



Lana Stojićević rođena je 1989. godine u Šibeniku. Diplomirala je slikarstvo 2012. na Umjetničkoj akademiji u Splitu, na kojoj od 2015. radi kao vanjska suradnica. Realizirala je više samostalnih (Galerija SC, Galerija umjetnina Split, Galerija Kranjčar, NMG@Praktika, AK Galerija...) i sudjelovala na brojnim skupnim izložbama (THTnagrada@MSU.hr, New East Photo Prize, Slavonski biennale, Tvoja zemlja ne postoji, Almissa Open Art festival, Erste fragmenti, Young Contemporary Photography: Different Worlds, Splitski salon, Salon mladih...). Dobitnica je Metro Imaging New East Photo Prize Mentorship Award (Calvert 22 Foundation, London), godišnje nagrade Hrvatskog društva likovnih umjetnika za najboljeg mladog umjetnika/icu 2015. godine, druge nagrade izložbe Young Contemporary Photography: Different Worlds (Galerija Photon, Ljubljana), nagrade Erste Grand Prix, Rektorove i Dekanove nagrade te prve nagrade Zavičajnog muzeja grada Rovinja. Bila je nominirana za New East Photo Prize, HT nagradu i Nagradu Radoslav Putar.

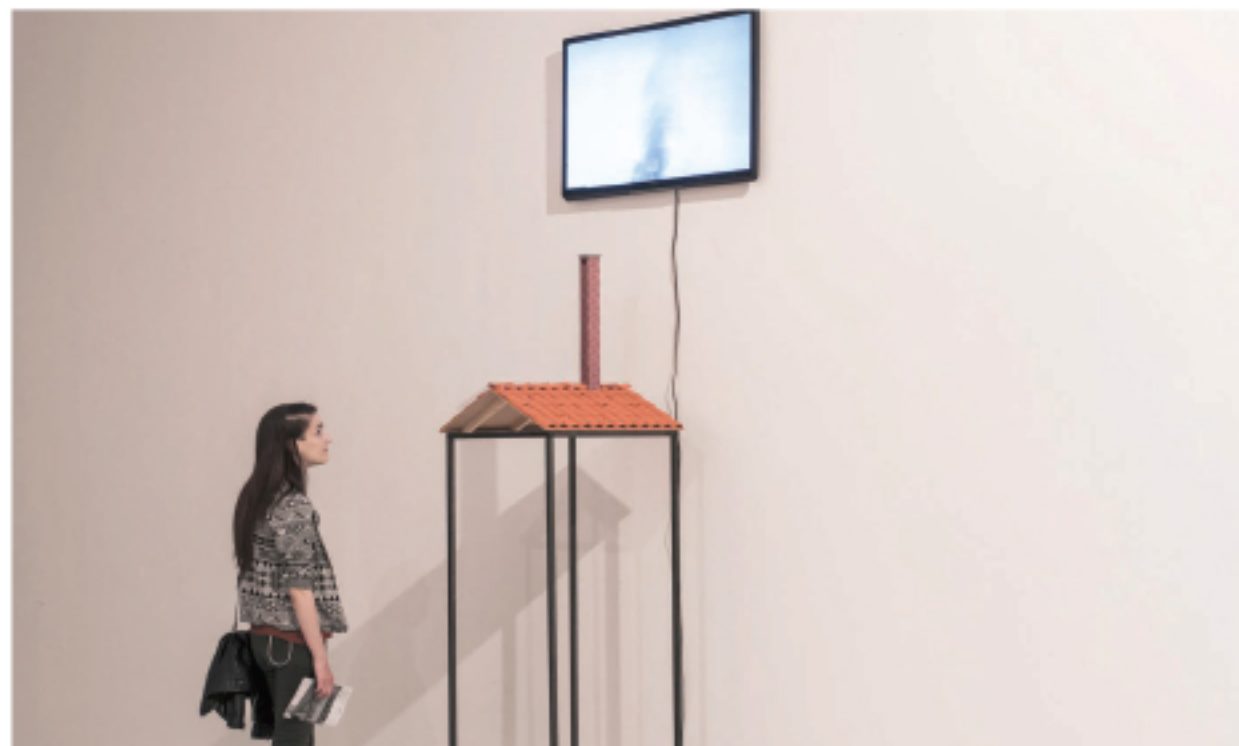
Zahvale: Goran Radošević, Hrvoje Pelicarić, Mavena, Vox Feminae Platforma



