

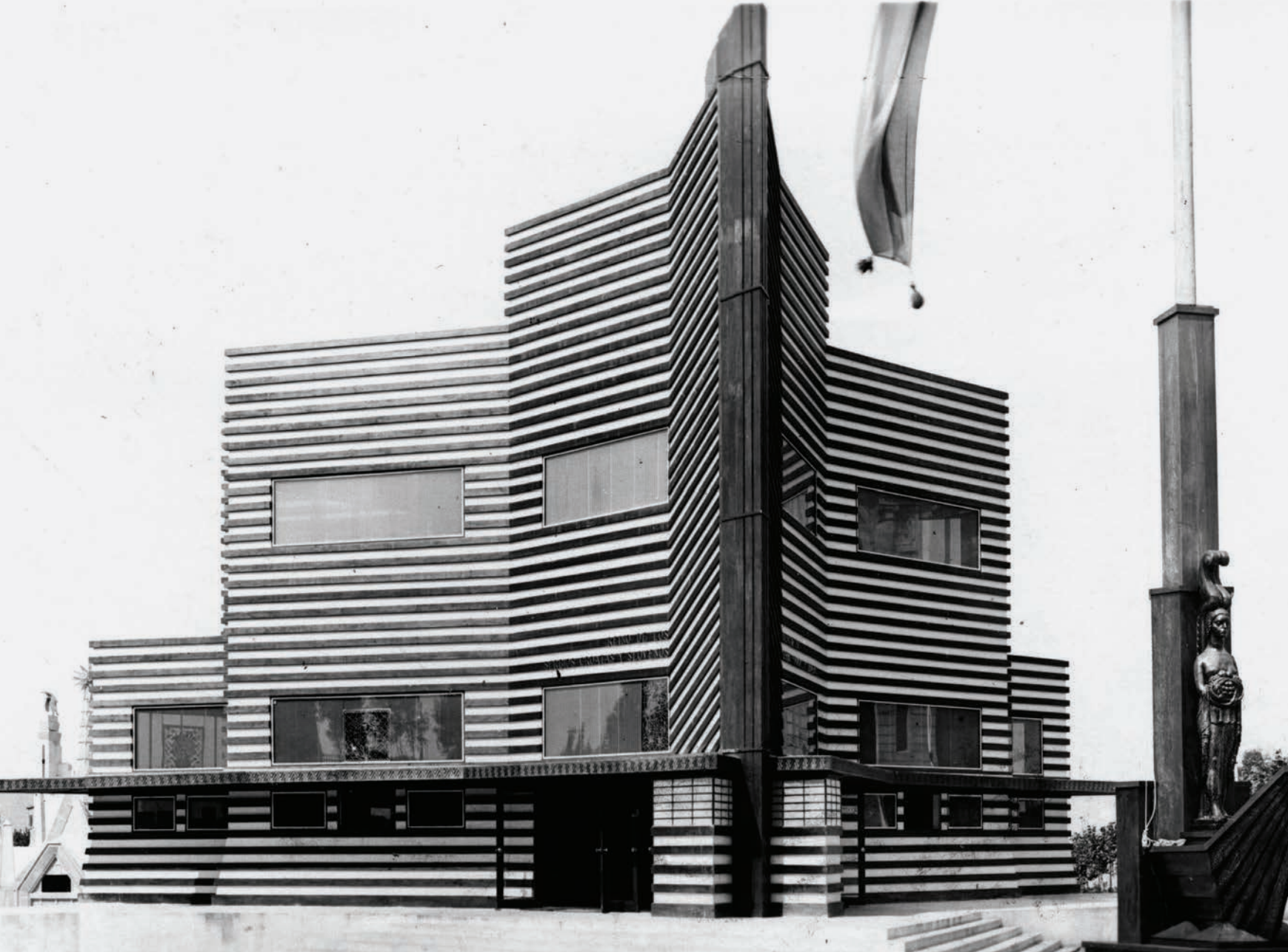


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■ GORDANA NIKOLIĆ

ORNAMENTIKA MOĆI

O VIDEO INSTALACIJI **PAVILJON** (2015) JASMINE CIBIC

(STRANA PAGE 2)

JUGOSLOVENSKI PAVILJON NA IZLOŽBI U BARCELONI, 1929.

YUGOSLAV PAVILION AT THE EXPOSITION IN BARCELONA, 1929

FOTO RAZGLEDNICA **PHOTO POSTCARD**

IZ KOLEKCIJE MILOŠA JURIŠIĆA **MILOŠ JURIŠIĆ'S COLLECTION**

LJUBAZNOŠĆU VLASNIKA **COURTESY OF THE OWNER**

Video instalacija *Paviljon* Jasmine Cibic premijerno je predstavljena novembra 2015 kao deo njene samostalne izložbe *Zidati želju* u Muzeju savremene umetnosti Vojvodine¹. Kao i u njenim prethodno realizovanim projektima *For Our Economy and Culture* (2013) i seriji *Spielraum* (2015), projekat *Zidati želju* istražuje instrumentalizaciju vizuelnog jezika u konstrukciji spektakla u okviru imaginarijuma nacionalne države. Cibicova bira za svoje studije slučaja simbolički važne i grandiozne umetničke projekte ili događaje iz istorije² koji su inicirani i nadgledani sa tada najviših pozicija u strukturi moći – sa državnog vrha. Iako je reč o istorijski različitim ideološkim i režimskim kontekstima jugoslovenske države tokom XX veka, u sve tri pomenute studije slučaja koje Cibicova istražuje (poručivanje umetničkih dela za ukrašavanje enterijera slovenačke Narodne skupštine (1954 - 1959), gradnja Palate Federacije (1947-59) i gradnja Paviljona Kraljevine Jugoslavije (1929)) tadašnji državni aparat je delegirao i nadgledao realizaciju ovih projekata.

Tako je film *Fruits of Our Land* (2013) snimljen u zgradi slovenačkog Parlamenta (nekadašnjoj Narodnoj Skupštini), film *Tear Down and Rebuild* (2015, deo Spielraum projekta) u zgradi Palati Srbije (nekadašnje zgrade Palate Federacije i Saveznog izvršnog veća), dok novi rad *Paviljon* (2015) predstavlja Paviljon Kraljevine Jugoslavije u Barseloni iz 1929. U ovim izabranim primerima, umetnica se fokusira na zavodljivi jezik umetnosti i arhitekture kao *meke moći* u kontekstu kulturne diplomatije i samoreprezentacije nacionalne države, kao i na registar sličnih estetskih vokabulara i slojeva metanarativa nataloženih tokom istorije koji su učestvovali u produkciji spektakla.

U njenoj novoj video instalaciji *Paviljon*, studija slučaja i, ujedno, glavni protagonista ovog umetničkog rada je zgrada nacionalnog Paviljona Kraljevine Jugoslavije³, projekat pionira moderne arhitekture u jugoslovenskoj državi – Dragiše Brašovana (1887-1965), koja je bila privremeno sagrađena 1929. godine na Svetskoj izložbi u

Barseloni. Svetska izložba je jedna od tada najznačajnijih internacionalnih manifestacija, smotri privrednog, kulturnog i graditeljskog stvaralaštva, na kojoj je učestvovalo dvadeset evropskih nacija⁴, kao i privatne organizacije iz Sjedinjenih Država i Japana⁵. Glavna agenda izložbe u Barseloni je bio urbanistički razvoj ovog grada i potraga za novim arhitektonskim izrazom, pri čemu je sama izložba trebalo da posluži i kao poligon za testiranje novih arhitektonskih stilova razvijanih tokom prvih decenija XX veka. Jugoslovenska država je na ovaj izazov odgovorila angažujući arhitektu Brašovana, koji je realizovao projekat modernog paviljona koji se u ambijentu izložbene arhitekture izdvajao svojom neobičnom zvezdastom osnovom, dinamičnim telom sastavljenim iz uglastih modula različitih veličina i visina, i crno-belom prugastom fasadom na kojoj je dominirao ekspresionistički završetak u obliku broskog pramca. Prvobitnu ideju jugoslovenske vlade o nacionalnom, folklornom stilu Brašovan je odbacio. On je smatrao da je afirmacija jugoslovenske umetnosti u

svetu nemoguća bez usvajanja principa internacionalnog, modernog arhitektonskog stila⁶. Inače, Brašovan je pored istaknutih projekata u Beogradu⁷, Zemunu, Zrenjaninu i drugim gradovima Srbije i Vojvodine, autor nekih od simbolički najznačajnijih zdanja Novog Sada koja čine sadašnji moderni identitet grada: Radničke komore (1931), Zgrade Dunavske banovine, danas Izvršnog veća Autonomne Pokrajine Vojvodine (1939) i Glavne pošte (1961). Uzimajući u obzir moderno urbanističko nasleđe Novog Sada, instalacija *Paviljon* predstavila je fazu Brašovaneve aktivnosti koja je prethodila njegovim projektima u ovom gradu. Međutim, video instalacija *Paviljon* funkcioniše u različitim kulturnim kontekstima, čime otvara drugačije pozicije i odnose za analizu ovog umetničkog rada.

Pored činjenice da je Brašovan bio u jednom trenutku na poziciji moći prezentacije imaginarijuma jugoslovenske države, jedan od razloga zašto je Cibicova odabrala Paviljon

iz Barselone za glavnog protagonistu svog umetničkog projekta je pre svega avangardnost njegovog arhitektonskog vokabulara, smeštenog u pejzaž imperijalnog geopolitičkog egzotizma nacionalnih država iz perioda između dva svetska rata. Avangardnost je u ovom slučaju u funkciji spoljnopolitičke prezentacije modernog identiteta jedne periferije. Umetnica razmatra odnos između vizuelnog jezika ove arhitekture (politike, ideologije) i posmatrača, kojima priključuje i naknadnu medijaciju arhiva kao važne instance za proces konstrukcije specifičnog imaginarijuma.

