto godina, jedno na početku 20. a drugo na početku 21. veka, govore same za sebe...

S druge strane, skulptorski izraz sagledan kroz prizmu grada i njegovog uticaja na umetnost i umetnički izraz može se pratiti i u domenu odabira i korišćenja materijala i načina njegove obrade. Jer ono što je ključno za modernu skulpturu, između ostalog, jeste upotreba novih materijala kao i potpuno nove mogućnosti mašinske obrade. Od pojave industrijske revolucije, umetnici, pored ručnog oblikovanja, počinju da koriste i mašinski postupak za stvaranje skulptorskog dela. Upravo ta linija promene i uticaja modernog grada i njegove industrijalizacije može se pratiti u domenu skulptorskog izraza. Jedna od suštinskih promena koje su se desile u moderno doba jeste upotreba industrijski proizvedenih materijala, uz nove tehničke i tehnološke mogućnosti u obradi materijala. Skulptura Svetlosni oblici (1965) Vojina Bakića predstavlja jedno takvo delo, oblikovano mašinskim putem, za koje je korišćena industrijski proizvedena tanka ploča od aluminijuma. Mnoštvo zakriviljenih površina „ekrana”, ispušteni i udubljeni krugovi uglačani do najvišeg stepena ogledalnosti, „upijaju” u sebe sve promene i dešavanja iz svog okruženja. Sugestivnost neprestane promene i pokreta kroz „igru” odraza; stanje neprestanog smenjivanja slike pred očima odražava stanje mnoštva, užurbanosti, neprekidne i nezaustavljive promenljivosti utisaka kroz slike, zvukove, dešavanja gradskog okruženja danas...

Moderni industrijski grad, sa svojim postrojenjima i novim načinima mašinske proizvodnje, dao je mogućnost korišćenja gotovih industrijski proizvedenih elemenata. Takve mogućnosti su podstakle i nov način „građenja” odnosno konstruisanja skulpture od gotovih, industrijskih elemenata, kao na delu Metalna skulptura 22 Dušana Džamonje, koje je nastalo varenjem jednog takvog industrijski proizvedenog elementa – eksera. Sam oblik eksera, kao i mogućnost varenja gvožđa, nesumnjivo su odredili i način oblikovanja skulpture. Monoelement (eksers), kao gotov industrijski proizvod, odredio je karakter, principe i način

oblikovanja skulpture. U samom postupku nastanka dela odražava se stanje odsustva celovitosti, kroz prisustvo poroznosti koje izaziva osećaj nesigurnosti i nedostatka čvrstine modernog doba – koliko u svetu materije, toliko i u svetu duha. Hladna racionalnost u postupku i doživljaju – još je jedna odlika modernog doba i modernog grada koja se odražava i u načinu oblikovanja skulpture. Upravo takva racionalnost izvođačkog postupka karakteristika je dela Vjenceslava Rihtera (Rastavljena sfera, 1967), Ivana Kožarića (L-50, 1965) i Velizara Mihića (Stub 1-4, 1972), kao jedna od bitnih odlika moderne i savremene skulpture. Iako njihove skulpture pripadaju različitim tendencijama geometrijske apstrakcije, vezane su za urbani okoliš i nove tehnološke postupke i materijale (aluminijum, plastika, staklo). Ta tehnicistička proračunatost ne samo u obradi materijala nego i u načinu oblikovanja, koja često rezultira utiskom „hladnoće” u konačnom izgledu dela, odraz je duboke promene koja se desila u čoveku modernog doba – kao osećaja i stanja otuđenosti, proisteklog iz nedostatka saosećanja i čak bezosećajnosti prema drugom.

Samo društvo, koje se na osnovu preovladavanja medija svrstava u „usmeno, pismeno ili elektronsko”, bitno utiče i na identitet pojedinca. Moderno i savremeno društvo nesumnjivo pripada tipu elektronskog društva, pri čemu je ono takođe i „društvo komunikacije, u kojem se sve poravnava u savremenosti i istovremenosti” težeći pri tome „deistorizaciji iskustva”. Uz sve to, tendencija stvaranja „globalnog grada” neminovno dovodi do obezličenosti kako grada kao mesta, tako i čoveka u njemu. Umetnost je jedno od uporišta odbrane od toga i u novonastalim okolnostima modernog grada, kao oblast ljudskog duha koja neguje, razvija i podstiče posebnost, različitost, autentičnost... što predstavlja zalog za stvaranje i prepoznavanje identiteta i sebe, i drugih.



Deo izgleda postavke "Urbani svet - globalni grad"
Set Up of the segment "Urban World - Global city"



VELJKO STANOJEVIĆ

Kupačice / Women Bathers, 1924.
ulje / platno - oil / canvas



SRĐAN ĐILE MARKOVIĆ

Gužva / Crowd, acrylic, 1991



VIKTOR MACAROL

Mladić s pacovom, New York, / Young
Boy with a Rat, 1980, c.b. fotografija/ b.w.
photograph



VASA POMORIŠAC

Kartaši/ Cardplayers , 1924.
ulje / platno - oil / canvas

3

Dr Rajka Bošković

Urban World - Global City

Beginning as a representation of the cosmos, a means of bringing heaven down to earth, the city became a symbol of the possible. Utopia was an integral part of its original constitution, and precisely because it first took form as an ideal projection, it brought into existence realities that might have remained latent for an indefinite time in more soberly governed small communities, pitched to lower expectations and unwilling to make exertions that transcended both their workaday habits and their mundane hopes.

A place of freedom but also rules; possibilities as well as limitations; opulence but also impoverishment... The city, not only in a material sense but also in a spiritual sense, has always been, since its creation millennia ago, the center of human desires, collective aspirations and ideals. With all its technical and technological innovations, the modern city has acquired a new face. This new face of the modern city simply "dazzles" the human mind with its volume of impressions – images, sounds, events... On the one hand, it attracts with its beauty and seduces with new possibilities of experience; on the other, it evokes a sense of an uncontrollable and unpredictable flood of impressions as a consequence of the feverish accumulation and excessiveness of gigantism in all forms of contemporary society.

The transformation of the city that has occurred in modern times, in all structures and forms of communal living, has undeniably influenced not only a different

experience of the world around us but also of our own being. Art subtly yet relentlessly testifies to all these, even at first glance imperceptible, influences and characteristics of urban life in the modern era, with all its contradictions of beauty and ugliness; security and fear; tranquility and restlessness; comfort and exposure; togetherness and loneliness; closeness and alienation; protection but also loss within the environment of the modern city... The significance of the city as a place that, through not only its visual activity, organization and structure but also all its contents and potential opportunities, influences the formation of human identity has been undeniable since its inception until today. All this, as a space and a possibility – not only for protection and collective security but also as a fertile ground for developing and nurturing many forms of cultural and spiritual elevation.

Many diverse "faces" of the modern city are captured by artists in their works, representing through their vision some of the typical characteristics of the urban environment, such as a Factory Settlement (Fabričko naselje, Kosta Hakman, 1924), Barroom (Kafana, Marijan Trepše, 1922 and Ivan Tabaković, 1939), or Card Players (Kartaši, Vasa Pomorišac, 1924 and Frano Šimunović, 1939), Circus (Cirkus, Veljko Stanojević, 1924) and the Flea Market (Buvljak, Milan Aleksić, 1997–2006) as scenes reflecting the spirit of accumulation inherent in the modern urban environment. All these scenes inevitably affect the perception of the world and oneself in the world, shaping the identity of the city itself and every

individual in it.

A different approach to the phenomenon of the modern city is imposed by the specificity of sculpture as a mode of artistic expression. Two main phenomena can be observed by contemplating the city as a place of identity and its influence on sculptural expression in modern and contemporary art. First of all, within the scope of the themes explored by sculptors from the early 20th century to the present day. In this sense, as a kind of representative of the themes which reveal a deeper reflection of the understanding and interpretation of and attitude to the world, art, and life in general, two works can be distinguished – the first sculpture acquired for the Museum of Contemporary Art (1965), Head of Christ (Glava Hrista, Toma Rosandić, 1915); and on the other hand, one of the latest works purchased from the current art scene (2020), The Apocalypse (Apokalipsa, Dragoslav Krnajski, 2019). The subjects of these two works, created over a span of a hundred years, one at the beginning of the 20th century and the other at the beginning of the 21st century, speak for themselves...

On the other hand, the sculptural expression seen through the prism of the city and its influence on art and artistic expression can also be traced in the domain of material selection and processing methods. Because what is crucial for modern sculpture, among other things, is the use of new materials as well as entirely new possibilities of mechanical processing. Since the advent of the industrial revolution, artists, in addition to manual shaping, have begun to use mechanical procedures to create sculptural works. It is precisely this line of change and the influence of the modern city and its industrialization that can be traced in the realm of sculptural expression. One of the fundamental changes that occurred in the modern era is the use of industrially produced materials, along with new technical and technological possibilities for material processing. The sculpture Light Shapes (Svetlosni oblici, 1965) by Vojin Bakić represents such a work, shaped through mechanical means, using an industrially produced thin aluminum plate. The multitude of curved "screen" surfaces, convex and concave circles polished to the highest degree of reflectivity, "absorb" all changes and events from their surroundings. The suggestiveness of constant change and movement through the "play" of reflections, a state of continuous shifting of images before one's eyes, mirrors the state of crowdedness, haste, persistent and unstoppable variability of impressions through images, sounds, events in the urban environment today...

