

About the Exhibition “Mises en scènes”

Lana Stojićević (1989, Šibenik) uses various media, such as costumes and architectural models that she executes for the needs of staged photographic series. Some of the topics she researches in the works are illegal constructions, ecological pollution, architectural and industrial heritage. She has exhibited in numerous solo and group exhibitions in Croatia and abroad, such as Are you sure you want to leave? (art quarter budapest, Budapest, 2022). Ostrale Biennale (Robotron Kantine, Dresden, 2021), New East Photo Prize (Calvert 22 Foundation, London, 2016, 2018) and OFF-Biennale (Teleport Galéria, Chimera-Project, Budapest, 2017). She has received several awards for her art work, such as the Radoslav Putar Award (Institute for Contemporary Art, Zagreb, 2021), the Third Ivan Kožarić Award (Museum of Contemporary Art, Zagreb, 2021), the Metro Imaging Mentorship Award at the New East Photo Prize exhibition (Calvert 22 Foundation, London, 2016) and the Young Artist Award (Croatian Association of Artists, Zagreb, 2015). She works as an Assistant Professor at the Arts Academy in Split, The Visual Culture and the Fine Arts Department. She lives and works in Split.

BETONICUS

2020

This project deals with the warehouses of the Croatian National Theater in Split. Imaginary theatrical show Betonicus is inspired by the fact that neo-historical elements represent other era's styles. Betonicus, the concrete neo-antique column that exists in generic tourist apartment, dreams about his role of an authentic and antique column that was erected by the emperor Diocletian himself.

Another crucial character of the imagined play is Plasticus, a plastic doors which represents a *subtle* devastation of historic city centres across the Croatian coast. The set design of the play Betonicus shows the scenographic extension of the Peristyle, the central square of the Diocletian's Palace in Split, which was conceived as the location of the play's premiere.

FACADE

2018

In 1931, at the Beaux-Arts Ball in New York, famous architects dressed as buildings they designed, celebrating contemporary and future architecture during the swing of the Great Depression. As a tribute to this event, I made my own version of an architectural

costume. I referred to the amateur and often illegally built private houses in Dalmatia. These houses are colorful, abundant with mass produced industrial statues, false historical decorative elements and plastic windows and doors.

Enjoying the role of a facade that is the thin borderline between private and public space, sometimes I dominate the untouched nature and sometimes I try to fit into the already built landscape.

VILLA ROZA PROJECT

2016

Ceremonial wedding cake cutting is connected to the illegal houses via aesthetics of excessive sweetness, sentimentality and megalomaniac approach, and finally ends with remnants of insatiability and gluttony. Those remnants evoke ruins of new illegal housing which are sometimes being violently and determinedly demolished by the governmental authorities, but are on the other hand more so often legalized during last few years, and only extreme examples are listed for demolition while majority of such houses remain. Such housing exteriors are usually castle-inspired and are painted in gender connoted pink hue, and as such bring dysfunction at the very image of the house as a patriarchal symbol.

Texts: Lana Stojićević