Jasmina Cibic u svom istraživanju polazi od legende da je Paviljon Kraljevine Jugoslavije prvobitno osvojio prvu nagradu na Svetskoj izložbi, koja je potom, usled političkih intriga i na osnovu žalbe slavnog arhitekta Ludviga Misa van der Roeya (Ludwig Mies van der Rohe) upućene komisiji za dodelu nagrade, konačno dodeljena Paviljonu Nemačke i njegovom arhitekti van der Roeyu. Van der Roeyov Paviljon iz Barselone, čija slika se nezaobilazno nalazi u većini

knjiga i udžbenika iz ove oblasti, u master narativima istorije umetnosti danas nosi ikonički status u okviru internacionalnog modernizma u arhitekturi. S druge strane, i pored međunarodnog priznanja i izuzetne reputacije, o Brašovanovom Jugoslovenskom Paviljonu se i danas ne zna dovoljno, jer je sačuvana dokumentacija o njemu vrlo skromna i nepotpuna. Na određeni način, Brašovanov Paviljon možemo smatrati *nestalim* u arhivskom procesu memorizacije prošlosti. Na osnovu par sačuvanih fotografija lociranih u nacionalnim i privatnim arhivima i prostornog plana parcele na kojoj se paviljon nalazio, umetnica je uspela do određene mere da rekonstruiše izgled paviljona, na osnovu čega je sačinjena njegova maketa iz desetine delova u srazmeri 1:7. Tako je izložba *Zidati želju* u muzeju predstavila jedinstveni *Gesamtkunstwerk* od jednokanalne audio-video instalacije *Paviljon*, ilustracija u akvarel tehnici na zidu i razdvojenih delova pomenute arhitektonske makete, kao trodimenzionalne varijacije toka videa, koji su stajali u prostoru u funkciji mobilijara na kom su

posetioci sedeli. Ovo prožimanje različitih struktura – medijskih, temporalnih i topoloških – stvara efekat *totalnog umetničkog dela* i uključuje varijacije umetničkih objekata i situacija, karakterističnih za projekte Jasmine Cibic, koje umetnica stvara u saradnji sa arhitektama, zanatlijama, ilustratorima, scenaristima i performerima.

Video *Paviljon* prikazuje grupu od pet izvođačica koje spajaju delove makete jugoslovenskog paviljona u celinu na pozorišnoj sceni. Snimljen iz različitih uglova i perspektiva, ovaj performans *zidanja* se tako pretvara u vizuelno zavodljive koreografske arabeske koje kreiraju izvođačice u svetlim kombinezonima na crnom podu scene. Video performans u svedenoj estetici crno-bele ornamentike govori istim vizuelnim jezikom minimalizma fasade jugoslovenskog paviljona. U videu vizuelni tok realnosti koja se odigrava u pozorištu prati glas naratorke, u funkciji umetničinog alter ega, koji u dokumentarističkom maniru opisuje metodologiju i proces rekonstrukcije nestalog

paviljona. Praznine u vizuelnoj dokumentaciji o izgledu paviljona Cibicova je popunila komparativnim metodom, oslanjajući se na izgled sličnih (arhitektonskih) struktura koje su bolje dokumentovane. Fokusrajući se na prugastu fasadu objekta, kao arhitektonsku koncepciju u funkciji zavođenja posmatrača, umetnica analizira primenu ovog vizuelnog jezika i izvan arhitekture. Ovaj deo istraživanja umetnica je predstavila ilustracijama objekata koje su njoj poslužile kao osnova za rekonstrukciju paviljona. Primenu pruga ona locira u kontekstu optičkih iluzija i varki, među kojima je i kamuflažna tehnika zaslepljivanja, koju je koristila britanska flota u Prvom svetskom ratu, a koju je izumeo umetnik Norman Wilkinson. Zbog nedostatka dokumentacije o načinu na koji su pruge na susednim površinama fasade Brašovanovog Paviljona bile spojene, umetnica je primenila ornamentalnu kompoziciju sa kamuflaže brodova, koju je aplicirala na spoljni omotač svoje makete. Ovim gestom „identifikacije”, umetnica je strategiju optičke varke militantne flote prevela u status

vizuelnog identiteta države. Varka tako postaje ideološki izbor.

Veoma sličnu prugastu fasadu je imao u blisko vreme nastali projekat francuske rezidencije – privatne vile za Žozefinu Beker, plesačicu, pevačicu, glumicu i aktivistkinju afričko-američkog porekla. Reč je o nerealizovanom projektu iz 1927. godine pionira moderne arhitekture Adolfa Losa (Loos), pisca čuvenog manifesta *Ornament i zločin*, koji je definisao funkcionalistički ikonoklazam u modernističkoj arhitekturi i dizajnu. Iznenadjuća sličnost u izgledu fasada Paviljona i Losove vile ukazuje na utilitarizaciju sličnih modernih formi i ornamentike u konstrukciji prostora sasvim različitih namena – javnog izložbenog prostora naciona i privatnog prostora egzotične žene za kojom su muškarci žudeli. Međutim, iako je reč o privatnoj kući, Losova vila isto odaje utisak izložbenog prostora u kom se izlaže *privatnost* tamnoprute dive Žozefine Beker. Raskošna oprema enterijera, zatvoren bazen za

plivanje i transparentne površine kao da su bili prilagođeni ugođaju posetilaca, kojima je omogućeno da posmatraju divu u intimnim trenucima, kao što u galeriji posmatraju umetničko delo ili instalaciju spektakla nacije na Svetskoj izložbi. Ovo zapažanje je uticalo na umetničinu odluku da nedostatak dokumentacije o izgledu enterijera Paviljona nadomesti enterijerom Losove vile, koji je prenet u maketu Brašovanovog paviljona. Naratorka u videu opisuje ove procese potrage, analize i umetničine odluke o konačnoj rekonstrukciji makete. Upravo ova odluka o upisivanju jednog prostora u drugi uvela je ovaj umetnički rad u diskurs političke artikulacije izjednačavanjem privatne i javne politike delom istog imaginarijuma. Reč je o imaginarijumu tradicionalizma, koji koristi vizuelni jezik modernosti, a u kom umetnica interveniše sa feminističke pozicije.

I Brašovanov paviljon i Losova vila predstavljaju delo utopizma maskulinističkog panoptikona koji kreira prostor

zadovoljstva nacionalnog autoritarizma ili erotizovani prostor koji objektifikuje žensko telo. U video radu, dodeljivanjem, obično muške, uloge graditelja paviljona ženama na sceni, kao i uvođenjem ženskog glasa naracije, umetnica izvodi konceptualnu inverziju ideološkog imaginarijuma manifestovanog kroz panoptikon koji sugeriše istorijska faktografija. Cibicova na taj način artikuliše svoju političku intervenciju u ideološki imaginarijum nestale države-nacije u okviru savremene rekontekstualizacije memorije periferije. Memorija periferije je, zapravo, reinvecija imperijalne moći, a feministička perspektiva ovde igra ulogu reistorizacije tog imaginarijuma. Izbor pozorišne scene za prostor u kom se odigrava performans ujedno predstavlja i nameru umetnice da umetnički postupak podigne na viši nivo artificijelnosti i demarkacije dve stvarnosti, „arhivske stvarnosti” (istorije)

i umetničke, tako su žene smeštene u prostor teatra u kom se stvaraju iluzije i u kom je sve moguće. Ako „arhivsku stvarnost” čitamo kao stvarnost koja je, zapravo, ekstenzija dominantnih ideoloških narativa, intervencija sa uvođenjem žena u ovaj prostor naracije inauguriše „drugost” kao metaforu za ono što je nevidljivo ne samo u muškom, već i u imperijalnom panoptikonu.⁸

U celini, video instalacija *Paviljon* Jasmine Cibic nam predstavlja model umetničke intervencije kao korektiva istorije. Umetnički rad kao reistorizacija jednog slučaja spektakla iz istorije nestale jugoslovenske države predstavlja i kritički pogled na upis *jugoslovenskog* identiteta u registar modernosti tokom XX veka i aktuelizuje pitanje diskontinuiteta avangardnih utopija kao nosilaca političke emancipacije periferije.

(Napomene)

1 U okviru šireg međunarodnog projekta *Performing the Museum*: <http://performingthemuseum.net/site/>.

2 Istorije Jugoslavije – u navedenim radovima.

3 Kraljevina Jugoslavija (Kraljevina Južne Slavije) je država u jugoistočnoj Evropi i centralnoj Evropi, koja je postojala u međuratnom periodu (1918-1939) i prvoj polovini II svetskog rata (1939-1943). Formirana je 1918. godine spajanjem privremenih država Slovenaca, Hrvata i Srba (formiranih na prostorima bivše Austro-Ugarske) sa ranije nezavisnom Kraljevinom Srbije. Kraljevina Crne Gore je ujedinjena sa Srbijom pet dana ranije, dok su regioni Kosova, Vojvodine i Vardarske Makedonije bili delovi Srbije pre ujedinjenja. Tokom prvih jedanaest godina postojanja, Kraljevina se zvanično zove Kraljevina Srba, Hrvata i Slovenaca, ali naziv „Jugoslavija“ je bilo kolokvijalno ime za Kraljevinu od njenih početaka. Kralj Aleksandar I je zvanično promenio ime države je u „Kraljevina Jugoslavija“ 3. oktobra 1929.