The modern industrial city, with its facilities and new mechanical production methods, has provided the opportunity to use ready-made industrially produced elements. Such possibilities have also encouraged a new way of "building" or constructing sculptures from ready-made industrial elements, as in the work Metal Sculpture 22 by Dušan Džamonja, which was created by welding one such industrially produced element – a nail. The very shape of the nail, as well as the possibility of welding iron, undoubtedly determined the method of sculptural shaping. The mono-element (nail), as a ready-made industrial product, determined the character, principles and manner of forming the sculpture. In the very process of creating the work, a state of lack of wholeness is reflected through the presence of porosity, which evokes a feeling of insecurity and absence of solidity in modern times – both in the material world and the spiritual realm. The cold rationality in the method and experience – is another characteristic of the modern era and the modern city, which is also reflected in sculpture shaping. It is precisely this rationality in the execution process that is a defining feature of the works of Vjenceslav Rihter (Disassembled Sphere / Rastavljeni sfera, 1967), Ivan Kožarić (L-50, 1965) and Velizar Mihić (Column 1-4 / Stub 1-4, 1972), as an essential trait of modern and contemporary sculpture. Although their sculptures belong to different tendencies of geometric abstraction, they are tied to the urban environment and novel technological processes and materials (aluminum, plastic, glass). This technicist calculation, not only in material processing but also in the shaping approach, often resulting in the impression of "coldness" in the final appearance of the work, reflects a profound change that has occurred within individuals in the modern era – a sense and state of alienation, stemming from a lack of compassion and even insensitivity towards others.

Society itself, which can be classified as "oral, literate or electronic" based on the dominance of media, significantly influences the individual's identity. Modern and contemporary society undoubtedly belongs to the type of electronic society, being also a society of communication, in which everything becomes evened out in contemporaneity and simultaneity, with the goal of "dehistoricization of experience." In addition to that, the trend of creating a "global city" inevitably leads to depersonalization, both of the city as a place and of the individuals within it. Art is also one of the strongholds against this in the emerging circumstances of the modern city, as a

domain of the human spirit that nurtures, develops and encourages uniqueness, diversity, authenticity... as a pledge for the creation and recognition of identity, both in oneself and others.



4

Una Popović

Subjekat i mesto

Po Marku Ožeu (Marc Augé), pojam (antropološkog) mesta podrazumeva konkretnu i simboličku izgradnju prostora. Antropološko mesto je ono mesto koje je „istovremeno načelo smisla za one koji ga nastanjuju i načelo razumljivosti za onoga ko ga promatra”. Mesto stvaraju ljudi i stanovnici kroz odnos sa teritorijom, sa svojim bližnjima i drugima. Grad se prostorno, vremenski, refleksivno konstituiše akcijama pojedinaca i njegovo značenje aktivnog mesta upravo formiraju pojedinačni identiteti, grupe, zajednice, homogeni i heterogeni modeli ponašanja i nivoi komunikacije. U procesu izgradnje odnosa urbani topos postaje sinonim za stalnu nadogradnju ljudskih relacija, definisan prostorom unutar sebe u kome su dati procesi reverzibilni i promenljivi. Na taj način i aktivitet mesta oblikuje ličnost pojedinca, koja se dodatno profiliše na osnovu akcije, interakcije, reakcije na postojeće. Ova činjenica znači i to da pojedinačni identitet nije fiksiran sve dotle dok deluje, radi, stvara u kontaktu sa drugima i stoji u odnosu spram regulative sistema. U reciprocitetu sa ovim, jasno je da grad nikada ne biva do kraja identitetski definisano mesto. Proces izgradnje jasnog simboličkog prostora u gradu ostaje nedovršen, karakter mesta oscilira između neregularnog, prekinutog, nedefinisanog i onoga koji ipak polako stiče neki oblik i počinje da ima smisla. Zapravo, više kao nekakva lokacija, prostor grada nalazi se na prelazu sukobljenih identiteta koji u stalnoj igri razlike često ne uspevaju da definišu mesto, ostavljajući sâmo mesto na raskrsnici polariteta, unutra/spolja, ovde/tamo, privatno/javno. Po Gastonu Bašlaru (Gaston Bachelard), odnos unutra/spolja podrazumeva polje rastrzane dijalektike kao i odnos između da/ne, bivstva/nebivstva, a u kontekstu

simbolično-duhovnog epiteta ovaj odnos možemo prevesti na nivo razlike između reda i haosa, prostora kontrole i prostora nekontrole.

Ulice – ta određujuća mesta grada, zasnovane su na logici radikalne polarizacije. One mogu da projektuju strah, anksioznost i zebnju u prilikama društvenih konfrontacija, javne kontrole i otpora, ali i da doprinesu potencijalnom zadovoljstvu, opuštanju, empatiji jer u sebi sadrže slojeve sećanja, kolektivnog i ličnog. Interaktivnost koju one provociraju definišemo upravo kao izazov u razlici.

Izložbenom celinom Subjekat i mesto sprovodimo metaforu o međuljudskim odnosima upravo kroz proces pravljenja mesta („upisivanja grada” u imidž pa i praksi umetnika – konceptualne prakse) i/ili realnih potreba individua i njihovih (ne)funkcionalnih zajedničkih realnosti (ovde prikazanih kroz pojedina dela u mediju slikarstva ili videa). Prostornim pa i vremenskim sagledavanjem procesa (re)formiranja identiteta kroz narativne izložbene celine – unutar predstavljenih gradacija od privatnih prostora do modernog grada, pojave sociološke koncepcije subjekta – pretposlednja izložbena celina Subjekat i mesto teži da dočara situaciju savremene metropole i postmodernog subjekta koji se u njoj razvija. Karakteristika postmodernog subjekta jeste ta da on preuzima različite identitete zavisno od situacija koje mu se nude. Mada se najčešće identificuje sa nekom od društvenih grupa (kroz seksualnost, nacionalnost, odnos prema politici), jedno od tumačenja na koji način možemo opisati formiranje sopstva „unutar

grada” jeste identitetskim metaforama vagabunda i turiste. Prema sociologu Zigmundu Baumanu (Zygmunt Bauman), vagabund podrazumeva skitnicu koja simboliše slobodno lutanje gradom i upoznavanje zanimljivosti gradskog prostora i života spontanim, besciljnim šetanjem. Ovaj bodlerovski flaneur objašnjava se kao vrsta radoznalosti i igre koja, između ostalog, ukazuje na individualno situaciono mapiranje šireg poznatog prostora kretanjem, pravljenjem kognitivnih mapa unutar relacija gradskih lokaliteta. Za novu umetničku praksu sedamdesetih u Srbiji, svakodnevne spontane akcije vid su ne samo intelektualnog „mapiranja” urbanog toposa kao kulturološki sadržajne celine već i jasnog kritičkog sagledavanja društva, i to neposrednim odvraćanjem pažnje od ranijih namernih istoričističkih narativa. U ovakvom angažmanu može se objasniti rad Nedeljka Neše Paripovića, film „N.P. 1977”, u kojem je autor, nalik „slučajnom” protagonisti, naizgled nesvestan kamere ali, šetajući kroz Beograd, ucrtava imaginarnu liniju kao sliku u umu posmatrača. U filmu, Paripović koristi prečice, preskače ograde, šeta se igralištima, penje se preko zidova i krovova, koristeći grad kao ogledalo u kome se konstruiše individualni identitet. Flaneur kroz grad naglo se prekida u središnjoj sekvenци filma kada se umetnik zaustavlja ispred izloga da otrese prašinu sa odela i dotera kosu, što upućuje na trenutak osvećivanja sebe unutar prisutnih i ponuđenih urbanih raznolikosti. Film se može čitati kao autoportret umetnika ali i portret Beograda krajem sedamdesetih, grada u tranziciji i progresu, koji se kreće brzo baš kao i protagonista. Film „N.P. 1977” (1977) podstiče i apsurdni narativ te se može tumačiti i kao samironičan stav prema sopstvenom umetničkom identitetu, ulozi (konceptualnog) umetnika toga vremena.

