

## Tomorrow, tomorrow and tomorrow, 2016

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### Slobodan Stosic

*Tomorrow, tomorrow and tomorrow*, 2016

charcoal on cardboard

18 pieces

Unique artwork

#### Description:

Introduction as a necessary repetition:

This house was built in 1934. on the estate belonging to jewish family Tajtacakovic. It was sold 1936. to another jewish owner Djura Lerher. Yugoslavia was occupied in April 1941, and new "quisling" regimes were established throughout a divided country. In summer 1941, the government of Milan Nedi  in Serbia adopted racist laws imposed by the Nazi occupiers which, among other things, prevented Jews from owning any real estate. These were the legal conditions under which the Milos Stratimirovi  purchased the house. He was arrested as a collaborator with the occupying forces and house was taken away from him in 1945. After the war, it was nationalised and then purchased by Rodoljub  olakovi  and his wife Milica Zori .

 olakovi  (1900 ndash;1983) was a leading Communist politician with a pre-war revolutionary pedigree. Zori  and  olakovi  made a testament to bestow the villa, and the collection of art they had obtained, to the city of Belgrade and the Museum of Contemporary Art. The Museum opened these premises to the public in 1980, and until the end of this decade it was used as an exhibition venue.

Museum of Contemporary Art (MoCA), which, under a director appointed in 1993, changed the exhibition policy with a view to accommodating the new nationalist cultural trends. As there was no substantial financial support, the management of the Museum decided to rent the  olakovi  Legacy villa for commercial purposes. It was rented

to the company "Montenegro Harvest", and this company sublet it to "A.D. Colosseum", which was run by a certain Darko A scar anin, the kind of person for whom the label "controversial businessmen" became a polite way of referring to the fact that his activities were connected to the emerging organized crime. A scar anin was assassinated in the garden in the summer of 1998, whilst watching a World Cup football match. After several lawsuits, in 2001. house was given back to MoCA Belgrade, and it was reconstructed by architect Zoran Radojcic. Stratimirovi  family filed a lawsuit to claim the building as their "family heritage", demanding that it be returned to its "lawful owners" according to the new Serbian restitution law pertaining to the property nationalised by the Communists. 2010. Legacy of Milica Zoric and Rodoljub Colakovic opens to public.

The listed factography served as material for re-reading and re-articulating ambivalent relations in the processes of political inclusion

and exclusion, represented through main actors in the history of the house. Their roles are characterised by different socio-political conditions and dominant currents which mark historical periods they belonged to, and served as an allegory for moral and political situations. The medium of drawing, and the production of drawings, work as an imperfect repetition. They are material reproduction of presented objects, created environments and messages, whereby the categories of society, politics, and economy serve to contextualize one by itself pure cultural narrative. The reproduced and offered picture brings into question its role and the illusion of autonomy of (the work of ) art and estetization of the archive, placing art as a necessary lie within the complete normalisation of chaos. This house also becomes the typical product of privatisation, historical revisionism, rehabilitation and frustration of the past, eventually becoming a site of historical oblivion. It is turned into a Museum. Within the experience of dead knowledge, the continuity is forgotten. If this work uses the language of drawing and slogans, it mustn't acquire market value nor undergo museological/cultural fetishisation. It can only be given away, and that is why all the drawings are offered to visitors. It is up to the visitor to decide what he/she will do with it afterwards. By taking the drawings narrative is disrupted, they become fragments yet to be articulated, let's suppose tomorrow.