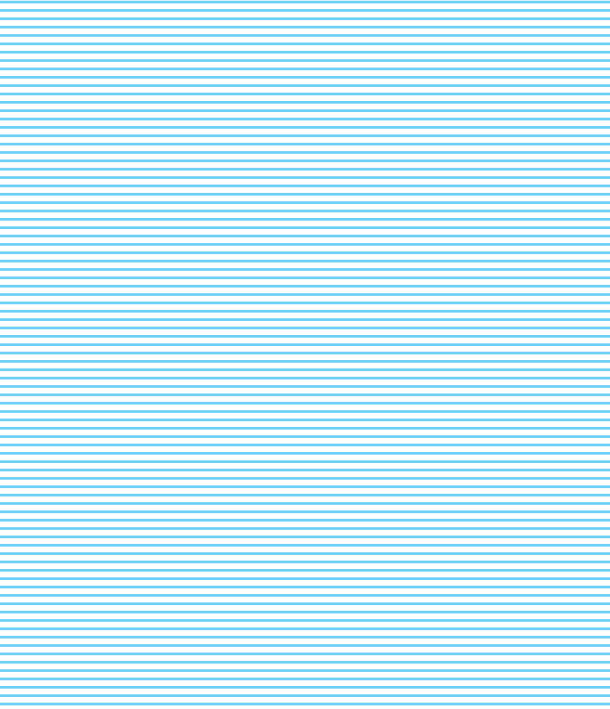
4 Belgija, Danska, Francuska, Mađarska, Italija, Jugoslavija, Nemačka, Norveška, Rumunija, Švajcarska, Velika Britanija, itd.

5 Države Latinske Amerike i Sjedinjene Države predstavljene su u sekciji Ibero-Amerikana u Sevilji.

6 Kadrijević, A. Jugoslovenski paviljon u Barseloni 1929. godine. Značajno ostvarenje srpskog ranog arhitektonskog modernizma. *Glasnik DKS* 19. 213–215.

7 Na primer čuvena zgrada BIGZ-a, Državne štamparije, 1934-1941.

8 Zaključak je izvod iz imejl prepiske sa teoretičarom Šefikom Tatlićem.



GORDANA NIKOLIĆ

THE ORNAMENTS OF POWER

ON **THE PAVILION** (2015), A VIDEO INSTALLATION BY JASMINA CIBIC

Jasmina Cibic's video installation *The Pavilion* premiered in November 2015 as part of her solo exhibition *Building Desire* at the Museum of Contemporary Art of Vojvodina.¹ As is the case with her previous projects, *For Our Economy and Culture* (2013) and the series *Spielraum* (2015), *Building Desire* explores the instrumentalisation of visual language in the construction of spectacle within the imaginarium of the nation state. For her case studies, Cibic selects symbolically laden, grandiose art projects or events from history² that were initiated and overseen from the then top positions in the structure of power, the leadership of the state. Despite referring to historically different ideological and regime-related contexts of the Yugoslav state during the course of the 20th century, in all of the above-mentioned case studies researched by Cibic (namely, the commissioning of art works for the decoration of the interior of the Slovenian National Assembly (1954-1959), the construction of the Palace of the Federation (1947-1959) and the construction

of the Pavilion of the Kingdom of Yugoslavia (1929)), the realisation of the project was delegated and overseen by the state leadership of the time. Thus, the film *Fruits of Our Land* (2013) was shot inside the building of the Slovenian Parliament (formerly the National Assembly) and *Tear Down and Rebuild* (2015, part of the *Spielraum* project) was shot inside the Palace of Serbia (the former building of the Palace of the Federation and of the Federal Executive Council), whereas her new work, *The Pavilion* (2015), centres on the Pavilion of the Kingdom of Yugoslavia in Barcelona in 1929. In the examples selected, the artist focuses on the seductive language of art and architecture as *soft power* in the context of cultural diplomacy and self-representation of the nation state, and on the register of similar aesthetic vocabularies and metanarrative layers which accumulated over the course of history and participated in the production of the spectacle in question.

In her new video installation *The Pavilion*, the case study and the main protagonist of the art work is the building of the national Pavilion of the Kingdom of Yugoslavia,³ designed by the pioneer of modern architecture in the Yugoslav state, Dragiša Brašovan (1887–1965), and temporarily built in 1929 for the World Exposition in Barcelona. The World Exposition was one of the most important international events at the time, a display of economic, cultural and architectural achievements, featuring twenty European nations,⁴ as well as private organisations from the United States and Japan.⁵ The main agenda of the Barcelona Exposition was the urban development planning for the city and a search for a new architectural expression. The Exposition itself was supposed to serve as a testing ground for the new architectural styles which developed during the early decades of the 20th century. The Yugoslav state responded to this challenge by commissioning Brašovan, who designed a modern

pavilion which stood out from the rest of the Exposition architecture owing to its unusual star-shaped foundation, its dynamic body made up of angular modules of various sizes and heights, and its black-and-white striped façade dominated by the expressionist finish in the shape of a ship's bow. Brašovan rejected the original idea of a national, folkloristic style, proposed by the Yugoslav government. He believed that the affirmation of Yugoslav art on the global stage was impossible without adopting the principles of an international, modern architectural style.⁶ Apart from completing high-profile projects in Belgrade,⁷ Zemun, Zrenjanin and other cities in Serbia and Vojvodina, Brašovan also designed some of the iconic edifices in Novi Sad which constitute the modern identity of the city today: the Workers' Chamber (1931), the Danube Banovina⁸ building (today the building of the Executive Council of the Autonomous Province of Vojvodina) (1939) and the Main Post Office building (1961). Taking into consideration the

modern urban heritage of Novi Sad, Cibic's installation presents the phase of Brašovan's work which precedes his projects in this city. However, *The Pavilion* functions in various cultural contexts, which creates different standpoints and perspectives for its analysis.

Apart from the fact that Brašovan once occupied a position of power in the construction and presentation of the imaginarium of the Yugoslav state, one of the reasons why Cibic selected the Barcelona pavilion as the main protagonist of her artistic project is the avant-garde nature of its architectural vocabulary, positioned within a landscape of imperial geopolitical exoticism of nation states from the period between the great wars. In this context, the avant-garde serves the foreign policy goal of showcasing the modern identity of the periphery. The artist examines the relationship between the visual language of this architecture (politics, ideology) and the viewer, to which she adds

subsequent archival mediation as an important step in the process of constructing a specific imaginarium.

In her exploration, Cibic's starting point is the popular legend that the Pavilion of the Kingdom of Yugoslavia originally won first prize at the World Exposition, and that the prize was subsequently, as a result of political intrigue and following a complaint submitted by the famous architect Ludwig Mies van der Rohe, awarded to the Pavilion of Germany and Mies as its architect. Today, Mies' Barcelona Pavilion has iconic status in master narratives of art history, and its picture is an unavoidable feature in the majority of books and textbooks dealing with international modernism in architecture. On the other hand, despite international recognition and its exceptional reputation, Brašovan's Yugoslav Pavilion is not well known today, as the extant documentation on it is meagre and incomplete. In a way, we can think of Brašovan's Pavilion as

having disappeared in the archival process of memorising the past. On the basis of the few surviving photographs, traced in national and private archives, and the orthophoto showing the plot of land where the pavilion was located, Cibic managed to reconstruct the look of the pavilion to a certain extent, and to build a 1:7 scale model composed of a dozen parts. The exhibition *Building Desire* represents a unique *Gesamtkunstwerk* consisting of a single-channel video installation which features the above-mentioned architectural model, along with watercolour illustrations and individual parts of the model itself, which were positioned as exhibition furniture on which visitors sat. This interpenetration of different structures – media, temporal and topological ones – created an effect of a *total work of art* and included variations of art objects and situations, characteristic of Jasmina Cibic's projects, which the artist creates in cooperation with architects, craftsmen, illustrators, scriptwriters and performers.

The video *The Pavilion* presents a group of five female performers who assemble the model of the Yugoslav pavilion from individual parts on a theatre stage. Shot from various angles and perspectives, the performance of *building* turns into visually seductive choreographic arabesques created by the performers in light-coloured overalls on the black floor of the stage. This video performance and its austere aesthetics of black-and-white ornaments repeats the visual language of the minimalist façade of the Yugoslav pavilion. The action unfolds on an empty theatre stage and is accompanied by the voice of a female narrator who functions as the artist's alter ego, adopting a documentary tone to describe the methodology and the process of reconstruction of the disappeared pavilion. Cibic used a comparative method to fill the gaps in the visual documentation concerning the look of the pavilion, relying on the appearance of similar (architectural) structures which are better documented. Focusing on the striped

façade of the object, as an architectural concept which aims to seduce the viewer, Cibic analyses the implementation of this visual language outside the realm of architecture, presenting this part of her exploration through illustrations featuring objects that she used as a basis for the pavilion's reconstruction. She locates the use of stripes within the context of optical illusions and deceptions, including the camouflage technique used by the British naval fleet in the First World War and devised by the artist Norman Wilkinson. On account of a lack of documentation on the way in which the stripes on the adjoining surfaces of the façade of Braşovan's Pavilion were connected, the artist drew upon the ornamental composition used in naval camouflage, which she applied to the outer layer of her model. Through this gesture of "identification", the artist transposed the strategy of optical illusion employed by a military fleet into the visual identity of a state. Thus, deception becomes an ideological choice.

Cibic also identified another project contemporary with Braşovan's Pavilion, which utilised a very similar striped façade, that of a French residence – a private villa for Josephine Baker, dancer, singer, actress and activist of African American descent. It was an unrealised project, dating from 1927, designed by the pioneer of modern architecture Adolf Loos, the writer of the famous manifesto *Ornament and Crime*, who defined functionalist iconoclasm in modernist architecture and design. The surprising similarity between the appearance of the façade of the Pavilion and that of the Loos villa points to the utilisation of similar modern forms and ornaments in the construction of spaces serving very different purposes – the public exhibition space of a nation and the private space of an exotic woman that men lusted after. However, even though it is a private house, the Loos villa also creates the impression of an exhibition space wherein the *privacy* of the dark-skinned diva Josephine Baker is being exhibited. The

sumptuously equipped interior, the indoor swimming pool and the transparent surfaces seemed to be tailored to the enjoyment of the visitors, who were given the opportunity to observe Baker in her intimate moments, similarly to how they would observe a work of art in a gallery or an installation of a national spectacle at a World Exposition. This observation influenced the artist's decision to make up for the lack of documentation about the appearance of the interior of the Pavilion by using the interior of Loos's villa. The latter was transposed into the model of Brašovan's Pavilion. The narrator in the video describes these processes of research and analysis, and the artist's decision regarding the final reconstruction of the building. The decision to inscribe one space into another brings this work of art into the discourse of political articulation by equating private and public politics within the same imaginarium. It is the imaginarium of traditionalism, which uses the visual

language of modernity and wherein the artist intervenes from a feminist position.

