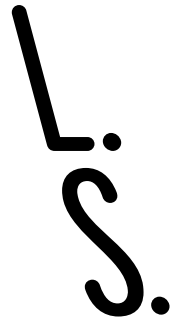


lanastojicevic.com
lanastojicevic@gmail.com
ig@lana_stojicevic
+385 915743899

Lana / /
Stojicevic



In 2010, approximately 140,000 tons of potentially hazardous waste from the former Electrode and Ferroalloy Factory (TEF) in Šibenik was dumped in the village of Biljane Donje. Imagining the black slag heaps as the surface of an unknown planet, this project deals with the impact that this artificial and dangerous postindustrial landscape has on both the village and its residents. The costume used in the art piece is an interpretation of traditional folk attire with the mask representing symbolic, futile protection from the threatening landscape. The costume is covered in a local embroidery pattern (*četverokuka*) that symbolizes hope and

We didn't know what was being brought in. In only twenty-four hours, the papers were signed, and the stones were crushed. What would they make? Storage. Well, there are different kinds of storage. From May to Christmas, they drove truck after truck, day in and day out. I called the environmental authorities in Zadar — they said they were not in charge and that I should call Zagreb. I called Zagreb, they said Zadar was in charge. I called nonstop for seven days. They bring poison and garbage to your home, and they don't ask your permission. An ordinary man doesn't stand a chance there; we were like guinea pigs. But, when someone powerful makes up their mind, then it has to be that way. That is how things work in all parts of the former state. They're all scum, and nobody cares, but when they have to answer for their crimes, they immediately hit people's "nationality" nerve. Is that going to change? How can we know? We live in hope. But for how long? We seniors have already lived our lives. I drink that water. There's less than a hundred meters air distance from it. Here's the cistern, the garlic, the onions — we use all of it. No place in the world is more beautiful than where you were born, no matter the consequences. This is the most fertile soil in Dalmatia. Once, everything used to smell like peaches. Then, they brought us garbage instead of letting us farm the land. Some of us are still trying, but we fail to get much return on our investment, while shopping centers keep importing fruit.

When I was young, God walked on the Earth. People respected and appreciated each other. No one ever asked who you were and what you were. I always say to my children and grandchildren — I did lead a poorer life than you, but you can never have that kind of life, ever. From mid-May to almost November, nobody slept; the meadows would be filled with youths. The girls would chase the sheep, the boys would chase the horses onto the meadows, and they would meet at nightfall, singing and dancing throughout the night. When autumn and winter would come around, we would eat a dinner of cabbage, bacon, and red wine — then off to the village to dance and play the tamboura and zither. Young and old alike would go out. And then you would just stop and hear Škabrnja vibrating with music, Prkos, Nadin, Roštinić, Kašić buzzing all night long. It would be two or three centigrade below zero, but no one cared. The world will go to Hell sooner than this kind of life ever happens again.

Živko Ševo, Biljane Donje, 2015
(Excerpt from the interview)







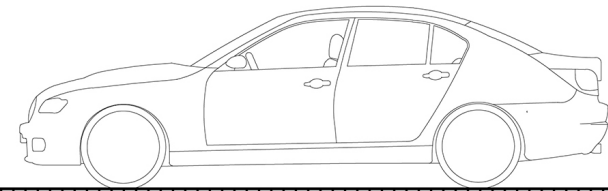
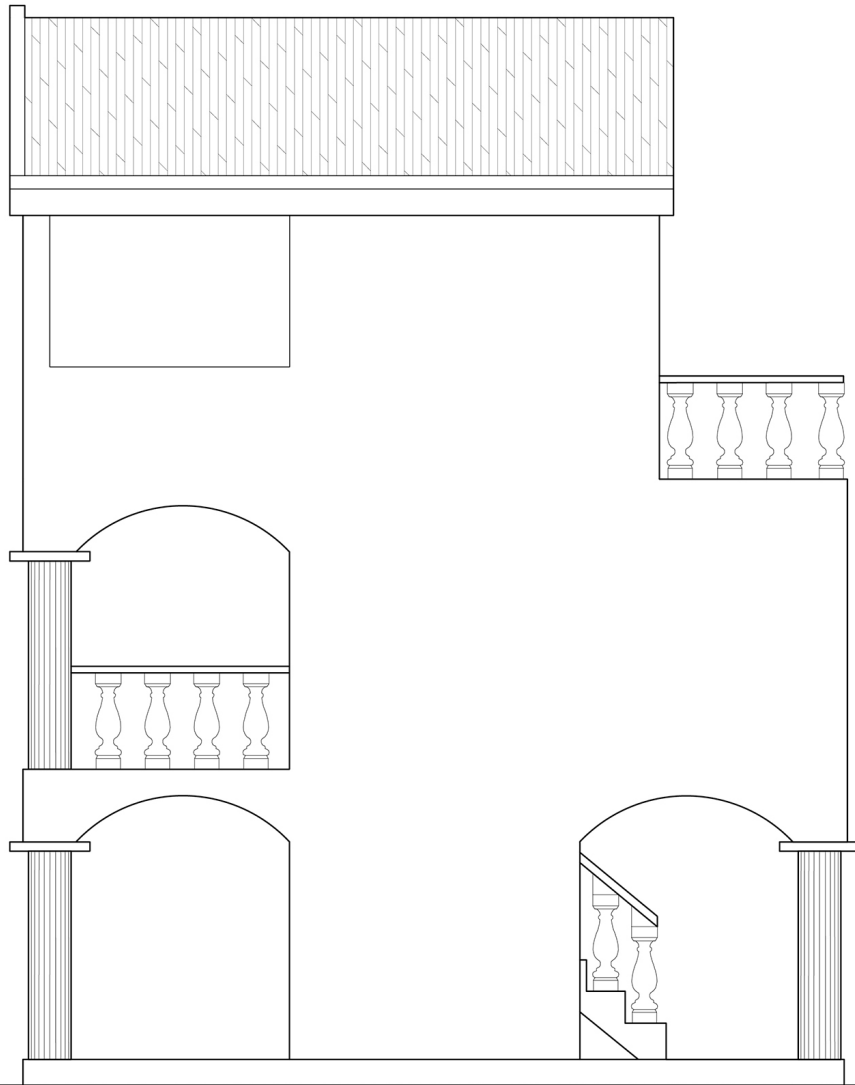
VILLA ROZA PROJECT

