



Video rad iz "CASE ID Workshop", Beograd, 2003.
Video from "CASE ID Workshop", Belgrade, 2003

Srbija na Praškom kvadrijenalu 2007.

Serbia on Prague Quadriennial 2007

TEATAR – POLITIKA – GRAD
Studija slučaja: Beograd

THEATRE – POLITICS – CITY
Case Study: Belgrade

Urednici:

Radivoje Dinulović

Aleksandar Brkić



SRBIJA NA PQ07
TEATAR-POLITIKA-GRAD
Studija slučaja: Beograd

SERBIA ON PQ07
THEATRE-POLITICS-CITY
Case study: Belgrade

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i BELEF centar

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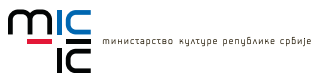
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Beograd, 9. mart 1991. / *Belgrade, March 9th, 1991*
fotografija / *photo: Draško Gagović*



Radivoje Dinulović

TEATAR – POLITIKA – GRAD

Tema nastupa Srbije na Praškom kvadijenalu je TEATAR – POLITIKA – GRAD, s naglaskom na trijadni karakter ovog odnosa, to znači da su predmet posmatranja istovremeno: svaka pojedina pojava, njihovi međusobni odnosi i celina koju grade.

Ova tema se oslanja na fenomene koji su u YUSTAT-u kontinuirano ispitivani od 1991. godine, a posebno kroz ciklus od četiri međunarodna simpozijuma pod nazivom Spektakl – Grad – Identitet i šest do sada održanih bijenala scenskog dizajna. Jasno je da su političke promene, često pogubne i uvek dramatične, koje su potresale geografski i duhovni prostor Srbije i nekadašnje Jugoslavije bile neposredni povod za proučavanje ove teme, ne samo u YUSTAT-u, a da su veliki ulični događaji (1991, 1996-1997. i 2000. godine) predstavljali kulminaciju u

procesu „teatralizacije grada“ i „urbanizacije spektakla“ koji nas danas okružuju i određuju.

Tema nastupa Srbije na PQ 2007. biće razmatrana uporedo u sva tri zvanična okvira, budući da su arhitektura i grad, s jedne strane, kao i scenski događaji i scenska sredstva, sa druge, bili i ostali temeljno određeni energijom i delovanjem mladih ljudi a, pre svih, studenata.

Kao polje ispitivanja, odnosno fizički okvir za studiju slučaja, izabran je Beograd, koji je postao sinonim za javnu političku pozornicu devedesetih, ne samo u našem regionu. Godinu 2000. i petooktobarske događaje posmatramo kao početak novog vremena i novog duha (koliko god da svakodnevni događaji ovu tvrdnju relativizuju), a zaključka se svesno odričemo.

NACIONALNA POSTAVKA

Na Kvadrinentalu 2007. godine neće biti predstavljena, kako je to do sada bilo uobičajeno, selekcija radova realizovanih u profesionalnoj pozorišnoj produkciji. Umesto toga, Nacionalnu postavku će činiti originalna prostorna struktura izražene likovne i značenjske vrednosti koja će biti autorski odgovor na temu Kvadrinentalu i temu nastupa Srbije. Istovremeno, ova će postavka biti prostorni okvir u kojem će svakodnevno biti prikazivane naše najznačajnije stvaralačke ličnosti, projekti i događaji u pozorištu i oko pozorišta u poslednjih pet godina. Autor Nacionalne postavke je Branko Pavić, slikar i grafičar, redovni profesor Arhitektonskog fakulteta Univerziteta u Beogradu. Lično

umetničko delovanje profesora Pavića i njegov rad sa studentima različitih škola kontinuirano je usmeren ka uspostavljanju jedinstva scenskih i likovnih umetnosti, u specifičnom kulturnom, socijalnom i političkom kontekstu. Pavić je bio inicijator i jedan od autora projekta „Žudnja za životom – Radionica 301“ koji je osvojio Veliku nagradu Drugog bijenala scenskog dizajna.

POSTAVKA POZORIŠNE ARHITEKTURE I TEHNOLOGIJE

U okviru ove selekcije biće predstavljen Beograd kao „grad-pozornica“ i kao „grad-scena“. Beogradski festivali i manifestacije – pre svih Bitef i Belef, koji trajno ispituju scenske potencijale Beograda, šireći neprekidno već danas veoma bogatu listu stalnih, privremenih i povremenih gradskih pozornica – biće postavljeni u istu ravan sa arhitektonskim i tehnološkim projektima, realizacijama i intervencijama kojima je poslednjih godina dramatično razvijena sceničnost beogradskih kuća, objekata i ambijenata (osvetljavanje Beogradske tvrđave, kapitalnih objekata, mostova i urbanih prostora; rekonstrukcija poslovnog centra Ušće...). Treći aspekt ovog fenomena vidimo u višegodišnjem naporu grada da pozorišta i ostali objekti spektakla u Beogradu budu rekonstruisani, adaptirani i tehnički obnovljeni, za šta su Gorica Mojović i Izvršni odbor Skupštine grada nagrađeni Posebnom nagradom Petog bijenala scenskog dizajna, 2004. godine.

POSTAVKA STUDENTSKIH RADOVA

Postavka u selekciji studentskih radova biće izrađena kao specifično zajedničko umetničko delo, koje će nastajati narednih meseci radom nekoliko stotina studenta usmerenih ka dramskoj, likovnoj i primenjenoj umetnosti, muzici, arhitekturi i svim drugim oblastima koje dodiruju fenomene scenskog i sceničnog. Studenti svih fakulteta u Srbiji biće pozvani putem javnog konkursa da učestvuju u izradi ovog zajedničkog dela koje će se zasnivati na autorskim fotografijama postavljenim u poseban jedinstveni kontekst. Tema fotografija je „Scena” u najširem mogućem značenju ovog pojma, a koju je moguće pronaći, pročitati ili učitati u ma kakvom prostoru. Ideja o ovom delu zasnovana je na radu Bojane Lukić, arhitekte, kojim je 1997. godine pobedila na međunarodnom studentskom konkursu YUSTAT-a, „Spektakl na ulici”.

Radivoje Dinulović

kustos nastupa Srbije na Praškom kvadrijenalu 2007.

Radivoje Dinulović

THEATRE – POLITICS – CITY

Theme of Serbia on Prague Quadriennial is THEATRE – POLITICS – CITY, with the emphasis on triadic character of the relation. Theme simultaneously relates to: each phenomenon individually; their mutual relationship; and the unity they form.

Background to this theme is the phenomena that YUSTAT (Centre for Performing Arts and Technology) has been continually exploring since 1991, especially through the series of four international symposiums entitled “Spectacle – City – Identity” and six Biennials of Scene Design. It is clear that political changes, often unfortunate and always dramatic, that stirred geographical and spiritual spaces of Serbia and ex-Yugoslavia, formed a pretext for exploring this theme by YUSTAT. Furthermore, big street events in 1991, 1996-97 and 2000, represented

the peak of this process in terms of “theatralisation of the city” and „urbanisation of spectacle” that surround us and define our lives today.

Serbian PQ 2007 theme will be explored within all three official categories as we believe that architecture and the city, on one hand, and performing events and theatrical means on the other, have always been crucially determined by the energy and action of young people, especially, students.

We have selected Belgrade as a physical framework for this research, as it has become a synonym for public political stage of the 90s, not only in this region. In terms of the timeframe, we have selected the year of 2000 and the changes of the 5th October, as a starting point for the new era and different state of mind. Although daily events rarely confirm this difference, we leave this space open for exploration.

NATIONAL EXHIBITION

The National Exhibition is presented through the original spatial structure of a distinctive visual value and meaning, forming our authentic response to the Quadrennial’s topic and the topic of Serbia’s appearance at the exhibition. At the same time, this installation is a spatial framework in which our most significant authors, projects and events from and around the theatre from the period of last five years are presented daily. The author of the National Exhibition is Branko Pavić, painter and a graphic artist, full time professor at the Faculty of Architecture, University of Belgrade. Professor Pavić’s personal artistic

accomplishments as well as his work with students from various schools has continually been focused on striving to establish unity of scene and visual arts in a specific cultural, social and political context. Pavić was initiator and one of the authors of the project "Lust for Life – Workshop 301", which received Grand Prix of the Second Biennial of Scene Design.

THEATRE ARCHITECTURE AND TECHNOLOGY EXHIBITION

This selection presents Belgrade as a "city-stage" and as a "city-scene". Belgrade festivals and events, particularly Bitef and Belef, which are permanently exploring stage potentials of the city by enlarging the already significant list of permanent, temporary and occasional stages in the city, will be placed on the same level with architectural and technological projects, realizations and interventions, which have dramatically increased the scenic quality of Belgrade houses, objects and ambiances in the last couple of years (lighting design of the Belgrade Fortress, of the capital objects, bridges and urban spaces; reconstruction of the business center Ušće;...). The third aspect of this phenomenon can be seen in the efforts of the City to reconstruct, adapt and technologically revitalize theatres and other objects of spectacle in Belgrade, for which Gorica Mojović and the Belgrade City Hall were awarded the Special Award of the Fifth Biennial of Scene Design in 2004.

STUDENT EXHIBITION

In the Student section a special collective art installation is presented, which consists of the works of several hundred students of drama, visual or applied arts, music, architecture and all other areas that deal with the phenomena of scene and scenic. Students of all faculties in Serbia are invited through a public competition to participate in the creation of this work, which is based on art photographs placed in a unique context. The theme of the photographs is "The Scene" in the broadest possible sense of the term, which can be found, read or placed into any venue or space. The idea for this work is based on the work done by an architect Bojana Lukić, with which in the year 1997. she won the international students' competition "Spectacle on the Street" organized by YUSTAT.

Radivoje Dinulović

curator of Serbia on Prague Quadriennial 2007.

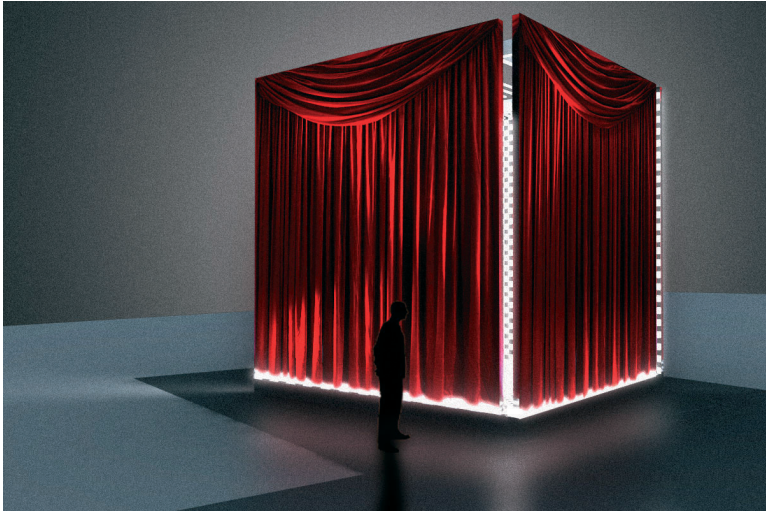
NACIONALNA POSTAVKA

NATIONAL EXHIBITION

Branko Pavić
"Magična kocka" / "Magic Cube"

Praško kvadrijenale 2007, instalacija, lenticularni print, zvuk, 3,80x3,80x3,80 m, 2007.
Prague Quadriennial 2007, installation, lenticular print, sound, 3,80x3,80x3,80 m, 2007.

Saradnici na projektu / *Assistants on the project*: Nenad Katić i / *and* Olivera Gračanin (zvuk / *sound*)
ilustracija / *illustration*: Nenad Katić



Milena Dragičević Šešić

UMETNOST NEMIRENJA

Devedesete su u Jugoslaviji bile vreme ratova, ekonomske i moralne krize, gušenja bilo kakvih vrednosti, vreme depresije, cinizma i sumnje. Zato je alternativna, radikalna i politički angažovana kreacija imala drugačiju ulogu – ulogu da postavlja pitanja, preispituje, izražava poglede, iznosi stavove ili pravi etičke izbore.

Umetnička praksa Branka Pavića tokom devedesetih ne samo da se suprotstavljala nacionalizmu i ksenofobiji, kao nekakvoj već definisanoj normi u zvaničnom kulturnom životu, već se suprotstavljala ništavilu, etičkoj praznini koja je vladala umetničkom scenom. U želji da pruži nove sadržaje, otkrije nova značenja, konstruiše nove mape, Branko Pavić se priključio radikalnim umetničkim pokretima, koji su se nalazili na marginama umetničkog društva, ali su želeli da „uđu sa margina“, da se vide i čuju,

da vrše uticaj i da menjaju! Nakon petnaest godina intenzivne umetničke i kulturne prakse taj pokret je uspeo da umetničku scenu ponovo načini pluralističkom, raznolikom, inovativnom, interdisciplinarnom i otvorenom, prisutnom kod kuće ali i u inostranstvu, upornom i promišljajućom.

Branko Pavić je bio taj koji je izabrao da napusti institucionalni sistem izložbi i izvođenja i da dopusti da mu dela ne budu izložena, da ne budu promovisana i da ih ne objavljuju okoštale državne institucije, već da aktivno učestvuje u stvaranju novih pokreta i institucija. Na taj način se umetnička praksa, koja je obeležila početak devedesetih, razvijala na, još uvek, slobodnim javnim gradskim prostorima (ulični performansi i instalacije, izložbe u privatnim kućama, događaji u neočekivanim sredinama i situacijama), tražeći, ipak, neke „permanentnije“ prostore. Tako su radionice, ateljei i projekti po univerzitetima nastajali bez zvaničnih dozvola ili priznanja, zadržavajući odrešene ruke za konceptualizaciju i izradu neobičnih dela (*Projekat X*, koji su osmislili i izradili studenti arhitekture, bio je značajna prekretnica takvih inicijativa u kulturnom prostoru).

Međutim, najznačajniji momenat na alternativnoj sceni bio je obeležen nastajanjem nezavisnih kulturnih centara: „Rex“, Kulturni centar Radija „B92“ (u leto 1994), Centar za kulturnu dekontaminaciju (1995), „Apostrof“ u Novom Sadu, „Konkordija“ u Vršcu, koji su pružali mogućnost za sistematsko izlaganje nove umetničke produkcije u svim kreativnim domenima. Festivali, kao što su „Infant“ u Novom Sadu i FIAT u Podgorici, kao i „Aeroplan bez motora“ u Beogradu nešto ranije, omogućili su

izvođenje svih projekata kojima bi inače bilo izuzetno teško da stignu do pozornice, a kasnije i do kritičara i medija.

U političkom meteu na ulicama, kada građani konačno mogu slobodno da izraze svoja uverenja, alternativni prostori nisu samo stvaralački prostori – oni upravo postaju prostor slobode civilnog društva koji je otvoren za debatu i razgovore o ključnim problemima današnjice. U Centru za kulturnu dekontaminaciju (Veljkovićeve paviljon) majstori pozorišne umetnosti (glumci, režiseri iz svih beogradskih pozorišta) diskutovali su o ulozi pozorišta u doba masovnih protesta, preispitujući moralni stav – da li treba nastaviti sa glumom ili ne. Različite vrednosti i pogledi su stizali iz publike i etičko stanovište da se ne nastavi sa glumom i igrom pod svakavim uslovima preovladavalo je u diskusiji. Takođe, baš svaki program u bioskopu „Rex“, od sajma stripova do rok koncerata, od prodaje jeftinih časopisa do operskih predstava, bio je u suštini politička debata o trenutnoj realnosti u Srbiji.

UMETNIČKI I KULTURNI PROJEKTI BRANKA PAVIĆA

Kulturne i obrazovne institucije, kao što je Arhitektonski fakultet, obično su elitističke i nikada nisu za širu javnost, pri čemu izbegavaju direktne političke poruke i angažovanje, čak i u momentima protesta i meteža na Univerzitetu. Stoga je stvaranje agore na Arhitektonskom fakultetu bio pravi izazov za Branka Pavića, koga su prvenstveno motivisale potrebe njegovih studenata, potrebe da razviju kritičko mišljenje i različite forme otvorenosti u zatvorenom srpskom društvu.

Radionica 301, projekat – eksperiment nastao u okviru predmeta Likovno obrazovanje na Arhitektonskom fakultetu, proistekao je iz potrebe i studenata i Branka Pavića kao nastavnika da u okoštali obrazovni sistem unose eksperimente i novine, uključujući i druge umetnike (Ivana Kucinu, arh. i Dragana Jelenkovića, vajara). Rad u radionici počinje zadatim predloškom koji se, istraživanjem kroz formalne strukture, od apstraktne slike s vremenom transformiše u prostorni model, pokazujući kako se duh vremena, ali i atmosfera ambijenta i trenutka, uz lične narative i iskustva, može pretočiti u trodimenzionalne materijalne forme. Prvu radionicu po ovom konceptu Branko Pavić je realizovao u Poljskoj 1995, zatim u Beogradu u bioskopu „Rex“, a potom u Petnici. Predstavljena je značajnije u okviru festivala *Alter image* (1996. u Centru za kulturnu dekontaminaciju), pod radnim naslovom: SLIKE – ISKAZI – POJAVE.

Kombinujući lične narative s kojima se većina iz publike može identifikovati, projekat je imao cilj da unese različita značenja i lične poruke u javni prostor. Pomogao nam je da preispitamo naša sopstvena kretanja po gradskim prostorima, kretanja koja, u žurbi svakodnevnog života, postaju sve više ista, svodeći se na „trebanja“ i „moranja“ i zanemarujući prostore koji pružaju zadovoljstvo i momente za refleksiju.

I kasnije, u okviru značajnog, složenog i višeslojnog projekta „Žudnja za životom“, omažu Vilhelmu Rajhu i njegovoj knjizi *Čuj, mali čoveče* (septembar 1997)¹, Branko Pavić je uspeo da organizuje

1 Projekat „Slušajte, mali ljudi“ (CZKD, 1997) bio je usredsređen na odgovornost malog, običnog čoveka. Urađen po motivima knjige Vilhelma Rajha, obraćao se marginalnim

novo predstavljanje Radionice 301, i to kao posebnog događaja na Arhitektonskom fakultetu, pri tom koristeći unutrašnji i spoljni prostor oko zgrade. Dajući činu postavljanja vozila „sitroen“ ispred fakulteta jedno posebno značenje i preuređenjem unutrašnjeg prostora putem video-projeksija, Pavić je omogućio publici da se uključi i to uz povećanu pažnju (pošto za ovaj događaj struja nije bila potrebna, a publika se nije suočavala sa izvesnošću kao kada odlazi u standardne ustanove kulture). Događajem su bili obuhvaćeni mnogobrojni umetnički doprinosi raznih pojedinaca i grupa, koji su predstavljali složene životne narative prilikom stupanja u složene međusobne odnose – ali koji su u isto vreme dali sasvim drugo značenje ostalim događajima u okviru projekta „Žudnja za životom“. Projekat je bio izveden kao tipičan *in situ* projekat Radionice 301 u skladu sa već određenom metodologijom rada i predstavljanja.

Umetničko delo Branka Pavića je rezultat složenog kreativnog

društvenim grupama: penzionerima, domaćicama, izbeglicama bez državljanstva, izbeglicama koje su i dalje pokušavale da očuvaju svoj kulturni identitet tako što su nastavljali tradiciju stare zajednice, nezaposlenoj omladini, zaposlenim ženama koje završavaju posao u tri po podne i vraćaju se kući u predgrađu prepunim autobusima, dok su im torbe pune namirnica koje su kupile na pijaci tokom jutra. Cilj projekta: provokacija „malih“, običnih ljudi – ljudi koje Rajh optužuje i za fašizam i za komunizam, zato što se mire i ne prihvataju odgovornost građanina da spreči zlo, ali i provokacija i podizanje svesti među umetničkim i kulturnim slojevima o njihovoj odgovornosti. Pošto je Rajh želeo da se ljudi osećaju odgovornima, prevod knjige na srpski sredinom 90-ih, kada se većina stanovništva u Srbiji osećala baš kao što je Rajh opisao (bespomoćni mali čovek) bio je važan znak pregrupisanja kritički nastrojenih intelektualaca i umetnika s voljom da daju zemlji novu energiju i da doprinesu suštinskim promenama (koje su se konačno dogodile tri godine kasnije).

procesa koji uključuje umetnike i intelektualce različitih profila i interesovanja. I sama razrada koncepta, ideje budućeg dela, predstavlja dijaloški format stvaranja i priprema instalaciju, performans, video (kao novu umetničku formu ili kao dokument) – tako da je konačni rezultat „multimedijalni performans“, iskorak iz svake od umetničkih disciplina uključenih u proces (arhitektura, grafika, likovne umetnosti, fotografija...). Ovo umetničko delo odbacuje bilo kakvu umetničku konvenciju, počevši od načina stvaranja do načina izlaganja i predstavljanja, pri čemu koristi posebnu formu rituala. Ritual je jedna od najstarijih formi umetničkog izražavanja i od 60-ih je u središtu pažnje iz dva suprotstavljena razloga: zato što su „društvu spektakla“ (Debor) potrebni izvođački oblici umetničkog izražavanja, ali i zato što zahtevi za kulturnu demokratizaciju baš u ritualima nalaze najparticipativniji oblik umetnosti.

Tako je umetnost Branka Pavića, koja se razvijala iz potrebe za dijalogom sa okolinom – dijalogom o suštinskim umetničkim i društvenim pitanjima javne scene, u isto vreme i spektakl svetla i tame, nadražaja i ideja, konzumeristička i participativna umetnost, pri čemu različitim vrstama publike daje različite mogućnosti.

Istovremeno, možemo da zaključimo da njegovu umetničku praksu karakterišu:

- fragmentarnost – upotreba detalja, isecci dela različitih umetnosti, svakodnevnog života, popularne kulture, medijskih proglaša, političkih iskaza portparola...;
- kolažiranje – montaža... kombinacija i integracija neestetskih (narativnih

- struktura, *ready-made* objekata, itd.) u estetsku strukturu dela;
- ironija novog jezika, cinizam margine;
 - multimedijalnost – prelazak iz jedne grane umetnosti u drugu, ulazak u objektni svet svakodnevice, tonski i video zapisi događanja...;
 - estetizacija svakodnevice – nova primenjena umetnost;
 - fantazmi alternative jesu fantazmi politike, erotike – arhetipske slike i simboli, ali i nove tehno slike jakog intenziteta;
 - kako je koncept suština umetničkog projekta, delo se shvata kao mogućnost proizvodnje smisla, što često baca u drugi plan samu izvedbu, umetnički kvalitet, čitljivost...

REMAPIRANJE – U POTRAZI ZA NOVIM IDENTITETOM

Mapa je trag prošlosti, istorije; ona je odraz datog vremena, zabeleška o momentu (Dragičević-Šešić, 1996). Mapa odražava realnost, ili bolje rečeno, naše razumevanje i opažanje sveta. Mapa stvara budućnost – dajući okvir životu jednog društva, koje ovaj teži da dostigne. Mapa je oduvek bila objekat želje i interesovanja; podsticala je maštu i fantazije. Mape su, takođe, objekti umetničke inspiracije, reinterpretacije, objekti kolaža... Kroz geografsku metafikciju, današnji umetnik razvija dijalog s vremenom – dijalog s prošlošću, ali sa budućnošću. Očigledno, za Branka Pavića, kao i za mnoge druge savremene umetnike iz bivše Jugoslavije, granice su ključni artefakt našeg vremena, a mapa nije samo objekat, nego i suština preispitivanja identiteta, kako identiteta okoline tako i ličnog identiteta.

Tako da nije čudno što je najprevođeniji i najcitiraniji Bodrijarov tekst u Srbiji upravo onaj u kojem se koristi alegorija kada se simulira Borhesova priča o carskim kartografima. (Oni prave toliko detaljnu mapu Carstva tako da ga ona na kraju sasvim prekriva, ali sa propašću Carstva, i sama mapa propada i na kraju biva iscepana na delove). „Teritorija ne prethodi mapi. Danas mapa prethodi teritoriji – mapa stvara teritoriju, a to znači, ako se vratimo Borhesovoj priči, da se ono što ostaje od teritorije polako preliva na površinu mape.“²

U slučaju raspada Jugoslavije, mapa je prethodila teritoriji i stvorila ju je: sve mape naših podela, koje su preplavile ovaj kulturni prostor od samog početka antibirokratske revolucije³, obistinile su se na najprljaviji i na najbezobzirniji način.

Branko Pavić je predstavljao svoje lične mape grada – granice svemira na koje ga je gurnuo rat. Kao i Gaston Bašlar, koji je jednom ceo svemir video kao kuću, Pavić je svoj svemir pronašao u gradu u kojem je živeo i u kojem je svako od nas imao sopstvenu mentalnu mapu – mapu susreta, prijateljstava, odmora, doživljaja. Ipak, događaji su brzo promenili ove stare, davno izrađene mape. Tri video-rada (Č.

2 Bodrijar, Žan, *Simulakrumi i simulacija*, prevod na srpskohrvatski, *Gradina*, Niš, 9–10/1987.

3 Ovo je pojam koji se koristi da opiše populistički protest u celoj Srbiji koji je upotrebljen da dovede Miloševića na vlast (a koji je za motiv imao albansku represiju nad Srbima na Kosovu). Tokom ovih nekoliko godina (1986–1989), nastale su i rasturane mnoge mape etničkih podela, kao dokaz srpskih ili albanskih pretenzija na kosovsku teritoriju, srpskih pretenzija na Krajinu u Hrvatskoj, srpskih i hrvatskih pretenzija na Bosnu, itd.

Vasić, I. Kucina i grupa Škart) urađena za Pavićevu izložbu „Slike za velike gradove”⁴, jasno su prikazala situaciju. Noćna gradska svetla su predstavljena, kao slikarev pogled, kroz četiri crno-bele grafike (noćni slikarevi prizori severa, istoka, juga i zapada), koje dopunjuju četiri mape pokreta (mapa neba iznad umetnika, mapa stanova i radnog mesta – grad, njegov studio, vikendica na Avali). Ceo projekat je bio upotpunjen „Malim temama za velike gradove”, gradove koji su postali naši jedini duhovni i kulturni prostori. Gradski detalji: ulična svetla, saobraćajni znakovi, pešački prelazi prvo su snimani, a zatim uvećavani do gubitka oštrine i svih drugih nevažnih detalja. Kada im je preostala samo suština, Pavić ih je štampao i kao univerzalne i kao pojedinačne slike. Iako su se u njima mogli prepoznati određeni deo konkretne beogradske ulice, ili metafora tog vremena, ova dela su vredna zbog svojih vizuelnih kvaliteta, strukture, ritma svetla i tame, igre uspravnih i vodoravnih linija. Tamne boje (crna, siva, bela, tamnoplavo nebo, metafizički zelena) jesu boje tog perioda, perioda tame i izgubljenih nada, dok iz svakog dela izbija krik svetla, krik bliskosti sa gradom. Naročito su dragocena dela štampana na ručno napravljenom papiru, koji, kao takav, nosi grafiku, strukturu i kaos grada; koji je primitivan i topao, okrutan i nežan u isto vreme. Alternativna, tj. radikalna umetnost devedesetih, jedina je umetnost koja nudi pozitivno prihvatanje energije mase, rok kulture – kao kulture nemirenja (Dragičević-Šešić, 1992), ali i kulture događaja, nesreća i *plemenskog hedonizma novog podzemlja* (Bruker, p.4).

Ona takođe nudi novu strukturu realnosti – realnosti isprepletenoj sa umetnošću i realnosti politike.

U isto vreme, beogradska alternativa ima taj kvalitet energije koji se ovde često naziva urbanim senzibilitetom, kosmopolitskim senzibilitetom generacije, koji je, bilo kako bilo, povezan sa beogradskim mahalama, trgovima i ulicama.

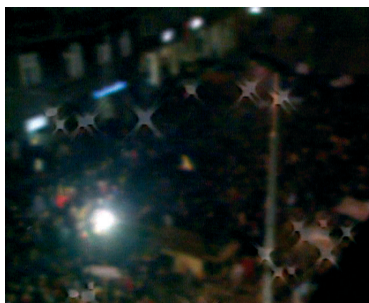
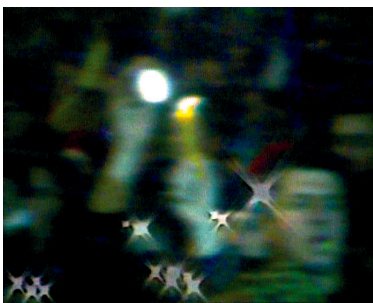
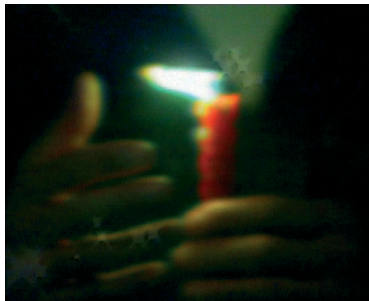
U Bartovoj terminologiji moglo bi se iskazati da dela alternativne umetnosti često nisu *lisible* (čitljiva), ali se uvek o njima može pisati (*scriptible*) i omogućavaju ne samo zadovoljstvo (*plaisir*) već istinski doživljaj (*jouissance*), onima koji mogu da iščitaju smisao ili da dodaju novi, sopstveni smisao delu.

S druge strane, likovni umetnici „alternativne scene“, kojima pripada i Branko Pavić (grupa Škart, Talent, Saša Marković Mikrob, Mladoženja...), izuzetne su, samosvojne umetničke ličnosti čije su teme, koncepti, predmeti i instrumenti umetničkog rada uzeti iz svakodnevice, ili teorijske misli oživljeni u projektima, instalacijama, prezentacijama svih vrsta, bliski su po izrazu pozorišnim umetnicima koji istražuju kroz vizuelne, a ne tekstualne strukture, takođe u relacijama prema javnom prostoru, teorijskoj misli i društveno-političkoj svakodnevici. Drugačiji odnos prema gradu, gradskom prostoru („Male slike za velike gradove“...), ironijski otklon od galerijskog, muzejskog, bitne su karakteristike kojima se i Branko Pavić i ove grupe umetnika otvaraju ka tzv. vaninstitucionalnom delovanju, prihvatajući ipak ponekad nastupe u institucijama, ali preoblikujući ih prema svojim merilima i normama.

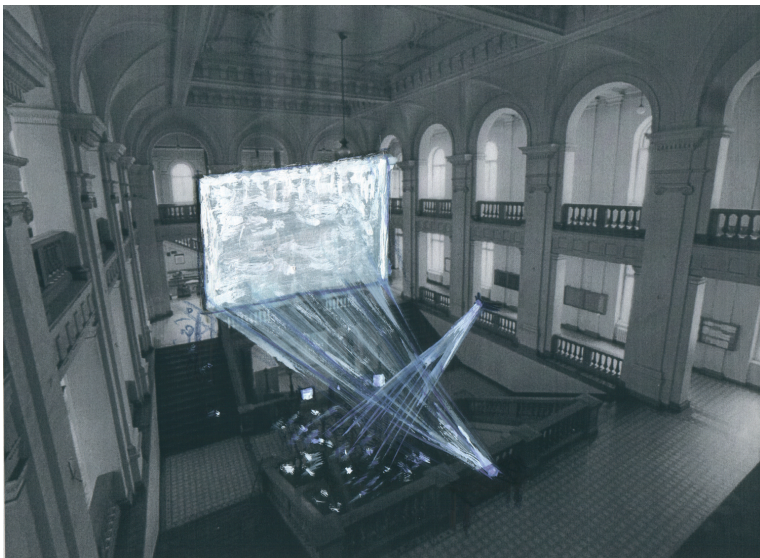
U svakom slučaju, mislim da se može reći da je radikalna umetnost devedesetih dala veliki doprinos stvaranju male intelektualne i duhovne zajednice na ovim prostorima koja je mislila i delala drugačije, odbijajući sve dominantne totalizujuće ideologije. Iako se dugo činilo da je na margini dešavanja, bez velikog upliva na stvaranje javnog mnjenja u kulturi, ipak je njen značaj kao glas drugog, različitog bio tim veći što je javno mnjenje bilo unisonije, a dominantni medijski diskurs – diskurs represije i jednodimenzionalniji – glasniji. U toj zajednici, glas i delovanje Branka Pavića imali su svoje značajno stožerno mesto.

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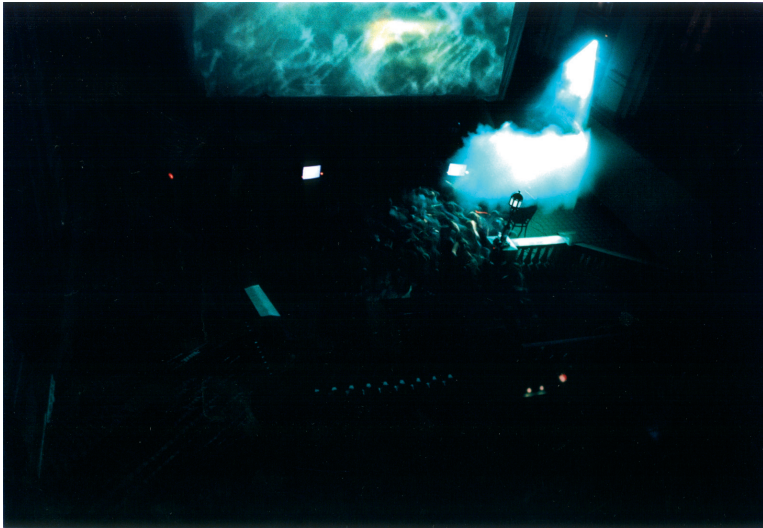
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Branko Pavić, Goran Vukojčić, Jovana Krstanović
„Pomisli želju“, video-rad, 1997, projekat „Žudnja za životom“
“Wish Upon a Star”, video, 1997, “Lust for Life” project



„Pomisli želju“, video-instalacija, Arhitektonski fakultet, Beograd, 1997, projekat „Žudnja za životom“
Branko Pavić, Goran Vukojić, Jovana Krstanović



*"Wish Upon a Star", video installation, Faculty of Architecture, Belgrade, 1997, "Lust for Life" project
Branko Pavić, Goran Vukojičić, Jovana Krstanović*



Video-radovi „Šuma blista, šuma peva“ grupe Škart, „Male teme za velike grafike“ Č. Vasića i „Again and Again“ I. Kucine za izložbu „Teme za velike gradove“ Branka Pavića, 1996, Bioskop „Rex“, Beograd
Videos “Forest sparks, forest sings”, the Škart group, “Small Themes for Big Prints”, Č. Vasić and “Again and Again”, I. Kucina made for the “Themes for Great Cities” Branko Pavić’s exhibition, 1996, Cinema Rex, Belgrade

Milena Dragičević Šešić

THE ART OF DISSENT

The nineties in Yugoslavia were the times of wars, economic and moral crisis, suppression of any values, of depression, cynicism and doubts. That is why the alternative, radical, politically engaged creativity had a different purpose – the purpose of questioning, re-evaluating, expressing a view, making a statement or an ethical choice.

Branko Pavić's artistic practice in the 90's was not only countering nationalism and xenophobia as something quite defined and present as a norm in official cultural life: it was also countering the nothingness, the ethical emptiness that "was dominating" the artistic scene. In an attempt to offer new contents, construct new meanings, new maps... Branko Pavić entered radical art movements – positioned on the fringe of artistic society, but wishing to "come in, from the margins", to be seen and to be

heard, to influence and change! After fifteen years of intensive artistic and cultural practice that movement succeeded to recreate the artistic scene as plural, diversified and innovative, interdisciplinary and open, with local and international presence, pertinent and reflexive.

So, Branko Pavić was the one who had chosen to leave the institutional system of exhibiting and performing, and to let his works go without exposure, promotion or to be published by petrified institutions of the state, preferring to participate actively in the creations of new movements and institutions. Thus, the artistic practice that marked the beginning of the `90s and developed on, at the time still free public spaces in the cities (street performances and installations, exhibitions in private houses, events in unexpected environments and situations), was, however, in search of more "permanent" locations. So workshops, ateliers and projects at universities that had been done without official permissions or recognition, had, in this way, free hands for conceptualizing and implementing unusual work (Project X, designed and developed by students of architecture, was a blueprint of such initiatives in the cultural space).

But the most important moment on the alternative scene was marked by the creation of independent cultural centers: Rex, Radio B92 Cultural Centre (summer 1994), The Centre for Cultural Decontamination (1995), Apostrof (Apostrophe) in Novi Sad, Konkordija (Concordia) in Vršac, that offered the new artistic production a possibility of systematic exhibition in all creative domains. Festivals, such as Infant in Novi Sad and FIAT

in Podgorica, as well as “Aeroplan bez motora” (“Engineless Aircraft”) in Belgrade some time before that, enabled the implementation of all projects which would have otherwise been unlikely to reach the stage, and later critics and the media...

With the political turmoil on the streets, when, finally, the citizens can freely make their views known – the alternative spaces are not only the spaces of creation – they directly become the spaces of freedom of civil society open for discussion and talks about the key problems of the present day. In the Centre for Cultural Decontamination (Veljković’s Pavilion), the masters of the theater art (actors, directors from all Belgrade’s theaters) discussed the purpose of the theatre in times of mass protests, probing the moral attitude – should one go on acting or not. Various values and views of the audience were expressed, and ethical stand to refuse to act, to play under any circumstances, dominated the discussion. Also, every single programme in The Cinema Rex, from comic fairs to rock concerts, from fanzines` sales to opera performances, was essentially a political debate on the current Serbian reality.

ARTISTIC AND CULTURAL PROJECTS OF BRANKO PAVIĆ

Cultural and educational institutions, such as the Faculty of Architecture, are usually elitist, never inclusive – avoiding direct political statement and engagements, even during the moments of general turmoil at university and protests. So, creating the public agora within School of Architecture, was a challenging task in itself for Branko Pavić, who was primarily

motivated by the needs of his own students – the needs to develop critical thinking and different kind of openness in the closed Serbian society.

Radionica 301 (Workshop 301), a project/experiment that came to life as part of Fine Arts subject at the Faculty of Architecture was derived from the need of Branko Pavić, as a teacher, and of his students, for incorporating experiments and novelties into a petrified education system. Other artists such as Ivan Kucina, an architect and Dragan Jelenković, a sculptor, were also involved. The work in the workshop started with the given pattern which was, following a research through formal structures, transformed, in due course, from abstract picture into a special model, showing how spirit of the times and the atmosphere surrounding the ambience and that point in time, could be translated into three dimensional material forms by using personal narratives and experiences. The first workshop that Branko Pavić realized according to this principle, was launched in Poland in 1995, then in Belgrade's Rex cinema and then in Petnica. It also had a significant presence during the Alter Image festival (in Centre for Cultural Decontamination in 1996). Its working title was PICTURES – STATEMENTS – PHENOMENA.

Combining personal narratives, that the majority of the audience can identify with, the project wanted to bring in different meanings and personal statements to the public space. It helped in rethinking our own movements within city spaces, movements that became more and more same in a rush of everyday life, and limited to the "needs" and "musts", forgetting about pleasurable spaces and reflective moments.

And later, as part of an important, complex, multilayered project “Lust for life”, an homage to Wilhelm Reich and to his book: Listen, Little Man (September 1997)¹, Branko Pavić succeeded in organizing representation of a 301 workshop, as a distinct event, at the Faculty of Architecture, using all the inner and outer space of the building.

Purposefully installing the Citroen car in front of the faculty, and reforming the inner space through video projections, Pavić grabbed the attention of already engaged audience (as the event demanded no electricity and audience did not expect certainty as when coming to standard cultural institutions).

The event included many artistic contributions of different individuals and groups, representing complex life narratives that engaged in the intricate mutual relationship – but also, giving distinct significance to other

¹ *The project Listen, little men (CZKD 1997) focused on the responsibility of the small, common man. Based on the book by Wilhelm Reich, it addressed marginal social groups: pensioners, housewives, refugees without citizenship, refugees who were still trying to preserve their cultural identity by continuing the tradition of the old community, unemployed youth, working women who finished their jobs at 3 p.m. and traveled home to suburbs in crowded buses, with their bags full of things they had bought at the market in the morning hours. The project purpose: provocation of “small”, common people – people accused by Reich of both fascism and communism, because of “non-doing”, of not accepting the responsibility of a citizen to prevent the evil, but also, provocation and raising awareness among artistic and cultural community about their own responsibility. As Wilhelm Reich wanted to make people feel responsible, the translation of the book in Serbian in the mid 90` when the majority of the Serbian population felt exactly like Reich had described (helpless small man) was an important sign of regrouping of the critical intellectuals and artists with will to re-energize the country and contribute to substantial changes (which finally happened three years later).*

events within project "Lust for life". The project was realized as a typical in situ project of the workshop 301 according to their already established methodology for work and presentation.

The art work of Branko Pavić is a result of a complex creative process which involves artists and intellectuals of different profiles and interests. A mere development of concept, an idea of future work, represents creation in a dialogue format, preparing the installation, performance, video (as a new art form or as a document) – so that the final result is a »multimedia performance«, a departure from any of the art disciplines included in the process (architecture, graphic arts, fine arts, photography...). This art work ignores any art convention, from the way of creating to the way of display and representation, using more specific form of a ritual. Ritual is one of the oldest formats of artistic expressions, and since 1960` it has been in the focus for two opposite reasons: because »the society of spectacle« (Debord) needs performing forms of artistic expressions, and because it is in rituals that the demands for cultural democratization (Malraux) find the most participatory form of art.

Thus, the art of Branko Pavić that has developed from a need for a dialogue with the environment – a dialogue on crucial artistic and social issues on public scene – is at the same time a spectacle of light and darkness, sensations and ideas, consumeristic and participatory, providing different opportunities to different types of audiences. At the same time, we can conclude that his art practice is characterized also by:

- fragmentation – use of details, excerpts from works belonging to different art disciplines, everyday life, popular culture, media slogans, political statements by spokespersons...
- collaging – editing... combination and integration of non-esthetical structures (narrative structures, ready-made objects, etc.) into esthetical structure of a work.
- irony of a new language, cynicism of the margin...
- multimedia – crossing from one artistic discipline into another, entering into an object world of daily routine, sound and video recordings of events...
- esthetics of everyday routine – new applied art discipline.
- phantasms of the alternative are phantasms of politics, erotica – the archetypal pictures and symbols and also new techno pictures of high intensity.
- as a concept is the essence of an artistic project, a work of art is understood as a possibility to produce sense, which often pushes the very performance, artistic quality, readability into background...

RE-MAPPING – IN A SEARCH FOR A NEW IDENTITY

A map is a trace of past, of history; it is a reflection of a given time, a record of a moment (Dragičević Šešić, 1996). The map reflects reality, or rather our understanding and perception of the world. The map creates future – giving frame to the life of a society, which the latter tends to achieve. The map has always been an object of desire and

interest; it has stimulated imagination and fantasies. Maps have also been objects of artistic inspiration, reinterpretation, objects of collage... Through geographic meta-fiction, the artist of today develops a dialogue with time – dialogue with past, but also a dialogue with the future.

Obviously, for Branko Pavić, as for many other contemporary artists from the former Yugoslavia, the borders are a key artifact of our time, and a map is not just an object, but essence of questioning the identity – identity of the environment and also personal identity.

So, it is not strange that the most frequently translated and cited Baudrillard text in Serbia is the one that uses the allegory of simulation in Borges' story of cartographers of the Empire. (They are making so detailed map of the Empire that finally it is covered completely, but with the decaying of the Empire the map itself decays and is torn into pieces at the end).

*"The territory does not precede a map. Today a map precedes territory – map creates territory, and that means, if we come back to the Borges story, that what remains from the territory is slowly pouring on the surface of the map."*²

In case of disintegration of Yugoslavia, the map preceded territory, and created it: all the maps of our divisions, which at the very outset of the anti-bureaucratic revolution³ flooded this cultural space, became

2 Baudrillard, Jean, *Simulacre and simulation*, Serbo-croat translation, Gradina (Niš) 9-10/1987

3 This is the term used to describe the populist protests throughout the Serbia

true in the dirtiest and the bluntest manner.

Branko Pavić presented his personal maps of a city – the borders of the universe to which he was pushed by war. Just like Gaston Bachelard, who once saw the whole universe as a house, Pavić found his universe in the city in which he lived, and where each of us had a mental map of one's own – map of encounters, friendships, relaxation, experiences. But events rapidly changed these old maps built long time ago. Three video works (Č.Vasić, I.Kucina and group Škart) made for Pavić's exhibition Images for Great Cities⁴, had clearly presented the situation. City lights at night appeared as four black and white graphics of the painter's view (night sights of painter's North, East, South and West), accompanied by four maps of movements (maps of sky above the artist, maps of housing and work (city, his studio, a weekend house on the mountain Avala). The whole project was completed by Small Topics for Big Cities, cities that became our only spiritual and cultural spaces. City details: street lights, traffic signs, pedestrian crossings, were shot, then enlarged until they lost sharpness and all irrelevant details. With only their essence left, Pavić printed them as both universal and particular images. Though one could recognize in them a particular part of a given Belgrade street, or a metaphor of the time, these works are esteemed for their visual values,

used to bring Miloshević to power (which had as a pretext Albanian oppression of the Serbs on Kosovo). During these several years (1986-1989), many maps of ethnic division were created and distributed, proving Serbian or Albanian claims on Kosovo territory, Serbian claims on Krajina in Croatia, Serbian and Croatian claims toward Bosnia, etc.

4

Exhibition in Cinema Rex, April 1996.

structure, rhythm of light and darkness, play of vertical and horizontal lines. The dark colours (black, gray, white, dark blue sky, metaphysical green) are those of the period, the period of darkness and lost hopes, and still, a cry of light, a cry of closeness with the city strikes out of each work. Particularly precious are works printed on a hand-made paper, which, as such, bears graphic, structure and chaos of the city, and is primitive and warm and cruel and tender at the same time.

CONCLUSION – POLITICS OF INCLUSION AND CIVIL MEMORY

Examination and valuation of creativeness and contribution of radical art movements through the basic concepts of the alternative art of the '80s, such as engagement, action, protest, experiment... will no longer suffice. In addition, the real judgment requires a glossary of the 90s including recycling, quotation, nostalgia, collaging, ritual...

Alternative, i.e. the radical art of the 90s is, the only one here offering the positive acceptance of energy of mass rock culture – as a culture of dissent (Dragičević Šešić, 1992), but also the culture of events, accidents and even the tribal hedonism of the new underground (Brooker, p.4). It offers a new structure of reality – the intertwined reality of arts and the reality of politics.

At the same time, Belgrade alternative has the quality of energy which is, here, often referred to as urban sensibility, the cosmopolitan generational sensibility, however linked to Belgrade`s mahalas (neighbourhoods), squares and streets.

Using Barth's terminology, it could be said that the works of alternative art are often not lisible, (readable), but are always scriptible (writeable), enabling not only pleasure (plaisir), but also a true experience (jouissance), to those who can interpret the existing or attach a new meaning, one of their own, to the work of art.

On the other hand, fine artists of the "alternative scene", including Branko Pavić, (and group Škart, Talent, Saša Marković -Mikrob, Mladoženja (Groom)...) are extremely self-conscious artistic personalities, who take topics, concepts, objects and instruments of art work from everyday life or from theoretical ideas and bring them to life in projects, installations and presentations of all kinds. These are quite close to expressions of theatrical artists who do their research through visual, and not through textual, structures, in addition to close relationships towards public spaces, theoretical ideas and sociopolitical routine. Different attitude towards cities and urban spaces (small pictures for big cities...) and ironic departure from galleries and museums are the important characteristics leaving Branko Pavić and this group of artists open to so called non-institutional actions. However, they may accept to perform sometimes in institutions, reshaping them according to their own measures and standards.

In any case, I think that it can be said that the radical art of the nineties contributed a lot towards creation, in this part of the world, of a small intellectual and spiritual community that thought and performed differently, rejecting all predominant totalitarian ideologies. Although it

seemed to be marginal for long time, without any influence on creation of public opinion in culture, its importance of an alternative dissonant voice was growing as the public opinion was more and more uniform and as a predominant media discourse of repression and single-mindedness was more and more resonant. In that community, Branko Pavić's voice and actions had a crucial and central place.

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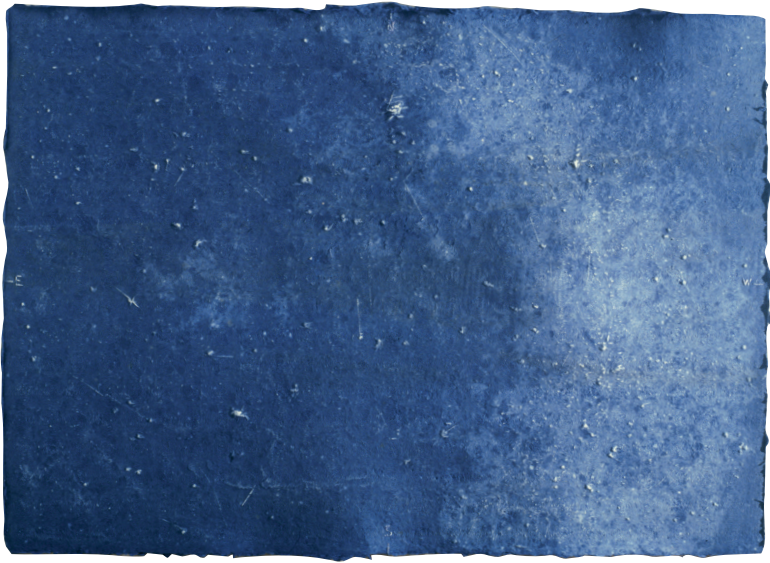
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Branko Pavić

„Moja srećna zvezda“, 120x80 cm, ručno rađeni papir, 1995.

“My Lucky Star”, 120x80 cm, handmade paper, 1995



Branko Pavić

„Pijaca“, 120x80 cm, ručno rađeni papir, napravljen reciklažom starih mapa, 1995.

“Market”, 120x80 cm, handmade paper, made by recycling old maps, 1995



Branko Pavić

„Avala“, 120x80 cm, ručno rađeni papir, 1995.

“Avala”, 120x80 cm, handmade paper, 1995

Irina Subotić

LENTIKULARNI SVET BRANKA PAVIĆA

Svoje učešće na Praškom kvadrijenalu scenografije Branko Pavić je zamislio kao dosledno poštovanje svoje osnovne umetničke opredeljenosti: on predstavlja suženi izbor iz repertoara svog scenskog dizajna, rađenog za nekoliko kulturnih beogradskih predstava uglavnom u vremenima za koja kažemo da su ih „pojeli skakavci“ – tokom poslednje decenije XX i na samom početku našeg veka. Praški ambijent Branka Pavića postaće osnova za prezentacije drugih projekata. Kao scena u sceni.

Osnovni metodološki pristup u stvaranju Branka Pavića jeste multidisciplinarnost, a njegova primarna ideja uvek je pozicionirana u širem društvenom, humanističkom i aktuelnom kontekstu. Pri tome, on ne izneverava svoju prvobitnu profesionalnu formaciju: zahtevnu ali i podatnu grafičku disciplinu shvatio je u najširem rasponu, što znači da je spremno i

predano prihvatao mnoge (da li možda sve?) tekovine nove tehnološke ere i prilagodio ih ličnim konceptima. Zbog toga umetnička biografija Branka Pavića govori da on vrlo dosledno prati dijahronijski tok stvaranja: jedan je vezan za tipičan narativ žive, angažovane umetnosti XX veka po kojem umetnik reaguje kritički, što ne znači obavezno i politički, i u tom kontekstu on svoj umetnički čin identifikuje sa životom. U isti mah treba imati u vidu da su poznati teorijski stavovi i tradicionalne definicije umetničkog dela kao specifičnog estetskog predmeta čija se ideja, pretočena u oblik, lako, brzo (i hedonistički) prepoznaje – daleki od postavki Branka Pavića. Ni lakog, ni brzog, a često ni hedonističkog pristupa u njegovom opusa ne može da bude: možemo govoriti o istini, bolu, nadi, o slojevito ispunjenim značenjima... Govorimo o životu koji stvara umetnost i o umetnosti koja se hrani životom.

Drugi dijahronijski tok u stvaralaštvu Branka Pavića vezan je za ispoljavanje njegove izrazite otvorenosti prema istraživanju fenomena novog i prema eksperimentisanju – u najširem smislu te reči. Njegova dela se permanentno priklanjaju metodu istraživanja realnosti, što podrazumeva prihvatanje činjenica i dokumenata života. I obrnuto: koristeći inovativne tehnološke mogućnosti, on dokumentaciju pretvara u umetničku formu. Paviću je bliska i ona druga familija eksperimentisanja koja podrazumeva njegovu spremnost da novine tehnološke ere ravnopravno uključi u lepezu svojih umetničkih postupaka.

Branko Pavić svoje umetničko stvaranje osvedočuje kao egzistencijalno iskustvo izniklo na gradskom tlu, bez patetičnih, direktnih

asocijacija, ali s mnogo evokativnih naznaka koje pomažu recepciji. Najpre je u grafici transponovao urbane elemente svog neposrednog životnog ambijenta, a potom su ga egzistencijalne prilike nagnale da se interdisciplinarnim radovima i intelektualnom distancom refleksno odnosi prema brojnim situacijama koje su nametnula ratna zbivanja u njegovom i našem najbližem okruženju, a samim tim i gubitak čovečnosti kao najdrastičnija forma pomerenog uma. Upravo u to vreme Branko Pavić je izgradio svoj profil posebnog univerzitetskog profesora – neumorno je bio posvećen mladima, svojim studentima arhitekture u Radionici 301, kao i na interdisciplinarnim studijama Univerziteta umetnosti: stimulisao ih je da razmišljaju, sanjaju, veruju i kreiraju u „proširenom polju”, što znači ne samo u kontekstu (hladnog) građenog prostora već i u višestrukome smislu korišćenja svih vidova rada, raspoloživih tehnika, materijala, disciplina materijalne i nematerijalne prirode. Pri tome, u prvi plan uvek stavlja smisao i značenje takvog (toplog) stvaranja, uklopljenost i/ili reagovanje na zakonitosti života, na uslovljenosti savremenog sveta, na moralne i etičke postavke koje menja današnja biopolitička sfera... Tako je u kooperaciji sa grupom Škart, kompozitorom Goranom Vukojčićem i sa mnogim drugim saradnicima, nastala serija zajedničkih radova – „Armatura”, „Projekat X”, Pomisli želju – povodom prve godišnjice tromesečnih studentskih demonstracija 1996/1997, vezana za festival „Žudnja za životom”, Case... Pavić je pokrenuo za mlade brojne radionice gde se neposredno prenose iskustva i razvija kreativnost: *CASE ID Workshop, Narratives of the*

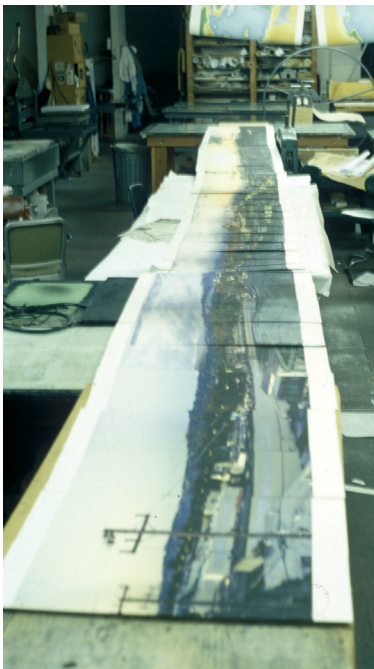
Unseen, Site Specific Workshop, Art radionica – Centar za rehabilitaciju invalida... Spisak je veoma dug.

Pozorišne predstave za koje je Branko Pavić radio scenski dizajn uglavnom su pripremane za beogradski Centar za kulturnu dekontaminaciju – kultno mesto otpora svim vrstama moralnog posrnuća u devedesetim godinama prošlog veka. Te predstave su videle domaća i evropska publika u Švedskoj, Velikoj Britaniji, Nemačkoj, Makedoniji, Hrvatskoj... a sada se češkoj javnosti prikazuje nekoliko promišljeno odabranih segmenata, sažetih u *remake*, u novom tehnološkom ključu i prerađenom dokumentarnom vidu koji ističe osnovnu pozorišnu kategoriju – neponovljivost doživljaja upravo ponavljanjem viđenog, oponašanjem stvarnog događaja ali i stvaranjem nove realnosti i novog konteksta. Tako se dokumentarnost prepliće sa originalom, pa ga čak i zamenjuje, što Boris Groys (u eseju *Art in the Age of Biopolitics: From Artwork To Art Documentation*, Documenta 11, Kassel 2002) obrazlaže stavom da naše doba biopolitike čini da život postaje „veštački proizvedeno vreme“, a dokumentovanje – osnovni način komuniciranja i stvaranja nove realnosti. Citiranjem ranije ostvarenih dela u novoformiranom prostoru, sa audio-vizuelnom instalacijom, Pavić u Pragu omogućuje proces dijaloga, aktivnog učešća i publike i drugih saradnika, posebno mlađih, koji će tokom trajanja Kvadrigenala imati prilike da u istom ambijentu predstave i svoje radove, i tako na izvestan način nastave život ranijih predstava u kojima je Branko Pavić učestvovao i same praške prezentacije.

Već pomenuti dijahronijski tok Branka Pavića karakterističan je po izrazitoj naklonosti prema eksperimentu sa grafikom, kao osnovnom umetnikovom disciplinom. Autor u njoj vidi beskrajne mogućnosti adaptiranja novom vremenu, novim tehnološkim dostignućima, novom načinu korišćenja i prilagođavanja zahtevima prostora. U tom smislu ova disciplina je u njegovom opusu već doživela niz metamorfoza koje samo potvrđuju saznanje da u umetnosti nema nepromenljivih i večnih stavova, da je sve podložno utisku i otisku vremenu, njegovim zahtevima i ponudama. Pavić je polazeći od klasičnih tehnika, posebno drvoreza, došao do lično izrađenog papira, zatim povezivanja fotografije, kao „gotovog proizvoda“ nastalog kompjuterskom obradom uz pomoć *Adobe Systems-a*, s tradicionalnim drvoreznim postupkom – sa intervencijama u kojima se prepoznaje autentični umetnikov rukopis.

Ambijent Branka Pavića na Praškom kvadrjenu animiran je privlačnom i aktuelnom a provokativnom, nedovoljno raširenom i još uvek tajnovitom tehnologijom lenticularne slike o kojoj Mat Lejk piše na internetu kao o svima nama poznatom vizuelnom efektu figura u prividnom pokretu, primenjenom još krajem Drugog svetskog rata pre svega na reklame, u 3-D perspektivi. To nisu ni hologrami, mada se često njima približavaju, pošto se obe tehnologije zasnivaju na efektima osećaja animacije i dubine. Hologrami, međutim, drukčije izgledaju, funkcionišu na drugačiji način i služe u druge svrhe. Njih proizvode laseri i mogu da se otisnu na tanku metalnu ili prozirnu foliju. Lenticularna predstava je svetlija i jasnija od hologramske, nije obavezno vezana za čipove i kompjutere, već za način

fotografisanja i tehnologiju prenosa slike. Ponekad je nazivaju stereo-fotografijom, *anaglyih* slikama i 4-D, jer uz prostornu animaciju računa i faktor vremena. Snima se sukcesivno isti objekat više puta, ili generiše kompjuterski, zatim štampa na posebnim, debljim slojevitim podlogama. Izdvaja se leva slika za levo oko, desna za desno, i otuda posebne crveno-plave naočare koje za pojedine vrste predstava omogućuju integralan pogled velike preciznosti, dubine, razigranosti – situacija poznata najpre iz eksperimentalnih filmova, a zatim i iz drugih umetničkih radova. Lentikularna slika se sve češće primenjuje u umetnosti, ali dosad su najveće atrakcije ipak reklame – na njujorškom aerodromu *Kenedy*, u robnoj kući *Macy's* i na Tajm skveru, gde zauzimaju površinu jedne višespratnice. Sada, u srpskoj sekciji Praškog kvadrijenala Branko Pavić uvodi lentikularnu sliku kao dokument koji nadograđuje umetničku situaciju i stvara živi, fascinantni, gotovo fantazmagorični interaktivni prostor scenskih događanja. Privlačnost ovakvog postupka je nesumnjiva već u samoj činjenici upotrebe nove tehnologije, ali smisao i značenje dobija tek celina prezentacije, odnosno ozbiljnost komponovanja postojećeg materijala i usklađivanje svih segmenata u jedinstveno delo: delo u delu; scenu na sceni i, povrh svega, prilagođavanje medija tzv. niske kulture potrebama visoke kulture – Umetnosti Branka Pavića.



Izrada drvoreza „Pogled sa fabrike kečapa”, 80x1000 cm, 1998, Kala Art Institute, Berkli, SAD
Making of woodcut, “The Ketchup Building View”, 80x1000 cm, 1998, Kala Art Institute, Berkeley, USA



Branko Pavić

Izložba „Teme za velike gradove”, Bioskop „Rex”, 1996, Beograd
Exhibition "Themes for Great Cities", Cinema Rex, 1996, Belgrade

Irina Subotić

LENTICULAR WORLD OF BRANKO PAVIĆ

Branko Pavić envisaged his participation at the Prague Quadrennial of Scenography as staying very much true to his basic artistic credo: it is a presentation of a reduced selection of works from his set design repertoire, all of which were produced for some of the Belgrade's cult performances, most of them taking place during the last decade of XX and at the beginning of this century, the times we label as those "eaten up by grasshoppers"¹. Branko Pavić's Prague ambience will become a foundation for presentation of his other projects. Just like a set within a set.

1

Reference to a novel by a famous Serbian author Borislav Pekić

The main methodological approach in Branko Pavić's creative process is multidisciplinary, and his primary idea always extends to a wider, social, humanistic and contemporary context. At the same time, he never betrays his original professional formation: his understanding of a demanding, but yielding graphic discipline is wide in scope, which means that he has readily and meticulously accepted many (or maybe all) attainments of a new technological era, adjusting them to his own concepts. Therefore, Branko Pavić's artistic biography confirms that he is a dedicated follower of a diachronic creative process: one stream is linked to a typical narrative of lively, engaged art of XX century, in which an artist's response is critical, not necessarily political, and his artistic act is identified with life. It should be taken into account, at the same time, that well known theoretical statements and traditional definitions of a work of art as a specific esthetical object that transforms idea into a shape for easy and quick (and hedonistic?) recognition, are far from Branko Pavić's postulates. There can be no easy, quick or hedonistic approach to his opus: we can speak about truth, pain, hope, many layers filled with meaning... We can speak about life that creates art and about art that is fed by life.

The other diachronic stream in Branko Pavić's creative opus is linked to his quite evident openness towards researching the phenomenon of novel and towards experimenting in the widest sense of the word. His works constantly conform to the method of reality research, which implies acceptance of facts and documents of life. And the other way

round: by using innovative technological capabilities, he transforms documentation into an artistic form. But, Pavić is also versed in the other family of experimenting, the one that assumes that he is prepared to proportionally involve novelties of the technological era in the wealth of his artistic acts.

Branko Pavić's artistic creation is verified as an existential experience sprouting on urban ground, without pathetic and direct associations, but with many evocative indications that help reception. Firstly, the urban elements of his closest life ambience are transferred into his graphics and, secondly, the existence hardships forced him to use interdisciplinary works and intellectual distance in a reflex response to numerous situations imposed by war in his and our closest neighbourhood and, inherently, to the loss of humanity, being the most drastic form of distorted mind. It was at that time that Branko Pavić created his distinct profile of a university lecturer, with commitment to his young students of architecture in the Workshop 301 and to those on interdisciplinary studies at the University of Arts. He stimulated them to think, to dream, to believe and to create in an "extended area", which means not only in a context of (cold) construction space, but also in a wider sense of using all available modes of work, techniques, materials, disciplines of material and immaterial nature. In addition, he always brings to the front the purpose and meaning of such a (warm) creation, adapting to and/or responding to laws of life, to conditions of modern world, to moral and ethical postulates that are today changed by biopolitical sphere... Thus,

a series of joint works – Armatura (Armature), Projekat X (Project X), Pomisli želju (Make a Wish) done in cooperation with “Škart” group, with a composer, Mr Goran Vukojić and with many other associates – came to life on the occasion of the first anniversary of the three-month student demonstrations from 1996/97 and in connection to the festival “Žudnja za životom, Case” (Crave for Living, Case)... Pavić has also launched a number of workshops for the young, transferring experiences and developing creativity in a direct way: ID Workshop, Narratives of the Unseen, Site Specific Workshop, Art radionica – Centar za rehabilitaciju invalida (Art Workshop – Centre for Rehabilitation of the Disabled)... The list is very long.

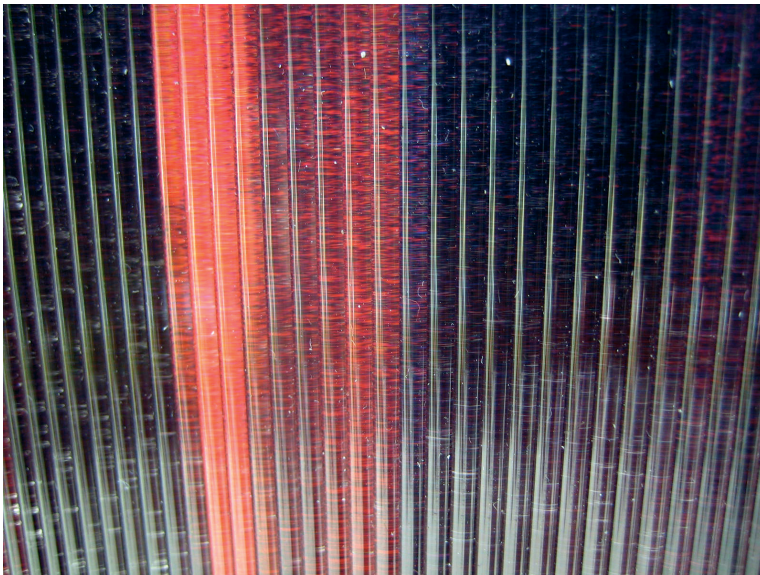
Theatre performances for which Branko Pavić did set design have mostly been produced for Belgrade’s Centar za kulturnu dekontaminaciju (Centre for Cultural Decontamination) – a cult venue of resistance to all kinds of moral descent during the nineties of the last century. Those performances were seen by local and European audiences in Sweden, Great Britain, Germany, Macedonia, Croatia... and now several thoughtfully selected segments, compiled as a “remake”, are shown to Czech public in a new technological key and in a rearranged documentary mode that highlights the basic theatre category – uniqueness of the experience achieved by repetition of the already seen, by imitation of a real event and by creation of a new reality and a new context. This is how documentarity overlaps with the original, even replaces it, which is explained by Boris Groys’s statement (in the essay Art in the Age of

Biopolitics: From Artwork to Art Documentation, Document 11, Kassel 2002) that our age of biopolitics transforms life into “artificially produced time” and documentation into a basic way of communication and creation of a new reality. By quoting his earlier works in a newly created space using audio-visual installation, Pavić enables, in Prague, a process of dialogue, of active participation of audience and other associates, especially the young ones who will have an opportunity, during the Quadrennial, to present, in the same ambience, their works, which will, in a way, prolong the life of previous performances in which Branko Pavić has participated and of the very presentation in Prague.

Branko Pavić’s diachronic flow, already mentioned, is characterized by extreme affinity towards experimenting with graphics, being the artist’s main discipline. Inside it, the author sees boundless possibilities for adapting to new times, new technological attainments, new way of using and adapting to requirements of space. In that sense, this discipline of his opus has undergone a series of metamorphoses that confirm the wisdom that, in art, there are no constant and eternal attitudes and that everything is susceptible to marks, imprints, requirements and offerings imposed by time. Departing from classic techniques, woodcarving in particular, Branko Pavić has gone all the way to his personally produced paper, to linking of photography – as a “final product” obtained by computer processing with the help of Adobe Systems – with traditional woodcarving methods and interventions where the author’s authentic style is easily recognized.

Branko Pavić's *ambience at the Prague Quadrennial is animated by an attractive, contemporary, provocative and still insufficiently spread and mysterious technology of lenticular picture, described by Matt Lake on the Internet as a well known visual effect of a figure in a seeming movement, applied since the end of the Second World War in commercials as 3D perspective. These are not holograms, coming quite close to them as both technologies are based on the effects generated by a sense of animation and depth. However, holograms look differently, function in another way and have different purposes. They are produced by lasers and can be impressed on a thin metal or transparent foil. Lenticular image is more luminous and clear than a hologram and is not necessarily related to computers and chips, but to the way of taking and transmitting the photos. It is sometimes called stereo-photography, anaglyih picture or a 4D as it implies, together with space animation, the time factor. The same object is recorded in succession a number of times, or is computer generated, then, it is printed on separate, thicker layers. Left picture is separated to be used by left eye, the right for the right eye, requiring, for certain types of shows, red-and-blue spectacles which provide an integral view of high definition, depth, liveliness – a familiar situation from experimental films and then from other works of art. Lenticular picture is used in art more and more often, but, so far, the biggest attractions have been advertisements – at the New York airport Kenedy, in the department store Macy's and at Times Square where they occupy the size of a high-rise. Now, in the Serbian section of the Prague*

Quadrennial, Branko Pavić introduces lenticular picture as a document that complements artistic situation and creates a living, fascinating, and almost phantasmagoric interactive space for set events. Unquestionable attraction of such an action is derived from sheer use of new technology, but the purpose and the meaning is obtained from a presentation as a whole, and from serious composition of existing material and harmonization of all the segments in a single work of art – a work of art within a work of art, a set within a set, and, above all, an adjustment of media of so called low-level culture to the needs of high-level culture: the art of Branko Pavić.



