Kada je sve, što se nazivalo umetnošću, postalo krhko, fotografija je upalila svetiljku sa hiljadu voštanica i postepeno je papir osetljiv na svetlo upijao crnoću nekih upotrebnih predmeta. On je otkrio domašaj nežnog, netaknutog bljeska, koji je bio važniji od svih konstelacija na kojima su se napajale oči.

Tristan Tzara, 1922.

Prve fotografije, dagerotipije, bile su jodirane srebrne ploče osvetljene u tamnoj komori, i kao takve bile su unikati. Zbog materijala, komplikovanosti procesa, kao i unikatnosti, ove ploče su bile tretirane s velikom pažnjom, imale su svoju visoku cenu, a njihovi prvi vlasnici pohranjivali su ih u kutije u kojima su se inače čuvale neke druge dragocenosti ili posebno važni predmeti. Od tog vremena status fotografije otišao je u sasvim suprotnom pravcu: ona je postala znak za mehaničke reprodukcije, za gubitak unikatnosti i aure, i svoju „vrednost" je bazirala na onome što je Walter Benjamin nazivao izložbenom vrednošću umetničkog dela. Isto tako „hemijska", tehnološka strana nastajanja fotografije postajala je skrivena u odnosu na fotografiju kao „vernu reprodukciju" koja je u stvari sledila (odnosno potvrdivala) zakonitosti dvodimenzionalne predstave prostora negovane u slikarstvu još od renesanse. Takođe, fotografija se konačno artikulisala kao papir, dokument, i pohranjivala se na način primeren svakom relevantnom listu hartije.

Lana Vasiljević nije fotograf, ali inkorporacija fotografija, kao i drugih „dokumenata" kao što su knjige ili arhitektonski tlocrti, u njene skulpture i objekte (kao i crteže) govori koliko o upisivanju dvodimenzionalne predstave (bilo da je reč o slikama, slovima, dijagramima ili muzičkim notama) u objekt, toliko i konkretno o prepoznavanju značenja u samoj prirodi fotografskih predstava, najčešće portretnih, zarad sopstvene umetničke psiho-arheologije. Kao što Roland Barthes u svojoj poslednjoj knjizi, Camera Lucida, opisuje mukotrpan pokušaj pronalaženja „prave" fotografije svoje majke - ne zadovoljavajući se Godardovom opaskom da ne postoji „prava" fotografija već „samo" fotografija - skulpture Lane Vasiljević pronalaze „pravi" način pohranjivanja fotografija i drugih dokumenata koje umetnica prepoznaje kao „indeksne" za soptvenu memoriju i emocionalni ulog. Nalik prvim dagerotipijama, izabranim fotografijama i dokumentima dodaje se objektnost, kao što i one daruju „image" nemom materijalu. U seriji fotografija iz

When all that was termed art became fragile, photography lit a lamp of a thousand candles and, gradually, paper sensitive to light absorbed the blackness of some objects of everyday use. It revealed the reach of the gentle, immaculate flash which was more important than all the constellations on which the eyes feasted.

Tristan Tzara, 1922.

The first photographs, daguerreotypes, where iodised silver plates exposed in a dark chamber, and were thus unique. Because of the material, the complex process and the fact that they were one-of-a-kind, these plates were treated with great care and were very expensive, so their first owners kept them in boxes in which other valuables or particularly significant objects were stored. Since those times, the status of photographs has moved in the opposite direction: they have become a sign of mechanical reproduction, of loss of uniqueness and aura, and based their "value" on what Walter Benjamin called the exhibition value of the work of art. At the same time, the "chemical", technological side of a photograph's creation was eclipsed by photograph as "faithful reproduction" which, in fact, followed (or confirmed) the laws of the two-dimensional representation of space used in art since the Renaissance. Also, the photograph was finally articulated as a piece of paper, a document, and was stored in a manner fitting to every relevant piece of paper.