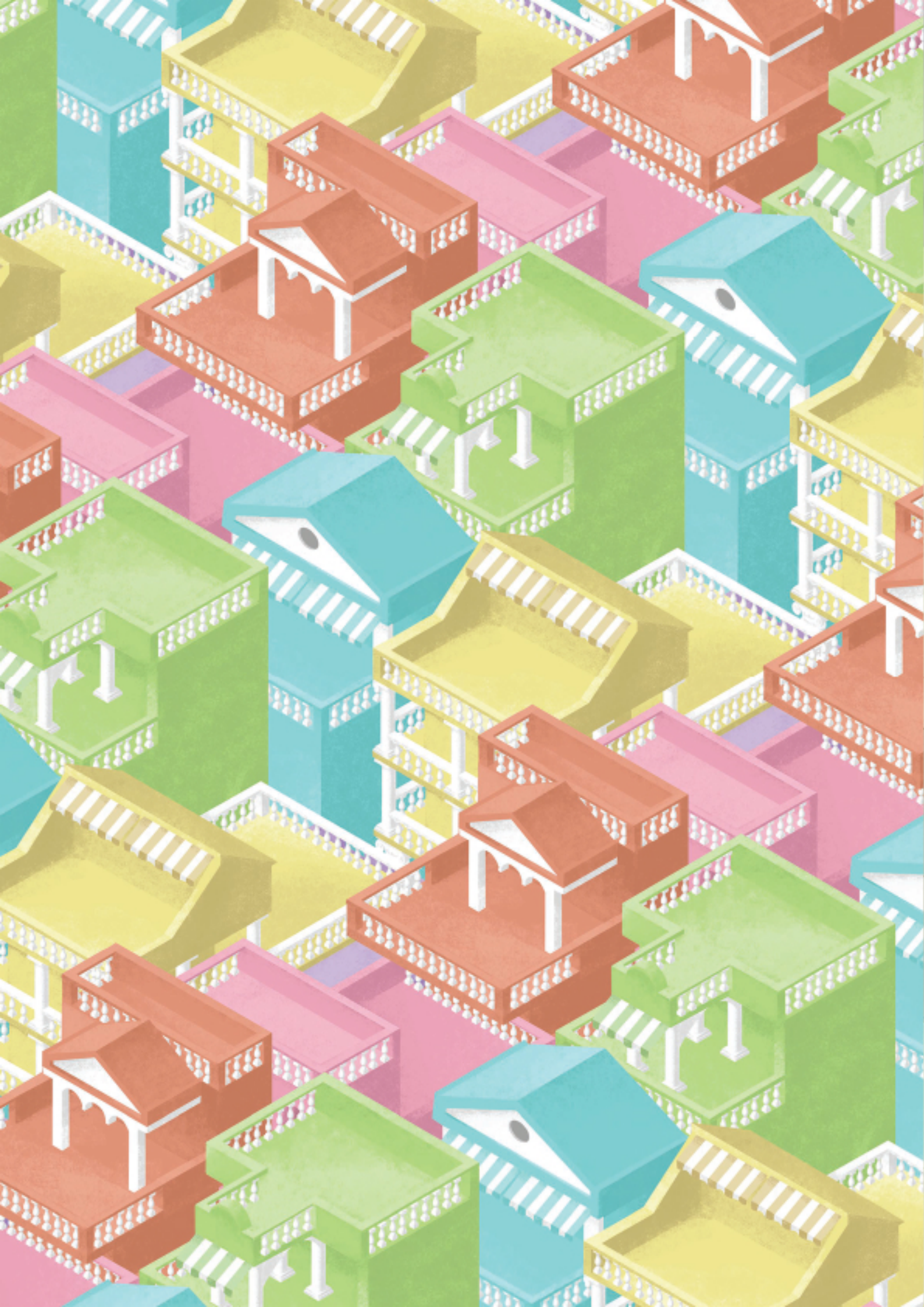
## GALERIJA SV. KRŠEVANA ŠIBENIK

11. - 27. svibnja 2017.

Nakladnik: Galerija sv. Krševana Šibenik • Za nakladnika: Antonija Modrušan • Tekst: Vedran Perkov • Oblikovanje kataloga: Valentino Dražić-Celić • Vizualni materijali: Lana Stojićević, Goran Radošević, Bojan Koštić, Tihana Mandušić • Lektura: Sagita Mirjam Sunara • Kustos: Vedran Perkov • Grafička priprema i tisak: • Naklada: 200 kom



# LANA STOJIĆEVIĆ





Odlučila ruska carica Katarina Velika, davne 1787. godine, da sa svojom svitom i nekoliko stranih ambasadora na putu prema Krimu posjeti netom osvojena područja nakon osmogodišnjega rata s Turcima. Putem se tako mogla diviti izuzetnim rezultatima poslijeratne obnove: nepregledne pustopoljine bijahu obrađene, stara naselja obnovljena, nova izgrađena, a zadovoljan i zahvalan puk poklicima sreće i privrženosti pozdravljao je caricu kuda god je prošla. Vođa puta, feldmaršal Grigorij Aleksandrovič Potemkin, namjesnik Nove Rusije i njezin obnovitelj, ponosno je carici pokazivao postignute rezultate.