Proba za izradu lenticularnih printova, Beograd, 2007.
Test for lenticular prints, Belgrade, 2007

Čedomir Vasić

RIZIK, MERILO UMETNIČKOG ČINA

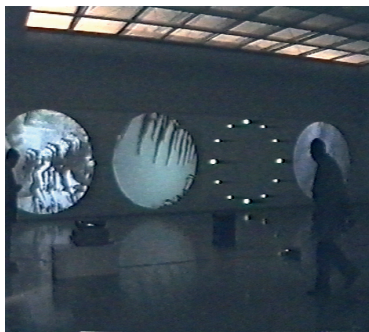
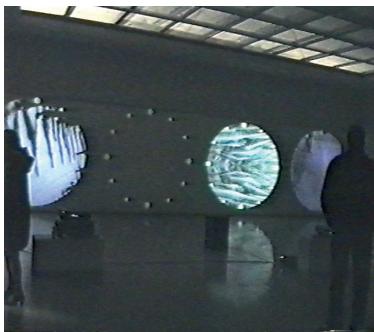
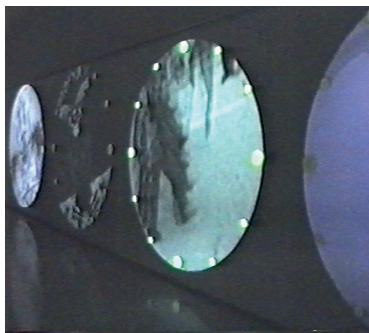
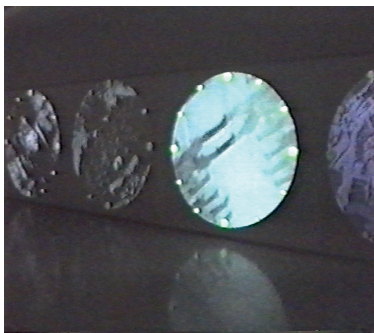
Tokom četvrt veka umetničkog delovanja, Branko Pavić je prešao značajan put od tradicionalnog shvatanja likovnih disciplina crteža i grafike do tehnološki složeno zamišljenih projekata i multimedijalnih ostvarenja. Od svoje prve izložbe u „Grafičkom kolektivu“ 1983. godine Branko Pavić se iskazuje kao stvaralac snažne ekspresije i suverenog vladanja medijem koji koristi. Iako znalackom upotrebom izražajnih sredstava uvek postiže precizno poetičko dejstvo i višeslojnost značenja, Pavić neprestano pokušava da prevlada ograničenja izabranog medija i da u sadejstvu sa drugim sredstvima postigne nove dimenzije i moguća čitanja dela. Smelo, bez straha od rizika, on se upušta u nova područja, vođen isključivo unutrašnjim razlogom i namerom, kao jedinim ispravnom merom svakog sledećeg koraka.

Pošavši od klasične grafičke tehnike – drvoreza, Pavić će prvo, uvođenjem polihromije, demonstrirati naglašeno slikarsku viziju i osećanje, a zatim će, uvećanjem dimenzija grafičkog otiska, zadreti u realni prostor i najzad, radeći u tandemu s Dragoslavom Kneževićem, dovesti u pitanje neprikosnovenost individualnog autorskog čina. Fotografija, provobitno samo povod za grafiku, tokom godina dobija ulogu ravnopravnog činioca završnog rada, naglašavajući u nizovima slično izabраниh tema problem vremena u likovnim predstavama. Direktnom akcijom na drvenoj ploči, obeležjem sledeće faze, Pavić afirmiše vrednost materijala, a matrica postaje punopravni sudeonik u konačnom izloženom rešenju. Time se Pavićeva aktivnost dramatično pomerila s pripreme i štampanja grafičke predstave – pravljenja umetničkog rada – na sam proces nastajanja dela, na stvaralački čin u kojem vremenska dimenzija postaje obavezni elemenat likovnih sadržaja.

Ovakvo, prošireno shvatanje umetničkog dela i delovanja dovešće u poslednjih desetak godina do rasprostiranja Pavićevog opusa na područja van bilo kog pojedinačnog (likovnog) medija i, uz podršku novih tehnologija, do dejstva u stvarnom prostoru, na projektima koji obuhvataju realnost slike i stvarnost gledaoca u zajedničku celinu. Uvođenjem zvuka u ambijentalne postavke, pokreta u video-instalacije ili interakcije u digitalno generisana okruženja, Pavić stapa faktičku i virtuelnu realnost u jedinstveno umetničko iskustvo. Svaki povod, bio on likovni, pozorišni, dizajnerski ili pedagoški, dobar je da se preciznim relacijama ispolji istančano osećanje za materiju, oblik, svetlo, boju,

prostor, pokret, zvuk ili vreme i da odabrani sadržaj ostvari neočekivan i iznenađujući utisak. U timskom radu pronalazi mogućnost dodatnog razvijanja stvaralačkog prosede. Pavić teži da uspostavi komunikaciju sa posmatračem na nekoliko paralelnih planova otvarajući različite kanale prijema rada i poruke. Nastala ostvarenja, nadovezujući se na prethodna Pavićeva iskustva, nude gledaocu i istovremeno učesniku, uzbudljivo i vrlo pročišćeno događanje koje naizgled odlikuje jednostavnost postupka i ekonomičnost sredstava, ali iza kojih stoje jasna koncepcija i složena realizacija. Pavićev umetnički doprinos nalazi se u stalnom proširivanju praga osetljivosti ka sveobuhvatnom estetskom doživljaju u kojem učestvuju sva naša čula.

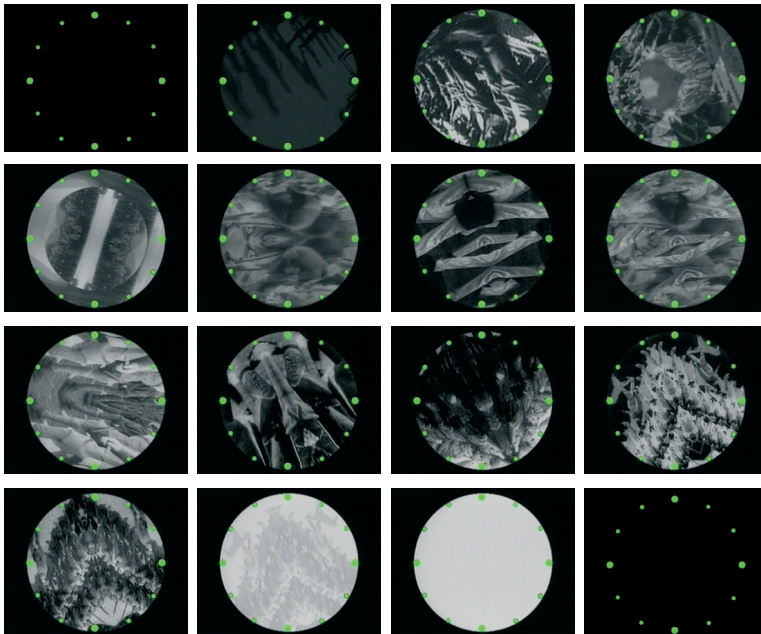
Pored bogatog razvoja jedne umetničke ličnosti, radovi Branka Pavića obeležavaju i više nego značajnu etapu u razvoju srpske umetnosti na prelazu vekova, na prelasku iz materije stvarnosti u stvarnost iluzije. Ta vizionarska dimenzija Pavićevog dela, proistekla iz njegove radoznale i izuzetno osetljive prirode, pokazuje se uvek spremna da, u promenljivim civilizacijskim okolnostima, otvara drukčije puteve i ostvaruje nove domete umetničkog jezika i izražavanja.



Branko Pavić, Goran Vukojčić

Video-instalacija „Alhajmerov marš“, izložba „Detelina sa četiri lista“, Muzej „25. maj“, 1998, Beograd

Video installation "Alzheimer's March", "Quadrifolium Pratense" exhibition, Museum 25th of May, 1997, Belgrade



Branko Pavić, Goran Vukojčić
Video-rad „Alchajmerov marš“, 1997, Beograd
Video "Alchimer's March", 1997, Belgrade

Čedomir Vasić

RISK, THE MEASURE OF AN ACT OF ART

Over a quarter of a century of doing art Branko Pavić crossed a considerable path from the traditional understanding of visual art forms of drawings and prints to technologically complex projects and multimedia pieces. Since his first exhibition at the Grafički kolektiv (Graphic Collective) gallery in 1983, Branko Pavić has proven to be an artist with a powerful expression and sovereign rule over any medium he chooses to utilise. Even though he always achieves precise poetic action and multiplicity of the layers of meaning through a knowledgeable use of the means of expression, Pavić is constantly trying to overcome restrictions of the chosen medium and to achieve new dimensions and different readings through co-actions with other means. Bravely, without fear of taking risks, he sets forth into new areas

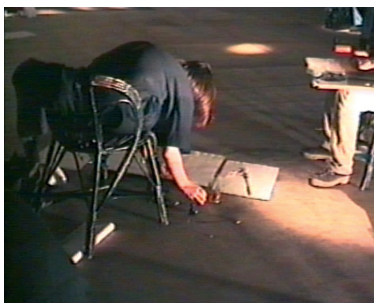
guided exclusively by an inner reason and intent, as the only correct measures for each following step.

Starting with a classical print technique (woodcut), Pavić will initially – through introducing polychromy – demonstrate a pronounced painter's vision and feeling, and then, by enlarging the dimensions of the prints he will delve into real space; finally, in working with Dragoslav Knežević, he will lead into question the sanctity of the individual act of authorship. Photography, originally just a cause for prints, acquired over the years the role of an equal factor in the end product, stressing (through strings of similarly chosen topics) the problem of time as presented in art. By way of direct action on the wooden board – a characteristic of his next phase – Pavić reaffirms the value of the material, and the matrix becomes an equal co-actor in the finally displayed solution. With that, Pavić's activity has shifted dramatically from preparing and printing the graphic print, i.e. making a work of art, to the process of creating a piece, the creative act in which the time dimension has become the necessary element of art contents.

This widened understanding of the work and act of art will lead, during the last ten years, to a dispersion of Pavić's opus onto fields lying out of any individual (visual art) medium and supported by new technologies, to acting in real space and on projects which engulf the reality of the image and the reality of the viewer into a common whole. By introducing sound into ambient sets, movement into video installations, or interaction into digitally generated environments, Pavić blends the factual and virtual

realities into a unique art experience. Every cause, be it of art, theatre, design or pedagogical nature, is suitable to express – through precise relativization – a fine feeling for matter, shape, light, colour, space, movement, sound or time, and to make the chosen content provoke an unexpected and surprising impression. He found possibilities of further developing the creative prosede in teamwork. Pavić aims to establish several parallel plains of communication with his spectators, by opening different channels to receive what has been done and what message is conveyed. The pieces which are created, in continuing previous Pavić's experiences, offer to the viewer/participant an exciting and quite purified happening, seemingly simple in procedures and economic in resources, behind which lie clear conception and complex realisation. Pavić's artistic contribution resides in constantly broadening the threshold of sensitivity towards an all-inclusive aesthetic experience which occupies all of our senses.

Apart from a rich development of an artistic personality, Branko Pavić's pieces also mark the more than significant stage in the development of Serbian art at the transition of one century into another, and at the transition of reality matter into illusion matter. The visionary dimension of Pavić's work, originating from his curious and extremely sensitive nature, has shown to be ever-ready to open different paths and achieve new heights of artistic language and expression in shifting civilisational circumstances.



Radionica 301 / Workshop 301

Inicijacija, priprema za festival „Alter Image” 1996, Centar za kulturnu dekontaminaciju, Beograd
Initiation, preparations for the “Alter Image” festival, 1996, Center for Cultural Decontamination, Belgrade



Radionica 301 / Workshop 301

*Nastup na festivalu „Alter Image” 1996, Centar za kulturnu dekontaminaciju, Beograd
Performance at the “Alter Image” festival, 1996, Center for Cultural Decontamination, Belgrade
fotografije / photo Vesna Pavlović*

Ana Miljanić

O SARADNJI SA BRANKOM PAVIĆEM ILI TAMO GDE STVARI NESTAJU

Autorski doprinos pozorišnom životu i kreativni poduhvati koje veoma uspešno sprovodi kroz radionice sa studentima Arhitektonskog fakulteta u Beogradu čine da Branko Pavić, u okruženju u kojem stvara, deluje kao umetnik koji realizuje svojevrсни protoprosvetiteljski koncept. Pošto sam od onih ljudi koji zaziru od prosvetiteljskih projekata, izrečenu tvrdnju obrazložiću fokusirajući se na Pavićev neobičan i autentičan tretman teatra, čime ću, verujem, i objasniti neutralisanje mog zaziranja od prosvetiteljskog, kada je reč o Branku Paviću.

Izuzetnu grafičku i konceptualnu erudiciju i inventivnost Pavić u pozorište ulaže bez one, kod likovnih umetnika tako česte, potrebe da pozorištu „prilagode” svoj rad ili da ga, pak, njemu „dodaju”. Pavić duboko razume pozorište kao medij i pronalazi modus da u njemu deluje

tako da ostane potpuno veran svojim umetničkim aspiracijama, ne ograničavajući sebe kao autora i, na taj način, doprinoseći *upgrading-u* samog pozorišta.

Dok su nešto stariji Pavićevi radovi, npr. video rad za predstavu „Alchajmer“ (1998) Sonje Vukićević i „Re-mapiranje“ (1998, Stokholm), bili snažni autorski doprinosi pozorišnim projektima, njegovo prisustvo u pozorišnom životu nastavljeno je sve dubljim umetničkim razmišljanjem o mediju (pozorišta, koncerta, scenskog programa), prema kojem zadržava kritičku distancu neophodnu za praksu suštinskog redefinisanja odnosa grafičkog i scenskog.

Pavić radi iznad malih zahteva, koji se uvek iznova podrazumevaju u stvaranju predstave i scenskog dešavanja, što ne znači da ne vlada suvereno zanatskim znanjima i trikovima. Naša saradnja razvila se iz međusobnog prepoznavanja sklonosti da se misli izvan pozorišta i da se pozorišnom projektu otvori mogućnost da raspoláže znanjima (tehnologije, materijali, reference) iz drugih svetova – iz potrebe da se pozorišni čin izvede iz svojevrsnog komunikacionog limba i učini relevantnim i uzbudljivim za gledaoca koji živi danas i uspostavlja višestruke veze s kulturom.

O NEMAČKOJ (1999)

Nakon saradnje na festivalskim projektima – „*Alter Image*“ (1996) i „*Žudnja za životom*“ (1997) – moja prva autorska saradnja s Pavićem ujedno je i njegov prvi pozorišni, uslovno rečeno, scenografski angažman.

Predstava „O Nemačkoj“ nastala je na prepisci Hermana Broha i drugim sadržajima vezanim za posleratne nemačke debate o krivici i odgovornosti, kao i na eseju Bertolda Brehta „Onaj koji kaže da i Onaj koji kaže ne“. Predstava je nastajala u vreme intervencije NATO-a, i nije zamišljena kao prigodna (istorijska) analogija, već je bila način da se doprinese javnoj debati i artikulaciji argumenata u momentima vojnog poraza i situaciji u kojoj je većina građana Srbije osetila direktna ratna dejstva tek na kraju lanca sukoba i nasilja, koji se proteže od 1991. godine.

Važno je reći, a naročito u svetlu kontinuiranog zajedničkog insistiranja na prevazilaženju tretmana prostora kao ambijenta predstave, da ni tom prilikom prostor Centra za kulturnu dekontaminaciju u Paviljonu „Veljković“, nije tretiran neutralno, odnosno kao scena, iako su u njemu i ranije izvođene pozorišne predstave. U ovom slučaju, značajnija je bila istorija Centra kao mesta okupljanja i kritičkog javnog govora tokom druge polovine 90-ih. Centar za kulturnu dekontaminaciju bio je institucija u kojoj je takva debata moguća – a ne samo pozorište. Uneseni scenografski inventar veoma je jasno instaliran kao objekat – panoi sa zidnim i podnim crno-belim pločicama. Dok je jednostavnost tog rešenja, nastalog po uzoru na ambijent moje kuhinje, i njegovu ideološku asocijativnost nepotrebno dalje razjašnjavati, sama instalacija je prvenstveno vredna po efektu koji proizvodi na gledaoca. Svaki pokret ove izrazito verbalne, nedramske predstave – disciplinovan je i akcentovan mučninom koju kretanje u odnosu na pozadinu izaziva.

I drugi nivo predstave, nastao u saradnji s Pavićem, dopustiću sebi da nazovem – nastavkom razmišljanja o grafičkom znaku, pre nego scenografskim radom. Reč je o upotrebi znaka Crvenog krsta na kartonskim kutijama koje čine rekvizitu predstave, kao i na pratećem materijalu. Potpuno umesno, a bez donošenja prebrzih zaključaka, postavljeno je pitanje ideologija humanitarizma, u svetlu činjenice da se svaki totalitarizam završava u humanitarnoj pomoći. Pored beogradskih izvođenja, predstava je gostovala, uz prateće diskusije, na mnogim scenama, van uobičajenih ruta gostovanja ovakvih pozorišnih poduhvata, širom Srbije i u Hrvatskoj.

Mislim da je na ovim gostovanjima imanetna vrednost dizajna predstave dobila svoje puno konceptualno značenje – u percepciji publike van Beograda i mesta na kojem su panoi crno-belih pločica prvobitno zamišljeni.

BORDEL RATNIKA (2001)

Predstava „Bordel ratnika” izvedena je u Muzeju „25. maj”, prostoru sagrađenom za izlaganje poklona koje je Josip Broz Tito dobijao – prostoru domaćeg i svetskog poklonjenja lideru. U trenutku rada na predstavi, izložbeni prostor bio je ispražnjen i pretvoren u objekat prezira većine. U jesen 2000. godine, odmah nakon petooktobarskih promena, saradivala sam s Pavićem na pripremi izložbe „Dosije Srbija. Procena stvarnosti 90-ih godina”, koja je u Berlinu, Beču i Beogradu predstavila umetničke radove više od 200 autora i grupa – svojevršnjim

presekom umetničke i kulturne scene Srbije 90-ih i preispitivanjem potencijala umetničkog i kulturnog otpora režimu Slobodana Miloševića. Leta 2001. godine, tada već smenjeni Milošević još uvek je živeo u neposrednom susedstvu Muzeja, u kojem se igrala predstava o raspadu bivše Jugoslavije. „Bordel ratnika” je, isto tako, bio i deo jedne šire celine – umetničkog i akademskog jednogodišnjeg projekta Centra za kulturnu dekontaminaciju „Moderna: srpski nacionalni identitet u XX veku”, za koji je Pavić uradio grafički identitet.

Predstava je nastala na osnovu antropoloških eseja Ivana Čolovića „Bordel ratnika” i mnogobrojnih elemenata ratnog folklor (novinskih članaka, pesama i drugih predložaka iz popularne, dominantno nacionalističke kulture 90-ih) i u njenom koncipiranju mesto Muzeja „25. maj” koristila sam kao dramaturški i prostorni narativ ovog nedramskog scenoskog projekta. Dramaturgija prostora isključivala je svako njegovo dalje popunjavanje scenskim pomagalicama. Prateći ovu strukturu, Pavić je intervenisao u prostoru isključivo prateći logiku postojećeg i igrajućeg, koristeći samo jedan znak – crvene zavese, pozorišne i partijske ujedno, znak dobijen u različitim materijalima, ali koji je mogao biti isto tako pronađen u fundusu Muzeja. Mislim da sam upravo u saradnji na ovoj predstavi definisala Pavićev rad kroz njegovu sposobnost da učini da „stvari nestaju”. „Stvari koje nestaju” jesu upravo oni predmeti i tehnologije koje koristimo na putu ka scenskom prikazu. Budući da nije scenograf, niti ambijentalni konceptualizator prostora, Pavićev dizajn jeste briga o znaku ili identitetima projekta i prostora. Otuda, svaki

put kad pripremajm pozorišni program ponovo zastanem kod opisa Pavićevog ostvarenja kao „dizajna predstave“ – ali sigurna sam da ovaj opis nije najpreciznija definicija njegove uloge u stvaranju scenskih projekata na kojima smo saradivali. Osim u slučaju da „dizajn“ doživimo kao ideju/znak koja/koji ostavlja prostor za čitanje nastanka znaka u određenom prostoru, projektu, konceptu. Oblikovanje koje suvereno stoji na margini već postojećeg teksta.

U pripremi predstave i omogućavanju njenih nevidljivih putanja kroz ispražnjeni Muzej učestvovala je i grupa Pavićevih studenata, koji će, na kraju, učestvovati i u vođenju publike kroz predstavu. Naročito u njenom završnom delu, kada publika više ne deli zajedničko iskustvo – kada se predstava deli na simultane prizore, a neke od scena igraju se za samo troje gledalaca. Ova dragocena saradnja i razmena sa studentima dobija svoj nastavak u radionici koju ovih dana Pavić i ja vodimo sa studentima Arhitektonskog fakulteta, ali i drugih katedri Univerziteta u Beogradu, posvećenoj ispitivanju javnih prostora – „Druge istorije Beograda: seksualnost i prostor“.

PORNOGRAFIJA (2005)

Predstava je nastala u prostoru, na temi i mogućim čitanjima bioskopa „Partizan“ – još uvek operativnog porno-bioskopa u Beogradu. Težeći ka jednoj vrsti „osveštanja“ netransparentnih, teorijskih i istorijskih prostora, baveći se mestom zaboravljenih seksualnih i boemskih istorija koje nestaje – na krajnjoj margini i ujedno s najviše potencijala za

budućnost Beograda kao metropole, zahtevala sam od sebe, Pavića i drugih saradnika najrigorozniju brigu o odnosu prostora i percepcije, veću nego i u jednom ranijem projektu. Uprkos tome što sam očekivala travestiju političke pornografije – nisam želela tretman pornografije kao već opšteg mesta vrednosnog suda, već predstavu konzumenata i dekonstrukcije tehnologija, znanja i moći koje se podrazumevaju.

Restrikcija unošenja predmeta, tj. „pozorišnog razmišljanja“, dovedena je do najdaljih konsekvenci u predstavi „Pornografija 1,2... 4“. Pavićeva intervencija u dizajnu predstave i ovde je radikalno drugačija od „rešenja“ prostora i proizlazi iz jasne svesti o tome da predstava uspostavlja komunikaciju sa istorijom i emocijama političkih, pa i teoloških naslaga hrama – bioskopa „Partizan“, oslobođena od značenja učitanih vrednosnim medijacijama savremenika. Predstava živi u svojevrstnom spomeniku onima koji su izbrisani ili, otvorenije, onome što se u javnom prostoru iznova briše. Pavić je prepoznao moju nameru da omogućimo percepciju mesta onakvog kakvog smo ga zatekli, te stoga nije intervenisao dominantnim znakom. Otud delikatne aluzije u vidu zaštitnih (kondom) kesa na sedištima i u dvorani, ali i pratećih materijala koji reaguju na vlaženje, tj. otkrivaju se samo kada nisu suvi (*T-shirt* na kojem, kada je poprskan vodom, vidimo logo predstave).

Velike umetničke izazove donela je i moja odluka da se šest časova predstava igra na platnu, u situaciji ukidanja treće dimenzije (scenske dubine) – kretanjem glumaca na pisti ispred platna širine od 65 cm, bez pretvaranja bioskopa u konvencionalnu pozorišnu scenu i bez

igranja u gledalištu. Celokupno scensko zbivanje je, u duhu mesta u kojem se očekuje bioskopska projekcija, bilo osvetljeno projekcionim LCD aparatom velike snage (jednim svetlosnim snopom), čime je omogućeno, ako ne i podstaknuto, i nesmetano izlaženje i ulaženje publike tokom šestosatnog trajanja, koje je sasvim nalikovalo kretanju koje se odvija u porno-bioskopima. Moguće je, dakle, primiti potrebnu dozu predstave, bez potrebe ili obaveze za percipiranjem celine. Dosledno tom rešenju, u poslednjoj sceni, kroz interpelaciju pesme Leonarda Koena „*Halleluja*” i kroz njeno repetitivno izvođenje od strane svih glumaca pojedinačno, predstava se vraća na emocionalnu komunikaciju s gledaocem/gledateljkom – glumci su smešteni u projekcioni prostor iza gledališta. Pronašli smo, čini mi se, veoma tačan kurs potrebnih projekcija – koje su bile svetlosne i znakovne odrednice scena, ponekad i partneri u igri, ali nikako materijali koji popunjavaju prazninu dominirajućeg belog platna koji je svetlosno komponovan u kadar, zajedno s delovima smeđe karo zavese iz 70-ih godina 20. veka.

Ovo sumirano razmišljanje o odnosu projekcionih materijala i unošenja (ali u slučaju ove predstave i iznošenja) novih znakovnih struktura, najjasniji akcenat je dobilo upotrebom scenografske rekvizite, zapravo postera i banera u pojedinim scenama, kao i kompjuterskih interaktivnih materijala koji insistiraju na vidljivom preklapanju vizura i sagledavanju slojevitih nanosa vizuelnog materijala (slika, projekcija i glumaca), opet, pod istim jedinstvenim svetlosnim zrakom i u punoj distanci od publike, oslobođene zahteva da gleda (kroz) sve. Čulno i

moguće katarzično dejstvo predstave, koja, ne zaboravimo, u prva tri sata insistira na teorijskim i filozofskim postavkama pornografskog/erotskog, podstaknuto je upravo Pavićevim asketskim odnosom prema „scenografskom”, tj. odbacivanjem potrebe da se bioskopski ambijent teatralizuje.

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Priznajući sopstveno razumevanje ovakvih (kataloških) poduhvata, kao predstavljačkih (i interpretacijskih) mistifikacija saradnje i glavnog aktera, dozvoliću sebi da otkrijem jedan istinski momenat inicijacije. Reč je o jednom danu iz decembra 1998. godine, kada smo se zbog različitih poslova i studijskih boravaka našli Branko Pavić, članovi grupe Škart i ja u Njujorku. Taj *Perfect Day* na bruklinskoj strani grada pamtim i danas isključivo po kratkom video-zapisu (koji je nemontiran, ali ga je Pavić snimio) u kojem se vidimo samo škartovci i ja, dok je Pavić ostao nevidljiv. Glavnina materijala snimljena je na napuštenom doku i u njoj se gotovo ništa ne govori: Dragan Protić hoda po zidu nasipa, dok Pavić isprobava upravo kupljenu kameru. Kadrove prijateljstva i veselosti ovog dana nije moguće opisati (ni razumeti) izvan Pavićevog materijala. Dok kamera prati naše istraživanja đubrišta, u pozadini je prepoznatljiv *skyline* Menhetna; podjednako opšti simbol i osvojena teritorija grupe ljudi – Pavićevih prijatelja koji u tom momentu (danu) pripadaju jednom krugu (zaveri), ali svako na vrlo zaseban način. Taj

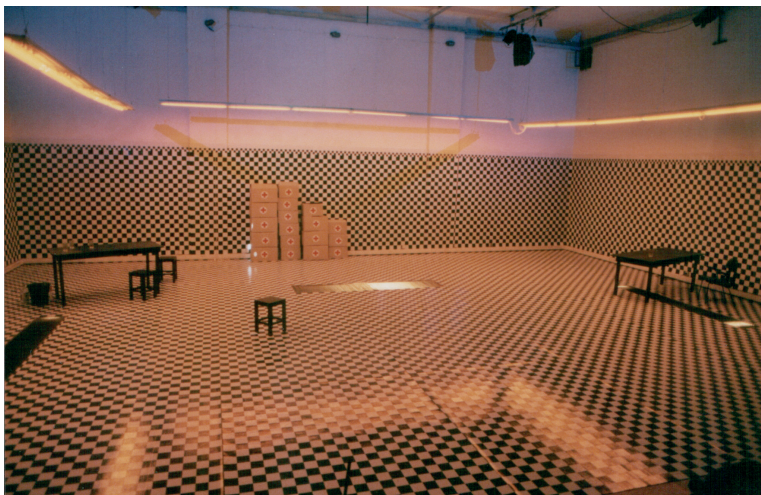
odnos nije ni izjednačujući ni privatan, ne traži se odustajanje od naših različitosti, već jedna vrsta razumevanja mesta s koga dolazimo i gde ponekad saradujemo. Zato nas Pavić ne vidi kao autsajdere, niti strance, već ljude koji žive svoje umetničke i političke izbore gde god i kad god. Zajedništvo koje podrazumeva ne-lokalno pripadanje, ili kako to Pavić definiše, „znanje tajne“, učestvovanja/bavljenja umetnošću i njenog prevođenja/komunikacije u drugim kontekstima. Nisam sigurna da bi se Pavić složio s teorijskom pozadinom mog zaključka, ali nadam se da bi se složio sa samim zaključkom: Pavićev umetnički rad i, čini se, rad ostalih učesnika ovog videa kao svoj osnovni odnos prema svetu nosi upravo razumevanje i uvažavanje politika prijateljstva.



„O Nemačkoj“, reditelj Ana Miljanić, Centar za kulturnu dekontaminaciju, 1999, Beograd
"About Germany", directed by Ana Miljanić, Center for Cultural Decontamination, 1999, Belgrade
fotografija / photo Vesna Pavlović



„O Nemačkoj“ / “About Germany”
fotografija / photo Đorđe Tomić



„O Nemačkoj“ / “About Germany”
fotografija / photo Đorđe Tomić



„O Nemačkoj“ / “About Germany”
fotografija / photo Vesna Pavlović

Ana Miljanić

ON COOPERATING WITH BRANKO PAVIĆ OR THE PLACE WHERE THINGS DISAPPEAR

His contribution to theatre life, as well as the creative achievements he very successfully conducts through workshops with students of the Faculty of Architecture in Belgrade, make Branko Pavić seem like an artist who is actualising a sort of proto-enlightenment concept in his surroundings. Since I am one of those people who doubt in enlightenment projects, I shall argue this thesis by focusing on Pavić's unusual and authentic treatment of theatre. With this I believe that I will also account for the neutralisation of my doubt towards the enlightening – when Branko Pavić is concerned.

Pavić invests his outstanding graphic and conceptual erudition and inventiveness into theatre without the need to "adapt" or to "add" his work to theatre, so often found in artists who deal in fine art. He deeply

understands theatre as a medium and finds modes of acting within it and remaining completely loyal to his artistic aspirations, without restricting himself as an author and – consequently – he contributes to upgrading theatre itself.

While somewhat older Pavić's pieces, like video art for "Alzheimer" by Sonja Vukićević (1998) and "Re-Mapping" (1998, Stockholm), were powerful author contributions to theatre projects, he has continued his presence in theatre life with an increasingly deeper contemplation of the medium (theatre, concert, scenic programme); however, he retained his critical edge, necessary to practice the essential redefining of the relationship between the graphic and scenic.

Pavić works above the small requests (which always go without saying in creating a play and event on stage), which does not mean that he does not hold the reigns when speaking of the tricks of the trade. Our cooperation has developed from a mutual recognition of the tendency to think outside theatre alone and to open possibilities for theatre projects to dispose of knowledge (technology, materials, references) from other worlds – proceeding from a need to lead the theatre out from a certain communications limbo and to make it more relevant and exciting for the present spectators who establish multiple links to culture.

ABOUT GERMANY (1999)

After cooperating on festival projects – Alter Image (1996) and Lust

for Life (1997) – my first collaboration with Pavić was also his own, provisionally speaking, first scene design assignment. The play “About Germany” was created on the basis of Herman Broch’s correspondence and other contents connected with post-war German debates on guilt and responsibility, as well as the Berthold Brecht’s didactic text “He Who Says Yes” and “He Who Says No”. The play, created at the time of the NATO bombing, was not conceived as an appropriate (historical) analogy, but was a way to contribute to having a public debate and articulating arguments in moments of a military defeat and a situation in which most Serbian citizens had felt direct war action only at the end of a chain of conflicts and violence stretching back to 1991.

It is important to add (especially if keeping in mind the fact that we have both continuously insisted on overcoming treatment of space as play ambiance) that, on this occasion, the venue at the Centre for Cultural Decontamination at the Veljković Pavilion was not treated as neutral, i.e. as a stage, even though plays had been performed on it before. What was more important in this case was the Centre’s history as a place of gathering and critical public speech during the second half of the 90s. The Centre for Cultural Decontamination was an institution in which such debating was possible, rather than being just a theatre. The props– panels of black and white ceramic tiles – were clearly installed as an object. While it is needless to venture deeper into the simplicity of the solution – created on the basis of the appearance of my kitchen – and its ideological associability, the installation itself is

primarily valued by the effect it has on the spectator. Each movement in this pronounced verbal, non-dramatic play, was disciplined and accented by the nausea triggered by moving against the backdrop. I shall allow myself the liberty to dub the other dimension of the play – created in cooperation with Pavić –continuing to contemplate the graphic sign, more than scene design work (I am talking about the sign of the red cross on the cardboard boxes used as props in the play and the accompanying materials). It was completely appropriate to pose the question (without jumping to conclusions) of the humanism ideologies in light of the fact that every kind of totalitarian government ends in humanitarian aid. Apart from Belgrade performances, the play has toured (with the accompanying discussions) many stages in Serbia and Croatia, outside the ordinary routes of guest performances of this kind of theatre endeavours.

I believe that, during the guest performances, the imminent value of the scene design received its full conceptual significance – in the perception of audiences outside Belgrade and places where the panels of black and white tiles were originally conceived.

BORDELLO OF WARRIORS (2001)

“Bordello of Warriors” was performed at the Museum of 25 May, a building constructed to display presents Josip Broz Tito had received – i.e. a location of local and global bow to the leader. During the work on the play, the exhibition area was emptied and converted into an object

scorned by most. In the autumn of 2000, immediately after the changes of 5 October, I was collaborating with Pavić in preparing the exhibition "Dossier Serbia. An Estimate of the Reality of the 90s" (shown in Berlin, Vienna and Belgrade) which presented artwork of more than 200 authors and groups – in a cross-section of the Serbian art and culture scene of the 90s – and questioning potentials of the artistic and cultural resistance to Slobodan Milošević's regime. In the summer of 2001, Milošević – then already a former president – still lived in the immediate neighborhood of the museum which performed a play about the demise of former Yugoslavia. "Bordello of Warriors" was also part of a larger whole –the Centre for Cultural Decontamination's artistic/academic one-year project called "Modern Art: Serbian National identity in the 20th Century", for which Pavić designed visual identity.

The play was based on Ivan Čolović's anthropological essays entitled "Bordello of Warriors" and numerous elements of war folklore (newspaper articles, songs and other available data from the popular and predominantly nationalist culture of the 90s); in its conception I used the Museum of 25 May as a dramaturgy and spatial narrative for this essentially non-dramatic stage project. The dramaturgy of the space excluded any further clotting up space with props. In following this structure, Pavić intervened solely by following the logic of what was present and what was performed and using only one sign – red curtains, as used in theatres, as well as to denote the Communist Party. They came in different materials, but were also available in the museum

vaults. I believe that – precisely in working on this play – I have defined Pavić's cooperation through his ability to make "things disappear". The "things which disappear" are precisely those objects and technologies which we use on our way to a stage presentation. Since he is neither a scenographer nor an ambient space conceptualiser, Pavić's design represents taking care of the project and space signs or identities. Therefore, every time I prepare some theatre programme, I stop again at the description of his achievement as "design of the performance"; I am positive this description is not the most accurate definition of his role in creating stage projects which we have collaborated on, except in case we experience "design" as an idea/sign which leaves enough space to read the origin of the sign in specific space, project, concept, i.e. shaping which holds firm ground at the margin of the existing text.

A group of Pavić's students took part in preparing the play and enabling its invisible paths through the emptied museum; they eventually took the role of conducting the audience through the play, especially in the final part when the audience no longer shares a common experience – when the play breaks up in simultaneous scenes, whereas some of them are performed for just three spectators. This valuable cooperation and exchange with students is being provided with a sequel in a workshop that Pavić and I are conducting with the students of the Faculty of Architecture and other faculties of the Belgrade University. The workshop is dedicated to examining public space – "Other Histories of Belgrade: Sexuality and Space".

PORNOGRAPHY (2005)

The play was created on the premises, the topic and possible readings of the "Partisan" Cinema – the one porn cinema in Belgrade still in operation. Searching to perform a sort of "sanctification" of non-transparent theory and history spaces, dealing with the disappearing location of forgotten sexual and bohemian histories – on the margins of society and simultaneously possessing the most potential for the future of Belgrade as a metropolis, I demanded from myself, Pavić and other collaborators the utmost care about the relation between space and perception, more than in any other project. In spite of the expectations for a travesty of political pornography – I did not want to treat pornography as a value judgment common place; this is a play of consumers and deconstruction of self-understood technologies, knowledge and power.

The restriction on introducing objects, i.e. "theatre thinking" was carried forth to its peak in "Pornography 1, 2... 4". Pavić's intervention in designing this play was radically different from "resolving" space; it emerged from a clear awareness of the fact that the play establishes communication with the history and emotions of the political (even theological) layers of the "Partisan" cinema/temple, liberated from meanings read into it by contemporary thinkers' meditations on value. The play exists in a kind of monument to those who are erased or, more openly, to that which is constantly re-erased from public space. Hence the delicate innuendo in the form of protective (condom) bags on seats and in the cinema itself, but also accompanying materials which react to

wetting i.e. which reveal themselves only when wet (a T-shirt on which, when sprinkled with water, we can see the logo of the play).

What also caused great artistic challenges was my decision to have the play performed for six hours in front of the screen, in a situation where the third dimension (stage depth) is cancelled – by having actors move around on a catwalk 65 centimetres in width, without turning the cinema into a conventional theatre stage and without playing in the auditorium. The entire stage event was – in the spirit of a place where one would expect a cinematic show – lit by a high-power LCD projection device (the only light beam), which enabled, if not even encouraged, the audience coming in and out unobstructed in the course of the six-hour duration of the play; the ebb and flow of the audience quite resembled the movement which takes place in porn theatres. Therefore, it is possible to take in a required dose of the play, without a need or obligation to perceive the whole. Consistent with this solution, in the final scene – through an interpellation of Leonard Cohen’s song “Halleluiah” and its repetitive performance by all the actors individually – the play returns to emotional communication with the spectators: actors are placed in the projection room behind the auditorium. We have found, as it seems, a very accurate course of the necessary projections which were the light- and spotlight-determiners of individual scenes; at times they were even partners in the play, but by no means just materials to fill the emptiness of the dominating silver screen which was – with the use of lighting – composed into a frame, together with the accompanying parts

of the brown checker curtain from the 70s of the 20th century.

This sum of thoughts about the relation of projection materials and bringing in (but in the case of this play also taking out) new sign structures got its clearest accent with the use of stage props (posters and banners in individual scenes) as well as computer interactive materials which insisted on a visible overlapping of the perspectives and viewing complex layers of visual material (pictures, projections and actors). Again, this was done under the same single beam of light and in full distance to the audience which was not obligated to see (through) all. The sensual – and possibly even cathartic – effect of the play which (let us not forget) in the course of the first three hours insists on theoretical and philosophical contexts of the pornographic/erotic, was in fact instigated by Pavić's ascetic relation towards the "scenographic", i.e. renouncing the need to render the cinema ambiance theatrical.

* * *

Admitting my own understanding of these (catalogue) enterprises as representative (and interpretational) mystifications of cooperation and the chief protagonist, I shall allow myself to reveal a true moment of initiation. It was a day in December 1998 when, because of different matters, Branko Pavić, the members of the Škart group and I met in New York. I remember that Perfect Day on the Brooklyn side of the city to this day exclusively because of a short video (unedited, but recorded by Pavić)

which features only the Škart bunch and me, while he remains invisible. The bulk of the video was shot at an abandoned pier and very little is said in it: Dragan Protić walks on the levy wall while Pavić tries out the camera he had just bought. Shots of friendship and mirth of the day which are impossible to describe (or understand) outside of Pavić's material: while the camera follows our explorations of the junkyard, the backdrop sports the recognisable skyline of Manhattan – equally a commonplace and territory conquered by a group of people – Pavić's friends who, for the moment (day), belong to a certain circle (plot), but each in an individual way. The relationship is neither equalising nor private, there are no requests to renounce our differences, but a kind of understanding of the place we come from and where we occasionally work together. Hence Pavić does not see us as outsiders or foreigners, but people living their artistic and political choices wherever and whenever. The union which does not also mean non-local belonging or as Pavić defined it "knowing the secret", participating/doing art and its translation/communication in other contexts. I am unsure whether Pavić would agree with the theoretical background of my conclusion, but I hope he will agree with the conclusion itself: his artwork, as well as – it seems – the work of other participants in the video, carries understanding and the respect of policies of friendship as its basic relationship towards the world.



„Bordel ratnika“, reditelj Ana Miljanić, 2001, Centar za Kulturnu Dekontaminaciju, Muzej “25. maj”, Beograd
“Bordello of Warriors”, directed by Ana Miljanić, 2001, Center for Cultural Decontamination, Museum of 25
May, Belgrade

fotografije / photos Vesna Pavlović



„Pornografija 1, 2... 4“, reditelj Ana Miljanić, 2005, Centar za kulturnu dekontaminaciju, Bioskop “Partizan”,
Beograd

*“Pornography 1, 2... 4”, directed by Ana Miljanić, 2005, Center for Cultural Decontamination, “Partizan”
Cinema, Belgrade*

fotografija / photo Srđan Veljović



„Pornografija 1, 2... 4“ / *“Pornography 1, 2... 4”*
fotografija / photo Srđan Veljović



"Perfect Day", Bruklin, decembar 1998.
"Perfect Day", Brooklyn, december 1998

Milorad Mladenović

BRANKO PAVIĆ / PROMENA, INTERAKCIJA, REFORMA

1.

BRANKO PAVIĆ,
PROMENA KAO USLOV INTERAKCIJE / INTERAKCIJA KAO USLOV
UMETNOSTI¹

Raznovrsni radovi Branka Pavića koji su nastajali u poslednjih dvadeset godina ukazuju na stalne namere autora da se izvrši neometana i poželjna promena unutar medija izražavanja i rad prilagodi razvoju koncepta kroz igru sa diskontinuitetom i permanentno novim okolnostima čitanja unutar globalnog toka umetnosti. Ova težnja za diskontinuitetom, za stalnom promenom, jedan je od osnovnih parametara Pavićevog rada.

¹ Deo teksta priređen prema: B. Pavić, D. Jelenković, M. Mladenović; *"Audio vizuelna istraživanja 1994-2004"*, Arhitektonski fakultet, Beograd, 2004.

O tim promenama u mediju njegove grafike već je pisano. Beleživši novine svi autori, poput I. Subotić, Lj. Činkul, G. Stanišić, D. Radosavljević ili J. Čubrilo..., slažu se u činjenici da je Pavićeva grafika bila takve vrste da je prevazišla svoj sopstveni konvencionalni medij i proširila prostor grafičkog izražavanja kod nas. Ovo se ne odnosi samo na upotrebu inovativnih postupaka u grafici, niti samo na proširenje pojma grafike u oblasti ukupnih vizuelnih komunikacija, poput dizajna ili štampe, već i u postavljanju grafičkih tema u oblast multimedija i u široki sklop savremene umetnosti u koji se grafika sa ovih prostora naporno uklapala, kako u poslednje dve decenije dvadesetog veka tako i danas.

J. Čubrilo u studiji „Beogradska umetnička scena devedesetih“ Branku Paviću daje status iznimke u savremenoj beogradskoj grafici, onoj grafici koja „...sebe neguje negde između ‘konzervativnosti’ i ‘savremenosti’, veličanja kulta zanatske veštine i, recimo, aktualizovanja kroz sadržaj“. Za J.Čubrilo, malobrojne iskorake iz tradicionalnih okvira grafike, pored Zorana Todovića i Talenta, čine i Branko Pavić i grupa Škart.

Iskorak se, zapravo, kod Pavića događa u dva navrata: jednom u drugoj polovini osamdesetih, kada počinje da unapređuje grafiku na tada veoma savremen i urban način, i drugi put u devedesetim, kada praktično prestaje da radi klasičnu grafiku da bi se u celini posvetio multimedijima kao transpoziciji grafičke forme.

Ako bi se moglo pomisliti kako nema smisla tada jednu potpuno ostvarenu, cenjenu i nagrađivanu umetničku poetiku; zanatski i umetnički dovedenu do perfekcije, do snažne autentičnosti, pa čak i do veoma

opipljivih komercijalnih efekata - menjati za novo i nepoznato - onda se toj pomisli duboko protivi uvid u karakter umetnika. Umetnost prestaje da bude umetnost onda kada slabi njen komunikacioni potencijal, onda kada se zatvara u sebe i kada više nema interakciju s vremenom i okolnostima u kojima nastaje. Ta interaktivnost je imperativ umetnosti. Zato je Pavićev napor da se medij grafike stalno transponuje u nešto drugo zapravo posledica zahteva umetnosti.

Želja za savremenošću kao rezultat „*Žudnje za životom*“² kod Pavića se ostvaruje iz nekoliko važnih razloga i uvida: umetnost je interakcija; savremena umetnost nema obavezujući medij izražavanja; digitalne tehnologije i tehno-kultura prirodni su ambijent savremenosti. Iz ovih uvida slede strategije i metodologije celokupnog Pavićevog rada i to, pre svega, strategije kolaboracije i saradnje u savremenoj umetnosti.

Kolaboracije sa ljudima iz sveta umetnosti, nauke i tehnike, medija, produkcije itd. mogu se smatrati modusom vivendi autora. On je umetnik koji je svoj talenat i energiju prenosio i prenosi na ljude oko sebe shvatajući komunikaciju kao saradnju, razmenu i pomoć, kao rad na zajedničkom projektu, kao zajedničko učestvovanje. Pavić je svoje projekte delio sa drugima i onda kada je to bio zahtev produkcije i onda kada je zajednički rad na projektu bio samo želja za komunikacijom u procesu produkcije.

On je autor koji saradnju u umetnosti ne razume kao formulu uspeha

ili kao nameru da se umetnička objedinjavanja artikulišu u pokrete i manifeste, za njega je sam umetnički rad čisti iskaz komunikacije i interakcije, iskaz u kojem je autorstvo, ili personalizacija poetike, uvek samo sekundarna nužnost produkcije. Ovakvo razumevanje produkcije umetnosti odnosi se kod Pavića na sve nivoje saradnje, od saradnje sa tehničkim licima svih profila, preko univerzitetske (interfakultetske) saradnje u zemlji i inostranstvu do otvorene i slobodne komunikacije sa studentima u kojoj se pitanje autoriteta nikada ne postavlja kao važno.

Takav modus rada proizvod je Pavićevog osećanja, pre nego obavezujućih teoretskih uvida, da se umetnost danas odvija u duhu složenih estetskih i tehničko-tehnoloških procesa u kojima je nemoguće učestvovati bez ozbiljnog društvenog, marketinškog i proizvodnog angažmana; da se umetnost u savremenosti globalizovala, izgubila svoje zatvorene i autonomne poetičke forme, svoje podele na specijalizovane prakse i da je logika njenog funkcionisanja jednaka kao i u svim ostalim delatnostima kojima je kreativnost primarni pokretač.

Pavić je sarađivao u svim svojim aktivnostima, bilo da se radilo o grafici (Dragoslav Knežević), grafičkom dizajnu (Škart), arhitekturi (Dejan Miljković), univerzitetskoj saradnji (Radivoje Dinulović), pozorištu (Sonja Vukićević, Ana Miljanić), produkciji (Lana Đukić, Borka Pavićević), muzici (Goran Vukojičić, *Darkwood dub*), umetničkim radionicama (Dragan Jelenković, Ivan Kucina) itd.

U svojoj radnoj biografiji stvorio je prepoznatljiv i veoma autentičan umetnički izraz. Izvestan pikasovski senzibilitet, urođeni talenat i veliku

kreativnu energiju Pavić je koristio lako, puštao je da se ta energija ispoljava slobodno i bez zadržske, i u toj lakoći je stvarao izuzetno vredne umetničke radove. Sa istom lakoćom je pristupao različitim oblicima umetničkog i kreativnog izražavanja.

Pavićeve grafike, dizajnerska rešenja ili medijski složene instalacije, poput videa ili scenografije, imaju snažan i tehnički perfektan ali slobodan i nesputan oblik. On često koristi slučaj u izražavanju i nastoji da grešku transponuje u estetsku vrednost. Inicijacija za stvaranje mogu biti bilo koja prirodna ili kulturna forma ili ambijent, ali teži da najčešće proizilazi iz savremenog estetizovanog ili artificijelnog okruženja. Stoga je stalno inspirisan urbanom pokretljivošću i motivima živog, dinamičnog grada.

Grad je u njegovom radu osnovni motiv, mada to nije bilo kakav grad: to je savremeni, neograničeni, nepregledni grad, oblik suburbije koja pulsira savremenom dinamičnom senzibilnošću. Viđenje takvog grada nije kod Pavića propušteno kroz postmodernu istoriofilsku optiku, već je to viđenje grada na pragu novog veka, grada prožetog medijima i komunikacijskim kanalima, prožetog tehnologijom i živim urbanim intenzitetima. Ako je Pavić svoju delatnost započeo u duhu osamdesetih, na iskustvima čitanja istorijskih uzora, celokupna njegova aktivnost težila je uklapanju u savremene i aktuelne tendencije koje opisuju stanja urbanosti, jer ih je Pavić i po svom ličnom osećanju i po osećanju duha vremena, koristio kao svoje sopstvene osećaje urbanog.

Ova uverenost u značaj savremenih medija, u njihovu duhovnost i korisnost, pomogla je Paviću da veoma lako prelazi iz medija u medij

i da se u svima ponaša na jednako slobodan i kreativan način. Kao autor iskazao je u gotovo svim oblicima umetničkih angažovanja od likovnih umetnosti (Fabrika kečapa), preko scenografije (Alchajmerov marš, Bordel ratnika...) i hepeninga (Proslava 200 godina moderne srpske države u Centru Sava 2004) do arhitekture (*Joshua*, enterijer za koji Pavić u saradnji sa D. Miljkovićem ostvaruje sofisticirani koncept sinteze umetnosti u formi total dizajna). Zbog te medijske raznovrsnosti Pavićev rad se može razumeti kao suštinska sinteza umetnosti na delu. Ova sinteza je sinteza devedesetih: ona se usvaja i praktikuje, njeno promišljanje nema namere da dolazi do definitivnih istina već je u funkciji otkrivanja mogućnosti i novih oblika kreativnog življenja i saradnje među ljudima u umetnosti. Zato je Pavić izvrstan primer umetnosti na kraju dvadesetog i početkom novog veka.

Čini mi se da je posebno značajno istaći važnost ovako slobodne i bogate poetike za Pavićevu poziciju na Arhitektonskom fakultetu u Beogradu. U svom pedagoškom radu on ima izražen pristup medijatora i komunikativnog saradnika. U nastavi je, poput profesora Soretića, od koga je nasledio predmete iz oblasti likovnih umetnosti, stalno pokušavao da studente uključuje u šire razumevanje vizuelnih umetnosti, ne toliko kroz izučavanje klasičnih likovnih disciplina na formalan način već kroz pokušaje da se likovna umetnost dovodi u permanentnu vezu i odnos sa prostorom u kojem čovek živi i stvara. Otud je uvek studente upućivao na izložbe, koncerte i u pozorište, pozivao ih u radionice i na umetničke hepeninge umesto da im govori o istorijskim primerima umetničkih dela

kao jedinom i isključivom uslovu da se umetnost percipira i razume. Pošto prepoznaje umetnost u svim oblicima ljudske delatnosti, Pavić je uveren da samo interakcija s tako brojnim formama može da dovede do vizuelnog i šireg kulturnog iskustva.

Da se ovakva interaktivnost nije završavala samo preko katedre, dokumentuje činjenica da je Pavić angažovao veliki broj studenata u mnogobrojnim eksperimentima i vizuelnim istraživanjima koje je od dolaska na Arhitektonski fakultet 1991. koncipirao, poput Radionice 301 ili projekata pod opštim nazivom ili brendom *Case studies*. Tako je ova interaktivnost u nastavi uvedena u veoma širok prostor istraživanja i rada i daleko prevazilazi lokalne fakultetske okvire. U svom projektu sa studentima iz Beograda i Glazgova „*Narratives of unseen*” koristi se medij video-konferencije da bi se umetnost ostvarivala u direktnoj vizuelnoj i verbalnoj komunikaciji koja više ne zavisi ni od lokacije na kojoj se saradnici nalaze. Toistraživanje je jedan od nastavaka zanimljivog eksperimenta iz 1994. godine, kada je preko Radija „B92” emitovana audio inicijacija za vizuelna vežbanja u Sali 301 Arhitektonskog fakulteta i u kojoj je jedan jednostavan i kreativan nastavni proces uzvišen na rang važnog kulturnog događaja.

Strategijom promena, Pavić je uspevao da održi pažnju kulturne javnosti i pruži svoj doprinos ideji da Arhitektonski fakultet u Beogradu bude važan punkt ne samo arhitekture i urbanizma već i savremene vizuelne umetnosti. Ovo je postignuto pre svega naporom da se održi nesputana i otvorena interakcija kako njegovog sopstvenog umetničkog

rada tako i različitih formi nastavnog procesa sa globalnim tokom umetnosti.

2.

BRANKO PAVIĆ,

REFORMA NA AF: PROMENA I INTERAKCIJA

U relativno kratkom periodu, od 2004. do danas, Branko Pavić je započeo veći broj značajnih međunarodnih projekata³ koji su, pored svoje umetničko-produkcijske i kreativne funkcije, jasno usmereni i na osmišljavanje i afirmaciju reformskih tendencija u nastavi na Arhitektonskom fakultetu u Beogradu. Ove tendencije uklapale su se u šire društvene promene i profilisale se kroz sprovođenje tzv. bolonjskog procesa u obrazovanju, ali na Arhitektonskom fakultetu imaju i jedan kontinuiran i dugovečani razvoj koji je, između ostalog, anticipiran i aktivnostima B. Pavića u radu Radionice 301 i njegovim učešćem u permanentnoj reformi nastave oblasti likovnih umetnosti Kabineta i Katedre čiji je član.

M. Lojanica označio je suštinu procesa nove reforme na AF kao približavanje evropskim modelima nastave u arhitekturi, pa time

3 Mislim pre svega na programe D&AD / *New blood-The graduating Creatives Exhibition*, London, 2006, *Narratives of the Unseen*, projekat saradnje Arhitektonskog fakulteta u Beogradu sa *Strathclyde University*, Glazgov, 2005, projekat *Hybrid city*, na relaciji Istanbul, Atina, Glazgov i Beograd, projekat *Soft image program* (Studio za 3D animaciju na Arhitektonskom fakultetu u Beogradu) čiji je donator USAID 2007, kao i projekat saradnje sa fakultetom za dizajn *L sapienza* u Rimu, koji započinje 2007.

i približavanje srpske arhitekture evropskom kulturnom modelu arhitekture.⁴ Iz ove vizure promena, neophodnost pozicioniranja nastavnog procesa u širi (evropski) kulturni prostor jeste nužnost koju je Pavić veoma dobro prepoznao, pa se može reći da je ovo prepoznavanje uticalo i na to da se njegov kreativni rad mahom i odvija unutar ovog procesa.

Izvesno lišavanje umetnosti ličnog kreativnog čina i prepoznavanje umetnosti kao procesa u kojem se vrši permanentna interakcija na relaciji mentor – studenti – škola – kulturni prostor ne predstavlja odsustvo autorstva već svesnu supstituciju ličnog u kolektivni kreativni čin. Tim se procesom reforma nastave dovodi u suštinski opravdano stanje i ne završava se na kozmetičkim programskim promenama. Manjkavost ranijih reformi nastave ogledala se u izmeni sadržaja koji se predaje, dok je relacija predavač – sadržaj – student ostajala nepromenjena i nije dovela do objedinjujućeg istraživačkog projekta koji je osnovni metod željene studijske nastave. Unutar Pavićevih aktivnosti poslednjih godina pozicioniranje istraživačkog projekta u međunarodni obrazovni prostor daje potpuni smisao samoj reformi nastave na AF.

Treba istaći veoma specifičan odnos prema javnom prostoru umetničkog rada koji se u ovim nastojanjima profilisao. Ako bi se snažan interes za tehnološku i produkcijsku formu umetnosti kod Pavića mogao

4 Dijana Milašinović-Marić, Milan Lojanica (intervju), *Forum+*, br. 50, str. 80–91, Savez arhitekata Beograda i Društvo arhitekata Beograda, Beograd, jun 2005.

povremeno pročitati i kao nesaglasan sa uobičajenim strategijama srpske umetnosti u devedesetim, kada se izjednačavaju polja javnog – političkog – umetničkog pod pritiskom krize i tranzicije, onda nakon 2000. ovaj rad omogućava svoje zrelo čitanje i svoje realno kulturno dejstvo. Nema u njemu naročite brige za dnevopolitičke teme niti je sužen na lokalni umetnički diskurs. Pavićev rad predstavlja jednu permanentnu progresivističku formu koja je lišena ideološke potke i pre se ogleda u snažnom optimističkom odnosu prema komunikaciji u prostoru kulture.

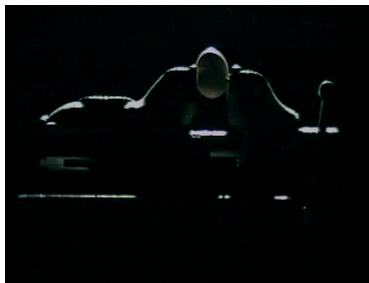
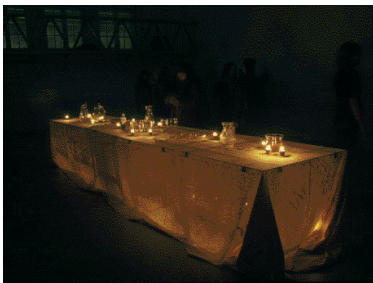
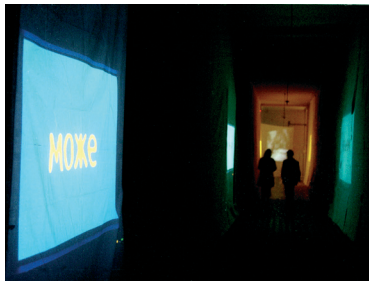
Ovde se, verujem, prepoznaje izuzetnost Pavićeve strategije u umetnosti a koja je kod nas, pa i šire (na Balkanu) veoma retka. Mislim da je na ovu izuzetnost bitno uticalo Pavićevo međunarodno iskustvo i to prevashodno ono koje je sticano obrazovanjem u Americi i u čestim posetama Londonu, čije umetničko okruženje mu je veoma blisko. Uticaj ovog okruženja do sada je kod nas bio veoma slab, s obzirom na snažne kulturne uticaje iz (evropskog) pariskog, nemačkog, italijanskog ili bečkog kruga.

Istakao bih jednu vrstu anglosaksonskog modela i pristupa pitanjima produkcije, popularne kulture, medijske forme rada i zainteresovanosti za tehnološku izuzetnost same produkcije.

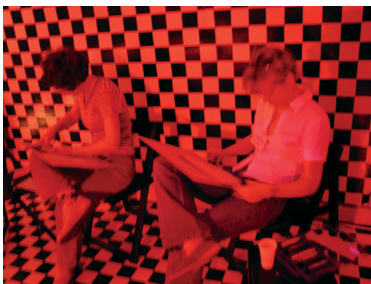
Ako je akcenat u umetničkoj produkciji dat na planu javnog i popularnog, onda je za umetnika važniji prostor scene, radionice, interfakultetskog prostora ili, čak, samog putovanja kao okruženja razmene, nego konvencionalni prostor galerije ili muzeja, čak i kada su prostori galerija

i muzeja, u skladu s vremenom, javni i dostupni i manje izuzetni. Može se reći da je Pavić dokaz mogućnosti da producentski čin u umetnosti bude sama umetnost. Ovo je omogućilo pravilno Pavićevo tumačenje umetnosti kao čina interakcije aktera umetnosti. Od širine te interakcije zavisi i, uslovno rečeno, sam kvalitet umetnosti.

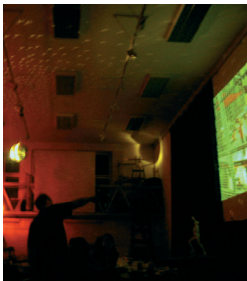
Za obezbeđenje te širine neophodan uslov predstavljaju međunarodni projekti kojima Pavić rukovodi, a koji se na terenu Arhitektonskog fakulteta u Beogradu lagano i postepeno artikulišu u jedan oblik novog departmana arhitekture koji u sebe uključuje iskustva likovnih umetnosti, dizajna, scene, environmental dizajna i arhitekture. Ovom se artikulacijom, zapravo, sama interakcija i razmena dovode na nužan institucionalni plan i time ostvaruju svoju punu javnu ulogu.



„Žudnja za životom“, Radionica 301, Arhitektonski fakultet, 1997, Beograd
“Lust for Life”, Workshop 301, Faculty of Architecture, 1997, Belgrade
radovi / works: M. Mladenović, T. Stratimirović, M. Topalović, F. Vojvodić
fotografije arhiva Radionica 301 / photo Workshop 301 archive



*„CASE ID Workshop”, Grupa za scenski dizajn, Univerzitet umetnosti, 2003, Beograd
“CASE ID Workshop”, Group for Scene Design, University of Arts, 2003, Belgrade
fotografija / photo CASE ID*



Nastava Likovnog obrazovanja, Arhitektonski fakultet u Beogradu, 2006/2007.

Lectures of Fine Arts, Faculty of Architecture, Belgrade, 2006/2007

Branko Pavić

asistenti / assisted by Ivana Kličković, Dušan Rajić

Milorad Mladenović

BRANKO PAVIĆ / CHANGE, INTERACTION, REFORM

1.

**BRANKO PAVIĆ,
CHANGE AS A CONDITION FOR INTERACTION / INTERACTION AS A
CONDITION FOR ART¹**

Various pieces by Branko Pavić created over the last twenty years point to constant intention on the author's part to perform an unobstructed and desired change in the mediums of expression, and to adapt work to concept development – through playing with discontinuity and always new circumstances for interpreting inside the global art stream. This aspiration towards discontinuity i.e. constant change, is one of basic parameters of

¹ A part of the text has been arranged according to: B. Pavić, D. Jelenković, M. Mladenović: "Audio-Visual Research 1994–2004"; Faculty of Architecture, Belgrade, 2004

Pavić's work.

People have written about these changes in the medium of his prints. Authors like I. Subotić, Lj. Đinkulj, G. Stanišić, D. Radosavljević or J. Čubrilo all agreed about the fact that Pavić's prints were of such quality that they had transcended their own conventional medium and expanded the scope of graphic expression locally. This does not relate only to the use of innovative approach to prints or just to expanding the concept of graphic prints within the area of visual communications in general (i.e. design or print industries); this means embedding graphic topics into the realm of multimedia and the wide set of contemporary art, which graphic art from our country had trouble fitting into (both twenty years ago as well as today).

J. Čubrilo – in her study entitled “Belgrade Art Scene of the Nineties” – gave Branko Pavić the status of an exception in contemporary Belgrade graphic art – the one which “nurtures itself somewhere between being conservative and contemporary, between glorifying the cult of craftsmanship and, say, actualisation through content”. According to J. Čubrilo, the few steps which have been made out of the traditional framework of graphic art – apart from Zoran Todorović and Talent – were made by Branko Pavić and the Škart Group.

Stepping out, in fact, happens twice in Branko Pavić's case: once in the second half of the eighties when he started advancing graphic art in a very modern and urbane manner, and the second time in the nineties, when he practically stopped doing classical graphics in order to devote himself fully

to multimedia as a transposition of the graphic form.

If one would think it makes no sense to take a fully actualised, esteemed and awarded artistic poetics, craft-wise and artistically honed to perfection and a powerful authenticity (even to some very tangible commercial effects) and trade it for the new and unknown, then what is opposed to such thinking is the insight into the artist's character. Art ceases to be art once its communication potential is weakened, once it clams up inside itself and no longer interacts with the time and the circumstances it is being created in. That quality of interaction is an art imperative. Therefore, Pavić's constant effort to transpose the graphic medium into something else is in fact the consequence of the demands of art.

The desire for contemporariness as a result of "Lust for Life"² is actualised from Pavić's several important reasons and insights: art is interaction; contemporary art does not have a mandatory medium of expression; digital technologies and the techno-culture are a natural ambience of modernity. Strategies and methodologies of Pavić's complete work follow from these insights. They are primarily strategies of collaboration and cooperation in contemporary art.

Collaborations with people from the worlds of art, science/technology, media, production etc. could be considered this author's modus vivendi. He is an artist who has transferred (and still transfers) his talent and energy onto people around him, understanding communication as cooperation, exchange and help, working on a joint project, participating together. Pavić

has shared his projects with others both when he was required to do so by the nature of the production, and when joint work on the project was simply a wish for communication in the process of production.

He is an author who does not understand cooperation in art as a success formula or an intent to articulate artists' unions into movements and manifests, but as artwork itself being a pure expression of communication and interaction, an expression in which authorship or personalisation of poetics is always just a secondary necessity of the production itself. This kind of understanding of artistic production relates – as Pavić is concerned – to all levels of cooperation, starting from cooperation with technicians of all fields, through university/inter-faculty cooperation (inland and abroad), up to open and free communication with students, in which the question of authority never comes up as an important issue.

This mode of work is a product of Pavić's feeling (rather than of compulsory theoretical insights) that art today should unfold in the spirit of complex aesthetic and technical-technological processes in which it is impossible to take part without a serious social, marketing and productive engagement, and that art has become globalised in its contemporariness, losing its closed and autonomous forms of poetics, its divisions into specialised practices, and that the logic of its functioning is the same as in all other professions in which creativity is the primary mover.

Pavić collaborated in all of his activities, whether they were graphics /Dragoslav Knežević/, graphic design /Škart/, architecture /Dejan

Miljković/, cooperation within the university /Radivoje Dinulović/, theatre /Sonja Vukićević, Ana Miljanić/, production /Lana Đukić, Borka Pavićević/, music /Goran Vukojčić, Darkwood Dub/, art workshops /Dragan Jelenković, Ivan Kucina/ etc.

He has created a recognisable and very authentic artistic expression in his work biography. Pavić used a certain Picasso-like sensibility, natural talent and vast creative energy lightly; he let the energy manifest itself freely and without constraints, and there he created exceptionally valuable artwork. He approached different forms of artistic and creative expression with matching ease.

Pavić's graphic prints, design solutions or complex media installations – like video or scenography – have a powerful and technically perfect, yet free and unbound form. He often utilises the accidental in his expression and he strives to transpose the mistake into aesthetic value. The initiation to create could be any natural or cultural form or ambiance, but there is a frequent tendency to have it emanate from the contemporary aestheticized or artificial environment. Moreover, he is always inspired by urban mobility and motifs of a living, dynamic city.

It is the basic motif in his work, although it is not any city: it is a contemporary, boundless, vast city, a sort of suburbia pulsating with a contemporary dynamic sensibility. The vision of such a city has not been filtered through post-modern history-phile optics with Pavić, but it is a vision of the city on the doorstep of a new century, a city permeated by media communication channels, permeated by technology and living

urban intensities. Even if Pavić had begun his work in the spirit of the eighties and based on experiences of reading historical role-models, his whole activity strove to fit into contemporary and current tendencies which described states of urbanity, because Pavić – both following his personal feeling and feeling the zeitgeist – used them as his own feeling what is urban.

This assuredness in the significance of modern-day media, in their spirituality and usefulness, helped Pavić to cross from one medium to the other very easily and to behave in an equally free and creative manner in all of them. He is an author of almost all forms of artwork: starting with visual arts /Ketchup Factory/, through scenography /Alzheimer March, Bordello of Warriors/ and events / 200 Years of the Modern Serbian State at the Sava Centre in 2004/, to architecture /Joshua... the interior for which Pavić – in collaboration with Miljković – produces a sophisticated concept of art synthesis in the form of total design/. Due to the specific medium versatility, Pavić's work can be understood as an essential synthesis of art in action. This synthesis is the synthesis of the nineties: it is adopted and practised, pondering it has no intention of arriving to any definitive truths but serves the function of discovering possibilities and new forms of creative living and cooperation between art people. That is why Pavić is an excellent example of art at the end of the twentieth and the beginning of the new century.

It seems to be particularly significant to stress the importance of such a free and rich poetics for Pavić's position at the Faculty of Architecture in

Belgrade. In his work as a pedagogue, Pavić takes the position of mediator and communicative associate. Like Professor Soretić (from whom he has inherited the subjects in the field of fine arts), he has always tried to include students in a broader understanding of visual arts, not so much through studying classical art disciplines in a formal way, but through attempts to lead art into connection and relation towards the environment in which man lives and creates. So, he was always more prone to send students onto exhibitions, concerts and to theatre, or invite them to workshops and art events, than to tell them about historical examples of artworks as the one exclusive way to perceive and understand art. Being that he recognises art in all forms of human action, Pavić is convinced that only interaction with such numerous forms can lead to a visual and a broader cultural experience.

Pavić's inclusion of a large number of students in various forms of experiments and visual research that he had conceived before coming to the Faculty of Architecture – such as Workshop 301 or projects under a common title/brand Case Studies – speaks of the fact that this sort of interactivity did not stop at the teacher's desk. Teaching interactivity was introduced into a very large field of research and work which has by far surpassed local faculty limits. In his project with Belgrade and Glasgow students "Narratives of Unseen" he used the medium of video conference to actualise art in direct visual and verbal communication which no longer depended on the location of the collaborators. This research was one of the sequels to an interesting experiment from 1994, when Radio B92 had

emitted an audio initiation for visual exercises in Room 301 of the Faculty of Architecture, and in which a simple and creative teaching process was elevated to a rank of an important cultural event.

Through strategy of change Pavić has managed to hold the attention of the cultural public and to contribute to the idea of making the Faculty of Architecture an important point – not only of architecture and town planning, but also of contemporary visual art. This was achieved primarily through an effort to maintain an unbounded and open interaction – of both his own artwork and various forms of the teaching process – with the global art stream.

2.