Both Brašovan's Pavilion and Loos's villa represent works of utopianism of a masculinist panopticon that creates a space of pleasure for national authoritarianism, or an eroticised space that objectifies the female body. In the video, by giving the typically male role of pavilion builders to the women on the stage, and by introducing a female narrative voice, the artist performs a conceptual inversion of the ideological imaginarium which manifests itself through the panopticon suggested by historical factography. In this way, Cibic articulates her political intervention in the ideological imaginarium of a dissolved nation state within the framework of a contemporary recontextualisation of the memory of the periphery. The memory of the periphery is actually a reinvention of imperial power, and the feminist perspective here functions as a rehistorisation of that

imaginarium. The choice of a theatre stage as the space where the performance unfolds represents the artist's intention to elevate her artistic method to a higher level of artificiality and, at the same time, to achieve a clearer demarcation between two realities, the "archive reality" (history) and the artistic reality; thus, the women are placed in the space of theatre where illusions are created and where everything is possible. If we read the "archive reality" as a reality which is actually an extension of the dominant ideological narratives, the introduction of women into this space of narration inaugurates "otherness" as a metaphor for that which is invisible not only in the masculine but also in the imperial panopticon.⁹

Overall, Cibic's *The Pavilion* offers a model of artistic intervention as a corrective of history. Art work as an act of rehistorisation of historical spectacle of the dissolved Yugoslav state also represents a critical overview of the

inclusion of *Yugoslav* identity in the canons of modernity, and actualises the question of the discontinuity of avant-garde utopias as the bearers of political emancipation of the periphery.

(Endnotes)

1 The event was organised within the framework of a broader international project entitled *Performing the Museum*: <http://performingthemuseum.net/site/>.

2 The history of Yugoslavia – as far as the above-mentioned works are concerned.

3 The Kingdom of Yugoslavia (the Kingdom of South Slavia) was a state in Southeast Europe and Central Europe, which existed in the period between the world wars (1918–1939) and during the first half of the Second World War (1939–1943). It was formed in 1918 by fusing the temporary states of Slovenians, Croats and Serbs (formed on the territory of the former Austria-Hungary) with the formerly independent Kingdom of Serbia. The Kingdom of Montenegro was united with Serbia five days earlier, while the regions of Kosovo, Vojvodina and Vardar Macedonia were parts of Serbia before the union. During the first eleven years of its existence, the Kingdom was officially called the Kingdom of Serbs, Croats and Slovenes, but the name “Yugoslavia” was the colloquial name of the Kingdom from its beginning. King Aleksandar I officially changed the name of the state to “The Kingdom of Yugoslavia” on 3 October 1929.

4 Belgium, Denmark, France, Hungary, Italy, Yugoslavia, Germany, Norway, Romania, Switzerland, Great Britain, etc.

5 Latin American states and the United States were represented in the Ibero-Americana section in Seville.

6 Kadijević, A. Jugoslovenski paviljon u Barseloni 1929. godine. Značajno ostvarenje srpskog ranog arhitektonskog modernizma. [The Yugoslav Pavilion in Barcelona in 1929. An important example of early modern architecture in Serbia.] *Glasnik DKS* 19, pp. 213–215.

7 For example, the well-known BIGZ building (Belgrade Publishing and Graphic Institute), formerly the National Publishing Institute, 1934–1941.

8 An administrative area in Yugoslavia before the Second World War.

9 The conclusion is an excerpt from an email correspondence with the theoretician Šefik Tatlić.



PAVILJON (2015)

JEDNOKANALNI HD VIDEO, ZVUK, 6 MIN 43 SEK, STEREO

THE PAVILION (2015)

SINGLE CHANNEL HD VIDEO, SOUND, 6 MIN 43 SEC, STEREO

Naratorka **Narrated by:** Eva Pope
Izvođačice **Performed by:** Dragana Alfirević, Teja Reba,
Jelena Rusjan, Katarina Stegnar and Tina Valentan
Scenario i režija **Written and directed by:** Jasmina Cibic

Kustoskinja konsultant **Curatorial Advisor:** Gordana Nikolić

Direktor fotografije **Director of Photography:** Nejc Saje
Dodatna kamera **Additional Camera:** Tomaž Gorkič
Steadycam **Steadycam:** Matevž Zupanc

Supervizorka za kostim **Costume Supervision:** Sanja Grcić
Umetnički odsek **Art Department:** Mateja Šetina
Stolarija **Carpentry:** Andrej Zavodnik

Električar **Gaffer:** Gašper Kocjančič
Menadžer bine **Floor Manager:** Luka Curk
Ketering **Catering:** Denis Dautovič

Šminka **Make-up:** Nathalie Horvat
Frizura **Hair:** Sonja Murgelj

Montažer **Editor:** Michelle Deignan
Onlajn urednik i kolorista **On-line Editor and
Colourist:** Sue Giovanni

Inženjer za snimanje **Recording Engineer:** Lee Slater
Produkcija **Produced by:** Waddington Studios London

Snimljeno u Kulturnom Centru Španski borci, Ljubljana
Filmed at Španski Borci Cultural Centre Ljubljana

Naručilac: Muzej savremene umetnosti Vojvodine, Novi Sad
**Commissioned by the Museum of Contemporary Art
Vojvodina, Novi Sad**

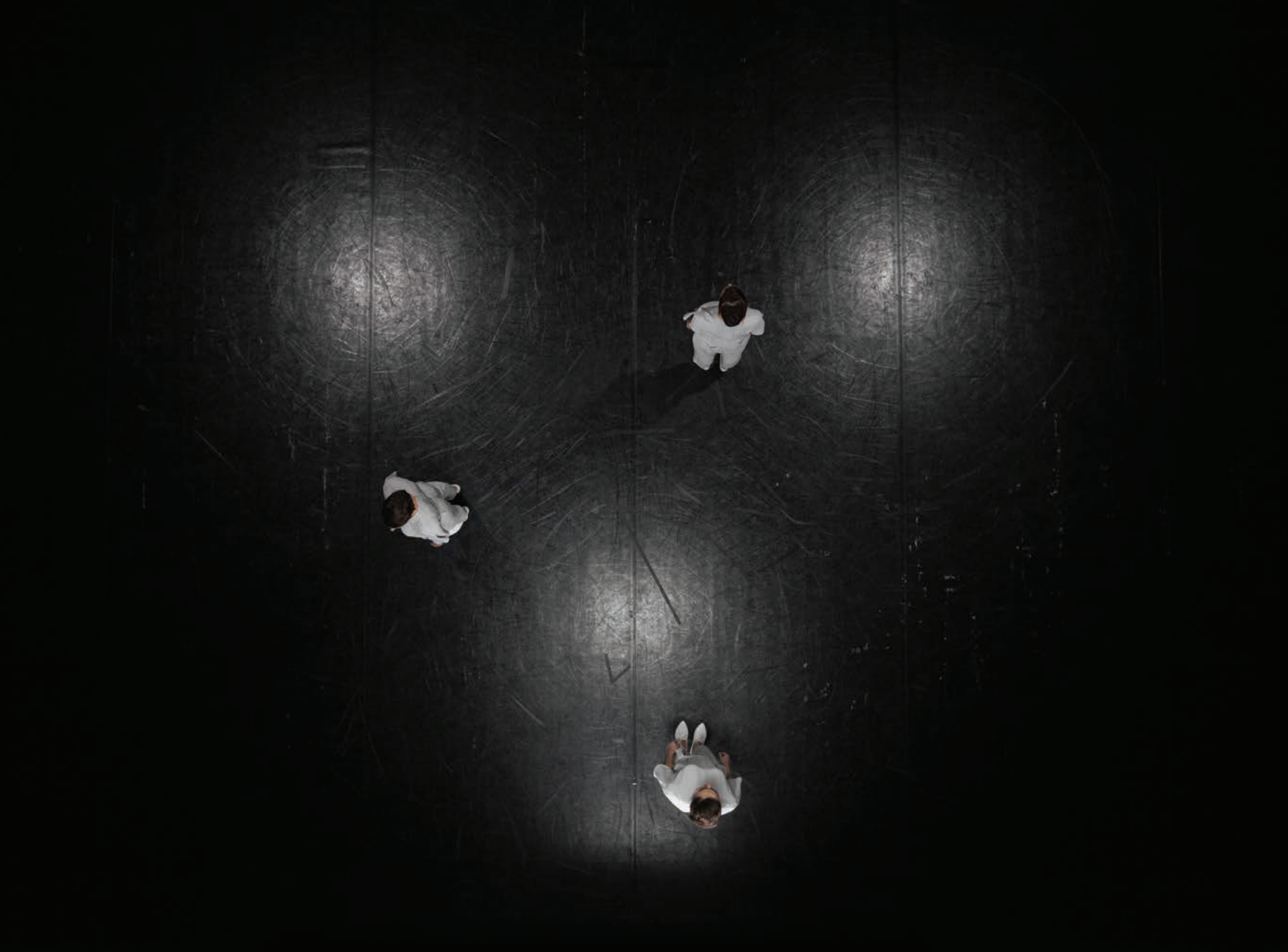
Deo projekta *Performing the Museum*, internacionalnog
projekta koji se sufinansira sredstvima Evropske Unije iz
programa Kreativna Evropa
**Part of the project *Performing the Museum*, an
international project co-funded by the Creative Europe
Programme of the European Union**

Zahvalnost **With thanks to:** Muzej istorije Jugoslavije
Museum of Yugoslav History, Miloš Jurišić, Muzej nauke
i tehnike Beograd **Museum of Science and Technology
Belgrade** and Una Popović