photography, architectural scale model,
AutoCAD blueprints, chocolate

2016

L.
S.

A wedding cake takes the form of a private family home that is also used as a tourist rental. In Croatia, such richly decorated houses are often illegally built and legalized subsequently. The phenomenon of wedding cakes is connected to illegal construction via the aesthetics of excessive sweetness, sentimentality, and a megalomaniac approach. The ceremonial cutting of this cake/house finally ends with the remnants of insatiability and gluttony. At the same time, this scene evokes the picturesque ruins of illegal construction. Such housing exteriors are often decorated with neo-style ornaments and painted in gender-connotative pink hues and, as such, bring an intriguing dysfunctionality to the very image of the house as a stereotypical patriarchal symbol.

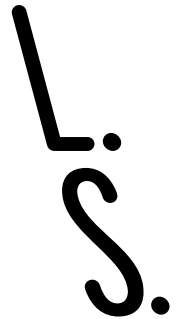




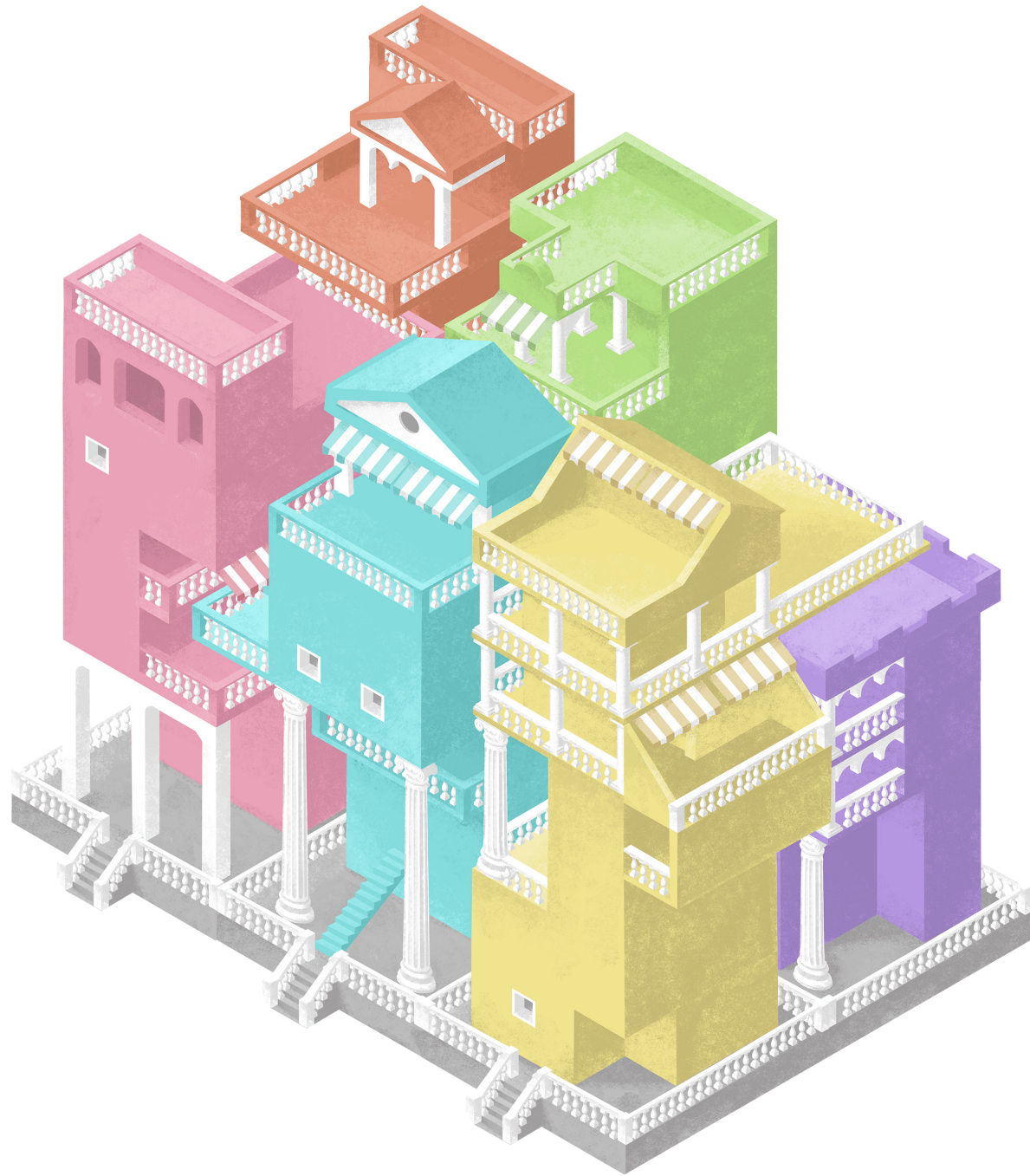


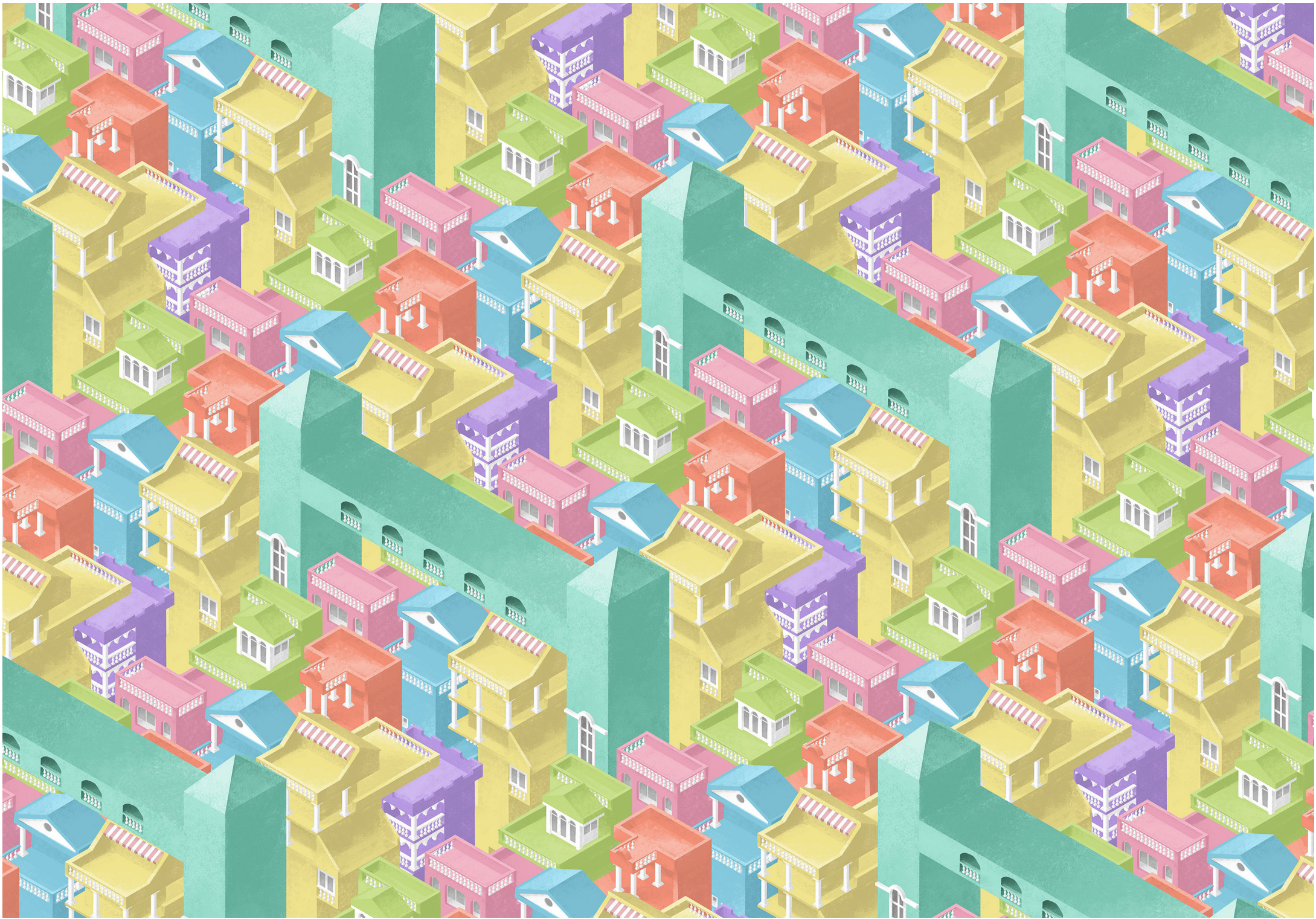


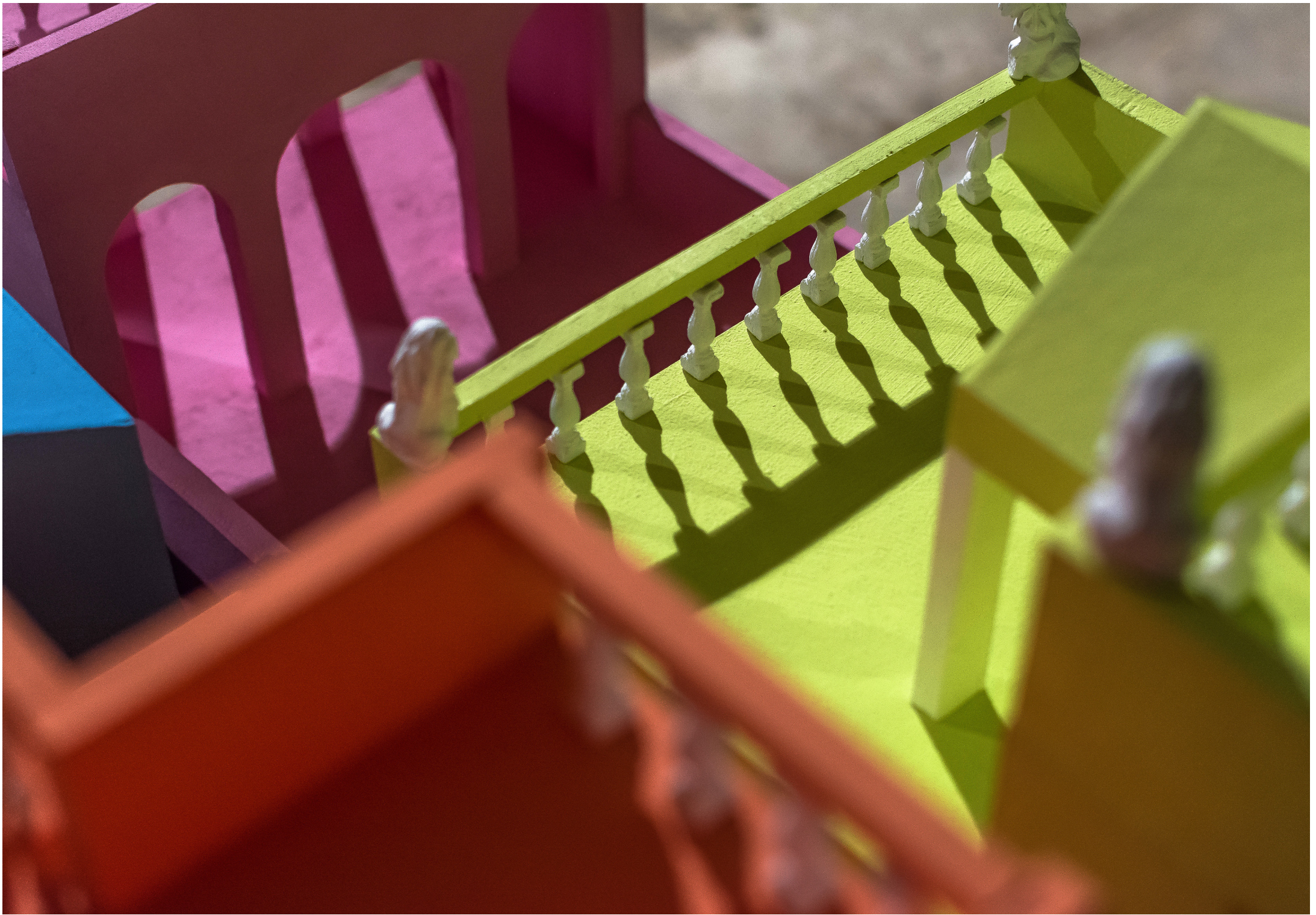




Scale models of illegal construction represent the visually and spatially intrusive contemporary vernacular architecture in Croatia. Constrained by the size of the lots, the scale models expand uncontrollably in height and ultimately invade the other houses' unoccupied vertical space with terraces and balconies, which are sometimes built in front of other people's windows. Although the models resemble children's toys, they refer to the serious problem of permanent changes in the landscape and the recent process of the subsequent legalization of illegally built buildings.



