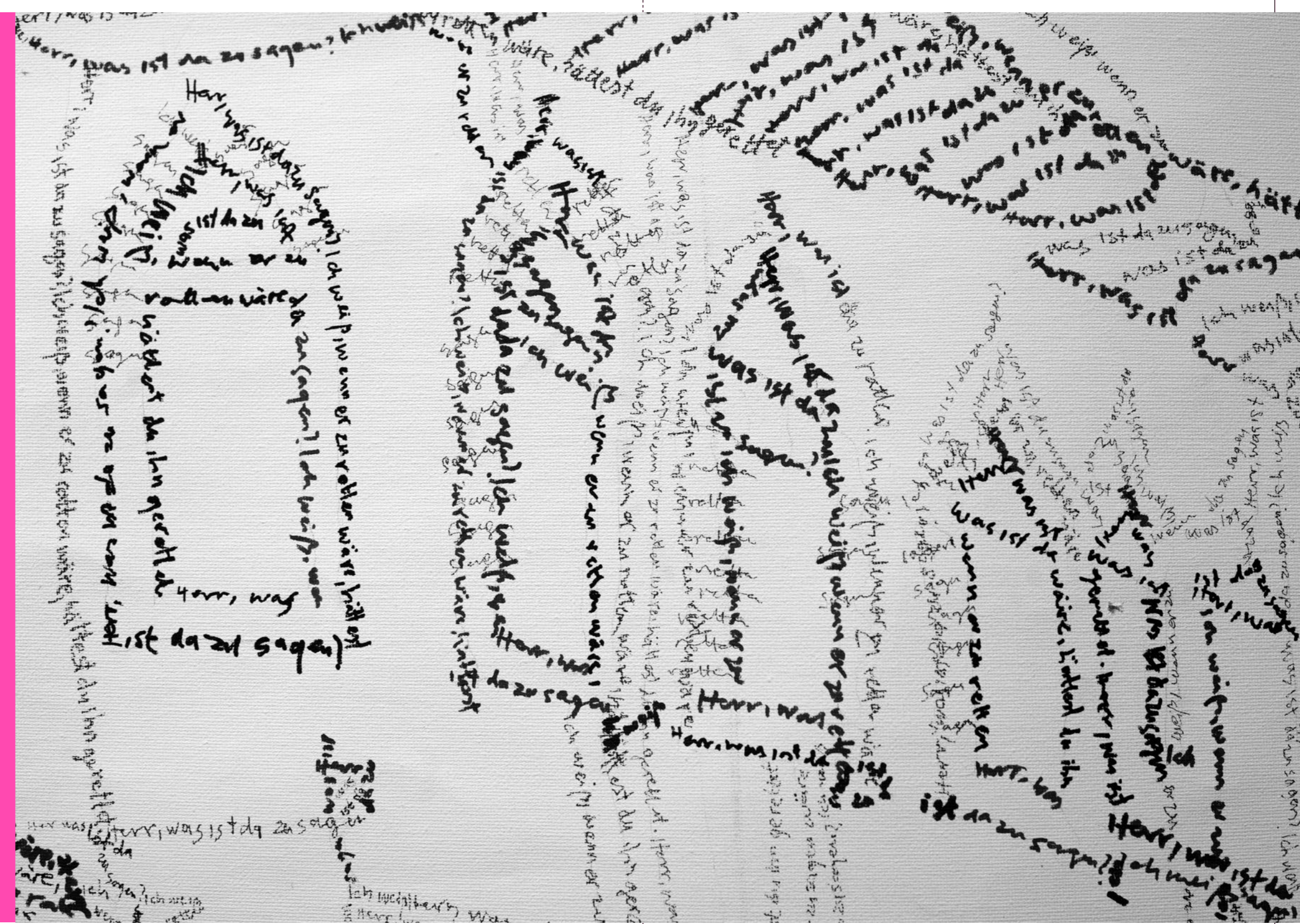
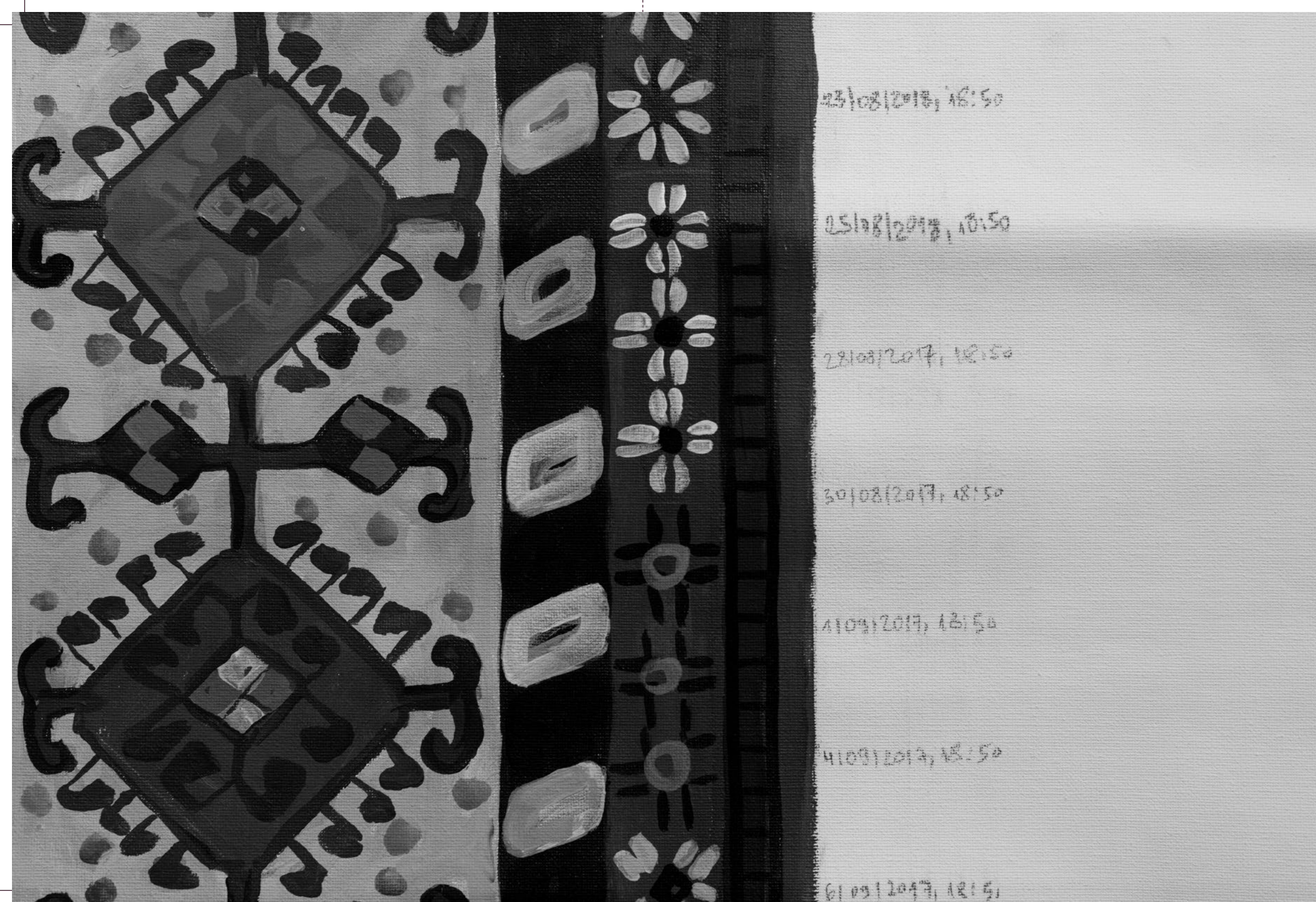