BRANKO PAVIĆ,

THE REFORM AT THE FOA: CHANGE AND INTERACTION

In a relatively short period from 2004 until today, Branko Pavić has begun quite a number of significant international projects³ which were, apart from their function in art production and creativity, clearly aimed at conceptualisation and affirmation of reform tendencies in teaching

³ *I primarily mean programmes D&AD / New Blood-The graduating Creatives Exhibition, London, 2006., Narratives of the Unseen, the project of cooperation between the Faculty of Architecture in Belgrade with the Strathclyde University, Glasgow, 2005, The Hybrid City project on the relation of Istanbul, Athens, Glasgow and Belgrade, the Soft Image Project / 3D Animation Studio at the Faculty of Architecture in Belgrade (donated by USAID) 2007, as well as the project of cooperation with the L sapienza Design Faculty from Rome, beginning in 2007.*

at the Faculty of Architecture in Belgrade. These tendencies fitted into wider social changes and have profiled themselves through conducting the so-called Bologna process in education, but they have had a more continuous and longer development at the Faculty of Architecture and this development was – among other things – anticipated by Branko Pavić's activities in operating Workshop 301 and his participation in permanently reforming the curriculum in the field of fine arts at the cabinet and section of which he is a member.

M. Lojanica designated the essence of the process of the new reform at the FoA as an approximation to European models of teaching in architecture, and consequently approximating Serbian architecture to the cultural model of European architecture⁴. From this vantage point of change, the necessity of positioning the teaching process into a wider (European) cultural space was an inevitability which Pavić had correctly recognised; thus it could be said that this recognition influenced his creative work to unfold mostly within that process.

Stripping art of the personal creative act and recognising it as a process in which there is permanent interaction at the relation of mentor-students-school-culture space does not represent an absence of authorship but a conscious substitution of the personal into a collective creative act. The teaching reform itself is brought to its essentially justified state by that process and it does not end with cosmetic programme changes. The

⁴ Dijana Milašinović Marić, Milan Lojanica (interview), Forum+ No.50, p. 80-91, The Belgrade Architects' Union and the Society of Belgrade Architects, Belgrade, June 2005

shortcomings of previous teaching reforms was in changing what was being taught while leaving the relation teacher-content-student unchanged and not leading to a unifying research project which is the basic method of the desired studies curriculum. Over the last years within Pavić's projects, the positioning of the research project into the international educational space provides complete sense to the teaching reform at the FoA.

What should be stressed here is a very specific relationship towards the public space of the artwork which has profiled itself in these strivings. If Pavić's strong interest for the technological and production form of art could occasionally be read as incongruous with the usual strategies of Serbian art in the nineties (when the areas of public-political-artistic were levelled under the pressures of crisis and transition), then this work enables its mature reading and real cultural action after 2000. In it we do not find any specific concern for the daily-political issues nor is it narrowed down to the local artistic discourse. Pavić's work presents a permanent progressivist form devoid of ideological backgrounds and is more reflected in a powerful optimistic relation towards communication in the area of culture.

Herein, I believe, the exceptionality of Pavić's strategy in art can be identified; it is very rare in this country, the Balkans even. I believe that this exceptionality was significantly influenced by Pavić's international experience – primarily the one gained by studying in America and in his frequent visits to London, as he is very close to its art scene. The influence of those two environments was very rarely present here, considering the

powerful cultural influences from the (European) Parisian, German, Italian or Viennese circle.

I would point out a sort of an Anglo-Saxon model and approach to matters of production, popular culture, media-form of the work and the interest for the technological exceptionality of the production itself.

If the accent in art production is placed on the issue of the public and popular, then what is more important for the artist is the place of the scene, workshop, inter-faculty area or even the journey itself as an exchange environment than the conventional spaces of galleries or museums, even when these spaces – in accordance with the times – are public and accessible and less extraordinary. It could be said that Pavić is living proof of the possibility to make the act of production in art – art itself. This enabled Pavić's correct interpretation of art as an act of interaction between the actors of art. Provisionally speaking, the quality of art depends on the width of that interaction.

The necessary precondition to secure that width are international projects which Pavić manages, and which are slowly and gradually being articulated at the Faculty of Architecture into a form of a new department of architecture which includes in itself the experiences of fine arts, design, stage, environmental design and architecture. This articulation, namely, leads interaction and exchange to a necessarily institutional plain, thus fulfilling their public role entirely.



Studentska radionica „Priče o neviđenom”, British Council, 2005, Beograd, Glazgov
“Narratives of the Unseen” students’ workshop, British Council, 2005, Belgrade, Glasgow
fotografije / photo Vesna Pavlović (ljubaznošću British Council-a / Courtesy of British Council)

Škart

KOJA GRANA?

?:

Otkud umetnik – grafičar, ime van svih pozorišnih spiskova, kao predstavnik pozorištanaca na Kvadrigenalu scenskog dizajna? Telefoni dežurnih scenografa verovatno su se odavno usijali od čuđenja. Između 287345743654 sledećenaručenih poslova imaće o čemu da se pitaju. Ali – dosta o njima. Ovo je, srećom, prostorčić za Branka Pavića.

branko pre branka:

Petak je bio dan za bežanje sa (Arhitektonskog) fakulteta i obilazak izložbi. Tako sam, ničim neizazvan, zalutao na prvu samostalnu izložbu Branka P. u galeriji „Grafički kolektiv“ u Beogradu. Naviknut na sumorne akvatinta-bakrorez tonove Beogradskog grafičarskog kruga, odjednom

sam bio napadnut bojama s psihodeličnih vitraža. Ko je ovaj ludak?

Kasnijih godina, svojim džinovskim drvorezima i grafičkim intervencijama na foto-printovima Branko je vešto preskočio okvire lokalne scene i postavio standarde koje više niko nije ni probao da dostigne. Šteta što nije nastavio, čuo sam s raznih strana, ali je baš ovaj nepraktičan raskid sa sigurnim važna nikuda-pozicija, koja mu je dozvoljavala upuštanje u nove izazove.

ničija zemlja:

Učešćem u realizaciji ljubavno-tehničke himne „Armatura“ na Arhitektonskom fakultetu 1993. godine (tadašnji asistent) Branko je dokazao spremnost na rizik saradnje s najrazličitijim generacijama i izvođačima, od ženskog hora do URGH! *noice*-benda i autističnih recitatora. Tokom ovog petostrukog koncerta ispiti na spratu ispod – Građevinskom fakultetu – bili su obustavljeni zbog buke. Ovo je, možda, bio taj prvi prostor između, između akademskog likovnog kabineta i gradske alternativne scene, između škole i antiškole.

iza škole:

Na, najčešće, čuđenje svojih kolega s fakulteta, naviknutih na urednost i ustajalost nastavnog programa, Branko je, tokom godina, razradio niz radionica sa studentima (trenutno, kako kaže i moj kolega iz Škarta, najzanimljivije i najeksperimentalnije stvari u našem školstvu). Ukrštajući energičnost studenata – (ne)umetničkih početnika sa iskustvom različitih saradnika (muzičara, plesača, umetnika, dramaturga...), uspevao je da proizvede nepredvidive produkte i da ih, briljantnom strategijskom

postavkom, uvrsti u najrazličitije programe, galerije, festivale, čak i satelitske prenose. Svaki put s potpuno novim rezultatima i sve većim brojem polaznika radionica koji su već prerasli đačke klupe i nastavili da ga prate u eksperimentima koji su sledili.

ipak:

...po rečima samog Branka, akcije su najčešće rezultirale razlazom s nekolicinom saradnika, nespremnih na tempo, rizik i kritički dijalog tokom samog stvaranja. „Naravno da ne radim onako kako bi trebalo i kako bi drugi to uradili.“ U vremenu i sredini gde se energija ulaganja za kolektivnu stvar traljava dozira kašičicom, samo njegova neobjašnjiva upornost i istrajavanje u radu dovode do ovakvih rezultata.

primenjena promena:

Bežeći od izložbi, Branko je u prostoru između akademske i primenjene umetnosti uradio veliki broj dizajnerskih proizvoda. Ovi su, opet, često prethodili total-dizajnu pojedinih festivala i priredaba, gde je, pored igre sa štamparskim materijalima, sve češće imao priliku da eksperimentiše sa zvukom i svetlom. Sigurno klizeći iz medija u medij, daleko od durbina kunstistoričara, on je razvio specifičnu, još neimenovanu formu prostorne, ambijentalne grafike. Svog sabesednika našao je u Ani Miljanić, rediteljki Centra za kulturnu dekontaminaciju, s kojom je ostvario svoje najznačajnije pozorišne iskorake – razlog poziva na ovo kvadrijenale – ali neka o tome pišu drugi.

iza iza:

Sredinom ratnih '90-ih, u vremenu bez volje za traženje bilo čega,

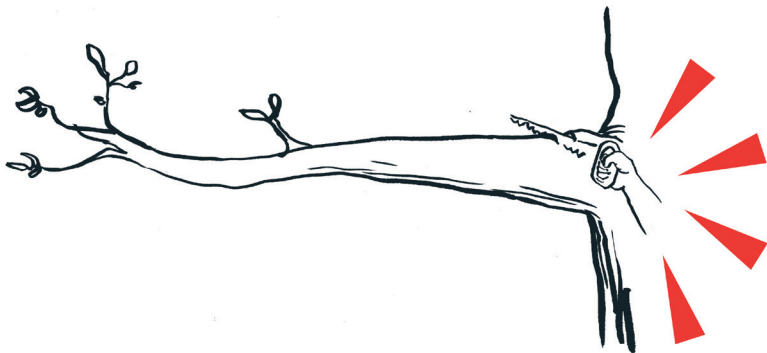
pa čak i prostora između, Branko se ponovo drznuo da promeni put. Organizovao je i osmislio tematske maskenbale. Zahvaljujući njegovoj (kada on to hoće) izvanrednoj veštini komunikacije sa svim mogućim mikro-svetovima, na istom mestu su se prvi put našli najrazličitiji neuklopivi i likovi koje je nemoguće sakupiti. Imena koja bi sada bilo nemoguće čak i popisati, jer su se spiskovi ubrzo podelili na *nas* i *njih*, na *bivše* i *sadašnje*, na *male* i *velike*.

vrteći vrt:

U prostoru između umetnosti i svakodnevnog života, ili baš u prostoru spajanja, Branko se posvetio svom vrtu na Avali, daleko od grada i parada. Poput Dereka Džarmana, u svoj vrt je ulio sav višak osetljivosti i manjak socijalnih oklopa. Biljke je godinama dovlačio (i još uvek ih dovlači) sa svih krajeva sveta. Dok su saputnici po stanicama i aerodromima prepakivali i sakrivali parfeme i modne dileme, on se gurao sa svojim saksijama i pupoljcima. Pored (znam – njemu nebitnih) umetničkih udruženja, postao je i cenjeni član međunarodne mreže uzgajivača biljaka. Za neke od vrsta je siguran da su jedini primerci u okolini: *Hosta Heuchera*, *Hemorocalis...*

malo za veliko:

U njegovoj bašti se najdeblja grana seče najtanjom testerom. „Naravno da ne radim onako kako bi trebalo i kako bi drugi to uradili.“ Branko će, verovatno, tvrdoglavo tvrditi da ovo nikada nije rekao. Ili će, dok ovo bude štampano, već pobeći među svoje clematise, acere, peonije, ...



Škart

WHICH BRANCH?

?:

*What is an artist – a print artist, that is – i.e. a name out of any theatre list, doing posing as a representative of the theatre-people at the Stage Design Quadrennial? The telephones of on-duty scenographers have been red hot with wonder for a long time; they will have something to talk about between the next 287345743654 commissioned jobs. But – enough about them. This is, luckily, a speck of space for Branko Pavić.
branko before branko:*

Friday was a day to play truant from faculty (of architecture) and to make rounds of exhibitions. In such a manner, completely unprovoked, I wandered onto Branko P's first individual exhibition at the Grafički

kolektiv (Graphic Collective) gallery in Belgrade. Used to the drab aquatint-copper engraving tones of the Belgrade print circle, I was suddenly attacked by colours from psychedelic stained glasses/vitrages. Who was this madman?

With his gigantic wood-cuts and print-interventions on photo-prints, Branko has over the years skilfully hopped over the boundaries of the local scene and set standards which nobody has even tried to achieve. Pity he didn't go on with it, as I have heard from different people; but I believe that precisely this impractical break-up with security is an important nowhere-position which allowed him to set sail into new challenges.

no man's land:

By his participation in creating the love-tech anthem Armatura (Reinforcement/Armature) at the Faculty of Architecture in 1993, TA (at the time) Branko proved his readiness to risk cooperation with the most diverse generations and performers, from a girl choir to URGH! (a noise band) and autistic reciters. For the duration of this quintuple concert, the examinations one floor below – at the Faculty of Civil Engineering – were cancelled due to noise. This was, perhaps, the first space between, between the academic painter's studio and the city's alternative scene, behind the school and anti-school.

behind the school:

Mostly at the dismay of his colleagues, used to the neatness and blandness of the teaching curriculum, Branko has – over the years

– developed a series of workshops with his students (currently, as my Škart colleague confirms, the most interesting and the most experimental things in the entire school system). By way of intermingling creativity from students – (non)art beginners with the experience of various associates (musicians, dancers, artists, dramaturges...) he has managed to produce unforeseeable products; moreover, with his brilliant strategic placing, he managed to enlist them in the most varying programs, galleries, festivals, even satellite broadcasts. He renews the circle every time, always with new results and a widening number of workshop attendants who have already grown out of students' desks but continued to trail behind him in the following experiments.

nevertheless:

..., according to Branko's own words, the activities often resulted in diverging paths with a few of his cooperatives, not prepared for the tempo, the risk and the critical dialogue during the act of creation. "Of course I don't do things like I should and like others would do them". In a time and environment where the energy of investing for the collective cause is sluggishly rationed out in spoonfuls, it is only his inexplicable persistence and perseverance that lead to such results.

applied change:

Running away from exhibitions, Branko made a significant number of designer products in the space between academic and applied art. They, again, often acted as forerunners of total design of certain festivals and performances where, apart from playing around with printing materials,

he was increasingly given an opportunity to experiment with sound and light. Effortlessly sliding from one medium to another, far from the art historians' radars, he has developed a specific, still unnamed form of spatial, ambiental graphics. He had discovered a kindred spirit in Ana Miljanić, a directress at the Centre for Cultural Decontamination, with whom he made his most significant steps in theatre – which were the reason for him to be invited to the Quadrennial. But let others write about that.

behind behind:

Near the middle of the warmongering 90s, at a time without any will to seek anything – even some space between, Branko dared change his path again. He designed and organised theme Costume Parties. Owing to his (when he wanted) outstanding communications skills with all possible micro-worlds, for the first time one place gathered most un-combinable and un-gatherable people, names which it would be impossible to make a list from now, because they had soon divided themselves into us and them, the former and the current, small and big ones.

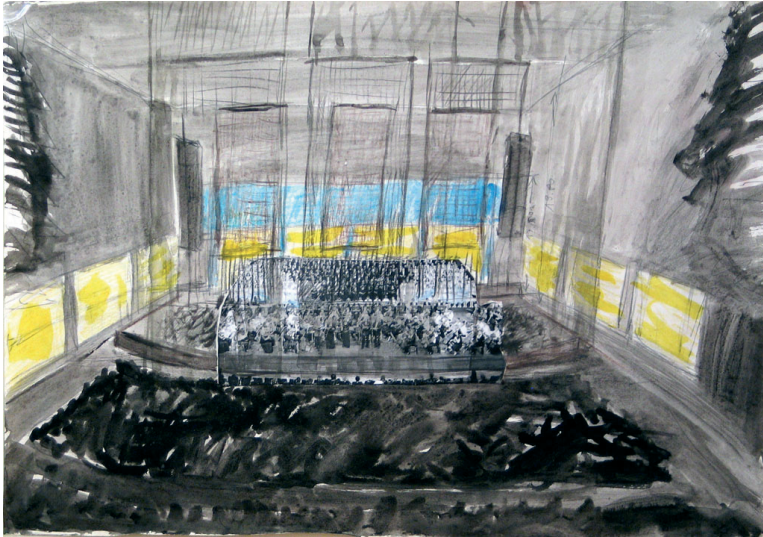
the guarded garden:

In the space between art and everyday life, i.e. precisely in the space between, Branko took to his garden on the Avala mountain, far from the city and the parades. Like Derek Jarman, he poured all of his surplus sensibility and lack of social armour into that garden. He has gathered plants for years (and he still does) from all the corners of the Earth. While fellow passengers would repack and stash perfumes and fashion

dilemmas, he bustled around with his flowerpots and buds. Aside from (I know – irrelevant to him) art associations, he also became an esteemed member of the international network of plant growers. For some of the species, he is confident that he has the only ones around: Hosta Heuchera, Hemorocalis...

small for big:

In his garden, the thickest branch is cut with the thinnest saw. "Of course I don't do things like I should and like others would do them". Branko will, probably, stubbornly maintain that he had never said such a thing. Or he will, while this is in print, quickly slink over to his Clemati, Aceras, Peonias...



Branko Pavić

Skica za scenski dizajn „200 godina moderne srpske države”, 70x100 cm, kolaž, olovka, kreda i tuš na papiru, 2004.

Sketch for scene for “200 Years of the Modern Serbian State”, 70x100 cm, collage, pencil, chalk and ink on paper, 2004



Scenski dizajn proslave „200 godina moderne srpske države”, “Centar Sava”, Beograd, 2004.
Stage design for “200 Years of the Modern Serbian State”, Sava Center, Belgrade, 2004

Irena Šentevska

MOJE PESME, MOJI SNOVI: RAZGOVOR S BRANKOM PAVIĆEM

Budući da će tokom ovog razgovora biti dosta reči o tvom radu sa studentima arhitekture i primenjenih umetnosti, da li bi za početak mogao da kažeš nešto o svom obrazovanju? Kako je tekao proces u kome si se formirao kao umetnik?

Završio sam Akademiju primenjenih umetnosti u Beogradu, Odsek grafike, ali sam studirajući umetničku grafiku stekao i osnovna znanja iz fotografije, plakata, tipografije, iz osnova primenjene grafike. Ispostavilo se da su mi u kasnijem radu sva ta znanja bila veom potrebna, iako sam se prvenstveno bavio grafikom. Pre akademije završio sam gimnaziju, tako da su studije bile moj prvi susret s umetničkim radom. Nisam imao neko veliko predznanje, ali sam oduvek crtao. Poslediplomske studije

završio sam na Akademiji likovnih umetnosti, gde sam se susreo s jednim malo drugačijim pogledom na grafiku i tada sam se usmerio na drvorez. (Do tada sam se bavio raznim grafičkim tehnikama.) Mislim da je ključna stvar za moje umetničko obrazovanje bio odlazak u Njujork (kao Fulbrajtove stipendista), jer sam tada dobio priliku da se na verovatno najboljem mogućem mestu uporedim sa drugim umetnicima, grafičarima, i osetim kakva su kretanja na internacionalnoj sceni, ne samo u tehničkom već i u konceptualnom i, uopšte, odnosu prema profesiji. Tada sam, u stvari, uvideo da postoje mnogo šire mogućnosti bavljenja grafikom. Počeo sam da se interesujem za druge medije, za koje sam prvobitno mislio da su mi, ne zabranjeni, već da nisu poželjni u onome što radim. Počeo sam da kombinujem razne tehnike i s vremenom su one postajale sve smelije. Znači, nisam se više bavio samo drvorezom, fotografijom, videom već sam radio i neke prostorne instalacije, što je znatno obogatilo delatnost nekoga ko se bavio isključivo dvodimenzionalnom grafikom. Tako je i moj rad počeo da se razvija u raznim pravcima, ali sada mogu da kažem da je moje početno obrazovanje bilo vrlo klasično, vrlo strogo i usredsređeno na grafiku kao umetničku tehniku.

Vratimo se na vreme kada si studirao: šta je značilo studirati u Beogradu tada i da li možeš da uporediš to vreme s onim u kojem su se formirali tvoji studenti?

...I u kojem još uvek studiraju. Pa, mislim da je nešto drugačija vizura kada radiš s 'ove' i 'one' strane katedre. Sem toga, ja sada predajem na Arhitektonskom fakultetu, pa je to znatno drugačiji vid nastave od onog

na Akademiji. Mislim da ima velikih razlika. Osnovna razlika je u tome što je tada bilo mnogo manje studenata, Akademija je bila manja i bilo je više vremena za rad u klasi, mnogo više vremena za kontakt s nastavnikom, a smatram da je to vrlo bitno. Mislim da smo u to vreme mnogo pažnje posvećivali učenju zanata, što je naravno zahtevalo dosta vremena. Čini mi se da se količina drveta koju sam izrezao tokom studija može meriti "kilometrima". Postoje konkretne mere, u kolicinama litara, metara ili kilograma kojima se može izmeriti rad. S druge strane, mislim da je to bilo veoma važno za ovladavanje nekim tehnikama, odnosno zanatom. To je veoma bitan preduslov za postizanje bilo kakvih umetničkih rezultata. Sada, međutim, ima mnogo više studenata na fakultetima i taj studijski rad je smanjen, zato mislim da pripadam generaciji koja je navikla da mnogo vremena provodi u radionici, iako mi se čini da to kada sam ja studirao nije bilo ništa u poređenju s prethodnim generacijama, koje su radile još i više. Sada mi se čini da se uplivom novih tehnologija i materijala brže dolazi do rezultata, ali i do nekih potpuno novih i interesantnih kvaliteta.

Pokušavam da te navedem i da daš komentar o Beogradu osamdesetih godina u odnosu na devedesete – svi ti festivali, Bitef, Fest, sve one stvari, od kojih si ti, pretpostavljam, mnogo učio, a koje su bile manje-više uskraćene generaciji tvojih studenata...

Što se tiče konkretno, pozorišta, mislim da nije nebitno to što sam odmalena bio vezan za njega. Ne znam koliko je to direktno uticalo na moj kasniji rad, ali moj otac je bio garderober, pa sam se od malih nogu

muvaio po pozorištu i gledao predstave iza scene, a poneki put i sa scene. Pozorište mi je, dakle, veoma blisko, ali nisam mogao da ga povežem odmah sa svojim radom. Nisam imao nameru da radim u pozorištu, da se bavim scenografijom, niti bilo čime što ima veze s pozorištem. Bio sam samo gledalac. Dakle, kao klinac, mnogo vremena (i letovanja) proveo sam s ljudima iz pozorišta, ne samo s glumcima već i sa zanatlijama raznih profila i pomoćnim osobljem, šaptačima, horistkinjama i tako dalje. To je sve, naravno, imalo velikog uticaja na mene, pa je bilo prirodno da kasnije redovno pratim repertoare beogradskih pozorišta, posebno „Ateljea 212“ (stanovao sam dva čoška dalje), i uspevao da se na sve moguće načine „umuvam“ na predstave koje su gostovale na Bitefu, a na koje je bilo uglavnom nemoguće ući. Čini mi se da sam gledao gotovo sve najbitnije predstave koje su se ovde igrale, predstave Lindzija Kempa, Pine Bauš, Boba Vilsona... Mnoge predstave su me očarale i smatrao sam da je magija tih umetnika beskrajna. Mislim da sam zahvaljujući njima uvideo kako izgleda vrhunska pozorišna umetnost. Scenografija i kostimi, efekti, svetlo i zvuk, svi aspekti tih predstava i danas su mi u sećanju. Kasnije su me neke okolnosti dovele u kontakt s ljudima iz pozorišta koji su me pozvali na saradnju. Prethodna iskustva, iskustva pažljivog gledaoca, ispostavilo se, bila su veoma korisna osnova za rad u pozorištu. Pri tom, šta god da sam radio u pozorištu, sceni, pravio sam neku vrstu veze s mojom osnovnom umetničkom delatnošću – grafikom, na način koji prvenstveno za mene ima razloga i smisla. Dakle, kada sam radio u pozorištu, na predstavama Ane Miljanić i Sonje Vukićević, ili na scenskom

spektaklu kakav je bio manifestacija „200 godina moderne Srbije“, bilo mi je važno da precizno odredim svoje mesto, da budem svestan svih ograničenja i da nastojim da posao koji mi je dodeljen uradim najbolje što mogu, ne zaboravljajući iz koje profesije u stvari dolazim. Radeći video, nisam se smatrao rediteljem, već vizuelnim umetnikom koji radi video. Slično, kada sam radio scenografije, takođe sam na sebe gledao kao na vizuelnog umetnika koji ne mora da zna sve tajne scenografskog zanata, ali mora da oseti i odredi vizuelni jezik predstave...

Dok smo još u tom formativnom periodu, pokušavam da te „isprovociram“ da prokomentarišeš svoj odnos prema popularnoj kulturi, prema muzici, koncertima i svemu onome što ti je važno iz tog domena...

Pa, mislim da, ako nešto u nekom trenutku voliš, najčešće ne misliš zašto, pogotovo ako to nije u nekoj direktnoj vezi s tvojim poslom. Tako mislim da sam oduvek bio fan ne samo pozorišta već, možda još i više, muzike – rok koncerata i da je to, u stvari, oduvek bila jedna od najbitnijih stvari za mene. Mogu da pratim tu neku liniju interesovanja koja ide unazad, ne računajući Diznijeve filmove i pesme iz njih, negde od čuvenog mjuzikla „Moje pesme, moji snovi“, preko „Isusa Hrista Superstara“, „Kose“, pa hevi metal muzike do koncerata koje sam od ranog detinjstva pratio. Ti *live* nastupi bili su mi veoma bitni. Od nastupa grupe „Middle of the Road“ u Domu sindikata s „Korni grupom“, početkom sedamdesetih, čini mi se, kada nisu hteli da me puste u salu jer sam bio suviše mlad, pa do koncerata koje gledam u današnje vreme. Veoma često muzika

je uticala i na moj rad. Na primer, slušajući jedno vreme muziku Lori Anderson, pokušavao sam da proniknem u njen svet i jezik, pa sam čak i radio grafike kao neku vrstu vizuelizacije onoga što sam doživljavao ili o čemu sam razmišljao slusajući. U svakom slučaju, muzika mi je uvek bila veoma, veoma bitna, iako ju je često bilo teško u najdirektnijem smislu vezati za rad. Dakle, moji radovi nisu bili ilustracije pesama, ono što me je vezivalo za muziku bilo je veliko uživanje, a ono što me je vezivalo za koncerte jeste, u stvari, sam šou, spektakl. Mislim da sam oduvek brojao reflektore i šta sve postoji na sceni, jer sam znao da, ako na sceni postoji ona kapisla za vatromet, ona će u nekom trenutku biti upotrebljena, a ako fog mašina viri tamo negde iza pojačala, biće magle. Dakle, koncert nije značio samo uživanje u muzici nego i zbrajanje tih tehničkih pomagala, jer sam se oduvek oduševljavao scenom i spektaklom u tom smislu. Mogao bih da analiziram šta mi je to, od početaka, skretalo pažnju – recimo, ista frizura i način pevanja Zlatka Pejakovića, koji je fantastično ličio na Jana Gilana iz moje omiljene rok opere „Isus Hrist Superstar“, bio sam vrlo srećan što se to dešava tu kod nas, u „Ateljeu 212“, a izgleda kao u Londonu. Od te malo važne stvari koja je mnogima nevidljiva pa kasnije do Rake Marića koji se na prvom koncertu „Bijelog dugmeta“ krio iza Bregovića i ostalih i puštao maglu iz jednog creva sličnog aparatu za gašenje požara. Bregović je imao čuvenu dvoglavu gitaru, pa je ličio na Džimija Pejđža, tako da mi je utisak da prisustvujem jednom šestorazrednom koncertu „Cepelina“ bio važan u vreme kad su „*Led Zeppelin*“ bili nedodirljivi. Sve do, recimo, prvog koncerta „*Deep Purple*“

sedamdeset i neke u Hali „Pionir“, koji su plivali u suvom ledu, što je bilo fantastično i prvi put viđeno, do najnovije londonske tehničke opreme „Bijelog dugmeta“ o kojoj su svi pričali i čuvene balerine na sceni... Pa, tu je onda *Boom* festival, Zdenka Kovačiček, kojoj je, pričalo se, za nastup poklonio bundu lično Oliver Mandić i tako dalje. Svi ti trenuci su mi na neki način bili važni, kao deo spektakla. Grupa „*Earth, Wind and Fire*“ imala je bubnjara koji se vrteo 360 stepeni, bio je kao lunapark. „*Dire Straits*“ su imali lajt-šou sa prvim sken svetlima. Oni su se u Splitu spremali za svetsku turneju, pa su imali prvi koncert u Beogradu i prvi put prikazali tada neverovatni lajt. Počeo sam da odlazim u inostranstvo da gledam nastupe, kao na primer grupu „*Genesis*“ u Budimpešti koja je imala inovativnu i revolucionarnu scenu i još bolja svetla (to je bilo još u „staroj“ Mađarskoj), do koncerata „*Stonsa*“, *U2*, „*Ramonesa*“, „*Blura*“... Posle velike fascinacije koncertom „*Rolling Stones*“ samo sam jedanput napravio grafiku, direktno inspirisan, jer me je njihova scena potpuno oduševila. To je bio čuveni koncert u Beču, jedan od prvih na kojem se koristila vrsta višespratne konstrukcije bine, s lutkama na naduvavanje, vatrometom i tako dalje, pa smo kolega Dragoslav Knežević – Čopa i ja, zajednički napravili jedan ogromni drvorez u boji, više kao nekakav kuriozitet.

Preskočio si Madonu...

Madonini koncerti su stvarno fascinantna mešavina svega i svačega. Mislim da sam mnogo naučio o sceni i scenskom nastupu na njenom koncertu i video mnoge detalje koji se na snimcima ne mogu videti. Uživo

mogu da primetim šta se potencira, a šta se skriva u drugi plan, kako se stvaraju razne iluzije, kako se povezuju svetlo i video, pokret i kostim u jednu celinu, kako se precizno gradi tempo, kako se programirano počinje i kako se završava predstava, kada i kako se prave trenuci kada diva treba da se odmori i kada i kako se presvlači. Naročito mi je bilo zanimljivo da proučavam putanju i način dodavanja njenog mikrofona dok igra. Sve se to vidi jedino uživo kada se i i demistifikuju mnoge stvari. Ne znam za šta će mi sve te lekcije od Madone biti potrebne, ali nikad se ne zna (smeh)...

Sledi pitanje o radionicama, pošto je to jedna od stvari kojima si se najviše bavio i u kojima si ostvario velike pomake i inovacije. To su, naravno, radionice koje si radio sa svojim i tuđim studentima, a ako bih se nadovezala na prethodno izrečeno, pitala bih te zašto studenti moraju da imaju pesmu svog života da bi učestvovali na tvojoj radionici?

To nije direktan uslov, naravno (smeh). To je jedno od pitanja koje sam postavljao nekima od studenata u anketi. Prosto me je interesovalo koja je to pesma. Mislim da na osnovu ovog i sličnih pitanja i odgovora saznajem ponešto o njima, dobijam osećaj za to kako treba da se postavim i kako zajednički možemo da dođemo do bržeg rezultata, ukratko s kim imam posla. To nije nikakav uslov niti kriterijum, ali mi se čini da sam dovoljno dugo u pedagoškom radu da mogu da se orijentišem na osnovu takvih odrednica. U nastavi je važno odrediti najkraći mogući put do rezultata, jer često nema dovoljno vremena, pogotovo kada u grupi imate trista ljudi. Tada mi je teško da svima posvetim dovoljno vremena i bolje

ih upoznam. Kada je reč o radionicama, stvari stoje drugačije; imaju znatno manji broj učesnika kojima mogu da posvetim više vremena. To su uglavnom bile eksperimentalne radionice, van redovne nastave, koje su bile potpuno rasterećene pritisaka koje redovna nastava neminovno nosi. Tako smo mogli da uključimo studente s različitih godina koji imaju zajednička interesovanja. Ja sam od početka insistirao na dobroj produkciji. Uvek sam se pitao: da sam ja student, zašto bih ovo radio? Odgovor na to pitanje bio je da treba ponuditi nešto novo, drugačije, novu metodologiju koja privlači pažnju studenata i omogućuje im da kroz te radionice dobiju nešto što ne mogu dobiti u redovnoj nastavi. Štaviše, od početka je ta forma veoma brzo bila pronađena. Ispostavilo se da stvari o kojima sam razmišljao i koje mene interesuju – interesuju i njih, tako da sam se od početka trudio da se u našoj sredini pronađu institucije i pojedinci koji imaju šta da kažu i šta da im ponude, naime, institucije i pojedinci koji su imali resurse ili tehnička sredstva da realizuju program čija realizacija u školi nije bila moguća. Mislim na kulturni centar „Rex“, na Radio „B92“, na Centar za kulturnu dekontaminaciju, na Fond za otvoreno društvo, fondaciju koja je vrlo pažljivo pratila naš rad i finansijski nam najviše pomagala. Mislim na ljude kao što su, recimo, umetnička grupa Škart, rediteljka Ana Miljanić, na umetnike koji su s nama saradivali i uvećavali značaj naših projekata. Na taj način smo se osećali kao deo gradske scene, budući da je zahvaljujući toj pomoći naša produkcija često bila vrlo profesionalna. Naše izložbe su bile veoma posećene i često smo posle pravili žurke. Dakle, bilo je bitno da se studenti vrlo rano osete

delom profesionalne scene. To je bila najbolja preporuka za budućnost i uvideli smo da sve to treba, kao uspešno iskustvo, da vratimo u školu i redovnu nastavu. Mislim da je najveći kvalitet naših radionica činjenica da su mnogi studenti ubrzo postali ravnopravni saradnici i na kraju kolege s kojima i danas saradujemo. Govorimo sličnim jezikom i ostajemo u jednom bliskom krugu.

A šta si ti kao umetnik naučio iz tih radionica?

Čini mi se da su i one mene mnogo promenile. Mislim da su me oslobađale u smislu izgovora ili u smislu prilika da uradim nešto što inače ne bih uradio. Konkretno, audio-video instalacija koju sam uradio tokom projekta „Žudnja za životom“, „Pomisli zelju“, ohrabrila me je i dala mi podsticaj da nastavim s takvim radom. Verovatno je taj rad bio prvi pravi podsticaj za dalje scensko dejstvovanje, koje me je, ispostavilo se, celog života interesovalo, ali nisam nalazio tu početnu iskru, razlog, opravdanje. Radionički rad je bio odlična platforma za eksperimente i istraživanja.

Da li bi mogao da opišeš svoj rad u pozorištu, put koji si prešao od predstave „Alchajmerova simfonija“, preko predstava „O Nemačkoj“ i „Bordel ratnika“, do projekta „Pornografija 1,2... 4“? Na koji si način spojio to što si sam naučio i čemu si naučio druge kroz radionice i svoje osnovne umetničke delatnosti (grafiku i grafički dizajn), s radom u pozorištu?

Prvi pozivi za rad u pozorištu usledili su nakon projekta „Žudnja za životom“ u kojem smo kolega Dragan Jelenković i ja rešili da učestvujemo ravnopravno sa studentima i proizvedemo po jedan rad. Tema su ovde

bili studentski protesti protiv režima Slobodana Miloševića i, pošto smo svi u njima učestvovali ravnopravno, odlučili smo da i mi pređemo na „zajedničku“ stranu. Tom prilikom sam uradio prostornu audio-video instalaciju kojom sam bio veoma zadovoljan i koja mi je u izvesnom smislu pomogla da osmislim video-rad za moje gostovanje u predstavi balerine Sonje Vukićević, „Alchajmerova simfonija“. Sledeće tri predstave u kojima sam sarađivao s rediteljkom Anom Miljanić omogućile su mi da još više toga naučim. Od početka sam se ograđivao činjenicom da sam vizuelni umetnik u „gostima“, a ne scenograf. Često je dolazilo do toga da moram da tražim pomoć od tehničara za neka rešenja. Oni su, naravno, bili ljubazni i pomagali mi da nađem način da rešim problem koji nisam znao (a trebalo je!). Meni je, u stvari, bilo najvažnije da izvesna vizuelna ujednačenost prožme sve detalje predstave: kostim, svetlo, scenografiju, plakat i tako dalje...

Da li bi mogao da uporediš rad na pozorišnim projektima sa sledećom fazom u tvom radu, kada si imao prilike da radiš scenografiju za veliki spektakl kao što je bila proslava 200 godina moderne srpske države u Centru „Sava“?

Pa, svakako da ima razlike. Na manjim projektima radi manje ljudi i ja sam bio zadužen za više stvari. Onda je naprosto na tebi veća odgovornost. Čim je tim veći, više ljudi treba da se usaglasi o svakoj odluci i to se mora poštovati. Ovo je bila jedna druga vrsta škole. Prvi put u životu sam radio na tako ogromnom spektaklu, spektaklu najvećih razmera za naše prilike, s velikim budžetom, važnim povodom

i maksimalnim brojem učesnika, koji se povrh toga i uživo prenosi. Odgovornost je bila apsolutno ogromna, jer ako stvar pođe naopako pred pedeset ljudi, to nije isto kao kad pođe naopako pred pet miliona ljudi. S grafikom je najlakše: tu sam ja, drvena ploča ispred mene, par noževa, valjak, boja i to je to. Ako ne uspe, ja zgužvam papir i nikome ne kažem. Ako radiš u pozorištu, to ne može tako, jer uvek postoji neko ko je nešto platio, kome si nešto dužan i prema kome imaš obavezu da ispuniš neki zadatak. Nije me uhvatila panika, naravno, ali sam u pojedinim trenucima bio vrlo zabrinut i pitao se da li ja to uopšte mogu. Pošto sam po prirodi tvrdoglav, prevladao sam vrlo brzo te nedoumice. Kako, o tome neka sude drugi, ali u smislu toga kako sam se snašao u okolnostima koje su za mene bile potpuno nove, sasvim sam zadovoljan.

Da li bi nešto rekao o svojoj prezentaciji na Praškom kvadrjenu?

Prezentaciju u Pragu čini „magična kocka“, koja je u stvari sačinjena od printova, takozvanih lentikulara (*lenticular prints*). To je jedna stara tehnika iz prošlog veka koja je danas, naravno, dosta usavršena. Koristimo fotografiju i lentikularnu providnu foliju koji zajedno proizvode optičke varke. Meni je vrlo bitna činjenica da je to grafička tehnika, tako da ja opet pravim jednu grafičku izložbu, a ta tehnika mi je važna jer pravi iluziju prostora i pokreta. Tu se optičkim putem mešaju fotografije kako bi mogle da stvore iluziju, teksture, dubine, povećanja, smanjenja i razne efekte koji se u dve dimenzije konvencionalnim putem teško postižu. Pošto je pozorište jedna vrsta iluzije, mislim da je ovaj materijal tehnološki i konceptualno dobar izbor za ovu priliku. Kocka će i spolja i iznutra biti

obložena lentikularima na kojima će biti vizuelni simboli predstava na kojima sam radio. Publika će moći da ulazi u nju i postane deo iluzije.

Dobro, ja bih privela kraju ovaj razgovor pitanjem: koja pesma je pesma tvog života?

Uhhhh, teško pitanje, je l' mora samo jedna... (smeh)?

Mora. Što važi za studente, važi i za tebe. (Kada sam ja učestvovala u radionici *ID Workshop*, opredelila sam se za „*Dancing Queen*“ grupe ABBA).

B.P:

Morala bih da te pitam nešto i o „Pesmi Evrovizije“, ali možeš sam da izabereš pitanje. (Razgovor je vođen u vreme pobede Marije Šerifović na „Eurosongu 2007“ u Helsinkiju.)

Koja mi je omiljena pesma svih vremena?

Koja ti je omiljena evrovizijska pesma svih vremena?

„*Volare*“.

Domeniko Modunjo?

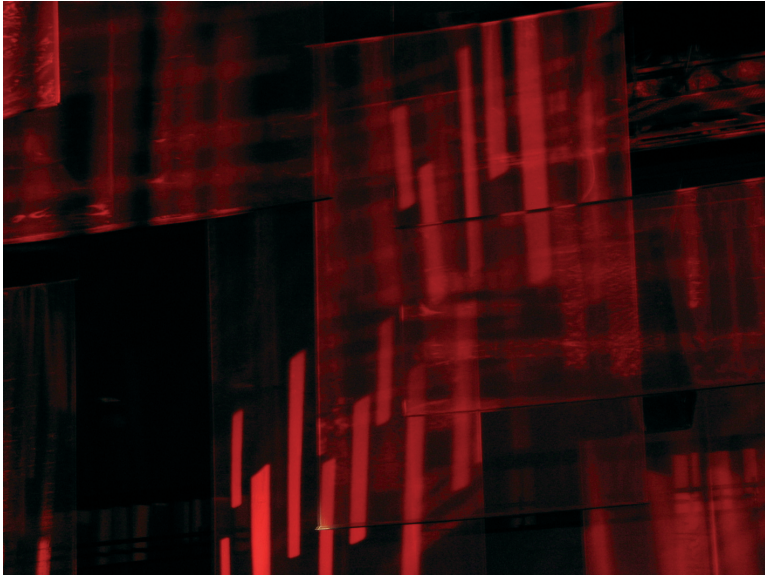
Domeniko Modunjo, „*Volare*“. Ipak, ipak...

Ovo pitanje bi trebalo još konkretizovati. Na primer, ja pitam: da li se raduješ pobeđi Srbije na Pesmi Evrovizije, a ti odgovoriš: DA.

Da li se radujem? Ne. Da, ako bih ja radio scenografiju (smeh). Ne, ne, šalim se, naravno da se radujem..



Scenski dizajn proslave „200 godina moderne srpske države“, Centar Sava, Beograd, 2004.



Stage design for "200 Years of the Modern Serbian State", Sava Center, Belgrade, 2004

Irena Šentevska

'THE SOUND OF MUSIC': A CONVERSATION WITH BRANKO PAVIĆ

Bearing in mind that there will be a lot in this conversation dealing with your work with students of architecture and applied arts, could you say something about your own education to begin with? How did the process in which you were formed as an artist progress?

I graduated from the Academy of Applied Arts in Belgrade, the graphics section, but, while studying art graphics I gained some basic knowledge about photography, posters, typography, basics of applied graphics. As it turned out, I needed all these disciplines in my latter work, although I primarily did graphics. I had finished Grammar School before the Academy, so the studies were my first encounter with artwork. I did not have much of a previous knowledge, but I have always drawn. I completed post-graduate studies at the Academy of Fine Arts, where

I encountered a slightly different view of graphics, and then I directed myself towards woodcut (prior to this I did various graphic techniques). I believe that the key for my art education was my trip to New York (the Fulbright Fellowship), because then I got a chance to compare myself to other graphics artists at what was probably the best possible place to do it, and I could feel the tendencies on the international scene – not just the technical, but also the conceptual ones, and also how to relate to the profession in general. In fact, that was when I saw that there were much wider possibilities in doing graphics. I started getting into other media for which I had initially thought that they were – not to say forbidden, but unwanted in what I did. I started combining different techniques and in time they became increasingly bolder, which means that I did not just do woodcuts, photography, video, but I also did some spatial installations, which has significantly enriched the work of a person who had dealt solely in two-dimensional graphics. Therefore my work took off in different directions, but now I can say that my initial education was a very classic affair, very strict and focused on graphics as an art form.

Let us go back to the time when you were a student: what did it mean to study in Belgrade then, and can you compare that time to the one which shaped your students?

... And in which they still study. Well, I think it is a different vantage point to work from “this” and “that” side of the teacher’s desk. Besides, I teach at the Faculty of Architecture, and it is a significantly different way of work from what we had at the Academy. I believe it differs

considerably. The basic difference is that then there was a much smaller number of students, the academy was smaller and there was more time to work in class, much more time to interact with the teachers, and I hold that as very important. I think that then we paid very much attention to studying the craft, which of course took up plenty of time. It seems to me that the amount of wood I carved during my studies can be measured in miles. There are specific measurements in the amounts of litres, metres or kilos to measure one's work with. On the other hand, I think it was very important in order to master a kind of technique, i.e. craft. It is an extremely important precondition to fulfil any artistic result. These days, however, there are many more students on faculties and the studio work has been reduced. Therefore I believe that I belong to a generation which is used to spending a lot of time in the workshop, even though it seems to me that my studies were nothing in comparison to the previous generations, who had worked even more. Now, as it seems to me, adding new technologies and materials shortens the time to reach results, but also leads to some entirely new and interesting qualities.

I am trying to get you to comment on Belgrade in the eighties, and in relation to the nineties – all those festivals, Bitef, Fest, all those things from which – I presume – you learned a lot, and which were more or less denied to the generation of your students...

As far as theatre is concerned, I believe it is not irrelevant that I was connected to it ever since I was little. I do not know how much direct impact it had on my latter work, but my father was the wardrobe

attendant, and so I would bustle around the theatre and watch plays behind the scene, and sometimes even from the scene itself. So, theatre was something very close to me but I could not immediately connect it to what I do. I had no intention to work in the theatre, to do scenography or anything connected to the theatre people – not just actors, but also various craftsmen and support staff, prompters, choir girls and so on. It all had great influence on me, of course, and it was natural that I would regularly keep track of the repertoires of Belgrade theatres, especially Atelier 212 (I lived a couple of streets from it) and, naturally, I would manage in all manners possible to sneak into plays featured on Bitef, and which were mostly impossible to get into. It seems to me that I have seen all of the most important plays performed here, plays by Lindsay Kemp, Pina Bausch, Bob Wilson... many plays had charmed me and I felt that the magic of those artists was infinite. I think that, owing to them, I saw what the pinnacle of theatre art looks like. Scenography and costume, effects, lighting and sound, all aspects of those plays are still in my memory. Later on, certain circumstances led me into contact with some theatre people who invited me to collaborate with them. As it turned out, my previous experiences – experiences of an attentive viewer – presented a very useful basis for theatre work. Granted, whatever I did in the theatre, on the stage, I would create some sort of connection with my basic field of work – graphics, and in a way that had a reason and made sense primarily to me. So, when I worked in theatre on plays by Ana Miljanić and Sonja Vukićević, or at stage spectacles like the “200

Years of the Modern Serbian State” manifestation, it was important for me to determine where precisely my place was, to be aware of all limitations and to strive to do my job the best I can – never forgetting which profession I am really coming from. When doing video, I did not consider myself a director, but a visual artist doing video. Similarly, when doing scenography I also saw myself as a visual artist who does not need to know all tricks of the scenography trade, but does need to feel and set the visual language of the play...

While we are still in that formative period, I am trying to ‘provoke’ you to comment on your relationship towards popular culture, music, concerts, everything which matters to you from that realm...

Well, I think that if you love something at a given time, you usually do not think about why you do, especially if it is not directly related to your work. So, I think I have always been a fan not just of theatre, but, perhaps even more, of music – of rock concerts, and that it has, in fact, always been one of the most important things for me. I can follow that line of interest – not counting Disney films and songs from them – back to the famous musical “The Sound of Music”, through “Jesus Christ Superstar”, “Hair”, and Heavy Metal music, to concerts I have been going to ever since I was a child. Those live shows were very important to me. Starting from the performance of “Middle of the Road” with the Kornj Band in Dom Sindikata in the beginning of seventies, when they wouldn’t let me in because I was too young, all the way to concerts I see nowadays. Music also influenced my work very often. For instance, listening to music

by Lori Anderson for a time, I tried to penetrate her world and language, and even did graphics as a sort of visualisation of what I had experienced or thought about while listening. In any case, music was always very, very important to me, even though it was often difficult to connect it to what I did in the most direct sense. So, my pieces were not illustrations of songs; what connected me to the music was great enjoyment, and what connected me to concerts was, in fact, the show itself, the spectacle. I think I have always counted spotlights and all the paraphernalia on the stage, because I knew that if there was a fireworks primer on the stage, it will be used at some point, and if the fog machine peaks out from behind one of the amps in the back, there will be fog. Therefore, the concerts did not present just enjoyment in music but also the enumeration of all those technical devices, because the stage and spectacle have always thrilled me in that sense. I could analyse the things which have – from the beginning – caught my attention: for instance, Zlatko Pejaković's hairstyle and way of singing which fantastically resembled that of Ian Gillan from my favourite rock opera "Jesus Christ Superstar". I was thrilled that it was happening in our country, in Atelier 212, and that it looked as if it were in London. From that unimportant thing, invisible to many, to Raka Marić – who was hiding behind Bregović at the first Bijelo Dugme concert, spreading fog from something akin to a fire extinguisher. Bregović had the famous two-headed guitar and therefore looked like Jimmie Page; the impression that I was present at a sixth-rate Zeppelin concert was very important to me at a time when Led Zeppelin was untouchable. It all

went up to, say, the first Deep Purple concert in the Pionir Hall in seventy-something; they were swimming in dry ice, which was fantastic and never seen before, and the latest technical gear from London that Bijelo Dugme had, that everyone talked about, and the famous ballerina on stage... Then there was the Boom festival, and Zdenka Kovačiček whom, as the word was, Oliver Mandić in person had presented with a fur coat for her performance and so on. All those moments were important to me in a way, as parts of a spectacle. Earth, Wind and Fire had a drummer who was spinning full 360 degrees; he was like a Merry-Go-Round... The Dire Straits had a light show with the first scan-lights, the first I've ever seen. They had been preparing in Split for their world tour, so they had their first concert in Belgrade and displayed these unbelievable lights then for the first time. I started going abroad to catch shows, like i.e. Genesis in Budapest; they had an innovative and revolutionary stage topped with even better lights (it was in the "old" Hungary), or the Stones, U2, Ramones, Blur... After being greatly fascinated by a Rolling Stones concert I made a print – directly inspired, because their stage had blown my mind. It was the famous Vienna concert, one of the first which used a multi-level stage construction, with inflatable dolls, fireworks and all, and my colleague Dragoslav Knežević -Čopa and I made this huge colour woodcut, more like a bizarre artefact than anything else.

You have skipped Madonna...

Madonna's concerts are really a fascinating mix of everything and anything. I believe I have learned a lot about the stage and stage

performance at her concert, and I think I saw many details that the video didn't catch. Live, I can see what's being pushed forward and what's taken to the back, how various illusions are created, how to connect lighting and video, movement and costume into one whole, how to build up tempo precisely, how to program the beginning and end of the show, when and how are the right moments for the diva to rest and when and how to change outfits. It was especially interesting for me to study the path and the way her microphone was being passed around while she danced. One can see all these things only live, where also one can demystify many things. I don't know what I will need all those lessons from Madonna for, but one never knows (laughs)...

The following question is about workshops, since it is one of the things you've mostly dealt with and in which you've made much impact and brought in many innovations. Speaking, of course, about workshops you did with your own and other people's students; if I was to follow up on what was said, I would have to inquire: why do students have to have the song of their life to be in one of your workshops?

It is not a direct condition, of course (laughs). It is one of the questions I asked some of the students surveyed. I was simply interested in what song it was. I believe that, based on this and similar questions, I find out certain things about them, I get the feeling for how I should position myself and how together we can reach results quicker, in short – who I am dealing with. It is no condition or criterion, but it seems to me that

I've been teaching long enough to be able to orient myself based on these guidelines. When teaching, it is important to discover the quickest possible way to reach results, because often time is short – especially when you have three hundred people in a group; then I find it difficult to give them all enough time and to get to know them better. When speaking of workshops, we are talking of a much smaller number of participants to whom I can devote more time. They have mostly been experimental workshops, out of the regular curriculum, totally devoid of inevitable pressures of everyday teaching. Therefore we could include students from different years, who had common interests. I have insisted on good production from the start. I would always ask myself: If I were a student, why would I do this? The answer to that question was that something new and different needed to be offered, a new methodology to draw the students' attention and allow them to receive something through those workshops that they can not get in regular teaching. Moreover, the form was quickly discovered once we have begun. It turned out that the things I thought about and was interested in, they were interested in as well, and so I tried from the start to find institutions and individuals who had something to say and offer to them, namely, institutions or individuals with the financial backing or technical means to actualise the program which was impossible to do in school. I mean the Rex Culture Centre, Radio B92, the Centre for Cultural Decontamination and the Open Society Fund, a foundation which monitored our work carefully and was of the greatest financial help. I mean people like, say,

the ŠKART art group, directress Ana Miljanić, artists who cooperated with us and enlarged the significance of our projects. That way we felt like a part of the city scene, being that – and owing to the help – our production was often highly professional. Our exhibits were very much visited and we would often make parties later. Therefore, it was very important to make students feel like a part of the professional scene. That was our best recommendation for the future, and we saw what we had to bring that all back as success stories into school, into regular teaching. I believe that the greatest quality of our workshops was the fact that many students quickly became cooperatives on an equal level, and eventually colleagues, with whom we cooperate to this day. We speak a similar language and we remain in a close circle.

And what have you as an artist learned from those workshops?

It seems to me that they have changed me significantly as well. I believe that they have liberated me in the sense of excuses or chances to do something I would not have done otherwise. To be specific, I am speaking about the audio-visual installation I did during the “Lust for Life” project, called “Make a Wish”; it encouraged and stimulated me to continue doing things like that. Probably that first piece was the right incitement for further stage work which I have – as it turned out – been interested in throughout my life but have never found the initial spark or the reason or the excuse. The workshops were a terrific platform to experiment and research.

Could you describe your theatre work, the “path” you went over,

starting with the “Alzheimer Symphony”, through “About Germany” and “The Bordello of Warriors”, to the project “Pornography 1, 2... 4”? How did you combine that which you have learned yourself and that which you have taught others – through workshops and your basic art (prints and graphic design) – with theatre work?

The first invitations to theatre work followed after the “Lust for Life” project, in which colleague Dragan Jelenković and I decided to participate equally with the students and to produce a piece each. The topic was the student protests against the Slobodan Milošević regime and, since we had all equally participated in them, we decided to cross over to the “collective” side. On that occasion I did a spatial audio-visual installation I was very pleased with, and which had to some degree helped me to conceive the video piece for my guest appearance in the ballerina Sonja Vukičević’s play – “Alzheimer Symphony”. The following three plays in which I collaborated with directress Ana Miljanić enabled me to learn even more. From the beginning I would put up the barrier of being a visual artist doing “a guest appearance”, and not a scenographer. There were often times when I had to turn to the technicians for help on some things. They were, of course, courteous enough to help me find a way to solve the problem I had not known (and should have known!) how to solve. What was most important to me, in fact, was to permeate the play with some sort of a visual unity: costume, light, scenography, posters etc...

Could you compare working on theatre projects with the next

phase of your work, when you had the opportunity to do the scenography for a great spectacle such as the celebration of “200 Years of the Modern Serbian State” in Sava Centre?

Well, there surely are differences. Smaller-scale projects involved a smaller number of people and I was in charge of more things. In those cases one simply bears the brunt of the responsibility. As soon as one has a larger team, there is a larger number of people who have to agree on each decision and that must be respected. This was another type of lesson for me. For the first time in my life I worked on such a big spectacle, a spectacle of the greatest proportions, with a large budget, an important occasion and a maximum number of participants, being broadcast live to top all that. The responsibility was absolutely huge, because if something goes wrong in front of fifty people it is not the same thing as when it goes wrong in front of five million people. Graphics are easy: there is me, the wooden plate in front of me, a couple of carving knives, the roller, paint and that is it. If it doesn't work, I crumple the paper and tell nobody. If you work in a theatre it can not be done that way, because there always is someone who has paid for something, whom you are indebted to and to whom you are obligated to complete an assignment. I did not panic, of course, but at times I was very worried, and I wondered if I could do it at all. Since I am naturally stubborn, I quickly overcame those qualms. How I did is up to others to judge, but in the sense of how I managed in circumstances completely new to me, I am absolutely satisfied.

Would you care to comment a little on your presentation at the Prague Quadrennial?

The presentation in Prague is made of a "magic cube", which is in fact made of prints, so-called lenticular prints. It is an old technique from the previous century which has been – of course – much perfected until today. We use photography and the lenticular transparent folio to produce optical illusions in combination... It is very important for me that this is a print technique, so I am in fact again making a print exhibition, and the technique itself is important for me because it actually creates an illusion of space and movement. Photographies are optically blended to create illusions of texture, depth, enlargement and reduction, as well as various effects which are difficult to achieve in two dimensions by way of using conventional methods. As theatre is also a kind of illusion, I believe this material is – technologically and conceptually – a very good choice for the occasion. The cube will be panelled from the outside as well as inside with lenticulars displaying visual symbols of plays I have worked on. The audience will be able to walk inside it and become part of the illusion.

All right, I would conclude this conversation by asking: what is the song of your life?

Ohhh, that is a difficult question, must there be only one (laughs)?

There must. What goes for students, goes for you as well (when I took part in the ID Workshop, I chose "Dancing Queen" by ABBA).

.....

I would also have to ask you something about the Eurovision Song,

but you are allowed to choose the actual question (the conversation was held at the time Marija Šerifović won the Eurosong contest in Helsinki in 2007).

What is my favourite song of all time?

What is your favourite Eurovision song of all time?

Volare.

Domenico Modugno?

Domenico Modugno, Volare. Even so, even so...

This question should have been made even more specific. For instance, I ask: are you happy that Serbia won the Eurosong contest, and you answer: YES.

Am I happy? No. Yes, if I did the scenography (laughs). No, no, I'm joking, of course I am happy...

Branko Pavić
"Magična kocka" / "Magic Cube"

Praško kvadrijenale 2007, instalacija, lentikularni print, zvuk, 3,80x3,80x3,80 m, 2007.
Prague Quadriennial 2007, installation, lenticular print, sound, 3,80x3,80x3,80 m, 2007.

Saradnici na projektu / *Assistants on the project*: Nenad Katić i Olivera Gračanin (zvuk / *sound*)

Autor zahvaljuje Ani Miljanić i Borki Pavićević, Centru za kulturnu dekontaminaciju, Beograd, Zoranu Filipoviću, Logotext, Beograd, i studentima Arhitektonskog fakulteta Univerziteta u Beogradu
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POSTAVKA
POZORIŠNE ARHITEKTURE
I TEHNOLOGIJE

*THEATRE ARCHITECTURE
AND TECHNOLOGY EXHIBITION*

Dragan Živković

ORBEM MINUIT ORBE

Isidora Sekulić je 1935. godine, pre sedamdesetak godina, dakle, na sredokraći između prvog urbanističkog plana Beograda i našeg doba, opisala Beograd rečima koje objašnjavaju naslov ovog teksta u kome zatvarajući jedan otvaramo novi, sve nastvljavajući beskrajnu formu prostor-vremenske projekcije ovog grada: *„...Istorijski, pa i društveni život Beograda, od najaktuelnije istorije do danas, jeste jedan **dramski** proces svoje vrste. Nije to drama koju vreme vuče u svršetak; to je proces tvoračkih promena, s tim da prošla drama ulazi u sadašnju da bi je izmenila, kako nijedna nova faza ne bi ličila na nešto što je već bilo. I tako je Beograd jedan od onih čudesnih istorijskih gradova koji svoje budućnosti stvara i živi, ali ih unapred nikada ne zna...”*

Krugovi koji se smenjuju – nikada se ne zatvaraju, vrteći i gibajući

u prostor-vremenu i svu višemilenijumsku sudbinu Beograda. Ritam tog gibanja je zapis na jeziku grada koji se drugačije čita od onog zapisanog govornim jezikom, jer je pojam čija **homonimija** (zvuči isto za različita značenja), u srpskom jeziku izaziva zabunu, budući da se njime označavaju i objašnjavaju prostor-vremenski **sinonimi** (potpuno različito izgledaju/zvuče, a imaju sličnu ili istu funkciju – značenje) urbane morfologije. Moglo bi se zaključiti kako srpski jezik ne prati morfološke prostor-vremenske transformacije, ali i drugi, za temu ovog teksta važniji zaključak, da su tragična istorijska zbivanja toliko uticala na kolektivnu podsvest da mi za **apolitičnu**, otvorenu urbanu strukturu još uvek koristimo isti pojam kao i za **politički koncipirano** utvrđenje, tvrđavu, utvrdu, sklonište, **zatvoren** prostor... Dakle, maternji jezik nam govori da je grad za nas (iako smo mu bedeme srušili, opkope zatrpali, kapije otvorili i urbane slobode se dokopali još sredinom 19. veka) još uvek samo – **štit**. Naša urbana svest i dalje je **defanzivna** i pasivna; *šnac* još postoji u našoj podsvesti, pa su uticaji koji spolja dopiru za većinu **napadi** na bedeme naših skloništa i bilo kakav vid urbane interakcije prepušten je, paradoksalno, kao i pre 140 godina – individualnom naporu.

Dakle, mali prostor-vremenski skok vodi nas u Srbiju 19. veka gde **gradove** – **tvrđave** još uvek zauzimaju turski garnizoni, a kojoj se Evropa, menjajući taktiku, prvi put primiče u miru, izmorena nekolikim baroknim **ratnim** pokušajima da je pripoji sebi. Nova taktika podrazumevala je racionalističko-prosvetiteljsko osvajanje mirnodopskim **oružjem**

zvanim **grad – stanište**, umesto dotadašnjim pokušajima osvajanja **grada – utvrđenja**. Strateški, to je bio prelazak na borbu duhom, a za Srbiju i Beograd to je značilo obavezu metamorfoze u **državu i grad** zapadnoevropske **urbane kulture** kojima bi se efikasnije nego vojnom silom potirao vekovni uticaj Istoka.

I tako, pre 140 godina, zatičemo Emilijana Josimovića, prvog srpskog urbanistu koji će za sobom ostaviti veliko prosvetiteljsko delo kao pisac velikoškolskih udžbenika, rektor *Velike škole*, redovan član *Društva srpske slovesnosti* i *Srpskog učenog društva* i počasni član *Srpske kraljevske akademije*, ali i kao predsednik odbora za gradnju **Narodnog pozorišta...** kako priprema za štampu knjižicu od samo 47 strana, neobičnog, većini u to doba nerazumljivog, a imajući u vidu broj pismenih, i **nedostupnog** naslova: *Objašnjenje predloga za regulisanje onoga dela varoši Beograda što leži u Šancu*. Dakle, beogradske **urbano-političke drame**, pa i ovog, našeg teksta u obliku u kome nastaje i razloga zbog koga nastaje, ne bi bilo da ovaj đak Bečkog univerziteta, nije miholjskog leta 1867. o svom trošku, a na zahtev vladara, **kneza Mihaila Obrenovića**, štampao tu svesku malog formata i ogromnog značaja i u njoj **dvolejerski** plan Beograda – kakav jeste i kakav još nije postojao – i objašnjenje ideje **grada** izložio kao inicijalnu kapislu procesa preobražaja Beograda od **orijentalnog** naselja u **evropsku** varoš. Prvom urbanisti i vladaru uzor su bile aktuelne adaptacije gradova: **Osmanov Pariz** (1853-1870), s novim gradskim funkcijama, **Fersterov Beč** (1859-1872) sa zelenim prstenom oko gradskog jezgra i, konačno, **Serdina Barselona** (1859), po čijem

primeru dotadašnji lavirint krivudavih sokaka postaje ortogonalna mreža širokih ulica. Sloboda koju ovaj **vladarsko-urbanistički** par osvaja idejom o evropskom Beogradu čita se u definisanom konceptu razvoja, u svesti o nasleđu, u radikalnim, ali racionalnim i obrazloženim **autorskim** potezima, u odbrani novog koncepta od zatečene inercije, u očuvanju kontinuiteta načina življenja kao **principa**. Oni uočavaju čak i pomenutu zabunu koju izaziva pojam **grad** (u srpskom jeziku sinonim za bastion, utvrđenje, tvrđavu) i otud u *Objašnjenju već* u naslovu tuđica – **varoš**. Ovaj, naizgled, detalj više nego jasno govori da tanka knjižica brani koncept otvorenog, **internacionalnog** Beograda spram nacionalne tvrđave na granici, pa Beograd u njoj biva **marketinški** savršeno opisan kao bogom dan za privredni i trgovački razvoj, kao **varoš** u kojoj je svako slobodan i neugrožen...

Tako shvaćen i prihvaćen, on je dočekao i 20. vek i paradoks zvani urbana civilizacija u kojem će dominirati **barokni** princip poistovećenja države sa snagom vođe i identifikovanja grada – prostor-vremenskog odraza države – sa slikom autoritarne vlasti. To iskustvo će do tragedije izvitoperiti totalitarni primitivizam 20. veka preokretanjem ideje grada u ideju totalitarnog grada – države, prostorno definisanu Hitlerovim neoklasicističkim kasarnsko-koncentracionim Berlinom, metaforom arijevsko-naci-socijalističke Nemačke i istovetnim Staljinovim planovima za Moskvu i inter-naci-socijalističke logor-gradove po Sibiru. Niz dvadesetovekovnih primera mešanja baroknih principa i moderne, dezornamentisane forme novih gradova i arhitekture, kojima su egzemplari Kostina i Nimajerova

Brazilija, Korbizjeov Čandigar, pa i ovdašnji Novi Beograd građen po istom modelu, samo su **pokušaji** da se **polis** kao kolevka demokratije spoji s **megalopolitičnom** zapadnoevropskom civilizacijom – tekovinom te demokratije.

U drugom krugu ove priče, desetak godina posle mudrih Isidorinih metafora s početka ovog teksta, Nikola Dobrović, praški đak i prvi urbanista nove vlasti, pokušavajući da u nekoj vrsti „objašnjenja“ dočara *originalnu* viziju socijalističkog Novog Beograda (nasleđenu, doduše, od arhitekta Kovaljevskog iz vremena „*velikosrpske buržoazije i ilegalnog crnog regulacionog plana*“) piše: „...Beograd od 600.000 stanovnika će zapremati sav prostor osim današnjeg Beograda, još i Novog Beograda, prostranstvo po levoj strani Dunava i Save, zatim prošireni atar Zemuna, te dunavska i savska ostrva... U roku od 30 godina... grad neće imati veliku gustinu stanovnika, ali će imati izdašne industrijske, administrativne zone i prostranstva za sport i razonodu u međunarodnim relacijama. Po moći svojih uređaja treba da bude prvak Balkana. Moći će da primi pod svoje okrilje, povodom svenarodnih festivala, nekoliko stotina hiljada stranaca (pored svog stanovništva), a da ne dođe do poremećaja saobraćaja...“

Bio je to drugi veliki pokušaj da se Novim Beogradom – Beograd približi modelu savremenog evropskog grada, kojih stotinak godina posle Josimovićevo. Tragovi su vidljivi i danas u nedovršenim Velikim osama i Velikim ishodištima – Palati federacije i adaptiranoj zgradi nekadašnjeg CKSKJ... Ostali su i zapisi u skicama Dobrovićevo projekta

*Narodne skupštine FNRJ s političko-sportskim stadionom, Panteonom (u ateističkoj, komunističkoj državi?!) i Muzejom NOR-a (sve u jednom kompleksu), na gornjem i donjem kalemegdanskom gradu, iz 1946. godine. Ovi tragovi su rečiti primeri koliko internacionalizam i moderna, precrtavajući **barokne** militantno-imperijalističke, ideološko-urbanističke matrice, tek **deklarativno** poništavaju ideju da je **slika grada – odraz države**.*

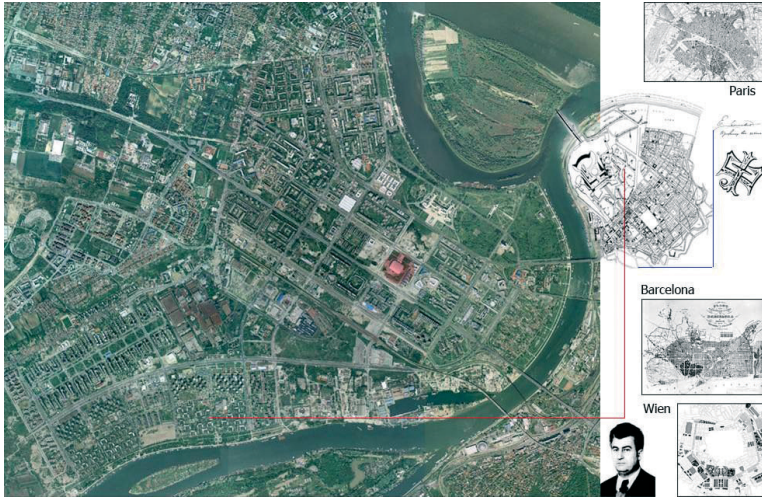
Krajem veka postepeno, a početkom novog milenijuma – definitivno, ta će *fej*k scenografija za *fej*k demokratske sisteme pasti pred ogromnom, nadolazećom snagom nadnacionalnih kompanija kojima su države i vlastodršci tek PR menadžeri, tumači da se sve odvija u (opet i gle čuda?!) slatkom okrilju demokratije, po našoj volji i upravo kako smo mi to želeli. Arhitekturi i slikama gradova s početka 21. veka, međutim, šminka više nije potrebna, jer je mizanscen poznat, dobro se zna ko su akteri, a ko publika, gde je čije mesto i šta ko izgovara ili treba da radi. U najmoćnijim gradovima i građevinama današnjice više ne stanuju države i njihova militantna snaga, jer one zaista (kao što su to lepo dvojica bradatih anarhističko-materijalističkih filozofa najavili) odumiru kao institucije. Gradovi su telo, krv i nervatura politike biznisa – posednika moći. Novi Berlin, Šangaj, Kuala Lumpur, Njujork, Frankfurt, Čikago, Toronto, Melburn, Tokio, Sijetl, Rio, Dubai, Seul... donose nov **gigantizam poslovnih zgrada**, a ne **vladinih ustanova**, dok su godišnji prihodi kompanija odavno premašili budžete država.

I tek kada sve to vidimo, biva nam jasno drugo jedno Dobrovićevo

„objašnjenje“ u kojem objektivnije i manje ideološko-marketingški strasno kaže da gradovi nastaju i razvijaju se kao proizvod moćnih, **nevidljivih** sila – ne precizirajući o čemu je reč! Te sile moći **danas** su **vidljive** i svakodnevnim pokazivanjem i isticanjem snage samo popravljaju sopstveni rejting, a Beograd, raskrsnica kultura i ogledalo civilizacija, razvija se kao sjajan primer njihovog dejstva i čitak prostor-vremenski zapis **značenja slobode** i brojnih oblika njenog **uskraćivanja**. Svaki od njih je uzrokovao diskontinuitet i civilizacijska kolebanja, ali i isključivost i netoleranciju u političkim i urbanističkim stavovima. Po zakonima *nevidljive* metafizike koju Dobrović nagoveštava, grad je iz svake od tih situacija izlazio moćniji i veći.