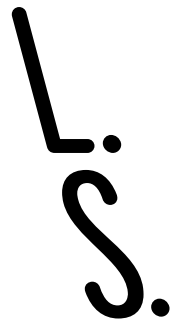




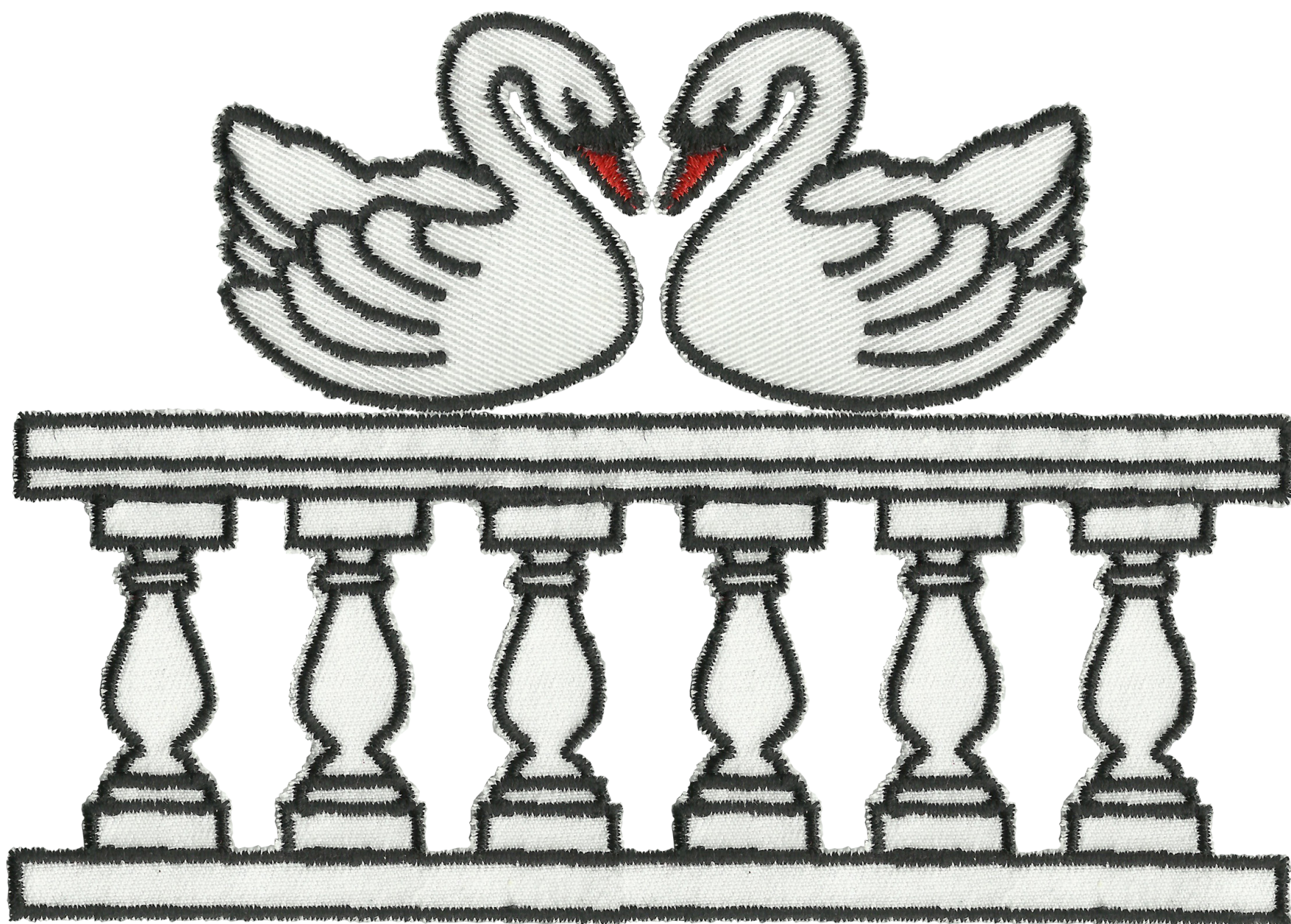








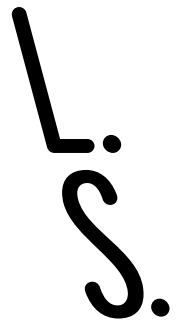
In 1931, at the Beaux-Arts Ball in New York, famous architects dressed up as buildings they had designed, celebrating contemporary and future architecture in the midst of the Great Depression. As a tribute, I made my own version of an architectural costume referencing the amateurish and often illegally built private houses found in Dalmatia. These houses are colorful, abounding in faux-historical decorative elements and plastic windows and doors. While enjoying the role of a façade — that is, the thin border between the private and public spaces — I sometimes domineer over the untouched nature that surrounds me and sometimes try to fit into the already-built architectural landscape.











The modernist Zora Hotel, complete with a futuristic swimming pool dome, designed by Lovro Perković, was built in Primošten in 1969. Considering the 1971 tourist advertisement that features Orson Welles and Oja Kodar in front of the Zora Hotel, its spaceship-like dome was inserted into the world of '60s sci-fi movies. The pool was converted into a spaceship, and the Yugoslav advertising slogan “Come and See the Truth” — used to invite foreign citizens to experience the “sunny side of socialism” — became the slogan for the space-faring mission named *Sunny Side*. Oja Kodar contributed to this project with her poetic letter and the information that Orson, in his unfinished film *Don Quixote*, had planned to turn Primošten’s dome into a spaceship that would take Don Quixote and Sancho Panza to the Moon.

A Letter from Oja Kodar (Olga Palinkaš), July 27, 2018

Dear Lana, this is the right moment to write to you... There will be a lunar eclipse tonight! I'm sending you a small fragment of Orson's manuscript in which he talks of his intention of making a movie of the journey to the Moon! The right time for that would be tonight, although, as the astronomers predict, we wouldn't miss much. Supposedly, the same "miracle" shall happen again some 15 years from now. The immortal Don Quixote and Sancho Panza "still have time"! In any case, the dome of Primošten's pool shall, I hope, wait for them in the same place. Contact me again if I can help you with anything... Even for a joint trip to the Moon...