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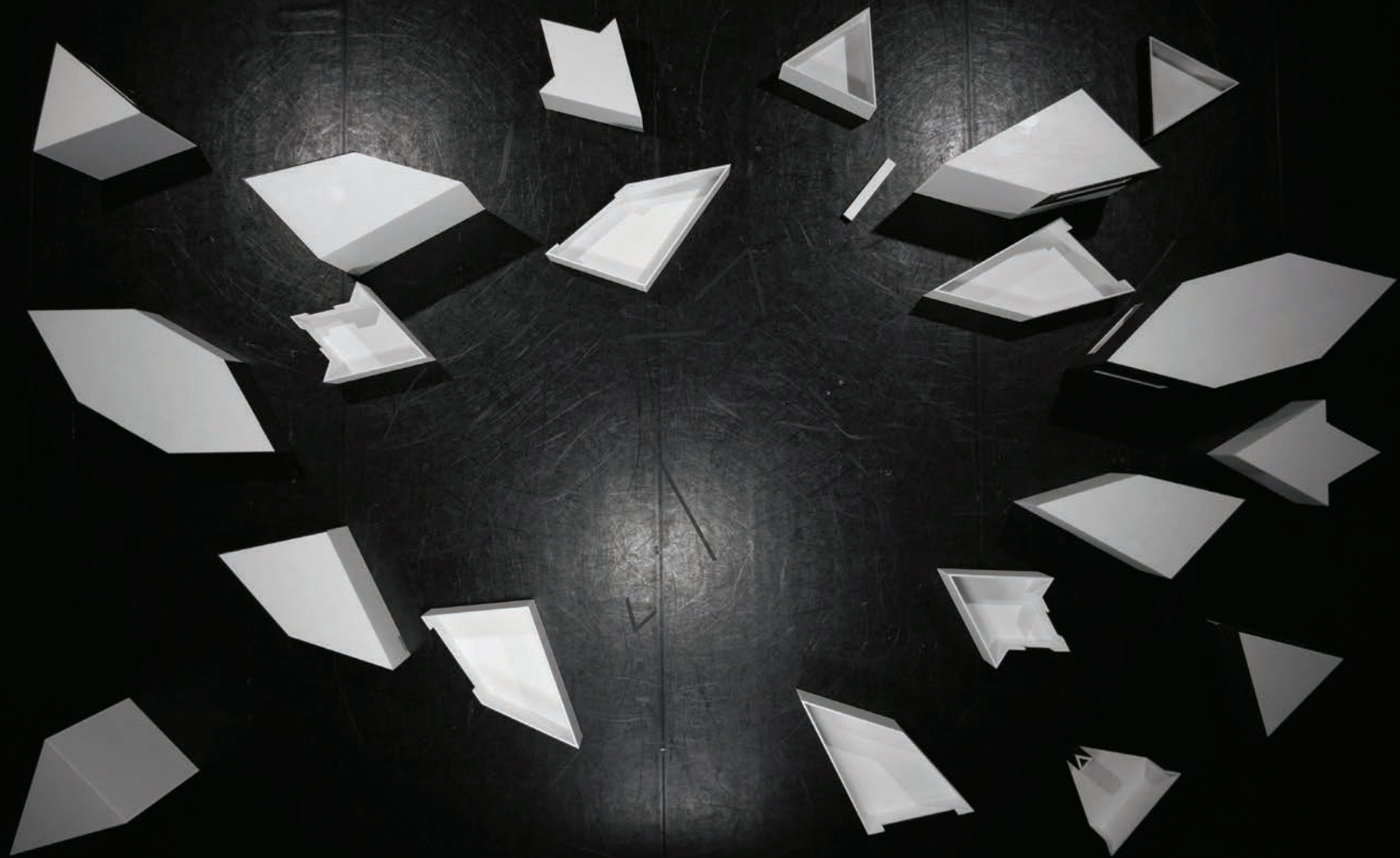






