Promišljujući identitet slikom performativnog akta kao kakvu „teatralnu inscenaciju” vezanu za uloge koje se biraju u okviru „estetike egzistencije”, nadovezujemo se i na prirodu sagledavanja ličnosti metaforom turiste. Po Baumanu, turista, za razliku od vagabunda, ciljano traga i pronalazi mogućnosti da upozna i proba različite identitete. Turisti obilaze druga mesta zato što to želete, približavaju se drugim kulturama zato što ih one neodoljivo privlače. Rad Slobodana Brace Dimitrijevića „Tražeći: Ticiano Veccello - Sir de Polo” (1975) podrazumeva fotografije na kojima se vidi autor u činu kucanja na vrata istorijskih, renesansnih umetnika. Simbolično aludirajući na (ne)mogući neposredni susret, rad svedoči o traganju za umetničkim identitetom ali kroz poziciju promišljanja drugačijih društvenih okolnosti i uslova koje su strane istorijske prilike pružile. Želja za involuiranjem sa umetničkim velikanima prošlosti doprinosi pomalo i parodijskoj akciji koja

metaforično treba da naznači proces refuguracije umetničkog identiteta, koji se nalazi između fikcije i stvarnosti, između procesa gubljenja sebe i neprekidne potrage za onim što se jednostavno može dokučiti na nivou tuđih uspešnih praksi. Odnosno, otvara se i pitanje koliko druga umetnička sredina kao neutralan prostor može biti podsticajna za razmatranje (novih) artističkih obrazaca ponašanja.

Mišel Fuko (Michel Foucault) okarakterisao je drugu polovinu 20. veka kao „epochu prostora”, dodajući da se ona ubličuje u formi relacija među lokalitetima ili „obrascima ponašanja i raspoređivanja”. To su prostori koji bivaju povezani direktno sa sveštu o različitosti koja se učitava kroz konkretne situacije, prepoznavajući različite inskripcije, istorije, ideologije. Socijalne prostore tvori serija lokacija i susreta; u njima se dešavaju sukobi, ali se sukobima i upravlja. To su mesta otvorene političke agilnosti. U svetu ovoga, a kao kontrapunkt prethodno pomenutim performativnim metaforama (socio-psihološkim) na nivou razmatranja identiteta u gradu – postavlja se pitanje: na koji način kroz umetnost možemo da ukažemo na prostor kao političko mesto i kako se kroz to tvori politički subjekt? Igor Grubić dvokanalnom video-instalacijom „East Side Story” (2006/8) govori o problemu nasilja i netrpeljivosti prema drugom i drugačijem. Ulica je poprište borbe dve društvene grupacije različite seksualne i ideološke orientacije. Grubić sučeljava dokumentaran/arhivski materijal snimljen na ulicama Zagreba i Beograda, scene nasilja tokom Parade ponosa 2001. i 2002, sa akcijom plesno-koreografskog performansa predstavljenom u drugom videu, pri čemu jezik pokreta opomaša brutalne radnje koje se dešavaju na lokacijama. Mesto ulice se ovde tretira dvojako: ona je poprište za razmenu razlika, ali kroz eventualnu demokratičnost i otvorenost koju priziva, ona čini i pravi izazov u razlici gde se dramaturgija događaja spontano odigrava unutar zadatih normi sistema. Državni sistemi reda i kontrole na ulici ponekad se mešaju kao treći subjekt, i zapravo više nego iko, težeći da neutralizuju sukob, normalizuju nasilje kao jedino prihvatljivu opciju u datom društvenom trenutku. Međutim, iako je sukob okosnica rada, video sa plesnom koreografijom sam za sebe može stajati i kao post festum događaja, kao simboličan, miroljubiv gest izleženja posle traumatičnog susreta dve identitetske grupe.

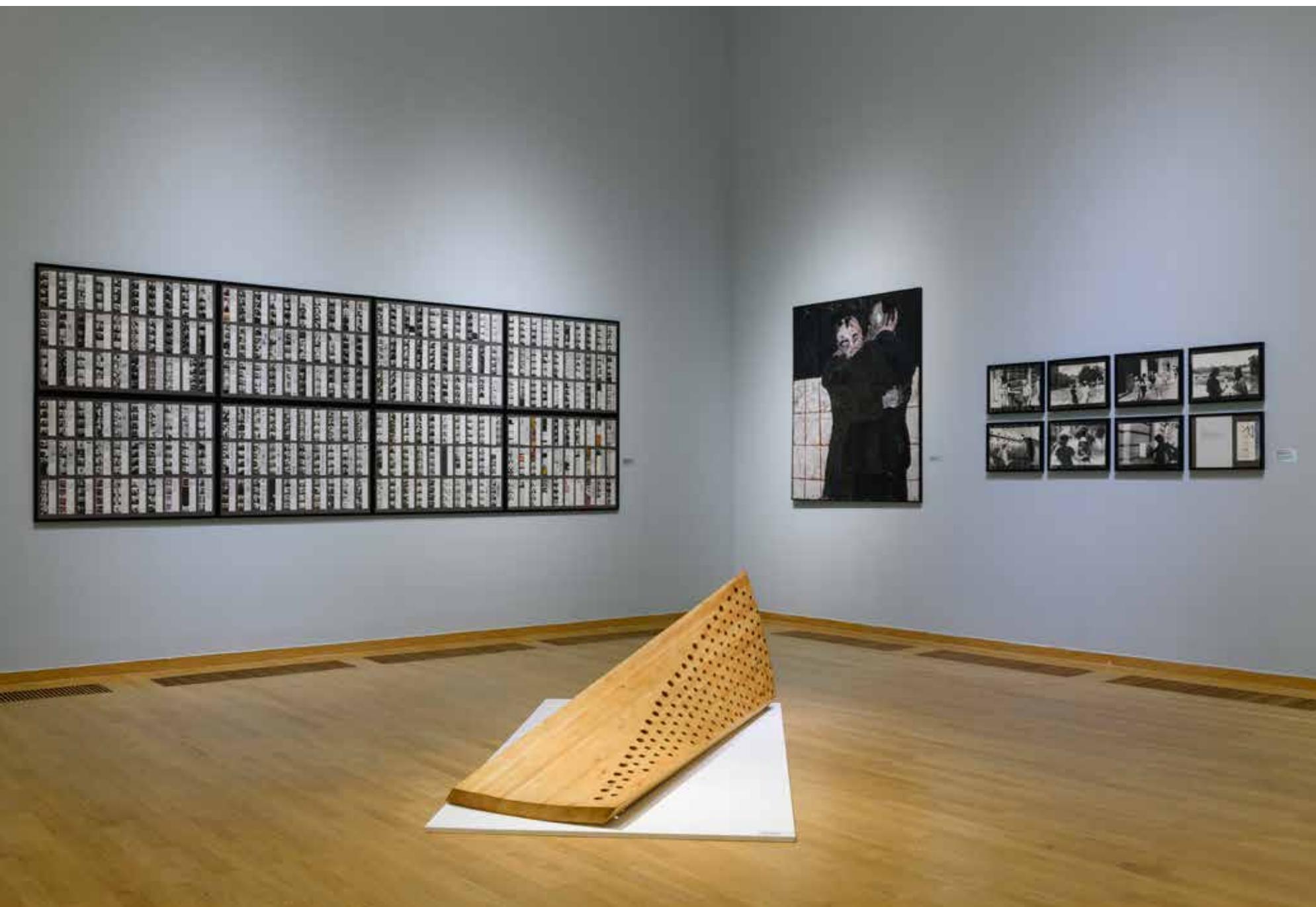
Naposletku, različite logike u javnom prostoru se mogu sukobiti, ali to čini konačno definisanje samoidentiteta svojstvenim. Istovremeno, način na koji se definišemo sami u javnom prostoru ima implikacije na prostorne odnose i institucije društva u gradu. O ovome govori

rad Zorana Todorovića „Šum” (1998/1999) projektovan kao trokanalna video-instalacija koja podrazumeva snimke sa kamera postavljenih na tri lokacije u Beogradu tokom burnih godina u Srbiji 1998/99. – platou ispred Filozofskog fakulteta, u psihijatrijskoj bolnici i zatvoru. Svaka od institucija pa i javni prostor ulice su prostori „nadziranja i kažnjavanja” – ovom prilikom, umetnik upotrebljava kamere ne samo da bi kroz akcije u trima prostorima predstavio pluralnu, ali homogenu sliku srpskog društva nakon ratnih godina, već i radi posredne simbolike, da akcija ima značenje unutar mreže komunikativnih interakcija. Kroz govor i ponašanje, pojedinci želete sebe da učine vidljivima. Stvaranje identiteta zahteva publiku, odnosno recipročan odnos ili dijalektički odnos refleksivnosti, jer i izvođač je neka publika koja govorи. U spontanim i hrabrim iskazima, komičnim egzibicijama na ulici prepoznaće se možda veći istup surovosti u odnosu na težnju ka nekakvoj normalizaciji stanja nego u iskazima ljudi koji su snimljeni u institucijama psihijatrijske bolnice i zatvora.

