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### **Quoting Architecture of Yugoslav Modernism as Creative and Interpretative Method in Contemporary Art Practices**

*Quoting* and *intertextuality* had been recognised as wider ontological and semantic events, however, there haven't been many studies that focus on *quoting as creative method* beyond text-based arts. Previous research has shown that *quoting* can cross the boundaries of disciplines and artistic media, resulting in *intermedial quotation*, *intersemiotic quotation* and *intersemantic quotation*. This study aims to determine what happens when contemporary artists quote architecture of Yugoslav modernism. What happens when that one complex sign – architecture of Yugoslav modernism – is brought into discourse of contemporary art?

The study is based on previous research that defined architecture of Yugoslav modernism as specific architectural expression that presented, both domestically and abroad, the non-aligned position of Yugoslavia. Characterised by specific aesthetic appearance, materials, construction methods and distribution of space, architecture of Yugoslav modernism become a sign that has been gaining different meanings as socio-political realities had been changing. The study turns to selection of various contemporary art practices – actions in public space, screendance, multimedia installations, *site-specific* interventions, sculptures, participatory works with the communities – that *quote* this complex sign and the meanings it carries. Produced during the first two decades of the XXI Century by artists Jasmina Cibic, Lana Stojićević, Dušica Dražić, Neli Ružić, Radoš Antonijević, Saša Tkačenko, Milorad Mladenović and others, these works turn to the most representative buildings conceived by Yugoslav architects, as well as to large housing blocks and seaside architecture that enabled development of tourism. Connecting semiotics of architecture to semiotics of contemporary art, the study shows how contemporary artists are *quoting* this architecture by applying illuminative quotation, illustrative quotation or complementary quotation. In these works, architecture of Yugoslav modernism appears as the ideological state apparatus, *das Unheimliche*, the Real, the abject, the place of memory, but it also becomes the place that enables new forms of sociability.

The study concludes how quotation of architecture of Yugoslav modernism goes beyond creative method in contemporary art, turning into interpretational strategy that presents this specific occurrence in history of modern architecture, what happened to it when the idea of Yugoslavism was abolished, as well as its latent potentials and what it yet may become.