L.
S.



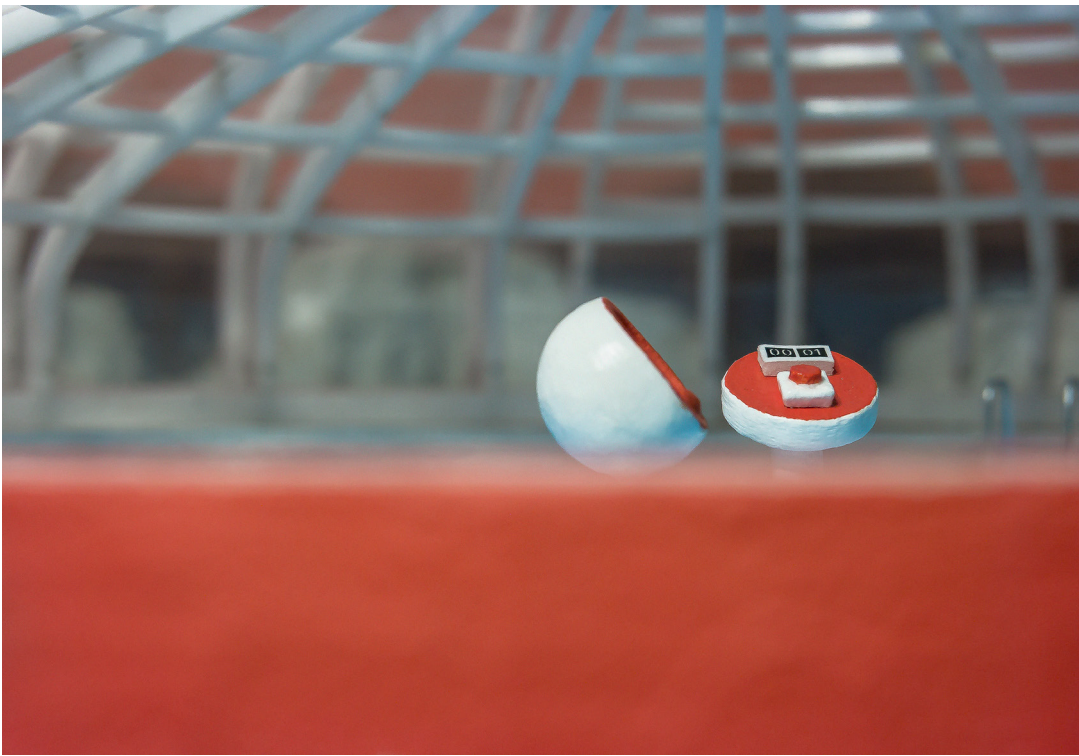








SUNNY SIDE

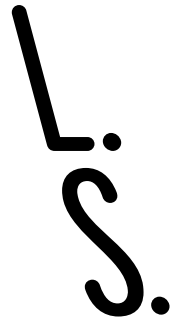




BETONICUS

photography, costume,
architectural scale model, text

2018



The imaginary theater play *Betonicus* is inspired by the fact that architectural neo-style elements imitate styles of the past. *Betonicus* is the concrete neo-antique column that is permanently installed in an illegally built tourist apartment. He dreams about being the ancient original column that was erected by the emperor Diocletian himself. *Plasticus*, a character that plays the role of a plastic door, represents a small-scale but widespread, devastating element that is often incorporated into cultural heritage. The Peristyle, the central square of Diocletian's Palace in Split, is conceived as the location of the play's premiere, as shown in the set design scale model.

BETONICUS

2020

CHARACTERS:

BETONICUS,
a cement column of the neo-Corinthian variety
PLASTICUS,
a PVC door

ACT ONE

Concrete suburbia. Over-built. An apartment building.
Unplastered, yet magnificently decorated in an antique
fashion. Illegally built, but subsequently legalized.

SCENE ONE

BETONICUS

(alone, in thought, motionlessly supporting a double arch)

What is the suffering of Sisyphus,
What the torment of Tantalus!
From cement have I been poured,
In gold and silver stained,
Forever underneath concrete arches placed.
In a dream, again, the same images appeared:
Had I only in marble been carved,
Had I on the Peristyle been placed,
By Diocletian's hand I'd have been caressed.
Alas, sweet dreams were interrupted by reality,
And a concrete fate befallen me!
The Gods have not explained such iniquity,
Why make the stairs of marble instead of me?

is.