Inspekcijom četiri pomenuta i, za ovu priliku, među ostalim izdvojena rada prezentovana u celini Subjekat i mesto ukazalo se na polarizaciju u interpretaciji na koje sve načine pojedinac učestvuje i formira se unutar urbanog mesta. Upisivanje grada kroz umetničke rituale može se posmatrati metaforičkim principima, dok neki drugi, više dokumentarni/dokumentaristički radovi govore o formiraju političkog subjekta koji istupa iz javnog prostora različitosti i kontrole. Kompariranjem dva principa dajemo šиру, opštu sliku kako pojedinačnog tako i kolektivnog identiteta, a oba se formiraju unutar grada kao mesta materijalnih ali kratkotrajnih događanja, prolaznih parola, društvenih procesa. Stoga, jedan od zaključaka ove celine može biti i taj da kada grad kao kultura uspostavlja prostor pogodan za razvoj međuljudske razmene informacija, on isto tako uspostavlja destruktivnu zajednicu, što za posledicu ima društvenu fragmentaciju a kroz to i stalni ciklus pražnjenja i punjenja subjektivnosti. U svetu gde se tehnologijom, a kroz to i kontrolom, između ostalog, ubija individualnost i osećaj prave zajednice, ubrzano se stvaraju nemesta, a suptilno promišljeni artistički potezi svojom unutrašnjom logikom generišu mogućnosti da se osmisle alternative i istakne važnost svih individualnih priča.

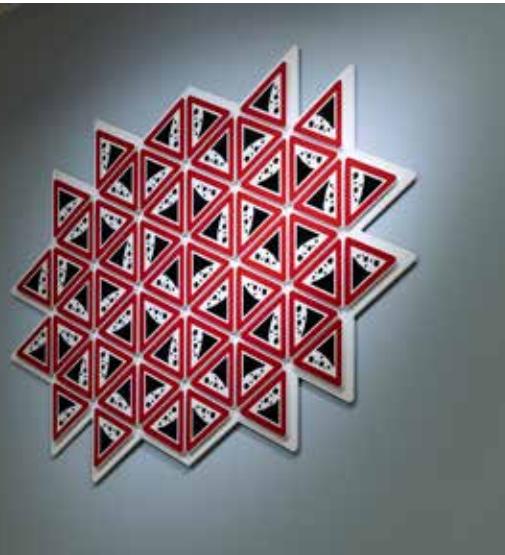


Deo izgleda postavke "Subjekat i mesto"
Part of the Set Up of the exh. segment "Subject and The City"



NEDELJKO NEŠA PARIPOVIĆ
N. P., 1977, 1977

digitalizovan film u boji,
originalno 8 mm filmska traka, 22 min / digitally
restored color film, initially 8-mm film tape,
duration 22 min



RADOŠ ANTONIJEVIĆ
Savršenstvo 3 / Perfection 3
instalacija, 2022



SLOBODAN BRACO DIMITRIJEVIĆ
Tražeći: Ticiano Veccello-Sir de Polo / Looking for
Ticiano Veccello-Sir de Polo, 1975.
fotografija u boji/karton / color photography,
cardboard



4

Una Popović

Subject and place

According to Marc Augé, the concept of an (anthropological) place implies the concrete and symbolic construction of space. An anthropological place is a place that is "simultaneously the principle of sense for those who inhabit it, and the principle of comprehensibility for the one who watches it." A place is created by people and inhabitants through their relationship with the territory, their loved ones, and others. The city is spatially, temporally, and reflexively constituted by the actions of individuals, and its meaning of an active place is formed precisely by individual identities, groups, communities, homogeneous and heterogeneous patterns of behavior, and levels of communication. In the process of building relationships, the urban site becomes synonymous with the constant development of human relations, defining a space within itself where processes are reversible and changeable. In this way, the activity of a place also shapes an individual's personality, which is further profiled based on action, interaction, reaction to existing circumstances. This fact also means that individual identity is not fixed as long as it acts, works, creates in contact with others, and stands in relation to the regulatory system. In reciprocity with this, it is clear that the city never becomes a fully defined place in terms of identity. The process of constructing a clear symbolic space in the city remains unfinished, and the character of the place oscillates between irregular, interrupted, undefined, and one that nevertheless slowly takes shape and begins to make sense. In fact, more like a location, the city space is found at the intersection of conflicting identities that often fail to define the place itself, leaving the place at the

crossroads of polarities, inside/outside, here/there, private/public. According to Gaston Bachelard, the relationship between inside and outside implies a field of torn dialectics as well as the relationship between yes/no, being/non-being, and in the context of the symbolic-spiritual epithet, this relationship can be translated to the level of difference between order and chaos, a space of both control and absence of control.

Streets – these defining places of a city, are based on the logic of radical polarization. They can project fear, anxiety, and unease in situations of social confrontations, public control, and resistance, but they can also contribute to potential satisfaction, relaxation, empathy because they contain layers of memories, both collective and personal. The interactivity they provoke is precisely defined as a challenge in difference.

With the exhibition section Subject and Place, we carry out a metaphor about interpersonal relationships precisely through the process of creating a place ("inscribing the city" into the image and even the practice of artists – conceptual practices) and/or the real needs of individuals and their (non)functional shared realities (presented here through individual works in the medium of painting or video). By spatial and temporal examination of the process of (re) forming identities through narrative exhibition units – within the presented gradations from private spaces to the modern city, the emergence of the sociological concept of the subject – the penultimate exhibition unit Subject and Place aims to depict the situation

of the contemporary metropolis and the postmodern subject developing within it. One characteristic of the postmodern subject is that it assumes different identities depending on the conditions offered to it. Although it is most often identified with a particular social group (through sexuality, nationality, political attitudes), one interpretation of how we can describe the formation of the self "within the city" is through the identity metaphors of the vagabond and the tourist. According to sociologist Zygmunt Bauman, the vagabond represents the wanderer who symbolizes free roaming around the city and exploring the interesting aspects of urban space and life through spontaneous, aimless walking. This Baudelairian flâneur is explained as a kind of curiosity and playfulness that, among other things, highlights the individual situational mapping of the broader familiar space through movement, creating cognitive maps within the relationships of urban localities.

For the new artistic practice of the 1970s in Serbia, everyday spontaneous actions are a form of not only intellectual "mapping" of the urban locality as a culturally meaningful unit but also a clear critical view of society, achieved by diverting attention from previous intentional historicist narratives. This engagement can be exemplified by the work of Nedeljko Neša Paripović, the film "N.P. 1977," in which the artist, resembling a "random" protagonist, seemingly unaware of the camera, walks through Belgrade, drawing an imaginary line as a mental picture in the observer's mind. In the film, Paripović takes shortcuts, jumps over fences, walks through playgrounds, climbs over walls and rooftops, using the city as a mirror in which individual identity is constructed. The flâneur through the city is abruptly interrupted in the film's central sequence when the artist stops in front of a shop window to dust off his suit and tidy his hair, indicating a moment of self-awareness within the present urban diversities offered. The film can be read as both a self-portrait of the artist and a portrait of Belgrade in the late 1970s, a city in transition and progress, moving swiftly just like the protagonist. The film "N.P. 1977" (1977) also supports an absurd narrative and can be interpreted as a self-ironic attitude towards the author's own artistic identity and the role of the (conceptual) artist of that time. By contemplating identity through the image of a performative act as a kind of "theatrical staging" related to the roles chosen within the framework of the "aesthetics of existence," we also connect with the nature of perceiving personalities through the metaphor of the tourist. According to Bauman, unlike the vagabond, the tourist deliberately seeks and finds opportunities to explore and experience different

identities. Tourists visit other places because they want to; they approach other cultures because they are irresistibly attracted to them. Slobodan Braca Dimitrijević's work "Looking for: Tiziano Vecellio - Sir de Polo" (1975) involves photographs showing the author knocking on the doors of historical Renaissance artists. Symbolically alluding to the (im)possibility of a direct encounter, the work testifies to the search for artistic identity, but through a position of reflecting on different social circumstances and conditions provided by historical occurrences. The desire to engage with artistic giants of the past also contributes to a somewhat parodic action that metaphorically indicates the process of reconfiguring artistic identity, which exists between fiction and reality, between the activity of losing oneself and the continuous search for what can simply be grasped at the level of other's successful practices. In other words, it raises the question of how much the different artistic environment, as a neutral space, can be stimulating for considering (new) artistic patterns of behavior. Michel Foucault characterized the second half of the 20th century as the "age of space," adding that it takes shape in the form of relations between localities or "patterns of behavior and distribution." These are spaces that are directly connected to an awareness of diversity that is perceived through concrete situations, recognizing different inscriptions, histories, and ideologies. Social spaces are constituted by a series of locations and encounters; conflicts occur within them, but they are also managed. These are places of open political agility. In light of this, as a counterpoint to the previously mentioned performative metaphors (socio-psychological) in the context of identity consideration in the city – the question arises: how can art point to space as a political place, and how does it shape the political subject? Igor Grubić addresses the issue of violence and intolerance towards the other, the different, in his two-channel video installation "East Side Story" (2006/8). The street becomes the battleground for two social groups with different sexual and ideological orientations. Grubić juxtaposes documentary/archival material filmed on the streets of Zagreb and Belgrade, scenes of violence during Pride Parades in 2001 and 2002, with a dance-choreographic performance presented in the second video, where the language of movement imitates the brutal actions taking place at the locations. The space of the street is treated here in two ways: it is an arena for the exchange of differences, but through its potential for democracy and openness, it also poses a real challenge in terms of difference, where the dramaturgy of events spontaneously unfolds within the given norms of the system. Government