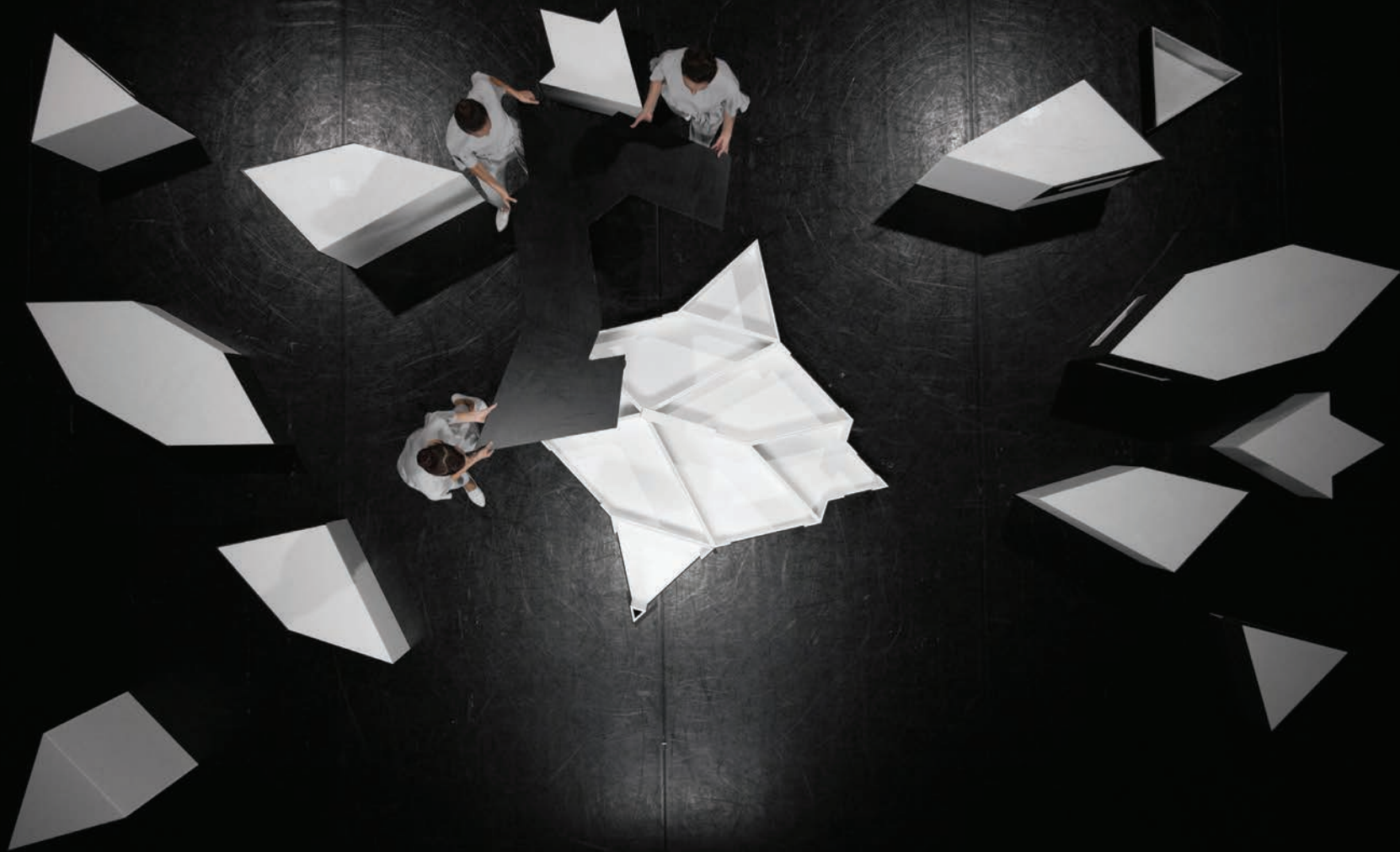














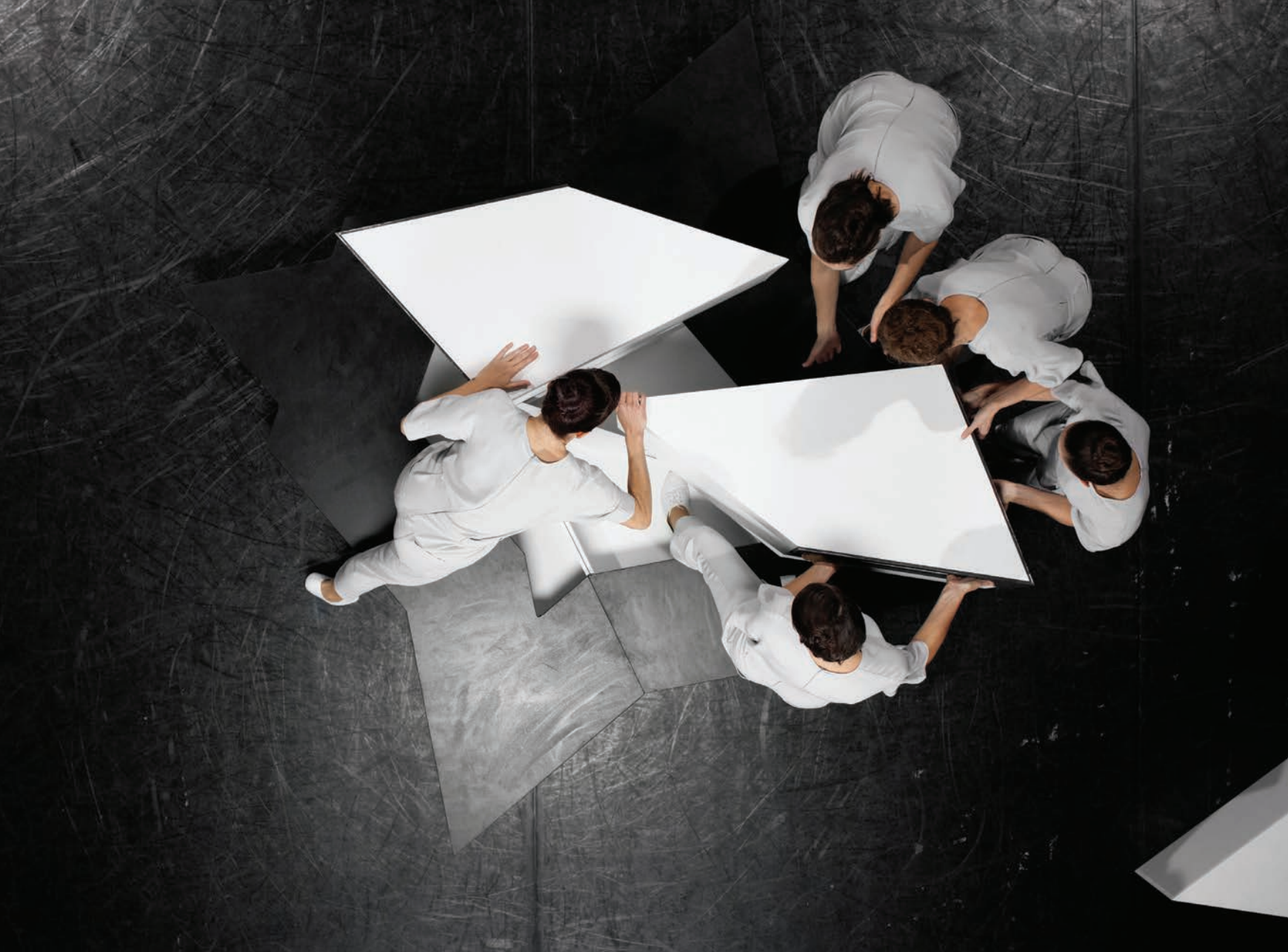








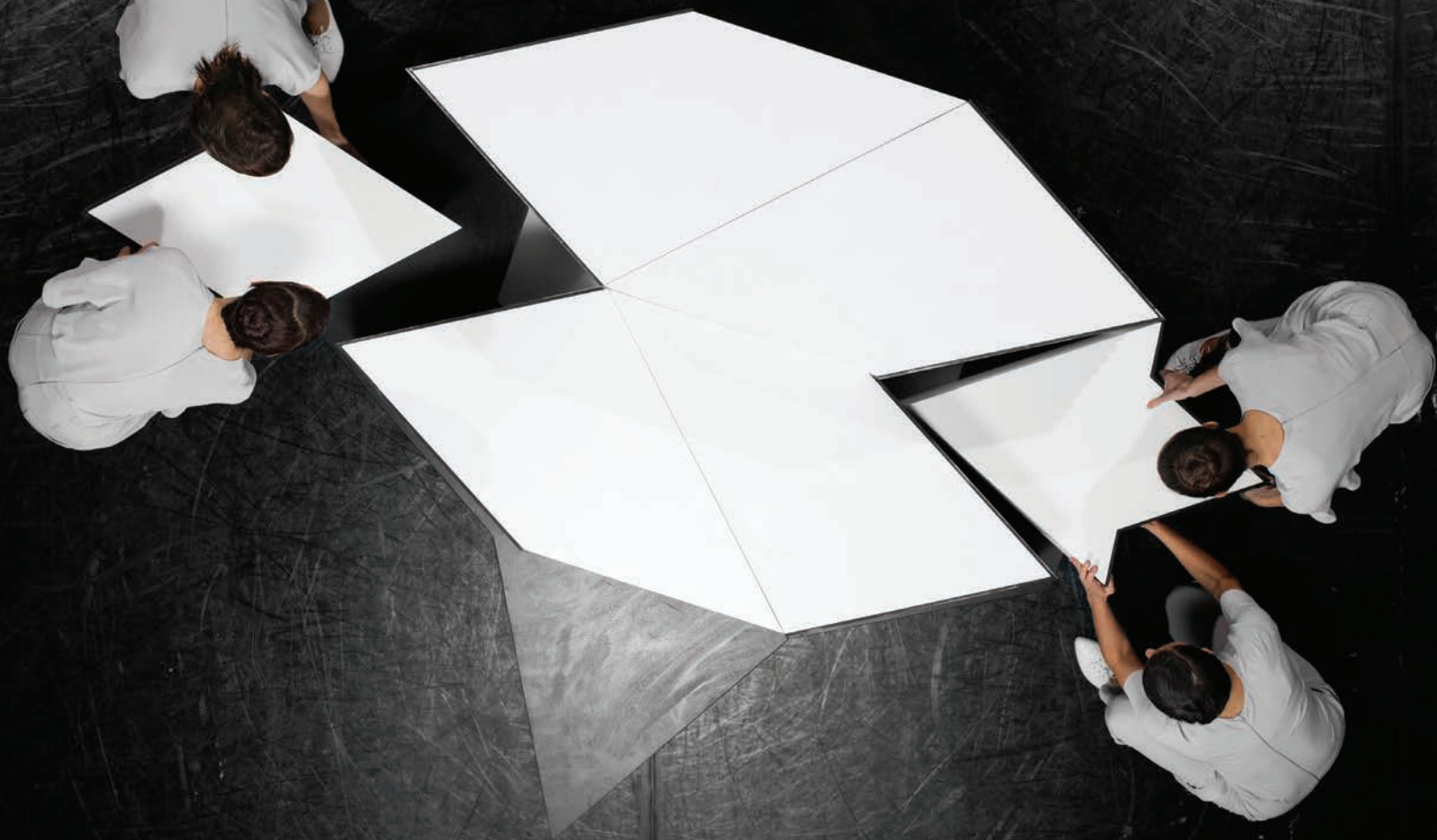














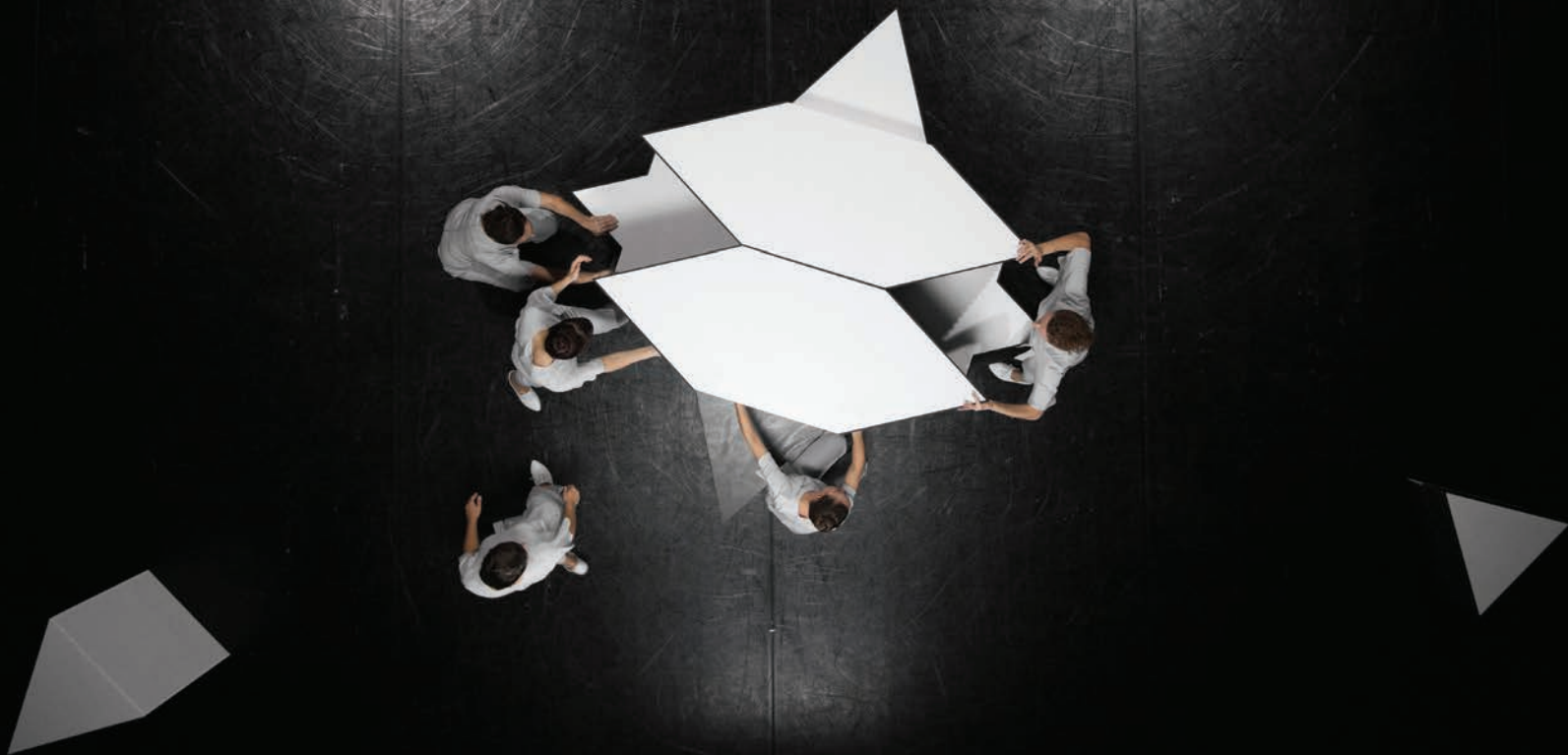