سجلا



سجلا



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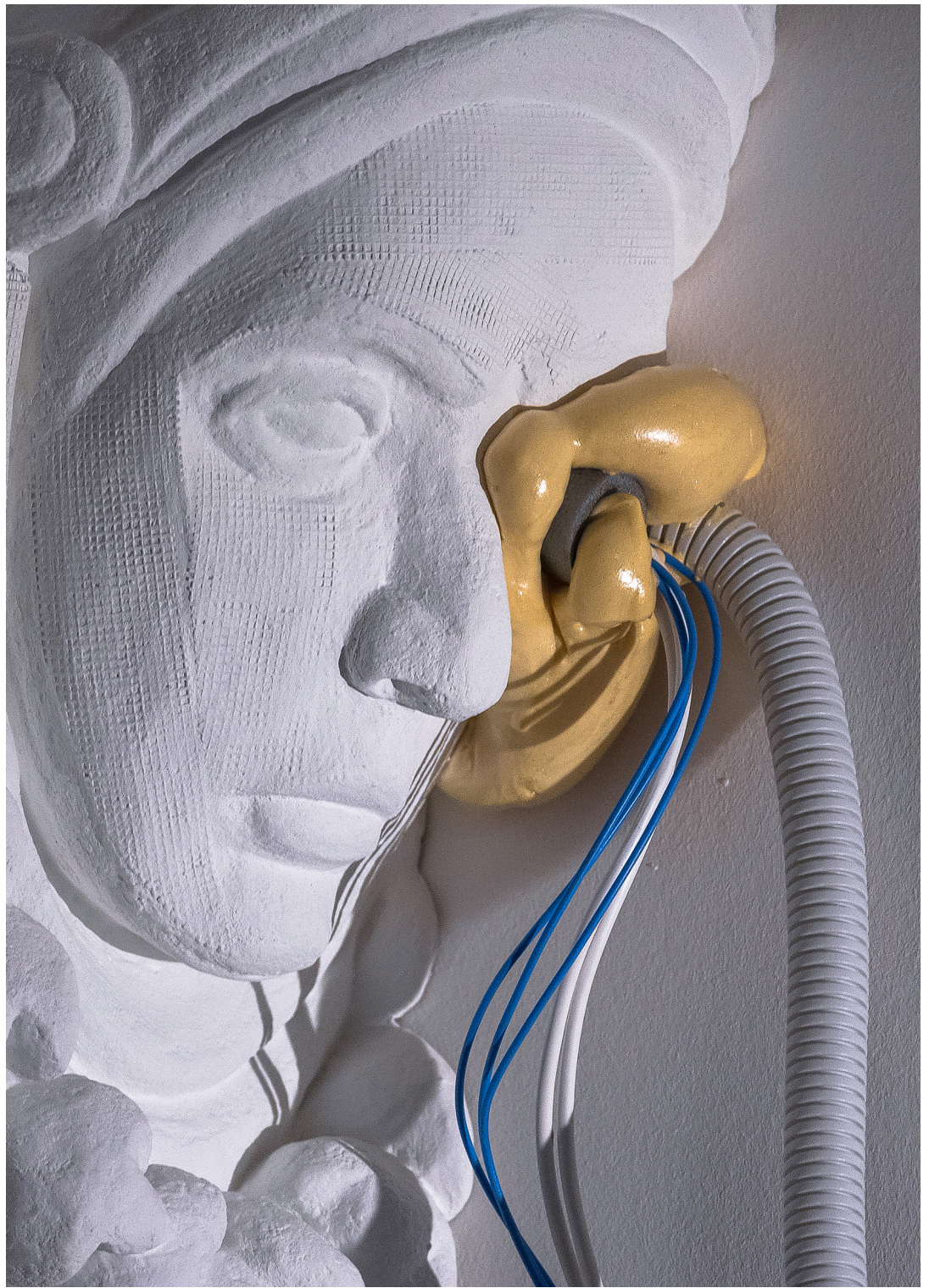
NEO-ORNAMENT

photography, sculptural spatial intervention,
pattern, intervention in public space