Nakon prolaska carice i njezine pratnje kroz neko selo, vojnici bi kuće rastavili, ukrcali na kola i premjestili na sljedeće mjesto kroz koje će kolona uzvanika proći. Seljaci bi isto tako napustili naselje pohitavši da što prije stignu pomoći vojsci pri izgradnji novog. Iza savršeno uređenih parkova i aleja kočoperio bi se red fasada, skrivajući pogledu da iza njih nema ništa. Svečano obučeni seljaci cvijećem bi obasipali cijenjene goste koji su u gomili, vjerojatno, mogli zamijetiti pokoje familijarno lice iz nekog od naselja koja su prije toga posjetili. Bez obzira na to koliko su građevine bile vješto izgrađene ili unajmljeni seljaci umješni u svojoj izvedbi, obmana je bila više nego očita. Čini se nevjerojatnim da su svi akteri priče pristali na ovaj igrokaz.

Kao posljedica opisane crtice iz povijesti nastala je fraza Potemkinovo selo koju ćemo metaforički upotrebiti kada želimo naglasiti da je nešto obmana ili varka, prazna kulisa, privid; jednom riječju – laž.

Zgoda od prije 230 godina danas nam se čini kao simpatična priča, gotovo bajka. Bajka o Putovanju Carice i Generala kroz Sretnu zemlju.

U drugoj Sretnoj zemlji, onaj u kojoj Lana Stojićević živi, stvari nisu bitno drugačije. Nedavno je jedan doajen hrvatske privatizacije odlučio sebi sagraditi malo naselje, i to usred nacionalnog parka. Najprije je podigao metalne konstrukcije koje nose krovove da bi uz pomoć snimke iz zraka mogao tvrditi kako su kuće od davnina tu i da za njih nije potrebna građevinska dozvola. Odlučio je obmanuti državu, prevariti institucije, izigrati zakone, a narod učiniti budalama. Učinio je to zato što je mogao, a mogao je zbog svoje pozicije i moći. Priču su razotkrili novinari, digla se velika graja, pa je nesuđeni graditelj oduštao od izgradnje. I to je bilo to. Drugih posljedica nije bilo.

Jedan od naših vodećih teleoperatera odlučio je, zbog osiguravanja bolje pokrivenosti signalom, a

time i ostvarivanja većega profita, postaviti što više svojih odašiljača unutar naseljenih mjesta. Postavljanje odašiljača iziskuje gomilu dozvola i "birokracije", jer se antene što štetno zrače ne mogu postaviti kako se kome hoće. Brže-bolje smislili su rješenje: odašiljače će postaviti na krovove privatnih kuća i zamaskirati ih kutijama nalik na dimnjake. Odlučili, dakle, direktori telekomunikacijske tvrtke – zbog svoje pozicije i moći – obmanuti državu, prevariti institucije, izigrati zakone, a narod učiniti budalama. I to samo zato jer su mogli. Digla se velika graja, prosvjedovali su stanari susjednih kuća i – nikome ništa. Teleoperater ih je postavio još i više.

Uz pomoć kompjuterskih simulacija, fotografija, konstrukcija, fasada i kulisa, Lana Stojićević kroz Strukture prikrivanja opisuje dvije gore navedene hrvatske priče. Iako potka njezinih radova doista potječe iz priče o Potemkinu i njegovoj obmani, pogrešno bi bilo nazvati njezine radove samo svojevrsnim Potemkinovim selima ili ironičnim komentaram aktualne društvene situacije. Svi znamo da su u dimnjacima antene, a da ispod krova nema ničeg. Lana razotkriva nešto puno veće i važnije: činjenicu da smo, kao društvo, na laž naviknuli. Količina pokušaja obmana i očitih prevara kojima smo svakodnevno izloženi graniči s napastvovanjem. Nasilje je to nad zdravim razumom, dobrim odgojem i moralnim standardima svakoga koji ih ima. Kao falusi strše, penetrirajući u nebo, izduženi dimnjaci ilustrirajući poziciju moći društvenih elita kojima se može što im se prohtije, jer znaju da negativnih konsekvenci neće biti.

Lana kroz svoje radove otkriva i to da smo se i sami spremni služiti lažima. Bez obzira na količinu morala, visokih standarda ili dobrog odgoja, posegnut ćemo za laži čim se ukaže potreba. Prevariti institucije, izigrati zakon, riješiti problem preko veze, krupno ili sitno pogodovanje, nepotizam, mito – nisu to samo "privilegije" elite. Da baza nije ista, ni elita ne bi mogla tako funkcionirati. Da bi sve bilo skladno posloženo, poput Lego kockica ili elemenata iz igrice Tetris, svi elementi moraju savršeno nalijegati jedan na drugi. Poput Laninih šarenih maketa kuća.