systems of order and control on the street sometimes interfere as a third subject, and actually, more than anyone else, they strive to neutralize the conflict, normalizing violence as the only acceptable option in a given social moment. However, although conflict is the focal point of the work, the video with the dance choreography can stand on its own as a post-festum gesture, a symbolic, peaceful act of healing after the traumatic encounter between two identity groups. In the end, different logics can clash in public space, but it ultimately contributes to the final definition of self-identity. At the same time, the way we define ourselves in public space has implications for spatial relationships and societal institutions within the city. This is addressed in Zoran Todorović's work "Noise" (1998/1999), projected as a three-channel video installation featuring footage from cameras placed at three locations in Belgrade during the turbulent years in Serbia in 1998/99 – the courtyard in front of the Faculty of Philosophy, a psychiatric hospital, and a prison. Each institution and even the public space of the street are places of "surveillance and punishment" – on this occasion, the artist uses cameras not only to present a plural yet homogeneous image of Serbian society after the war years through actions in these three spaces but also for indirect symbolism, where the action carries meaning within a network of communicative interactions. Through speech and behavior, individuals seek to make themselves visible. The creation of identity requires an audience, i.e., a reciprocal or dialectical relationship of reflexivity, as the performer is also an audience who speaks. In the spontaneous and bold statements and comic displays on the street, perhaps a greater degree of cruelty can be recognized in contrast to the tendency towards some form of normalization of the state, compared to the statements of people recorded in the psychiatric hospital and prison institutions.

By examining the four mentioned works, among others, featured in the Subject and Place unit, a polarization in interpretation was revealed regarding the various ways in which individuals participate and shape themselves within the urban space. The inscription of the city through artistic rituals can be observed through metaphorical principles, while other, more documentary/documentarist works speak to the formation of a political subject that emerges from the public space of diversity and control. By comparing these two principles, we provide a broader, general picture of individual and collective identity, both of which are formed within the city as a site of material but transient events, passing slogans, and social processes. Therefore, one of the conclusions of

this collection can be that when the city as a culture establishes a space conducive to the development of interpersonal exchange of information, it also establishes a destructive community, resulting in social fragmentation and a constant cycle of emptying and filling subjectivity. In a world where technology, among other things, kills individuality and the sense of true community through control, non-places are rapidly created, while subtly thought-out artistic moves generate possibilities to conceive alternatives and highlight the importance of all individual stories.



NEDELJKO NEŠA PARIPOVIĆ

N. P., 1977, 1977.
Digitalizovan film u boji, originalno 8 mm filmska traka, trajanje 22 min

5

Svetlana Mitić

Distopija - utopija

„Individualizam će biti potpun i njime će svaki čovek dostići svoje savršenstvo. Novi individualizam je novi helenizam.“

Reč utopija obično označava onu krajnju tačku ljudske vere u budućnost, ili ljudske nade – nedosanjani san o savršenstvu u Zemlji Nedodjili ili racionalne pokušaje preuređenja ljudskog okruženja i institucija, kao i poboljšanja njegove nesavršene prirode, radi većih mogućnosti u svakodnevnom životu. Samim tim, prostor utopije određen je kao nemesto, nedefinisano područje, a utopijska predstava u funkciji je stvaranja idealnog poretka stvari koji bi rezultirao napretkom društva. Utopijske projekcije, u tom smislu, uvek su kritički okrenute ka realnosti, odnosno kritikuju postojeći sistem. Predstave utopijske budućnosti sadrže dve osnovne koncepcije. Prva je romantizovana ideja idealnog poretka u kojoj nema jasno naglašenog načina ili sredstva kojim bi se taj proces prelaska od realnog ka imaginarnom izveo, zapravo projekcija koja i sama računa na nemogućnost realizacije, pa je samim tim shvaćena kao statična, zaokružena slika idealnog društva. Za razliku od prethodne, druga, radikalnija, je ona koja sebe doživljava kao moguću, ostvarivu i koja podrazumeva sistemske promene u društvu. Ovu utopiju Karl Manhajm (Karl Mannheim) određuje i kao utopiju koja „transcendira stvarnost“, pa je time potencijalno sposobna da „razara postojeći egzistencijalni poredak“. Prema autoru Nikoli Dediću, u umetničkoj praksi dvadesetog veka, odnos umetnika ka ideji utopije razvijao se u pravcu procesa razaranja klasične episteme, po kojoj je idealna predstava društva, simetrična i hijerarhijski jasno uspostavljena,

zamenjena najpre visokoburžoaskom predstavom o umetnosti kao izdvojenom, zasebnom polju delatnosti. Ova ideja će svoju kulminaciju doživeti s pojmom visokog modernizma. U daljem razvoju, visoki modernizam postaće predmet kritičke rasprave i biti podvrnut različitim oblicima osporavanja koje pre svega dolazi iz prostora avangarde, koja svoju intenciju promene društva i definiše terminom optimalna projekcija (Aleksandar Flaker) što podrazumeva radikalno prevredovanje svih društvenih vrednosti: etičkih, političkih, moralnih. Time prethodna prostorna epistema biva zamenjena vremenskom epistemom, odnosno idejom projekta, na čemu je i bazirano utopističko načelo avangarde XX veka. Nakon iskustva konceptualne umetnosti, ova utopijska projekcija avangarde gubi značaj, a sama umetnost svoj privilegovani položaj, kao i mogućnost menjanja društvene prakse, postavši deo kulturne celine.

U praksi jednog broja umetnika koji tematski prilaze ideji utopije, pojam grada kao mesta idealne celine i savršene harmonije zauzima posebno mesto. Grad postaje personifikacija celovitosti, romantičarske vizije savršene sinergije čoveka, tehnike i prirode.

Nasuprot utopijskog viđenja stoji distopijsko viđenje grada, koje je tesno povezano sa definisanjem grada kao mesta proizvodnje anksioznosti, unutrašnje teskobe pojedinca, zasnovane na činjenici da mu je onemogućena društvena interakcija na način koji bi potvrdio i razvio njegovu ličnost. Moderan grad, nasuprot tradicionalnom gradu u kome se život odvija po unapred utvrđenom konceptu, nema

tu vrstu ontološke sigurnosti koja je od suštinskog značaja za razvoj ličnosti, pa samim tim postaje mesto nesigurnosti i nestabilnosti. Ako pojedinac želi da se osloboodi anksioznosti, nužno je da postane deo društvenih praksi, a put ka ovakvoj vrsti emancipacije jesu i društvene institucije kao predstavnici društva. I upravo u relaciji sa institucijama koje bi trebalo da imaju oslobođajuću ulogu dolazi do porobljavanja ličnosti, odnosno frustracija i atomizovanja ličnosti. Grad postaje rizično mesto, mesto opasnosti, nerazumljivo područje gde se ne mogu predvideti postupci drugih, pa ličnost ne dobija mogućnost refleksije, priliku da sagleda sebe kroz drugog. Sekularizovana ličnost postaje idealan objekat manipulacije – oruđe delanja. Ova tragičnost ljudskog postojanja u gradovima ne proizilazi samo iz nemogućnosti uspostavljanja relacije sa drugim, već i iz odsustva svesti o postojanju i značaju prirode, njenom sistematskom uništavanju i zanemarivanju.

U umetničkoj praksi pojedinih autora koji tematizuju ideju utopije možemo pratiti projektovanje idealizovane slike gradova, koja se u percepciji umetnika često povezuje sa mehanističkom organizacijom života.

Jedan od umetnika koji tematizuju ideju utopije je Milovan Vidak, čije slikarstvo, kao i umetnička grupa kojoj je pripadao, Mediala, koincidiraju s pojavom nove figuracije na beogradskoj umetničkoj sceni. Rad pod nazivom *Pred početak velikog suđenja iz 1963.* baziran je na teorijskoj osnovi koju zastupa Mediala, a koja se zasniva na konceptu integralne slike koja predstavlja „pokušaj da se na tradiciji renesansne, pseudoklasične tekovine unutar savremene umetnosti ponovo uspostavi humanistička, celovita vizija sveta, kao suprotnost savremene potrošačke civilizacije”. Grad je jedna od ključnih metafora ove teorije, gde Grad postaje nosilac svojevrsne renesansne celovitosti, predstavljen kao subjekt centralne geometrijske perspektive.

Pored ovakve mitologizacije prošlosti, koja dobija posebno značenje projektovanjem u budućnost, izvestan broj umetnika ovoj temi grada-budućnosti prilazi sa stanovišta vlastitog unutrašnjeg doživljaja, podignutog do nivoa halucinantnog, opsesivnog viđenja megapolisa, kao na slici Njujork vatrožder iz 1964.

Milorada Bate Mihajlovića. Arhitektura grada pretvorena u organsku masu, koja proždire vlastiti sadržaj, predstavlja projekciju unutrašnjeg nemira autora.