Mariela Cvetić — Conquistador. From Culture and Art

msub — **mocab**

Mariela Cvetić — Conquistador. Iz kulture i umetnosti





23/08/2018, 18:50

25/08/2018, 18:50

28/08/2018, 18:50

30/08/2018, 18:50

31/08/2018, 18:50

01/09/2018, 18:50

01/09/2018, 18:50



Muzej savremene umetnosti — Beograd //
Museum of Contemporary Art — Belgrade

—
Salon MSUB // MoCAB Salon

—
Mariela Cvetić
Conquistador. Iz kulture i umetnosti //
Conquistador. From Culture and Art

—
22/02 — 25/03/2019

Mariela Cvetić
CONQUISTADOR.
IZ KULTURE I UMETNOSTI
22. 02 – 25. 03. 2019.

„Jer ja zapravo nisam čovek nauke, ni promatrač, ni eksperimentator, ni mislilac. Ja sam po temperamentu samo *conquistador*, avanturist, ako želite prevesti taj termin — sa svom znatiželjom, hrabrošću i tvrdoglavošću karakterističnom za takvog čoveka.”

— Freud u pismu Flisu, 1900.

Inicijalni element za izložbu je tepih koji pokriva Freudov kauč, a koji je zajedno sa kaučem još odavno postao metonimija za psihoanalizu samu — njenu istoriju, praksu, kulturološku funkciju pre svega, ali i kritiku; njegova ikoničnost odavno prevazilazi početnu funkciju. Kao objekat, element enterijera, preuzet iz orijentalne provenijencije, tepih ima nomadski karakter: nastaje i živi u nomadstvu. Nomadizam nije podrazumevan samo kroz fizička kretanja, nego i mentalna (sopstvena analiza).

Izložba problematizuje geografiju (i istoriju) Balkana preko samog Frojda kao ne-tipičnog (dualnog) predstavnika zapadnog pogleda na Balkan i teorije koju on uspostavlja krajem 19. veka i njenih (teorijskih) implikacija tokom 20. veka do danas. Freud sam, nakon povratka sa Balkana 1898. godine, sebe percipira kao *osvajачa*,

Mariela Cvetić
CONQUISTADOR.
FROM CULTURE AND ART
22. 02 – 25. 03. 2019.

“For I am actually not at all a man of science, not an observer, not an experimenter, not a thinker. I am by temperament nothing but a conquistador-an adventurer, if you want it translated-with all the curiosity, daring, and tenacity characteristic of a man of this sort.”