Iako beskrajno simpatični, razigrani i velikom dozom humora prožeti, radovi na ovoj izložbi prikazuju puno mračniju sliku stvarnosti. Radovi Lane Stojićević nisu samo kulise; oni su prije svega ogledalo. Zrcalo ispred kojega bismo se trebali dobro zamisliti i preispitati. A ne pristati biti akteri i ove priče.

Strah me je, ipak, da će na kraju opet ispasti – nikome ništa.

Vedran Perkov

Long time ago, in 1787 the Russian Empress Catherine the Great, on her tour of Crimea, along with her court and several foreign ambassadors, decided to visit some newly-conquered territories after the eight-year war with the Turks. During the visit she could admire the exceptional results of the post-war reconstruction: immense wasteland had been cultivated, old settlements had been reconstructed, new ones had been built and the Empress in passing was greeted with shouts of joy and devotion by the grateful and happy multitude. Field Marshal Grigory Aleksandrovich Potemkin, commander in chief and governor-general of "New Russia", proudly showed the Empress all the achievements.

The Empress and her court would pass through a village, soldiers would disassemble the houses, load all the parts onto the carriages and assemble them in the village the Empress was to visit next. The villagers would also rush to another location to assist the army in erecting a new artificial village. A series of facades stood out behind perfectly designed parks and alleys, thus disguising an undesirable condition. The villagers in ceremonial dress would shower with flowers the esteemed guests, who were able to recognise in the crowd a few familiar faces from one of the villages they had visited before. Regardless of the fact that structures were skillfully built and villagers were fairly efficient, the deception was obvious. It seems unbelievable that all the actors agreed to take part in this play.

As a result of this historical occurrence, the term Potemkin village was created to denote that something represents deception, mere façade, illusion, that is a lie.

What happened 230 years ago seems today to be a nice story, almost a fairy tale. It would be a fairy tale about the Journey of the Empress and Her General of the Happy Land.

In another Happy Land, in which Lana Stojićević lives, things are not significantly different. One of the doyens of the Croatian privatization recently decided to build a small settlement for his own purposes in the middle of a national park. First he had metal structures for the roofs placed and with the help of aerial photos he claimed that those houses had been constructed long ago, so a building permit was not necessary. He decided to deceive the state and its institutions, circumvent the law and make people fools. He did it because he was allowed to do that; he was allowed to do that due to his position and power. The story was unveiled by journalists, a lot of noise was made and eventually he gave up building the settlement. That was all, there were no other consequences.

One of the leading Croatian telecommunication companies decided to install as many transmitters as possible within the populated areas in order to ensure better sig-

nal coverage and achieve greater profit. Due to harmful radiation, it is extremely difficult to be allowed to install those transmitters; a lot of bureaucracy and permissions are needed. They hastily decided to place the transmitters on the roofs of private houses and camouflage them with boxes resembling the chimneys. So, the managers of the telecommunication company, thanks to their position and power, decided to deceive the state and its institutions, circumvent the law and make people fools. They did it simply because they were allowed to do that. A lot of noise was made; there were protests from the people in the neighbourhood, but all in vain. The company installed even a greater number of them after that.

By utilizing computer simulation, photography, construction, facades and scenery, Lana Stojićević depicts the two above-mentioned Croatian stories through Disguising Structures. Although the background of her works originates from the story of Potemkin and his deception, it would be misleading to define her works as sort of Potemkin villages or ironic comments on the current social situation. We all know that transmitters are in the chimneys and there is nothing under the roof. Lana reveals something much more important, which is the fact that our society has got used to lying. The extent of deception attempts and apparent frauds we are daily exposed to tends to be experienced as harassment. This is contrary to common sense, good manners and moral standards of those who possess them. The elongated chimneys protruding like phalluses while penetrating the sky illustrate the power of social elites that can do whatever they want because they know that there won't be any negative consequences.

Lana also uses her works to declare that we ourselves don't mind telling a lie. In spite of all the morals, high standards and good manners, we will seize the opportunity to lie as soon as it arises. Deceiving the institutions, circumventing the law, solving a problem through personal connections, minor or major favourable treatment, nepotism and bribe are not privileges of elites only. If people from other social strata did not act as the elite does, things would be different. In order for all elements to be harmoniously arranged as is the case with Lego dice or Tetris pieces, they have to match perfectly – just like Lana's colourful models of houses.

Despite being absolutely amusing, playful and humorous, the works presented at this exhibition convey a much darker image of our reality. Lana Stojićević's works do not represent mere scenery but rather a mirror. It is the mirror in front of which we should look at ourselves and give everything careful thought. In doing so, we shouldn't accept to be actors in this story.

I fear that when it is all over with the story, nothing will have happened.

Vedran Perkov