Distopijska slika sveta u likovnoj artikulaciji često podrazumeva izvesno pomeranje od stvarnog, konkretnog, preuzimanje i inkorporiranje elemenata fantastičnog, kriptičnog, onostranog i stavljanje u funkciju otkrivanja dehumanizovanog, militantnog i eksploatatorskog društva. Ta vrsta distopije nije nešto što je projektovano u budućnost, to je vreme u kome

živimo, vreme postutopije, u kome smo zaglavljeni bez mogućnosti projektovanja budućnosti. Elementi fantastike i očuđujućeg daju privid nestvarnog, nerealnog, projektovanog u distopičnu sliku budućnosti.

Ikoničnost rada Mihaela Milunovića *Succession* iz 2007. ogleda se u mogućnosti demistifikacije istorijskih narativa označenih grbovima iščezlih, nekada moćnih država. Optička dvojnost ovih simbola moći, predstavljenih orlovima, koji jednom svojom dimenzijom nalaze u prostor realnosti dok uglačanost površine istovremeno stvara konture nestabilnosti, upućuje na svu složenost onog nevidljivog podrivačkog procesa propadanja prisutnog u svim hijerarhijski uređenim društvima, govori o krhkosti „volje za globalnom dominacijom“. U interpretaciji umetnika, materijalni ostaci prošlosti koji ispunjavaju urbane celine isto kao i heraldički simboli prošlog su u isto vreme nosioci ideološke strukture određenog društva, neka vrsta „fantomske identitete“ obrazina koje budućnost nasleđuje, ispunjavajući ih novim i drugačijim sadržajima.

Rad Biljane Đurđević Oruđe delanja baziran je na kritici različitih oblika eksploratorskih praksi, što za umetnicu predstavlja „polaznu tačku studije slučaja o ljudskoj, socijalnoj i etičkoj degradaciji“, odnosno refleksiju sveta u kome živimo, a ne distopijsku viziju budućnosti. Međutim, distopičnost prizora – dramatično naglašen enterijer fabričke hale nastanjen ljudskim bićima-radnicima bez ikakvih individualnih psiholoških obeležja – proizilazi iz činjenice da se radi o realnom trenutku u kom živimo i da je ta orvelovska scena prizor iz našeg stvarnog života. Upravo iz ove pozicije, ne postoji nikakva mogućnost projekcije bilo kakve budućnosti.





IVAN PETROVIĆ
Amsterdam, 2002

iz serije „Podzemna skloništa“ /
From the series “Underground Shelters”, 2002–2011
fotografija u boji, lambda print / print, lambda, 76 x 92 cm



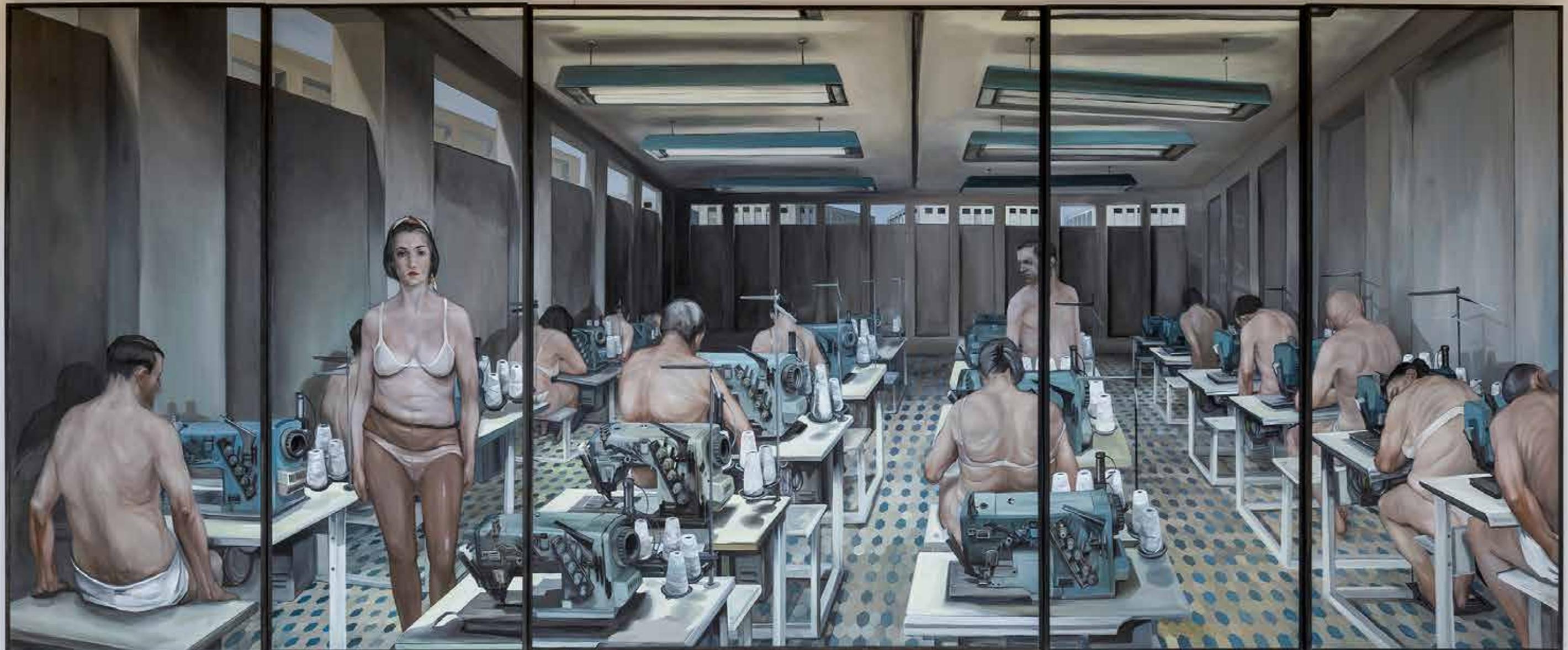
MILORAD BATA MIHAJLOVIĆ

Njujork vatrožder / New York Fire Eater, 1964.
kom.teh/platno/ com.technic/canvas



MIHAEL MILUNOVIĆ

SUCCESSION, 2007
zidna instalacija / wall installation, 160x70x5 cm



BILJANA ĐURĐEVIĆ

Oruđe delanja / Instrument of Activity, 2014/2015
ulje na platnu / oil on canvas, 255 x 622 cm

5

Svetlana Mitić

Dystopia - Utopia

"Individualism will be complete, and through it, each man will attain his perfection. The new Individualism is the new Hellenism."

The word utopia usually signifies the ultimate point of human faith in the future, or human hope – the unfulfilled dream of perfection in Neverland or rational attempts to reshape the human environment and institutions, as well as improve its imperfect nature for the sake of greater possibilities in everyday life. Therefore, the space of utopia is defined as a non-place, an undefined area, and the utopian concept serves the purpose of creating an ideal order of things that would result in the progress of society. Utopian projections, in this sense, are always critically oriented toward reality; in other words, they criticize the existing system. Representations of utopian futures contain two basic ideas. The first is a romanticized notion of an ideal order in which there is no clearly emphasized way or means by which the process of transition from the real to the imaginary would be carried out. Actually, it is a projection that itself takes into account the impossibility of realization, thus being understood as a static, self-contained image of an ideal society. In contrast to the previous one, the second, more radical conception sees itself as possible and achievable, implying systemic changes in society. Karl Mannheim also defines this utopia as one that "transcends reality" and is therefore potentially capable of "destroying the existing existential order." According to the author Nikola Dedić, in the artistic practices of the 20th century, the artist's relationship to the idea of utopia developed in the direction of dismantling the classical episteme, in

which the ideal representation of society, symmetric and hierarchically established, was replaced first by the high-bourgeois notion of art as a separate, distinct field of activity, and this idea reached its culmination with the emergence of high modernism. In its further development, high modernism became the subject of critical debate and underwent various forms of challenge, primarily from the space of the avant-garde, which defined its intention of societal change with the term optimal projection (Aleksandar Flaker) that entailed a radical reevaluation of all social values: ethical, political, moral. Thus, the previous spatial episteme was replaced by a temporal episteme, that is, the idea of the project, which formed the basis of the utopian principle of the 20th-century avant-garde. After the experience of conceptual art, this utopian projection of the avant-garde lost its significance, and art itself lost its privileged position as well as its potential to change social practices, becoming a part of cultural unity.

In the works of some artists who approached the idea of utopia thematically, the concept of the city as a place of ideal unity and perfect harmony holds a special place. The city becomes the personification of wholeness, a romantic vision of perfect synergy between humans, technology, and nature. Contrary to the utopian view, there is a dystopian perception of the city, closely linked to the definition of the city as a place of production of anxiety, internal unease for individuals, based on the fact that social interaction is hindered in a way that would affirm and develop their personality. Unlike the traditional

city, where life unfolds according to predetermined concepts, the modern city lacks the kind of ontological security that is essential for personal development, thus becoming a place of uncertainty and instability. If an individual wants to free themselves from anxiety, they must become part of social practices and social institutions, as the representatives of society, present the path to this kind of emancipation. However, it is precisely in relation to the institutions that should have a liberating role that personal enslavement occurs, i.e., personal frustration and atomization. The city becomes a risky place, a place of danger, an incomprehensible territory where the actions of others cannot be predicted, and the individual is deprived of the opportunity for reflection, the chance to see oneself through the other. The secularized individual becomes an ideal object of manipulation – a tool for action. This tragedy of human existence in cities stems not only from the inability to establish a relationship with others but also from a lack of awareness of the presence and importance of nature, its systematic destruction, and neglect.