Lana Vasiljević is not a photographer, but the incorporation of photographs and other "documents", such as books or architectural ground plans, into her sculptures and objects (as well as her drawings) speaks of both inscription of the two-dimensional representation into the object (regardless if these be images, letters, diagrams or music notes), and of concrete recognition of meaning in the very nature of photographic representations, mostly portraits, for purposes of personal artistic psycho-archaeology. As Roland Barthes describes in his latest book, Camera Lucida, his search for the "right" photograph of his mother - not being content with Godard's remark that there is no "right" photograph, but "merely" photograph - thus the sculptures of Lana Vasiljević find the "right" way of storing photographs and other documents which the artist recognises as indexes of her own memory and emotional investment. Like in the first daguerreotypes, objectness is added to the photographs and documents, just as they give "image" to the silent material. In a series of photographs from the artist's childhood, the key is cre-

detinjstva umetnice, stvara se ključ za razumevanje ovakvog postupka, koji se na prvi pogled čita kao vrlo „ličan" i „intimističan", a u stvari je krajnje „izložben", jer se značaj stavlja na prezentnosti, komunikativnosti i formalizaciji intime. Tako će jedna retka knjiga „pohranjena" u poluprozirnom vosku, biti stavljenja van upotrebe, ali će biti sačuvana kao predmet i postati „pillow book" (što je i naziv rada), predmet koji posreduje između budnog stanja i sna, predmet koji govori o sigurnosti detinjstva i o fatalnom prekidu sa imaginarnim. Naravno, među radovima Lane Vasiljević ima i onih koji koji upućuju na šire kulturne reference, ali iz ugla njihove uzgloblјenosti u pitanja ličnog identiteta. Tako su se i fotografije/portreti Virginie Woolf našle pohranjene među transparentnim staklima otvarajući se kao lepeza referenci koje može da „mapira" portret autorke Sopstvene sobe, uključujući i odnos prema nervnom oboljenju i samoubistvu. Pohranjivanjem i „objektivizacijom" ličnih i širih kulturnih referenci Lana Vasiljević identifikuje jedno moguće poreklo sopstvenog umetničkog izraza.

Dakle, intimna investicija u objekt, ovde pokazana u vidu upisivanja reproduktivnih elemenata uglavnom u „meko" ali često i prozirno tkivo „apstraktnih" trodimenzionalnih objekata, ispostavlja se ne samo kao potvrda Freudovog razumevanja umetničkog predmeta u koje „Ja" investira ličnu emociju, već i kao upućivanje na sam objekt kao medijator psihičkih relacija o čemu je u svoje vreme raspravljala psihoanalitičarka Melanie Klein, a pod njenim uticajem i istoričari umetnosti kao što je Adrian Stokes. Iako je referenca, pohranjena u formi Vasiljevićkinih objekata, ta koja je predstavljačka i za koju se direktno vezujemo, i forma njenih objekata je na svoj način „predstavljačka" kao model upisivanja nesvesnog u skulptorski medij. Adrian Stokes je razlikovao dvojak odnos prema umetničkom objektu: „Naš odnos prema svim objektima čini mi se da se može opisati u skladu sa dvema ekstremnim formama, jedno je veoma jaka identifikacija sa objektom, bilo projektivna ili introvertna, pri kojoj se gubi barijera između „ja" i „ne-ja", a drugo je „trgovina" samodovoljnim i nezavisnim objektom koji je nadohvat ruke ... umetničko delo je par excellence samodovoljni objekt koliko i predstavlja konfiguraciju koju apsorbujemo ili kojoj se predajemo kao manipulatori." Objekti Lane Vasiljević investirani su kako uz pomoć procesa projekcije tako i introvercije, doživljenih kao jedan te isti proces u kom se paralelno projektuju stanja nesvesnog, u vidu upisivanja predstavljačkih/narativnih referenci (fotografija, knjiga, simbola,

ated to understanding this procedure, which at first seems "personal" and "intimist", while actually being very "exhibition-oriented", as the stress is on the presentness, the communicativeness and the formalisation of intimacy. Thus, a rare book will be "stored" in semi-transparent wax and put out of use, but will be preserved as an object and become a "pillow book" (the work's title), an object which mediates between the waking state and the dream, an object which speaks of the security of childhood and of the fatal break with the imaginary. Of course, among Lana Vasiljević's works there are also those which point to wider cultural references, but from the point of view of their fitting in with questions of personal identity. Thus photographs/portraits of Virginia Woolf are placed between transparent glass panes, opening like a fan of references which can "map" the portrait of the author of A Room of One's Own, including her attitude to mental disease and suicide. Through the storing and "objectivation" of personal and wider cultural references, Lana Vasiljević identifies one of the possible sources of her own artistic expression.