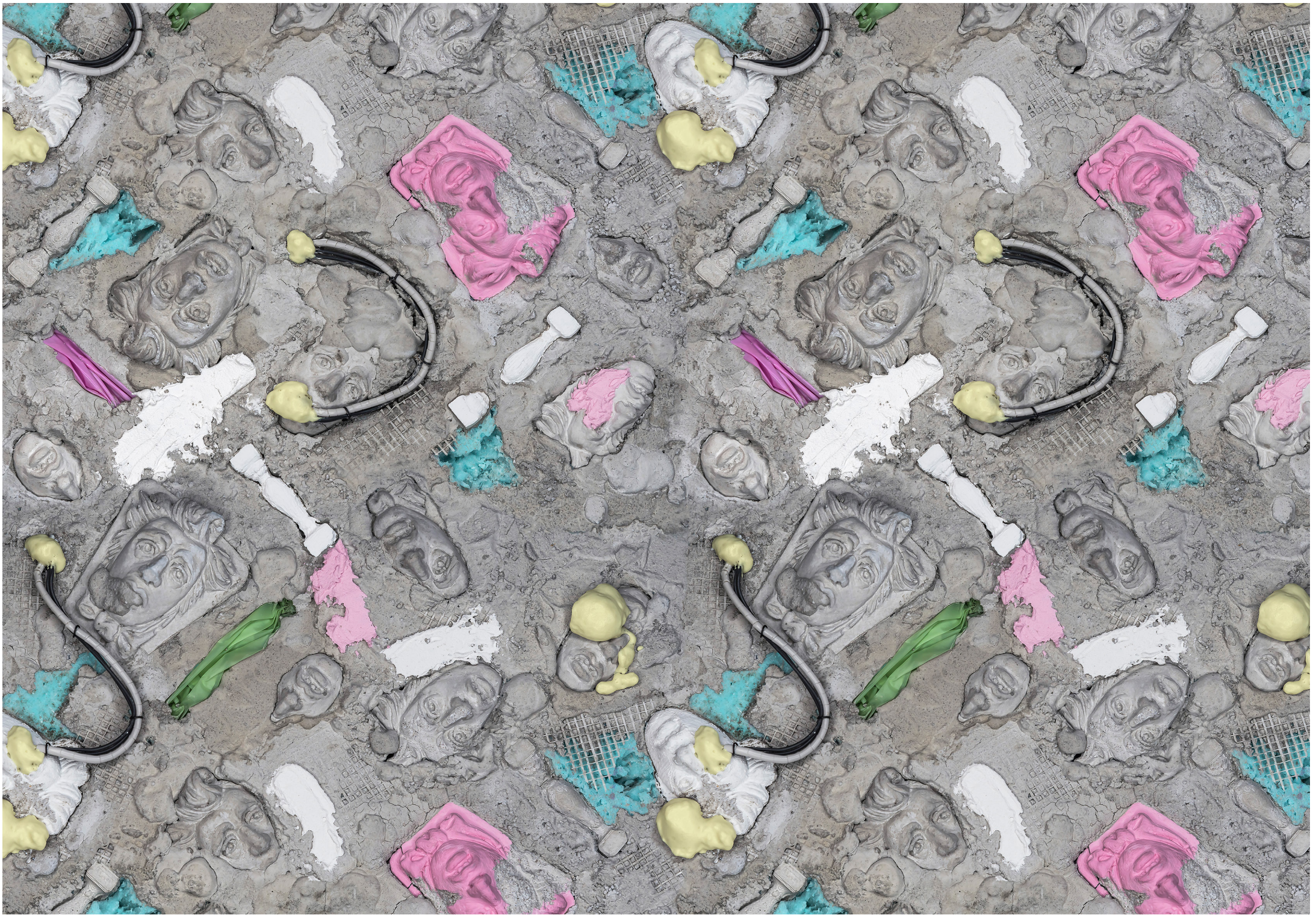
2021 – ongoing

L.
S.

Neo-ornament evokes the stratification of the location of the former cement factory in Split, which began operating in the 1860s. Under the name Gilardi & Bettiza, it also produced concrete decorative products, preserved in many locations in Split. The modernist Marjan Hotel, designed by Lovro Perković, was built on the site of the factory in 1963. In the meantime, the hotel has been privatized, devastated, closed, and stuck in a state of incompleteness. The demolition of the old and the construction of a new hotel will soon begin. The contemporary attitude towards industrial and architectural heritage is visualized with the help of interpretive copies of concrete decorations produced in this almost forgotten factory.







LANA STOJICEVIĆ (b. 1989, Šibenik, living and working in Split) is a visual artist working in the field of artistic research. She utilizes performative and staged photography, textile, costumes, and architectural models to explore themes such as illegal construction, architectural and industrial heritage, environmental pollution, contemporary neo-style tendencies, the devastation of cultural heritage, and the transformation of the landscape as a result of mass tourism.

She graduated from the Department of Painting at the Arts Academy of the University of Split in 2012. She works as an assistant professor at the Visual culture and fine arts department of the Arts Academy in Split. Her works have been exhibited in numerous museums and galleries: Art Quarter Budapest, Budapest; Robotron Kantine, Dresden; Museum of Fine Arts, Split; Belgrade Cultural Center, Belgrade; off_gallery graz, Graz; Museum of Modern Art Dubrovnik, Dubrovnik; Photon Gallery, Ljubljana; Window Gallery, Paris; Museum of Contemporary Art, Zagreb; Calvert 22 Foundation, London; Museum of Modern and Contemporary Art, Rijeka; ROSPHOTO, St. Petersburg; Chimera-Project Gallery, Budapest. She has participated in group shows such as the

Ostrale Biennale in Dresden, the New East Photo Prize in London, and the OFF Biennale in Budapest and has taken part in several artist residencies including Three Sail-outs, Motel Trogir (Vis), Voids2020, Culture Hub Croatia (Split), and Cité Internationale des Arts (Paris).

She has won numerous professional awards, such as the third-place Erste prize of the Youth Salon, Croatian Association of Artists, Zagreb (2022); the Radoslav Putar Award, Institute of Contemporary Art, Zagreb (2021); the third-place Ivan Kožarić award, Museum of Contemporary Art, Zagreb (2021); the Metro Imaging Award at the New East Photo Prize exhibition, Calvert 22 Foundation, London (2016); the Annual Award for Young Artists, Croatian Association of Artists, Zagreb (2015); and the second-place prize at the exhibition *Different Worlds: Young Contemporary Photography*, Photon Gallery, Ljubljana (2015). Her works are included in public art collections, such as the Museum of Contemporary Art, Zagreb; Prostor — Culture Hub Croatia, Split; Erste Bank, Zagreb; and The State Russian Museum and Exhibition Centre ROSPHOTO, Saint Petersburg.

lanastojicevic.com
lanastojicevic@gmail.com
ig@lana_stojicevic
+385 915743899

L.
S.