In the creative practice of certain artists who explore the idea of utopia, we can observe the projection of an idealized image of cities, often associated in the artist's perception with a mechanistic organization of life. One artist who thematizes the idea of utopia is Milovan Vidak, whose paintings and the artistic group he belonged to, Mediala, coincide with the emergence of New Figuration in the Belgrade art scene. His work titled Before the Beginning of the Great Trial (*Pred početak velikog sudeњa*) from 1963 is based on the theoretical foundation advocated by Mediala, which relies on the concept of an integral painting that represents "an attempt to, drawing on the tradition of Renaissance and pseudo-classical achievements, reintroduce a humanistic, comprehensive vision of the world within contemporary art as opposed to contemporary consumer civilization." The city is one of the key metaphors in this theory, where the City becomes the bearer of a Renaissance wholeness, portrayed as the subject of a central geometric perspective.

In addition to this mythologization of the past, which gains particular significance through projection into the future, a number of artists approach the theme of the city-future from the perspective of their own inner experience, elevated to the level of a hallucinatory, obsessive vision of the megalopolis, as in the painting New York Fire Eater (*Njujork vatrožder*) from 1964 by Milorad Bata Mihajlović. The architecture of the city – transformed into an organic mass that devours its own content, represents the projection of the artist's inner

unrest.

The dystopian depiction of the world in visual articulation often implies a certain shift from the real and concrete, claiming and incorporating elements of the fantastic, cryptic, and otherworldly, serving the purpose of revealing a dehumanized, militant, and exploitative society. This kind of dystopia is not something projected into the future; it is the time we live in, a post-utopian time in which we are trapped without the ability to project the future. The elements of fantasy and defamiliarization create the illusion of the unreal, the non-real, projected into a dystopian image of the future.

The iconicity of Mihael Milunović's work Succession from 2007 lies in its ability to demystify historical narratives represented by the coats of arms of vanished, once-powerful states. The optical duality of these symbols of power, represented by eagles that, with one dimension, enter the realm of reality while the polished surface simultaneously creates contours of instability, points to the complexity of the invisible subversive process of decay present in all hierarchically organized societies, speaks of the fragility of the "will for global domination." In the artist's interpretation, the material remnants of the past that fill the urban spaces, as well as the heraldic symbols of the past, simultaneously carry the ideological structure of a particular society, representing a kind of "phantom identities of the faces inherited by the future," filling them with new and different contents.

Biljana Đurđević's work Instrument of Action (*Oruđe delanja*) is based on the critique of various forms of exploitative practices, which the artist sees as the "starting point of a case study on human, social, and ethical degradation," i.e., a reflection of the world we live in, rather than a dystopian vision of the future. However, the dystopian quality of the scene – the dramatically emphasized interior of a factory hall inhabited by human workers without any individual psychological characteristics – arises from the fact that it represents the reality of the present moment in which we live. This Orwellian scene is precisely a scene from our own lives. It is from this position that there is no possibility of projecting any future.



Deo izgleda postavke celine Distopija - Utopija
Part of the Set Up of the ex. segment Dystopia - Utopia

**1. PRIVATNI PROSTORI: SVAKODNEVICA U
ZAJEDNIŠTVU / PRIVATE SPACES:
TOGETHERNESS AND EVERYDAY LIFE**

NATALIJA CVETKOVIĆ
Moja soba / My Room, 1912

TOMA ROSANDIĆ
Glava Hrista / Christ's Head, 1915

PAŠKO VUČETIĆ
Žena u crvenom šeširu / Woman with a Red Hat, 1916

SRETNEN STOJANOVIC
Portret prijatelja / Portrait of a Friend, 1920

MILO MILUNOVIC
Bistro (Porodica bardžija) / Bistro (A Family of Bartenders), 1922

NATALIJA CVETKOVIĆ
Tuga / Sadness, 1922

PETAR PALAVIĆINI
Don Kihot / Don Quijote, 1922

MARKO ČELEBONOVIĆ
Enterijer - Žena pred ogledalom / Interior - Woman in Front of the Mirror, 1927

MARKO ČELEBONOVIĆ
Biličar / Billiards, 1927

MILENA PAVLOVIĆ BARILI
Mladić sa psem (Gottfried Kriger) / Man with a Dog (Gottfried Krüger), 1928

KOSTA HAKMAN
Autoportret / Self-Portrait, 1928

MILENA PAVLOVIĆ BARILI
Portret majke / Portrait of the Mother, 1928

IVAN RADOVIĆ
Žuti enterijer / Yellow Interior

MILENA ŠERBAN
Čovek sa zelenim naočarima / Man with Green Spectacles, 1934

JELISAVETA PETROVIĆ
Atelje – Kompozicija / Atelier – Composition

ANA MARINKOVIĆ
Enterijer / Interior

MARKO ČELEBONOVIĆ
Figura u enterijeru / Figure in an Interior, 1937

STANE KREGAR
Tajanstvo večeri (Skrivenost večeri) / Mystery of the Night (Concealment of the Night), 1939

MIODRAG MIĆA POPOVIĆ
Moja majka i moja žena / My Mother and My Wife, 1950

MIRJANA MIHAĆ
U sobi / In the Room, do 1959

GABRIJEL STUPICA
Devojka s velom III / Girl with a Veil III, 1961

MILICA STEVANOVIĆ
Studija / A Study, 1963

OTO LOGO
Bronzani faraon (Glava faraona) / Bronze Pharaoh (Pharaoh's Head), 1964

BRANKO RUŽIĆ
Otac 2 / Father 2, 1964

ZORAN PETROVIĆ
Riter sa tupim zubima / Knight with Blunt Teeth, 1968

ZORAN POPOVIĆ
Jasna u Engleskoj / Jasna in England, 1969

SLAVOLJUB BOGOJEVIĆ
Glava / Head

BRANKO RUŽIĆ
Micheli, 1974.

SLAVKO TIHEC
Kontejner 4 / Container 4, 1976

JOVAN KRATOHVIL
Autoportret / Self-Portrait

TOMISLAV GOTOVAC
Cara Dušana 11 / 11, Car Dušan Street, 1978

NEDELJKO NEŠA PARIPOVIĆ
Autoportreti / Self-Portraits, 1979

SANJA IVEKOVIĆ I DALIBOR MARTINIS
Chanoya, 1983

ZORAN MARINKOVIĆ
Miki, Natalija i Milica pre nego što se Miki propao / Miki, Natalija and Milica before Miki became a Drunkard, 1989

MILICA TOMIĆ
Portret moje majke / Portrait of My Mother, 1999

MIODRAG KRKOBABIĆ
Nestali portret / Missing Portrait, 2002/2004

ŽOLT KOVAČ
Ručak / Lunch, 2007

ŽOLT KOVAČ
Kafa u krevetu / Coffee in Bed, 2008

2. SEMIOTIKA GRADA / SEMIOTIC OF THE CITY

BETA VUKANOVIĆ
Fontana u parku / Fountain in a Park, c. 1920

SAVA ŠUMANOVIC
Pariski pejzaž / Parisian Landscape, 1920

VELJKO STANOJEVIĆ
Ulica u Parizu / Street in Paris, 1921

MARKO RISTIĆ
Iz ciklusa „La vie mobile“ (1) / From the cycle “La vie mobile” (1), 1926

IVAN TABAKOVIĆ
Predeo s mostom (Most na Morišu u Aradu) / Landscape with a Bridge (Bridge on the Moriš in Arad), 1927

LJUBOMIR IVANOVIC
Stari Pariz, Rue de Clignancourt / Old Paris, Rue de Clignancourt, 1930

STEVAN ŽIVADINOVIC – VANE BOR
Jedan minut pre ubistva / One Minute before Murder, 1935

STEVAN ŽIVADINOVIC – VANE BOR
Dva minuta pre zločina (Milica S. Lazović kao senka) / Two Minutes Before Crime (Milica S. Lazović as a Shadow), 1935

EDO KOVACHEVIC
Kožarska ulica 1 / Kožarska Street 1, 1935–1957/1958

PEĐA MILOSAVLJEVIC
Kišni dan u Parizu / Rainy Day in Paris, 1937

LJUBICA CUCA SOKIC
Dvoriste / Yard, 1937

MILAN KONJOVIC
Otkrivanje spomenika / The Unveiling of a Monument, 1940

KRSTO HEGEDUSIĆ
Dvoriste / Yard, 1958

DRAGOŠ KALAJIĆ
Dnevnik 73 / Diary 73, 1964

MILENKO MATANOVIC (grupa OHO)
Triglav, 1968

LEONID ŠEKJA
Skladište / Warehouse, 1970

KOSTA BOGDANOVIC
Urbana krošnja III / Urban Tree Crown III, 1972

MIODRAG MIĆA POPOVIĆ
Urbanizam / Urban Planning, 1976

TOMISLAV GOTOVAC
Ovde na ovom mestu / Here in this Place, 1976

SANJA IVEKOVIĆ
Novi Zagreb (Ljudi na prozorima) / Novi Zagreb (People in Windows), 1979