Zašto, onda, ni posle zatrpavanja *Šanca*, ni posle prelaska reke nikako da naučimo da interaktivna priroda komuniciranja pruža priliku i da gradom **emitujemo** poruke? Možda i zato što, u decenijama zatvorenom, lokalizovanom okruženju policijske, primitivizovane države koja se anahrono postavlja iznad grada, potrebu da na taj način upotrebimo grad kao da više i ne osećamo! Anahronije i primitivizmi se, međutim, privlače, izazivaju jedno drugo i jednako slepo nadopunjuju se u neshvatanju uloge grada. Dok su u suludom nadiranju nadnacionalnih sila na Beograd i Srbiju potpuno nepotrebno i bez posebnog efekta bombardovane neke od najvrednijih beogradskih građevina, nominalno – državne institucije, u Njujorku je nešto kasnije, u isto tako sumanutom napadu nadnacionalnih terorista, srušen *Centar svetske trgovine*, kao strateški važniji od državne ustanove, s posledicama koje se osećaju i danas.

U trećem krugu – činu koji počinje aktuelnim zbivanjima Beograd će bez velike potrebe za objašnjenjem biti deo internet **nadgrada**, *najhladnijeg* medija po Makluanovoj nomenklaturi. Umesto nekadašnjeg grada na granici, biće to apolitična multimedijalna i multikulturalna urbanistička pozornica na kojoj dela poput, recimo, *Beogradske arene* ubrzavaju i kataliziraju razvoj sredine u kojoj nastaju. Centripetalno delovanje podstrekivaće na učešće i delovanje svakoga ko se u njemu jednom nađe, a mnogobrojnost, raznolikost i nepredvidivost veza i odnosa činiće da će se njegovo postojanje shvatati kao "postojanje" u dimenzijama u kojima pojmovi *grad*, *politika* i *teatar* mogu biti samo od kratkotrajne pomoći da se nešto približno opiše, dok će za stvarno *Objašnjenje* biti beskorisni, pa i besmisleni.



"Orbem Minuit Orbe", kolaž, Dragan Živković, Beograd, 2007.

"Orbem Minuit Orbe", collage, Dragan Živković, Belgrade, 2007

Dragan Živković

ORBEM MINUIT ORBE

*In 1935, seventy years ago – in the precise middle between the first Belgrade town plan and present day, Isidora Sekulić described Belgrade with words which explain the title of this text, i.e. closing one circle opens a new one in continuation of the everlasting from of the city's time-space projection: "...The historical, and even the social life of Belgrade from history to the present is a **drama** process of sorts. It is not a drama drawn to its end by time; it is a process of creative change, given that the previous drama enters the following to change it, so that no new phase looks like anything which already happened. Thus, Belgrade is one of those miraculous cities which create their futures and live them, never knowing them in advance..."*

Interchanging circles – never closing, spinning and swaying the

entire multi-millennial fate of Belgrade in space-time; the rhythm of this swaying is ciphered in a language of the city which reads differently than the one written in spoken language. It is a concept the **homonymy** of which (sounds the same, with different meanings) creates confusion in the Serbian language, being that it denotes and explains time-space **synonyms** (looks/sounds completely different, but has a similar or identical function-meaning) of the urban morphology. It could be concluded that the Serbian language does not follow morphological time-space transformations, but another (and a more important one for the purposes of this text) conclusion could be reached as well: that the tragic historical events have shaped the collective subconscious to such an extent that we still use the same term for an **apolitical**, open urban structure, as we did for the **politically conceived** fortress, fort, citadel, shelter, **closed** space... Therefore, our mother tongue tells us that the city is for us (even though we tore down the ramparts, filled up the moat with earth, opened the gates and reached urban freedom as early as the half of 19th century) is still just a **shield**. Our urban consciousness remains **defensive** and passive, and a trench still abides in our subconscious – hence the influences coming from outside are still seen by the majority as **attacks** against the ramparts of our shelters. Any kind of urban interaction is – paradoxically – left over to individual efforts, as it was 140 years ago.

So, a small time-space jump takes us to 19th century Serbia where **city-forts** are still occupied by Turkish garrisons, and to which Europe

– in a change of tactics – is approaching in peace for the first time, tired by several baroque **war** attempts to annex it. The new tactics involved a conquest in rationalist and enlightenment style with a peacemaking weapon called **city-abode**, instead of the previous attempts to conquer the **city-fort**. Strategically, this was a shift to fighting in spirit, and for Serbia and Belgrade it meant an obligation to transform into a **state and city** of West-European **urbane culture** which would negate centuries of Oriental influences in a more efficient manner than by brute military force.

And so, 140 years ago, we see Emilijan Josimović, the first Serbian town planner, who is to leave a great enlightenment opus as a writer of university textbooks, a rector of the Great School, a standing member of the Society for Serbian Science and Literature and the Serbian Learned Society, an honorary member of the Serbian Royal Academy, but also as the chairman of the board for building the **National Theatre**... preparing for print a small book of mere 47 pages of an unusual, incomprehensible to most at the time, and – keeping in mind the number of literate people then – also **inaccessible** title: An Explanation of the Proposal to Regulate that part of the Belgrade **ville** lying within the Trench. Therefore, the Belgrade **urban-political drama**, and also this very text (in the form it is in and the reason wherefore it exists) would be inexistent had not this student of the Vienna University in the Indian summer of 1867 printed – at his own expense and at the request of the Ruler, **prince Mihailo Obrenović** – this booklet of small dimensions and great significance,

and presented in it a **two-layer** plan of Belgrade – as it was and as it did not exist then – and explained the idea of **the city** as an initial spark in the process of transforming Belgrade from an Oriental settlement into a European ville. The first Town Planner and the Ruler modelled after the contemporary adaptations of cities: **Hausmann’s Paris** (1853-70) with new city functions, **Förster’s Vienna** (1859-72) with the green ring around the city core and finally **Cerda’s Barcelona** (1859), the example of which showed how a previously existent labyrinth of winding alleys became an orthogonal network of broad streets. The freedom with which this pair of **ruler-town planner** conquers with their idea of a European Belgrade reads in the defined concept of development, the awareness of heritage, the radical but rational and explained **author** steps, the defence of the new concept from the perceived inertia, the preservation of lifestyle continuity as a **principle**. They even notice the already mentioned **confusion** that the notion of **city** provokes (a synonym for bastion, fortress, fort in the Serbian language), and hence the Explanation holds in its title the foreign word – **ville**. What may appear as a detail says more than clearly that the thin booklet defends the concept of an open, **international** Belgrade, contrary to the national fort at the border, and thus Belgrade is perfectly described in marketing terms as ideal for economic and trade development, as a **ville** in which everyone is free and unthreatened.

Understood and accepted in this way, it met the 20th century and the paradox called urban civilisation, in which the **baroque** principle of

identifying the state with the strength of its leader and identifying the city – the time-space reflection of the state – with an image of authoritarian government. This experience will distort the totalitarian primitivism of the 20th century to tragedy, by way of overturning the idea of a city into the idea of a totalitarian city-state, spatially defined by Hitler’s neo-classicist barracks/concentration camp Berlin, the metaphor of the Arian-Nazi-Socialist Germany and Stalin’s identical plans for Moscow and the Inter-Nazi-Socialist gulag towns in Siberia. A string of 20th century examples of mixing baroque principles and the modern form of new cities and architecture without ornaments, exemplified both in Costa and Niemeyer’s Brasilia, Le Corbusier’s Chandigar, and the local New Belgrade built upon the same model, are merely attempts to combine polis as the cradle of democracy with the megalopolitan West-European civilisation – a product of that democracy.

In the second circle of this story (some ten years after Isidora’s wise metaphors from the beginning of this text), the Prague student and first town planner of the new government, Nikola Dobrović, wrote the following in trying to incorporate the original vision of socialist New Belgrade (although inherited from the architect Kovaljevski from the time of “Great-Serbian bourgeoisie and the illegal black regulation plan”) in some sort of an Explanation: “...the Belgrade of 600 000 residents will occupy space apart from the present Belgrade, including New Belgrade, the expanses on the left banks of the Danube and Sava rivers, then the expanded territory of Zemun, and the Danube and Sava isles... In 30

years... the city will not have a great population density, but it will have bountiful industrial and administrative zones and spaces for sport and recreation in international relations. In the power of its devices it should be the Balkans champion. It will be able to take under its wing – on occasion of all-national festivals, several hundred thousand outsiders (outside its population) without disturbing the traffic...”

*It was the second great attempt to use New Belgrade to move Belgrade closer to the model of a modern European city, occurring around one hundred years after Josimović. The traces are visible even today in the unfinished Great Axes and Great Destinations – the Federation Palace and the adapted building that once belonged to the Central Committee of the League of Communists... What also remained were writings in the 1946 sketches of Dobrović’s project of the FNRJ People’s Assembly Hall with a sports-political stadium, Pantheon (in an atheist communist state?!) and the Museum of NOR¹ (all in one building complex) on the upper and lower Kalemegdan towns. These traces speak volumes about how Internationalism and the International Style, while crossing out baroque militant-imperialist and ideological-urbanist matrices, only **declaratively** negate the idea that **the image of the city is the image of the state**.*

Nearing the end of the century gradually, and with the beginning of the new millennium definitively did that fake scenography for fake democratic systems collapse before the huge oncoming power of super-national companies which hold states and governments as mere

1

People Liberation War, the collective name for the revolution/war during WWII

PR managers, interpreters to explain that everything is unfolding in (again, and lo! wonder) sweet bosom of democracy, according to our desires and precisely how we wanted it. However, the architecture and images of cities form the beginning of the 21st century do not need make-up any longer because the backdrop is familiar, it is well known who the actors are and who the audience is, where everyone's place is and who says or does what. In the most powerful cities and buildings of today no longer abide states and their militant power, because they are truly (as two bearded anarcho-materialist philosophers were kind to announce) becoming extinct as institutions. The cities are the blood, bones and nerve-fibre of the politics of business, the only true power of today. The new Berlin, Shanghai, Kuala Lumpur, New York, Frankfurt, Chicago, Toronto, Melburn, Tokyo, Seattle, Rio, Dubai, Seoul... bring the new gigantism of business buildings, not government institutions, while annual incomes of companies have long surpassed state budgets.

*It is only after seeing all this that we understand another Dobrović's Explanation in which he states much more objectively and with less ideological fervour that cities come to be, and develop, as products of powerful **invisible** forces – without specifying his point! Those power forces are **visible** today and they only improve their own rating by daily strutting and displaying power; Belgrade, an intersection of cultures and a mirror of civilisations, is developing into a brilliant example of their actions and a clear time-space sign of **the meaning of freedom** and the triple forms of its **denial**, each of which caused discontinuity and*

civilisational dilemmas, but also exclusions and intolerance in the sense of politics and town planning. However, under the laws of the invisible metaphysics Dobrović implied, the city came out of every one of those situations greater and more powerful.

*Why, then, even after the Trench had been filled up, even after the river had been crossed, we cannot learn that the interactive nature of communication gives us the chance to use the city to **emit** messages? Perhaps it is because, after decades in a closed, primitive police state anachronously superimposing itself above the city, we seem to no longer feel the need to use the city in this manner! However, anachronisms and primitivisms draw each other, challenge each other and complement each other's blindness in misunderstanding the city's role. While some of the most valuable Belgrade buildings were – completely unnecessarily and to no particular effect – bombed as nominal government institutions during the insane advance of super-national forces on Belgrade, some time after that – in an equally insane attack of super-national terrorists – the Centre of World Trade in New York was destroyed as strategically more important than government institutions; the consequences of this are still being felt.*

*In the third circle/act, beginning in the present, Belgrade will – with no particular need for explanations – be part of an Internet **supercity**, the coldest media in McLuhan's nomenclature. Instead of what used to be the city on the border, it will be an apolitical multimedia and multicultural urban stage on which pieces like e.g. the Belgrade Arena accelerate and*

catalyse the development of the environment which spawned them. The centripetal action will incite anyone who comes in to action and participation, and the size in numbers, the variety and unpredictability of connections and relations will enable its very existence to be understood as "existence" in dimensions in which notions of city, politics and theatre can just be of immediate assistance to approximately describe something, while they will be useless – senseless even – for the real Explanation.

Gorica Mojović

BEOGRADSKA POZORIŠTA

Grad Beograd ima jedanaest institucionalnih pozorišta – osnivač Narodnog pozorišta je Republika Srbija, a ostalih deset je u nadležnosti Grada Beograda. Pored njih, u gradu postoji i nekoliko privatnih pozorišta, od kojih je svakako najreprezentativnije pozorište „Madlenijanum”. Najstarije beogradsko pozorište je Narodno, osnovano 1863. godine, a najmlađe „Bitef teatar” osnovan 1989. Ostala beogradska pozorišta osnivana su uglavnom posle II svetskog rata, u periodu od 1947. do 1956. – Jugoslovensko dramsko, Beogradsko dramsko, „Duško Radović”, Pozorište na Terazijama, „Boško Buha”, „Atelje 212”, a kasnije su osnovani lutkarsko pozorište „Pinokio”, dečje pozorište „Puž” i „Zvezdara teatar”.

Izuzev Narodnog pozorišta, sva ostala pozorišta započinjala su svoj rad u prostorima i objektima koji su prethodno služili nekoj drugoj nameni.

Povremenim adaptacijama i „doterivanjem“ ti prostori prilagođavani su veoma zahtevnim uslovima pozorišne produkcije, ali su to i dalje bili neadekvatni prostori. Prva sveobuhvatna i ozbiljna rekonstrukcija koja je izvedena tako da odgovara prostorno i tehnološki potrebama pozorišta izvedena je upravo Narodnom pozorištu 1989. godine.

Godine 1992. obnovljen je objekat pozorišta „Atelje 212“. U to vreme pojavljuje se i ideja o rekonstrukciji biskopa „Beograd“ u kojem je svoje predstave održavalo i jedino muzičko pozorište, Pozorište na Terazijama. Pozorište se seli u Dom kulture „Vuk Karadžić“, a na Terazijama se „otvara rupa“ koja tako zjapi punih 12 godina. Početkom devedesetih ni ostala pozorišta nisu u boljoj situaciji od Terazija. Sva imaju zabranu rada protivpožarne inspekcije, scene su dotrajale, garderobe ili ne postoje ili su zapuštene, oprema zastarela ili nedovoljna.

Oktobra meseca 1997. izgorela je zgrada Jugoslovenskog dramskog pozorišta. Kao i više puta pre toga, davana su velika obećanja, govorilo se da će pozorište biti sagrađeno do juna 1998. Ne samo da nije već su radovi bili obustavljeni u trenutku kada su podignuti spoljni zidovi i čelična konstrukcija krova, koju je, zbog nestručne zaštite, već počela da nagriza rđa.

Jadna je bila slika beogradskih pozorišta početkom novog milenijuma. Lažna obećanja, nestručno započete investicije (koliko je samo puta navodno započeta rekonstrukcija „Boška Buhe“), nebriga, besparica. A predstave su se igrale, publika nije odustajala. Beogradska pozorišta opstajala su na entuzijazmu i nepojmljivoj energiji zaljubljenika i

posvećenika umetnosti. Dokle? Do neke prave tragedije koja je vrebala i pozorišne ljude i publiku.

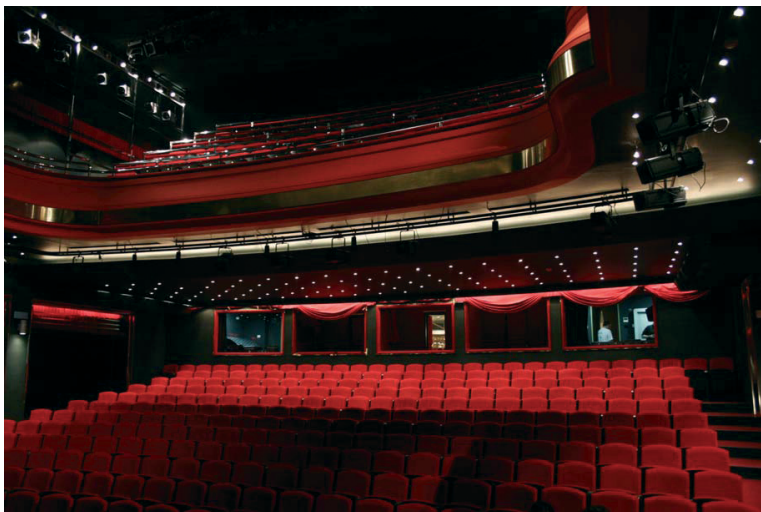
Ozbiljna obnova svih beogradskih pozorišta započela je 2001. godine. Za proteklih šest godina dosta je urađeno, ali posla ima još mnogo. Izgrađeno je novo Jugoslovensko dramsko pozorište (otvoreno maja 2003), rekonstruisano Beogradsko dramsko pozorište (april 2003), adaptirano, uređeno i opremljeno lutkarsko pozorište „Pinokio“ i sreden administrativni deo i garderobe u „Bošku Buhi“ (tokom 2002). Pozorište na Terazijama se jula 2005. godine konačno vratilo kući, na jednu od najlepših scena ne samo u zemlji nego i u Evropi. „Atelje 212“ se neprestano uređuje i održava.

Sva pozorišta raspolažu najsavremenijom scenskom opremom koja se po potrebi obnavlja, opremljene su pozorišne radionice, nabavljena prevozna sredstva, kamioni, kombiji, automobili. Za pojedina pozorišta posebno je nabavljena pokretna oprema za gostovanja. Opremljenost beogradskih pozorišta je i neka vrsta izazova za nova tehnološka rešenja kojima se slede svetski trendovi.

U 2007. godini završiče se kompletna dokumentacija za rekonstrukciju i izgradnju „Zvezdara teatra“, „Duška Radovića“ i „Boška Buhe“. Do kraja godine biće adaptiran „Bitef teatar“. Pozorištance „Puž“ će najverovatnije biti preseljeno u neki adekvatniji prostor, „Pinokio“ očekuje prostorno proširenje i transformaciju u veliki lutkarski centar.

Sva ulaganja i briga za pozorišta ima za posledicu poboljšanje pozorišnih standarda, kompletniju realizaciju predstava, bolji rejting

naših pozorišta na evropskoj sceni, sve učestalije pozive za gostovanja i učešće na svetskim festivalima a naravno i odličnu posetu. Jedanaest beogradskih pozorišta godišnje poseti oko 800 000 ljudi. Takvom posetom se ne mogu pohvaliti ni sve estradne zvezde zajedno, ni svi fudbalski timovi. O tome je reč. To daje smisao i svrhu mukotrpnom, skupom, trnovitom putu obnove beogradskih pozorišta. Ima u tom procesu i nerazumevanja i opstrukcije, ali i neizmernog zadovoljstva. Ne verujem da danas postoji građanin Beograda, bez obzira na to da li ide u pozorište, koji ne oseti ponos kada prođe pored nove, prelepe zgrade Jugoslovenskog dramskog pozorišta. Lično sam presrećna što u tom poslu učestvujem i što su pozorišta postala simboli Beograda.



Pozorište na Terazijama, izgled sale
fotografija arhiv Pozorišta na Terazijama
Theatre on Terazije, interior
photo Theatre on Terazije archive

Gorica Mojović

BELGRADE THEATRES

The City of Belgrade has eleven institutional theatres. The founder of the National Theatre is the Republic of Serbia, and the remaining ten lie in the jurisdiction of the City of Belgrade. Aside from these, there are also several private theatres in town, the most representative of all being – of course – “Madlenianum” Theatre. National Theatre is the oldest Belgrade theatre – it was established in 1863, and the youngest of them all is the “Bitef Theatre”, which was established in 1989. The remainder of Belgrade theatres were mostly established after WWII, in the period from 1947 to 1956 (Jugoslovensko dramsko – The Yugoslav Drama Theatre, Beogradsko dramsko – The Belgrade Drama Theatre, “Duško Radović” Theatre, Pozorište na Terazijama – The Theatre on Terazije, “Boško Buha” Theatre, “Atelje 212” – “Atelier 212”). The “Pinocchio” puppet theatre,

the "Puž" (Snail) Theatre for children, and the "Zvezdara Theatre" were established subsequently.

Apart from The National Theatre, all other theatres began working in premises and in buildings which were used otherwise prior to that. By way of occasional adaptations and "trimmings", these places were adjusted for very demanding conditions of theatre production, but they always remained inadequate. The first comprehensive and serious-minded reconstruction, performed in a manner to suit space and technology requirements of a theatre was performed precisely at the National Theatre in 1989.

The building of "Atelier 212" was refurbished in 1992. An idea emerged at the time to reconstruct the "Belgrade" cinema, where the only musical theatre – The "Theatre on Terazije" held performances. The theatre moved to the "Vuk Karadžić" Culture Centre, and "a hole was opened" on Terazije which remained gaping there for entire 12 years.

The remaining theatres were in no better position than Terazije during the beginning of nineties. All buildings had bans from the fire police, the stages were dilapidated, wardrobes were either inexistent or sorely neglected, and the equipment was outdated or insufficient.

In October 1997 the building of the Yugoslav Drama Theatre burned down. Like many times before, great promises were given, there was talk that the theatre would be built by June 1998; not only was it not, but all work was stopped at the moment when the outer walls were erected and the steel roof construction (which was already starting to rust away,

owing to inexpert protection) was in place.

The picture of Belgrade theatres at the beginning of the new millennium was pathetic. False promises, inexpertly initiated investments (how many times was the reconstruction of "Boško Buha" Theatre allegedly started?), lack of care, shortage of money.

And the plays went on; the audience would not give up. Belgrade theatres survived on enthusiasm and inconceivable energy of art lovers and people dedicated to arts. For how long? Until a serious tragedy already looming over theatre people and the audience happened.

Serious reconstruction of all Belgrade theatres began in 2001. Much has been done in the past six years, but there is still plenty of work to do. The new Yugoslav Drama Theatre was built (opened in May 2003), the Belgrade Drama Theatre was reconstructed (April 2003), the puppet theatre "Pinocchio" was adapted and furnished; also, the administrative section and wardrobes in "Boško Buha" were redesigned (during 2002). The Theatre on Terazije finally returned home in July 2005 to one of the most beautiful stages not only in the country but in Europe as well. "Atelier 212" is constantly refurbished and maintained.

All theatres have at their disposal the latest stage equipment which is renewed if needed, theatre workshops have been adequately supplied, vehicles were acquired – lorries, vans, cars. Certain theatres have a special mobile set for guest performances. The equipment in Belgrade theatres is a challenge of sorts for new technological solutions to follow global trends.

The documentation for reconstruction and rebuilding of "Zvezdara Theatre", "Duško Radović" and "Boško Buha" will be completed in the course of 2007. "Bitef Theatre" will be adapted by the end of the year. The "Puž" Theatre will most likely be relocated into more adequate premises, "Pinocchio" is expecting to enlarge its space and be transformed into a major puppeteering centre.

All investments and care for theatres have as consequence the improvement of theatre standards, a more complete realisation of plays, a better rating of our theatres on the European scene, the increasingly more frequent invitations for guest performances and participations in festivals abroad, and of course an outstanding turnout. Around 800 000 people visit eleven Belgrade theatres yearly. Not all popular stars put together or all football teams can boast such numbers. That is what it is about. That provides meaning and purpose for the painstaking, thorny path of rebuilding Belgrade's theatres. There were misunderstandings and even obstructions in the process, but also immeasurable pleasure. I do not believe there is one Belgrade citizen, theatregoer or not, who does not feel proud when walking by the beautiful new building of the Yugoslav Drama Theatre. Personally, I am overjoyed to be part of the whole affair and that the theatres have become symbols of Belgrade.



Enterijer JDP-a, rekonstruisani objekat, projekat enterijera: Ivana Milenković, 2006.
Interior of YDT, reconstructed building, design of the interior: Ivana Milenković, 2006.
fotografija / photo Nenad Petrović

Irena Šentevska

JUGOSLOVENSKO DRAMSKO POZORIŠTE: RE/KONSTRUKCIJA

ZAKLJUČAK (NA SAMOM POČETKU)

Jugoslovensko dramsko pozorište jedna je od najstarijih i najuglednijih pozorišnih kuća u Srbiji, po mnogo čemu specifična. Priča o transformacijama ovog pozorišta je i priča o političkim, ekonomskim, kulturnim i ideološkim metamorfozama društva koje je u najrazličitijim periodima njene 140 godina duge istorije ovu zgradu dizalo iz pepela, ponekad i bukvalno, jer je gorela u dva navrata. Poslednji put 1997. godine, nakon čega je podvrgnuta temeljnoj rekonstrukciji.

Danas nova zgrada pozorišta, otvorena za publiku 2003. godine, predstavlja jedan od najreprezentativnijih arhitektonskih objekata nastalih u postmiloševićevskoj eri – simbol novog, savremenog Beograda koji teži da prevaziđe društvene probleme u zemlji i još uvek traumatične

posledice raspada bivše Jugoslavije, te nastoji da se kao moderna i otvorena metropola uključi u zajednicu evropskih prestonica. Tako ovaj objekat, u koji su različite generacije i politička i društvena uređenja investirala novac i projektovala ambicije, želje i nade, nikada nije izgubio simbolički značaj, a čini se da zbog svoje arhitekture danas, više nego ikad, predstavlja nešto više od „običnog“ pozorišta.

GENIUS LOCI

I pre nego što je postala Jugoslovensko dramsko pozorište lokacija ove nove monumentalne pozorišne zgrade imala je uzbudljivu istoriju. Pozorište se nalazi u samom centru Beograda, uz glavnu gradsku ulicu koja danas nosi ime Kralja Milana (Obrenovića). Neposredno uz njega nalaze se zgrade Fakulteta muzičke umetnosti i Studentskog kulturnog centra, kao i jedan od najvećih parkova u ovom delu grada. U XIX veku, međutim, ovde su se nalazili vojni objekti, te se i na lokaciji Jugoslovenskog dramskog pozorišta od 1867. godine nalazio dvorski *Manjež* – konjušnice i jahačka škola za obuku oficira Kraljevine Srbije.

Godine 1914. doneta je odluka da se zgrada osposobi za izvođenje predstava Narodnog pozorišta, prvog nacionalnog teatra, koji je bio u rekonstrukciji od 1911. godine, i po završetku I svetskog rata ta odluka je sprovedena u delo. U januaru 1920. godine, otvoreno je „pozorište u Manježu“. Međutim, prva u nizu katastrofa zadesila je ovo pozorište već u fatalnoj noći (11. septembra) 1927. godine. U drvenoj zgradi Manježa izbio je požar koji je do temelja uništio već dotrajalu zgradu. U tadašnjem

generalnom planu Beograda na lokaciji Manježa bila je predviđena velika operaska zgrada, pa je građenje novog pozorišta na istom mestu izazvalo i negodovanje onih koji su se zalagali za izgradnju Opere¹. Uzrok požara nije mogao biti utvrđen,² a katastrofa je uzburkala celokupnu pozorišnu javnost tadašnje Kraljevine Srba, Hrvata i Slovenaca.

Zahvaljujući prilozima građana i pomoći države, već 8. marta 1929. otvorena je nova zgrada pozorišta, podignuta u neoklasičnom stilu. Na konkursu je „usvojen najbolji plan, prof. Univerziteta inženjera V. Zađina, koji se odrekao naknade“, a arhitekta Nikola P. Krasnov³, izradio je na osnovu tog plana konačno arhitektonsko rešenje. Fasadu izdužene jednospratne građevine Krasnov je oživeo vertikalnom podelom pilastrima i međuspratnom balustradom, plastičnim ukrasima, statuama na spratu i profilisanim krovnim vencem s klasičnom atikom. Međutim, zgrada se neće dugo koristiti za pozorišne predstave – već iste godine kada je dovršena u nju se useljava Skupština Kraljevine SHS, te je za potrebe parlamenta prilagođena čak i bina. Godine 1937. parlament je iseljen, a zgrada je po treći put adaptirana i dobila je nov naziv – Vračarsko pozorište.

Tokom Drugog svetskog rata i ova zgrada je pretrpela velika

1 Beograd i dan-danas, posle nekoliko međunarodnih arhitektonskih konkursa, nema zasebnu opersku kuću, pa su polemike o ovoj temi ponovo aktuelne.

2 U štampi se nagađalo: "zbog neke cigarete možda, nebrižljivo bačene, ili zbog rđavo vezane električne žice".

3 N. P. Krasnov bio je jedan od najznačajnijih arhitekata, emigranata iz SSSR-a, koji su u velikoj meri bili zaslužni za arhitektonsku transformaciju Beograda između dva svetska rata.

oštećenja, ali nije dugo čekala na obnovu.⁴ Odmah po završetku rata, na poziv Komiteta za kulturu i umetnost Federativne Narodne Republike Jugoslavije u periodu 1945-1947. godine arhitekta Momčilo Belobrk (u saradnji s pozorišnim rediteljem i arhitektom Bojanom Stupicom) rekonstruiše i dograđuje postojeću zgradu za potrebe novog pozorišta, koje tada dobija ime Jugoslovensko dramsko pozorište. Kao i institucija novog pozorišta, arhitektura Belobrkove građevine predstavlja svojevrsni modernistički manifest,⁵ suprotstavljajući se u estetskom, poetičkom i ideološkom smislu zahtevima „socijalističkog realizma“. Rekonstrukcija je dovršena 3. marta 1947. i osoblje JDP-a ušlo je u svoje nove radne prostorije.

Dekretom predsednika FNRJ Josipa Broza Tita Jugoslovensko dramsko pozorište osnovano je kao reprezentativno pozorište nove,

4 Neposredno nakon rata uslovi za bilo kakvu stvaralačku delatnost bili su veoma skromni. Porušena i iscrpljena zemlja borila se za goli život. Međutim, izgradnji zemlje pristupalo se s najvećim entuzijazmom, a reprezentativno pozorište nove, socijalističke Jugoslavije, bilo je veoma visoko na listi prioriteta obnove.

5 U duhu strogog modernizma, Belobrk uklanja stilsku fasadu Nikole Krasnova i postavlja novu, potpuno drugačiju, pravdajući ovo tehničkim zahtevima: potrebno je dobiti bolju zvučnu izolaciju gledališta od buke na glavnoj ulici (koja se tada zvala Maršala Tita) kako se, kao nekad, ne bi za vreme predstave čuli kočijaši koji psuju konje i prolaznike. Belobrk je fasadu prema glavnoj ulici pretvorio u masivno zidno platno bez dekorativnih aplikacija, a u ulaznom delu postavio je atrijum s bazenom i bronzanim stojećim ženskim aktom visine 160 cm ("Proleće"), skulpturom Borisa Kalina iz 1946. godine. U zgradi i oko nje nalazila su se i druga dela "umerenog socijalističkog modernizma" (bista Maršala Tita Antuna Avgustinčića, "Ranjenik" Vanje Radauša, "Devojka koja sedi" Frana Kršinića i mozaička freska Mila Milunovića "Devojka sa bakljom").

socijalističke i moderne zajednice južnoslovenskih naroda i narodnosti. Najznačajniji glumci iz drugih pozorišnih centara nove Jugoslavije – Zagreba, Novog Sada, Sarajeva, Splita, Ljubljane i drugih gradova, pozvani su da učestvuju u stvaranju pozorišta koje će biti za Jugoslaviju ono što je MHAT predstavljao za SSSR. Zbog izuzetnosti i jedinstvenosti pozorišta odlučeno je da ono bude finansirano iz saveznog budžeta, kao institucija od federalnog značaja, pa su se i na zavesi pozorišta nalazili grb i druga znamenja nove socijalističke Jugoslavije. Kao reprezentativno pozorište nesvrstane Jugoslavije, koja se tokom Hladnog rata dičila otvorenošću u odnosu na druge zemlje socijalističkog bloka, JDP je često imao jedinstvenu privilegiju da s obe strane “gvozdene zavese” predstavlja i afirmiše jugoslovensku kulturu i “jugoslovenski nacionalni projekat”.

Godine 1959. otvorena je Mala scena JDP-a, koja je 1969. godine dobila ime Teatar „Bojan Stupica“, po prvom umetničkom rukovodiocu i osnivaču pozorišta. To je bila kamerna scena sa 250 sedišta koja je, relativno neoštećena u požaru 1997. godine, bila u funkciji i tokom poslednje rekonstrukcije.

Rekonstrukciji su u međuvremenu još jednom bili podvrgnuti foaje i dvorana Velike scene, a novo uređenje fasade pozorišta izvršeno je 1985-1987. godine, prema zamisli slikara Čedomira Vasića⁶ i uz saradnju arh. Đorđa Bobića⁷. Tada je delimično otkrivena i rekonstruisana stara

6 Danas rektor Univerziteta umetnosti u Beogradu.

7 Danas glavni arhitekta Grada Beograda.

fasada „Manježa“ sa skulpturalnom dekoracijom N. P. Krasnova i novim aranžmanom u odnosu na sačuvani deo fasade Momčila Belobrka. Godine 1989. uz severni kalkan zgrade izgrađena je fontana (prema projektu Đ. Bobića i Č. Vasića) kao poklon opština Srema i Bačke gradu Beogradu. Iste godine, zidove prema parku Teatra „Bojan Stupica“ oslikao je beogradski slikar Slobodan Jeftić Pulika.

Početakom devedesetih godina bilo je novih inicijativa za rekonstrukciju pozorišta, iako je to bio period velike ekonomske i političke krize i rata u velikom delu bivše Jugoslavije. Tako je Zavod za izgradnju grada Beograda u saradnji s preduzećem „Svetlost teatar“ 1994. godine izradio idejno programsko rešenje adaptacije i rekonstrukcije objekta JDP-a. Ovim projektom bile su predviđene četiri faze: Adaptacija i rekonstrukcija ulaznog bloka pozorišta (prizemlje, sprat 1, sprat 2. i podrum); Adaptacija i rekonstrukcija gledališta s galerijama (prizemlje, sprat 1, sprat 2. i podrum); Adaptacija binskog trakta i Adaptacija i rekonstrukcija trakta garderobe, prostora glumaca i uprave pozorišta. Do realizacije ovog projekta, međutim, nije došlo.

Sedamnaestog oktobra 1997. izbio je drugi katastrofalni požar u istorijatu pozorišta zbog kojeg je zgrada morala biti temeljno rekonstruisana. To je bila ukupno peta rekonstrukcija, koja je trajala do 23. maja 2003. JDP je ponovo promenio adresu, a da se zgrada nikuda nije pomerila. U vreme izbijanja požara zgrada se nalazi na ulici Srpskih vladara, nazvanoj tako u vreme predsedničkih mandata Slobodana Miloševića. Današnja adresa objekta glasi Kralja Milana 50, jer je glavnoj

ulici u međuvremenu vraćeno jedno od pređašnjih imena nekadašnjeg srpskog vladara iz dinastije Obrenovića (1868–1889).

FENIKS I VATROGASCI

Istorija požara u pozorišnim zgradama je duga, bogata i tragična (kako po materijalnim gubicima tako i po broju nastradalih posetilaca i pozorišnih radnika). Od 1613. godine, kada je izgoreo Šekspirov „*Globe*“, hiljade ljudi i brojna pozorišta stradala su u Ričmondu, Šangaju, Njujorku, Egziteru, Beču, Parizu, Čikagu, Filadelfiji, San Huanu (Portoriko), Abadanu (Iran), Veneciji i mnogim drugim gradovima,⁸ sve do paljevine u terorističkom napadu čečenskog lidera Šamila Basajeva na pozorište „Stanislavski i Nemirovič-Dančenko“ u centru Moskve 2005. godine.

Krajem 1927. godine, beogradski list „*Ilustrovani svet*“ je pisao: „Ova godina, koja se već izmiče, bila je vrlo plodna sa požarima u pozorištima. Izgorelo je najpre jedno nemačko pozorište, zatim je od našeg Maneža ostao samo glavni kostur; iza toga je došla velika nesreća sa pozorištem Novedades u Madridu, pa je i pozorište srpske Atine (Novi Sad) zadesila ista kob; najzad je serija požara završena dimom i padanjem tavanice u gledalištu u jednom manjem pozorištu u Rusiji.“

Istorija se ponovila 1997. godine, a požar u Jugoslovenskom dramskom pozorištu usledio je nepune dve godine nakon katastrofalnog požara u Operi „*La Fenice*“ u Veneciji, koja je takođe u svojoj istoriji dvaput

8

Ring teatar u Beču goreo je 1881, a Pariska opera 1887, s nekoliko stotina žrtava.

gorela i ponovo je obnavljana, pa i svoj naziv duguje toj činjenici.⁹ Za razliku od spektakularnog suđenja optuženim venecijanskim električarima Enriku Kareli i Masimilijanu Marketiju, kao i 1927. godine u požaru JDP-a razlozi za požar bili su prozaični (kvar na električnim instalacijama + veoma zapaljiva scenografija Miodraga Tabačkog za Molijerovog „Mizantropa“), dok žrtava, kao i 1927, srećom nije bilo.

Sedamnaestog oktobra 1997. nad Beogradom se dizao oblak dima. Požar je kao i 70 godina ranije izbio tokom noći. Kataklizni prizor s vatrogasnim brigadama u tom dimu kao da je označio i kraj jedne pozorišne i društvene utopije. Međutim, pozorište se nije dalo. Iste večeri igrana je „Buba u uhu“ Žorža Fejdoa, predstava s kojom je pre 27 godina diplomirao reditelj Ljubiša Ristić, na „preživeloj“ sceni „Bojan Stupica“. „Ovo je jedini primer u istoriji požara da je jedno pozorište iste večeri kada je izgorelo odigralo predstavu koju je bilo zakazalo“, rekao je tadašnji upravnik JDP-a Jovan Ćirilov.

Uskoro su počeli radovi na rekonstrukciji. Izveštaj Direkcije za građevinsko zemljište i izgradnju Beograda (Zavod za geotehniku) o geotehničkim uslovima rekonstrukcije JDP-a dalo je ocenu lokalne

9 Rekonstrukcija Opere „*La Fenice*“ završila se nekoliko meseci nakon rekonstrukcije JDP-a, prema projektu velikog italijanskog arhitekta Alda Rosija i, kao i novi JDP, izazvala je podeljena mišljenja u javnosti: npr., desno orijentisane novine *Il Tempo* hvalile su akustiku novog objekta, premda su boje u enterijeru ponešto drečave, dok levičarska *La Repubblica* iznosi mišljenje da je akustika problematična, a da rekonstruisana dvorana predstavlja kič imitaciju prošlosti. Isti izvor smatra da je trebalo da Venecija skupi hrabrost i sagradi potpuno novo pozorište.

i globalne stabilnosti konstrukcije objekta. Pokazalo se da je stepen oštećenja toliki da je potrebno izraditi projekat novih temelja i izvršiti proveru nosivosti postojećih. Komisija Građevinskog fakulteta Univerziteta u Beogradu nakon pregleda stanja objekta oštećenog u požaru i nakon upoznavanja s raspoloživom tehničkom dokumentacijom konstatovala je da su:

- glavna oštećenja objekta usled požara prisutna u delu gledališta i pozornice, a uključuju: potpuno rušenje drvene krovne konstrukcije na delu iznad gledališta, praktično potpuno uništenje plafonske i krovne konstrukcije iznad bine bez njenog rušenja, kao i znatna oštećenja drvene konstrukcije krova na delu iznad foajea;

- oštećenja se javljaju i na zidovima objekta u okviru gledališta i ispoljavaju se u potpunom rušenju dela poprečnog zida iznad II galerije i u znatnom naginjanju pojedinih delova zidova, neposredno ispod ranije konstrukcije krova, povučenih njenim rušenjem; usled rušenja zidova, vrlo velika količina srušenog materijala leži na konstrukciji druge galerije;

- generalno, prisutne su i vrlo izražene degradacije gornje zone zidova po celom obimu gledališta, u nivou oslanjanja porušene krovne konstrukcije, a u pojedinim zonama zidova takođe se mogu registrovati i znatna oštećenja malterskih obloga;

- betonski stubovi ispod obe galerije oštećeni su u požaru otpadanjem obloge od maltera kojom je nosivi kvadratni presek armiranobetonskog stuba oblikovan u kružni;

- znatna su oštećenja i na spuštenim plafonima iznad galerija i okolnih

prostorija.

Mesec dana nakon požara objavljen je arhitektonski konkurs na koji je prispelo 25 projekata.¹⁰ Prvu nagradu osvojio je projekat arh. Zorana Radojičića. U okviru projektnog biroa „Archtic“, arhitekti Zoran Radojičić i Dejan Miljković projektovali su novu građevinu, dok je za enterijersko rešenje zaslužna arh. Ivana Milenković. Projekat je imao velikog uspeha u arhitektonskoj javnosti Srbije i mnogo puta je nagrađivan.¹¹

Ovo smelo arhitektonsko rešenje radikalno je izmenilo izgled i atmosferu zgrade Jugoslovenskog dramskog pozorišta u odnosu na stanje pre požara. Ipak, projekat nove zgrade inkorporira i nekoliko istorijskih slojeva pređašnje građevine. To je bio i jedan od uslova arhitektonskog konkursa, jer je izgorela građevina bila zaštićena kao „izuzetan objekat značajan za razvojni put srpskog pozorišta“. U elegantnu staklenu opnu duž ulice Kralja Milana zatvorena je rekonstrukcija stilske fasade N. P. Krasnova prema projektu iz 1927. godine koji je sačuvan u

10 Na konkursu su učestvovali iskusni arhitekti u oblasti projektovanja javnih objekata: Petar Arsić i Slobodan Mića Rajović, Mustafa Musić, Dobrolo Nikolić, Slobodan Selinkić, Slobodan Drinjaković i Ljubomir Zdravković, Radivoje Dinulović i dr., kao i veliki broj mladih arhitekata.

11 Najznačajnije nagrade su:

- Nagrada Saveza arhitekata Srbije za 2005. godinu;
- Aprilska nagrada Grada Beograda za arhitekturu i urbanizam, 2004;
- Nagrada kompanije „Novosti“ za Arhitekturu 2003. i za najbolje arhitektonsko ostvarenje 2004;
- *Grand prix XXVI* Salona arhitekture Muzeja primenjene umetnosti, 2004;
- *BPB Trophy* za enterijer, 2003.

gradskom Zavodu za zaštitu spomenika kulture.

Na osnovu oskudne dokumentacije koja svedoči o vajarskim radovima Vojislava Šikoparije na fasadi iz 1927. godine, Vuk Đuričković i Zoran Ivanović izveli su skulpture, a Tatjana Jakovljević dekorativne maske u pokušaju da rekonstruišu duh akademske Krasnovljeve fasade s kolonadom na kojoj su nekada stajale alegorijske skulpture igre, drame, muzike, komedije i literature. I rešenje Momčila Belobrka poštovano je u osnovnoj dispoziciji ulazne partije s bazenom, foajea i velike dvorane. Kao simbolički „omaž“ duhu Belobrkove modernističke rekonstrukcije zadržan je mozaik Mila Milunovića na svojoj prvobitnoj poziciji, dok kao umetnički artefakt savremene epohe ulaznim holom sada dominira monumentalna „Pozorišna skulptura“ postmodernog beogradskog vajara Mrđana Bajića.¹²

Grad Beograd je na ovom velikom projektu kao investitor angažovao brojne izvođače radova među kojima su glavni bili KMG „Trudbenik“ (Biro za projektovanje i tehnologiju građenja), AD „GOŠA“, „Termoinženjering“, „Svetlost teatar“, Zavod za zaštitu spomenika kulture grada Beograda i dr. Glavne izvođačke celine objekta bile su plato, hol, foaje, velika dvorana, bina, aneks, uprava i fundus.

Uporedo s projektnim, odvijale su se i propagandne aktivnosti,

¹² “Kolateralna šteta” rekonstrukcije bila je i Knjižara “Bata”, smeštena u ulaznoj partiji nekadašnjeg Belobrkovog rešenja, koja se smatra i prvom privatnom knjižarom u socijalističkom Beogradu, koja nije preživela rekonstrukciju JDP-a i ekonomsku tranziciju u Srbiji.

jer je rekonstrukcija pozorišta shvaćena kao kulturni poduhvat od prvorazrednog značaja. Tako vodeći dnevni list „*Politika*“ 1. aprila 1998. daje izveštaj s konferencije za novinare na kojoj je upravnik JDP-a Jovan Ćirilov najavio obeležavanje (ne proslavu) pedeset godina JDP-a u petak, 3. aprila. Tačno u podne na gradilištu će se okupiti svi zaposleni i gosti da obeleže „optimistički čin otvaranja gradilišta“, posle čega sledi koktel. Za isto veče najavljena je premijera savremenog komada bugarskog pisca Hrista Bojčeva „Pukovnik ptica“ u režiji Radoslava Milenkovića, kao njeno prvo izvođenje izvan Bugarske, i dolazak pisca na premijeru.

U projekat rekonstrukcije JDP-a nisu se uključili samo oni sa ugovornim obavezama – donatori obnove bili su i mnogobrojni pojedinci, preduzeća i ustanove – od dveju velikih aukcija Fondacije „Brača Karić“ do dobrotvornih priredbi poznatih muzičara, frizera, izdavača itd. Rekonstrukciju pozorišta pomogli su, pored Grada osnivača, i Vlada Republike Srbije i Vlada Republike Crne Gore a, svako na svoj način, JDP-u su pomogli i KMG „Trudbenik“, Valjaonica bakra „Sevojno“, Beogradsko dramsko pozorište, „Atelje 212“... Crnogorsko narodno pozorište u Podgorici priredilo je ceo ciklus predstava JDP-a u novoj zgradi sagrađenoj takođe posle katastrofalnog požara. Pozorište je tokom rekonstrukcije gostovalo u Nemačkoj, Austriji, Ukrajini i Poljskoj, a u Moskvi i Sankt Peterburgu sav prihod bio je namenjen obnovi JDP-a.

Prema rečima Jovana Ćirilova, od izbijanja požara do dana kada je Velika scena JDP-a ponovo otvorena premijerom „Rodoljubaca“ Jovana Sterije Popovića, u režiji Dejana Mijača, pogon istorije radio je ubrzano.

Međutim, kada je po sredi Jugoslovensko dramsko pozorište, "Feniks" na glavnoj beogradskoj ulici koja je toliko puta menjala ime u skladu s ideološkim metamorfozama srpskog, jugoslovenskog, pa ponovo srpskog društva, pogon istorije, po svemu sudeći, nikada nije ni prestajao da radi.

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„Manjež“, snimak nepoznatog autora iz 1931. (MGB, Ur. 947)

“Manjež”, photography, author unknown, 1931 (MGB, Ur. 947)



Gašenje JDP-a, 17. oktobar 1997.
Fighting the Fire in JDP, October 17th, 1997,
fotografija / photo Tomislav Janjić



Rušenje zgrade JDP-a, Arhiv JDP-a
Tearing down the JDP building, JDP Archives



Zapaljena zgrada JDP-a, 31. mart 1998,
Burned Building of JDP, March 31st, 1998,
fotografija / photo Goranka Matić

Irena Šentevska

THE YUGOSLAV DRAMA THEATRE: RE/CONSTRUCTION

THE CONCLUSION (AT THE VERY BEGINNING)

The Yugoslav Drama Theatre is one of the oldest and most respected theatre establishments in Serbia, and is specific in many ways. The tale of this theatre's transformations is also the tale of the political, economic, cultural and ideological metamorphoses of the same society which has – over the various periods of its 140 years' long history – raised the building from its ashes. At times this was literally done, as it burned down on two occasions, the last of which was in 1997, after which the building was thoroughly reconstructed.

Opened to audiences in 2003, the new theatre building today presents one of the most representative architectural structures of the post-Milošević era – the symbol of a new, modern Belgrade, striving to

overcome the country's societal problems as well as the still-traumatic consequences of the former Yugoslavia's demise, hence aspiring to be included in the community of European capitals as a modern and open metropolis. Therefore this structure – a paragon in which different generations have invested their money and projected their ambition, desires and hopes – has never lost its political significance; it also seems that today it is more than ever, primarily due to its architecture, more than "just" a theatre.

GENIUS LOCI

Long before it became the Yugoslav Drama Theatre, the site of this building had had a turbulent history. The theatre is located in the very centre of Belgrade, along one of the main city streets which now bears the name of King Milan (Obrenović). Adjacent to it are the buildings of the Faculty of Musical Arts and the Students' Cultural Centre, as well as one of the largest parks in this part of town. However, during the 19th century there were military barracks here; since 1867, at the very location of the Yugoslav Drama Theatre, there was the Manjež court– stables and riding school for the military officers of the Kingdom of Serbia.

In 1914 the decision was passed to refashion the building for performances of the plays of the National Theatre – the first national theatre, which was being reconstructed as of 1911. After the end of WWI the decision was carried into action. The 'Theatre at the Manjež' was opened in January 1920. The first in a string of catastrophes hit the

theatre as soon as the fatal night (11 September) 1927. A fire broke out in the wooden construction, completely destroying the decrepit building. In the Belgrade detailed urban plan of the time, the Manjež location was designated for a large opera house; therefore, building a new theatre at the same location also caused disapproval from the opera supporters¹. It was impossible to establish what caused of the fire², and the catastrophe sent ripples across the theatergoing public of the Kingdom of Serbs, Croats and Slovenians.

Owing to citizens' donations and government aid the new theatre building, in neo-classicist style, was opened as soon as 8 March 1929. The "best plan, by the University professor, engineer V. Zađin, who declined any compensation" was chosen at the public competition; the architect Nikola P. Krasnov³ then designed the final architectural outlook. Krasnov livened up the façade of the elongated one-story building by vertically dividing it with pilasters, adding a balustrade between floors, plastic ornaments, sculptures and an upper cornice with a classical attic. However, the building was not to be used for performing theatre plays for a long time – the Assembly of the Kingdom of Serbs, Croats and

1 *To this day, and after several international architectural competitions, Belgrade does not have a separate opera house, which makes the debates on this topic current again.*

2 *The press speculated: 'because of a cigarette, perhaps, carelessly disposed of, or a faultily connected electric wire'.*

3 *N. P. Krasnov was one of the most significant architects who emigrated from the USSR and were to a large extent responsible for the architectural transformation of Belgrade between wars.*

Slovenians moved in the same year it was built, and even the stage was adapted for parliamentary purposes. The parliament moved out in 1937 and the building was redecorated for the third time, and it was given a new name – the Vračar Theatre.

During WWII this building suffered great damage, but did not wait long to be reconstructed⁴. Immediately after the war – in the period of 1945-47, summoned by the Culture and Arts Committee of the Federal People's Republic of Yugoslavia, the architect Momčilo Belobrč (in collaboration with the theatre director/architect Bojan Stupica) reconstructed and expanded the existing building for the requirements of the new theatre, which was then named the Yugoslav Drama Theatre. In accordance with the new institution, the architecture of Belobrč's edifice represents a sort of modernist manifesto⁵, confronting the demands of 'socialist realism' on the plain of aesthetics, ideology and poetics. The reconstruction was completed on 3 March 1947 and the JDP staff entered their new premises.

The Yugoslav Drama Theatre was established by the decree of

⁴ *Immediately after the war the conditions for any kind of creative activity were very harsh. The devastated and emaciated country struggled for sheer life. Nevertheless, rebuilding was taken up with utmost enthusiasm, and a representative theatre of the new socialist Yugoslavia was very high on the list of priorities.*

⁵ *In the spirit of strict modernism Belobrč removed Krasnov's façade and put on a new one, utterly different, justifying himself with technical requirements. It was needed to achieve better sound isolation of the auditorium from the noise of the main street (now called Maršala Tita) so one could not hear during a performance – as it previously was – how the coachmen curse at horses and passers-by.*

the FPRY president Josip Broz Tito as a representative theatre of the new socialist and modern national union of the southern Slavs and accompanying ethnicities. The most significant actors from other theatre centres of the new Yugoslavia – Zagreb, Novi Sad, Sarajevo, Split, Ljubljana and other cities – were invited to participate in creating a theatre that will be the Yugoslav equivalent of the Russian MHAT. Due to the extraordinary and unique nature of the establishment, it was decided that it be financed from the federal budget as an institution of federal importance. To that extent, the curtain bore the herald and other emblems of the new socialist Yugoslavia. As the representative theatre of the non-aligned Yugoslavia (which prided itself on its openness towards the other countries of the socialist block), JDP often had the unique privilege to represent and affirm Yugoslav culture and the “Yugoslav National Project” on both sides of the iron curtain.

The year 1959 saw the opening of the JDP small stage, which was named “Bojan Stupica Theatre” in 1969, after the first art director and theatre founder. This chamber scene with 250 seats – having been left relatively unscathed in the 1997 fire – was operational throughout the latest reconstruction.

What was reconstructed once more in the meantime were the foyer and the main stage, and the new appearance of the theatre façade was designed in 1985-87 after the painter Čedomir Vasić’s⁶ conception,

6

The current Rector of the Belgrade Arts University.

aided by Đorđe Bobić, AE⁷. The old Manjež façade with N. Krasnov's sculptural decoration was partially revealed and reconstructed, and a new arrangement in relation to the preserved section of M. Belobrk's façade was established. A fountain was built on the north face of the building in 1989 (according to Č. Vasić and Đ. Bobić's project) as a gift to city of Belgrade of the various municipalities from the regions of Srem and Bačka. Painter Slobodan Jeftić Pulika painted the 'Bojan Stupica Theatre' walls overlooking the park during the same year.

There were new initiatives to reconstruct the theatre in the early 90s, even though it was a period of great economic and political crisis and wars throughout a large portion of the former Yugoslavia. Therefore the Belgrade Land Development Agency, in cooperation with the 'Svetlost teatar' company designed a preliminary program solution for the adaptation and reconstruction of the JDP premises. The project comprised four phases: adaptation and reconstruction of the theatre entrance (ground floor, 1st and 2nd floors and below ground level), adaptation of the stage, as well as adaptation and reconstruction of the dressing rooms and the rooms for the actors and management. This project, however, never came to existence.

On 17 October came the second catastrophic fire in the building's history which precipitated its complete reconstruction. It was – in total – the fifth reconstruction, lasting until 23 May 2003. JDP changed its address again without moving its premises an inch. At the time the

7

The current Chief Architect of the City of Belgrade.

fire started the building had been located in Srpskih vladara (Serbian Rulers') Street, which was given that name during Slobodan Milošević's presidential mandate. The current address is 50, Kralja Milana (King Milan) Street, because one of the previous names – of an ex 'Serbian ruler' from the Obrenović dynasty (1868-1889) – was finally returned to the street in the meantime.

THE PHOENIX AND THE FIREMEN

The history of fires in theatre buildings is long, substantial and unfortunately tragic (both in material loss and the number of perished spectators and theatre workers). Since 1613 when Shakespeare's Globe burnt to the ground, thousands of people and numerous theatres vanished in Richmond, Shanghai, New York, Exeter, Vienna, Paris, Chicago, Philadelphia, San Juan (Puerto Rico), Abadan (Iran), Venice and many other cities⁸, adding to this list such events as arson during the 2005 attack of the Chechen leader Shamil Basayev on the 'Stanislavski and Nemirovich-Danchenko' theatre in central Moscow.

The Belgrade 'Ilustrovani svet' (World Illustrated) gazette thus wrote by the end of 1927: "this year, nearing its last breath, was bountiful in respect to theatre fires. A German theatre was the first to burn down; following, all that was left of our Manjež was the structural framework; in pursuit of this came the great calamity of the Novedades theatre in

⁸ *The Ring Theatre in Vienna burned in 1881 and the Paris Opera in 1887, taking several hundred casualties.*

Madrid, and even the theatre of Serbian Athens (Novi Sad) fell prey to the same fate; finally, the series of fires ended with smoke and collapse of the ceiling in one smaller Russian theatre”.

History repeated itself in 1997, and the fire in JDP occurred less than two years after the catastrophic fire of the La Fenice Opera in Venice, which also burned twice and was reconstructed during its history, owing its name to that very fact⁹. Unlike the the spectacular trial against the Venetian electricians Enrico Carelli and Massimiliano Marketti, the reasons for the fire in JDP were prosaic, like in 1927: wiring malfunction + very flammable scenography by Miodrag Tabacki for Moliere’s Le Misanthrope). Luckily, there were no victims, like in 1927.

On 17 October 1997 a cloud of smoke loomed over Belgrade. The fire had broken out during the night, exactly like 70 years ago. The cataclysmic sight of fire brigades in all the smoke seemed to announce the end of this theatre– and societal utopia. However, the theatre did not give in so easily. The same night saw the performance of “A Flea in Her Ear” by Georges Feydeau, the play with which director Ljubiša Ristić had graduated from the Academy of Drama Arts 27 years ago. It

⁹ *Reconstruction of the La Fenice Opera ended several months after the JDP reconstruction. The new building was designed by the great Italian architect Aldo Rossi and – like the new JDP – divided opinions among the public: e.g. the right-wing newspaper Il Tempo praised the acoustics of the new building but found the colours somewhat loud, whilst the left-wing La Repubblica stated the acoustics a problem and found the reconstructed theatre a kitsch imitation of the past. The same source held that Venice should have had guts to build a brand new theatre.*

was performed on the “survivor” stage of Bojan Stupica theatre. “This is the only example in the history of fires that a theatre held a previously scheduled performance the evening after it had burned down”, said Jovan Ćirilov, manager of JDP at the time.

The reconstruction followed fast. The report on geo-technical conditions for the reconstruction of JDP by the Belgrade Land Management Agency and the Geo-Technical Institute provided the assessment of the structural stability of the building. Evidently, the degree of damage was so great that it was required to design new foundations as well as to test the existing ones. The Commission of the Belgrade Faculty of Civil Engineering, having reviewed the structure and being acquainted with the available technical documents, found that:

- The main damage to the building is in the area of the auditorium and the stage and comprises: total collapse of the wooden roof construction above the auditorium, practically complete destruction of the ceiling and roof construction above the stage, as well as significant damage to the wooden roof construction over the foyer.

- Damage is also visible on the walls surrounding the auditorium, manifested in complete collapse of a part of the transverse wall above the 2nd gallery and in significant tilting of certain parts of walls immediately below the former roof construction, drawn in by its collapse; due to walls collapsing, there is a significant amount of rubble lying on the 2nd gallery construction.

- In general, there is significant degradation present in the upper zone

of walls surrounding the auditorium, at the level of the collapsed roof construction; also, significant damage to plastering can be seen in certain areas of the walls.

– Concrete pillars beneath both galleries have been damaged in the fire by losing their mortar covering which shaped the bearing square basis into a circular one.

– There is significant damage present on the lowered ceiling above galleries and surrounding rooms.

A public competition was announced one month after the fire, drawing 25 projects¹⁰. First prize went to the project of Zoran Radojičić, AE. Architects Zoran Radojičić and Dejan Miljković designed the new building within the Archtic project bureau; Ivana Milenković, AE, was in charge of interior design. The project achieved great success in the Serbian architectural circles and was awarded numerous prizes¹¹.

Compared to how it was before the fire, this daring architectural design has radically changed the appearance and atmosphere of the

10 The participants of the competition were architects experienced in the field of design for public buildings: Petar Arsić and Slobodan Mića Rajović, Mustafa Musić, Dobrolo Nikolić, Slobodan Selinkić, Slobodan Drinjaković and Ljubomir Zdravković, Radivoje Dinulović etc, as well as a significant number of young architects.

11 The most important prizes being:

- the Prize from the Architects' Union of Serbia for 2005
- the City of Belgrade April Award for architecture and urban planning, 2004
- The "Novosti" Media Company Award for Architecture, 2003 and for the Best Architectural Achievement, 2004
- The Grand prix of the 16th Salon of Architecture, Museum of Applied Arts, 2004
- BPB Trophy for interior design, 2003

JDP building. However, the new design also incorporated some of the historical layers of the previous buildings. This was required at the competition, because the burnt-down building was protected as a "building of outstanding significance for the development of Serbian theatre". The reconstruction of N. Krasnov's classical façade (according to the 1927 design kept in the city's Cultural Heritage Preservation Institute) was encased inside an elegant glass membrane along Kralja Milana Street.

In an attempt to reconstruct the spirit of Krasnov's colonnaded façade which once bore the allegoric sculptures of dance, drama, music, comedy and literature, Vuk Đuričković and Zoran Ivanović fashioned the sculptures and Tatjana Jakovljević created the decorative masks according to the scanty existing documents which testify of Vojislav Šikoparija's sculpture work on the 1927 façade. Also, Momčilo Belobrk's design was preserved in the basic disposition of the entrance with the pool, foyer and the main stage. Milo Milunović's mosaic was kept in its original position in symbolic "tribute" to the spirit of Belobrk's modernist reconstruction, while the monumental "Theatre Sculpture" by the post-modern Belgrade sculptor Mrđan Bajić now dominates the entrance lobby as an artefact of our time¹².

The City of Belgrade commissioned many contractors for this project.

¹² The "collateral damage" of the reconstruction was also "Bata" bookstore, seated in the entrance part of the ere Belobrk's design, considered to be the first privately owned bookstore in socialist Belgrade. It has not survived the JDP reconstruction and the economic transition in Serbia.

Chief contractors were KMG "Trudbenik", "GOŠA" AD, Termoinženjering, Svetlost teatar, Cultural Heritage Preservation Institute of Belgrade et al. The main construction units of the building were the plateau, lobby, foyer, the main stage, annex, management and base.

PR activities took place in parallel with the project, because the reconstruction was perceived as a cultural enterprise of first-rate significance. Thus the largest daily newspaper Politika provides on 1 April 1998 a report from the press conference in which the JDP manager Jovan Ćirilov announced the marking (not celebrating) the 50th anniversary of JDP for Friday, 3 April. All employees and guests were to gather at noon on the building site to mark the "optimistic act of opening the site" followed by a cocktail party. The premiere performance (the first performance outside Bulgaria) of "Colonel Bird" by the Bulgarian writer Hristo Boychev, directed by Radoslav Milenković, as well as the author's attendance at the premiere, were announced for the evening.

The JDP reconstruction project was not endorsed only by those with contractual obligations – many companies, institutions and individuals were among its donors – from two large auctions held by the "Braća Karić" Foundation, to benefit performances by famous musicians, hairdressers, publishers etc. Aside from the founding municipality, the reconstruction was funded by both governments of Serbia and Montenegro and aided by, each in their own way, KMG "Trudbenik", Copper and Brass Mills "Sevojno", Belgrade Drama Theatre, Theatre Atelier 212... The Montenegrin National Theatre in Podgorica hosted

an entire cycle of JDP performances in their new building, also built after a devastating fire. During the reconstruction, the theatre toured Germany, Austria, Ukraine and Poland; all proceeds from Moscow and St. Petersburg performances were intended for the reconstruction of JDP.

According to Jovan Ćirilov's words, from the day of the fire to the day when the main stage of the JDP was reopened with the premiere of Jovan Sterija Popović's Rodoljupci (The Patriots) directed by Dejan Mijač, the engine of history was on overdrive. Notwithstanding, when talking about the Yugoslav Drama Theatre, the "Phoenix" on a main Belgrade street which has seen so many name changes to comply with the ideological metamorphoses of the Serbian, Yugoslav and, then again, Serbian society – the engine of history, in all fairness, never stopped working at all.

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JDP, rekonstruisani objekat, arhitekte Zoran Radojčić i Dejan Miljković, projektni biro Archtic, 2006.

JDP, reconstructed object, architects Zoran Radojčić and Dejan Miljković, studio Archtic, 2006.

fotografija arhiva Svetlost teatra

photo: Svetlost teatar archive



JDP, rekonstruisani objekat, arhitekte Zoran Radojčić i Dejan Miljković, projektni biro Archtic, 2006.
JDP , reconstructed object, architects Zoran Radojčić and Dejan Miljković, studio Archtic, 2006.
fotografija / photo Nenad Petrović

Miomir Mijić

POZORIŠTE NA TERAZIJAMA – REKONSTRUKCIJA KAO GRAĐEVINSKA TRANSFORMACIJA

UVOD

Pozorište na Terazijama danas je jedino muzičko pozorište u Srbiji koje neguje mjuzikl kao osnovni žanr. To podrazumeva stanovitu kompleksnost pozorišta kao institucije, jer objedinjuje četiri umetnička ansambla: dramski, baletski, horski i orkestarski, i kompleksnost pozorišta kao mesta, jer scenski dizajn savremenog mjuzikla ima zahtevne prostorne i tehnološke preduslove.

Od samog početka je zamišljeno da Pozorište na Terazijama na svom repertoaru neguje savremenu komediju i razne forme muzičkog pozorišta: operetu, kabare i mjuzikl. Težište repertoara se, tokom skoro šezdeset godina njegovog postojanja, menjalo u korist neke od ovih formi, da bi danas definitivno preovladao mjuzikl. Na repertoaru su, između ostalog,

popularni brodvejski hitovi "Chicago", "A Chorus Line" i "Kiss me Kate". Svojim radom Pozorište na Terazijama je inspirisalo domaće autore da stvaraju u tom žanru, pa danas domaća dela zauzimaju znatan deo njegovog repertoara.

Istorija ovog pozorišta počinje 1949. godine. Od tada do danas menjalo je ime, ali ne i umetničku orijentaciju. Počelo je kao Beogradska komedija, zatim je bilo Savremeno pozorište – scena na Terazijama, da bi od sezone 1975/1976. do danas bilo samo Pozorište na Terazijama, što je verovatno i najbolje ime za ovu kuću (Terazije su relativno kratka, ali dosta široka ulica u samom centru Beograda, koja zbog veoma prostranih trotoara povremeno ima ulogu centralnog gradskog trga).

KUĆA NA TERAZIJAMA I NJENE TRANSFORMACIJE

Kada je svojevremeno rađan koncept novog pozorišta, Radivoje Lola Đukić, tada *spiritus movens* čitavog poduhvata, tražio je da ono bude baš na Terazijama, u samom centru Beograda, gde ljudi obično provode svoje slobodno vreme.¹ Jedino koliko-toliko prikladno mesto koje je zadovoljavalo taj lokacijski uslov bila je sala bioskopa „Beograd”. To je luksuzni bioskop po shvatanjima iz 1939. godine, kada je sazidan, u zgradi koja je zbog svoje veličine i onovremenog glamura odmah nazvana „Palata Beograd”. Relativno velika bioskopska sala s luksuznim foajeom i visokim ulaznim holom, i sve to u najstrožem centru Beograda,

¹ Svetozar Rapajić, "Muzičko pozorište na Terazijama", uvodni tekst u monografiji napravljenoj povodom otvaranja rekonstruisanog pozorišta, 2005.

bila je u skladu s početnom idejom o novom pozorištu i sasvim je odgovarala konceptu. Ako se izuzmu tri važne stvari: bila je zauzeta, njena konfiguracija nije odgovarala pozorišnoj nameni i nije imala nikakve pomoćne prostore neophodne za pripremu i tehničku podršku pozorišne predstave.

Problem zauzetosti sale prevaziđen je principom "tajm-šeringa". Poslednja dnevna bioskopska predstava počinjala bi u 17, a završavala se do 19 sati. Dok bi bioskopska publika još izlazila, postavljana je scenografija da bi u 20 sati počelo pozorište. U podzemlju zgrade u strogom centru Beograda decenijama je živeo i radio narodu nevidljiv preteča "transformersa". U sustanarstvu sa bioskopom, za pozorišni rad u tom okruženju trebalo je strpljenja. Interesantno je da iz nekih, danas sasvim nepoznatih, razloga projektant zgrade, arhitekta Grigorije Samojlov, davnih tridesetih godina prošlog veka postavlja u ulaznom holu dve potpuno nezavisne blagajne. Kao da je predvideo budućnost.

Problem neadekvatne konfiguracije bioskopske sale nije imao tako jednostavno rešenje. Gledalište, svojevremeno napravljeno da se sa svih njegovih mesta vidi samo visoko postavljeno bioskopsko platno, nije moglo celo da se koristiti za pozorište. Da bi se obezbedile dobre vizure, morala su biti zanemarena mesta na prostranom balkonu, jer se sa njega nije videla bina. Pozorišna bina je formirana maštovitim korišćenjem raspoloživog prostora. Prednji redovi partera morali su se ukloniti da bi se smestio orkestar.

Bioskopska sala je projektovana kao relativno izolovana celina u

korpusu objekta druge namene. Smeštena je u središnjem prostoru placa oko kojeg je formirana sedmospratna zgrada. Neposredno oko nje bile su ostave stanara, prostori za ugalj na koji se zgrada grejala i podrumski prostori uličnih prodavnica. Iznad njenih obodnih delova bili su stanovi i kancelarije. Sala je bila bez pravog binskog prostora, koji podrazumeva binski toranj, zadnju i bočnu binu; bez orkestarske jame, priručnih magacina... Bioskopu ništa od toga nije trebalo, pa nije ni bilo predviđeno. Razne tehničke improvizacije tada su bile jedini način da se u jednoj klasičnoj bioskopskoj sali ustanovi nova, zahtevna funkcija pozorišta. I to za mjuzikle.

U borbi za prostor tokom decenija pobedio je vitalniji. S današnjeg aspekta, čini se da je u sali na Terazijama bioskop lagano izumirao, a pozorište je stalno dobijalo na značaju. Korak po korak, deo zgrade u kojoj je bioskop trajno je pretvaran u pozorište. Kakvo-takvo. Kancelarijski prostori u jednom delu zgrade lagano su zauzimani, sprat po sprat, za garderobe, upravu pozorišta, krojačnice, pozorišni klub, sale za probu orkestra i hora...

Ipak, zub vremena decenijama je trošio zgradu koja je preživela jedan svetski rat. Poput starog automobila koji samo vlasnik ume da vozi, jer se mora znati mnogo njegovih tajni da bi sve pravilno funkcionisalo, tako je u ovoj sali samo onaj ko je tu domaćin mogao da organizuje predstavu. I posle više od četrdeset godina lagane građevinske transformacije, sada već znamenito beogradsko pozorište izborilo se 1991. godine za investiciju koja bi omogućila rekonstrukciju kuće u kojoj se nalazi.

