

THOSE AGAINST WHOSE IDEAS BOGDANOVIĆ FIGHT HAD DECIDED TO REALISE AT ANY COST THE PROJECT NAMED THE BELGRADE WATERFRONT. THIS PROJECT CERTAINLY HAD NOTHING TO DO WITH HIS IDEA OF NEW BELGRADE CRISSCROSSED WITH WATERCHANNELS, AND THE PROJECT WOULD BE IMPOSSIBLE TO REALISE IF HIS IDEAS ABOUT A NEW CITY ON WATER WERE APPROVED AT THE TIME. THE FAILURE OF HIS DREAMS OF NEW BELGRADE AS THE YUGOSLAV WASHINGTON DC OR AS A NEW VENICE HAS LOGICALLY LED TO THE CREATION OF ITS SUBURBAN CHARACTER AND PSYCHOLOGICAL PROFILE OF A COMMUNITY THAT WHOLEHEARTEDLY ACCEPTED MILOŠEVIĆ'S POLITICS.



THE DIVISION OF A CITY IS A CRIME. IT IS AS IF YOU WOULD DIVIDE A HUMAN BEING.



THE MONUMENT TO FALLEN MINERS IN MITROVICA



DUDIK MEMORIAL PARK IN VUKOVAR



BOGDAN BOGDANOVIĆ WAS AN ARCHITECT, WRITER, PROFESSOR AND FORMER MAYOR OF BELGRADE. HE LEFT BELGRADE AFTER RECEIVING THREATS TO HIS LIFE IN 1993 SINCE HE WAS LABELED A 'TRAITOR' AS HE WAS AMONG THE FIRST ONES THAT ROSE AGAINST SLOBODAN MILOŠEVIĆ'S POLITICS OF WAR-MONGERING. BOGDANOVIĆ'S PUBLIC MONUMENTS DEDICATED TO THE VICTIMS OF FASCISM, SUCH AS PARTISAN MEMORIAL CEMETERY IN MOSTAR (1966), DUDIK MEMORIAL PARK IN VUKOVAR (1980), THE STONE FLOWER IN JASENOVAC (1966), THE MAUSOLEUM OF STRUGGLE AND VICTORY (1980) IN ČAČAK AND THE MONUMENT TO FALLEN MINERS IN MITROVICA (1973) ARE SEEN AS LANDMARKS OF MEMORIAL CULTURE OF SOCIALIST YUGOSLAVIA. ONE PART OF HIS LEGACY IS KEPT IN BELGRADE AND ZAGREB, BUT MOST OF IT IS HOUSED IN THE AUSTRIAN NATIONAL LIBRARY AND THE ARCHITECTURE CENTER IN VIENNA. BOGDANOVIĆ PASSED AWAY IN 2010 IN VIENNA.

THE PAIN OF SYMBOLS



THE PAIN OF SYMBOLS PUBLICATION WAS CREATED BY RENA RÄDLE & VLADAN JEREMIĆ AND PRODUCED IN THE FRAMEWORK OF THE 4TH EDITION OF AUTOSTRADA BIENNALE, CURATED BY JOANNA WARSEA AND ÖVÜL Ö. DURMUŞOĞLU JULY-SEPTEMBER 2023, PRİZREN - PRISHTINA - MITROVICA. THE TEXTS ARE QUOTATIONS FROM THE ESSAY 'ČOVEK KOJI JE VOLIO GRADOVE (THE MAN WHO LOVED CITIES)' BY DRAGAN MARKOVIĆ

WALKING THROUGH THE PARTISAN MEMORIAL CEMETERY, SKIPPING OVER PILES OF BROKEN GLASS AND PUSHING THROUGH THE NEEDS, DRIVING SNAKES OUT OF MY WAY AND READING FASCIST GRAFFITI, IN ORDER TO REACH A SPOT THAT WOULD PROVIDE ME WITH AN UNOBSTRUCTED VIEW OF THE DEVASTATED CITY, BOGDANOVIĆ'S MONUMENT WAS RADIATING WITH SOME KIND OF INEXPLICABLE ENERGY.

PARTISAN MEMORIAL CEMETERY IN MOSTAR



BOGDANOVIĆ HAD THE MISFORTUNE THAT THREE CITIES WHERE HE CONSTRUCTED MEMORIAL COMPLEXES DEDICATED TO THE MEMORY OF THE ANTI-FASCIST STRUGGLE - MOSTAR, VUKOVAR AND TRAVNIK - HAVE WITNESSED A COMPLETE DEFEAT OF SUCH IDEAS DURING THE 1990s AS WELL AS INTER-ETHNIC CONFRONTATIONS, VAST DESTRUCTION AND FACTUAL, MORE OR LESS OFFICIAL, DIVISIONS IN ACCORDANCE TO THE ETHNICITY OF ITS INHABITANTS. THIS KIND OF GENERAL LOSS OF URBANITY, WHICH HE SAW AS A DEFEAT OF HUMANISM, WAS ESPECIALLY PAINFUL FOR HIM.

THUS, BOGDANOVIĆ SUFFERED A FATE SIMILAR TO THE ONE OF MIROSLAV KRLEŽA. ON THE ONE HAND, IT IS IMPOSSIBLE TO DENY HIS ARTISTIC AND HUMAN GREATNESS, WHILE, ON THE OTHER, IT IS ALSO IMPOSSIBLE TO ASSIMILATE HIS WORK INTO THE NATIONAL CANON OF THE YUGOSLAV SUCCESSOR REPUBLICS, NO MATTER WHICH ONE OF THEM, BECAUSE OF A SIMPLE REASON THAT HE REPRESENTED THINGS THAT TODAY'S STATES AND SOCIETIES WOULD GLADLY ERADICATE.

THERE ARE MAGICAL WORLDS, ALMOST PAGAN CELEBRATIONS OF LIFE, REVOLUTIONS, WARS, RESISTANCES, FOREBODINGS, LOVE, INDIVIDUALS, WORKERS, PARTISANS, AND IN THE MIDDLE OF EVERYTHING THERE IS THE CITY AS A CONGLOMERATION OF ALL THE ABOVE-MENTIONED COMPONENTS.



THE MAUSOLEUM OF STRUGGLE AND VICTORY IN ČAČAK



THE PARTISAN MEMORIAL CEMETERY IN MOSTAR WAS IN 2019 SIGNIFICANTLY TIDIED UP AND PARTIALLY RECONSTRUCTED, WHICH IS STILL VISIBLE DESPITE THE NEW DEVASTATIONS IT SUFFERED. OWING TO THOSE WORKS, AS WELL AS TO THE NEW ENERGY IN THE CITY THAT MADE NATIONALISM AT LEAST LESS VISIBLE, THE CITY WITHIN THE CITY ACQUIRED A NEW LIFE OVER THE PAST MONTHS. MORE AND MORE PEOPLE GO THERE AND GET FASCINATED BY THE GREATNESS OF BOGDANOVIĆ'S WORK.