Therefore, intimate investment into the object, shown here as inscription of reproductive elements into the primarily "soft", but often also transparent tissue of "abstract" three-dimensional objects, is seen not only as confirming Freud's understanding of the artistic object into which the "I" invests personal emotion, but also as pointing to the object itself as mediator of mental relations, which was discussed by the psychoanalyst Melanie Klein, and under her influence by art critics such as Adrian Stokes. Although it is the reference stored in the form of Ms Vasiljević's objects that which is representational and which we directly react to, the form itself of her objects is "representational" in its way, as a model of inscribing the unconscious into the medium of sculpture. Adrian Stokes distinguished two attitudes to a work of art: "Our relationships to all objects seem to me to be describable in the terms of two extreme forms, the one a very strong identification with the object, whether projective or introjective, whereby a barrier between self and not-self is undone, the other a commerce with a self-sufficient and independent object at armís length ... the work of art is par excellence a self-sufficient object as well as a configuration that we absorb or to which we lend ourselves as manipulators." Investment into Lana Vasiljević's objects is through both projection and introversion, seen as one and the same process in which states of the unconscious are projected parallelly as inscriptions of representative / narrative references (photographs,

planova, muzičkih nota) u materijale, dok se objekti različite materijalnosti (vosak, gips, staklo, olovo, drvo, pigment) apsorbuju od strane subjekta kao nešto što njoj/njemu i pripada, i tako konceptualizuje njen/njegov nedostatak. S druge strane, „samodovoljnost" ovih objekata postaje „produkt" simbolične razmene i projektivnog zaokruživanja predmeta, odnosno, ovakav proces čini da objekti postaju celoviti i pored parcijalizacije kao osnovnog sredstva njihovog koncipiranja: fragmentarnost referenci koristi se zbog svoje, kako bi rekao Stokes, „privlačne snage" (pull) pri prizivanju i uključivanju subjekta. U jednom trenutku kada je fragment upisan u materijal, materijal postaje sistem za održavanje upisane predstave, neko zamišljeno „idealno" stanje memorije. Nalik na prve dagerotipije, objekti Lane Vasiljević jedinstveno i neodvojivo vezuju predstavu sa materijalom, ali ovog puta ne tehnološkom već poetičkom inicijacijom: njihova forma obmotava se i definiše svoju ulogu idealnog zaštitnika slike; u nekim slučajevima prozirnost materijala sliku štiti i otkriva, a u nekim neprozirnost pigmenta stavlja van pogleda ono što je pohranjeno. Na kraju, u nekim slučajevima se osamostaljuju „sistemi pohranjivanja" a objekti pretvaraju u „idealne" delove nameštaja, fioke i nahtkasne, koji svojom formom definišu prostor mešanja ekstravertnosti i introvernosti. Forma tako nije freudovska simbolička predstava koliko kleinovski predmet žudnje i užitka.

Branislav Dimitrijević

books, symbols, plans, music notes) into materials, while objects of different materiality (wax, plaster, glass, lead, wood, pigment) are absorbed by the subject as something belonging to her/him, thus conceptualising her/his lack. On the other hand, the "self-sufficiency" of these objects becomes a "product" of the symbolic exchange and projective completion of the object, that is, such a process makes the objects become whole in spite of partialising as the main tool of their creation: fragmentariness of references is used for what Stokes would call its pull in invoking and including the subject. When the fragment is inscribed into the material, the material becomes a system for maintaining of the inscribed representation, of some imaginary "ideal" state of memory. Like the first daguerreotypes, Lana Vasiljević's objects uniquely and inextricably link the representation and the material, this time not through technological, but through poetical initiation: their form entwines and defines its role as ideal protector of the image; in some cases transparency of the material both protects and reveals the image, while in others, opacity of the pigment removes from sight what has been stored. Finally, in some cases "storage systems" become independent, and objects turn into "ideal" items of furniture, drawers and bedside tables, which by their form define the space of mixing of extraversion and introversion. Form, thus, becomes not so much a Freudian symbolic representation as a Kleinian object of desire and pleasure.

Translated by Srđan Vujica