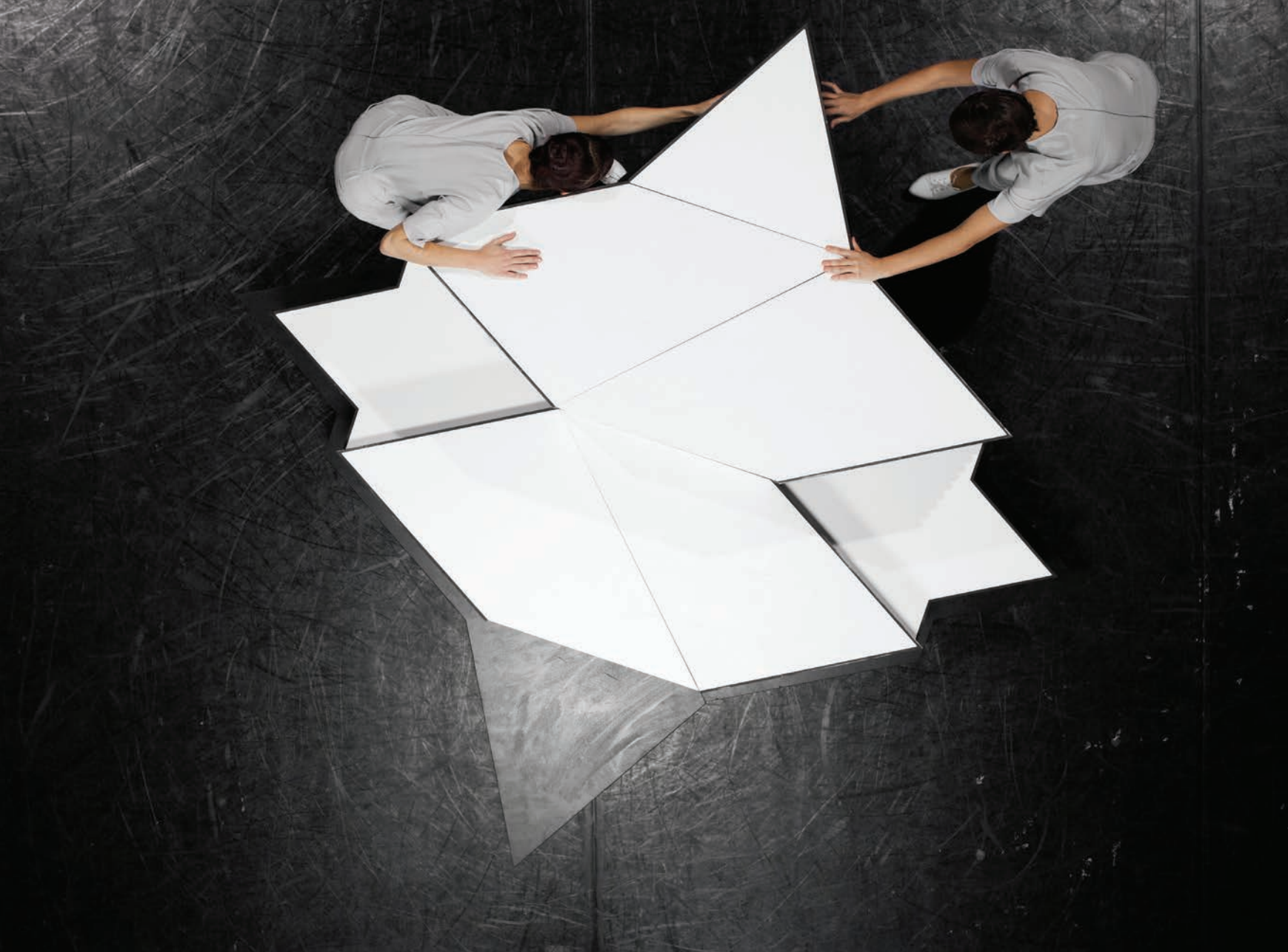


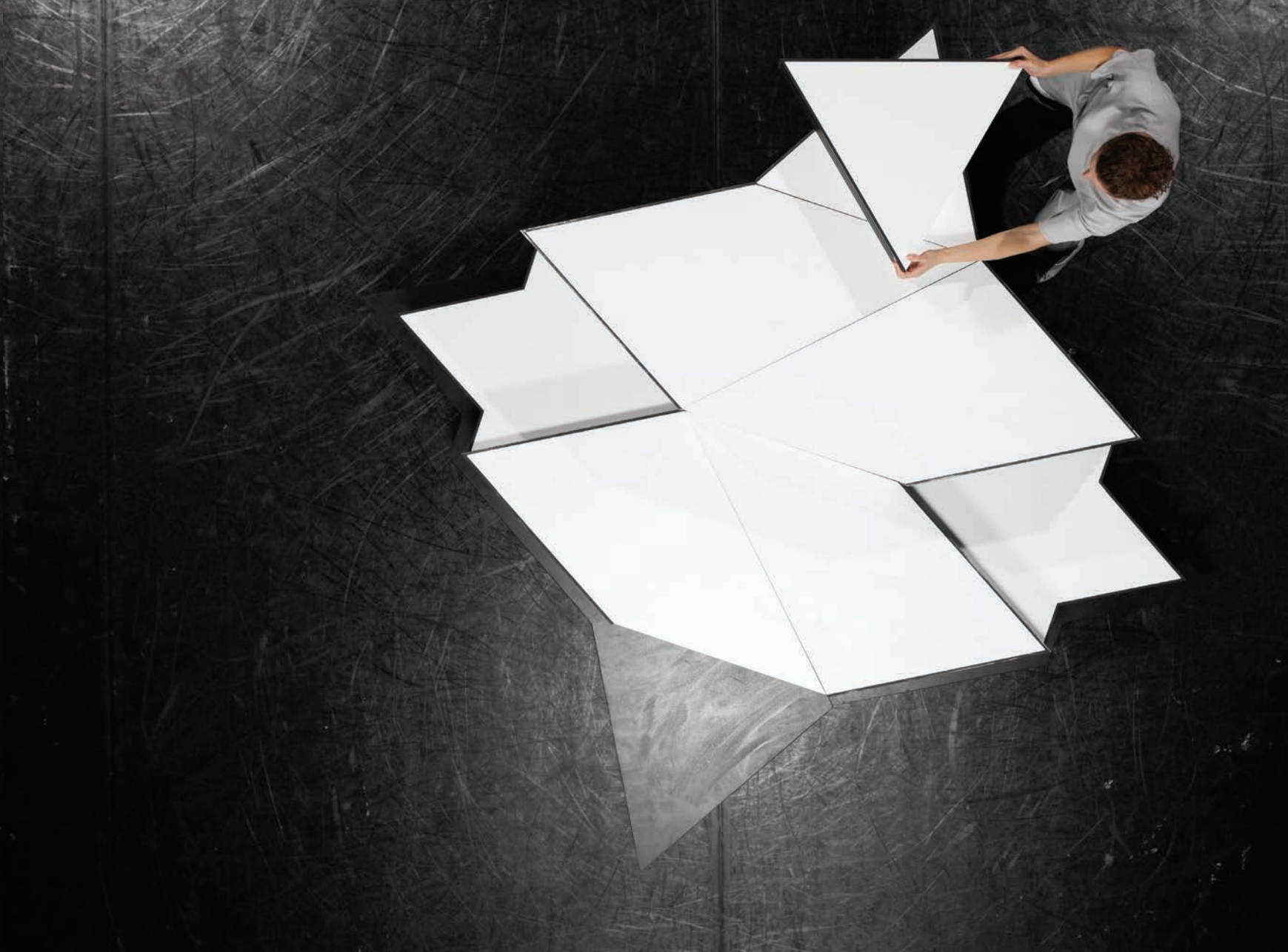






















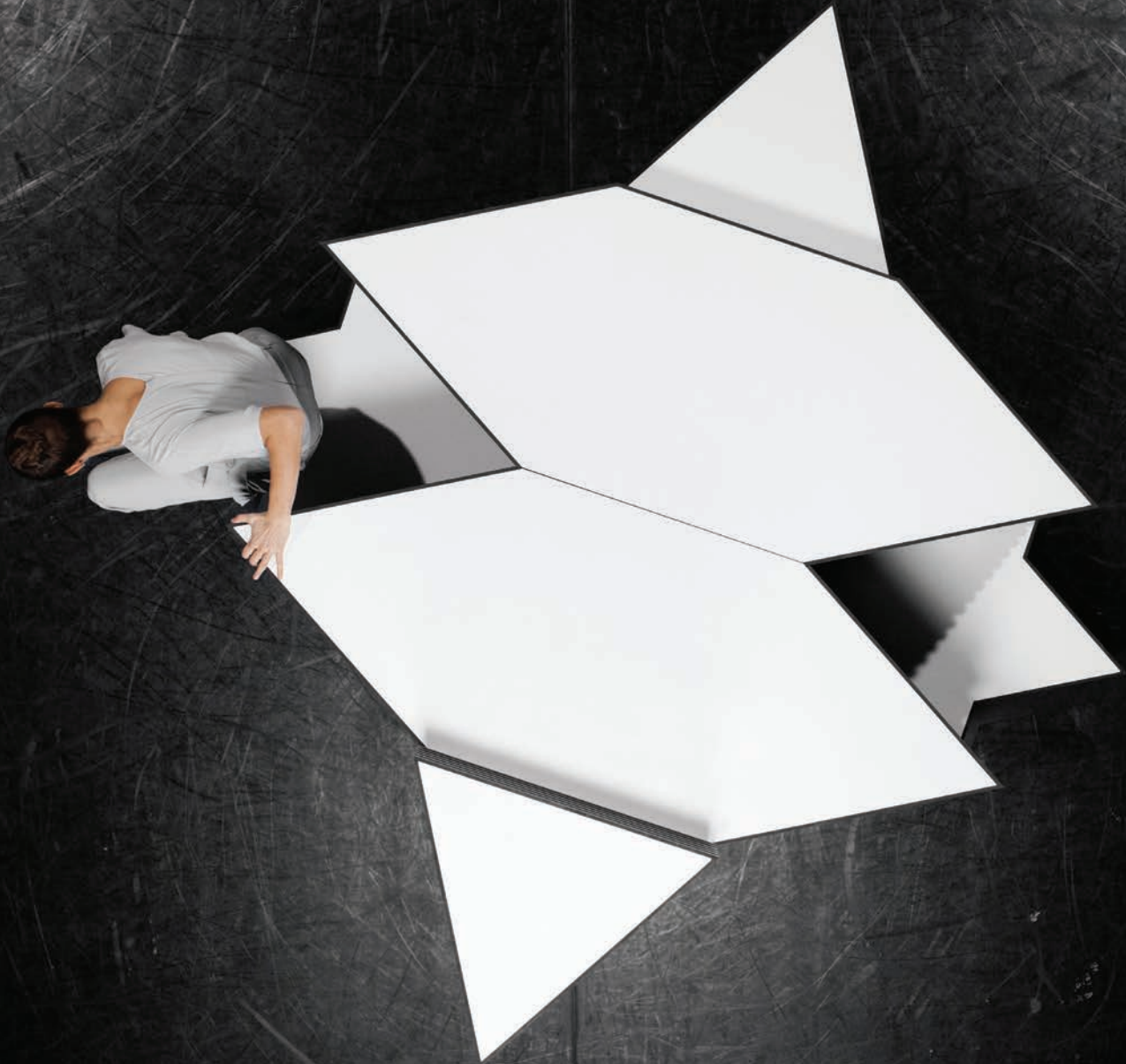














FOTOGRAFIJA IZ VIDEA PAVILJON (2015)