TERAZIJSKO JEZERO I „SKADAR NA BOJANI”²

Rekonstrukcija Pozorišta na Terazijama nije mogla biti samo zamena dotrajalog i zastarelog, već je morala rešiti suštinske nedostatke objekta kakav je nekad bio. Po projektu arhitekta Momčila Petrovića i beogradskog projektnog biroa „Stari grad”, godine 1991. pristupilo se radovima na rekonstrukciji pozorišta, koja je započela preseljenjem. Kao privremeno mesto za smeštaj ansambla i održavanje predstava, poslužila je sala jednog doma kulture u Beogradu, oko dva kilometra od Terazija. Sala je bila neznatno bolja od stare, takođe bez dovoljno pomoćnog binskog prostora i garderoba, pa su se tehničke improvizacije kao stil života ovog pozorišta nastavile. Rutinski. Kancelarije i sobe za probe ostale su do daljeg na svom mestu, što je spolja predstavljalo nevidljivu sponu s Terazijama. Izmešteno iz svoje matične kuće u centru grada, pozorište dobija privremeno ime, takoreći pseudonim: *Teatar T*. Od originalnog imena ostralo je samo početno slovo, da podseća odakle su i gde će se jednog dana vratiti. Život pozorišta nadalje teče pod novim imenom, raspodeljen na dve međusobno udaljene lokacije.

Gradilišna ograda, postavljena 1991. godine oko jednog dela kuće u kojoj je smešteno Pozorište na Terazijama, bila je uočljiv znak javnosti da je rekonstrukcija počela. Nažalost, radovi na gradilištu trajali su kratko, tek

2 Tema iz iz jedne poznate srpske narodne pesme u kojoj se opisuje izgradnja srednjovekovnog grada Skadra na reci Bojani, koja je veoma dugo trajala jer su svake noći vile (tajanstvene, nevidljive sile) razgrađivale ono što bi građevinari tokom dana napravili. Postala je sinonim za nešto što se radi, (ne samo u građevinarstvu), ali se iz nekih razloga oduži u vremenu, pa se čini kao da nikada neće biti gotovo.

dovoljno da se u sali i prostorima oko nje razruši sve što je moglo da se ukloni. Nakon toga, svaka aktivnost je zamrla. Mnogi su u tome imali svoj udeo, ali se tih devedesetih godina dvadesetog veka ideja o rekonstrukciji poklopila i s godinama teškog življenja i lokalnih ratova. Samo bi se povremeno pojavio neko na gradilištu, ali vidljivih pomaka godinama nije bilo, pa je u javnosti čitav poduhvat rekonstrukcije nazvan po narodnoj pesmi "Zidanje Skadra na Bojani". Ograda gradilišta bila je svedok dobrih namera investitora.

U međuvremenu, u delimično razrušenoj sali pojavilo se "jezero". Naime, centralni deo Beograda u kojem se nalazi zgrada pozorišta poznat je po podzemnim vodama: pa i po nekakvom "potoku" koji nekoliko metara ispod površine tla prolazi tim krajem slivajući se svojim podzemnim putevima iz viših delova grada. Zbog toga sve građevine u toj gradskoj zoni u svojim podrumima imaju posebne drenažne sisteme. U razrušenoj sali pozorišta, potpuno napuštenoj, ti sistemi, napravljeni kad i zgrada, prestali su da funkcionišu i, očekivano, pojavila se voda. Podzemna voda se nekim svojim putevima slila i u sredini sale formirala jezerce. Dovoljno veliko da se tadašnji upravnik pred televizijskim kamerama proveze čamcem. Jezero je brzo postalo opšte mesto u razgovorima beogradske kulturne čaršije. Dovoljno da grupu autora iz pozorišta³ inspiriše da naprave mjuzikl "Jubilej", čija se priča vrti oko tog

3 Mjuzikl "Jubilej" potpisuju kao autori Mihajlo Vukobratović (upravnik pozorišta), Milenko Zablaćanski, Rade Marjanović, Dragan Vujić (svi glumci pozorišta) i Stevan Koprivica. Muziku je priredio Vojkan Borisavljević, a režira je Mihajlo Vukobratović. Premijera je bila 23. decembra 2000. godine.

podzemnog terazijskog jezera. Mjuzikl je doživeo izuzetan uspeh. Izvodio se na sceni "Teatra T".

Rekonstrukcija je stajala deset godina. Dovoljno da ime Pozorište na Terazijama počne da bleedi, a da najmlađa publika čak i ne zna šta to ime označava. Onda je stigla odluka Skupštine grada Beograda, kao investitora i osnivača pozorišta, da se započeti posao nekako privede kraju.

BRODVEJ NA TERAZIJAMA

U takvim okolnostima, projektantski tim okupljen oko arhitekta Radivoja Dinulovića dobio je zadatak da još jedanput ispita mogućnosti koje zgrada pruža i da napravi novo idejno rešenje za rekonstrukciju prostora u koji bi se smestilo Pozorište na Terazijama. Zadatak je bio težak jer su prostorni i tehničko-tehnološki potencijali objekta svedeni i višestruko ograničeni, budući da je to konstruktivno izuzetno složena i prostorno neuobičajeno razučena zgrada, koja je s vremenom dobila zaštitu države kao kulturni spomenik. Takva prostorna uslovljenost nametnula je sveobuhvatan i studiozan pristup rešavanju prostorne strukture pozorišta i traganje za mogućim optimumima za mnoga konceptijska, funkcionalno-tehnološka, inženjerska i estetska pitanja. Ključni za analizu bili su odnos gledališta i pozornica, konfiguracija scensko-gledališnog prostora, dispozicija sedišta, linije vidljivosti, ambijentalna vrednost gledališta (posebno u kontekstu konzervatorskih uslova), i druge teme definicije auditorijuma u zadatim uslovima.

Mehanički sistemi – fiksni i mobilni – morali su biti primenjeni u skladu s realnim prostornim uslovima. Zbog toga je odlučeno da se realizacija pozorišnih predstava, s obzirom na ograničenja koja nameću karakter i veličina raspoloživog prostora, najviše oslanja na korišćenje savremenih scenskih tehnoloških sistema: scensku rasvetu i audio sistem. Shodno tome koncipirani su pozornica i sve njene potceline (proscenijum, orkestarska jama, bočne bine i zadnja bina, redukovani binski toranj...), kao i pomoćni prostori pozornice.

Dubina glavne pozornice povećana je pomeranjem razdelne linije (rampe) dublje ka sredini prostora sale u odnosu na zatečeno stanje. Time su dobijeni veća korisna površina bine i bolje proporcije površine prostora za igru i prostora za gledaoce. Orkestarski prostor je dimenzionisan u skladu s optimalnim brojem muzičara (35) i odgovarajućim standardima udobnosti. Nažalost, orkestarski prostor bio je uslovljen postojećim "nedodirljivim" konstruktivnim elementima zgrade i parcijalnim intervencijama sprovedenim u prvih deset godina "zidanja Skadra". Ispred orkestarskog prostora, prema gledalištu, formirana je binska pasarela, karakteristična i neophodna za muzičko pozorište.

Visina poda pozornice je spuštena na najnižu moguću kotu u odnosu na postojeće konstruktivne elemente zgrade, čime su postignute dve stvari: povećana je efektivna visina fizički ograničenog binskog prostora, da bi se omogućila primena scenske mehanike, i izjednačen je nivo pozornice s visinom u bočnim prostorima oko bine koji postoje u zgradi. Time su stvoreni uslovi za formiranje bočnih pozornica (u realno mogućim

gabaritima). Delimičnim širenjem izvan gabarita zgrade u prostor ispod zemlje proširen je binski prostor i dobijena je jedna svedena zadnja bina.

Formiranjem kvalitetnih prostora unutar zgrade, za probnu salu i probe sa markir-dekorom u realnim gabaritima (ranžirne probe), predviđen je nov prostorni korpus, približno u okviru volumena postojećeg krova nad salom. Zatečena krovna konstrukcija zamenjena je novom, pri čemu je njen podužni profil korigovan u meri koliko je bilo potrebno da se u tom prostoru dobije kvalitetna probna sala. To je moralo da se uradi tako da se ne dovede u pitanje odnos prema zaštićenim vrednostima objekta, kao ni komfor i ekološke uslove stanova orijentisanih prema centralnom prostoru zgrade iznad krova sale. Unutar prostora koji koristi pozorište, za vertikalnu komunikaciju u objektu formirano je novo stepenište, potpuno nezavisno od postojećeg, koje je ostalo na upotrebu drugim korisnicima zgrade.

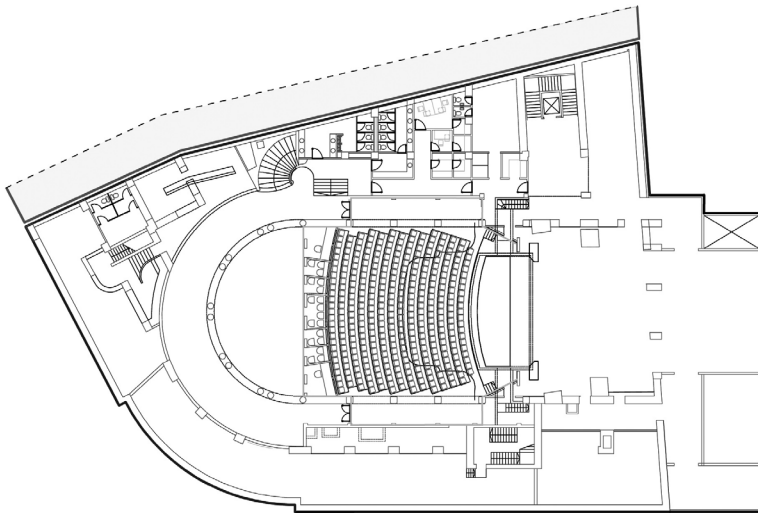
Na osnovu ovako dobijenog idejnog rešenja, projektantski tim firme "Constanta", koji su vodili arhitekte Ljubomir Zdravković i Slobodan Drinjaković, napravio je glavni projekat. Radove je izvela firma "Partner inženjering", a tehnološke sisteme ugradila firma "Svetlost teatar". U najstrožem centru Beograda svako vođenje gradilišta zahteva ozbiljan organizacioni napor i otvara niz prostornih problema, pogotovo ako je uslov da se život u preostalom delu zgrade sve vreme normalno odvija. Moglo bi se reći da je postupak rekonstrukcije pozorišta bio "laparoskopski": radovi u unutrašnjosti zgrade (rušenja, izgradnja novog krova sale, unošenje sveg materijala i tehnologije) izvedeni su pristupom

kroz otvor napravljen na jednoj od fasada, i uz minimalno korišćenje okolnog prostora.

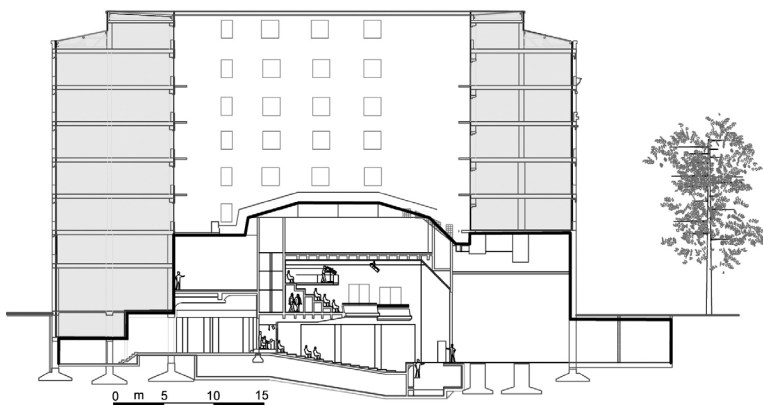
Najzad, 13. oktobra 2005. godine, publika je direktno s terazijskog asfalta ponovo kročila u rekonstruisani prostor Pozorišta na Terazijama. Gašenje svetla i dizanje zavese te večeri označili su kraj jedne duge građevinske i pozorišne transformacije. Čini se da su, naporedo s građevinskim izmenama u kući, mudro pravljene mnoge izmene u samoj instituciji ovog pozorišta. Naslovi u novinama, poput "Brodvej u Beogradu", pokazali su da je vreme "transformersa" i improvizacija prošlo, a hronično rasprodate karte pokazuju da su izvedene promene uspešne i da je za Pozorište na Terazijama nastupila nova era.



Prizor iz unutrašnjeg prostora pozorišta u vreme izgradnje
A View of the inner theatre space during the construction period
fotografija / photo Vladimir Miloradović



Osnova pozorišta (parter), projektni biro "Constanta"
Theatre floorplan (pit), studio "Constanta"



Podužni presek, projektni biro "Constanta"
Longitudinal section, studio "Constanta"



Ulazni hol pozorišta, fotografija Arhiv Pozorišta na Terazijama
Theatre entrance hall, photo Theatre on Terazije archive

Miomir Mijić

THEATRE ON TERAZIJE – RECONSTRUCTION AS A STRUCTURAL TRANSFORMATION

INTRODUCTION

Theatre on Terazije is the only musical theatre in Serbia today that cultivates musical as its primary genre. That implies a certain level of complexity of this theatre as an institution, for it consists of four ensembles: drama, ballet, choir and orchestra, and complexity of theatre as a venue, for stage design of contemporary musicals demands specific spatial and technological requirements.

Initially it was conceived that Theatre on Terazije should cultivate contemporary comedy and various forms of musical theatre – the operetta, cabaret and musical – in its repertoire. During the almost sixty years of its existence, the repertoire has gradually shifted toward one of these forms, and today it is musical that clearly dominates. This season, some of the

theatre's repertoire productions are popular Broadway hits: "Chicago", "A Chorus Line" and "Kiss Me, Kate". The productions of Theatre on Terazije have served as inspiration to local authors to create their work in that genre, and the productions of local playwrights now constitute a significant part of this theatre's repertoire.

The history of this theatre began in 1949. It has changed its name but not its artistic orientation since then. It began as the Belgrade Comedy Theatre, then it was the Contemporary Theatre – Terazije Stage, and from the 1975-76 season until today it has been simply Theatre on Terazije, which is probably the most adequate name for this institution. (Terazije is a relatively short, but quite wide street in the heart of Belgrade, which occasionally – due to its wide sidewalks – has the role of the central city square.)

THEATRE ON TERAZIJE AND ITS TRANSFORMATIONS

At the time the concept of the new theatre was being born, Radivoje Lola Đukić, then the spiritus movens of the whole enterprise, insisted that it should be located on Terazije, in the very heart of Belgrade, where people usually spend their free time.¹ The only relatively adequate location that would meet that requirement was the auditorium of the Belgrade cinema. Judging by standards from 1939, when it was built, it was a luxurious theatre, in a building that was called the Belgrade Palace for its size and

¹ Svetozar Rapajić (2005) *Musical Theatre on Terazije*, an introduction to the monograph published on the occasion of the opening of the reconstructed theatre.

glamour. A relatively large auditorium with a luxury foyer and a tall entrance hall, all in the immediate centre of Belgrade, was in accordance with the initial idea about the new theatre; it was suited to the concept, with the exception of three important things: it was occupied, its configuration was not appropriate for theatre use, and it did not have any ancillary facilities necessary for the preparation and technical support of a theatre performance.

The first problem was solved on the principle of “time sharing”. The last daytime cinema performance would start at 5 PM and end at 7 PM. While the cinema audience was leaving the auditorium, the stagehands would mount the set for the 8 PM theatre performance. Invisible predecessors of “transformers” lived and worked for decades in the basement of this building in the very centre of Belgrade. In a situation of operating side by side with a cinema, a lot of patience was necessary to run the theatre. It is interesting to note that, for some unknown reasons, Grigorije Samojlov – the architect who designed this building in the 1930’s – placed two completely independent ticket offices in the entrance hall. As if he had foreseen the future.

The problem of inadequate configuration of the cinema did not have a simple solution. The auditorium, originally designed to enable the audience to see only the high movie screen from each corner, could not be converted for theatre use. In order to ensure visibility the seats on the spacious balcony had to be disregarded, since it was not possible to see the stage from there. The stage was created by imaginative use of the available

space. The first rows in the pit had to be removed to place the orchestra.

The cinema auditorium was designed as a relatively isolated unit within a structure with a different purpose. It was located in the central part of the building lot; a building with seven floors was built around it. Adjacent to it were the tenants' pantries, storage space for coal used to heat the building, and basement units of adjacent local shops. Above its perimeters there were apartments and offices. The auditorium didn't have the real stage space that would include the stage tower and back and side stages; it didn't have the orchestra pit and the adjacent storage space... The cinema did not need any of that, so it was not included in the original design. At that time, various technical improvisations were the only way to adapt a classical cinema building to suit the complex needs of a theatre; moreover, a musical theatre.

The more vital prevailed in that battle over space which took decades. From today's perspective, it seems that the cinema in Terazije auditorium gradually died out, and the theatre became increasingly more significant. Step by step, the part of the building used by the cinema was permanently transformed into a theatre, as good as it could be in the light of the circumstances. The office space in one part of the building was gradually taken over – floor by floor – for dressing rooms, theatre management, costume shops, green room, orchestra and choir rehearsal spaces...

However, the passage of time had its way with the building that survived a world war. Like an old car which can be driven only by the owner (because one must know many of its secrets so that everything

functions properly), it was only the host who was able to organize a theatre performance in this space. And after more than forty years of gradual structural transformation, by that time the famed Belgrade theatre succeeded in 1991 in obtaining the funds which would enable the reconstruction of the building which housed it.

TERAZIJE LAKE AND "SKADAR ON THE BOJANA RIVER"²

The reconstruction of the Theatre on Terazije could not rely solely on the replacement of the worn out and outdated parts, but had to provide a solution for the basic shortcomings of the old structure. The theatre reconstruction works began in 1991, based on the design of the architect Momčilo Petrović and the "Stari Grad" Belgrade project bureau, and the process started with the company having to move out of the building. As a temporary solution, the company moved to one of the Belgrade Cultural Centres at about two kilometres from Terazije. The stage and the auditorium were slightly better than the old ones, but also without sufficient adjacent stage areas and dressing room space, so the company continued to operate using technical improvisations as a lifestyle. It became a routine. The offices and rehearsal spaces remained in the same building, which created a link to Terazije invisible to outsiders. Displaced from its home in the city centre, the

² *A theme from a famous Serbian folk poem depicting the building of a medieval town Skadar on the river Bojana. The building of the town lasted very long because every night the fairies (mysterious, invisible forces), ravaged what the builders would make during the day. It became a synonym work in progress (not only in construction) which is for some reason prolonged in time until it seems the work will never be finished.*

theatre was given a temporary name, almost a pseudonym: Theatre T. Only the first letter from its original name remained, as a reminder of where they came from and where they were to return one day. The theatre continued to live under the new name, divided into two separate locations.

The hoarding that was built in 1991 around a part of the building in which Theatre on Terazije was located was a clear sign to the public that the reconstruction had begun. Unfortunately, the construction work lasted for a short time, just enough to demolish everything that could have been removed from the auditorium and adjacent areas. After that, all action stopped. Many people had their share of responsibility for that, but during the 1990s the reconstruction plans coincided with the years of difficult living and local wars. Only occasionally someone would show up on the building site, but for years there were no visible improvements, so the whole reconstruction enterprise was known in public after the poem "The Building of Skadar on the Bojana River". Only the hoarding was a witness of the investor's good intentions.

Meanwhile, a "lake" emerged in the partially demolished building. Namely, the central part of Belgrade, in which the building is located, is well known for its groundwater: and also for a certain "brook" that runs through this area, several meters below the ground, draining through its underground route from the higher parts of the city. Due to this reason all the buildings in that area have their own drainage systems. In the completely deserted and demolished theatre hall, those systems – built at the same time as the building – were no longer functional and, as expected,

the water showed up. Following its underground course, the water drained into the centre of the theatre hall, forming a lake. It was big enough that the manager of the theatre at the time was able to cross it in a boat in front of TV cameras. The lake soon became a commonplace in the discussions within Belgrade art circles. The episode was sufficient inspiration for a group of authors³ from this theatre to create "Jubilee", a musical in which the story revolved around this underground Terazije lake. The production was a great success and it was performed on the Theatre T stage.

The reconstruction was at a standstill for ten years. The time was long enough for the theatre's name to begin to fade, and the young audiences didn't even know what that name stood for. Then the Assembly of the City of Belgrade, which was the investor and the founder of the theatre, made a decision to somehow finalize the reconstruction that had already begun.

BROADWAY ON TERAZIJE

In those circumstances the team of designers assembled around the architect Radivoj Dinulović was given the task to reinvestigate the possibilities this building could offer and to create a new design for the reconstruction of the space in which Theatre on Terazije was to be located. The task was difficult, because the spatial and technical-technological potentials of the structure were miserly and limited on many different levels.

³ *The authors of "Jubilee" are Mihajlo Vukobratović (theatre manager), Milenko Zblačanski, Rade Marjanović, Dragan Vujić (actors) and Stevan Koprivica. The music was arranged by Vojkan Borisavljević, and the director was Mihajlo Vukobratović. The production opened on December 23, 2000.*

The building construction was extremely complex and unusually irregular, and in time this building was placed under government protection as a cultural monument. These structural conditions imposed as imperative a comprehensive and studious approach to finding a solution for the structure of the new theatre and searching for possible optimums for various conceptual, functional, technological, engineering and aesthetical issues. The key elements to be analyzed were the relationship between the stage and auditorium, the configuration of auditorium-performing space, seat distribution, lines of vision, ambiantal value of the auditorium (especially in the context of conservatory requirements), and other definitions of the auditorium in the given circumstances.

The mechanical systems – fixed and movable – had to be prepared in accordance with the existing spatial conditions. Therefore it was decided that the production of theatre performances (due to the limitations imposed by the character and the size of the available space) should rely primarily on utilising contemporary stage technology systems: stage lighting and audio systems. The stage and all of its subunits (apron, orchestra pit, side and back stage, reduced stage tower) were conceived in accordance to this, as well as the stage ancillary space.

The main stage depth was increased by moving the proscenium line further toward the center of the auditorium. The result was wider stage area and a more appropriate scale between the performing area and the auditorium. The orchestra pit was proportioned to the optimal number of musicians (35) and accompanying standards for comfort. Unfortunately,

the orchestra pit was conditioned by the existing “untouchable” structural elements of the building and partial interventions made in the first ten years of “Building of Skadar”. A stage catwalk – characteristic of and necessary for musical theatre – was formed between the orchestra pit and the auditorium.

The stage floor height was lowered to the lowest possible level in relation to the existing structural elements of the building, and in that way two things were accomplished: the height of the physically limited stage area was increased to enable utilization of stage machinery, and the stage was levelled with the height of the side pockets around the stage that existed in the building. This enabled the formation of side stages (within the limits of actual overall dimensions). By partially extending the construction outside the actual limits of the building in the underground area, the stage area was widened and a limited back stage was formed.

By way of creating quality space within the building for the purposes of rehearsal areas and rehearsals with temporary sets in real dimensions (mock up rehearsals), a new body of space was conceived approximately within the volume of the existing theatre roof. The existing roof structure was replaced by a new one, and its longitudinal profile was corrected as much as necessary in order to ensure high quality rehearsal room in that space. That had to be done in order not to pose a threat to the protected valuables of this structure, and to the comfort and environmental conditions of the flats which are oriented towards the central space of the building. A new staircase was built for the vertical communication in the building

within the space used by the theatre, and it is completely independent from the existing staircase which is still being used by other tenants.

The "Constanta company" team of designers, headed by architects Ljubomir Zdravković and Slobodan Drinjaković, developed the main project based on this conceptual layout plan. The construction work was carried out by "Partner inženjering", and the technological systems were built in by "Svetlost teatar". Any construction work in the very centre of Belgrade implies serious organizational effort and creates a series of spatial problems, especially when there is a precondition that life in other parts of the building should remain uninterrupted. It can be said that the actions of theatre reconstruction were "laparoscopic": the construction inside the building (demolitions, building of a new stage roof, bringing all the necessary material and technology in) relied on a single entrance made in one of the outer walls, and with a minimal use of the surrounding area.

Finally, on October 13, 2005, directly from the Terazije asphalt the audience stepped again into the reconstructed space of the Theatre on Terazije. That evening, the blackout and raising the curtain marked the end of a long structural and theatre transformation. It seems that, parallel to changing the building construction, many changes were wisely implemented in the very institution of this theatre as well. The headlines, such as "Broadway in Belgrade", have showed that the era of "transformers" and improvisations has come to an end, while the constantly sold out tickets show that the implemented changes were successful and that Theatre on Terazije has entered a new era.

Vladimir Kulić

PRESVLAČENJE ZGRADE CK: PROMENLJIVI IDENTITET NAJVIŠE BEOGRADSKE ZGRADE

Ako je grad pozornica svakodnevnog života, neke zgrade predstavljaju više od obične scenografije. Njihova simbolika ponekad je tako jaka da one učestvuju u predstavi kao pravi glumci. Setimo se 11. septembra, vrhunskog urbanog spektakla početkom 21. veka: Jamasakijeve (Minoru Yamasaki) Kule bliznakinje nisu bile samo pozornica jedne tragedije već su u toj tragediji odigrale glavnu ulogu, a čitav događaj ostaće zapamćen više po prizoru njihovog rušenja nego po bilo kom pojedincu koji je u njemu učestvovao. Štaviše, Kulama bliznakinjama glavna uloga nije dodeljena slučajno, već zbog ogromne simboličke vrednosti koju su one prethodno posedovale. Poistovećene s američkom globalnom finansijskom – a shodno tome i političkom – moći, one su podignute kao simbol, pa su kao simbol i uništene. I mada više ne postoje, Bliznakinje su,

poput lika koji strada na početku filma ali nastavlja da upravlja radnjom: trenutak njihovog uništenja, koji je preko televizije pratila cela planeta, bio je ujedno i trenutak kada im je zacementirano mesto u kolektivnom sećanju čovečanstva. Šta god da bude izgrađeno na njihovom mestu verovatno nikada neće izaći iz njihove duge senke.

Beograd je bio svedok popriličnog broja spektakularnih razaranja, mada nikada pred toliko širokim auditorijumom niti uz sveopšte saosećanje kao u slučaju Njujorka. Međutim, u Beogradu postoji zgrada čija sudbina po mnogim detaljima neobično podseća na sudbinu Svetskog trgovinskog centra, razlika je jedino u tome što je ta građevina za sada preživela i stvarne i zamišljene napade na sebe. Neočekivani beogradski pandan Kulama bliznakinjama takođe je neboder (istini za volju, daleko manji), projektovan u približno isto vreme, i takođe je građevina s veoma jakim simboličkim nabojem koji je izazivao kako strahopoštovanje tako i gnev. Međutim, taj naboj bio je znatno promenljiviji od simbolike Svetskog trgovinskog centra: dok ova beogradska zgrada danas predstavlja otelotvorenje prelaska Srbije u kapitalizam, njena prvobitna uloga bila je vezana za upravo suprotni kraj ideološkog spektra: u njoj je nekada bio smešten Centralni komitet vladajućeg Saveza komunista Jugoslavije.

Zvanično ime ovog zdanja bilo je Zgrada društvenih i političkih organizacija, ali su kulu popularno nazivali jednostavno 'CK'. Smešten na istaknutoj tački na ušću Save u Dunav – slično Kulama bliznakinjama koje su se uzdizale na južnom kraju Menhetna – ovaj soliter dominira

novobeogradskom ravnicom oko sebe. Kada je izgrađen početkom šezdesetih godina, bio je najviša građevina na Balkanu, ali narednih decenija samo u Beogradu je izgrađeno nekoliko drugih zgrada koje su ga nadmašile. Bilo kako bilo, bivša zgrada CK i dalje uživa veoma istaknut položaj i upadljiv je deo panorame koja se otvara iz brojnih ulica starog i novog dela grada.

Nastanak zgrade CK u tesnoj je vezi sa gradnjom Novog Beograda, novog grada koji su komunisti počeli da dižu krajem četrdesetih godina, nakon što su iz Drugog svetskog rata izašli kao pobednici. Čitav poduhvat imao je pre svega simbolički značaj: veći deo zemlje bio je razoren u ratu pa je rekonstrukcija širokih razmera predstavljala racionalni prioritet, pošto je samo u Beogradu trećina ukupnog broja zgrada bila potpuno uništena. Uprkos užasnom siromaštvu, nova država odlučila se na džinovski projekat izgradnje novog grada na nestabilnom, močvarnom terenu na levoj obali Save da bi stvorila odgovarajuću pozornicu za svetlu, novu budućnost koju je sa sobom nosio socijalizam.

Centralni komitet Komunističke partije Jugoslavije trebalo je da bude u središtu te pozornice. Uslovi arhitektonskog konkursa raspisanog 1946-1947. nalagali su „monumentalan“ projekat, po mogućstvu visoku zgradu koja bi predstavljala materijalni prikaz nadmoći Partije.¹ Pošto nije dodeljena prva nagrada, nijedan od podnesenih radova očigledno nije bio dovoljno monumentalan, uprkos tome što je više učesnika podilazilo

¹ „Uslovi konkursa za zgradu Centralnog komiteta Komunističke partije Jugoslavije,“ *Tehnika* (Beograd), br. 11–12 (1946); 339.

pretpostavljenom ukusu komunističkih lidera projektima građevina ukrašenih kolosalnim skulpturama trijumfalnih radnika i partizana.² Kada je ubrzo zatim započela izgradnja Novog Beograda, još uvek se čekalo da se odabere arhitekta koji bi projektovao zgradu Centralnog komiteta. Onda su usledili sudbonosni događaji 1948. Vođe jugoslovenskih komunista usprotivile su se Staljinovim učestalim pokušajima da preuzme potpunu kontrolu nad državom te je odmah usledila kazna. U junu te godine Jugosloveni su izbačeni iz Komunističke internacionale i proglašeni za izdajnike komunizma. Posledica ovog prekida bila je iznenadna ekonomska i politička izolacija zemlje, koja je dovela do ozbiljne ekonomske krize. Obustavljena je gotovo sva graditeljska aktivnost u zemlji, a sa njom i izgradnja prestižnih državnih objekata na Novom Beogradu. Kada su radovi najzad nastavljeni sredinom pedesetih godina, politička situacija se već radikalno promenila.

Posle 1948. u Jugoslaviji je došlo do neočekivanog političkog obrta, jer je napušten komunistički blok i ponovo su uspostavljeni prijateljski odnosi sa Zapadom. Iako se još uvek tvrdoglavo držala komunizma, zemlja je prihvatila eksperimentalne i oblike upravljanja donekle bliže demokratskim. Ovaj reformistički projekat je u velikoj meri potpomogao Zapad u želji da oslabi komunistički blok, makar i po cenu podrške otpadničkoj komunističkoj državi. Jugoslavija je obnovila kulturnu

2 Bratislav Stojanović, „Konkursi za Dom Centralnog komiteta Komunističke partije Jugoslavije i zgradu Predsedništva Vlade FNRJ”, *Tehnika* (Beograd), br. 6 (1947–1958): 141–148.

saradnju sa Zapadom i za nekoliko godina počela je spremno da prihvata američku i zapadnoevropsku kulturnu propagandu. Iako Partija nikada nije uklonila sve ideološke filtere, u zemlji su redovno postavljane izložbe zapadne umetnosti i arhitekture. Arhitektae su ponovo mogle slobodno da usmere pogled ka Zapadu i do sredine pedesetih godina visoki internacionalni stil je postao dominantan trend u arhitekturi. Ta činjenica nije promakla posmatračima sa Zapada, koji su pozdravljali svaki znak jugoslovenskog udaljavanja od sovjetskog bloka, makar i kroz arhitekturu. Nigde to nije otvorenije izraženo nego u „Njujork tajmsu“, u kojem su 1957. godine objavljene sledeće rečenice:

„Za posetioca iz istočne Evrope šetnja Beogradom je poput prelaska iz sumornih betonskih kasarni u svetao i maštovit svet pastelnih građevina, 'letećih tanjira' i malih popločanih dvorišta u italijanskom stilu.

„Raskid Jugoslavije s monotonim sivilom i neukusnim arhitektonskim ukrasima 'sorealizma' nigde nije tako očigledan kao na elegantnim poslovnim i stambenim zgradana ili javnim građevinama koje su sagrađene na mestu ruševina iz Drugog svetskog rata.

„Delimično zahvaljujući raskidu s Moskvom, a delimično zahvaljujući ukusu nekolicine veštih arhitekata, urbani beogradski pejzaž ne narušavaju razne Staljinove aleje, Ulice Gorkog i varšavski neboderi.“³

Usred ove izmenjene političke situacije, 1959. godine organizovan je nov konkurs za zgradu Centralnog komiteta. Nagrađen je projekat

3 Harrison E. Salisbury, „Building Pattern Set by Belgrade“, *New York Times* (22. avgust 1957); 8.

beogradskog biroa „Stadion“, čiji je glavni arhitekta Mihajlo Janković izgradio ime kao autor prvog velikog sportskog stadiona u Beogradu i nastavio da projektuje najvažnije građevine socijalističke države, među kojima su kompleks Saveznog izvršnog veća i muzej „25. maj“, glavni hram Titovog kulta ličnosti.⁴ Janković i njegov tim, u kojem su bili još arhitekta Dušan Milenković i Mirjana Marjanović, predložili su sto metara visoku kulu i uz nju niski horizontalni paviljon, kompoziciju tipičnu za poslovne zgrade internacionalnog stila pedesetih godina (među koje spadaju i prvi projekti za Svetski trgovinski centar u Njujorku).⁵ Međutim, u toku razrade projekta pravougaoni paviljon zamenjen je kružnom salom za sastanke nalik na leteći tanjir. Umesto opšteg mesta internacionalnog stila zgrada je tako dobila mnogo konkretniji uzor: projektovana sala za sastanke podsećala je na građevine Oskara Nimajera (Oscar Niemeyer) u Braziliji, čije su se konveksne i konkavne „zdele“ ovde spojile u jednu. Mada je ovakav izbor svakako bio stvar arhitektonske mode tog trenutka, on je verovatno bio i politički ispravan, s obzirom na to da su i

4 Pored Jankovića, projektni predlog su potpisali Dušan Milenković i Mirjana Marjanović, ali su samo Janković i Milenković učestvovali u projektovanju konkretne građevine. Građevinski inženjer zadužen za projekat bio je čuveni Milan Krstić, koji je zaslužan za neke od najnadahnutijih građevinskih podviga u posleratnom Beogradu.

5 Prvi projekti za Svetski trgovinski centar datiraju još iz 1961. i delo su firme Skidmore, Owings i Meril (*“Skidmore, Owings, and Merrill”*). U njima se predlaže samo jedna kula i plitak horizontalni volumen podignut iznad zemlje, slično projektom predlogu firme “Stadion” za zgradu CK. O detaljima projekta za Svetski trgovinski centar, vidi: Angus Gillespie, *Twin Towers: The Life of New York City’s World Trade Center*, New Brunswick, Rutgers University Press, 1999; Anthony Robins, *The World Trade Center* (Englewood, Fla.: Pineapple Press; Fort Lauderdale, Fla.: Omnigraphics, Inc., 1987).

Novi Beograd i Brazilijska Bria bili nove prestonice, da je Brazil bio Jugoslaviji prijateljska zemlja kojom su u to vreme upravljali socijalisti, te da je i sam Nimajer bio komunista.

Međutim, „leteći tanjir“ nikada nije izgrađen, a usamljena prizma zgrade CK, umesto na Nimajera, sada je podsećala na delo jedne druge zvezde moderne arhitekture, Ludviga Misa van der Roeya (Ludwig Mies van der Rohe). Savremeni kritičari odmah su u jednostavnoj kutijastoj formi prepoznali „misovski“ uticaj, mada manje pročišćenog izraza od Misovih sopstvenih projekata.⁶ Ova sličnost je nosila izvesnu dozu ironije: ulazni hol je svojim glatkim mermernim zidovima i ogromnim staklenim površinama podsećao na predvorje Misove Zgrade Sigrama (Seagram) u Njujorku, ali u njemu se nalazila i Lenjinova bista koja nikako ne bi bila prikladna u upravnoj zgradi ovog kanadskog proizvođača viskija. Misovi neboderi postali su arhitektonski simbol američkog korporativnog kapitalizma; to što je sedište jedne komunističke partije smešteno u takvu građevinu ukazuje na radikalnu zamenu prvobitnog smisla pripisanog ovom arhitektonskom tipu. Identifikacijom modernističkog nebodera s novim ideološkim sadržajem tako je paradoksalno potvrđena proklamovana univerzalnost internacionalnog stila.

Američki neboderi bili su proizvod potrebe i nedostatka prostora u centrima velikih američkih gradova, zbog čega su zgrade postajale sve više i više. Zgrada CK, s druge strane, sagrađena je usred ogromnog

⁶ Vidi: Ranko Trbojević, „Zid zavesa i njegova primena u Beogradu“, *Arhitektura Urbanizam* 8, br. 44 (1967), 18–19.

prostranstva, a njena visina motivisana je čistom simbolikom. Sa njenih najviših spratova pruža se spektakularan pogled na čitav grad, kako na novoizgrađene četvrti na levoj obali tako na stari grad na desnoj obali Save. Taj pogled nije ni nalik pogledu sa američkih nebodera iz kojih se uvek vide i drugi, konkurentski neboderi i on predstavlja simbolički čin nadgledanja svega što Zgrada CK nadvisuje. Nadgledani pejzaž i sam je posedovao veliku simboličku vrednost, jer sadrži ušće dveju najvećih jugoslovenskih reka, tako proširujući razmere „kontrolisane“ oblasti od gradske i lokalne na geografsku i nacionalnu.

Ako se ceo Beograd mogao videti s vrha zgrade, i sama zgrada se mogla lako ugledati iz različitih delova grada, a najimpresivniji pogled na nju pružao se iz Kalemegdanskog parka preko Save, najstarijeg dela grada i omiljenog šetališta Beograđana. Ova razmena pogleda između onih unutra i onih napolju predstavljala je simboličku potvrdu političke hijerarhije u zemlji kao materijalni žig te hijerarhije u razmeri celog grada. Međutim, planirani efekat se pokazao donekle problematičnim pošto su svi znali da je u stvarnosti jezgro političke moći daleko od same zgrade i da u njoj obitavaju samo različiti stupnjevi birokratske lestvice Partije. Legenda kaže da Tito nije voleo CK, čija je stroga i svedena modernistička forma verovatno vređala njegov donekle malograđanski ukus.⁷

7 Ako su zgrade u kojima je Tito živio ikakav pokazatelj njegovog ukusa, on je bio izrazito „tradicionalan“; svedočanstvo o tome iz prve ruke pruža knjiga Ive Eterovića, *Titov privatni život* (Beograd, Jugoslovenska revija, 1977). Jedini poznati Titov javni izlet u oblast umetnosti bio je njegov čuveni napad na apstraktnu umetnost 1963. godine, ali on je naišao na vrlo oštre kritike i nije imao dalekosežan rezultat.

Navodno, Tito je u građevinu ušao samo jednom, na njenom svečanom otvaranju; sve istinski važne odluke donošene su drugde, u njegovoj rezidenciji u starom delu grada. Simbolika zgrade CK zasniva se, dakle, na nizu kontradiktornih činjenica: s jedne strane imamo dominantnu, sto metara visoku kulu, a s druge odsustvo stvarne moći koju je ona trebalo da simbolizuje; s jedne strane zgrada je predstavljala sedište Komunističke partije, a s druge je njen arhitektonski tip prisvojen iz ideološki suprotstavljenog kapitalističkog sistema. Uspeh zgrade CK kao arhitektonskog simbola komunizma bio je u najboljem slučaju polovičan i počivao je pre svega na njenim trenutnim stanovnicima.

I zaista, ako zanemarimo pomenutu Lenjinovu bistu u predvorju, u izgledu zgrade CK nije bilo ničeg što bi je označilo kao komunističku. Njenu jednostavnu spoljašnjost nisu krasile skulpture trijumfalnih proletera, na njenom vrhu nije bilo posađenih zvezda petokraka, niti su u njenu fasadu ugravirani bilo kakvi natpisi. Zgrada je ipak odgovorila na potrebu za jasnom ideološkom identifikacijom pomoću „tajnog oružja“ koje je premostilo ovaj problem na jedan neočekivan, ali krajnje modernistički način. U svaki od mnogobrojnih prozora bile su ugrađene specijalne svetiljke koje su omogućavale da četiri fasade zgrade noću budu osvetljene tako da formiraju različite svetlosne poruke.⁸ Fasada je tako funkcionisala kao primitivna verzija džinovskog digitalnog ekrana na kojem su ispisivani politički slogani kao što je: „Živeo Tito!“ Ovo je svakako bio gradski spektakl najvišeg reda: impozantan, snažno osvetljen moderni

neboder, vidljiv sa velike udaljenosti, koji se uzdiže u centru novog grada i slavi „najvećeg jugoslovenskog sina“ porukom visokom 100 m! Čak je i dopisnik „*Njujork tajmsa*“ našao za shodno da u jednom članku pomene ovaj spektakl, mada je njegov blago podsmešljivi komentar značio da je to verovatno bio malo preteran prizor za njegov kapitalistički ukus.⁹ Ova visokotehnološka propaganda imala je i negativnu stranu. Zahvaljujući njoj, simbolički sadržaj zgrade CK odvojio se od njene fizičke strukture, postavši promenljiv i u potpunoj zavisnosti od onoga ko upravlja električnim prekidačima. Lakoća s kojom će CK kasnije promeniti svoju funkciju očigledno je u nju bila ugrađena od samog početka.

Ako je gnev islamskih fundamentalista, koji je u više navrata bio usmeren na Svetski trgovinski centar, predstavljao svedočanstvo ogromne simboličke snage pripisane toj građevini, ni zgrada CK izgleda nije daleko zaostajala, jer je i ona bila meta terorističkog napada. U proleće 1979, srpski emigrant Nikola Kavaja, nekadašnji američki plaćenik i fanatični antikomunista opsednut idejom da izvrši atentat na Tita, oteo je u Čikagu jedan putnički avion s namerom da doleti u Beograd i obruši se na zgradu CK. Njegov poduhvat, dakle, predstavljao je direktan metod terorističkog napada kojim je srušen Svetski trgovinski centar. Međutim, Kavajina namera se izjalovila zahvaljujući lošem planiranju: ne samo što je zasnovao plan na pogrešnoj pretpostavci da Tito živi u zgradi CK,

9 David Binder, „Those friendly Beogradjani“, *New York Times* (21. novembar 1965), 98. Fotografija zgrade osvetljene tako da se obrazuju reči „Živeo Tito“ objavljena je u *Arhitekturi/urbanizmu* 7, br. 41–42 (1966); 6.

Kavaja nije znao ni gde se ona tačno nalazi u Beogradu, jer je emigrirao iz Jugoslavije pre nego što je ona podignuta. Kada je shvatio da ne može da dovrši misiju, potencijalni atentator se predao i u Sjedinjenim Državama je bio osuđen na 65 godina zatvora.¹⁰

Iako je 1979. izbegla napad, dvadeset godina kasnije zgrada CK imala je manje sreće. Niz događaja koji su vodili ka njenoj propasti započeo je krahom socijalističke Jugoslavije 1991. godine. Pošto su se domogli vlasti, Slobodan Milošević i njegova preduzetnički raspoložena Socijalistička partija proglasili su se jedinim naslednicima imovine Saveza komunista i pretvorili kulu u prostor za iznajmljivanje, od čega su godinama ubirali solidan prihod. Paralela s Misovim poslovnim neboderima tako je na ironičan način postala prikladna. Deo prostora unutar zgrade socijalisti su zadržali za sebe, a ostatak su izdali novoosnovanim privatnim preduzećima bliskim Miloševiću. Među njima je bilo nekoliko radio i televizijskih stanica (od kojih je jedna bila u vlasništvu Miloševićeve ćerke), za čije potrebe je na krovu bila podignuta visoka antena. Ovo je bilo fatalno po zgradu tokom bombardovanja Srbije u proleće 1999, jer je NATO proglasio radio i televizijske stanice legitimnim metama kao delovima srpske „ratne mašinerije“. Zgradu je u dva navrata pogodio nekoliko projektila razorivši njen vrh s antenom i neke od donjih spratova. Ovaj napad, koji je tek neznatno ugrozio Miloševićevu propagandu a

10 Vidi: Nathaniel Sheppard, Jr., „New York-Chicago Jet Hijacked; Passengers Free, It Returns Here“, *New York Times* (21. jun 1979): A1, A14. O Kavajinoj verziji događaja, vidi: Toma Džadžić, „Predskazanja: Milić rušio – Kavaja robijao“, *NIN*, Beograd, 15. jul 1999.

nije postigla apsolutno nikakav vojni efekat, bio je pre svega predstava: iako usmeren na jednu jedinu zgradu, bio je vidljiv iz različitih delova Beograda, a posebno spektakularno je delovao na televiziji, šaljući upozorenje stanovnicima Srbije da se suočavaju s nadmoćnom vojnom silom. Pošto je, da zgoda bude veća, većina stranih novinara bila smeštena u hotelu „Hyatt“ koji se nalazi preko puta ulice, gledaoci širom sveta takođe su iz prve ruke dobili potvrdu naširoko reklamirane „hirurške preciznosti“ NATO-ove „ratne mašinerije“.

I pored toga što ju je pogodilo nekoliko projektila, betonska zgrada se ipak nije srušila. Još dve godine posle rata 1999. godine, ona se poput duha uzdizala nad novobeogradskom ravnicom. Posle Miloševićevog pada oktobra 2000. godine, nova vlada prodala je zgradu CK jednom međunarodnom konzorcijumu. Prvobitan plan bio je da se ona sruši, ali su novi vlasnici na kraju odlučili da je vredí popraviti. Zgrada je ogoljena do betonskog skeleta, oštećeni delovi su učvršćeni i ugrađena je nova glatka staklena fasada. Dozidana su još dva sprata, a na vrhu je postavljena i nova antena. Građevina je tako dostigla visinu od preko 130 m, povrativši tako titulu najviše zgrade na Balkanu.

Posle ovog „potpunog kozmetičkog tretmana„ zgrada je ponovo otvorena 2005. godine pod imenom Poslovni centar „Ušće„, a prostor u njoj izdat je nekolicini međunarodnih kompanija. Nekadašnji Centralni komitet trenutno je najekskluzivniji poslovni prostor u Beogradu. Na vrhu zgrade nalazi se svetleća reklama poznate banke; odavno su prošla vremena kada su svetla na njenim prozorima klicala „Živeo Tito„. Na

vrhu se nalazi i luksuzan restoran, omiljeno mesto novog beogradskog džet-seta, a na ulazu je obezbeđenje strože nego što je ikada bilo u doba komunizma. Ekskluzivnost zgrade tako je i dalje zagarantovana, ali pristup u nju više ne zavisi od političke podobnosti, već od finansijske sposobnosti.

Zahvaljujući neobičnom obrtu sudbine, renovirana kula trenutno se proširuje i 2009. će joj se pridružiti identična bliznakinja.¹¹ Iako možda nije postojala namera da se time napravi analogija sa Svetskim trgovinskim centrom, tu analogiju biće teško izbeći kada bude izgrađen drugi neboder, jer sama ideja poslovnih kula bliznakinja gotovo nedvosmisleno asocira na tragediju koja se odigrala 11. septembra. Tako će zamršeni splet tumačenja ovog kompleksa postati još komplikovaniji: nekadašnje sedište Komunističke partije, projektovano po uzoru na tip građevine karakterističan za korporativni kapitalizam, a koje je zatim korišćeno kao billboard za komunističku propagandu zbog čega je bilo na meti jednog teroriste, u svojoj novoj reinkarnaciji postaće i samo lokalni simbol globalnog kapitalizma, pri tome se zgodno pozivajući na njegov vrhovni arhitektonski simbol koji su teroristi uništili upravo zbog njegove simboličke uloge. Da se čoveku zavrti u glavi, zar ne?

Arhitektonski simboli političke moći obično zadržavaju svoj status još dugo nakon što nestane politički sistem koji ih je izgradio – setimo se, na primer, nekadašnjih kraljevskih dvorova širom Evrope, od kojih su danas mnogi pretvoreni u muzeje u slavu uspomene na nestale

11

Vidi <http://www.uscetower.com/html/index.html>.

monarhije. Međutim, to nije slučaj sa zgradom CK: nekadašnje sedište Saveza komunista zbacilo je svoju zastarelu košuljicu i trenutno se odeva u novi, postkomunistički ogrtač, veselo brišući svoj prethodni identitet i preuzimajući nov, prikladniji za vremena koja dolaze. Ovo možda zvuči kao prilično ciničan stav prema memoriji, stav koji poriče bilo kakvo značenje inherentno materijalnim tragovima istorije i nagoveštava mogućnost da arhitektura služi zaboravu podjednako kao i sećanju. Ipak, sudbina nekadašnje zgrade CK istovremeno je paradoksalni pokazatelj njene izuzetne otpornosti: ova građevina ne samo da je preživela sve burne istorijske događaje kojima je bila izložena već uporno odbija da bude pretvorena u puki simbol prošlosti, u inertan muzejski eksponat. Umesto da skrušeno stoji u pozadini kao komad pozorišne scenografije, bivša zgrada CK i dalje ima aktivnu ulogu u predstavi svakodnevnog života grada Beograda. Ona je poput lika iz sapunske opere koji ostaje u središtu radnje čak i ako mora da se podvrgne plastičnoj operaciji da bi zadržao svoje mesto. Činjenica da taj lik, po svemu sudeći, pati i od povremenih napada amnezije predstavu samo čini još interesantnijom.



Panorama Novog Beograda sa zgradom PC "Ušće", fotografija Arhiva MPC Properties
Panorama od New Belgrade with the building of BC "Junction", photo MPC Properties archive



Mihailo Janković i Dušan Milenković, *Zgrada društvenih i političkih organizacija*, perspektiva, oko 1960.
Mihailo Janković and Dušan Milenković, Building of Social and Political Organizations, perspective, c. 1960
kolekcija / collection Aleksandar Janković



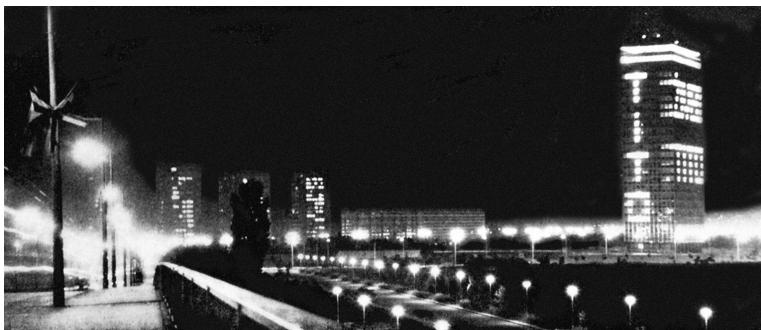
Zgrada CK šezdesetih godina dvadesetog veka
CK in the 1960s.
kolekcija / collection Aleksandar Janković



Predvorje s liftom u zgradi CK
Elevator lobby of the CK
kolekcija / collection Aleksandar Janković



Pogled s najvišeg sprata zgrade CK
View from the top floor of the CK
fotografija / photo Damir Kovačić



Pogled na Novi Beograd noću sa zgradom CK na čijoj fasadi je svetlošću ispisana parola "Živeo Tito"
(objavljeno u Arhitekturi/urbanizmu 7, 1966, br. 41-42; 6).
*Night view of New Belgrade with the CK displaying "Long Live Tito" on the façade [Published in Arhitektura
urbanizam 7, no. 41-42 (1966); 6].*



Zgrada CK rekonstruisana u Poslovni centar "Ušće", 2005.
CK reconstructed as Business Centre "Ušće", 2005
fotografija / photo Vladimir Kulić

Vladimir Kulić

REFASHIONING THE CK: TRANSITORY IDENTITIES OF BELGRADE'S TALLEST BUILDING

If the city is a stage for the performance of everyday life, some buildings are more than mere pieces of stage-set. They may have such great iconic power that they participate in the performance as fully as live actors. Think, for example, of September 11, the ultimate urban spectacle of the early 21st century: Yamasaki's Twin Towers were not just a backdrop for a tragedy—they played a leading role in it, and the event will be remembered through the image of their collapse more than for any individual human participant. More importantly, the Twin Towers were not assigned that role by chance, but because a huge amount of symbolic value had already been invested in them beforehand. Identified with America's globalizing financial—and by extension political—power, they

were built as a symbol and they were destroyed as such. And although they no longer exist, they are like a character that is killed early in a movie but keeps driving the plot: at the precise moment of their globally televised destruction, the Twin Towers paradoxically cemented their place in the world's collective memory. Whatever new building replaces them, it will never escape their shadow.

Belgrade has had its own fair share of spectacular destructions, although never to such broad audience and universal sympathy as New York's. But it does have a building whose fate curiously resembles that of the World Trade Center in many details, except that so far it has survived the real and imagined attacks on it. Belgrade's unlikely counterpart to the Twin Towers is also a skyscraper (admittedly, much smaller), designed at approximately the same time, and also a structure of highly symbolic charge that drew both awe and ire. However, that symbolic charge was less stable than that of the World Trade Center: while the Belgrade building today embodies Serbia's transition to capitalism, it was originally built to represent the opposite end of the ideological spectrum by housing the Central Committee of Yugoslavia's ruling League of Communists.

The official name of this edifice was the Building of Social and Political Organizations, but the tower was popularly known simply as "CK," which stood for Central Committee (Centralni komitet). Perched on a promontory at the junction of the rivers Danube and Sava—similar to the Twin Towers' position at the southern tip of Manhattan—the solitary

building dominates the surrounding flatlands of New Belgrade. When it was built in the early 1960s, the tower was the tallest structure in the Balkans, but in the decades that followed there were several other buildings only in Belgrade that broke its record. Nevertheless, the former CK Tower still enjoys a highly visible position, emerging in vistas from many streets in both the old and the new part of the city.

The origins of the project are firmly linked with the construction of New Belgrade, the new city that communists started building in the late 1940s after they emerged victorious from World War II. This endeavor was more than anything symbolic: most of the country was devastated by the war and in rational terms a large scale reconstruction was a priority, since only in Belgrade approximately one-third of all buildings were completely destroyed. And yet, despite the severe poverty, the new state launched a gigantic project of building a brand new city on the unstable, marshy terrain at the left bank of the Sava in order to create an appropriate stage for the bright new life that was to come in socialism.

The Central Committee of the Party was to be a centerpiece of that stage. Propositions of an architectural competition organized in 1946-47 called for a "monumental" design, preferably a tall tower that would materially demonstrate the predominance of the Party.¹ Since no first prize was awarded, obviously none of the entries was deemed monumental enough, despite the fact that many participants played

¹ "Uslovi konkursa za zgradu Centralnog komiteta Komunističke Partije Jugoslavije," Tehnika (Belgrade), no. 11-12 (1946): 339.

up to the assumed tastes of communist leaders by proposing buildings adorned with large-scale sculptures of triumphant workers and partisans.² Nevertheless, when the construction of New Belgrade began soon after, the building of the Central Committee was still waiting for the right architect. But then came the fateful events of 1948. Yugoslav communist leadership, headed by Josip Broz Tito, famously defied Stalin's repeated attempts to take over complete control of the country and a punishment followed immediately. In June of that year Yugoslavs were expelled from the Communist International and proclaimed traitors of communism. This break-up resulted in a sudden economic and political isolation of the country, leading to a serious economic crisis. Almost all building activity in the country was brought to a halt, including the construction of prestigious state buildings in New Belgrade. When works finally continued in the mid-1950s, the political situation had already radically changed.

After 1948, Yugoslavia made a stunning political summersault, leaving the communist bloc and reestablishing friendly relations with the West. While still stubbornly clinging to communism, the country adopted experimental and somewhat more democratic forms of government. The reformist project was significantly aided by the West, which was eager to weaken the communist bloc even at the price of supporting an outcast communist country. Yugoslavia reestablished cultural cooperation with

2 Bratislav Stojanović, "Konkursi za Dom Centralnog komiteta Komunističke Partije Jugoslavije i zgradu Predsedništva Vlade FNRJ," Tehnika (Belgrade), no. 6 (1947-58): 141-48.

the West and within a few years became a willing recipient of American and West-European cultural propaganda. Even though the Party never removed all ideological filters, exhibitions of Western art and architecture were shown in the country on a regular basis. Architects could again freely look towards the West and by the mid-1950s the high International Style became the dominant architectural trend. This fact did not go unnoticed by Western observers, who hailed every sign of Yugoslavia's distancing from the Soviet bloc, even through architecture. No one expressed that more openly than the New York Times, which wrote in 1957:

"To a visitor from eastern Europe a stroll in Belgrade is like walking out of a grim barracks of ferro-concrete into a light and imaginative world of pastel buildings, "flying saucers," and Italianate patios.

Nowhere is Yugoslavia's break with the drab monotony and tasteless gingerbread of "socialist realism" more dramatic than in the graceful office buildings, apartment houses and public structures that have replaced the rubble of World War II.

Thanks in part to the break with Moscow and in part to the taste of some skilled architects no Stalin Allées, Gorky Streets or Warsaw skyscrapers mar the Belgrade landscape."³

It was amidst this changed political situation that a new competition for the building of the Central Committee was held in 1959. The

³ Harrison E. Salisbury, "Building Pattern Set by Belgrade," New York Times (Aug. 22, 1957): 8.

commission went to Belgrade architectural office “Stadion,” whose principal designer Mihailo Janković had made his name as a designer of the first large sports stadium in Belgrade and went on to design the most important buildings of the socialist state in Belgrade, including the Federal Government of Yugoslavia and the Museum 25 May, central shrine of Tito’s cult of personality.⁴ Janković and his team proposed a one-hundred-meter tall office tower accompanied by a horizontal slab raised on stilts, a generic type of the International Style employed for a wide array of office buildings (including the first architectural proposals for the World Trade Center).⁵ During the development of the design, however, the rectangular horizontal slab was transformed into a disc-shaped conference hall resembling a flying saucer. A previously generic reference thus gained specificity: the proposed conference hall recalled Oscar Niemeyer’s work in Brasilia, his convex and concave ‘bowls’ here united into a single piece. While this was certainly a fashionable statement, it may have also been politically appropriate, considering the

4 Besides Janković, the competition entry was also signed by Dušan Milenković and Mirjana Marjanović, but only Janković and Milenković went on to design the actual structure. The structural engineer for the project was the well-known Milan Krstić, who was responsible for some of the most inspired engineering feats in post-war Belgrade.

5 The first designs for the World Trade Center date back to 1961 and were created by the firm Skidmore, Owings, and Merrill, whose architects proposed only one tower and a large horizontal slab raised above the ground, similar to Stadion’s competition proposal for the CK. For a history of the World Trade Center project, see Angus Gillespie, *Twin Towers: The Life of New York City’s World Trade Center* (New Brunswick: Rutgers University Press, 1999); Anthony Robins, *The World Trade Center* (Englewood, Fla.: Pineapple Press; Fort Lauderdale, Fla.: Omnigraphics, Inc., 1987).

fact that New Belgrade paralleled Brasilia as a new capital, that Brazil was a friendly country governed by socialists at the time, and that Niemeyer was himself a communist.

However, the 'flying saucer' was never built and the solitary prism of the CK tower unwittingly shifted the reference from Niemeyer to another luminary of modern architecture: Ludwig Mies van der Rohe. The simple box was easily recognized by contemporary critics as Miesian, although not as 'pure' as Mies's own projects.⁶ This similarity did not come without a hint of irony: the lobby, with its sleek marble walls and large expanses of glass, very much resembled the lobby of Mies's Seagram Building in New York, but it also contained a bust of Lenin, which would have hardly been appropriate in corporate headquarters of a Canadian whiskey manufacturer. Mies's skyscrapers and their progeny were commercial buildings that became symbols of corporate architecture; housing the seat of a communist party in a building like that meant that the original meanings implicitly associated with this building type became replaced by a completely new ideological content, thus paradoxically confirming the alleged universality of the International Style.

However, American skyscrapers were products of necessity, of a pressing lack of space that drew construction higher and higher. The CK building, on the other hand, stood amidst a vast expanse of space and its height was motivated by purely symbolic reasons. Its top floors offered

6 See: Ranko Trbojević, "Zid zavesa i njegova primena u Beogradu," *Arhitektura Urbanizam* 8, no. 44 (1967): 18-19.

spectacular commanding views of the whole city, both of the newly developed areas on the left bank and the old city on the right bank of the Sava. This was nothing like a view from an American skyscraper that normally included other competing skyscrapers; the gaze from the top of the CK, with its height that overshadowed everything within sight, was an act of symbolic surveillance. The landscape under surveillance was highly symbolic too, containing the junction of Yugoslavia's two largest rivers, thus expanding the scale of the 'controlled' area from urban and local to geographic and national.

If almost all of Belgrade was visible from the building, in return the building itself could be easily spotted from various quarters of the city, most impressively from Kalemegdan Park across the Sava, Belgrade's oldest part and a favorite promenade of its inhabitants. This exchange of gazes between those inside the building and those outside of it confirmed the political hierarchy in the country and left a material imprint of that hierarchy on the scale of the whole city. However, the intended effect proved somewhat problematic, since everyone knew that in reality the crux of the political power was far removed from the building and that only various rungs of the Party bureaucracy dwelled inside. Indeed, it is an urban legend that Yugoslavia's life-long President and unchallenged Party leader Tito detested the CK, whose austere modernist forms probably offended his rather petit bourgeois taste.⁷ Allegedly, Tito entered the building only at the occasion of its

7

If buildings in which Tito lived are any indication, his personal taste was decidedly

opening ceremony; all truly important decisions were made elsewhere, at his residence in the old part of the city. This apparently incoherent combination of facts—a domineering presence of a 100 m high tower, and the actual absence of the power it was meant to symbolize; the purpose of housing the seat of a communist party, and a building type appropriated from the ideologically opposed capitalist system—meant that the CK was an ambiguous architectural symbol that functioned predominantly by association with its current inhabitants.

Indeed, if we disregard the abovementioned bust of Lenin in the lobby, there was nothing inherent to the form of the CK building that would identify it with communism. Its simple exterior displayed no sculptures of triumphant proletarians, no five-pointed stars were perched on its top, and there were no inscriptions engraved in its façade. But the building did respond to the need for clear ideological identification through a ‘secret device’ that bridged this problem in a surprising, but ultimately modernist way. Each of its many windows was equipped with a special light that enabled the building’s four faces to be lit at night in different patterns.⁸ The façades thus functioned as a primitive version of a gigantic digital display that showed political slogans like “Long Live Tito!” This must have

‘traditional;’ for a first-hand insight into this question, see Ivo Eterović’s Tito’s Private Life (Belgrade: Jugoslovenska revija, 1977). Tito’s only well-known public foray into the field of art was his famous attack on abstract art in 1963, but it was greeted with considerable criticism and amounted to nothing.

8 For an analysis of the curtain wall of the CK building, see Trbojević, “Zid zavesa i njegova primena u Beogradu.”

been a major urban spectacle: an imposing brightly illuminated modern skyscraper, standing at the center of a brand new city and visible from a great distance, celebrating the “greatest son of Yugoslavia” with 100 m tall messages! Even the New York Times correspondent felt compelled to write about it, although his subtly sneering comment meant that this was probably a bit too much for his capitalist taste.⁹ But this hi-tech propaganda had a downside too, because the symbolic content of the CK became detached from its physical structure; it became transitory and fully dependent on those who controlled electrical switches inside. The ease with which the building would later change its function was obviously built into it from the very start.

If the wrath of Islamic fundamentalists that was repeatedly aimed at the World Trade Center testified to the enormous symbolic power ascribed to it, it seems that the CK was not far behind, since it too became a target of a terrorist attack. In 1979, Serbian anti-Communist émigré Nikola Kavaja, a veteran mercenary who was obsessed with assassinating Tito, hijacked an airplane in Chicago with the intention to fly to Belgrade and crash the aircraft into the CK, thus pioneering a method of terrorist attack that would be fatal for the World Trade Center. However, the plan failed due to bad planning: first, it was based on a false assumption that Tito lived in the building; and second, having emigrated

⁹ David Binder, “Those friendly Beogradjani,” *New York Times*, (Nov. 21, 1965), 98. A photograph of the building lit up with the words “Long Live Tito” was published in *Arhitektura urbanizam* 7, no. 41-42 (1966): 6.

years before the tower was erected, Kavaja did not know its exact location in Belgrade. When he realized that he was not able to complete the mission, the would-be assassin surrendered and was sentenced in the United States to 65 years in prison.¹⁰

But if the CK escaped attack in 1979, twenty years later it would not be so lucky. The chain of events that led to its demise was set in motion by the collapse of socialist Yugoslavia in 1991. After they seized power in Serbia, Slobodan Milošević and his profit-minded Socialist Party claimed to be the sole heirs to the property of the League of Communists and turned the tower into a rental building from which they collected considerable income. The reference to Mies's commercial skyscrapers thus became ironically appropriate. While the Socialists kept a part of the space inside for themselves, they rented out the remainder to newly founded private companies close to Milošević's clique. These included several radio and TV stations (one of them owned by Milošević's own daughter), for whose broadcasting needs a large antenna was placed on the roof. This proved fatal during the bombing of Serbia in the spring of 1999 because NATO claimed broadcasting facilities legitimate targets as parts of the Serbian 'war machine.' Several missiles hit the building on two different occasions, demolishing a few top floors with the antenna and some of the floors near the ground. Only marginally damaging

¹⁰ For a contemporary report, see Nathaniel Sheppard, Jr., "New York-Chicago Jet Hijacked; Passengers Free, It Returns Here," *New York Times* (June 21, 1979): A1, A14. For Kavaja's own version of events, see: Toma Džadžić, "Predskazanja: Milić rušio-Kavaja robijao," *NIN* (Belgrade), 15 July, 1999.

Milošević's propaganda and having no military effect whatsoever, this bombing was more than anything a show: focused on one single building, but highly visible from many parts of Belgrade, and looking particularly spectacular on TV, for citizens of Serbia it was a warning of their own vulnerability in the face of a superior military power. With the majority of foreign journalists conveniently accommodated at the Hyatt Hotel just across the street, viewers across the world also got first hand proof of the highly advertised "surgical precision" of NATO's own 'war machine.'

Despite being hit by several missiles, the concrete tower did not collapse. For some two years after the 1999 war it stood like a ghost overlooking the plains of New Belgrade. After Milošević was ousted in October 2000, the new government sold the building to an international consortium. The tower was at first scheduled for demolition, but the new owners eventually decided that it was worth repairing. The building was stripped to its bare structure, the damaged areas were consolidated, and a sleek new glass façade constructed. Another two floors were added on the top, as well as a new antenna. The structure thus rose to over 130 m, regaining the title of the tallest building in the Balkans.

After this 'total makeover,' the building reopened in 2005 under new name Business Center Ušće ("Junction") and was rented out to a number of international companies. Currently, the former Central Committee is the most prestigious commercial office space in Belgrade. A glowing fluorescent advertisement celebrating well known bank occupies its top; long gone are the days when the building's window lights exclaimed

“Long Live Tito.” An attractive restaurant occupies a luxurious double height space at the top, a favorite spot of Belgrade’s new jet-set. When entering the building, security is stricter than it ever was during communist times. Exclusivity is thus still guaranteed, but access depends on financial ability instead of political loyalty.

In a curious twist of fate, the renewed tower is currently undergoing expansion and by 2009 will be joined by an identical twin next to it.¹¹ Although not necessarily intentional, the unlikely analogy with the World Trade Center will be hard to escape once the second skyscraper is erected, the very idea of twin office towers being so closely associated with the tragic destruction of the New York buildings. This will create a truly labyrinthine network of interpretations for the emerging complex in Belgrade: a former seat of a communist party, designed by appropriating a building type identified with corporate capitalism, but then used as a billboard for communist propaganda, for which it was targeted by a terrorist, will in its new reincarnation itself become a symbol of global capitalism by appropriately referring to its ultimate architectural symbol, which was destroyed by terrorists precisely for being such a symbol. Quite mind-blowing, isn’t it?

Architectural icons of political power usually keep their status long after the political system that built them is gone—think, for example, of any number of former imperial courts across Europe, many of which are now museums commemorating those same political systems. In

11

See <http://www.uscetower.com/html/index.html>.

the case of the CK, however, that is not so: the old seat of the League of Communists shed its obsolete skin and is changing into a new post-communist cloak, happily erasing its previous identity and taking on a new one, more appropriate for the coming times. This may suggest a rather cynical attitude towards memory, one that denies any meaning intrinsic to material traces of history, thus implying that architecture may be as much about forgetting as about remembering. But at the same time, the fate of the CK paradoxically shows its remarkable resilience too: not only does the tower survive all the challenges of a tumultuous history, but it also consistently refuses to be reduced to a mere symbol of the past, an inert museum exhibit. Instead of sitting quietly in the background as a piece of stage-set, the former CK continues to play an active role in the drama of everyday life of Belgrade. It is like a soap opera character that remains at the center of the plot even if it means undergoing plastic surgery to maintain the role. The fact that this character may also suffer from occasional bouts of amnesia perhaps makes the performance even more interesting.

Milena Dragičević Šešić

BELEF – BEOGRADSKI LETNJI FESTIVAL: OTKRIVANJE SUŠTINE GRADA

Letnji festivali i manifestacije obično imaju dva cilja – da ožive kulturni život grada u trenutku kada sve ustanove kulture zbog godišnjih odmora svedu svoje programe na minimum i da obezbede zabavu onom delu stanovništva koji zbog sredstava ili porodičnih obaveza nije uspeo da ode na letovanje. Stoga su letnji festivali obično „laki“, zabavni, nepretenciozni – prilagođeni zahtevima vremena i publike.

Međutim, Belef je nastao u trenutku velike društvene krize i osećanja besperspektivnosti, u vreme ratova – zagovaranih mitovima i kolektivnim sećanjima. Smatrajući da je neprimereno praviti pučki, zabavni, karnevalski festival koji bi beogradsku publiku željnu eskapizma odveo izvan stvarnosti u svet mašte i sreće, Savet festivala se opredelio za umetnost protesta, izraz provokacije svih onih koji žele da misle, da

stvaraju i da na puni način žive u svome gradu, svesni odgovornosti umetničkog delovanja i značaja javne reči – kulturu otpora i nepristajanja (*culture of dissent*).