JADRANKA FATUR
Pub Monparnasse, 1980

GORANKA MATIĆ
Dani bola i ponosa / Days of Pain and Pride, 1980–1992

BOJAN BEM
Kompozicija sa senkom ptice / Composition with Bird's Shadow, 1989

JASMINA CIBIC
Tear Down and Rebuild, 2015

3. URBANI SVET / GLOBALNI GRAD / URBAN WORLD - GLOBAL CITY

STOJAN ARALICA
Crnac / Black Man, 1916

VLADIMIR BECIĆ
Mladi Englez / Young Englishman, 1920

MILIVOJ UZELAC
Kokota / Cocotte, 1920

MARIJAN TREPŠE
U kafani / In the Barroom, 1922

VASA POMORIŠAC
Kartaši / Cardplayers, 1924

VELJKO STANOJEVIĆ
Cirkus / Circus, 1924

KOSTA HAKMAN
Fabričko naselje / Factory Settlement, c. 1924

VELJKO STANOJEVIĆ
Kupačice / Women Bathers, 1924

MILIVOJE UZELAC
Kiki de Montparnasse, 1926

STEVAN ŽIVADINOVIC – VANE BOR
Cayeux-sur-mer, 1928

VILKO GECAN
Tuška, 1928

IGNJAT JOB
Ludaci / Lunatics, 1929/1930

MILENA PAVLOVIĆ BARILI
Portret Japanca / Portrait of a Japanese Man, 1931

STEVAN ŽIVADINOVIC – VANE BOR
Vane Bor kao astronom / Vane Bor as Astronomer, 1932

MARIJAN DETONI
Pijana kočija / Drunken Carriage, 1935

IVAN TABAKOVIĆ
Crvena kafana / Red Barroom, 1939

FRANO ŠIMUNOVIC
Cirkus / Circus, 1939

LJUBICA CUCA SOKIC
Kafana / Barroom, 1939

ALEKSANDAR LUKOVIC
Viđeno društvo / Distinguished Company, 1955

VOJIN BAKIĆ
Svetlosni oblici / Light Forms, 1964

STEVAN LUKETIĆ
Skulptura / Sculpture, 1964

DRAGAN ROGIĆ
Košarka / Basketball, 1965

VOJIN BAKIĆ
Svetlosni oblici XX / Light Forms XX, 1965

IVAN KOŽARIĆ
„L-50“, 1965

ŽIVKO ĐAK
Zar vi ne idete na more? / Aren't You Going to the Seaside?, 1967

BOJAN BEM
Telefonska govornica / Telephone Box

VJENCESLAV RIHTER
SFE 1, 1969

BORA ILJOVSKI
Automobil / Car, 1969

BOJAN BEM
Ispod tuša / In the Shower, 1969

ZORAN PETROVIĆ
Velika glava sa malim ukrasom i mala figura sa velikim ukrasom / Big head with a small decoration and a small figure with a big decoration 1969.

DUŠAN DŽAMONJA
Metalna skulptura 22 / Metal Sculpture 22

JANEZ KOCIJANČIĆ / KOD
Restoran kod KOD, Novi Sad – Restaurant Chez CHEZ, Novi Sad, 1970

MILENA JEFTIĆ NIČEVA KOSTIĆ
Hitna pomoć / Emergency, 1972

VELIZAR VASA MIHIĆ
Stub 1-4 / Pillar 1-4, 1972

PETAR ĐORĐEVIĆ
Plaža / Beach, 1976

MILAN BLANUŠA
Ličnost koja posmatra apstraktnu sliku / Individual Observing an Abstract Painting, 1976

VIKTOR MACAROL
Saksofonista, New York / Saxophone Player, New York, 1976–1981

VIKTOR MACAROL
Zanesena umetnica (Washington Park NYC) / Musing Artist (Washington Park NYC), 1976–1981

VIKTOR MACAROL
Artist (for God's Sake!), New York, 1976–1981

VIKTOR MACAROL
Duet, New York, 1976–1981

RODOLJUB ANASTASOV
Čovek i prostor II / Man and Space II, 1978

LJUBOMIR ŠIMUNIĆ
Tajni život beogradske periferije / The Secret Life of Belgrade Suburbs, 1978

VIKTOR MACAROL
Mladić s pacovom, New York / Young Man with a Rat, New York, 1980

PREDRAG PEDA NEŠKOVIĆ
Zima na Zlataru / Winter at Zlatar, 1983

SRĐAN ĐILE MARKOVIĆ
Gužva / Crowded, 1991

SLOBODAN ERA MILIVOJEVIĆ
Crno i belo oko / Black and White Eye, 1995

MILAN ALEKSIĆ
Buvljak, Beograd, Srbija (iz serije „Loše održavanje“) / Fleamarket, Belgrade, Serbia (from the series “Poor Maintenance”), 1997–2006

VESNA PAVLOVIĆ
Herzlich Willkommen im Hotel Hyatt Belgrad, April 1999, I, II, 1999

4. SUBJEKAT I MESTO / SUBJECT AND PLACE

VASA POMORIŠAC
Čovek ide (Koraci) / A Man Walking (Footsteps), 1921

PETAR OMČIKUS
Zagonetka šlema II / Helmet's Riddle II, 1971

BALINT SOMBATI (grupa BOSCH+BOSCH)
Lenin in Budapest, 1972

SLOBODAN BRACO DIMITRIJEVIĆ
Tražeći: Ticiano Veccello-Sir de Polo / Looking for: Ticiano Veccello-Sir de Polo, 1975

BRANIMIR KARANOVIĆ
Cipele / Shoes, 1977

NEDELJKO NEŠA PARIPOVIĆ
N. P., 1977, 1977

SLAVKO MATKOVIĆ (grupa BOSCH+BOSCH)
Deautorizacija umetničkog dela / De-authorization of a Work of Art, 1981

DRAGAN PEŠIĆ
Crtanje pomoću svjetlosti / Drawing With Light, 1982

SAŠA MARKOVIĆ – MIKROB
Iz ciklusa: Radovi iz foto-automata / From the cycle: Works from the Photo Booth, 1987/1989

SRĐAN APOSTOLOVIĆ
Korektor / Corrector, 1993

MILAN BLANUŠA
Senke / Shadows, 1994

ZORAN TODOROVIĆ
Šum / Noise, 1998/1999

MIHAEL MILUNOVIĆ
Klink-Klank / Clink-Clank, 2007

IGOR GRUBIĆ
East Side Story, 2008

MILICA RUŽIĆ
Zrenjanin – Jugoremedija, 2010/2013

RADOŠ ANTONIJEVIĆ
Savršenstvo 3 / Perfection 3, 2022

5. DISTOPIJA – UTOPIJA / DYSTOPIA - UTOPIA

JOSIP SEISSEL (Jo Klek)
Bez naziva (SDŽ/MAV) / No Title (SDŽ/MAV), c. 1923/1924

AVGUST ČERNIGOJ
Objekat „EL“ / Object „EL“, 1924 (rekonstruisano / reconstructed in 1979)

DUŠAN JANKOVIĆ
Pariz / Paris, 1926

SERGIJE GLUMAC
Metro (1), 1928

SERGIJE GLUMAC
Metro (7), 1928

SINIŠA VUKOVIĆ
Ka centru / Towards the Center, 1958/1960

MILOVAN VIDAK
Pred početak velikog suđenja / Before the Start of a Big Trial, 1963

OLGA JEVRIĆ
Raspeti oblici / Crucified Forms, 1963/65–1973

MILORAD BATA MIHAJLOVIĆ
Njujork vatrožder / New York Fire-Eater, 1964

ZMAGO JERAJ
... , 1971

MIRJANA MAODUŠ
Iz serije „Metroi“ / From the series “Metro Stations”, 1983

IVAN PETROVIĆ
Amsterdam, 2002; Rotterdam, 2002
iz serije „Podzemna skloništa“ / From the series “Underground Shelters”, 2002–2011

MIHAEL MILUNOVIĆ
Succession, 2007

BILJANA ĐURĐEVIĆ
Oruđe delanja / Instrument of Activity, 2014/2015

DRAGOSLAV KRNAJSKI
Apokalipsa / Apocalypse, 2019

Grad: mesto identiteta City: A Place of Identity

Izložba dela iz kolekcije Muzeja savremene umetnosti
An exhibition of works from the Museum of Contemporary Art collection

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CITY: A PLACE OF IDENTITY

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MIODRAG MIĆA POPOVIĆ
Autoportret s maskom / Self-portrait with a Mask
1947.