PRODUCTION STILLS FROM THE PAVILION (2015)

JEDNOKANALNI HD VIDEO, 6 MIN 43 SEK, STEREO

SINGLE CHANNEL HD VIDEO, 6 MIN 43 SEC, STEREO

FOTOGRAFIJE **PHOTOGRAPHS BY:** MATEVŽ PATERNOSTER

LJUBAZNOŠĆU UMETNICE **COURTESY OF THE ARTIST**

ALL IMAGES © JASMINA CIBIC



THE PAVILION (2015)

SINGLE CHANNEL HD VIDEO, 6 MIN 43 SEC, STEREO

TRANSCRIPT OF MONOLOGUE

A metonym for architecture as a whole, the façade is an element most invested with political and cultural meaning. The contemporary spectator is trained to focus on the façade to the detriment of other elements. Compared to the floor, the walls, the roof, the door or the window, it is a remarkably young architectural concept. Once established, it embodies the composition, profile, signification and monumentality of a building. Its codes of representation embed themselves in our neurological wiring, triggering Pavlovian reactions to certain types of architecture. Functioning as the envelope of a building, the purpose of a façade is to represent and entice the viewer.

An example of such seduction is the design for the National Pavilion of the Kingdom of Yugoslavia built at the Barcelona World Exposition in 1929 by the Serbian architect Dragiša Brašovan. Brašovan achieved great international acclaim at the Exposition and won the GRAND PRIX, the

highest award at the event. But due to the political intrigues of other nation states, Brašovan went on to lose first place to the German Pavilion and its world-renowned architect Ludwig Mies van der Rohe. According to Brašovan's memoirs, van der Rohe spoke to the jury members and convinced them to overturn their decision and award the first prize to him. Known today simply as the Barcelona Pavilion, this emblematic work of the Modern Movement has greatly influenced the aesthetics of architecture since.

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After the exposition, the Yugoslav Pavilion was disassembled like all other temporary structures built for the occasion. But mysteriously, unlike the others, the Yugoslav one left behind only few traces of its existence. There are some photographs of its exterior: one photograph depicting the side elevations; an aerial image of its wider architectural context and a photograph of the Spanish king's visit. There is also a site plan of the grounds where it was placed. Based on these, a 1:7 scale model of the original

Pavilion was made. This scale replicates the ratio of a standard Lego brick compared to a standard house brick.

With only partial information about the building, the model uses other appropriate historical designs to recreate its most likely form and ornamentation.

The Pavilion had a striking façade entirely covered in black and white horizontal stripes spaced about 30 cm apart. An uncannily similar example of this decoration was found in a well documented but unrealised project by the eminent architect Adolf Loos designed a year prior to Brašovan's Yugoslav Pavilion. Adolf Loos's plans were for the Parisian residence of Josephine Baker, the American-born dancer, singer and black civil rights activist, also known as Black Pearl.

Loos had an opulent space in mind for the Baker House interior. He planned for an indoor pool, where its resident could swim

whilst being observed by spectators drinking coffee in the overlooking bar. It had the makings of a peep show, housing desire for the spectator's pleasure. The interior of the Yugoslav Pavilion also performed as an exhibition space. It was designed to present the latest industrial achievements of the nation to the Expo's international audience. But how this actually looked remains unclear. One photograph of the original interior does exist. But it was impossible to reference it when the model was being constructed, as the document's owner was on a research trip to Paris.

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So, the interior of the Baker House was transplanted into the model of the Yugoslav Pavilion, a logical solution to the missing information, given the noteworthy similarities between the design of the two buildings.

As often suggested, stripes exaggerate the dimensions of a surface or figure: horizontal stripes emphasise width, while

vertical stripes add an impression of height, as demonstrated by the Helmholtz square illusion. Stripes never lost their pejorative connotation and allusion to deception. Throughout history they have been associated with prostitutes and other social outcasts, even appearing on prison uniforms as the stripes made it easier to spot escapees in a crowd.

The site plan of the Yugoslav Pavilion shows a distinct sharp-edged star shape design coupled with a tall thin architectural protrusion. Research does suggest this form emulated the shape of a ship's bow.

The Pavilion had a striking façade entirely covered in black and white horizontal stripes spaced about 30 cm apart. But there is no documentation to show how the patterns on the adjacent surfaces met. The model of the Pavilion reconstructed the missing façade information by applying dazzle camouflage technique to its exterior.

Dazzle camouflage or Razzle Dazzle was a type of ship camouflage used during World War I and credited to the artist Norman Wilkinson. Dazzle consisted of complex patterns of geometric shapes in contrasting colours, interrupting each other at different geometric edges. This made it difficult to estimate the ship's direction, size and speed. A game of optics. A tactical trick to control appearances.

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Wilkinson's designs have been compared to the revolutionary Modern art movement called Cubism. Although an overlap exists in the appearance of Dazzle and Cubist art, Wilkinson himself was anything but a modernist. In fact, he was a celebrated marine painter commissioned to create paintings for the elegant smoking rooms on board the Titanic and the Olympic.



JASMINA CIBIC

BUILDING DESIRE (NORMAN WILKINSON), 2015

AKVAREL **WATERCOLOUR**

25 CM X 34 CM BEZ RAMA **UNFRAMED**

U SARADNJI SA **IN COLLABORATION WITH SID MOSS**

LJUBAZNOŠĆU UMETNICE **COURTESY OF THE ARTIST**

© JASMINA CIBIC

JASMINA CIBIC

BUILDING DESIRE (DRAGIŠA BRAŠOVAN), 2015

AKVAREL **WATERCOLOUR**

25 CM X 34 CM BEZ RAMA **UNFRAMED**

U SARADNJI SA **IN COLLABORATION WITH** SID MOSS

LJUBAZNOŠĆU UMETNICE **COURTESY OF THE ARTIST**

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JASMINA CIBIC

BUILDING DESIRE (ADOLF LOOS), 2015

AKVAREL WATERCOLOUR

25 CM X 34 CM BEZ RAMA UNFRAMED

U SARADNJI SA **IN COLLABORATION WITH** SID MOSS

LJUBAZNOŠĆU UMETNICE **COURTESY OF THE ARTIST**

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I IZLOŽBA

Jasmina Cibic
Zidati želju I Building Desire

3–29.11.2015.
Muzej savremene umetnosti Vojvodine
Museum of Contemporary Art Vojvodina
Dunavska 37, Novi Sad

Kustoskinje izložbe I Exhibition Curators
Gordana Nikolić, Sanja Kojić Mladenov

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| PUBLIKACIJA

Jasmina Cibic
Zidati želju | Building Desire

Izdavač | Published by
Muzej savremene umetnosti Vojvodine
Museum of Contemporary Art Vojvodina
21000 Novi Sad, Dunavska 37
office@msuv.org
www.msuv.org

Za izdavača | Executive Publisher
Sanja Kojić Mladenov

Urednica | Editor
Gordana Nikolić

Tekstovi | Texts by
Gordana Nikolić, Jasmina Cibic

Prevod | Translation
Novica Petrović

Lektura | Proofreading
Novica Petrović (srpski | Serbian)
Wilfred Speller (engleski | English)

Dizajn | Design
Mirjana Dušić-Lazić

Fotografije | Photographs by
Matevž Paternoster

Foto kolekcija Miloša Jurišića
Photo collection by Miloš Jurišić

Štampa | Print
Službeni glasnik, Beograd

Tiraž | Print run 400

Zahvaljujemo se | With thanks to
Waddington Studios London
Španski Borci Cultural Centre Ljubljana
Miloš Jurišić
Sid Moss

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REPUBLIKA SRBIJA

Izložba je realizovana u okviru međunarodnog projekta Performing the Museum
The exhibition was produced as part of the international project Performing the Museum.

Sufinansirano iz programa Kreativna Evropa Evropske Unije
Co-funded by European Union Creative Europe programme

Pokrovitelji | Patronage

Pokrajinski sekretarijat za kulturu, javno informisanje i odnose sa verskim zajednicama
Provincial Secretariat for Culture, Public Information and Relations with Religious Communities

Ministarstvo kulture i informisanja Republike Srbije
Ministry of Culture and Information Republic of Serbia

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“The European Commission support for the production of this publication does not constitute an endorsement of the contents which reflects the views only of the authors, and the Commission cannot be held responsible for any use which may be made of the information contained therein”

CIP - Каталогизација у публикацији
Библиотека Матице српске, Нови Сад

7.038.53:929 Cibic J.(083.824)

ЦИБИЦ, Јасмина

Jasmina Cibic : zidati želju = building desire : Muzej savremene umetnosti Vojvodine, Novi Sad, 3-29.11. 2016. / [tekstovi Gordana Nikolić, Jasmina Cibic ; prevod Novica Petrović]. - Novi Sad : Muzej savremene umetnosti Vojvodine, 2016 (Beograd : Službeni glasnik). - 104 str. : ilustr. ; 23 cm

Uporedo srp. tekst i engl. prevod. - Tiraž 400. - Str. 5-11: Ornamentika moći / Gordana Nikolić. - Str. 87-95: The Pavilion / Jasmina Cibic.

ISBN 978-86-6333-027-6

а) Цибиц, Јасмина - Мултимедијална уметност - "Павиљон" - Изложбени каталози
COBISS.SR-ID 307495175



MUSEUM OF
CONTEMPORARY
ART VOJVODINA