Počelo se sa „**Povratkom gradu**“ 1997, naredne godine tema je bila „**Urbane provokacije**“, treće: „**Fragmenti smisla**“ (1999. neposredno nakon bombardovanja), da bi se ovaj ciklus završio 2000. s temom: „**Grad – slika – stvarnost**“...

Konceptom „*Povratak gradu*“ (1997) Belef je pokazao otklon od prethodne koncepcije (površno nacionalističke, mitomanske, svečarske...). Sloganom „*Urbane provokacije*“ (1998) u centar pažnje stavili smo umetnički osvešćeni dijalog umetnika sa gradom. Slogan „*Fragmenti smisla*“ (1999) ukazao je na našu nemoć da dublje i suštinski doprinesemo promeni, ali i naše htenje da ponudimo gradu, otuđenom od samoga sebe, neke sadržaje u kojima će moći da prepoznaje bar neke od vrednosti na koje se u budućnosti možemo osloniti... Tako se stiglo i do 2000. godine i koncepta „*Slika – Stvarnost – Grad*“, koji je dovoljno širok da se u njega može učitati mnogo toga – otkrivanje smisla stvarnosti u gradu koji već deset godina živi traumatičan život sopstvenog poništavanja, ali istovremeno i novog, „marginalnog“ oživljavanja; otkrivanje novih prostora grada, prostora koji u novim okolnostima stvaraju, ugrađuju, konstruišu nova značenja...

Svake godine nastojimo da projektima i prostorima u kojima se odvijaju istražimo smisao i suštinu grada, te da festival pokuša da doprinese otkrivanju skrivenih realnosti, pa čak, i da utiče na realnu

promenu grada i vrednosti i interesovanja njegovih stanovnika.

Dakle, Beogradski letnji festival ostvarivao se kao provokacija i kao uznemirenje, uprkos festivalskoj logici svečarenja, igre, lagodnosti i zabave. U vreme rata na Kosmetu, opšte bede i rezignacije srednje klase, Beogradu je Belef doneo duh upitnosti, novih vrednosti, razmišljanja. To nije bio samo duh alternative sklonjene u podrumne i prostore van očiju široke javnosti već alternative koja ulazi u tržne centre, kioske, na šetališta pešačke zone, centralni gradski trg, dakle, svuda gde dolazi običan svet – tzv. slučajna publika svikla samo na eskapističku „umetnost“ TV sapunica i lažni glamur gradskih izloga.

Od Makavejvljevog filma „*WR ili misterije organizma*“ (1972), preko performansa „*FaluSrbija*“ u kojem je grupa Magnet nosila crveno obojenu skulpturu falusa sa slikom Slobodana Miloševića Knez Mihailovom ulicom uz ritualnu pesmu i igru (1996), do projekta – spektakla „*Čuj, mali čoveče*“ (1997), ostvarivana je u Beogradu ta linija **umetnosti kao provokacije** – linija koju nastavljaju Belef performansi.

Provokacije Belefa obraćaju se publici i kritici kulturnih dešavanja – onima koji su navikli da posećuju kulturne manifestacije, ali da na njima dobiju jedan estetski umetnički doživljaj koji će ih retko navoditi da se upitaju u kom svetu žive i zašto prihvataju život bez smisla i budućnosti. Te provokacije su namenjene i slučajnoj publici – onima koji možda i ne znaju da se u gradu održava Belef, ali će samo tako, na ulici, na otvorenom gradskom prostoru, moći da se suoče sa umetničkim delom.

Tako, istovremeno, umetnički proces uključuje i otkrivanje grada – njegovog jezika skrivenog u znacima fasada, okupljanjima ljudi, novim detaljima u gradskom prostoru... Belef omogućuje umetnicima da istraživanjem onoga što je stvaralaštvo dalo (tradicija), istraživanjem kolektivnog sećanja i gradskih mitova, kao i ugradnjom sopstvenih iskustava, daju Beogradu nova sećanja za budućnost. Stoga su umetničke akcije Belefa birane tako da u običnim gradskim prostorima – na ulici, trgu, ali i u podzemnom prolazu, na autoputu... budu u dodiru s nenamernom, slučajnom publikom, onom koja pritisnuta bremenom svakodnevice ustanove kulture doživljava kao nedostižne i nedostupne prostore spektakla.

Umetnici, dakle, preuzimaju „spektakl“, izlaze iz zatvorenih, izolovanih umetničkih ustanova u kojima umiru ili samuju umetnička dela, želeći da time uspostave davno prekinutu komunikaciju umetnosti i običnih, malih ljudi, umetnosti i svakodnevice.

Stoga se u okviru programa „*Urbana gerila unplugged*“ (1998) realizuje „*Medeja*“ Hajnera Milera koja traži odgovore od muža ratnika, okupana u krvi i okružena šlemovima... Izvedena je u skladištu Narodnog pozorišta otvorenog ka ulici na kojoj publika okružena zvukovima gradskog saobraćaja i ljudske vreve prati predstavu onako kako bi se mogla dešavati u realnom svetu. Strip lutke umetnici postavljaju na gradskoj ruševini – gradilištu za nove elite u centru grada, postavljaju instalacije u podzemnim prolazima (Terazije), a na ulice u centru i predgrađima nove saobraćajne znake – sve projekti umetnika zapitanih

nad suštinom života prestonice i njenim novim vrednostima.

Naredne godine Belef otkriva i nove prostore: plato ispred „Mekdonaldsa“ na Terazijama, kolonade ispod Prirodno-matematičkog fakulteta (MimArt teatar), unutrašnje dvorište u Krunskoj ulici 69 (Nestor, sveti ratnik, Uroša Jovanovića), ali i neuobičajene prostore – stepeništa tradicionalnih institucija kulture (Kolarčeva zadužbina, predstava Bojana Đorđeva, i Narodni muzej, predstava Dah teatra).

Umetnici i hodaju gradom: projekat Osluškiwanja (*Listen*) Lije Peržovski, odvodi Belef do ulica i privatnih stanova Rakovice, Mirijeve, Dedinja i Čbure (u radnička predgrađa i kvartove novih elita), dok projekat labinskih umetnika *Social sculpturing* istražuje prostore zelenih pijaca i noćnih klubova. „Cveče razuma“, instalacija na Kalemegdanu ruskog umetnika Vladimira Govorkova, predstavljala je protest „protiv večnih bronzanih spomenika“. Dva projekta su i uklonjena sa ulica – instalacija Mrđana Bajića na Slaviji i Dragoslava Krnajskeg u Knez Mihailovoj – još uvek javni prostor nije uspeo da se osvoji kao demokratski prostor.

I Belef 2000, sada i vizuelno dat kao mapa Beograda, nastavlja da se širi gradskim prostorima. Ivana Vujić postavlja „*Sobu moje majke*“ u hemijskom kabinetu škole „*Vladislav Ribnikar*“. Učionica kao mikrokosmos. Svet represije... Čas surovosti krvavog učitelja i naivnosti razreda zauzetog ponavljanjem i dokazivanjem poslušnosti, pripadnosti sa dva prsta na ispruženoj ruci koja moli da bude pitana da ponovi napamet naučenu lekciju.

Političko-filozofski teatar koji, koristeći minimalna pozorišna sredstva,

bez spektakularne scenografije, ali uz vodu koja teče i travu po kojoj se hoda i kojom se prekriva, postiže izuzetne efekte. Bliskost izvođača i gledalaca zahteva participaciju, zahteva nemo učešće svojim bićem, sećanjem, političkim stavom, emocijom. Osećanje teskobe, straha razvija se podjednako i kod učesnika i kod gledalaca.

Od 2001. godine Belef sve više koristi i druge teatarske prostore, od onih alternativnih, poput Centra za kulturnu dekontaminaciju („Nedozvani“, 2004), Beton hale teatra u prostoru Srpskog lekarskog društva („Spletka i ljubav“) do bioskopa „Partizan“ (jedini porno-bioskop u Beogradu) u kojem Ana Miljanić postavlja šestosatnu predstavu „Pornografija“ 2005. godine i Botaničke bašte u kojoj Bojan Đorđev inscenira delo „Operrrra je ženskog roda“.

BELEF I IDENTITET GRADA

Beograd je grad prekinutih sećanja, iskidane istorije, grad stalno razaranog i iznova građenog identiteta. Simbolički potencijali, tek izgrađeni „znakovi“, bilo da su posredi zgrade, objekti, skulpture, reljefi pa i parkovi, bivaju uništavani i rušeni, pretvarani u svoje suprotnosti. Ne samo što su se orlovi smenjivali s petokrakim zvezdama već su i čitave zgrade i blokovi gubili svoje identitete značajnijim promenama svojih funkcija. Tako izložbeni paviljon u Masarikovoj postaje garaža, nekadašnji radnički centar: „Slavija“ – nov centar bankarskog establišmenta, a balkansko zanatstvo Balkanske ulice zamenjuje ideologija Shopping mall-a.

Mapa Beograda dobro odslikava tu njegovu nestrukturisanost, fluidnost urbanih celina. Potpune beline prostora oko reka, paralelizam glavnih gradskih arterija i nemogućnost horizontalne, poprečne komunikacije među gradskim četvrtima, kulturološki je bitan faktor u razumevanju značenja i smisla centra grada, ne samo kao komercijalnog, administrativnog i političkog centra već i kao saobraćajnog čvorišta, prepleta i kao jedinog dela grada koji ima atribute grada. Svi ostali urbani kvartovi Beograda žive životom palanke, palanke naslonjene na veliki grad u blizini. Čak i promene koje zahvataju Novi Beograd, u skladu sa ukusom i težnjama njegovih stanovnika, ne menjaju ga u urbani centar grada budućnosti, već unose u njega duh palanke gradeći prizemne restoransko-zanatske centre na obodima blokova višespratnica.

Tako grad svojom celinom nikada nije živio u kolektivnom sećanju svojih stanovnika, jer im je uvek ostajao nepoznat ukupnošću svojih dešavanja, ali i stoga što se po pravilu više od dve generacije nisu u njemu mogle nesmetano razvijati. Stizali su ratovi, izbeglištva, a zatim prilivi novog, svežeg stanovništva, koje je trebalo da se bori za opstanak u gradu, a ne za njegovo prihvatanje i unapređivanje...

Postoje brojni simbolički prostori grada koji su znak te prekinute memorije: ograđeni prostor na Kosančićevom vencu – prostor nekadašnje Narodne biblioteke Srbije izgorele nakon bombardovanja još 6. aprila 1941; Slavija... nikad do kraja izgrađena a rušena u ratu...

Beograd sredine devedesetih postao je simbol propale moći, ali je ostao i dalje simbol žudnje za desetine hiljada izbeglica iz bivše

Jugoslavije koji u kolektivnim smeštajima ili u prigradskim sobicama i šupicama maštaju da postanu i njegovi zvanični stanovnici.

Prethodni Beograd moći – vlasti, Beograd u kojem dominiraju zgrade CK, SIV-a na Novom Beogradu, ili Skupština grada, Srbije i Jugoslavije u strogom centru grada, postaje Beograd trgova i bulevara građanskih protesta, a s druge strane Beograd buvljaka, šoping molova, kafića i splavova na Adi, Beograd gangova s revolverima...

Savremenom Beogradu zadovoljstva – parkova, hotela, tržnih centara, dokolice novih ideoloških konstrukcija tranzicionog vremena, sučeljen je Beograd izbeglištva, usamljenosti, nostalgije.

Svi ovi svetovi Beograda žive paralelno jedni pored drugih, ne dotičući se međusobno sem po izuzetku. Različiti dnevnopolitički razlozi u centar medijske pažnje stavljaju jedan, drugi ili treći Beograd, ali oni žive u svojim zatvorenim krugovima i kada medijska pažnja prođe...

Stoga su urbane provokacije Belefa nastojale da pokriju, a istovremeno i da naprave jednu posebnu mapu grada; mapu grada u kojoj su sučeljena stara i nova kolektivna sećanja, u kojoj se utiskuju osnove za izgradnju novih identifikacionih matrica, u kojoj se kroz umetničke događaje interpretira i reinterpretira umetnost, stvarnost – prošlost i budućnost.

Tako grad stvara novu sliku o sebi, dobija novi, produbljeniji identitet – smisao. U njemu se ponovo suočavaju kulture, kulturni modeli, interesi i interesovanja pojedinaca. On tada prestaje da bude samo zbir zgrada političkog značaja i postaje središte u kojem se prelamaju istinska životna pitanja – sudbine grupa i pojedinaca.

KALEMEGDAN KAO SIMBOL DUHOVNOSTI I SREDIŠTA BEOGRADA – PRIVILEGOVANI PROSTOR BELEFOVSKIH TEATARSKIH DOGAĐANJA

Kalemegdanski park je kulturni prostor Beograda – prostor nabijen značenjima. On na najbolji način simbolizuje prekinuto sećanje grada. Od drevnog keltskog i rimskog Singidunuma do danas samo su na tom prostoru u kontinuitetu boravili ljudi, ali su tragovi njihovog boravka ništani i smeštani duboko u kalemegdansko podzemlje.

Prostor Kalemegdana je svojevrsni palimpsest, prostor na kome su sve civilizacije pisale novu stranicu jedna preko druge. Na tom Šićir bairu – bregu za razmišljanje, bregu izdignutom i odvojenom od reka iako na samom njihovom ušću – stvarao se Beograd ali i njegov duh (duh grada koji beži od reka).

Koliko je udaljen od reka, Kalemegdan je udaljen i od današnjeg grada – odsečen je od njega tramvajskom prugom i sve gušćim saobraćajem u ulicama koje ga opkoljavaju. Stoga ga u sećanju najmlađih stanovnika nema. „Kališ“ – kao prostor dečje igre zamenio je Tašmajdan...

Radnim danom njegove prostore preplavljaju usamljeni stari ljudi – kojima možda spokoj „brega za razmišljanje“ više odgovara od gradske vreve i gužve na ulicama.

S druge strane, od sedamdesetih godina na Kalemegdanu u vikend-popodnevim igraju „kola“ – srpsko na gornjem, a albansko na donjem Kalemegdanu (do sredine osamdesetih). Kolo, zatvoreni krug sigurnosti srpske tradicije, nasušna je potreba svih pridošlica u grad, pridošlica koji nemaju ključ ulaska u njegovu čudnu fragmentarnu strukturu, koji nemaju

mogućnosti ni za razumevanje ni za prihvatanje vrednosti i stila života građana Beograda.

Kalemegdan je često bio scena – scena svakodnevnih dešavanja, ambijentalna scena pozorišnih dešavanja, ali i scena animacije i provokacije.

Na Belefu, pored koncerata i predstava u Barutani, na drugim „scenama“ Kalemegdana izvedeni su i projekti *Alkestida* u režiji Jelene Bogavac (u tunelu kod Rimskog bunara), predstava *Anđeli u gradovima* Dah teatra (stepenište kod Kalemegdanskog platoa), sportsko-umetnički hepening: *Umetnost gađanja lukom i strelom* (na platou kod kapije Eugena Savojskog) i završni performans Belefa – *Aerobalet* u režiji Ivane Vujić (sve 1998. godine). U Barutani je odigran niz predstava – možda je najuspešnija *Elektra* Jagoša Markovića (2005) koja publiku od reke vodi kolonadom baklji do skrivene barutane u kojoj publika kao da neposredno ulazi u antički mit, ili je možda *Kiseonik* Tanje Mandić-Rigonat.

Aerobalet – završni performans Belefa 1998. istovremeno je i ključ razumevanja Belef strategije. Ova predstava Beton hale, pozorišta producentskog, otvorenog modela – sažima sećanja na uspone i uzlete beogradske umetničke i duhovne alternative, na zaboravljene letove, na letove koji su vodili ka budućnosti, ali i one koji su završavali tragično (bilo da su u performansu pomenuti eksplicitno ili implicitno). Dragoljub Aleksić, mitski letač Beograda, ovekovečen prvo u svom, a zatim i u jednom od najznačajnijih filmova Dušana Makavejeva (*Čovek nije tica*), jedna je od tih legendi aero-Beograda. Ilija Dimić (fiktivni lik – projekat

Branka Vučićevića i Dušana Otaševića iz 1990), pravi lik postmodernog Beograda, izvučen je iz kolektivnog sećanja na nestalu galeriju *Sebastijan*, kultno mesto kulturnog stvaralaštva – novuma osamdesetih u kojem je ovaj projekat pilot i predstavljen javnosti.

Od, dakle, *Jeroplana nad Beogradom do Aeroplana bez motora*, duh grada koji pokušava da uzleti, koji se ne miri sa svakodnevnim, banalnim, koji je često suočen s nerazumevanjem, ismevanjem, otporom etabliranog, konvencionalnog, snagom obične ljudske želje za neuznemiravanjem – predstavljen je različitim scenskim i vizuelnim sredstvima, manje ili više čitljivim i jasnim.

Dramaturgija ove predstave – performansa svojim opštim motom: „Letenje protiv letargije“, uklapa se u opšti slogan ovoga Belefa – „Urbane provokacije“! A izabrani žanr aeroperformansa svojevrsni je pozorišni „kolaž“ – kolaž scena, vizuelnih atrakcija, muzike i zvukova, događaja u vazduhu, događaja na raznim visinama scene, artistsčkih postignuća i umeća. Poznati barokni stil Ivane Vujčić odgovara spektakularnosti performansa završetka Beogradskog letnjeg festivala. Hipertrofija slika, gestova, zvukova vodi ka izuzetnom, pamtljivom i upečatljivom scenskom događaju.

Projekat započinje opštom animacijom grada – bacanjem letaka – u čast „pilota“ Dimića i njegovih roditelja – B. Vučićevića i D. Otaševića. Tako jedna izmišljena biografija prekriva prostor grada koji je dugo živeo na lažnim mitovima bez vrednosti. Ovo je pokušaj stvaranja novog mita, začetog u prostoru za koji se u tom trenutku nije verovalo da je prostor

bez budućnosti (kao i grad i zemlja u kojoj je nastao). Ipak, za ovih osam godina nestala je galerija, nestao je Beograd kakvog znamo, a nema više ni zemlje u kojoj smo živeli. Ostao je dakle virtuelni junak – da ponovo uzleti i otvori nove strategije letenja gradu koji još uvek nema jasnu viziju kretanja.

Ovaj teatar – kapija između sna i leta – postoji svuda gde se stvori ambijent za maštanje. Danas je to prostor Donjeg grada na Kalemegdanu, a sutra može biti bilo gde u Beogradu, gde istorija, sećanja i stvarnost grade „priču“ koja daje podsticaj za budućnost i koju treba oživeti i predstaviti zarad stvaranja novih kolektivnih sećanja, novih provokacija koje će menjati i naš život i ovaj grad.

ZAKLJUČAK

Belef je osmišljen da različitim događajima, od podrumskih preko uličnih akcija do strategija „nebeskih provokacija“, uznemirava i „pita“ kako najširu javnost tako i političare, pa i samu kritiku i tradicionalnu publiku koja je htela vrhunske umetničke događaje – „dostojne letnjeg festivala u prestonici“ – ili, bar, glamurozne spektakle nove turističko-kulturne ponude. Belef to nije želeo da bude, pa je umesto tradicionalnih pozorišnih prostora birao „pozornice grada“, i one koje žive na intenzivan način, ali i one koji su na marginama društvenog života, sklonjeni od pažnje javnosti, često devastirani i uništeni.

Stoga festivalske predstave često odustaju od posebne scenografije – koristi se ono što pruža sam ambijent, direktno i simboličko značenje

svakog prostora. Ponekad su gledalački kapaciteti bili ograničeni, a slučajna publika čak i nesvesna da prisustvuje „događaju“, sklanjala se ili priklanjala „gužvi“ u javnim prostorima grada.

Istovremeno, na značaju dobijaju bilbordi – čija rasprostranjenost po gradu i jasna vidljivost čini da poruke pozorišnih predstava i drugih programa Belefa stignu do najšire javnosti. U tom je smislu paradigmatičan projekat Aleksandra Maćaševa: *Joseph Goebels*tm *since 1897*, specifična kampanja oglašavanja koja je pokazivala da nije bitno šta je istina, već da je bitno ono u šta se veruje, a da medijsko okruženje – industrija zabave, *advertising*... stvaraju slike i narative koji će se brzo i lako prihvatati, jer stižu do ljudi preko javnih prostora i javnih medija, čime im se daje utisak kredibiliteta.

Tako je Belef nastojao da mape svakodnevnog života ucrtu u mape Beograda – da malim umetničkim događajima i intervencijama uznemiri, pobudi razmišljanja, provocira... Kolektivno sećanje grada u umetničkim instalacijama i pozorišnim uličnim prizorima ima svoju funkciju, no akcenat je bio na novoj interpretaciji, posebno na snazi publike, slučajne i namerne, da i dalje stvara, produkuje nova – buduća sećanja. Na mapi Belefa, pored već „zaboravljenog“ dvorišta Kapetan Mišinog zdanja, svečane sale Skupštine grada i svih gradskih pozorišta pojavljuju, očekivano – Kalemegdanski park i tvrđava, Trg Republike i Knez Mihailova kao glavna pešačka ulica, ali i sasvim neočekivani uglovi grada: dvorišta znana samo njihovim stanarima, neiskorišćeni prolazi (arkade), zapuštena

susedstva, prazni „fensi“ skverovi, ulice poznate po buci...

I svi prostori korišćeni u građanskim protestima – od platoa na Terazijskoj česmi (Kung fu...), fasade i platoa Filozofskog fakulteta do izloga u Kolarčevoj ulici (Brecht...) – postaju scena; igralište, povezani u višerazinsku mrežu koja omogućava novi, kompleksniji i emotivniji doživljaj Beograda.

U tom smislu, simbolični završetak ovog kruga bavljenja gradom, tranzicijom, ratom i politikom predstavlja projekat Egona Savina *Društvena igra*, izveden u Poslovnom centru „Ušće“ na samom vrhu zgrade, zgrade koja je pogođena u bombardovanju NATO-a, kao već tada potpuno prazan simbolički prostor moći svih bivših režima. U obnovljen kao poslovni centar, kao simbol nove moći i vlasti novca, javnosti je omogućeno da je vidi, gledajući istovremeno i najbolji „pogled na Beograd“ u smiraj dana, sa završnim pogledom u trenutku kada grad obasja hiljade svetiljki.

Dakle, Belef nije tek letnji festival – već projekat određene kulturološke, umetničke i menadžerske (producentske) etike i stava. Pozorišne predstave, posebno one koje su nastajale u produkciji Belefa, više kao *site-specific* a manje kao ambijentalni projekti, pokazale su izuzetnu vrednost upravo u svojoj transdisciplinarnosti, u spremnosti da se uhvate u koštac s javnim prostorom, spletom njegovih značenja, i uđu u dijalog s publikom u razumevanju onoga što se može označiti politikom sećanja i politikom konstrukcije novog gradskog identiteta.

Tako je Belef od 1997. do danas, pozorišnim i drugim umetničkim projektima borio bitku za očuvanje sećanja na multikulturni Beograd, Beograd buna i protesta, Beograd starosedelaca i došljaka, Beograd eksperimenta i tradicije, skromnosti i glamura. Belef je gradski festival – svečanost proistekla iz duha grada; koja ga istovremeno obogaćuje, šireći mu horizonte, ali i omogućujući mu da upozna sam sebe, kritički valorizujući stvarnost i otvarajući horizonte ka budućem razvoju.



„Medeja“, Hejner Miler, režija Stevan Bodroža, skladište Narodnog pozorišta, Beograd, Belef 2000, fotografija Arhiva Belefa

“Medeia”, Heiner Muller, directed by Stevan Bodroža, storage of National Theatre, Belgrade, Belef 2000, photo Belef archive



„Strah i njegov sluga“, M. Novaković, režija Kokan Mladenović, Zindan kapija, Kalemegdan, Belef 2003.
"Fear and His Servant", M. Novaković, directed by Kokan Mladenović, Zindan Gate, Kalemegdan Fortress, Belef
2003

fotografija / photo Nenad Milošević



„Elektra“, Danilo Kiš, režija Jagoš Marković, Barutana, Kalemegdan, Belef 2004.
“Elektra”, Danilo Kiš, directed by Jagoš Marković, Barutana, Kalemegdan Fortress, Belef 2004
fotografija / photo Đorđe Tomić



„Moja domovina – sedam snova“, autor Nikita Milivojević, ispred Palate federacije, Novi Beograd, Belef 2006,
fotografija Đorđe Tomić

*“My Homeland – Seven Dreams”, author Nikita Milivojević, outside the Palace of the Federation, New
Belgrade, Belef 2006, photo Đorđe Tomić*

Milena Dragičević Šešić

BELEF – BELGRADE SUMMER FESTIVAL: DISCOVERING THE ESSENCE OF THE CITY

Summer festivals and cultural events generally have two goals – to enliven the cultural life of a city at a time when all cultural institutions reduce their programmes to a minimum due to the summer holidays, as well as to provide entertainment for the part of the population which could not go on summer holiday because of a lack of financial means or family duties. Therefore, summer festivals are usually 'light', diverting and unpretentious – adjusted to the requirements of the times and audience.

Belef, however, originated at a moment of great social crisis and the feeling that there were no prospects for the future, at a time of wars – advocated by myths and collective memories. As they found it inappropriate to organise a populist, entertaining, carnival-spirited festival which would drive the Belgrade audience eager for escapism out

of reality and into the realm of imagination and happiness, the Festival Council opted for the art of protest, the expression of provocation by all those who wish to think, create and live fully in their city, aware of responsibilities of artistic action and the significance of the public word – the culture of rebellion and dissent.

*It started with **A Return to the City** in 1997; the following year the theme was **Urban Provocations** and the third **Fragments of Meaning** (in 1999, immediately after the bombing), and this cycle ended in 2000 with the theme '**City – image – reality**'...*

Belef deviated from the previous (superficially nationalistic, myth-creating and festive) conception with the concept of A Return to the City (1997). We used the slogan of Urban Provocation to bring into focus the art-conscious dialogue between the artist and the city. The Fragments of Meaning slogan (1999) indicated our inability to contribute to a change more deeply and essentially, as well as our aspiration to offer some content to the city alienated from itself – content in which it could at least recognise some of the values that we can rely upon in the future... Thus we arrive to the 2000 slogan, Image Reality City, broad enough to embody a lot of readings – like revealing the meaning of reality in a city that has been living a traumatic life of self-negation for ten years, but also, at the same time, a new or 'marginal' reanimation, the discovery of new places in the city, places that create, incorporate and build new meanings for it in new circumstances...

Every year there is a tendency to explore the meaning and essence of

the city through projects and settings in which they take place – and thus to attempt and contribute to a revelation of concealed realities, even to an actual transformation of the city as well as the values and interests of its citizens.

Therefore, The Belgrade Summer Festival has been created as provocation and perturbation, despite its logic of festivity, play, leisure and fun. At the time of the war in Kosovo, prevailing poverty and resignation of the middle class, Belef brought Belgrade a spirit of questioning, new values and contemplation. It was not just the alternative spirit, removed to basements and places out of the public eye, but it was also the alternative entering shopping malls, kiosks, esplanades, pedestrians' zones, the central city square – i.e. everywhere common people (the so-called accidental audiences accustomed only to the escapist 'art' of soaps and the false glam of city's shop windows) come to.

*The line of **art as provocation** had been realised starting with Makavejev's WR or the Mystery of Organism (1972), through the performance PhalluSerbia in which the Magnet group carried a sculpture of Phallus painted in red with a picture of Slobodan Milošević down Knez Mihajlova Street accompanied by ritual song and dance (1996), up to the project-spectacle 'Listen, Little Man' (1997) – the line which was continued by Belef performances.*

Belef's provocations address the audience and critics of cultural events – those who are accustomed to visiting cultural events, but in

order to acquire an aesthetic and artistic experience which will seldom make them question the world they live in and their reasons for accepting a life without meaning or prospects. Those provocations are also aimed at accidental audiences – those who may not even know that Belef is taking place in Belgrade, but only thus, in the street, in the open city space, will they be able to face a work of art.

In this manner the art process involves discovering the city as well – its language hidden in the signs on façades, gatherings, new details in the city space... Belef enables artists to provide Belgrade with new memories for the future by way of exploring what the creative impulse had already given (tradition), exploring collective memory and urban myths as well as inputting their own experiences. Therefore the artistic actions on Belef were hand-picked to be in contact (in ordinary city loci: the street, the square, but also the underground passage and the highway) with the non-intentional, accidental audiences: the ones which, pressed by the burdens of everyday life, experience institutions of culture as unattainable and inaccessible places of spectacle.

Artists, therefore, take over "spectacle"; they leave the closed and isolated art institutions in which works of art die of solitude, desiring to establish the long-gone communication of art and the ordinary, little people, i.e. art and everyday life.

Therefore Heiner Muller's Medeia, seeking answers from her warrior husband, standing bathed in blood and surrounded by helmets, is performed within the Urban Guerilla Unplugged programme (1998)..

performed in the National Theatre streetfront storage room, with the audience – standing in the street surrounded by traffic and bustling people – following the play as it could have happened in the real world. Artists place comic-book dolls on city rubble sites – building sites for new elites in the city centre; installations are set in underground passages (Terazije), new traffic signs crop up in the centre and suburban streets – all projects by artists questioning the essence of life and its new values.

The following year Belef also discovered new places: the plateau in front of the Terazije McDonalds, the colonnade in front of the Faculty of Sciences and Mathematics (MimArt Theatre), the patio in 69 Krunska St (Nestor the Holy Warrior, by Uroš Jovanović). What was also discovered were some unconventional places – the stairs of traditional institutions of culture (The Kolarac Endowment – Bojan Đorđev’s play; National Museum – Dah theatre play).

Artists walk the city: the Listen Project by Lija Peržovski takes Belef to private flats of Rakovica, Mirijevo, Dedinje and Čubura (blue-collar suburbs and the nouveau-elite neighborhoods), while the project entitled Social sculpturing by the artists from Labin explores street-markets and nightclubs. “Flowers of Reason”, the Kalemegdan installation of the Russian artist Vladimir Govorkov, represents a form of protest “against the everlasting bronze monuments”. Two projects were removed from the streets – Mrđan Bajić’s installation on the Slavija Square and Dragoslav Krnajski’s installation in Kneza Mihajla Street – as a testament that public space has still not been conquered as democratic space.

And Belef 2000, complete with the visual outline in a map of Belgrade, continues to spread through the city places. Ivana Vujić sets The Room of My Mother in the chemistry laboratory of Vladislav Ribnikar elementary school. Classroom as microcosm. The world of oppression... A class of cruelty by a blood-sprinkled teacher is simultaneously one of naïveté for the class busy with reiterating and proving obedience and the sense of belonging – expressed by the two fingers on the outstretched arm, begging to be asked to repeat the lesson learned by heart.

The politico-philosophical theatre which uses minimal theatre devices – no spectacular scenography involved but running water and grass to walk upon and cover with – achieves tremendous effects... The proximity of performers and spectators demands participation, mute involvement with one's self and/or a memory, a political affiliation, an emotion. The feeling of angst and fear is equally developed with participants and spectators.

From 2001 Belef increases use of other theatre spaces. Mostly those are the alternative ones, like the Centre for Cultural Decontamination (Nedozvani ("Unsummoned"), 2004), Concrete Hall Theatre on the premises of the Serbian Medical Society ("Intrigue and Love"). Sometimes, though, they are quite unlikely venues: the Partizan Cinema (the only porn cinema in Belgrade) where Ana Miljanić set a six-hour play Pornography in 2005, and the Botanical Garden where Bojan Đorđev staged the piece "Operrrra is of feminine gender".

BELEF AND THE CITY IDENTITY

Belgrade is a city of discontinued memories, torn history, a city of a continuously destroyed and perennially rebuilt identity. Symbolic potential – whether it be in buildings, objects, sculptures, reliefs and even parks – is destroyed and demolished, turned into opposites. Not only did eagles change places with five-pointed stars, but entire buildings and city blocks lost their identities due to significant changes in function. Thus the exhibition pavilion in Masarikova St. became a garage; what used to be the blue-collar centre “Slavija” got transformed into the new centre of the banking establishment; the Balkan craftsmanship of the Balkanska St. got replaced by shopping mall ideology.

The map of Belgrade paints a good picture of the mentioned lack of structure, the fluidity of urban units. Total whiteness of the area around the rivers, the parallel position of the main city arteries and the inability of horizontal cross-communication between different parts of the city are all culturally important factors in understanding the meaning and sense of the city centre; this is not reinforced just through the attributes of commercial, administrative and political centre, but also as the traffic junction, intersection and the only part of the city with actual city attributes. All of the other urban quarters of Belgrade live the provincial life – the life of a province bordering with a major city. Even the changes sweeping over New Belgrade – in accordance with the tastes and aspirations of its inhabitants – are not changing it into the urban centre of a city of the future, but rather inspire it with a provincial spirit by building

ground-floor restaurant-artisan centres at the edges of tower blocks.

Therefore the city has never entirely existed in the collective memory of its denizens because it has always remained unknown in the entirety of its events; also, because – as a rule – more than two generations could not develop unhindered inside it. There were always wars, refuges and then the influx of new, fresh populace which was to fight for survival and not for acceptance and advancement of that same city...

There are numerous symbolic places in the city designating its discontinued memory: the fenced space on the Kosančić wreath – a space for the once-to-be Serbian National Library, burned after the bombing of 6 April 1941; Slavija... never completely finished and still demolished in the war...

During the nineties Belgrade became the symbol of power wasted, but it still remained a symbol of longing for the tens of thousands of refugees from former Yugoslavia who dreamed of becoming its official residents in tiny suburban roomlets and sheds.

The previous Belgrade of power – authority, the Belgrade dominated by the buildings of the Central Committee, the Federal Executive Council in New Belgrade, or the City/Serbian/Yugoslav Assembly in the immediate centre of town – became a Belgrade of squares and boulevards of civic protest; on the other hand it became the Belgrade of the flea market, shopping malls, cafes and café-rafts on the Ada, a Belgrade of gangs with revolvers...

The contemporary Belgrade of pleasures – parks, hotels, shopping

malls, and idleness of new ideological constructs of the transitional era – is confronted against the Belgrade of refugeedom, loneliness and nostalgia.

All of these Belgrade worlds live parallel one next to the other, without mutual contact except in extraordinary circumstances. Different daily-political causes place the first, second or third Belgrade into the focus of media attention, but they live in their closed circuits long after the media bustle has gone...

Therefore the Belef urban provocations intend to cover – and simultaneously create – a special map of the city. The map of the city which confronts the old and new collective memories, which imprints the basis to build new identification matrices, in which artistic events interpret and reinterpret art and reality – both present and future.

Thus the city creates a new image of self, gaining a new, deepened identity – a meaning unto itself. Within it cultures, cultural models, goals and interests of individuals clash anew. It then ceases to be merely a sum of buildings of political significance and becomes a centre in which real questions of life – fates of groups and individuals – collide.

Kalemegdan as a symbol of the spirituality and the centre of Belgrade – a privileged space of Belef theatre events.

The Kalemegdan park is a cult space in Belgrade – a space packed in meaning. It best symbolises the discontinued memory of the city. From the ancient Celtic and Roman Singidunum until today, this is the only space where people dwelled in continuity, but the traces of their

dwelling have been annihilated and placed deep within the Kalemegdan underground.

The Kalemegdan space is a palimpsest in its own right, a space in which all civilisations wrote a new page one over the other. On that Sićir Bair (the Turkish name for the Kalemegdan hill) – the Contemplation Hill, the hill elevated and removed from the rivers – albeit lying on their very confluence – were created Belgrade and its spirit (the spirit of the city fleeing the rivers).

But, however it may be removed from the rivers, Kalemegdan is also removed from the present city – cut off from it by tram rails and increasingly congesting traffic in the surrounding streets. Therefore it is gone from the memory of the youngest citizens; the “Kališ” as a playground was replaced by Tašmajdan...

On workdays its corners become flooded by lonely old people – who perhaps find the calm of the “contemplation hill” more to their taste than the rush and bustle of the city streets.

On the other hand, on weekend afternoons in Kalemegdan from the seventies until the mid-eighties, people danced the “kolo” – Serbian on the upper and Albanian on the lower Kalemegdan levels. Kolo, the closed circuit of safety in Serbian tradition, was the bread and butter of all newcomers who did not have the key to enter its strange fragmented structure and did not find it possible to understand or accept values and lifestyles of Belgrade citizens.

Kalemegdan was often used as a stage – a stage of everyday events,

an ambiance stage for theatre events, but also the stage for animation and provocation.

On Belef, aside from the concerts and plays in Barutana (The Gunpowder Room), other "stages" of Kalemegdan saw the performances of projects Alkaestide by Jelena Bogavac (in the tunnel by the Roman well), the play Angels in Cities by Dah Thatre (stairs next to the Kalemegdan plateau), the sports-art happening The Art of Shooting with a Bow and Arrow (on the plateau next to the Eugene of Savoy's gate), and the closing Belef performance – Aeroballet directed by Ivana Vujić (all of the above happened in 1998). A number of plays were performed in Barutana – perhaps the most successful appears to be Electra by Jagoš Marković (2005) which takes the audience with a colonnade of torches from the river to a hidden gunpowder room in which the audience seems to enter myths from antiquity; it would also be worth to mention Oxygen by Tanja Mandić Rigonat.

Aeroballet – the closing performance of the 1998 Belef is also the key to understand Belef strategy. This play by the Concrete Hall – an open, producer-based theatre – comprises memories of ascents and rises of the Belgrade art and spiritual alternative, forgotten flights, flight leading towards the future, but also those tragically ended (whether explicitly or implicitly referred to in the performance). Dragoljub Aleksić, the mythic Belgrade pilot, preserved for all eternity first in his own production, then in one of Dušan Makavejev's most significant films (Čovek nije tica – Man is no Bird) is one of the legends of aero-Belgrade. Ilija Dimić (fictitious

character – Branko Vučićević and Dušan Otašević's project from 1990), a true character of post-modern Belgrade, was taken from the collective memory of the now gone Sebastian gallery, a cult spot for cult art – a novum of the eighties, when this pilot project was first introduced to the public.

Hence, from Aeroplane over Belgrade to Airplane Without a Engine, the spirit of the city – trying to ascend, never reconciled with the daily, banal, often confronted with a lack of understanding, ridicule, resistance of the established and the conventional, conflicted with the common human desire not to be disturbed – was presented with various stage and visual devices, more or less readable and clear.

With its general motto: Flying against lethargy, the dramaturgy of this performance-play fits the general slogan of the corresponding Belef – Urban Provocation! And the chosen genre of aero-performance is a theatre "collage" of a kind – a collage of scenes, visual attractions, music and sounds, aerial events, events on various altitudes of the stage, artistic achievement and prowess. Ivana Vujić's well-known baroque style suited the spectacularity of the Belgrade summer festival finishing performance. The hypertrophy of images, moves and sounds leads to an exceptional, memorable and impressive stage event.

The project began with a general animation of the entire city – throwing leaflets – to honour the "pilot" Dimić and his parents – B. Vučićević and D. Otašević. Therefore a fictional biography covers the perimeter of a city which has lived long on false myths with no value. This

is an attempt to create a new myth, conceived at a place then believed to be a place with no future (like the city and the country it originated in). Furthermore, over the following eight years the gallery disappeared, Belgrade as we know it disappeared, and the country we lived in is gone as well. What was left is a virtual hero – to take off again and open new flying strategies for a city which still does not have a clear vision of its direction.

This theatre – a gate between dream and flight – abides at any place one can create an environment for imagination. Today it is the Lower Town on Kalemegdan, and tomorrow it may be anywhere in Belgrade where history, memories and reality create a “story” to provide future inspirations. This story needs to be brought back and presented in order to create new collective memories, new provocations – to shape both our lives and the city.

CONCLUSION

Belef was conceived to use different events – from basement- to street-actions to strategies of “sky provocations” – to disturb and “inquire” the broadest public and politicians, even the critics and the traditional audience which desired the best art events – “worthy of a summer festival in the capital” – or at least the glamorous spectacles of the new culture-tourist offer. Belef had no desire to comply, and so it chose the “stages of the city” rather than traditional theatres. The festival sought those living in an intensive manner, but also those on the margin of social

life, removed from the public eye, often devastated and destroyed.

Therefore the festival plays often abandon special scenography – the ambiance itself is utilised through the direct and symbolic meaning of each place. At times this caused the viewing areas to be limited and accidental audiences – even unaware that they were present at an “event” – would shirk or move into the “crowd” in the city’s public spaces.

At the same time, billboards acquired significance – their frequency in town and their clear visibility rendered messages from theatre plays and other Belef programmes accessible to the broadest public. In that sense, Aleksandar Mačašev’s project Joseph Goebels™ since 1897 is paradigmatic. It is a specific ad campaign which proved that what is true is irrelevant in comparison to what is believed in, and that the media environment – the entertainment industry, advertising – creates images and narratives to be quickly and easily digested, because they reach people through public space and public media – imbuing them with a sense of credibility.

This is the way Belef intended to draw the maps of everyday life into Belgrade maps – to disturb, incite contemplation, provoke... by small art events and interventions. The collective memory bears a function in art installations as well as theatre and theatre street scenes; however, the accent here was on the new interpretation, especially on the power of audiences – accidental and intentional, to create and produce new/future memories. Therefore, apart from the already “forgotten” yard of Captain Miša’s Building, the Reception hall of the City Assembly and all the

theatres of the city, the Belef map also includes the obvious Kalemegdan park and fortress, Republic Square as well as Knez Mihajlova Street as the main pedestrian zone, but even the quite unexpected corners of the city: yards known only to their tenants, unused passageways (arcades), neglected neighbourhoods, empty "posh" squares, notoriously noisy streets...

Of course, all locations used in civic protests – starting with the plateau of the Terazije fountain (Kung Fu...), façade and plateau of the Philosophical Faculty, to the windows in Kolarčeva Street (Brecht...) – become stages/playgrounds, connected into a multi-level network enabling a new, more complex and emotional experience of Belgrade.

In that respect Egon Savin's project Board Game presents a symbolic end of this cycle of dealing with the city, transition, war and politics. The project was performed at the top of the "Ušće" business centre building – a building destroyed in the NATO bombing as an (even then) empty symbolic place of power of all former regimes (it was the building of the Central Committee of the League of Communists, and subsequently a building from which Pink and radio Košava – closest associates of the Slobodana Milošević regime – made their broadcasts). After it was refashioned into a business centre, a symbol of new power and the rule of money, the public were allowed to enter and feast on the "best view of Belgrade" at the day's end, taking one final look at the moment when the city is illuminated by thousands of lights.

So, Belef is not merely a summer festival but a project of certain

culturological, artistic and managerial (producer) ethics and attitude. Theatre plays – especially those produced by the festival, more site-specific than ambiance projects – have shown exceptional value precisely in the area of crossing boundaries between disciplines and readiness to come to grips with public space and the interwoven fabric of its meanings, as well as the readiness to dialog with the audience about understanding what could be marked as a policy of memories and a policy of building a new urban identity.

In this manner Belef has fought – from 1997 to the present – the battle to preserve memories of its multi-cultural existence, of its rebellions and protests, natives and newcomers, experiments and tradition, modesty and glamour. However, Belef is a city festival – a festivity originating from the city spirit; it is at once enriching it, broadening its horizons, but also enabling self-knowledge by critically evaluating reality and opening horizons towards future development.

Radivoje Dinulović

BITEF – BEOGRADSKI INTERNACIONALNI TEATARSKI FESTIVAL: KUĆE, GRAD I „NOVE POZORIŠNE TENDENCIJE“

Septembra 1967. godine, u beogradskom pozorištu „Atelje 212“, održan je prvi Bitef 212 – beogradski internacionalni teatarski festival. Zamišljen kao „smotra novih pozorišnih tendencija u svetu“, Bitef je tokom šezdesetih i sedamdesetih godina prošlog veka postao mesto susreta za sva ona pozorišta, trupe i autore koji „istinski tragaju za novim sadržajima i formama“ i žele da prikažu „šta smatraju novim u vremenu u kojem živimo“¹. Bitef je nastao u zemlji koja je bila „nešto između“² Istoka, Zapada i Trećeg sveta, otvorena za sve, pod vođstvom Tita³, obožavanog,

1 Almanah Bitefa broj 1, Beograd, 1967, str. 3.

2 Naslov poznatog jugoslovenskog filma reditelja Srđana Karanovića i scenariste Milosava Marinovića iz 1983. godine.

3 Josip Broz Tito (Kumrovec, 25. 5. 1892. – Ljubljana, 3. 5. 1980), „maršal Jugoslavije, predsednik Republike, predsednik Saveza komunista Jugoslavije, predsednik

zavodljivog i pragmatičnog državnika koji je „shvatio da se za dobrobit turizma mora prihvatiti da svaki stranac nije špijun, a i ako jeste, da to nije tako strašno“⁴.

Bitef nastaje i razvija se u vremenu koje odlikuje „ideja o izlasku iz pozorišne zgrade i utvrđivanju scenskog prostora u različitim ‘profanim’ okruženjima – poput fabričkih hala, sportskih dvorana, crkava ili otvorenih gradskih prostora“⁵. Na Bitef dolaze, zalažući se za temeljno preispitivanje odnosa prema prostoru pozorišta Piter Bruk (*Peter Brook*), Džulijan Bek (*Julian Beck*) i Džudit Malina (*Judith Malina*), Luka Ronconi (*Luca Ronconi*), Elen Stjuart (*Ellen Stewart*) i Ričard Šekner (*Richard Schechner*), koji, objašnjavajući principe ambijentalnog pozorišta, kaže: „Nas zanima odnos između glumaca i gledalaca, između prostora i predstave. Ne želimo da skrivamo nijedan delić ili trenutak stalnog rada glumca – učesnika, već

Predsedništva SFRJ, vrhovni komandant oružanih snaga SFRJ i predsednik Saveta narodne odbrane“. (*Mala enciklopedija*, Prosveta, Beograd, 1979, knjiga 1, str. 261). „Ime Titovo postalo je danas dramatski simbol pokoljenja svih naših naroda, otkad se piše historija krvlju i mesom naših rodova. U brodolomu, koji je od svih naših brodoloma bio najbeznačajniji, pojavio se on s lenjinskom bukčinjom u mraku, i njegov put od Kumrovcia i od Jajca do Beograda i do Zagreba put je našeg naroda, da bi od sredovječnog, zaostalog čovjeka postao građaninom budućih sretnijih stoljeća... On je na planetarnoj pozornici razvio djelatnost historijskih razmjera. Kao organizator međunarodnog pokreta nesvrstanosti on je svojom nesalomljivom voljom izvješćio priznanje čitavog svijeta... idealni barjaktar kantovske zamisli Svjetskoga Mira.“ (Miroslav Krleža, prema: *Tito, pozorište i film*, Teatron, Beograd, 1980, str. 20).

4 Đerđ Mikeš, prema Jovanu Ćirilovu: *Atelje 212 i Bitef*, Premjadi za pedesete, “Atelje 212”, Beograd, 2006, str. 156.

5 Radivoje Dinulović: *Ambijentalne pozornice Bitefa*, Zbornik FDU broj 3, Institut za pozorište, film, radio i televiziju, Beograd, 1999, str. 65.

želimo da proučimo taj put i da ponudimo u našoj predstavi ne samo izraz do kojeg smo došli, već i dokumentaciju nivoa na kom smo ranije bili⁶. Cilj Bitefa je, dakle, da pozorišni prostor osvoji „ne u nekoj rubnoj dopunskoj provedbi, nego u cjelini raspoloživih mogućnosti“⁷.

Ipak, iako bi se na prvi pogled moglo zaključiti suprotno, višestruko je prirodna veza Bitefa i „Ateljea 212“, repertoarskog, državnog (gradskog), institucionalnog pozorišta.

„Atelje“ je osnovan 1956. godine, u maloj sali novinske kuće „Borba“ sa 212 sedišta kao „jedno neobično pozorište bez ansambla, gotovo bez dotacije, bez komplikovane organizacije i koje pripada svima glumcima Beograda“,⁸ zamišljen „kao mesto novih ideja, kao prodor u svet, kao pozorišni izraz bitke započete između realizma i modernizma, tradicionalizma i avangardizma“⁹. Ovo pozorište je počivalo i razvijalo se narednih desetak godina na veoma različitim repertoarskim, dramaturškim, rediteljskim, žanrovskim, stilskim i estetičkim uverenjima – od rane avangarde kraja XIX veka do zapadnoevropskih egzistencijalista, od ruskog naturalizma do američke nove drame, od monodrame do mjuzikla, od savremenih do klasičnih autora nacionalne književnosti. Tada, „kao i svaka avangarda u svojoj završnoj fazi, u sadejstvu i srodstvu sa onim što se

6 Ričard Šekner, prema Almanahu Bitefa broj 3, Beograd, 1969, str. 22.

7 Branko Matan, Almanah Bitefa broj 12, Beograd, 1978.

8 Mira Trailović, „Teatron“, broj 33/34/35, Muzej pozorišne umetnosti Srbije, Beograd, 1981, str. 5.

9 Jovan Ćirilov, *Atelje 212 i Bitef*, Premjadi za pedesete, „Atelje 212“, Beograd, 2006, str. 156.

događalo na Bitefu, u „Ateljeu“ će se razvijati priča o korenima; avangarda će svoje utemeljenje potražiti u prethodnoj avangardnosti”¹⁰.

Zatim, i ne manje važno: Mira Trailović, „velika dama beogradskog pozorišta, pozorišna lavica“, upravljala je suvereno, autoritativno, ali i sa zadivljujućom sposobnošću da privuče, pokrene i motiviše ljude (od najvećih zvezda jugoslovenskog i svetskog pozorišta do majstora, telefonista i transportnih radnika) Ateljeom „u bitkama za osvajanje slobode stvaranja i u dovijanjima da se istraje bez gubitka... A na brojnim gostovanjima u svetu... bila je superioran ambasador naše pozorišne umetnosti u svakom pogledu. Dočekivana je s pažnjom, ispraćana s poštovanjem i divljenjem, ona i njen Atelje!”¹¹

Treće a, možda, i najvažnije: zgradu Ateljea, završenu i nastanjenu tri godine pre osnivanja festivala, 1964, projektovao je Bojan Stupica, arhitekta i jedan od najznačajnijih jugoslovenskih reditelja XX veka, kao transformabilno kamerno pozorište, laboratoriju, namenjenu, između ostalog, ispitivanju odnosa događaja i prostora u teatru. Stupica je, kao primer (a ne kao model) mogućih postavki, definisao deset različitih konfiguracija scensko-gledališnog prostora, od kojih je svaka počivala na vrednostima „u koje je Bojan Stupica bezrezervno verovao: delikatnim prostornim proporcijama; malim distancama između scene i gledališta; zgusnutom rasporedu sedišta; jedinstvu prostora; svedenoj arhitekturi

10 Muharem Pervić: *Atelje*, Preljadi za pedesete, “Atelje 212”, Beograd, 2006, str. 49.

11 Ognjenka Milićević: *Skica za portret*, Preljadi za pedesete, Atelje 212, Beograd, 2006, str. 68-72.

auditorijuma... Sasvim suprotno, sve što je bilo van prostora igre – foaje, galerija, podrum, fasade, ali i probna sala, kancelarije, bife – bilo je teatralno, dekorativno i nametljivo. Dvorana je, dakle, arhitektura za pozorište, a sve ostalo arhitektura kao pozorište¹². Nema sumnje, „ako je Mira Trailović majka Bitefa, Atelje 212 mu je otac“¹³.

Tako zamišljen arhitektonski prostor nosio je u svom biću poziv na novo čitanje, preispitivanje i reakciju. Već je prve godine na pozornici Ateljea „razbijanje scenskog prostora“ demonstrirala trupa njujorškog Living teatra (*The Living Theatre*), a Ježi Grotovski (*Jerzy Grotowski*) postavio je svoje „borilište za petlove“ za Kalderonov (*Calderón*) komad „Postojani princ“ (*El principe constante*): „Prostor predviđen za glumce i gledaoce je nešto na prelazu između cirkuske arene i operacione sale. Ono što se dole dešava moguće je posmatrati ili kao surovi prizor u starorimskom stilu ili kao hladnu hiruršku operaciju“¹⁴. Na drugom Bitefu, 1968, trupa Viktora Garsije (*Compagnie Victor Garcia*) uvodi publiku na pozornicu Ateljea prikazujući Arabalovo (*Arrabal*) „Groblje automobila“ (*Cimetière des voitures*). I dalje, ne samo da se u duhu Ateljea nalazila ideja o poništavanju svake pozorišne i arhitektonske dogme, već se, ma koliko to paradoksalno zvučalo, mogla naslutiti i potreba za poništavanjem pozorišne arhitekture uopšte.

To se zaista i dogodilo već na trećem festivalu, gde je „okupljen veći broj predstava koje će se nekima učiniti ekstremne – jačim izrazom, sasvim

12 Radivoje Dinulović: *O kući i ljudima*, Premjadi za pedesete, Atelje 212, Beograd, 2006, str. 229.

13 Jovan Ćirilov, Op.cit, str. 156.

14 Ludvik Flašen (*Ludwik Flaszen*), Almanah Bitefa broj 1, Beograd, 1967, str. 15.

razbijenim prostorom za igru, otkrivanjem ljudskog tela, izlaskom na ulice grada ili pokušajem dramskog pozorišta bez reči¹⁵. Te, 1969. godine, u petak, 5. septembra, predstavom Ariostovog (*Ludovico Ariosto*) dela „Besni Orlando” u Hali sportova na Novom Beogradu, u Ronkonijevoj režiji i izvođenju rimskog Slobodnog pozorišta (*Teatro libero*), počinje na Bitefu i u Beogradu proces oslobađanja od ograničenja koje pozorišna zgrada, ma kakva da je, predstavlja. Istovremeno, to je i proces teatralizacije najrazličitijih objekata i prostora grada kojim je do danas uspostavljena čitava tipologija festivalskih pozornica i, sasvim posebna, beogradska pozorišna topografija.

U Hali sportova – gde su kasnije izvedene još dve festivalske premijere – „1789”, na petom Bitefu, u izvođenju *Théâtre du Soleil* iz Pariza u režiji Arijane Mnuškin (*Ariane Mnouchkine*) i „*Piel de toro*”, na dvadesetom Bitefu, u izvođenju španske trupe *La Cuarda de Sevilla* – „Orlando” je prikazan kroz niz simultanih radnji koje su se odvijale na međusobno udaljenim mestima. Publika, podeljena na grupe, mogla je da bira „erotski, epski ili fantastični tok” radnje određene „jasnom scenografijom” koju su formirali sami učesnici u predstavi, jer su bili „najpogodniji da izraze zasebno svaku od postavljenih tema¹⁶. Karakterom, organizacijom i artikulacijom prostora u ovoj predstavi, koju je moguće izvesti „bilo gde – samo ne u pozorištu¹⁷”, anticipirana je jedna od osnovnih odrednica razvoja

15 Almanah Bitefa broj 3, Beograd, 1969, str. 5.

16 Luka Ronkoni, prema Almanahu Bitefa broj 3, Beograd, 1969, str. 40.

17 Ibid.

Bitefa u naredne četiri decenije: pitanje prostora pozorišne predstave.

U našem vremenu „mnogo različitih pojava oblika je zamenilo jedinstven model pozorišta, i kao forme umetničkog delovanja, i kao socijalnog fenomena, i kao građevine. Pozorište, dakle, više ni u kojoj sferi ne egzistira kao jedan ustanovljeni tip, već se o svakom od aspekata postojanja pozorišta može i mora govoriti kao o složenoj strukturi različitih tipologija”¹⁸. U kontekstu Bitefa, ovaj stav ima posebnu, dvostruku dimenziju.

Prvi nivo odnosa prema prostoru pozorišne predstave pripada osnovnom stvaralačkom procesu – nastanku pozorišnog dela u izvornom ambijentu. Ovaj proces, naravno, posmatramo kao složen i međuzavisan aktivni odnos glume, režije, scenskog dizajna, produkcije, tehnike i tehnologije, pa i arhitekture i urbanizma – ako govorimo o posebnim scenskim prostorima, odnosno o predstavama koje nastaju van konvencionalnih pozorišnih zgrada. Izbor i artikulacija prostora su, dakle, tekst – poruka, određena umetničkim, tehničkim, produkcijskim, ekonomskim, psihološkim, socijalnim, kulturnim, pa i političkim i ideološkim parametrima. Za nas je, međutim, još značajniji sekundarni tekst – onaj koji nastaje izborom i artikulacijom prostora u kojima su u Beogradu igrane predstave na Bitefu.

Jasno je da su ovde produkcijski, tehnički i ekonomski parametri, kao i ukupna ambijentalna vrednost prostora od presudnog značaja. Ako,

¹⁸ Radivoje Dinulović: *Tipologije pozorišnog prostora*, Zbornik FDU broj 9/10, Institut za pozorište, film, radio i televiziju, Beograd, 2006.

međutim, za trenutak ostavimo po strani ova „praktična“ pitanja, uočićemo novu dvojnost: šta, na gostovanju, za samu pozorišnu predstavu znači nov prostorni okvir, na svim onim „suštinskim“ nivoima koje smo ranije razmatrali, odnosno kakav (i da li) novi tekstualni sloj novo izvođenje donosi; i, drugo, šta to isto izvođenje donosi Beogradu – kroz izmenjenu percepciju mesta koje inače čitamo na „tradicionalan“ način, kroz uticaj na sadašnjost i budućnost objekata i otvorenih prostora grada, najzad, kroz izmenjeno shvatanje i tumačenje pojma, smisla i karaktera pozorišta. Transformacija predstave koja nastaje izmeštanjem u drugi prostor, kao jedna od važnih tema pozorišne produkcije i, istovremeno, pozorišne semiologije, zaslužuje posebnu pažnju, ali trenutno izlazi iz okvira naših razmatranja; zato ćemo se posvetiti samo ovom drugom pitanju.

Od „osvajanja“ novobeogradske Hale sportova na trećem Bitefu do danas, traje u kontinuitetu proces otkrivanja, preoblikovanja i predstavljanja najrazličitijih (ali uvek nepozorišnih) objekata i prostora kao ambijentalnih pozornica festivalskih predstava. Taj se proces odvijao različitim intenzitetom, ponekad prelazeći i u primarnu istraživačku temu, kao, na primer, na desetom Bitefu, istovremeno i Teatru nacija (*Théâtre des nations*), održanom 1976. godine, kada je čak osam od ukupno dvadeset festivalskih premijera izvedeno u sedam različitih „posebnih“ scenskih prostora (od čega je pet tada prvi put upotrebljeno). Spisak ovih pozornica danas obuhvata preko pedeset lokacija u gradu. Među ovima je, naravno, najviše otvorenih urbanih ambijenata izražene sceničnosti, koja su i inače poznata kao mesta različitih javnih događaja (kompleks Beogradske

tvrđave i Kalemegdana, plato ispred Skupštine grada, Trg Republike, Ada Ciganlija, Ušće Save u Dunav, Skadarlija...), ali i nekoliko veoma specifičnih i izvanredno vrednih, a gotovo nepoznatih prostora (dvorište Ateljea 212, kamenolom u Rakovici, marina na Dorćolu, Ada Huja...). Nije moguće pouzdano ustanoviti uticaj Bitefa na ove prostore, ali možemo reći da je spektakularan način na koji su korišćeni doprineo valorizaciji Beograda kao pozornice i ukupnoj teatralizaciji urbanog života. Počevši od gostovanja „*Bread and Puppet Theatre*“ preko predstava zagrebačkog „Kugla glumišta“ do različitih uličnih događaja van osnovnog programa festivala, Bitef je okrenut „svakom prostoru u koji umemo smestiti svoju iluziju. Ako je u početku Bitef pripadao gradu, s vremenom je zaposeo njegove delove tako da je i Beograd počeo pripadati Bitefu, uostalom, teatru i umetnosti uopšte“¹⁹.

Utilitarni objekti – muzeji i galerije, fakultetski amfiteatri, hotelske sobe i dvorane, sajamske, fabričke i sportske hale, filmska studija, auditorijumi raznih vrsta, prodavnice – otkrivane su i oživljavane pozorišnim događajima. Najčešće je prisustvo Bitefa u ovim prostorima bilo efemerno – ponekad samo za jedno veče. Neke kuće, međutim, trajno su promenjene pod uticajem festivalskog iskustva: garaža u ulici Majke Jevrosime postala je muzej i pozorišna scena; barutni magacin na Kalemegdanu kulturno mesto muzičkih događaja; skadarlijska pivara transformisana je u pozorište „Nova osećajnost“ (pa, kasnije, u tržni centar!); najzad – nedovršena evangelistička crkva pretvorena je u stalnu kuću Bitefa. „Kada smo godine

1973. tragali za prostorom za predstavu Eudenija Barbe 'Dom moga oca' *Odin Teatret*-a iz Holstebroa, i pronašli, kao idealan, prostor nedovršene crkve na Bajlonijevoj pijaci, nismo ni slutili da smo tog trenutka pronašli zgradu budućeg 'Bitef-teatra' 1987. godine. Beogradski internacionalni pozorišni festival ponikao je u okviru pozorišta, a Bitef-teatar nastaje u okviru festivala"²⁰.

Posebni scenski prostori Bitefa, posmatrani uporedo, danas grade novu duhovnu i faktičku pozorišnu mapu Beograda na kojoj je svaka tačka „određeno mesto“, „prostorni supstrat“, „volumenska sinteza“ koja „iz nedisciplinovane i anarhične neobaveznosti da se ide, prebiva ili nešto čini 'bilo gde', stvara konkretnu sredinu, milje, okolinu"²¹. Bitef-teatar je danas prostorna i pozorišna činjenica Beograda, ali su to bili, bar za trenutak, i servisna hala „Zastava Prometa“, u kojoj smo 2003. godine gledali jednu od najuzbudljivijih predstava Bitefa, „Radnički cirkus“ (*W-Workers Circus*) mađarskog pozorišta *KrétaKör* i Arpada Šilinga (*Árpád Schilling*), pusta poljana na Adi Huji, pored fabrike „Avala-Ada“, tako prirodno mesto za izvođenje „Jalove zemlje“ (*Braakland*), amsterdamske *Compagnie Dakar*, u režiji Lote van der Berg (*Lotte van der Berg*), kao i sasvim obične gradske ulice koje je „Kargo Sofija–Beograd“, „Bugarska kamionska vožnja Stefana Kegija, *Rimini Protokoll* iste godine pretvorila u dramatičnu, nežnu urbanu scenu koj opominje. „Ono što se danas zbiva na ulici (svakako najdemokratskijem, pučkom i opšteprihvaćenom teatru bez premca),

20 Mira Trailović i Jovan Ćirilov, Almanah Bitefa broj 21, Beograd, 1987.

21 Bora Ćosić, *Mixed media*, nezavisno autorsko izdanje, Beograd, 1970, str. 39.

predstavlja krajnji rezultat jednog razvoja koji od dionizijskih svečanosti, podrazumevajući različite priredbe na trgu, svetovne, viteške, juridičke ili komedijaške, neprekidno se približavao utapanju u generalne tokove života, adaptiranju, prisvajanju i aneksiji ovih za sopstvene, panestetičke i panartističke svrhe²².

Protekle su četiri decenije, tokom kojih se svetsko pozorište „menjalo iz sezone u sezonu, ali tako da ništa nije odlazilo zauvek i nepovratno; ništa se nije desilo uzaludno, već se našlo sadržano u umetnosti onih drugih koji su tek dolazili... Danas nam se čini da je... Bitef zapravo samo tragao za pozorištem suštine²³. Istovremeno, Beograd je postao pozornica jednog mnogo burnijeg, dramatičnijeg i strašnijeg, pa ponekad i veselog traganja za suštinom – onom suštinom koja se nalazi u izgubljenim vrednostima, uverenjima, idealima, veri, svemu što, kako se čini, pripada nekoj „boljoj prošlosti²⁴. A i tada se, u prošlosti, „za taj festival trebalo boriti“ i trebalo ga je braniti jer je Beograd „koji se toliko diči svojom otvorenošću, umeo da bude zatvoren, krut, odbojan i uobražen. I pošto je prvo, s visina provincijske uobraženosti, dočekivan kao uvreda i odbacivan kao neprijatelj, Bitef je... prihvaćen kao uzor i činilac koji treba iz korena da promeni čitavo naše pozorište. Kao i uvek, istina je u sredini, i u svojim najboljim trenucima Bitef je bio preko potreban izazov našem pozorištu²⁵, gradu i životu.

22 Ibid, str. 81.

23 Mira Trailović i Jovan Ćirilov, Almanah Bitefa broj 20, Beograd, 1986.

24 "Bolja prošlost: Prilozi iz muzičkog života Jugoslavije, 1940–1989", naslov je knjige Petra Lukovića iz 1989. godine

25 Jovan Hristić, *Pozorišni referati 1981–1982*, Nolit, Beograd, 1992, str. 8.



„Pablo u Plusfilijali“, režija Rene Poleš, Folksbine teatar, Nemačka, 39. Bitef
“Pablo in der Plusfiliale”, directed by Rene Pollesch, Volksbühne, Germany, 39th Bitef
fotografija / photo Nenad Milošević



„Kargo Sofija–Beograd”, režija Stefan Kegic, Rimini Protokol, Nemačka/Bugarska/Švajcarska, 40. Bitef
“Cargo Sofia–Belgrade”, directed by Stefan Kaegi, Rimini Protocol, Germany/Bulgaria/Switzerland, 40th Bitef
fotografija / photo Nenad Milošević



„Jalova zemlja“, režija Lote van den Berg, Kompanija Dakar, Holandija, 40. Bitef
"Braakland", directed by Lotte van den Berg, Compagnie Dakar, Holland, 40th Bitef
fotografija / photo Nenad Milošević

Radivoje Dinulović

BITEF – BELGRADE INTERNATIONAL THEATRE FESTIVAL: BUILDINGS, CITY AND “NEW THEATRE TRENDS”

The first Bitef 212 – Belgrade International Theatre Festival – took place in Belgrade theatre Atelje 212 in September 1967. Conceived as a “showcase of new theatre trends in the world”, Bitef became, during sixties and seventies of the last century, a meeting place of all those theatres, companies and artists that were “truly in a search of a new contents and forms”, aiming to show “what they believed was new in the time we lived”¹. Bitef was established in the country that was “somewhere in between”² the East, the West and the Third World, open for everyone and led by Tito³ – adored, seducing and pragmatic

1 Almanac of Bitef, no. 1, Belgrade, 1967, pg. 3.

2 Title of the famous Yugoslav film (1983), based on the screenplay by Milosav Marinović and directed by Srđan Karanović.

3 Josip Broz – Tito (Kumrovec, 25 May 1892 – Ljubljana, 3 May 1980), „Marshal

statesman who “understood that, for the sake of tourism, it was essential to understand that every foreigner was not a spy; and even if he were, that should be of a less importance”⁴.

Main characteristic of the time when Bitez emerged and developed was “the idea of rejecting theatre buildings and establishing performing spaces in different ‘profane’ environments – such as factory halls, sport halls, churches or open urban spaces”⁵. Peter Brook, Julian Beck and Judith Malina, Luca Ronconi, Ellen Stewart, as well as Richard Schechner, came to Bitez, advocating thorough re-thinking of the theatre space, and explaining principles of the environmental theatre by saying: “we are interested in the relationship between actors and the audience, between space and performance. We do not want to hide any single segment or a

of Yugoslavia, President of the Republic, President of the Yugoslav Union of Communists, President of the SFRY Presidency, General Commander of the SFRY Army and President of the National Security Council.” (Mala enciklopedija, Prosveta, Belgrade, 1979, book 1, pg. 261). “Since the history had been written in blood and flesh of our nations, Tito’s name became a dramatic symbol of the generations of all our nations. In the most hopeless of all our shipwrecks, he emerged from the dark with the Leninist torch; his journey from Kumrovec and Jajce to Belgrade and Zagreb showed the way to our people, to transform from the middle aged, archaic people into the citizens of the forthcoming and happier ages ... On the global stage, he developed the historically influential enterprise. As organiser of the international unallied movement, his unbreakable will seized the recognition of the entire world ... an ideal flagellant of the Kant’s idea of the World Piece.” (Miroslav Krleža, as per: “Tito, theatre and film”, Teatron, Belgrade, 1980, pg. 20).

4 Mikes Gyorgy, as per Jovan Ćirilov: “Atelje 212 and Bitez” in Too Young for Fifties, Atelje 212, Belgrade, 2006, pg. 156.

5 Radivoje Dinulović: “Environmental Stages of Bitez”, Zbornik FDU no. 3, Institute for Theatre, Film, Radio and Television, Belgrade, 1999, pg. 65.

moment of the continuous work of the actor-participant; our intention is to investigate the process and, through our performance, present not only the expression we discovered, but also, the record of the previous level"⁶. Therefore, the aim of Bitef is to conquer theatre space "not in terms of marginal, additional realisation, but through all available options"⁷.

There is a multiple, natural connection between Bitef and Atelje 212 – repertory, state (city) and institutional theatre – although it is possible, at first sight, to conclude differently.

Atelje was established in 1956, in a small auditorium of "Borba" media outlet, consisting of 212 seats, as "an unusual theatre without staff, with almost no public funds, without complicated organisational structure and open for all actors of Belgrade"⁸; it was conceived as "a place for new ideas, as penetration into the world, as theatre expression of the battle that started between realism and modernism, traditionalism and avant-gardism"⁹. The theatre was established and, in the next ten years, developed on the bases of a very heterogeneous repertory, dramaturgical, directing, genre, stylistic and esthetical believes – from early avant-garde of the late XIX century, to the West European existentialists, from Russian naturalism, to the new American drama, from

6 Rihard Schechner, as per Almanac of Bitef, no. 3, Belgrade, 1969, pg. 22.

7 Branko Matan, Almanac of Bitef, no. 12, Belgrade, 1978.

8 Mira Trailović, Teatron, no. 33/4/5, Museum of Theatre Art of Serbia, Belgrade, 1981, pg. 5.

9 Jovan Ćirilov: "Atelje 212 and Bitef", Too Young for Fifties, Atelje 212, Belgrade, 2006, pg. 156.

*monodrama to musical, from contemporary to classical authors of the national literature. At that time, "associated with and related to what was happening in Bitef, as any other avant-garde in it's final stage, the story of origin started to evolve in the Atelje; avant-garde would look for it's roots in the previous avant-gardism"*¹⁰.

*And equally important: Mira Trailović, "great lady of the Belgrade theatre world, theatre lioness" led the theatre with confidence and authority, but also with admirable ability to attract, inspire and motivate people (from the greatest stars of the Yugoslav and world theatre, to craftsmen, telephonists and manual workers); she led the Atelje "in the battles to conquer the freedom of creation, but also, in managing sustainability without loss ... At numerous visits around the world ... she acted as superior ambassador of our theatre art, in any possible sense. She was given a worm attention and was accompanied home with the respect and admiration, she and her Atelje!"*¹¹

Thirdly, and possibly most importantly: the house of Atelje, completed and inhabited three years before the foundation of the Festival, in 1964, was designed by Bojan Stupica, architect and one of the most important Yugoslav theatre directors of the 20th century; it was designed as transformable chamber theatre, laboratory, and, among other things, aimed at examining the relationship between event and space in theatre.

¹⁰ Muharem Pervić: "Atelje", Too Young for Fifties, Atelje 212, Belgrade, 2006, pg. 49.

¹¹ Ognjenka Milićević: "Sketch for the Portrait", Too Young for Fifties, Atelje 212, Belgrade, 2006, pg. 68-72.

As an example of possible set ups (and not as models), Stupica defined ten different configurations of the performing space, each based on the values "that Bojan Stupica undoubtedly believed in: delicate space proportions; short distances between stage and the auditorium; dense layout of the seats; unity of space; pure architecture of the auditorium ... On the contrary, all other spaces that did not belong to the acting space – foyers, galleries, cellar, facades, but also rehearsal room, offices, buffet – were theatrical, decorative and imposing. Auditorium is, therefore, architecture for theatre, while everything else is architecture as theatre"¹². No doubt that "if Mira Trailović were a Bitef's mother, Atelje 212 had been the father"¹³.

Architectural space conceived in such a way, carried out in its own being, a call for new reading, reinvestigation and reaction. The "breaking of the acting space" at the stage of Atelje 212 was demonstrated already in the first year by the Living Theatre from New York, while at the same time Jerzy Grotowski staged his "roosters' arena" for the Calderón's "El principe constante": "Space dedicated to actors and audience is somewhere in between circus arena and operating theatre. What is happening down there can be observed either as a brutal scene of the ancient Roman style or as a cold surgical intervention"¹⁴. In 1968, at the second Bitef, Compagnie Victor Garcia took the audience to the

12 Radivoje Dinulović: "On House and People", Too Young for Fifties, Atelje 212, Belgrade, 2006, pg. 229.

13 Jovan Ćirilov, Op.cit, pg. 156

14 Ludwik Flaszen, Almanac of Bitef, no. 1, Belgrade, 1967, pg. 15.

stage of Atelje while performing Arrabal's "Cimetière des voitures". And furthermore, not only that the spirit of Atelje included the idea of abolishing every theatre and architectural dogma, but, no matter how paradoxical it might sound, one could also sense the need for abolishing theatre architecture in general.

This soon happened at the third festival which "gathered large number of performances that many would consider extreme – for their stronger expression, completely broken acting space, uncovering of the human body, performing on the city streets or for the attempt of non-verbal theatre"¹⁵. This was how on Friday, 5 September, in the year of 1969, performance of Ludovico Ariosto's "Orlando Furioso" in the Sport Hall in New Belgrade, directed by Ronconi and performed by Teatro libero from Rome, initiated the process of Bitef and Belgrade's liberation from the restrictions of any theatre building, regardless of its quality. At the same time, it was the process of theatricalisation of various buildings and city spaces that, until present, had been representing entire typology of the established festival stages, followed by a very special Belgrade theatre topography.

The Sport Hall, venue for another two festival premieres in later years – "1789", performed at the fifth Bitef by Théâtre du Soleil from Paris and directed by Ariane Mnouchkine, and "Piel de toro" performed at the twentieth Bitef by Spanish company La Cuarda de Sevilla – hosted the performance of "Orlando" which consisted of several simultaneous acts

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Almanac of Bitef, no. 3, Belgrade, 1969, pg. 5

happening at locations distant from one another. Audience, separated into groups, had a possibility to choose from "erotic, epic or fantastic narrative" defined by "obvious scenography" that was formatted by performers themselves, as they were "the most suitable for expressing any of the defined themes"¹⁶. Through character, organisation and articulation of the space in the performance that could be performed "anywhere – except theatre "¹⁷, one of the key definitions of the next four decades of Bitef was anticipated: the question of performing space.

In our time, "many different forms have replaced unique model of theatre as art form, social phenomenon and building. Therefore, in any sphere, theatre does not exist as one established type, but all aspects of theatre existence can and have to be discussed as complex structure of different typologies"¹⁸. In the context of Bitef, this statement has a special, dual dimension.

First level of relation towards performing space, belong to basic creative process – development of theatre work in the original environment. This process, of course, is examined as a complex and interrelated active link that connects acting, directing, scene design, production, technique and technology, and even architecture and urbanism – if we consider special performing spaces, or, performances that originate outside conventional theatre buildings. Choice and

16 Luca Ronconi as per Almanac of Bitef, no. 3, Belgrade, 1969, pg. 40.

17 Ibid.

18 Radivoje Dinulović: "Typologies of Theatre Space", Zbornik FDU no. 9/10, Institute for theatre, film, radio and television, Belgrade, 2006.

articulation of space are, therefore, texts – messages, defined by artistic, technical, production, economical, psychological, social, cultural, and even political and ideological parameters. We, however, consider secondary text more important – one that emerges out of the choice and articulation of spaces in which performances of Bitef took place in Belgrade.

It is obvious that productions, technical and economical values, as well as overall environmental value of the spaces, are of a crucial importance. If we, however, for a moment leave aside those “practical” questions, we shall discover new duality: what does the new space framework represent for the actual performance when performed on tour, especially, at all those “essential” levels that we have previously examined; or, what kind of a new textual layer, if any, emerges when performing in a different environment; and, secondly, how does such performance contribute to Belgrade – through changed perception of the “traditional” understanding of the environment that we have, through influence on current and future states of the buildings and open urban spaces, and finally, through changed understanding and interpretation of the idea, meaning and character of theatre? Transformation that emerges from relocating performance into a different space, as one of the important topics of theatre production and, at the same time, theatre semiotics, deserves special attention, but, currently, does not fit into the scope of our examination. That is why we shall dedicate our discussion only to the second topic.

From the very “conquest” of the Sport Hall in New Belgrade, at the third Bitef, until present days, there has been continuous process of discovering, reshaping and presenting of many different (but not always non-theatrical) buildings and spaces as environmental stages for the festival performances. The process has been taking place with diverse intensity, sometimes becoming primary research topic as, for example, at the tenth Bitef held in 1976 and, at the same time, Théâtre des nations, when out of twenty festival opening nights seven were performed in seven different “special” performing spaces (out of which five were used for the first time). Current list of such stages includes more than fifty urban locations. It is needless to say that the highest number belongs to the open urban environments with distinctive theatricality, known as spaces aimed for various forms of public events (Belgrade Fortress and Kalemegdan park complex, plateau in front of the City Assembly, Republic Square, Ada Ciganlija river island, confluence of the Sava and the Danube, Skadarlija district), but also several very specific, extremely valuable and unknown spaces (backyard of Atelje 212 theatre, Rakovica quarry, marina in Dorćol, Ada Huja river island). It is impossible to establish with certainty the influence that Bitef had on the above spaces; it is, however realistic to say that the spectacular usage of those spaces contributed to the evaluation of Belgrade as a stage, as well as to overall theatricalisation of the urban life. Starting from the guest performance of Bread and Puppet Theatre, followed by performances of Kugla glumište from Zagreb, to various street events outside main festival programme,

it is obvious that Bitef has been open to "every space in which we can place our illusion. If, at the begging, Bitef belonged to the city and over time occupied various parts of Belgrade, Belgrade itself started to belong to Bitef, and after all, to theatre and arts in general"¹⁹.

Many utilitarian buildings – museums and galleries; university amphitheatres; hotel rooms and halls; fair, factory and sport halls; film studios; various auditoria; shops – were discovered and revived by theatre events. Most often, the presence of Bitef in those spaces was ephemeral – on some occasions, for one night only. Some buildings, however, were permanently changed, influenced by festival experience: garage in the Majke Jevrosime street has become a museum and performing space; gun powder warehouse in Kalemegdan has become cult place for musical events; Skadarlija brewery was transformed into theatre Nova osećajnost (followed by a shopping centre transformation!); finally – unfinished Evangelist church has been converted into the permanent home of Bitef. "When in 1973 we searched for a space for Eugenio Barba's "My Father's Home" performed by Odin Teatret from Holstebro, and as ideal found the space of the unfinished church next to Bajloni green market, we did not even suspect that it was the moment when we discovered the building of the future 'Bitef Theatre' in 1987. Belgrade International Theatre Festival emerged from the theatre, while Bitef Theatre emerged from the festival"²⁰.

19 Jelena Kovačević, "All Spaces of Bitef", Almanac of Bitef, no. 31, Belgrade, 1997

20 Mira Trailović and Jovan Ćirilov, Almanac of Bitef, no. 21, Belgrade, 1987

Comparative examination of the specific performing spaces of Bitef, results in the new spiritual and factual map of Belgrade today. Each dot on this map represents a "specific place", "spatial substratum", "synthesis of a volume" that creates "particular environment, milieu and surrounding from undisciplined and anarchic options in order to go and reside 'no mater where' or do 'no matter what'".²¹ Bitef Theatre today represents spatial and theatre fact of Belgrade; at least for a moment, this was also the case with the service hall "Zastava Promet" where, in 2003, we watched one of the most exciting performances in Bitef "W-Workers Circus" performed by Hungarian theatre Krétakör and directed by Árpád Schilling; than waste field on the Ada Huja island, next to the "Avala Ada" factory, natural space for the "Braakland" performance of the Amsterdam Compagnie Dakar, directed by Lotte van der Berg; as well as common streets of the city transformed, in the same year, into a dramatic, delicate and warning urban scene by "Kargo Sofia – Belgrade: Bulgarian truck-drive by Stefan Kaegi, Rimini Protokoll". "What is currently happening in the streets (by all means the most democratic, popular and generally accepted theatre with no equal), represents the final result of an evolution that, since Dionysus celebrations, included various square performances, then secular, chivalrous, legal or comedic performances, led to continuous advancement towards assimilation with the general way of living, as well as adjustment to and appropriation of such a way

21

Bora Ćosić, Mixed media, independent author's edition, Belgrade, 1970, pg. 39.

for its own, pan-esthetical and pan-artistic purposes²².

Four decades went by during which world theatre "was changing from season to season, but in the way that nothing was going away for good and irretrievably; nothing happened in vain, but re-appeared as part of the arts of those who were coming next... Today, it seems to us that... Bitez actually has been searching for the theatre of essence"²³. At the same time, Belgrade has become the stage for the stormier, more dramatic and more horrible, and sometimes even lively, search of the essence – the essence that exists in the lost values, believes, ideals, faith, everything that, as it seems, belongs to some "better past"²⁴. And even then, in the past, "the festival had to be fought for" and defended, as Belgrade "that was so proud of its openness, knew to be hostile, rigid, rejecting and vain. And, after being received at first as insult from the heights of the provincial vanity and rejected as enemy, Bitez was accepted as model and as element that should profoundly change our entire theatre. As always, the truth is in between; in its best moments Bitez served as necessary challenge to our theatre"²⁵, city and the life.

22 *Ibid*, pg. 81.

23 Mira Trailović and Jovan Ćirilov, *Op.cit*.

24 Better Past: Contributions From the Musical History of Yugoslavia, 1940–1989, title of the book from 1989 by Petar Luković

25 Jovan Hristić, *Theatre Reports 1981–1982, Nolit, Belgrade, 1992*, pg. 8.

Škart

NAŠE ČUDO (VEĆ SE ZBIVA)

Ko:

HORKEŠKART, 40-člani hor i orkestar, nastao je u jesen 2000. godine u Beogradu.

Kako:

Grupa ŠKART, nastala deset godina ranije, pozvana je da prezentuje svoju akciju TVOJE GOVNO – TVOJA ODGOVORNOST. U Centru za kulturnu dekontaminaciju najavljena je priredba koju je trebalo svečano da otvori nepostojeći hor i orkestar. Škart-džinglom na Radiju „B92” objavljena je audicija. Svi znatiželjnici koji su se pojavili na zakazanoj probi bili su primljeni bez ikakve provere sluha. Odmah su počeli da uvežbavaju prve pesme. U ranim posleratnim danima, u kojima su zločinci i naručioc

nasilja još uvek bili netaknuti i sveprisutni u javnom i političkom životu, hor izvodi „Svete krave“ Arsena Dedića. *„Dok svaka trpi svoje uže / i svaka svoj nož iznad glave / samo su one izvan muže / nedodirljive svete krave...“* Zbog prevelike gužve i dvorišta zakrčenog prekobrojnomo publikom, čitav program je morao još jednom da se ponovi. Iznenađeni prijemom kod publike, horisti su samoinicijativno predložili da nastave sa radom. Zbunjeni ŠKART je pristao. Hor+orkestar+škart, HORKEŠKART (www.horkeskart.org.yu), tako započinje svoje zajedničko iskustvo.

Zašto:

Jugoslovenski rat '90. doveo je do diskontinuiteta sa svim progresivnim iskustvima iz prošlosti, od antifašističkog pokreta do socijalističkog eksperimenta, od negovanja kolektivnog duha do interkulturnog dijaloga, od festivala poezije do (post)avangardnog i novotalasnog kantautorstva. Izolovanost i samoizolovanost pretili su potpunim isključenjem iz svih društvenih tokova.

Šta:

Svojim repertoarom (revolucionarnim pesmama, pevanjem kritičkih pesnika sa raznih eksjugoslovenskih strana, rearanžiranjem različitih pop-kulturnih muzičkih formi...) HORKEŠKART je postepeno dokazivao važnost uspostavljanja nove vrste komunikacije sa svojim kulturno-političkim nasleđem.

Članovi hora i orkestra počeli su svoju kreativnost da ukrštaju na razne

načine – s vremenom nastaje niz novih autorskih pesama na stihove i muziku samih članova, kao i 6 „horskih“ bendova.

Zašto 2:

Preko 70 odsto srpskih studenata nema pasoš. Ponižavajući lavirinti za dobijanje viza stvorili su virtuelno-sveinformisane generacije koje se nikada nisu realno suočile sa iskustvima drugih. Odlučili smo da samovažnost i predrasude razbijamo terenskim radom.

Gde:

Muzički kolektiv nepevača i ponekih svirača odlučio se za prostore adekvatne svom repertoaru („Jedem ti kuću“, „Balada o hohštaplerima“, „Pesma izgradnje“) i koreografiji (radnička odela). Svoje scensko-muzičke programe HORKEŠKART je počeo da izvodi u različitim vansalonskim prostorima: na ulici, pijaci, u školskim učionicama i fiskulturnim salama, izbegličkim kampovima, selima..., ali i na javnim skupovima (bijenale umetnosti, rođendan najstarijeg gradskog drveta, alterglobalistički skup, festival nove muzike...)

Turneja po Hrvatskoj održana je 2001. godine. „Obećajte da ćete ih vratiti žive“ – govorili su roditelji pred put, i sami indoktrinirani politikom sused=neprijatelj. HORKEŠKART je ovom prilikom bio prvi kolektiv koji je, samoorganizovano, prešao 10-godišnju zbog rata zatvorenu hrvatsko-srpsku granicu. Nakon koncerata u Zagrebu (pijaca, park, kafe-bašta), odlazi u Istru i smešta se u kulturnom centru u Labinu, u bivšoj rudarskoj

svlačionici, sa isključenom strujom zbog neplaćanja računa. Poslednjeg dana petodnevne turneje po brdima i gorama (Grožnjan, Motovun, Pićan, Rovinj...), hor odlazi u posetu Humu, „najmanjem gradu na svetu“ iz XIII veka sa svega 17 stanovnika. Autobus popušta nad strmoglavim krivinama i staje na pola brda. Hor se, sa sve stvarima i instrumentima, seli u „grad“. Članovi hora spavaju na trgu i sutradan ujutru izvode koncert za „sve stanovnike“.

(Pet godina kasnije, na ponovljenoj Hrvatskoj turneji, hor nenajavljeno dolazi u isti „grad“ i, na beskrajno iznenađenje i iščudavanje domaćina, izvodi novi besplatan koncert. Ovaj put, zbog zimske kiše, svirka je izvedena u jednoj većoj sali – lokalnom restoranu.)

Koliko:

Slede godine rada, redovnih proba (dva puta nedeljno, ljubaznošću Centra za kulturnu dekontaminaciju, Narodne biblioteke, a potom Kulturnog centra „Rex“) i preko 100 koncerata. Održane su turneje po Crnoj Gori, Makedoniji, Nemačkoj, Slovačkoj, Sloveniji...

Kuda:

Nakon zaokruženja jednog perioda rada, kada japanska izdavačka kuća „Amorfon“ izdaje horski CD *Live in Solitude* i kada dospevaju na kompilaciju nove srpske muzičke scene *Jutro će promeniti sve*, ŠKART prepušta horski kolektiv samoupravljanju. Hor i orkestar nastavljaju da rade pod imenom HORKESTAR i nastavljaju da nastupaju. Pre neki dan,

za 1. maj (2007, sedme godine kontinualnog postojanja!), hor je izveo niz kratkih programa na beogradskoj tvrđavi Kalemegdan. Pošto koncerti nisu bili najavljeni, HORKESTAR je u hodu izvodio svoj praznični repertoar. *Naše čudo već se zbiva / i pretvara noć u dan / san će biti java živa / a sva java kao san.*

Kuda 2:

Na poziv Gwangju umetničkog bijenala, ŠKART 2006. godine u Južnoj Koreji oformljuje nov hor: *Shining City Skart Choir*. Novosnovani ansambl (prvi put u istoriji bijenala) nastupa u javnim prostorima i pokreće interne rasprave o mogućnostima izlaska umetnosti iz umetničkog hangara. Na inicijativu multimedijalnog instituta MAMA, u toku je osnivanje novog nezavisnog hora u Zagrebu, Hrvatska. Izadite na ulicu – novi muzički kolektivi već su tu!



„Horkeškart u DŽKC centru”, Beograd, 2006.
“Horkeshkart at the DŽKC Centre”, Belgrade, 2006
fotografija / photo Branka Nad



„Horkeškart turneja po Hrvatskoj”, Labin, 2001.
“Horkeshkart Croatian Tour”, Labin, 2001
fotografija / photo Branka Nad



„Horkeškart na Kalemegdanu“, Beograd, 2006.
“Horkeshkart at the Kalemegdan Fortress”, Belgrade, 2006
fotografija / photo Branka Nad



„Shining City Skart Choir“, Gwangju umetnički bijenale, Južna Koreja, 2006.

“Shining City Skart Choir”, Gwangju Art Biennial, South Korea, 2006

fotografija / photo Branka Nad

Škart

OUR MIRACLE (IS ALREADY HAPPENING)

Who:

HORKEŠKART, the 40-piece choir and orchestra, was created in autumn of 2000 in Belgrade.

How:

The ŠKART group, which was created 10 years prior, was invited to present its action YOUR SHIT – YOUR RESPONSIBILITY. The Centre for Cultural Decontamination announced a performance, which was supposed to be solemnly opened by a non-existent choir and orchestra. The Škart-jingle on B92 Radio proclaimed the audition. Everyone who was interested enough to come to the scheduled rehearsal was accepted without any prior musicality check. They started rehearsing the first

song instantly. In the early post-war days, when the criminals and order-givers of violence were still intact and omnipresent in public and political life, the choir performed "Holy Cows" by Arsen Dedić. "While each one suffers its own cord / each bearing a knife over its head / it is only they who are beyond milking / the untouchable holy cows..." The entire program had to be repeated because of overcrowding and the fact that the yard was thronged by excessive audience. Surprised by the warm reception with the audiences, the choir members took the initiative of suggesting to continue work. Confused, ŠKART agreed to this. Choir+Orchestra+ŠKART, HORKEŠKART (www.horkeskart.org.yu), thus began its joint experience.

Why:

The war during the 90s in Yugoslavia led to discontinuation with all progressive experiences from the past, starting with the anti-fascist movement and up to the socialist experiment, from nurturing collective spirit to inter-cultural dialog, from poetry festivals to (post)avant-garde and new wave song-writing. Isolation and self-isolation threatened with total exclusion from all layers of society.

What:

With its repertoire (revolutionary songs, songs by poet-critics from various sides of former Yugoslavia, and rearranging different pop-culture forms of music...) HORKEŠKART has gradually proved the importance

of establishing a new kind of communication with its cultural-political heritage. Choir and orchestra members began to interface their creativity in numerous ways – in time, there was a number of new songs with lyrics and music by the members themselves, as well as 6 “choir” bands.

Why 2:

Over 70% of Serbian students do not have passports. The degrading labyrinths for the pursuit of visas have created virtually all-informed generations which have never actually faced experiences of others. We decided to crack on self-importance and prejudice through fieldwork.

Where:

The musical collective of non-singers and occasional musicians decided on the most adequate venues for their repertoire I’m eating your house, The ballad of swindlers, The Building song and choreography (overalls). HORKEŠKART began performing in different non-conventional locations: the street, market, classrooms and school gyms, refugee camps, villages... but also in public gatherings (art biennale, the birthday of the oldest tree in the city, an alter-globalization rally, and a festival of new music...) The Croatian tour took place in 2001. “Promise you will bring them back alive” – parents said before the journey, having been thoroughly indoctrinated by the politics of neighbour=enemy. HORKEŠKART was the first collective to cross the Croatian-Serbian border, which had been closed by war for the previous 10 years, on their own steam. After

holding concerts in Zagreb (the market, park, and an outdoor café) the choir left for Istria and takes residence at the cult centre in Labin, once a miner's changing room, without electricity at the time due to unpaid bills. On the last day of the hills and mountains tour (Grožnjan, Motovum, Pićan, Rovinj...), the choir went to Visit Hum, "the smallest town in the world" from the 13th century, with a population of just 17. The bus gave up in the face of neck-breaking bends and stopped halfway up the hill. The choir – complete with baggage and instruments – moved into "town". They slept on the plaza and, the following morning, they performed a concert for "all residents".

(5 years later, on the repeated Croatian tour, the choir visited the same town unannounced and – to utter surprise and dismay of their hosts – performed another free concert. This time round, because of winter rains, the gig took place in the only larger room in town – the local restaurant).

How much:

Years of work, regular rehearsals (twice a week, courtesy of the Centre for Cultural Decontamination, National Library, and later the REX Cultural Centre) and over 100 concerts were to follow. Tours were held in Montenegro, Macedonia, Germany, Slovakia and Slovenia...

Where to:

After closing one cycle of work, when the Japanese Amorfon label issued the choir CD Live in Solitude and when they were placed on the

compilation of new Serbian music scene "The Morning Will Change Everything", ŠKART leaves the quire collective to self-government. The quire and orchestra continue work under the HORKESTAR name, and they carry on performing. Some days ago, on 1 May (2007, the seventh year of continuous existence!), the choir performed several short programs at the Kalemegdan fortress. Since the concerts were unannounced, HORKESTAR performed their holiday repertoire whilst walking. Our miracle is already happening / Turning night into day / Dreams will become living reality / and reality will turn into dream.

Where to 2:

At the invitation of the Gwangju Art Biennale, ŠKART forms a new choir in South Korea – Shining City Skart Choir – in 2006. The newly formed ensemble (first time in biennale history) performs in public spaces and initiates internal arguments on the possibilities of art leaving the art hangar. A new choir is being formed in Zagreb, Croatia, at the request of the MAMA multimedia institute. Step out into the street – new music collectives are already there!

Jelena Todorović

O MOĆI I SEĆANJU: CEREMONIJALNI PROSTORI I POLITIČKI SPEKTAKL U BEOGRADU 2000–2007.

CEREMONIJALNI PROSTORI – TRADICIJA, INOVACIJA, REINVENCIJA

Koncept ceremonijalnog prostora star je koliko i pojam političkog spektakla i festivala. Još od antike pa sve do današnjeg dana prostor grada je bio poput dinamičnog palimpsesta na kojem su uvek nanovo ispisivani istorijski događaji i ličnosti u njihovoj borbi za moć, priznanje i legitimitet. Kao što svaka novouspostavljena vlast teži da izbriše prošlost, ili bar sećanje na nju, menjajući svoje pristalice, ambleme moći, datume državnih praznika, imena ulica – na isti način ona prekraja puteve svoje moći i avenije svoga autoriteta. Svaka nova krunidbena procesija, svako potvrđivanje struktura moći i svaka svečana sahrana pronalazi nove putanje kroz koje će najdostojnije obeležiti život i delo svog glavnog protagoniste.

U procesu mapiranja i upisivanja moći u strukturu grada uvek su postojale i još su prisutne neke konstante. Određena mesta i putanje ostaju večni i nepromenljivi čak i pri najdrastičnijim smenama režima. Takva mesta su glavni gradski trgovi, sedišta vlasti (od palate preko rezidencije, gradske kuće do parlamenta), crkve, pa i same ulice na kojima su sakupljeni svi ovi simboli moći. Kombinacijom ovih dveju kategorija prostora, onih nepromenljivih, i onih koje se konstantno menjaju, stvara se ceremonijalni identitet jednoga grada.

Beograd ni u kom slučaju nije izuzetak. Iako na prvi pogled Beograd predstavlja grad s veoma malo prostora koji bi u potpunosti mogli da odgovaraju potrebama političkog spektakla, to je grad u kojem su neprekidno iznalaženi novi prostori, dok su stari dobijali posve drugačiju namenu (najupečatljiviji primer je Plato kod Filozofskog fakulteta u Beogradu...). Ako prostori spektakla u jednom gradu nisu dati, sama istorija pronalazi svoje platforme za prezentaciju moći ili za njeno rušenje. Nekoliko istorijskih događaja u nedavnoj istoriji Beograda ključno su uticali na stvaranje prostora spektakla: prve građanske demonstracije 1992. godine, i građanski i studentski protesti 1996. i 1997. godine. Ovi događaji su uistinu utemeljili neke od važnih beogradskih lokusa spektakla. Na njima ili kroz njih prikazivana je kako politička moć vlasti tako i politička snaga opozicije: Trg Republike, Terazije, plato ispred Skupštine, ulica Kneza Miloša... Glavni fokus ovog teksta biće upravo oni događaji, od 2000. do 2007, koji su upisali jedan nov sloj značenja na ceremonijalne prostore Beograda i učinili da ih mi posmatramo i čitamo na jedan posve drugačiji način. U

ovom tekstu pokušaćemo da definišemo ceremonijalne prostore nastale u proteklih sedam godina, na osnovu značenja koja su oni nosili – **prostori moći, prostori groteske i prostori sećanja**.

PROSTORI MOĆI

Kada govorimo o prostorima moći, važno je početi upravo od događaja kojima započinje dati istorijski period – od 5. oktobra 2000. godine i pada Miloševića. U srži ovog događaja, koji možemo označiti kao „revoluciju“, bio je antidržavni spektakl čiji je osnovni cilj bio apropriacija prostora i pozicija moći. Događaji od 5. oktobra bili su neposredno podstaknuti najnovijom izbornom krađom koju je izvela Miloševićeva vlast i njihovom pretnjom da će prva apsolutna pobjeda opozicije biti potrta. U nizu događaja koji su se odigrali između 2. i 5. oktobra tenzija i građanska neposlušnost neumitno su rasli da bi konačno kulminirali u masovnim demonstracijama u Beogradu. No, nije akcija bila ta koja je obeležila ove dane što su prethodili glavnom protestu, to je baš bilo njeno odsustvo. Cela zemlja je u potpunosti stala – svi su stupili u permanentni štrajk – fabrike, kompanije, škole, rudnici, pozorišta, muzeji, čak i bolnice i glavne elektrane prestajale su sa radom. Baš iz tih razloga, ogromna energija koja je bujala toga ključnog dana bila je još upečatljivija. U događajima koji su usledili, Beograd je postao vrhunska scena političkog spektakla koji je ikada viđen u novijoj istoriji.

U odabiru prostora za protest organizatori su se fokusirali na oba tipa ceremonijalnih prostora koje smo definisali na početku teksta – na one koji su već bili identifikovani sa opozicijom (poput platoa ispred Skupštine,

i avenija moći kao Ulica kneza Miloša), i na nove putanje koje su dodatno širile ceremonijalni prostor grada i političko prisustvo opozicije. Može se reći da bez predistorije antidržavnih spektakala u Beogradu dešavanje 5. oktobra ne bi ni bila moguća. Prethodni spektakli su oformili simboličku topografiju protesta i, što je još bitnije, oni su dokazali da grad i njegovi prostori vlasti mogu biti osvojeni u ime jedne drugačije ideologije, da vlast može biti dovedena u pitanje. Protesti 1996–1997. godine doneli su jednu, fundamentalniju promenu, oni su izmenili svest građana, naučili ih da im prostor grada ponovo može pripadati, da novi simboli mogu biti upisani u njega, a njihove ideje slobodno izgovorene. Četiri godine kasnije, 2000. godine, iste te prostore – plato ispred skupštine, Ulicu kneza Miloša, Srpskih vladara, Trg Republike zauzele su hiljade građana koji su navirali u Beograd iz svih krajeva Srbije. Kao i prethodnih godina, njihova procesiona šetnja kroz ceremonijalne prostore, stare i nove, izražavala je njihovu želju za promenom i odlučnost da svrgnu vladajući režim. Symbolizam ovih prostora bio je ponovno uspostavljen, kao i 1992. godine, ali ton i energija prisutni u njemu bili su bitno različiti. Čak je i samo kretanje demonstranata imalo drugačiji ritam. Ceremonijalne putanje su ostale iste, ali se smer kretanja promenio, postao je jednosmeran; oni nisu više ni šetali ni kružili – oni su hrlili napred. Njihov krajnji cilj je bio, ne da nanovo mapiraju grad u ime novog poretka, niti da zauzmu njegove ulice i da ih obeleže svojim idejama. Njihova šetnja je bila usmerena ka dvema ključnim destinacijama – ka sedištima moći koju je trebalo poništiti, ka Skupštini i zgradi državne televizije.

Ono što je bila istrajnost tokom devedesetih, postalo je nestrpljenje besa, ono što je bilo sukob volje – pretvorilo se u konfrontaciju sile. Prostori upornosti, postali su prostori revolucije, prostori zadobijene moći. I poput svih prostora revolucije, oni su neminovno bili obeleženi nasiljem; nasiljem policije nad narodom i naroda nad simbolima moći. Skupština i državna televizija morale su biti potpuno osvojene i uništene. Kao i sve druge revolucije, i 5. oktobar je imao svoj „ratni plen“: sve je bilo dozvoljeno – od stolica do mikrofona poslanika, preko sveski i lusteru, do polomljenih nogu od stolova... Sve što je u pohari bilo dokaz da je razoren prostor vlasti – uzeto je. Ista sudbina zadesila je i policijske stanice, radnje koje su pripadale porodici Milošević, dok su zapaljena policijska kola, ostaci konflikta, ocrtavala putanje nekadašnje moći. Euforičan zanos pobeđe širio se gradom, dok su demonstranti slavili zajedno s policijom (koja je tad promenila stranu).

Ovaj antidržavni spektakl u Beogradu potvrdio je ono što je bilo već viđeno – od Francuske revolucije, pa sve do pada Berlinskog zida – kada se prostori moći pretvore u prostore revolucije, simboličko zauzimanje grada više nije dovoljno, grad tada mora biti ponovo osvojen.

PROSTORI GROTESKE

Ako su prostori moći u Beogradu 2000. godine bili prostori revolucije, prostori protesta, građanskog ponosa i trijumfa, skorašnji razvoj događaja pokazuje nam jednu dramatičnu promenu. Ceremonijalni prostor može biti i zloupotrebljen. U različitim kontekstima prostori moći mogu biti

pročitani kao mesta podsmeha i groteske. U proleće 2005. godine, posle smrti bivšeg predsednika i doskorašnjeg haškog zatvorenika Slobodana Miloševića, njegovo telo je vraćeno u domovinu. Iako mu je zabranjena državna sahrana, Vlada je ipak dozvolila da njegovo telo bude izloženo na svečanom odru. Za taj događaj odabrana je jedna posve neobična vrsta prostora. To nije bio prostor utemeljene moći, niti bilo koji prostor koji bi se vezivao za njegov neosporiv autoritet tokom devedesetih, već prostor koji je asociirao na moć predsednika Tita, njegovog daleko slavnijeg prethodnika na čelu države. Svečano izlaganje Miloševićevog tela na odru odigravalo se u praznim prostorijama muzeja koji je Tito osnovao, Muzeja istorije Jugoslavije. Značenje ceremonijalnog prostora nije bilo samo *palimpsestično* već i veoma pomućeno. Može se diskutovati u kojoj meri je ovakav izbor bio nameran i nepohodan, ali u svakom slučaju odabir muzeja nam otvara veoma široko polje interpretacija. Sama zgrada muzeja podignuta je kao Memorijalni centar za vreme Titovog života da bude spomenik slavi njegove diplomatije. Te, 2005. godine Tito, njegova slava, njegova diplomatija i sam muzej nisu više postojali. To ipak nije značilo, da virtuelna veza između „zlatnog doba“ bivše Jugoslavije i Miloševićeve *arkadijske vladavine* (kako ju je video sam Milošević i njegove pristalice) ne može biti uspostavljena. Međutim, ova virtuelna veza nas dovodi do više konceptualnih čorsokaka. Odabir muzeja za ceremonijalni prostor mogao bi da sugeriše da Miloševićeva vladavina treba da bude upamćena i da je vredna poštovanja koje izlaganje u muzeju implicira, ali muzej je bio prazan i već je promenio svoje originalno ime i osnovnu namenu. Prazan prostor

istorijskog sećanja mogao bi samo da nas navede na zaključak da njegova istorija ne zaslužuje bilo kakvo sećanje. Teško da je to bio cilj kojem su organizatori težili...

Ako se značenje prostora graničilo sa groteskom i apsurdom, onda je sam spektakl izveden unutar njega još više pojačavao date ideje.

PROSTORI SEĆANJA

Jedan od najsvečanijih i najpotresnijih događaja tokom ovog perioda nesumnjivo je sahrana premijera Zorana Đinđića, ubijenog 12. marta 2003. godine. Svaki od elemenata njegove sahrane organizovane 15. marta bio je usredsređen na pažljivo ponovno mapiranje grada, da bi se taj ceremonijalni prostor mogao toga dana posvetiti memoriji na pokojnog premijera. Ovaj događaj nam jasno pokazuje kako se prostori grada mogu pretvoriti u *loci memoriae*. U skladu s pogrebnim ceremonijama, Đinđićeva sahrana se sastojala od tri dela kojima su bila posvećena tri prostora – Hram sv. Save, pogrebna putanja koja je vodila od hrama do groblja, i samo groblje. Kombinacija ova tri prostora nije samo sledila uobičajenu topografiju državne sahrane već je takođe omogućila da se u svakome od njih prikaže jedan potpuno novi niz značenja.

Hram Sv. Save i pogrebno opelo koje je tu održano bilo je prostor zvaničnog, religioznog odavanja pošte premijeru. To je, po definiciji, bio prostor sećanja i evokacije. To je takođe bila i platforma na kojoj su se šefovi država pojavili da bi svojim prisustvom istakli značaj preminulog premijera u svetskoj politici.

Najupečatljivija, i naučno najinteresantnija, bila je pogrebna procesija koja je povezivala različite delove grada i na taj način stvarala simboličku topografiju – stvarala memento Zoranu Đinđiću. Polazeći iz Hrama, procesija je prešla preko jednog od gradskih trgova (Slavija) i nastavila putem glavnih bulevara do groblja. Po svojoj strukturi procesija je ponavljala strukturu države – predvodili su je poslanici i vođe glavnih političkih partija, njih su sledili poglavari svih velikih verskih zajednica i najvažniji državni zvaničnici. Ona je predstavljala mikrokosmos srpskog naroda ali ujedno, sa šefovima svih država u njenom sastavu, i mikrokosmos savremene politike.

Za razliku od prostora politike, prostor posvećen memoriji uvek je tih, uvek predodređen za kontemplaciju o delima preminulog. Pokret, u potpunoj tišini, bio je veoma svečan, uzvišen i potresan. To nije bila uobičajena državna sahrana, to je bio pogreb posle atentata. Mapiranje grada je dobilo duboko ozbiljnije značenje kroz žute i plave cvetove koji su pokrivali ceremonijalnu putanju (boje Demokratske stranke, koju je predvodio Đinđić). To nije bilo puko posvećivanje glavnih gradskih ulica preminulom lideru, već je to bio način da se njegova sahrana poveže baš sa prostorima njegove moći i idealima koje je promovisao kroz svoj život i svoju politiku; moći koja je sada bila slomljena i idealima koji su bili brutalno uzdrmani. Velika pogrebna procesija bila je dokaz, kako poštovanja koje je srpski narod imao za Zorana Đinđića tako i revolta koji je narod osećao prema učinjenom delu. Oni su došli da ožale čoveka, ideala i zemlju. Oni su došli da prezru i optuže. Njihov muk i stav su to potvrđivali.



„Studenti sa ogledalima ispred policijskog kordona“, Studentski protest, Beograd, 1996/1997.
“Students with Mirrors in Front of the Police Cordon”, Belgrade, Students’ Protest 1996/1997
fotografija / photo Vesna Pavlović



„Doći će zima, pravićemo sneška, biće i Srbija slobodna k'o Češka”, Studentski protest, Beograd, 1996/1997.

“Winter will come, Snowman will be made, like in the Czech Republic freedom will be gained”, Belgrade,

Students' Protest 1996/1997

fotografija / photo Miroslav Petrović Mikica, DT photo



„Prostor moći“, Beograd, 5. oktobar 2000.
“The Space of Power”, Belgrade, October 5th 2000
fotografija / photo Aleksandar Anđić



„Prostor groteske“, odavanje pošte preminulom Slobodanu Miloševiću, Muzej „25. maj“, Beograd, 16. mart
2006.

*“The Space of the Grotesque”, paying respects to the late Slobodan Milošević, Museum of 25 May, Belgrade,
March 16th 2006*

fotografija / photo Aleksandar Anđić



„Prostor sećanja“, opelo za premijera Zorana Đinđića, Hram sv. Save, Beograd, 15. mart 2003.
*“The Space of Memory”, requiem for the Prime Minister Zoran Đinđić, St. Sava’s Cathedral, Belgrade, March
15th 2003*
fotografija / photo Aleksandar Anđić



„Prostor sećanja“, pogrebna povorka za Zorana Đinđića, Beograd, 15. mart 2003.
“The Space of Memory”, funeral procession for Zoran Đinđić, Belgrade, March 15th 2003
fotografija / photo Aleksandar Anđić

Jelena Todorović

OF POWER AND MEMORY: THE CEREMONIAL SPACES AND POLITICAL SPECTACLE IN BELGRADE 2000-2007

CEREMONIAL SPACE – TRADITION, INNOVATION AND RE-INVENTION

Ceremonial space as a concept is as old as the notion of a political spectacle and festival. From the classical antiquity onwards the space of a city has been a lively palimpsest on which events and historical figures were perpetually re-written in the quest for power, for recognition and legitimacy. In the same way, as each new power tends to erase the past, or at least the memory of it by changing its supporters, its emblems of authority, the dates of public holidays, the names of the streets, it also changes its roads of power and avenues of authority. So each coronation procession, each proclamation of power and each solemn funeral would find the new paths which would appropriately mark the honorand`s life or his/her deeds.

However, in this mapping of power onto the urban structures, there were and there still are some constants. Some perennial loci and eternal trajectories remain unaltered even with the most dramatic changes of the regime. They could best be epitomised in the main city square, the seat of power (palace, residence, town hall, parliament...), the church, the streets where these landmarks are grouped. The combination of these two categories of spaces – those which are constant and those which are constantly reinvented – creates a ceremonial identity of a city.

*Belgrade is no exception. Although, at the first glance a city with a few proper spaces that could suit the needs of a political spectacle it reinvented and re used some of the existing ones – the most prominent case of which is the Plateau in front of the Faculty of Philosophy... If spaces are not given, history invents the platforms for power or its opposition. In building the spaces of spectacle, several events in recent history were crucial – the first civic protest in 1992, the Student and Civic protest in 1996-7. These events established some of Belgrade's spectacle loci on which, or through which, the political will of ruling power or its opponents was exhibited – the Republic Square, Terazije, the Parliament Plateau, Kneza Miloša Street (the see of government and all the ministries)... However, the focus of this text will be on the events in Belgrade 2000– 2007 that made us read these spaces differently and inscribed a set of novel meanings upon them. We will try to define the ceremonial spaces in the past seven years by the meanings they carried – **spaces of power, spaces of the grotesque, spaces devoted to memory.***

THE SPACES OF POWER

When talking about the spaces of power, it is important to start with the event that stands at the opening of the period – October 5, 2000, or Milošević's downfall. In the core of this event, which could be denominated as "a revolution", was an anti-state spectacle aimed at appropriating the spaces and positions of power. It was provoked by the most recent of many electoral frauds performed by President Milošević and his government threatening to abolish the first complete victory of the opposition. In the sequence of events from October 2-5, the tension and the civic disobedience grew and culminated in a mass protest in Belgrade. But it was not action that marked the days leading to the main event it was the absence of it. The country came to a complete standstill – factories, companies, schools, mines, theatres, museums, even hospitals and main electricity plants ceased to work. Therefore, the great energy and dynamism of change that prevailed on that crucial day was even more effective. In the events that followed, Belgrade became the grandest stage of political spectacle ever seen in recent history.

In choosing the spaces for the protest, the organisers focused on both types of loci that we defined at the beginning of the text– those that had already been identified with the opposition (the plateau in front of the Parliament, the trajectories of authority), but also used some new paths to further spread their presence in the city. It could be argued that without a history of anti-state spectacles in Belgrade, the events of October 5 would not have been possible. The previous anti-state spectacles formed

a symbolic topography of protest, and even more importantly, they proved that the city and its spaces of power could be appropriated in the name of a different ideology, that the ruling power could be questioned. The protest of 1996-7 did something even more fundamental, it transformed the minds of citizens – taught them that the space of the city can once again belong to them, that new symbols could be inscribed upon it, and their ideas freely expressed. Four years onwards, in 2000, these same spaces, the Parliament Plateau, Kneza Miloša Street, Srpskih vladara Street, the Republic Square, were appropriated once again by thousands of people who poured into Belgrade from all parts of Serbia. As in previous years their processional walk through the spaces, old and new, expressed their will for change and their resolution to overturn the regime. The symbolism of those spaces was re-established, but the tone and the energy in them were differed. Even the movement of protestors through the city had a different momentum. The trajectories remained, but the course was singular, they did not stroll, they did not ambulate – they rushed forward. Now their aim was not just to remap the city, to appropriate its streets and mark them with their ideas. Their walk was a passage leading to two crucial destinations – the sees of power to be abolished, the Parliament and the building of the state controlled television.

What was the resilience in the 1990s, now became the impatience of anger, what was the confrontation of wills transformed into a confrontation of the forces. The spaces of endurance became the spaces of revolution, the spaces of power gained. And, like any space of revolution they were inevitably marked by violence: violence of the police against the people, and

of people against the symbols of power. The Parliament and the Television had to be truly conquered and destroyed. Like all revolutions, October 5 ended with the "spoils of war": from chairs to MP microphones, notebooks and chandeliers, even broken off table legs... Everything that in the pillage was a proof that the space of power was dismembered – was taken. The same happened to the police stations, the shops owned by Milošević's family, while the police cars – those remnants of the conflict – burned to mark the trajectories of power. And like in other spaces of revolution through history, the final act in the streets was that of triumph. A euphoric joy of victory spread over the city as protesters and the police, that had changed sides, celebrated together.

This anti-state spectacle in Belgrade confirmed what had already been seen from the French Revolution to the Fall of the Berlin Wall when the spaces of power turned into the spaces of revolution – symbolic appropriation of the city is never sufficient: the re-conquest of the city had to be real.

THE SPACES OF THE GROTESQUE

If the spaces of power in Belgrade in 2000 were the spaces of revolution, of protest, of civic pride and of triumph, a recent turn of events represented a dramatic change. The symbolism of these spaces could also be subverted, in different contexts they could be read as loci devoted to the ridicule and the grotesque. Upon the death of the former President and, until recently, a current Hague prisoner, Slobodan Milošević, in the spring of 2005, his body was returned to his homeland. Although he was

denied a state funeral, the government still allowed for his lying in state to be performed. For that event, a peculiar type of space was chosen. It was not a space of the power established, nor any other connected to his unchallenged authority during the 90s, but to one of his more eminent predecessors as the head of state – President Tito. Milošević was “lying in state” in the empty spaces of the museum he decided to devote to the history of (ex)Yugoslavia. The meaning of this space of spectacle was not just palimpsestic, but a very **blurred** one. We could argue how intentional or necessary this choice was, but the choice of the locus opened up a whole range of interpretations. The very building was erected as a Memorial museum during Tito’s life, as a memento of the glories of his diplomacy. But by 2005, Tito, his glory, his diplomacy and the museum itself were gone. That did not mean that the virtual link could not be established between the “golden age” of ex-Yugoslavia and the Arcadian rule of Milošević as his supporters and he himself saw it. However, this connection was surrounded by a number of conceptual dead ends. The choice of the museum could imply that Milošević’s mandate ought to be remembered and was worthy of veneration in a museum, but the museum was empty and had already changed its original name and function. An empty space of a historical memory could only lead to a conclusion that no memory of his history was needed. It was hardly an aim which the organizers of the spectacle desired.

If the meaning of the space bordered with the grotesque and the absurd, the spectacle performed in it magnified it even further.

THE SPACES OF MEMORY

One of the most solemn events of this period was undoubtedly the funeral of the Prime Minister Zoran Đinđić, who was assassinated on March 12, 2003. Each of the elements of his funeral organized on March 15 was focused on a careful remapping of the city in order to devote it on that day to the memory of the late Prime Minister. This event shows clearly how the spaces of a city could be turned into loci memoriae. In accordance with the funerary ceremonies Đinđić's obsequies consisted of three parts and three spaces – the Cathedral of St. Sava, the funeral trajectory leading from the Cathedral to the cemetery, and the burial itself. The combination of these three places did not just follow the usual topography of a state funeral, but it also allowed for a different set of meanings to be displayed in each of them.

The Cathedral, and the requiem given in it, was a space where the official religious honouring of the Prime Minister took place. It was, by definition, a space of remembrance and of evocation. It was also a platform for the heads of state to appear and emphasise with their presence the importance of the late Prime Minister in the world politics.

The most poignant, and of the largest scholarly interest, was the funerary procession that connected different places in the city and thus created a symbolic topography – a memento to Zoran Đinđić. From the Cathedral, the procession crossed one of the city squares (Slavija) and continued along the main boulevards towards the cemetery. In its structure, the procession repeated the structure of the state – it was led by the members of

Parliament and leaders of all political parties, representatives of the main religious communities and chief state officials. It represented a microcosm of the people of Serbia but also, with the heads of states from all over the world, the microcosm of contemporary politics.

Unlike other spaces of politics, the one devoted to memory is always quiet, always planned for the contemplation of the deeds of the deceased. The movement, in total silence, was entirely solemn, dignified and sorrowful. It was a not a typical state funeral, it was the funeral after the assassination. Silence, horror and grief were the main sentiments of the procession. The mapping of the city had a far graver significance, with the yellow and blue flowers that covered the ceremonial path (colours of Đinđić's Democratic Party). It was not just the devotion of the main city streets to the memory of the late leader, but also a way to connect these streets with the spaces of his power and the ideals that he promoted through his life and politics, the power now broken and ideals brutally shattered. The large procession was the evidence of both the respect that Serbian people held for him, but also of their revolt against the deed performed. They came to mourn the man, the ideal, the country. They came to scorn and to accuse. Their silence and stance confirmed it.

Dragan Živković

DVE SCENE URBANO-POLITIČKE DRAME

U imaginarnoj a većitoj urbano-političkoj drami Perikla poistovećujemo sa demokratijom, jer je (kako je to slatko i demokratski!) *lično veoma cenio* rad vajara i arhitekata i *stvorio* Atinu, čijim se tekovinama i danas divimo, ne uviđajući paradoks sadržan u tome što izgovaramo... Ne znamo ni da li bi bilo renesanse, kako je vidimo sa ovog prostor-vremenskog rastojanja, da gospodar i pomalo tiranin Lorenzo Mediči nije uživao u spomenicima antike? Da li bi Alberti uradio sve što je nameravao, da nije imao podršku *šestorice* papa kojima je bio sekretar? A kada je već reč o vezi Arhitekta–Vladar, nikako se ne sme izostaviti odnos Luja XIV i Andrea le Notra i pomalo *komično* pitanje da li bi bilo Versaja, a potom i urbanizma modernog doba, da nije bilo razmetljivosti kraljevog blagajnika (Fukea) i potrebe da kradenim državnim (*Država to sam ja!*) novcem

podigne sebi dvorac? Akteri *tragedije* koja proizlazi iz odnosa arhitekture i vlasti svakako su siroti francuski racionalisti čija dela i životi nestaju u rušilačkom slepilu *Majke svih Revolucija* – Ledu je izvukao tek živu glavu, a Bule i Leke i poneki satiričan crtež... Sličnom kontekstu pripadaju i Piranezi i njegova još neprotumačena politička kritika vremena iskazana najfantastičnijim grafikama u istoriji arhitekture.

Avangardu modernog doba zasenio je neoklasični odnos Hitlera i Špera, najradikalniji primer uticaja na savremena civilizacijska kretanja, ili je mešanje Lenjina i Staljina u stvaralaštvo konstruktivista još radikalniji slučaj? Iz jednog i drugog rodiće se *novi doba* koje je donelo izvitoperenje urbanog mišljenja i diktaturu proletarijata kao najčitljiviju upravo u arhitekturi nekadašnjih socijalističkih i komunističkih zemalja. Kočenje progressa u arhitekturi 20. veka u ovim zemljama čini se kao pravilo, ali ruku na srce, svesno ili ne, radile su to i monarhije koje su im prethodile. Primer kralja Aleksandra Karađorđevića i njegovog prihvatanja ruskih izbeglica i davanja svih prava njihovom eklektičkom stavu o pravcima razvoja Beograda, u trenutku kada se duh moderne širi Evropom, jedan je od ilustrativnijih. Definitivno, čini se da je ideologija u svim ovim slučajevima u drugom planu, a da front drži uvek primitivna (ma kako scenografija izgledala) potreba za diktiranjem mišljenja, dakle, diktatura kao najprikladnija alatka za prosvetavanje. Naravno, po mišljenju diktatora samih.

I upravo diktatura kao primitivno shvaćena upotreba moći nagoni me da za ovu priliku izmislim nešto kao urbano-politički scenario-tezu

po kojem se od kraja 18. veka arhitektura i gradovi kao centri državne, političke moći periodično, u zavisnosti da li je na vlasti **totalitarizam** ili **racionalizam** mogu dekodirati pomoću dva znaka: *Borilište, Stadion, Arena, City* u ime jedne grane **ideje moći** i *Izložbeni paviljon, Sajam, Kula* i opet *City* u ime druge. Naime, od pomenutog perioda, moć **materijalizovanog** Boga-kapitala zamenjuje snagu božanskog **duha** i kroz slavu tehnologije, novca i brzine biva slavljena u **centrima** velikih gradova tim trodimenzionalnim grafikonima uspeha i rasta bogatstva – novim **katedralama** sveta. Prvi znak vremena – stadion, borilište, *arenu* – kao ideju promoviše Etjen Luj Bule, krajem 18. veka, zamišljajući **briljantnu mladež** kako ispunjava koloseum u *centru grada* u kojem **vredni trudbenici** bivaju nagrađeni za svoje pregalaštvo, a svako zaslužan **biva obasjan pohvalama mnoštva Komune**. Prikriveni ili otvoreno totalitarni sistemi – naslednici *Revolucije*, gradiće stadione sa sličnom ili identičnom namenom i davati tim pozornicama stvarnosti zvane *Panem et circenses!* imena velikih vođa i (ređe) *briljantnih mladih* sportista. Iza olimpijskih igara, svetskih prvenstava, velikih atletskih takmičenja, političkih mitinga... ostaće svetu kao odrazi moći sistema koji su ih podigli: Lenjinov stadion u Moskvi, Hitler–Šperova neostvarena u potpunosti, ali adaptirana za novo doba zamisao o koloseumu u Berlinu, zdanja u Seulu, Parizu, Minhenu, Pekingu, Tokiju, Londonu, brojne arene širom jedne i druge Amerike, dok će jačina urlika *mnoštva Komune* govoriti o njihovoj hipnotičkoj snazi. Drugi znak moći formiraju kraljica Viktorija i princ Albert kapitalom stečenim na prvenstvu u eksploataciji *industrijske revolucije* i kolonija,

a arhitektonski ga uobličava Džozef Pakston, 1851. godine, *Kristalnom palatom* za Svetsku izložbu u Londonu. Na stogodišnjicu *Revolucije*, 300 metara u nebo će ga uzdići Gustav Ajfel na Svetskoj izložbi u Parizu, da bi R. B. Fuler 1967. godine sa *Geodezijskom kupolom* u Montrealu, paviljonom SAD na EXPO 67, i Kenzo Tange i Kijunoru Kikutake, *Velikim krovom* i *Sunčanom kulom* na EXPO '70 u Osaki – otvorili nove bine prebacujući znak i značenje u poslovne centre, *city-je* gradova gde na Berzama-oltarima hipnotičko promicanje cifara govori o akceleraciji vremena u kojem živimo.

Beograd i vlasti koje su u njemu stolovale igrali su zapažene uloge na ovoj drugoj sceni ideje o moći gradnjom Starog sajmišta 1938, Novog sajma 1957, Sava Centra 1975... i sigurno najvećim poduhvatom – gradnjom *novog grada*, Novog Beograda, započetom pedesetih godina, a aktuelnom i danas. Bilo je to vreme J. B. Tita koji je arene i stadione koristio za filmske festivale i sletske vežbe, ne bi li ubedio čitavu *zemlju, koje više nema*, da je monolitna. Čitao je Makjavelija i znao je za moć grada kao **sredstvo vlasti**, ali i **kulturološki model** neophodan svakom vladaru koji želi da traje. Znao je da je grad scenografija, *pozornica* ideje koju sistem predstavlja, ali da je tek jaka ličnost izabrana za *ulogu vođe* – ona prava projekcija sistema koju publika želi da vidi. Poznodvadesetovekovni primeri mešanja *versajsko-baroknih* principa i *moderne* forme novih gradova kao Kubičekova, Kostina i Nimajerova Brazilijska, ili Nehruov i Korbizjevov Čandigar, pa i Novi Beograd, samo su mu davali za pravo da se ideja o gradu, *polisu* kao kolevci *politike* i

demokratije ne da spojiti sa idejom o evropskoj civilizaciji kao njihovoj tekovini, bez upotrebe moći kao alata koji to omogućava.

Nažalost, velike vladarske, prostor-vremenske uloge, gledane iz perspektive puka, publike, obično nazivamo diktatorskim, autoritarnim – ne osećajući da nas gnev i emocije sputavaju da slobodno zaključimo kako će, kao što reče grobar u „Hamletu ... *jednom i kralj kroz creva prosjaka proći* te da će se tako i deo onoga što nasledimo ili preuzmemo iz tih velikih predstava pokazati **teatarski svakodnevno**, a van *emotivnog* konteksta – čak i duhovito.

Tako Novi Beograd, najverovatnije, nikada neće imati **političko-sportski stadion** megalomansko, pasivno borilište poput Buleovog, kakvo je Nikola Dobrović zamišljao u kalemegdanskom podgrađu, ali će zato, bliže evropskim vizijama vladara (J. B. Tita), u svoj epicentar postaviti modernu polifunkcionalnu *Arenu*, ponajmanje – sportsku dvoranu, dok na *apolitičnost* ovog koncepta ne treba ni trošiti reči. Mada, nije z goreg pomenuti farsičnu epizodu iz perioda potemkinovske vlasti *porodice* koja je vladala Srbijom devedesetih godina, kada se pokušala s politizovati ova građevina naredbom da se preko noći, iako još u gradnji, pripremi za održavanje predizbornog skupa *porodičnih* partija. Uski, introvertni vidici i palanački primitivizam umesto urbane svesti nisu, naravno, dozvolili osionim moćnicima da shvate prirodu i značaj ovog zdanja. Sličan problem nerazumevanja **znaka, značenja i značaja** novog grada ili njegovih delova, uzrokovan ideološkim slepilom, decenijama je mučio i graditelje Novog Beograda koji su u njemu videli isključivo *spavaonicu*

– infrastrukturom dobro opremljen prostor za gradnju novih stanova bez mnogo pratećih funkcija za *radne ljude*, jer su se one, Bože moj, već nalazile u starom delu grada. Činilo se da će takvo nerazumevanje uništiti i samu ideju novog grada. A onda, arhitekta Vlada Slavica i njegov tim projektuju i grade *Arenu* – ni stadion, ni paviljon, a ni city, ali istovremeno i borilište i sajam-teatar i zametak iz kojeg i oko kojeg niče novobrogradski *city*. Dovršenjem *Arene* ukazala se, naime, potreba za novim saobraćajnicama i petljama, a onda su se pored njih otvorile nove lokacije za megamarkete, banke, hotele, loftove, poslovne prostore, operu... I *Arena* je najednom vratila u sećanje dane od pre trideset godina, kada je nastajao „*Sava centar*“, kada je Beograd bio domaćin prve evropske konferencije o bezbednosti i saradnji, kada se nije postavljalo pitanje da li smo deo Evrope. Bili smo njen *značajan* deo.

Katalizatorska i akceleratoraska priroda *Arene*, čini se, još uvek nije shvaćena u pravoj meri i moglo bi se reći da aktuelnim vladarima i urbanistima i te kako nedostaje mašte za mogućnosti koje ona i Novi Beograd kao celina pružaju. Medijske prirode i jednog i drugog koncepta, naime, čine se bogomdanim za neki budući *revival* Beograda i Srbije u okviru evropskih integracija koje im predstoje.



„Beogradska arena”, Novi Beograd, fotografija Arhiv Beogradske arene
“Belgrade Arena”, New Belgrade, photo Belgrade Arena archive

Dragan Živković

TWO STAGES OF THE URBAN-POLITICAL DRAMA

In the imaginary but eternal urban-political drama, we identify Pericles with democracy, because (how sweet and democratic of him!) he personally held in high regard the work of sculptors and architects, and created Athens, the heritage of which we admire even today, without realizing the paradox contained in our words... We do not even know if the Renaissance (as seen from this distance of time-space) would have existed, had not the sovereign – and even the despot to some degree – Lorenzo Medici enjoyed beholding ancient monuments. Would Alberti have done all that he had planned to do without the support of six popes that he was secretary to? And, while debating about the Architect – Sovereign bond, one should not leave out the relationship between Louis XIV and Andre Le Notre, and the somewhat comical question whether

there would have been a Versailles and – subsequently – modern day town planning, if it hadn't been for the boastfulness of the king's treasurer (Fouquet) and his need to build a castle for himself with the aid of the funds stolen from the crown (L'etate c'est moi!). However, the real participants of the tragedy that ensued from the relationship between architecture and power were certainly the poor French Rationalists, whose work and lives disappeared in the destructive blindness of the Mother of All Revolutions – Ledoux just barely escape with his life, and Boullée and Lequeu saved a couple of satirical drawings as well... Piranesi and his still non-interpreted political criticism of his time, as presented in the most fantastic engravings in the history of architecture, belong to the same context.

The modern day avant-garde was overshadowed by the neoclassical relationship between Hitler and Speer, the most radical example of influencing contemporary civilization..., or was Lenin and Stalin's interference in the work of constructivists even more radical of a case? Both would give birth to the New Era which has brought about the distortion of urban thought and the dictatorship of the proletariat as the most obvious precisely in the architecture of former socialist and communist states. It seems that thwarting progress in 20th century architecture was a rule in these states but, honestly speaking, the preceding monarchies did just as much, one of the most notable examples being the case of King Aleksandar Karađorđević and his accepting Russian refugees and completely validating their eclectic

attitude about the courses of development of Belgrade, at the moment when the spirit of Modernism was sweeping across Europe. Definitely, it seems that in all these cases the ideology is in the background, upstaged by the primitive (regardless of the appearance of the props) need for thought control i.e. dictatorship as the most appropriate tool for enculturation – naturally, from the point of view of the dictators themselves.

It is precisely dictatorship itself, as a primitively understood utilization of power, which inspires me to invent on this occasion some sort of an urban-political scenario/thesis, according to which – starting with late 18th century – the architecture and cities as state and political power centres could be periodically decoded by two signs, depending on whether **totalitarianism** or **rationalism** were in power: The Pit, Stadium, Arena and City, in the name of one perception of the **idea of power**, and The Exhibition Pavilion, Fair, Tower and, again, City, in the name of the other. Namely, ever since the above mentioned era the power of the **materialized** Capital-God has replaced the power of the Divine Spirit, and by way of glorifying technology, money and speed is in turn itself being glorified in the big city **centres**, through those three-dimensional charts of success and increasing wealth – the world's new **cathedrals**. The first sign of the times – the stadium, the pit, the arena – was promoted as a concept by Etienne Louis Boullée in the late XVIII century, imagining the **brilliant youth** crowding the coliseum in the city centre in which the **diligent labourers** are being rewarded for

*their hard work, and the worthy ones being **showered with the tribute of the multitudes of the Commune**. Concealed or openly totalitarian systems – the heirs of the Revolution – would build stadiums with similar or identical purposes, and would name those stages of reality (called Panem et circenses!) after the great leaders and (rarely) brilliant young athletes. After the Olympic Games, world championships, great athletic competitions, political rallies... they remain in this world as reflections of power of the systems which built them: Lenin's stadium in Moscow, Hitler-Speer's – not fully materialized, but adapted for the new age – idea about the Coliseum in Berlin, edifices in Seoul, Paris, Munich, Beijing, Tokyo, London, numerous arenas across both Americas... while the volume of the roar of the multitudes of the Commune will speak volumes about their hypnotic strength. The second sign of power was fashioned by Queen Victoria and Prince Albert, using the capital acquired through their priority in exploiting the Industrial Revolution and the colonies; it was architecturally shaped in 1851 by Joseph Paxton, in the form of the Crystal Palace for the World Exhibition in London. To commemorate the 100th anniversary of the Revolution, Gustave Eiffel would elevate a sign 300 meters tall at the World Exhibition in Paris, while R. B. Fuller (in 1967), as well as Kenzo Tange and Kiyonari Kikutake (in 1970) – with the Geodesic Dome in Montreal (the U.S.A. pavilion at EXPO 67) and the Great Roof and Sun Tower at the EXPO 70 in Osaka, respectively – have opened new stages by transferring signs and meanings into the centres of business, the City downtowns, where*

the hypnotic flow of numbers on the stock-exchanges/altars speaks about the acceleration of the time we live in.

*Belgrade, and all the governments that reigned over it, had played notable roles on this other stage of the ideas of power in building the Old Fairground in 1938, new Fairground in 1957, Sava Centre in 1975... And with by far the largest enterprise – building a new city, New Belgrade, commenced in the 1950s and still continuing today. It was the time of Josip Broz Tito who used the arenas and stadiums for film festivals and May Day spectacle rehearsals, in order to convince a country that no longer exists that it was monolithic. He had read Machiavelli, and thus had been aware of the power of a city as a **power tool**, but also as a **cultural model** necessary for any ruler who wanted to remain in power. He had been aware that the city is a backdrop, a stage of an idea represented by the system, but that only the strong personality chosen for the role of the leader was the real projection of the system the audience wanted to see. The late 20th century examples of mixing Versailles-Baroque principles and modern forms of new cities, such as Kubichek, Costa and Niemeyer's Brazilia, or Nehru and Corbusier's Chandigar, even New Belgrade, only supported his belief that the idea of a city – a polis, as the cradle of politics and democracy – could not be combined with the idea of the European civilization as their heritage, without using power as a tool which makes it possible.*

Unfortunately, those great sovereign space-time roles – as viewed from the perspective of the masses, the audience – are usually dubbed

*dictatorships, authoritarian regimes – without realizing that our rage and emotions prevent us to freely conclude that, as the gravedigger in Hamlet had said, a king may go a progress through the guts of a beggar, and that a part of what we inherit or take over from those large scale performances, will prove to be a **theatrical commonplace**, and outside of the emotional context – even funny.*

*Therefore, New Belgrade will probably never have its political-athletic stadium – a megalomaniacal, passive pit like Boullée's or the one that Nikola Dobrović imagined in the lower town of Kalemegdan. It will, however, and more in tune with the visions of European sovereigns (J.B. Tito), place in its epicentre a modern, multifunctional Arena – least designated to be an athletic venue, while words need not be wasted on the apolitical character of this concept. Although, it might be good to mention the farcical episode from the age of Potemkin-like reign of the family which reigned over Serbia in the 1990s, when they tried to politicize this structure by ordering to have it finished overnight for the electoral convention of the family political parties, although it was still under construction. Narrow, introvert views and provincial primitivism instead of urban consciousness did not, naturally, allow the arrogant leaders to understand the nature and significance of this edifice. A similar problem of misunderstanding the **sign, meaning and significance** of the new city or its parts, caused by ideological blindness, tortured the builders of New Belgrade for decades, who perceived it exclusively as a dormitory – a fully infrastructured site for building new*

apartments with very few supporting functions for working people, because they – oh, well – were already available in the old part of the city. It seemed that this misunderstanding would destroy the very idea of this new city. And then, architect Vlada Slavica and his team designed and built the Arena – neither stadium, nor pavilion, nor a city, but simultaneously a pit, trade centre-theatre and the nucleus around which emerged the City of New Belgrade. Namely, with the completion of the Arena, a need has emerged for new roads and traffic junctions, and then, next to them, emerged new sites for mega-markets, banks, hotels, lofts, business spaces, the Opera... and Arena suddenly brought back memories of the time 30 years ago, when Sava Centre was being built, when Belgrade was to host the first European conference on security and co-operation, and when there was no question of whether we were part of Europe. We were its significant part.

It seems that the catalytic and acceleratory nature of the Arena has not been fully understood yet, and it could be said that the current rulers and town planners are abundantly deficient in imagination in order to fully grasp the possibilities offered by the Arena itself and New Belgrade as a whole. However, it seems that the media natures of both concepts are Godsend for some future revival of Belgrade and Serbia within the European integrations ahead of them.

POSTAVKA
STUDENTSKIH RADOVA

STUDENT EXHIBITION

Radivoje Dinulović:

DOGAĐAJ, KOJI JE POSTAO PRIZOR

„Ali, ja vas vidim svojim očima.

– Ne, ne vidite. Vi vidite samo moju sliku.

– A ima li u tome neke razlike?

– U tome je sva razlika.”¹

Bili smo zadovoljni kada smo, pre desetak godina, spektakl definisali kao svaki onaj unapred pripremljeni javni događaj koji je ostvaren u realnom prostoru i vremenu, scenskim sredstvima. U međuvremenu smo, posmatrajući različite javne akcije, doveli u pitanje mogućnost postojanja potpuno spontanog delovanja, naučili smo da je događaj osnovni element

1

Isak Asimov, *Golo Sunce*, Jugoslavija, Beograd, 1977, str. 49.

prostor-vremena², mediji su nas uverili u nepostojanje privatnosti. Prepoznali smo scenska sredstva u svemu što čini „društvo spektakla“³. Ostalo nam je samo da zaključimo da je danas, zapravo, svaki događaj spektakl. A onda smo ustanovili da nam je to još onda, 1997, rekla Bojana Lukić radom kojim je pobedila na konkursu s temom „Spektakl na ulici“⁴. Simboličnim „četvrtim zidom“ ona je odvojila unutrašnji prostor jednog novobeogradskog bloka od ulice, a zatim u tom zidu otvorila prozor kroz koji gledamo „isečak života“ kao spektakl, tako sličan onom koji je gledao Emil Zola kroz barokni portal pozorišta, krajem XIX veka. Okvir je, dakle, dovoljan da „događaj postane prizor“⁵ i grad je iz pozornice pretvoren u scenu.

Zato nismo želeli da u ovom nastupu studenata iz Srbije na PQ 2007, prikažemo školske zadatke iz scenografije i kostimografije, niti posebne odgovore na neku od uobičajenih pozorišnih tema, pa ni razmišljanje o likovnoj umetnosti u pozorištu uopšte.

Želeli smo – poučeni radovima studenata koji su se tokom dramatičnih devedesetih godina proteklog veka bavili odnosom događaja i urbanog prostora, najčešće na temu Beograda – da se obratimo svima koji u svom radu ili razmišljanju dodiruju fenomene scenskog i sceničnog.

2 Stiven Hoking, *Kratka povest vremena*, Alnari, Beograd, 2006, str. 221.

3 Gi Debor, *Društvo spektakla*, Blok 45, Beograd, 2003.

4 Konkurs je održan u sklopu međunarodnog simpozijuma „Ulice i trgovi – prostori spektakla“, drugog u ciklusu „Spektakl – Grad – Identitet“, u organizaciji YUSTAT-a.

5 Vladimir Božić, u odbrani svog diplomskog projekta *Marine u Apatinu*, na Odseku za arhitekturu Fakulteta tehničkih nauka u Novom Sadu, 2001. godine.

Studente svih fakulteta u Srbiji, a posebno one koji su usmereni ka dramskoj, likovnoj i primenjenoj umetnosti, muzici, arhitekturi i drugim stvaralačkim oblastima, pozvali smo putem javnog konkursa da učestvuju u izradi specifičnog zajedničkog umetničkog dela. Ovo delo je zasnovano na pojedinačnim autorskim fotografijama, koje su zatim postavljene u posebnu jedinstvenu celinu. Tema fotografija je „Scena“ (u najširem mogućem značenju ovog pojma), koju je moguće pronaći, pročitati ili učitati u ma kakvom prostoru. Studenti su pozvani da fotografijom pokažu svoj odnos prema scenskom prostoru, scenskoj slici, scenskom događaju ili sceničnosti, odnosno prizor Beograda u kojima prepoznaju scensku vrednost.

Bilo je potrebno izraditi fotografije veličine 20x30 cm, i preko svake položiti beli neprovidni papir, istih dimenzija kao i fotografija, na kojem je prosečen otvor 24x36 mm, na onom mestu koje autor smatra ključno važnim. Tako je na svakoj fotografiji izdvojen detalj koji ima najveći scenski potencijal.

Nakon što je na konkurs prispelo preko hiljadu radova, stručni žiri (u kojem su bili značajni umetnici i nastavnici iz različitih oblasti – pozorišta, filma, vizuelnih umetnosti, klasične i popularne muzike, arhitekture i dizajna) odabrao je 272 autora da svojim fotografijama izgrade zajedničko umetničko delo.

Ovo je delo, naravno, višeslojno – formalno, tehnički i duhovno – pa ga je moguće posmatrati, čitati i tumačiti na bezbroj različitih načina. Na kraju, naša namera je i bila da pokažemo da je svaki delić grada

scena, kao što je to i svaki prizor života, ali i da je način na koji svako od nas scene vidi, doživljava i tumači sasvim ličan, poseban i jedinstven. U vremenu i sredini gde teatralnost stvarnog života dovodi u pitanje smisao i svrhu pozorišta, „pozornica koja predstavlja svet“⁶ danas je preobraćena u grad koji ne samo da predstavlja pozornicu nego postaje pozorište, po sebi i za sebe.



Vladimir Božić u stanici moskovskog metroa, 2006.
Vladimir Božić, at a Moscow Metro station, 2006

Radivoje Dinulović:

AN EVENT THAT BECAME A SCENE

"But I see you with my very eyes.

– No, you don't. You only see an image of me.

– Is there any difference?

– That's all the difference."¹

We were satisfied when, some ten years ago, we defined spectacle as any previously prepared public event actualised in real space and time, using stage methods. In the meantime, after having seen numerous public actions, we have started to question the possibility of the existence of a completely spontaneous action, we have learned that the event is

1

Isaac Asimov, *The Naked Sun*, Yugoslavia, Belgrade, 1977, p. 49

the basic element of the space-time ², while media have assured us of the non-existence of privacy. We have recognised stage methods in all that comprises “the society of spectacle”³. All we have left to conclude is that today, in fact, every event is a spectacle. And then we realised that back in 1997, Bojana Lukić told us so, through her work that won the “Spectacle in the Street”⁴ competition. She symbolically used the ‘fourth wall’ to separate internal space of a block in New Belgrade from the street. She then opened a window in that wall through which we watched ‘fragment of life’ as a spectacle, which was so similar to the one Emil Zola looked at through the baroque portal of theatre in the late 19th century. A frame is, therefore, sufficient for the ‘event to become scene’⁵, while the city is transformed from the stage into the scene.

This is why our idea was not to exhibit school assignments in stage and costume design at this presentation of the Serbian students at PQ 2007, nor did we want to provide any particular response to some of the common theatrical topics, not even reflections on fine arts in theatre in general.

2 Stephen Hawking, *A Brief History of Time*, Alnari, Belgrade, 2006, p.221

3 Guy Debord, *The Society of the Spectacle*, 45th Block, Belgrade, 2003

4 The competition was held within the international symposium ‘Streets and Squares – Settings of the Spectacle’, the second one in the series ‘Spectacle – City – Identity’ organised by YUSTAT.

5 Vladimir Božić, in defense of his graduation project of The Apatin Marina, at the department of architecture with the Faculty of Technical Sciences in Novi Sad, 2001

Learning from the work produced during the dramatic nineties of the last century by students who dealt with the relationship between events and urban environments – Belgrade most often being the theme – we wanted to address everyone who touched upon the phenomena of the scene and the scenic in their work or reflections. Through public competition, we invited students of all faculties in Serbia, particularly those studying drama, fine or applied arts, music, architecture and other creative fields, to produce specific joint work of art. This work is based on individual authors' photographs, subsequently arranged in a specific idiosyncratic whole. The theme for the photographs was 'Scene' (in the widest possible meaning of the word) that can be found, recognised or interpreted in any space. Students were invited to use the photograph to express their attitude towards performing space, scene image, performance or theatricality, i.e. an image of Belgrade in which they recognised a scenic value.

The candidates were required to have photographs developed in the dimensions 20 x 30 cm, and to cover each one with a piece of non-transparent white paper in the same dimensions as the photograph, in which an opening of 24 x 36 mm was cut out at the place that the author considered to be of key value. Thus the detail with the greatest scene potential was highlighted in every photograph.

Having received over a thousand photographs for the competition, the expert jury (comprising of distinguished artists and teachers in various fields – theatre, film, visual arts, classical and popular music, architecture

and design), chose 272 authors to build a joint work of art using their photographs.

This work, naturally, has multiple layers – in the formal, technical as well as spiritual sense, so it can be observed, read and interpreted in innumerable different ways. Finally, it was our intention to show that every little part of the city is a scene - just as every image of life is - but also that the manner in which every one of us sees, experiences and interprets these scenes is utterly personal, singular and unique. At the time and in the surroundings in which the theatrical aspect of real life questions the sense and purpose of the theatre, 'the stage that represents the world'⁶ has been transformed into a city which not only presents a stage, but also becomes a theatre in itself and for itself.

**SPISAK STUDENATA KOJI SU IZABRANI
NA KONKURSU "SCENA"
*LIST OF STUDENTS THAT WERE
SELECTED ON THE COMPETITION
"SCENE"***

1. Anita Mraović
2. Vidoje Đukanović
3. Hana Drašković
4. Nevena Poladica
5. Branko Miladinović
6. Irfan Ibragić
7. Tijana Stevanović
8. Petar Jovičić
9. Aleksandar Kotevski
10. Marko Krstić
11. Jelena Stefanović
12. Svetlana Ašiku
13. Marina Vasić
14. Darko Ivić
15. Marko Filipović
16. Đorđe Pralica
17. Nikola Papić
18. Milan Zlatkov
19. Iva Marisavljević
20. Monika Jovanović
21. Miloš Radoičić
22. Nevena Dilparić
23. Milorad Obradović
24. Tijana Krstić
25. Jelena Jokanović
26. Milan Janković
27. Maja Končarević
28. Aleksandra Jovanović
29. Jelena Jovanović
30. Milica Lukić
31. Jakić Milan
32. Aleksandra Kostić
33. Sara Dalović
34. Milica Stanojević
35. Ivana Damjanović
36. Arandelović Marija
37. Enisa Vejselović
38. Vladimir Pošarac
39. Ivana Ivanković
40. Miljan Anđelković
41. Aleksandar Mirković
42. Maja Gajić
43. Bojan Lazačić
44. Suzana Cvitkovic
45. Tijana Ilić
46. Jagoda Andrić
47. Sanja Tijanić
48. Dimitrije Stojanović

49. Jovana Đukić
50. Aleksandar Grahovac
51. Ljubica Milutinović
52. Jovana Miletić
53. Marija Purešić
54. Sonja Radenković
55. Lena Grudenić
56. Nevena Milošević
57. Nina Marković
58. Dragana Tasić
59. Salap Ura
60. Vuk Stanković
61. Iva Pavlović
62. Aleksandar Hrib
63. Milena Cakić
64. Tanja Mijatović
65. Jelena Radonjić
66. Lenka Ilić
67. Aleksandar Čarnojević
68. Janko Tadić
69. Dunja Vidić
70. Jovana Kažanegra
71. Jasmina Kukrika
72. Vladica Drecun
73. Aleksandar Grujičić
74. Milan Dragić
75. Mila Mojsilović
76. Emil Esov
77. Milica Jovanović
78. Ana Jevtić
79. Bojana Simović
80. Veljko Stojanović
81. Ljiljana Vidović
82. Marko Vuković
83. Marija Ivković
84. Marko Marović
85. Milan Kalapiš
86. Ivana Kandić
87. Nataša Elezović
88. Igor Vlatković
89. Stevan Arsić
90. Ana Zekonja
91. Ivana Barandovski
92. Ivana Berisavac
93. Jelena Mićunović
94. Bojana Milić
95. Dušan Trifunović
96. Nenad Filipović

97. Srđan Stojanović
98. Milica Šakić
100. Ivana Stoković
101. Zorica Jelić
102. Veselin Grujić
103. Martina Banković
104. Nataša Drašković
105. Katarina Vukosavljević
106. Željko Petković
107. Stefaniya Majstorović
108. Iva Marković
109. Goran Maksić
110. Violeta Jakovljević
111. Tina Đekanović
112. Tena Lazarević
113. Jelena Radovanić
114. David Petković
115. Aleksandra Peković
116. Milica Dejanović
117. Anja Stanojević
118. Ivan Božić
119. Nemanja Bjegović
120. Nataša Šarić
121. Aleksandra Praštalo
122. Jelena Vukmirović
123. Jovana Plavšić
124. Stefan Šoršević
125. Ana Cogoljević
126. Marijana Radosavljević
127. Dragan Pavlović
128. Predrag Radivojević
129. Milana Mitrović
130. Irina Džudović
131. Olja Cvijanović
132. Nevena Kocić
133. Maričić Dragana
134. Šorše Maksimović
135. Marina Arnaut
136. Bojana Zrilić
137. Dunja Rezić
138. Nikola Mihajlović
139. Aleksandar Gušić
140. Božo Pejaković
141. Bojana Živanović
142. Marko Glavinić
143. Jovana Zelenović
144. Jelena Đorđević
145. Bogičević Mirjana

146. Milica Bojić
147. Ana Momčilović
148. Aleksandra Kitanović
149. Olja Joksimović
150. Bojana Vitorović
151. Branka Paunović
152. Jelena Ognjanović
152. Tijana Mijanović
153. Stanislava Predojević
154. Milica Ristić
155. Željka Oparnica
156. Danijel Rusovan
157. Milica Vujović
158. Nikola Vidić
159. Olja Joksimović
160. Ivana Manojlović
161. Jelena Radojević
162. Karolina Čileg
163. Tena Lazarević
164. Vanja Stojanović
165. Isidora Marčetić
166. Jelena Crnogorčić
167. Dunja Marković
168. Jelena Bokšan
169. Lena Bikovski
170. Aleksandra Lilić
171. Jelena Mičić
172. Elena Doci
173. Zorica Malešević
174. Jovana Radisavljević
175. Jelena Brašanac
176. Tamara Jovanović
177. Ana Mitić
178. Ksenija Radovanović
179. Tatjana Ristanić
180. Jelena Pucarević
181. Stevan Alfirović
182. Sonja Ilijevski
183. Ivana Kuljančić
184. Jelena Milikić
185. Milutin Miljuš
186. Mirjana Prpa
187. Danijela Roksandić
189. Milica Rosandić
190. Tatjana Dadić Dinulović
191. Marko Radenković
192. Luka Mladenović
193. Marija Perović

194. Ana Vidović
195. Nevena Moretić
196. Jovana Pešić
197. Radomir Stojanović
198. Dejan Blagojević
199. Jovan Mladenović
200. Marija Đokić
201. Marina Milivojević
202. Petar Tufegdžić
203. Danka Mičević
204. Sladjana Marković
205. Mirjana Bučevac
206. Milica Golic
207. Filip Novaković
208. Nevena Zelenika
209. Olga Blagojević
210. Vanja Bjelaković
211. Marija Šarac
212. Mina Kordić
213. Olga Lazarević
214. Jelena Marković
215. Mina Minjević
216. Marijana Nikolov
217. Damjan Srećo
218. Aleksandra Nikolić
219. Violeta marković
220. Zlatko Nikolić
221. Goran Jerinkić
222. Marijana Petrović
223. Vladimir Panić
224. Aleksandra Petrović
225. Ivana Balotić
226. Jovana Radenković
227. Milan Stojanović
228. Ana Savić
229. Marija Radojlović
230. Luka Skok
231. Bojana Stanković
232. Tijana Jelisavčić
233. Ivan Lašić
234. Aleksandra Žabaljac
235. Miloš Živković
236. Ivana Regoda
237. Sonja Žugić
238. Dina Radoman
239. Marina Vasić
240. Boris Elek
241. Boris Jakanović

242. Iva Pavlović
243. Marina Škorić
244. Elena Šaljić
245. Darko Cvetković
246. Danka Šoškić
247. Dina Stojanović
248. Jovana Janković
249. Slavko Vukmirović
250. Marko Georgijević
251. Aleksandra Drekalović
252. Igor Dimitrovski
253. Nevena Beljaković
254. Ivana Vučetić
255. Biljana Božić
256. Branislav Ristović
257. Miodrag Kuč
258. Nebojša Jovin
259. Borjana Bundalo
260. Slobodan Jović
261. Dimitrije Miletić
262. Miloš Stojić
263. Igor Veljković
264. Samir Bastoni
265. Aleksandra Conić
266. Vladimir Ilić
267. Mina Zelenović
268. Vera Đurđević
269. Vladan Stevović
270. Aleksandra Spasojević
271. Milan Radančić
272. Milica Mišić



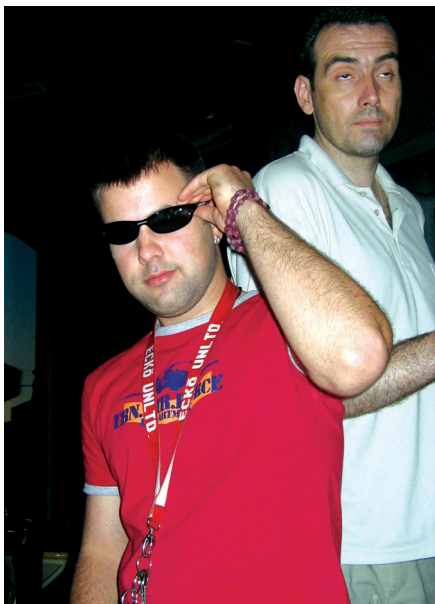
Karolina Čileg



Mirjana Prpa



Jelena Vukmirović



Ana Momčilović



Olga Blagojević



Nataša Elezović



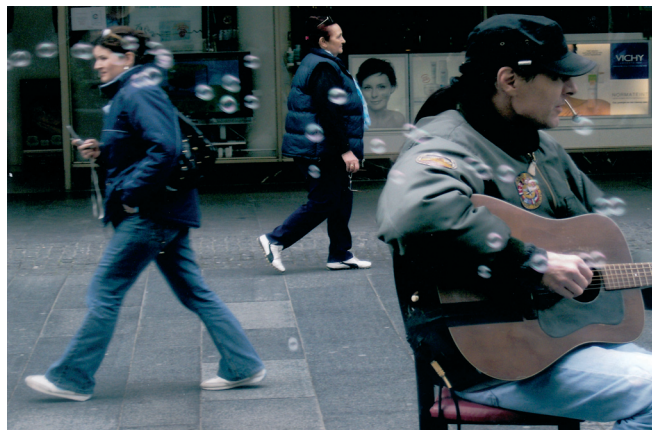
Ljiljana Vidović



Bojana Zrilić



Aleksandra Nikolić



Slobodan Jović



Nevena Moretić



Dunja Rezić



Jovan Mladenović



Mila Mojsilović



Petar Jovičić



David Petković



Emil Esov



Milica Golić



Jovana Miletić



Branislav Ristović



Sonja Žugić



Tamara Jovanović



Miodrag Kuč



Monika Jovanović

PARTNERI



PARTNERS

BEOGRADSKI LETNJI FESTIVAL – BELEF



Beogradski letnji festival – Belef, multimedijalni je međunarodni festival pozorišne, muzičke i vizuelne umetnosti nastao na tradiciji velikih i svetskih priznatih festivala osnovanih šezdesetih i sedamdesetih godina prošlog veka u Beogradu. Mlađi brat Bitefa, Festa, Bemusa, Oktobarskog salona, a kao i svi oni sa statusom „manifestacije kulture od značaja za grad Beograd“, zajedno sa svojim prethodnikom „Beogradskim letom“, Belef će se održati ove godine po dvadeset i drugi put.

Belef je festival sopstvenih produkcija i koprodukcija koje dominantno čine 90% premijerno izvedenog programa i svoj život produžavaju u nastavku kulturne sezone. Činjenica da je u okviru Beogradskog letnjeg festivala od 2003. godine producirano nekoliko stotina umetničkih projekata čini poseban kvalitet Belef-a kao reprezenta umetničkih i

produkcioni potencijala Beograda, lidera u regionu i grada budućnosti jugoistočne Evrope, prema konstataciji *"Financial Times"*-a.

Neposredni prethodnik Belef-a bio je festival **Beogradsko leto**, koji je prvi put organizovan **1986.** godine s Kulturnim centrom Beograda, kao glavnim koordinatorom, na čijem čelu je tada bila gospođa Gorica Mojović. Poslednje Beogradsko leto održalo se 1991. godine, kada je festival i zvanično uvršten u red gradskih manifestacija, čiji je **pokrovitelj i osnivač Skupština grada Beograda**. Od naredne **1992.** godine, nosi ime – **Beogradski letnji festival**, a autor akronima je gospodin Nebojša Bogunović, tadašnji generalni sekretar Belefa.

Jedna od karakteristika Beogradskog letnjeg festivala jeste njegova stalna transformacija kako u programskom i selekcionom smislu tako i dublje, konceptijski. Razlozi za to su jednim delom i političke prirode, čije analiziranje bi podlegalo dužem elaboratu odnosa između ovih dveju oblasti duha – kulture i politike – na prostoru bivše Jugoslavije krajem XX i početkom XXI veka.

Na svom početku, Festival je zbog sankcija uvedenih SR Jugoslaviji, koje su obuhvatale i sankcije iz oblasti kulture i umetnosti, bio više okrenut domaćim izvođačima kao i autorima uglavnom iz istočne i južne Evrope. Ipak, i u tom periodu beležimo gostovanja znamenitog Državnog akademskog hora „Glinka“ iz Sankt Peterburga, gostovanje pozorišta iz Tebe s predstavom „Antigona“, kao i svetsku premijeru filma „Ana“ Nikite Mihalkova.

Krajem devedesetih godina, sa dolaskom opozicionih, demokratski

orijentisanih stranaka na vlast u Beogradu, Festival je bio naglašeno avangardan i politički subverzivan.

Početak novog stoleća, koji korespondira i s promenama u globalnoj politici države, Beogradski letnji festival se u potpunosti okreće relevantnim svetskim umetnicima (kako sa zapadne tako i sa istočne strane), ne zaboravljajući, svakako i na promociju domaćih stvaralaca. Tako gledaoci na Belefu u okviru vizuelnog programa imaju prilike da vide ciklus „Creamaster 1-5“ Metjua Barnija, video-radove Bila Vajole i Vilijema Kentridža, dok slušaoci mogu da uživaju u muzici, između ostalih, pravih rok legendi, kao što su Erik Bardon, Lori Anderson ili „*Roxy Music*“.

U ovo vreme kristališe se i potreba za osnivanjem jedne ustanove kulture koja bi trebalo da se intezivno bavi festivalom sa svetskom reputacijom i sada već lepom tradicijom. Do tada su organizacioni i producentski poslovi poveravani naizmenično Kulturnom centru Beograda, „Jugokonzertu“, Domu omladine, „Adriji“, što je sve narušavalo kontinuitet u organizaciji i koncepciji Festivala.

Iz ovih nastojanja se u julu 2004. godine osniva **Belef centar**, a 1. oktobra iste godine i zvanično registruje. Za direktora Belef centra izabrana je gospođa **Milena Stojićević**, koja protekle tri godine predvodi ovu mladu, ali izuzetno ambicioznu i uspešnu ustanovu.

Kao nova multidisciplinarna gradska ustanova kulture u službi pozicioniranja kulturnih potreba građana, inovacionih tendencija u oblasti kulture i kreiranju kulturnog identiteta grada, Belef centar bazira svoje specifičnosti na inovativnoj produkciji, koprodukciji i prezentaciji scenskih

delatnosti (pozorište i umetnička igra), vizuelnih umetnosti (video-art, instalacije, performansi, printovi, multimedija), muzike i organizaciji konferencija i radionica.

Pored primarne aktivnosti, koju predstavlja produkcija i realizacija **Beogradskog letnjeg festivala**, široku oblast delovanja **Belef centra** čini takođe i kontinuirana organizacija kulturnih manifestacija i gradskih proslava poput **Dana Beograda** (16–19. april), **Gradskog dočeka Nove godine**, kao i adekvatnih programa povodom određenih prigoda i jubileja (2005: **Dan Evrope**, 9. maja; 2006: **projekat Cluster**, povodom 150-godišnjice od rođenja velikog srpskog naučnika i izumitelja **Nikole Tesle**, **Otvaranje Evropskog prvenstva u vaterpolu** i sl.).

Belef centar posebno neguje međunarodnu saradnju i programsku razmenu, što pokazuje i njegovo članstvo u sledećim asocijacijama i programima: **IETM** (Informal European Theatre Meeting), **Balkan Express**, **Les Rencontres** (Asocijacija evropskih gradova i regija za kulturu), kao i u projektima poput **Factory** (For Adriatic Cultural Transnational Organizations Residential Yards). U tom smislu i učestvovanje na **Praškom kvadrjenu** za nas predstavlja s jedne strane veliku čast a sa druge i doslednu programsku politiku naše ustanove.

Od samih početaka Beogradski letnji festival – Belef naglašeno je ambijentalan festival, s najvećim brojem programa koji se odvijaju pod vedrim nebom. Organizatori festivala trude se da u procesu urbane regeneracije pronadu i na kulturnoj mapi grada ucrtaju svake godine poneko novo mesto. Kao najinspirativniji i najzahvalniji prostor ističe se

Beogradska tvrđava, koja svojom drevnošću i velikim brojem posetilaca predstavlja pravo područje za festival ovog tipa. Tako su najveći pozorišni hitovi Belef-a poslednjih godina igrani upravo na ovom prostoru. „Strah i njegov sluga“ M. Novaković, (r. K. Mladenovića, Belef 03) i Šekspirov „Antonije i Kleopatra“ (r. A. Suša, Belef 04) igrani su na pozornici kod Zindan kapije, dok su Kišova „Elektra“ (r. Jagoš Marković, Belef 04), a zatim i „Kiseonik“ I. Viripajeva (r. Tanja Mandić-Rigonat, Belef 05) igrani u popularnoj Barutani.

Pored ovih predstava, izvođenje „Kluba društvenih igara“ (Poslovni centar „Ušće“, I. M. Lalić, r. E. Savin), „Operrrra je ženskog roda“ (Botanička bašta „Jevremovac“, grupa autora, r. B. Đorđev), „Pornografija 1, 2...4“ (Bioskop „Partizan“, autor i reditelj A. Miljanić), i „Kung fu na Belefu“ (Terazije i bioskop „20. oktobar“, S. Arsenijević i M. Mogorović) na „neobičnim mestima“ donose Belef centru nagradu u kategoriji „Scenski prostor“ na prošlogodišnjem prestižnom Šestom bijenalu scenskog dizajna u Beogradu.

Belef 06, pored predstava u ambijentu (Nikita Milivojević: „Moja domovina – sedam snova“ – ispred nekadašnje zgrade SIV-a), uspešno uspostavlja saradnju s mnogim pozorištima. Tako je Belef centar koproducent predstava „Muke sa slobodom“ (grupa autora, r. V. Ognjenović; Narodno pozorište u Beogradu), „Mala trilogija smrti“ (E. Jelinek, r. N. Bradić) i „Disko svinja“ (E. Volš, r. K. Mladenović; obe predstave Beogradsko dramsko pozorište), „Prometej u okovima“ (Eshil, r. S. Bodiroža, Madlenijanum), „Ružni“ (A. Glovacki, r. P. Štrbac; Malo pozorište „Duško

Radović“), koje sa „Kiseonikom“ u Jugoslovenskom dramskom i „Moja domovina – sedam snova“ u „Bitef teatru“ danas daju svoj vidan doprinos repertoarskoj raznolikosti scena prestonice Srbije.

Od ovogodišnjeg Belef-a 07 (jul–avgust), koji će najvećim delom biti realizovan na Beogradskoj tvrđavi sa pravom se očekuje da omogući ekskluzivnu i premijernu ponudu umetničkih proizvoda domaćih i svetskih stvaralaca. Nadamo se da će visoki standardi uspostavljeni prethodnih godina biti dostignuti i ovog toplog leta u Beogradu.



„Kung Fu na Belefu”, performans, ideja: Stefan Arsenijević i Miša Mogorović, Terazije, Beograd, Belef 2005.
“Kung Fu on Belef”, performance, idea: Stefan Arsenijević and Miša Mogorović, Terazije, Belgrade, Belef 2005
fotografija / photo Đorđe Tomić



„Mocartov muzički filmski festival“, Beograd, Trg Republike, Belef 2006.
“Vienna Mozart Music Film Festival“, Belgrade, Republic Square, Belef 2006
fotografija / photo Đorđe Tomić

BELGRADE SUMMER FESTIVAL – BELEF



The Belgrade Summer festival – Belef is an international multimedia festival of theatre, music and visual arts. It was fashioned after the tradition of the great and worldwide acknowledged Belgrade festivals from the sixties and the seventies of the previous century. The younger sibling of BITEF, FEST, BEMUS, The October Salon, and – like them – bearing the status of a Cultural Event Significant to the City of Belgrade, together with its predecessor “The Belgrade Summer”, Belef will take place for the twenty-second time this year.

Belef as a festival predominantly features its own productions and co-productions which make up 90% of premiere programme, and which continue their existence in the following season. The fact that several

hundred art projects were produced within the Belgrade Summer Festival creates a special quality in Belef as a representative of artistic and production potentials in Belgrade – the regional leader and the city of the future of South-Eastern Europe, according to “The Financial Times” statement.

The immediate predecessor of Belef was the **Belgrade Summer** festival, first organised in **1986** with the Belgrade Cultural Centre (and Gorica Mojović as head) as chief coordinator. The last Belgrade Summer took place in 1991, when the festival officially got its place among the city events which are **supported and founded by the Assembly of the City of Belgrade**. Starting with **1992** the festival bore the name of **Belgrade Summer Festival**, and Nebojša Bogunović (then General Secretary of Belef) was the author of the acronym which is the current festival moniker.

One of the characteristics of the Belgrade Summer Festival Belef is its constant transformation both in the sense of programme and selections as well as deeper, at the level of concept. The reasons behind this are partly political, and their analysis would be a subject of a long elaboration on the relations between those two areas of spirit – culture and politics – in former Yugoslavia, over the end of the 20th and the beginning of the 21st century.

At its very onset, the festival primarily focused on local performers and authors predominantly from Eastern and South-Eastern Europe due to sanctions against FR Yugoslavia (which included sanctions from the domains of culture and art). Even in this period, however, we managed to

get guest performances from the famous State Academic Choir "Glinka" from St. Petersburg, the theatre from Thebes with a performance of "Antigone", as well as the world premiere of Nikita Mihalkov's film "Ana".

Near the end of the nineties, with the election of opposition parties of democratic provenance in Belgrade for the city government, the Festival became strikingly avant-garde and politically subversive.

At the beginning of the new century, correspondent with the changes in overall state politics, the Belgrade Summer Festival turned completely towards globally relevant artists both from the western and eastern hemispheres, without forgetting – of course – to promote local artists as well. Hence the visitors of Belef had the chance to see – within the visual programme – the "Cremaster 1–5" cycle by Matthew Barney, video-pieces from Bill Viola and William Kentridge, and enjoy the music of – among others – genuine rock-legends such as Eric Bardon, Lori Anderson or "Roxy Music".

In this period arose the need to establish an institution of culture which would deal intensively with this Festival of world fame and what has begun to look like an admirable tradition. Until then, the organisational and production affairs were entrusted in turns to the Belgrade Cultural Centre, "Jugokonzert", Belgrade Youth Cultural Centre, "Adria", which harmed continuity in the organisation and concept of the Festival.

These efforts brought about the establishment of the **Belef Centre** in July 2004 and its registration on 1 October of the same year. Mrs **Milena Stojićević** was elected to be the Director of the Belef Centre, and

she has been leading this young but incredibly ambitious and successful establishment for the past three years.

Being a new multi-disciplinary city culture institution in the service of positioning the cultural needs of its citizens', innovative tendencies in the field of culture as well as creating the city's cultural identity, the Belief Centre bases its specifics on innovative production, co-production and presentation of stage arts (theatre and dance), visual arts (video art, installations, performances, prints, multimedia), music and organising conferences and workshops.

Aside from its primary function to produce and organise the **Belgrade Summer Festival**, the broad scope of **Belief Centre** activities also include the continual organisation of culture events and city celebrations like **Days of Belgrade** (16 – 19 April) and the **City New Year's Eve Party**, as well as adequate programmes on certain important occasions and jubilees (2005: **Europe Day**, 9 May; 2006: **Project Cluster**, on occasion of 150 years since the birth of the Serbian scientist and inventor **Nikola Tesla**, the opening ceremony for the **European Water Polo Championship** etc)

Belief Centre pays special attention to international cooperation and programme exchange, which is proved in its membership in the following associations and programs: **IETM** (Informal European Theatre Meeting), **Balkan Express**, **Les Rencontres** (Cultural Association of European Cities and Regions) as well as projects like **Factory** (For Adriatic Cultural Transnational Organizations Residential Yards). In that sense, our participation at the **Prague Quadrennial** represents a great honour on the

one hand, but also our establishment's consistent programming policy on the other.

The Belgrade Summer Festival Belef has been primarily an outdoor festival from its onset – most of its programmes take place under clear skies. The organisers try – in the process of cultural regeneration – to find and add some new spots onto the culture map of the city each year. The Belgrade fortress stands out as the most inspiring space; with its ancient quality and throngs of visitors, it is the ideal spot for a festival of this kind. Hence, the biggest Belef theatre hits were performed precisely at that location: "Fear and Its Servant" by M. Novaković, directed by K. Mladenović (Belef 03) and Shakespeare's "Antony and Cleopatra", directed by A. Suša (Belef 04) were performed near Zindan Gate, while "Electra" by D. Kiš (directed by Jagoš Marković, Belef 04) and I. Viripaev's "Oxygen" (directed by Tanja Mandić Rigonat, Belef 05) were played at the popular Barutana.

Apart from these plays, the performances of "Board Game Club" ("Ušće" business centre, I. M. Lalić, dir. E. Savin), "Operrrra is of feminine gender" (the "Jevremovac" botanical garden, group of authors, dir. B. Đorđev), "Pornography 1, 2 ... 4" ("Partizan" cinema, written and directed by A. Miljanić) and "Kung-fu on Belef" (Terazije Sq. and "20th October" cinema, S. Arsenijević i M. Mogorović) on "unusual places" brought an award to Belef-Centre in the category of "Stage Space" at the last year's prestigious Sixth Biennale of Stage Design in Belgrade.

Belef 06, apart from holding site-specific plays (Nikita Milivojević: "My Homeland – Seven Dreams" – in front of what was once the building

of the Federal Executive Council), established fruitful cooperation with many theatres. Therefore Belef-Centre co-produced plays "Suffering For Freedom" (group of authors, dir. V. Ognjenović; National Theatre, Belgrade), "One Small Death Trilogy" (E. Jelinek, dir. N. Bradić) and „Disco Pigs" (E. Walsh, dir. K. Mladenović; both plays at the Belgrade Drama Theatre), „Prometheus Bound" (Aeschylus, dir. S. Bodroža, Madlenianum), „The Ugly" (A. Glovacki, dir. P. Štrbac; „Duško Radović" Small Theatre) which, side by side with "Oxygen" at The Yugoslav Drama Theatre and "My Homeland – Seven Dreams" at The Bitez Theatre, significantly contribute to the diversity of repertoire in the stages of the Serbian capital.

Hence it is rightfully expected from this year's Belef 07 (July–August) – the largest portion of which will take place at the Belgrade fortress – to provide an exclusive offer of premiere performances and art products by local and foreign artists. We hope that the high standards which were set during the previous years will be achieved again this warm summer in Belgrade.

JAVNO PREDUZEĆE “ZAVOD ZA URBANIZAM OPŠTINE SUBOTICA”



Zavod za urbanizam u Subotici osnovan je 1963. godine. Osnovne delatnosti Zavoda su stručni i administrativni poslovi vezani za uređenje prostora i naselja i izrada prostornih i urbanističkih planova. Pored ovih, Zavod obavlja i stručne poslove kao što su: geodezija, tehničko savetovanje i razvojni konsalting.

REKONSTRUKCIJA NARODNOG POZORIŠTA

Zgrada Narodnog pozorišta – Népszínház nalazi se u centru grada, na najznačajnijoj lokaciji zaštićenog gradskog jezgra, gde su se nekada ukrštala dva važna putna pravca koji su povezivali istočnu i zapadnu, odnosno srednju i južnu Evropu. Upravo na raskrsnici ovih pravaca je u periodu 1848–1854. prema projektima J. J. Scultetia, izgrađena zgrada

pozorišta u stilu klasicizma, koja je danas najstarija pozorišna zgrada u Srbiji. Zgrada je tokom eksploatacije više puta rekonstruisana (1904, 1926. i 1985) i dograđivana 1907. Postojeći objekat kao jedna od ključnih kulturnih institucija grada praktično je neupotrebljiv od 1993.g. od kada preuređena mala scena u prostorima balske dvorane na nivou improvizacija s redukovanim sadržajima održava u životu pozorišnu delatnost u Subotici. Izvršno veće skupštine AP Vojvodine donelo je odluku 30. 12. 1991. kojom je zgrada stekla status kulturnog dobra od velikog značaja. U pristupu rešavanju problema zgrade, "pozorište" se moralo sagledati u svom okruženju, uvažavajući njegov kulturni, istorijski, arhitektonski, stilski, nasledni duhovni značaj i to da se ne može odvajati od postojeće zgrade, koja je u memoriji građana ove višenacionalne sredine prisutna od 1854. godine.

Od 1991. godine u kontinuitetu traje razmišljanje o rekonstrukciji pozorišta. Sačinjen je niz različitih projekata i studija, uključujući i konkurs za idejno rešenje rekonstrukcije. Tokom 1997. i 1998. godine, tim eksperata iz Subotice, Srbije, ali i iz inostranstva, sačinio je program rekonstrukcije, na osnovu kojeg je, ponovo na osnovu javnog konkursa, projektovanje povereno preduzeću „Yustat-pro“ iz Beograda, kao profesionalnom studiju YUSTAT-a (Centra za scensku umetnost i tehnologiju i OISTAT Centru Srbija) sa grupom specijalizovanih projektantskih kuća iz Subotice, Novog Sada i Beograda. Prethodno je na Građevinskom fakultetu u Subotici izrađena detaljna studija stanja objekta, dok je Međuopštinski zavod za zaštitu spomenika kulture

u Subotici izradio konzervatorske uslove. Projekat je revidovan u beogradskoj kompaniji „Energoprojekt”. S predračunskom vrednošću od 23 miliona evra, ovo je u poslednjih 10 godina najveća investicija iz oblasti kulture u Srbiji i najveća investicija u Subotici u poslednjih 100 godina. Početak radova planiran je za maj 2007, a predviđa se da će radovi trajati četiri-pet godina. Investitor projekta je Narodno pozorište – Narodno kazalište – Népszínház, a finansijeri su Republika Srbija, Autonomna pokrajina Vojvodina i Opština Subotica. Ovaj objekat je zamišljen kao kuća za multikulturni regionalni centar sa dramom na srpskom, mađarskom i hrvatskom jeziku. U tehničkom i operativnom smislu projekat vodi i njime koordinira Zavod za urbanizam Opštine Subotica, dok je stručni nadzor poveren Fakultetu tehničkih nauka iz Novog Sada. Izvođač prve faze radova je preduzeće „Panograd” iz Subotice.



Narodno pozorište – Népszínház, postojeće stanje, Subotica, fotografija Arhiva Narodnog pozorišta

National Theatre – Népszínház, present condition, Subotica, photo National Theatre archive



Projekat rekonstrukcije Narodnog pozorišta u Subotici, „Yustat-Pro”, 1998–2007.
Project of the reconstruction of the National Theatre in Subotica, Yustat-Pro, 1998–2007.

THE “SUBOTICA MUNICIPALITY TOWN PLANNING INSTITUTE” PUBLIC COMPANY



The Subotica Town Planning Institute was established in 1963. Its basic functions are handling expert and administrative matters in connection with planning space and settlements as well as producing spatial and urban plans. Apart from these, the Institute also performs expert affairs such as: geodesy, technical counselling and development consulting.

THE RECONSTRUCTION OF THE NATIONAL THEATRE

The National Theatre – Nepszínház building is located in the town centre, at the most protected location of the protected city core, where once was the intersection of two important road directions, namely those connecting Eastern and Western Europe, or Middle and Southern Europe. The theatre building was built in the classicist manner, in the

period of 1848-1854, according to J. J. Sculteti's projects, precisely on the intersection of these directions. Today it represents the oldest theatre building in Serbia. The building has been reconstructed several times so far (1904, 1926 and 1985), and it was expanded in 1907. The existing object, as one of the key institutions of culture in town, has been practically useless since 1993; ever since then, the small stage (which exists on premises of the ballroom), redecorated using sheer improvisation and with a reduced content frame, has been keeping the theatre profession in Subotica alive. The Executive Council of the Assembly of the Autonomous Province of Vojvodina passed a decision on 30/12/1991 to provide the building with the status of a cultural monument of utmost significance. When accessing the solution to the problems of the building, the "theatre" must be viewed in its surroundings and in respect of its cultural, historical, architectural, stylistic as well as hereditary spiritual significance; it is important to note that it can not be removed from the existing building, which has been present in the memory of the citizens of this multinational community since 1854.

The thinking process for the reconstruction of the theatre has been continuously going on since 1991. Numerous projects and studies, including the idea on how to resolve the reconstruction, were produced. During 1997 and 1998 a team of experts from Subotica, Serbia and abroad designed the reconstruction program; based on this program, and after a public competition, the project duties went to the Yustat-pro company from Belgrade, as the professional studio of YUSTAT (Centre for

Performing Arts and Technology and OISTAT Centre Serbia) along with a group of specialised project establishments from Subotica, Novi Sad and Belgrade. The Civil Engineering Faculty of Subotica had previously produced a detailed study of the state of the building, and the Subotica Inter-Municipal Institute for Preservation of Cultural Monuments had produced the conservation conditions. The project was revised in the Belgrade Energoprojekt company. With the preliminary estimate of costs amounting to m23 euros, this is the largest investment in the field of culture in the past ten years in Serbia, and the largest investment in Subotica in the last 100 years. Breaking ground is planned for May 2007, and it is predicted that the operations will take 4 – 5 years. The National Theatre is the investor of the project and the Republic of Serbia, the Autonomous Province of Vojvodina and the Municipality of Subotica are financing it. The building was conceived as a home for the multi-cultural regional centre with drama performed in Serbian, Hungarian and Croatian languages. Technically and operationally, the project is being run and coordinated by the Subotica Municipality Town Planning Institute, while expert supervision has been entrusted to the Faculty of Technical Science from Novi Sad. The Pangograd company from Subotica is the contractor for the first phase.

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The National Theatre ("Narodno pozorište-Narodno kazalište-Népszínház")

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Web page: www.pozoriste.subotica.net

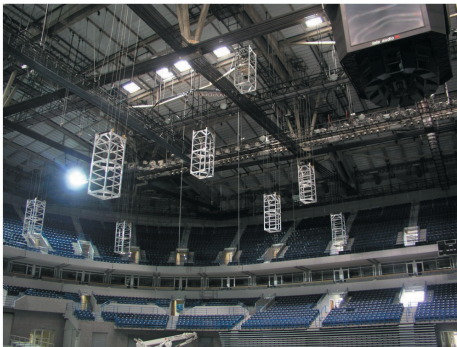
Manager: Ljubica Ristovski, BA

Technical Systems As a Part of a Spectacle

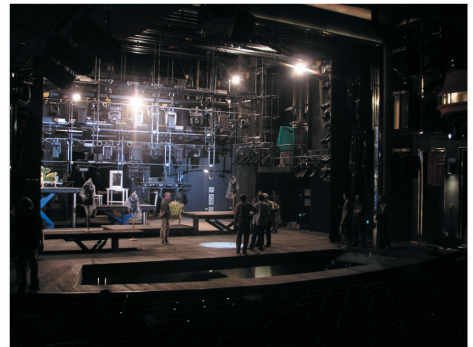
Not many companies in the world try to live a professional life in stage machinery industry.

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Main references: Bolshoi Theater Filial Moscow, Moscow Municipal Opera, National Theatre Belgrade, Terazije Theatre Belgrade, Yugoslav Drama Theatre Belgrade, Drama Theatre Atelje 212, Royal Theatre Cetinje Montenegro, National Theatre Podgorica Montenegro, Belgrade Arena



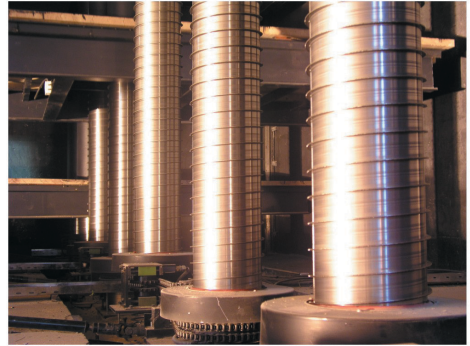
Belgrade Arena



Terazije Theatre Main Stage



Yugoslav Drama Theatre, Belgrade



Yugoslav Drama Theatre, Understage

SVETLOST TEATAR is a turn-key solution company specialized in professional stage systems and architectural lighting. The company was involved in more than 100 projects in past 18 years. Turn-key solutions are provided through full scope of services: design, engineering, manufacturing, assembly, sales and customer service.

The types of projects SVETLOST TEATAR typically works on are:

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New Bolshoi Theatre, Moscow



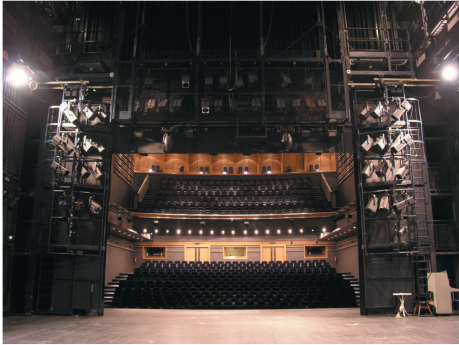
New Bolshoi Theatre Main Stage



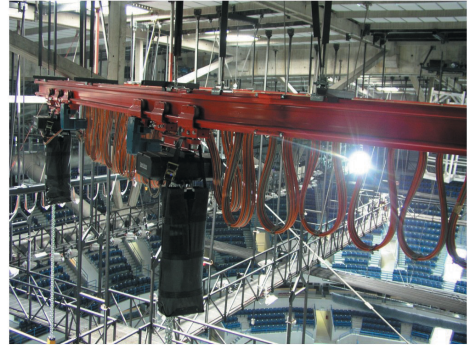
Terazije Theatre, Belgrade



Municipal Opera, Moscow



Yugoslav Drama Theatre Main Stage



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UMETNOST KOMUNICIRANJA I DA ĆETE I U
SLEDEĆIH DESET GODINA MOĆI DA KAŽETE DA
IMATE PRIJATELJE KOJI SVE ŠTO RADE, RADE
U VEZI SA VAMA.



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*LIST OF ACADEMIC PROGRAMS FROM
SERBIA PRESENTED ON PQ07***

Univerzitet umetnosti u Beogradu / University of Arts in Belgrade
Fakultet primenjenih umetnosti / Faculty of Applied Arts
Katedra za scenografiju / Department for Scenography
Katedra za kostim / Department for Costume Design

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Fakultet dramskih umetnosti / Faculty of Drama Arts
Katedra za glumu / Department for Acting
Katedra za pozorišnu i radio režiju /
Department for Theatre and Radio Directing
Katedra za snimanje i dizajn zvuka /
Department for Sound Recording and Design
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Web: www.fdu.bg.ac.yu

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Odsek za arhitekturu / Architecture department
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Katedra za kostim / Department for Costume Design

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Katedra za audio i video tehnologije /
Department for Audio and Video technologies

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Web: www.etf.bg.ac.yu

SRBIJA NA PRAŠKOM KVADRIJENALU 2007. / SERBIA AT THE PRAGUE QUADRIENNIAL 2007.

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OF THE TEXTS

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Aleksandar Brkić (Belgrade, 1980), manager in culture and arts. Graduated from the Faculty of Drama Arts, University of Arts in Belgrade. Received his MSc degree from City University, London (UK

Government's Chevening Scholarship). Student of interdisciplinary studies of scene design at the University of Arts in Bexlgrade. Teaching assistant at the Faculty of Drama Arts (Management in culture). Member of the Executive board of YUSTAT centre and OISTAT Technology Commission. Led the Technical sector of Bitef Festival (2001–2004). Email: aleksandar@yustat.org

Radivoje Dinulović (Beograd, 1957), arhitekta. Diplomirao i magistrirao na Arhitektonskom fakultetu Univerziteta u Beogradu. Doktorirao na Fakultetu tehničkih nauka Univerziteta u Novom Sadu. Profesor na Fakultetu tehničkih nauka Univerziteta u Novom Sadu; Fakultetu dramskih umetnosti i Grupi za scenski dizajn Interdisciplinarnih umetničkih studija Univerziteta umetnosti u Beogradu (rukovodilac); Arhitektonsko-građevinskom fakultetu Univerziteta u Banjaluci. Značajni projekti: Rekonstrukcija zgrade pozorišta "Atelje 212" u Beogradu (1986–1992); Sportska hala u Dimitrovgradu (1995–2006); Rekonstrukcija zgrade Narodnog pozorišta u Subotici (1997–2007). Email: dinulovic@eunet.yu

Radivoje Dinulović (Belgrade, 1957), architect. Graduated and received his MSc degree from the Faculty of Architecture, University in Belgrade. Received his PhD degree from the Faculty of Technical Sciences in Novi Sad. Head of the Department for Scene design, University of Arts in Belgrade and professor at the Faculty of Technical Sciences in Novi Sad, Faculty of Dramatic Arts in Belgrade and Faculty of Architecture and Civil Engineering in Banjaluka. Selected projects: reconstruction of "Atelje 212"

theatre in Belgrade (1986–1992); Sports hall in Dimitrovgrad (1995–2006); reconstruction of the National Theatre in Subotica (1997–2007).
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Milena Dragičević-Šešić (Trogir, 1954), profesor. Diplomirala na Fakultetu dramskih umetnosti Univerziteta umetnosti u Beogradu. Magistar kulturne politike i menadžmenta. Doktor humanističkih nauka. Profesor menadžmenta u kulturi. Šef UNESKO katedre kulturne politike i menadžmenta Univerziteta umetnosti u Beogradu. Izdanja: *Art management in turbulent times: adaptable quality management* (sa Sanjinom Dragojevićem), Boekmanstichtung, Amsterdam, 2005; *Intercultural mediation* (sa Sanjinom Dragojevićem), 2004. OKO Sarajevo (na engleskom i bosanskom); *Culture: management, animation, marketing* (sa Branimirom Stojkovićem) – pet izdanja na srpskom (1994–2007), pet prevedenih izdanja (rusko, rumunsko, makedonsko, mongolsko, gruzijsko, englesko); *Urban spectacle* (sa Irenom Šentevskom), CLIO 2002; Art and alternative, Faculty of Drama Arts, Belgrade, 1992. Email: msesic@gmail.com

Milena Dragičević Šešić (Trogir, 1954), professor. Graduated from the Faculty of Drama Arts, University of Arts in Belgrade. Holds an MSc in Cultural Policy and Cultural Management and PhD in the social sciences. Professor of Cultural Management. Head of the UNESCO department for Cultural policy and Management at the University of Arts in Belgrade. Published works: "Art management in turbulent times: adaptable quality

management” (with Sanjin Dragojević, Boekmanstichting, Amsterdam, 2005; “Intercultural mediation” (with Sanjin Dragojević), 2004. OKO Sarajevo (in English and Bosnian language); “Culture: management, animation, marketing” (with Branimir Stojković) – five editions in Serbian language (1994–2007), five translated editions (in Russian, Romanian, Macedonian, Mongolian, Georgian and English language); “Urban spectacle” (with Irena Šentevska), CLIO 2002; “Art and alternative”, Faculty of Drama Arts, Belgrade, 1992. Email: msesic@gmail.com

Olivera Gračanin (Beograd, 1973), dizajner zvuka. Diplomirala na Fakultetu dramskih umetnosti Univerziteta umetnosti u Beogradu. Magistrirala na umetničkim interdisciplinarnim studijama Univerziteta umetnosti u Beogradu, grupa za Scenski dizajn. Predavač na Akademiji umetnosti u Novom Sadu. Dizajner zvuka za stalnu postavku „Trag u drvetu” u Muzeju primenjene umetnosti u Beogradu; inženjer zvuka na koncertu „200 godina moderne srpske države”; dizajner zvuka za dugometražni dokumentarni film „Ta jадna stvorenja” (režija Petar Lalović). Email: olivera@sonikart.org

Olivera Gračanin (Belgrade, 1973), sound designer. Graduated from the Faculty of Drama Arts in Belgrade. Received her MFA degree at the University of Arts in Belgrade, interdisciplinary studies of scene design. Lecturer at the Academy of Arts in Novi Sad. Sound designer of the permanent exhibition “Traces in the Wood” at the Museum of Applied Arts in Belgrade, sound engineer for the concert “200th anniversary

of the modern Serbian state"; sound designer for the feature-length documentary film "Those poor creatures" (directed by Petar Lalović). E-mail: olivera@sonikart.org

Nevenka Gvozdić (Beograd, 1965), filolog. Diplomirala na Filološkom fakultetu u Beogradu. Koordinator nastave in grupi za Scenski dizajn, umetničkih interdisciplinarnih studija Univerziteta umetnosti u Beogradu. Sekretar projekata „200 godina moderne srpske države“; „sd02: mesto Krstac“ (Bijenale u Veneciji, 2004); sekretar konsultantskog tima za projekat adaptacije zgrade Narodnog pozorišta u Subotici. Email: scenskid@arts.bg.ac.yu

Nevenka Gvozdić (Belgrade, 1965), philologist. Graduated from the Faculty of Philology in Belgrade. Coordinator of the student activities, department of Scene design at the University of Arts in Belgrade. Worked as an office manager of the projects "200th anniversary of the modern Serbian state", "sd02: place Krstac" (Venice Biennale, 2004); coordinator of the team of consultants for the adaptation of National Theatre in Subotica. Email: scenskid@arts.bg.ac.yu

Marija Kalabić (Beograd, 1972), scenograf. Diplomirala na Arhitektonskom fakultetu u Beogradu. Dobitnik Sterijine nagrade i Nagrade Bijenala scenskog dizajna. Značajni projekti: „Opsada crkve sv. Spasa“, Sombor (2002), „Svinjski otac“ Kruševac (2004), „Hadersfild“, JDP Beograd (2005). Email: mkalabic@sbb.co.yu

Marija Kalabić (Belgrade, 1972), set designer. Graduated from Faculty of Architecture, University in Belgrade. She received "Sterija" prize (most respected one in the Serbian theatre) and Grand Prix of Biennial of Scene Design. Selected projects: "The Siege of the St. Salvation Church", Sombor (2002), "Pig's Father" Kruševac (2004), "Huddersfield", Belgrade (2005). Email: mkalabic@sbb.co.yu

Nenad Katić (Beograd, 1977), arhitekta. Diplomirao na Arhitektonskom fakultetu Univerziteta u Beogradu. Direktor kompanije „Technology Screampoint“, LLC. Značajni projekti: *Digital City System*. Email: nk@nenadk.com

Nenad Katić (Belgrade, 1977), architect. Graduated from the Faculty of Architecture, University in Belgrade. General manager of the Technology Screampoint, LLC. Selected projects: Digital City System. Email: nk@nenadk.com

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Jelena Knežević (Belgrade, 1983), manager in culture. Student of the Faculty of Drama Arts, University of Arts in Belgrade. Program coordinator of Bitef Theatre and Tkh – centre for performing arts and theory. Email: jelena.knezevic@yahoo.com

Vladimir Kulić (Sombor, 1968), arhitekta / istoričar umetnosti. Diplomirao i magistrirao na Arhitektonskom fakultetu Univerziteta u Beogradu. Doktorant na Univerzitetu Teksas u Ostinu, Austin, SAD. Email: gulic@mail.utexas.edu

Vladimir Kulić (Sombor, 1968), architect / art historian. Graduated and received his MFA studies from Faculty of Architecture, University in Belgrade. Current PhD student at the University of Texas, Austin, USA. Email: gulic@mail.utexas.edu

Milosav Marinović (Gornji Milanovac, 1953), dramaturg. Diplomirao na Fakultetu dramskih umetnosti Univerziteta umetnosti u Beogradu. Jedan od osnivača i izvršni direktor YUSTAT centra, osnivač i predsednik SMart Kolektiva. Osnivač i direktor Bijenala scenskog dizajna. Email: saki@yustat.org

Milosav Marinović (Gornji Milanovac, 1953), dramaturg. Graduated from the Faculty of Drama Arts, University of Arts in Belgrade. Co-founder and executive director of YUSTAT Centre, founder and president of "Smart Kolektiv". Founder and general manager of Biennial of Scene Design. Email: saki@yustat.org

Miomir Mijić (Beograd, 1951), profesor. Doktor tehničkih nauka (akustika). Profesor na Elektrotehničkom fakultetu Beogradskog univerziteta i Fakultetu dramskih umetnosti Univerziteta umetnosti

u Beogradu. Značajni projekti: akustički dizajn „Beogradske arene“; akustički dizajn sale opere u Mariboru; knjiga *Akustika u arhitekturi*, Nauka, Beograd, 2000. Email: emijic@etf.bg.ac.yu

Miomir Mijić (Belgrade, 1951), professor. Ph.D. of technical sciences (acoustics). Professor at the School of Electrical Engineering, University in Belgrade. Selected projects: design of the acoustics for the “Belgrade arena”, design of the acoustics for the opera hall in Maribor. Published “Acoustics in Architecture”, Nauka, Belgrade, 2000. Email: emijic@etf.bg.ac.yu

Ana Miljanić (Beograd, 1970), pozorišni reditelj. Diplomirala na Fakultetu dramskih umetnosti Univerziteta umetnosti u Beogradu. Magistrirala iz oblasti međunarodnih odnosa i ljudskih prava na Columbia University, SAD. Jedan od osnivača i izvršni direktor Centra za kulturnu dekontaminaciju (CZKD) u Beogradu. Reditelj pozorišnih komada „O Nemačkoj“, „Bordel ratnika“, „Pornografija 1,2... 4“.

Ana Miljanić (Belgrade, 1970), theatre director. Graduated from the Faculty of Drama Arts, University of Arts in Belgrade. Holds an MA degree in International Relations and Human Rights from Columbia University, USA. One of the founders and executive director of the Center for Cultural Decontamination (CZKD) in Belgrade. Directed “About Germany”, “Bordello of Warriors”, “Pornography 1,2... 4”.

Milorad Mladenović (Beograd, 1966), vizuelni umetnik / arhitekta. Diplomirao i magistrirao na Fakultetu likovnih umetnosti Univerziteta umetnosti u Beogradu. Diplomirao na Arhitektonskom fakultetu Univerziteta u Beogradu. Docent na Departmanu za arhitekturu Arhitektonskog fakulteta Univerziteta u Beogradu. Radi u okviru neformalnog autorskog tima *re//al* iz Beograda. Profesionalnu aktivnost započinje nizom likovnih intervencija u galeriji SKC u Beogradu 1994–1996. godine. Nakon toga učestvuje u većem broju grupnih i samostalnih izložbi i radionica iz oblasti vizuelnih umetnosti i arhitekture. Autor je više konkursnih radova, projekata i realizovanih arhitektonskih objekata, mahom enterijera. Email: lucia@beotel.yu

Milorad Mladenović (Belgrade, 1966), visual artist / architect. Graduated and gained MFA degree from the Faculty of Fine Arts, University of Arts in Belgrade. Graduated from the Faculty of Architecture, University in Belgrade. Professor at the department of architecture, Faculty of Architecture, University in Belgrade. Creates in the frame of informal artistic group "re//al" from Belgrade. Begun his professional activities with the number of visual arts interventions in SKC gallery in Belgrade 1994–1996. Takes part in large number of collective and individual exhibitions and workshops from the field of visual arts and architecture. Author of various number of competition works, projects and realized architecture objects, mostly interiors. Email: lucia@beotel.yu

Gorica Mojović (Smederevo, 1952), filolog. Diplomirala na Filološkom fakultetu Univerziteta u Beogradu. Radila kao direktor Kulturnog centra Beograda. Od 2000. do 2004. godine bila je član Izvršnog odbora Skupštine grada Beograda nadležna za resor kulture. Objavila više tekstova iz oblasti kulture. Dobitnik Posebne nagrade Bijenala scenskog dizajna, u ime Izvršnog odbora Skupštine grada Beograda, za ukupan doprinos tehničkoj produkciji i uslovima rada u beogradskim pozorištima. Trenutno je angažovana kao pomoćnik gradonačelnika grada Beograda.

Gorica Mojović (Smederevo, 1952), philologist. Graduated from the Faculty of Filology, University in Belgrade. Worked as a director of the Cultural Centre of Belgrade. She was a member of the Executive board of the Belgrade City Hall, responsible for culture, in the period 2000–2004. Published a number of texts from the field of culture. Received a Special award of the Biennial of Scene Design for the Belgrade City Hall, for a total contribution to the advancement of the technical production and conditions of work in Belgrade theatres. Currently works as the Assistant to the Mayor of the City of Belgrade.

Darko Nikolić (Beograd, 1978), pozorišni producent. Apsolvent na Fakultetu dramskih umetnosti Univerziteta umetnosti u Beogradu. Menadžer prodaje u kompaniji „Hunsman” BV Holland. Vodio tehničko-operativne sektore Bitef (2003–2005) i Belef festivala (2005). Menadžer projekata u YUSTAT-u. Email: darea@beotel.yu

Darko Nikolić (Belgrade 1978), theatre producer. Student at the Faculty of Drama Arts, University of Arts in Belgrade. Sales manager in the company "Hunsmann" BV Holland. Led the technical sector of Bitef (2003–2005) and Belef (2005) festival. Project manager of YUSTAT Centre. Email: darea@beotel.yu

Branko Pavić (Beograd, 1959), grafičar. Diplomirao na Fakultetu primenjenih umetnosti Univerziteta umetnosti u Beogradu. Magistrirao na Fakultetu likovnih umetnosti Univerziteta umetnosti u Beogradu. Profesor na Arhitektonskom fakultetu Univerziteta u Beogradu. Proveo godinu dana na usavršavanju na Pratt Institutu, New York (Fulbrajtova stipendija), kao i na Kala Art Institute, Berkley, California (Arts-Link stipendija). Član California Printmaking Society. Učestvovao na brojnim samostalnim i grupnim izložbama. Bavi se grafikom, grafičkim i scenskim dizajnom.

Branko Pavić (Belgrade, 1959), printmaker. Graduated from the Faculty of Applied Arts, University of Arts, Belgrade. Holds an MFA degree from the Faculty of Fine Arts, University of Arts in Belgrade. Professor at the Faculty of Architecture, University of Belgrade. Spent one year in the residency programme at the Pratt Institute, New York (Fulbright scholarship), and at the Kala Art Institute, Berkley, California (Arts-Link scholarship). Member of the California Printmaking Society. Participated in the number of solo and group exhibitions. Creating prints, graphic and scene designs.

Zorica Savičić (Kovin, 1959), arhitekta. Diplomirala na Arhitektonskom fakultetu Univerziteta u Beogradu. Član komisije za arhitekturu OISTAT-a. Značajni projekti: Rekonstrukcija Narodnog pozorišta u Subotici; West Lake International Tower – Hanoi Vietnam (1997); Srednjevoljsk Commercial Bank – Samara, Russia (1995); Housing Scheme Savina – Herceg Novi (1996). Email: pezoca@EUnet.yu

Zorica Savičić (Kovin, 1959), architect. Graduated from the Faculty of Architecture, University in Belgrade. Member of the OISTAT's Architecture commission. Selected projects: Reconstruction of the National theatre in Subotica; West Lake International Tower – Hanoi Vietnam (1997); Srednjevoljsk Commercial Bank – Samara, Russia (1995); Housing Scheme Savina – Herceg Novi (1996). Email: pezoca@EUnet.yu

Darko Staničić (Beograd, 1972), dizajner i novinar. Studirao na Arhitektonskom fakultetu Univerziteta u Beogradu. *Freelance* dizajner i novinar. Radio kao glavni i odgovorni urednik i umetnički direktor magazina „Maxim“. Dizajnirao publikacije za „Hewlett-Packard“ i „Diners“. Email: darone@sezampro.yu

Darko Staničić (Belgrade, 1972), designer and journalist. Studied at the Faculty of Architecture, University of Belgrade. Freelance designer and journalist. Worked as a Editor-in-Chief and Art Director of Maxim magazine. Designed publications for Hewlett-Packard and Diners. Email: darone@sezampro.yu

Milena Stojićević (Valjevo, 1948), filmski i televizijski producent. Diplomirala na Fakultetu dramskih umetnosti u Beogradu. Direktor Belef-a (Beogradskog letnjeg festivala) i Belef centra. Značajni projekti: pomoćnik direktora RTV pres-centra Olimpijade u Sarajevu; producent igranog filma i TV serije „Neka čudna zemlja”, direktor produkcije manifestacije „200 godina moderne srpske države”, producent 2.000–3.000 televizijskih projekata. Email: mstojicevic@belef.org

Milena Stojićević (Valjevo, 1948), film and TV producer. Graduated from the Faculty of Drama Arts in Belgrade. Director of Belef (Belgrade summer festival) and Belef Centre. Selected projects: assistant director of the RTV press centre for the Olympic games in Sarajevo; producer of the feature film and TV series “Some Strange Country”; executive producer of the celebration ceremony “200 years of modern Serbian state”; executive producer of more than 2000 TV projects. Email: mstojicevic@belef.org

Irina Subotić (Beograd, 1941), istoričar umetnosti. Profesor istorije umetnosti na Akademiji umetnosti u Novom Sadu i Univerzitetu umetnosti u Beogradu. Jedan od osnivača YUSTAT-a. Publikacije: “Leonid Šejka”, “Zenit i avangarda 20-ih godina”, “Stojan Čelić”, “Ljubica Sokić”.

Irina Subotić (Beograd, 1941), art historian. Professor of Art History at the Academy of arts in Novi Sad and University of Arts in Belgrade. One of the founders of YUSTAT. Publications: “Leonid Šejka”, “Zenit and avanguard of the 1920’s”, “Stojan Čelić”, “Ljubica Sokić”.

Irena Šentevska (Beograd, 1971), arhitekta/kustos. Diplomirala na Arhitektonskom fakultetu Univerziteta u Beogradu. Pohađala Evropsku diplomu za menadžment u kulturi Fondacije „Marcel Hicter“. Magistrirala na umetničkim interdisciplinarnim studijama Univerziteta umetnosti u Beogradu, Grupa za scenski dizajn. Član komisije za publikacije i komunikacije OISTAT-a. Značajni projekti: Bijenale scenskog dizajna, I-VI (kustos/producent), 1997–2006; Ciklus simpozijuma „Spektakl–Grad–Identitet“ (koordinator programa), 1996–2000; Izložba „Moda u Beogradu 1918–1941“, Muzej primenjene umetnosti, Beograd (autor postavke), 2000. Email: irenasentevska@gmail.com

Irena Šentevska (Belgrade, 1971), architect/curator. Graduated from the Faculty of Architecture, University in Belgrade. Studied at the European diploma for Cultural Management, *Marcel Hicter Foundation*. Received her MFA diploma from Scene Design department, University of Arts in Belgrade. Member of Publication & Communication Commission of OISTAT. Selected projects: Biennial of Stage Design, I-VI (curator/producer), 1997–2006; Symposiums “Spectacle-City-Identity” (program coordinator), 1996–2000; Exhibition “Fashion in Belgrade 1918–1941”, Museum of Applied Arts, Belgrade (author), 2000. Email: irenasentevska@gmail.com

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Guest lecturer at the Faculty of Fine Arts in Podgorica, Montenegro and University College, London, UK. Published "An Orthodox Festival Book in the Habsburg Empire: Zaharija Orfelin's Festive Greeting to Mojsej Putnik in 1757", Ashgate, London, 2006; "On the shadow of utopia: the mapping of power and political spectacle in the Archbischopy of Karlovci in the 18th century", Clio, 2007. Email: jelenatodorovic@hotmail.com

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Čedomir Vasić (Belgrade, 1948), visual artist. Graduated and received his MFA degree from the Faculty of Fine Arts, University of Arts in Belgrade. Professor of the Faculty of Fine Arts. Rector of the University of Arts in Belgrade. Artistic projects: "The garden of Klija", Belgrade 1992, Skopje 1993, Napulj 1994; "Road to Oz", Pančevo 1997; "State of emergency", Čačak 2004 (all three projects are ambiantal instalations). Email: cvasic@yahoo.com

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(izbor u prvih 30 od 780 učesnika); Konkurs za naselje Lisičji potok, Beograd, 1991. (Prva nagrada – nerealizovano); Konkurs za Veliki egipatski muzej, Kairo, 2002. (izbor u prvih 60 od 1800 učesnika). Email: dvs388@EUnet.yu

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Aleksandra Župan (Beograd, 1975), računovođa. Završila Višu poslovnu školu u Beogradu. Angažovana u YUSTAT-u i SMart Kolektivu kao menadžer finansija. Značajni projekti: VI bijenale scenskog dizajna; Crosskult; CSAI (Civil Society Advocacy Initiative). Email: office@yustat.org

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SRBIJA NA PQ07

TEATAR-POLITIKA-GRAD

Program događaja

15. jun PETAK

16h Bijenale scenskog dizajna

- . *Milosav Marinović*, direktor Bijenala
- . *Irena Šentevska*, kustos Bijenala

18h Otvaranje izložbe **Srbija na PQ07**:

- . *Vojislav Brajović*, ministar kulture Republike Srbije
- . *Radmila Hrustanović*, zamenik gradonačelnika grada Beograda
- . *Gorica Mojović*, pomoćnik gradonačelnika grada Beograda
- . *Radivoje Dinulović*, nacionalni kustos Srbije

16. jun SUBOTA

16h Snaga kostima: Dnevnici tri generacije

. *Ivana Vasić*, kostimograf

18h BELEF: Grad kao pozornica umetničkih programa

. *Milena Stojićević*, direktor BELEF centra

17. jun NEDELJA

16h Kompanija Svetlost teatar: "Pravljenje" pozorišta

. *Olivera Mitrović*, direktor kompanije

18h Geroslav Zarić: Ulazak u atelje značajnog umetnika

. *Geroslav Zarić*, scenograf i profesor

18. jun PONEDELJAK

16h Dečije pozorište "Duško Radović": Kreiranje jedinstvenog vizuelnog identiteta programa

. *Siniša Ilić*, scenograf

18h Izdavačka kuća Clio: monografija Miodraga Tabačkog

. *Miodrag Tabački*, scenograf i profesor

. *Zoran Hamović*, direktor izdavačke kuće Klio

19. jun UTORAK

16h Ulaganja u rekonstrukciju pozorišnih objekata: Projekat pozorišta u Subotici

. *Kristijan Bartuš*, direktor Zavoda za urbanizam Subotice

. *Radivoje Dinulović*, arhitekta

18h BITEF: Istraživanje nekonvencionalnih teatarskih prostora

. *Jovan Ćirilov*, selektor i umetnički direktor BITEF-a

20. jun SREDA

18h Korišćenje projekcija i tehnike štampe u građenju scenske slike

. *Marija Kalabić*, scenograf

. *Marina Sremac*, kostimograf

24. jun NEDELJA

18h Zatvaranje izložbe Srbija na PQ07

* Organizator zadržava pravo izmene programa

SERBIA ON PQ07

THEATRE-POLITICS-CITY

Programme of the events

15. june FRIDAY

16h *Biennial of Scene Design*

- . Milosav Marinović, *director of the Biennial*
- . Irena Šentevska, *curator of the Bijenala*

18h *Opening ceremony of Serbia on PQ07:*

- . Vojislav Brajović, *Minister of Culture, Republic of Serbia*
- . Radmila Hrustanović, *Deputy Mayor, City of Belgrade*
- . Gorica Mojović, *Assistant of the Mayor, City of Belgrade*
- . Radivoje Dinulović, *National Curator, Serbia on PQ07*

16. june SATURDAY

16h Power Of the Costume: Diaries of Three Generations

. Ivana Vasić, costume designer

16h BELEF Festival: City As a Stage of Artistic Programmes

. Milena Stojićević, director of BELEF centre

17. june SUNDAY

16h "Svetlost teatar" company: "Making" the Theatre

. Olivera Mitrović, director of the company

18h Geroslav Zarić: Entering the Atelier of the Significant Artist

. Geroslav Zarić, scenographer and professor

18. june MONDAY

16h Childrens theatre "Duško Radović": Creating a Unique Visual Identity of the Programe

. Siniša Ilić, scenographer

18h Publishing house Clio: Monography of professor Tabački

. Miodrag Tabački, scenographer and professor

. Zoran Hamović, director of Clio publishing house

19. june TUESDAY

16h Investing in the Theatre: Theatre in Subotica

. Kristijan Bartuš, *Director of Subotica Municipality
Town Planning Institute*

. Radivoje Dinulović, *architect*

18h BITEF Festival: Exploring the Unconventional Theatre Spaces

. Jovan Ćirilov, *artistic director of BITEF*

20. june WEDNESDAY

18h Use Of the Video Projections and Prints in the Creation of the Scene

. Marija Kalabić, *scenographer*

. Marina Sremac, *costume designer*

24. jun SUNDAY

18h Closing of the Serbia on PQ07 exhibition

* Organizer holds the rights to make changes in the programe.

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