— Freud’s letter to Fliess, 1900.

The starting point of the exhibition is the rug covering Freud’s couch, which together with the couch has become a metonymy for psychoanalysis itself — its history, praxis, cultural function and its critique; it has gained an iconic status that long ago surpassed its original function. As an object and interior element, the couch has oriental provenance, while the rug has nomadic characteristics: it originates and exists in the realm of nomadism. Nomadism does not only apply to physical movement, but also to mental processes (self-analysis).

The exhibition also problematizes the geography (and history) of the Balkans through Freud, an atypical (dual) representative of the Western gaze on the Balkans, and through his theories that were formed at the end of the 19th century and have had important implications throughout the 20th century and up to the present.

a psihoanalizu kao *pohod*, a ishod svakog osvajačkog pohoda uvek se razume kao trgovina, profit.

Kao slika (Lečenje slikanjem) je slika slikana crno-belim akrilikom na platnu u originalnoj veličini Kaškai šekarlu (Qashqa’i shekarlu) tepiha (1:1) — 290 cm × 162 cm. Rađen je u etapama/seansama po 50 min, tri puta nedeljno tokom šest meseci 2017. godine, analogno seriji psihoanalitičkih seansi, gde sada *talking cure* u razmeni analitičar-pacijent postaje *painting cure*, izvesna *samoanaliza* u odsustvu redovnog protokola. Rad je crno-beli i referiše na dokumentarni karakter putujućeg objekta (tepiha): najpre u kretanjima samog plemena, zatim putevima trgovaca orijentalnom robom do Beča, i konačno Frojdovog egzila u London gde se od tada nalazi. Osim fizičkog nomadskog komada, ovim radom se ukazuje i na njegov (potencijalni) naknadni mentalni nomadni karakter gde ga umetnica dovodi i sprovodi kroz sopstvene puteve reči, vremena, snova i tka/slika njegov *doppelganger*.

Kao ordinacija je instalacija, reprodukcija postavke Frojdovog kauča i elemenata oko njega u istim veličinama i rasporedom elemenata (izvorno u Bečkoj ordinaciji, a sada u Frojdovom Muzeju u Londonu) gde orijentalne tepihe zamenjuju ćebad poznata u SFRJ sedamdesetih i osamdesetih godina 20. veka kao „ambasador ćebe”. Ova ćebad su različitih, ali uobičajenih dezena, šarena, gotovo

After his return from the Balkans in 1898, Freud perceived himself as a *conqueror* and psychoanalysis as a *campaign*, and a successful conquest is always understood in terms of value and profit.

Like a Painting (Painting cure) is a monochrome acrylic painting on canvas in the original size of Qashqa’i Shekarlu rug (1:1) — 290 cm × 162cm. It was made in stages or 50 minutes long sessions, over a period of 6 months in 2017, analogous to a series of psychoanalytic sessions. *Talking cure* received in the analyst — patient exchange took its form as a painting cure, a certain self-analysis in the absence of a regular protocol. This monochrome piece refers to the documentary character of a traveling object (rug): first in the movements of the tribes themselves, then the routes of merchants with the Oriental goods to Vienna, and finally Freud’s exile to London, where it is kept ever since. In addition to the physical nomadic piece, this work also points to its (potential) posterior mental nomadic character, where the artist brings and conducts it through its own ways of words, time, dreams and weaves/paints its *doppelganger*.

Like a Consulting Room, an installation/reproduction of the Freud’s sofa set and the elements around him in the same sizes and the layout of the elements (originally at the Vienna Office, now at the Freud Museum in London) where oriental carpets are replaced with the blankets known in the SFRY of the 1970s and 1980s “The

delirična u boji i crtežu. Bila su obavezni element svakog doma u SFRJ, proizvodila su se u više fabrika (Vutex, Otex), a raspadom države prestala je i njihova proizvodnja, dok su i ona sama razneti u različite krajeve. Zato se soba inscenirana kao Frojdova ordinacija sa „ambasador” ćebadima (tepih funkcioniše i kao ćebe i kao prekrivač) razume i kao nomadska (ambasador) i kao rezultat istraživanja lične prošlosti — detinjstva, vremena kada su ta ćebad bila aktuelna.

Crtež **Kao kuća** rađen je prema crtežu Richarda Neutre, austrijskog arhitekta koji je za vreme Prvog svetskog rata 1915. godine boravio u Trebinju, i prema dokumentima o Frojdomovom putovanju u Trebinje 1898. godine. Frojd je septembra 1898. godine u sklopu putovanja po Jadranskom moru boravio u Dubrovniku odakle je, po nagovoru svog rođaka lekara u vojnom garnizonu u Trebinju, napravio jednodnevni izlet u Trebinje ne bi li video ostatke Begove kuće (i eventualno harema kojim je bio fasciniran) kao i života u njima. Važni Frojdovi tekstovi nastaju nakon ove posete (kojoj on sam ne daje preveliki značaj u svojim pismima i tekstovima), ali je sama poseta fabulizirana i antidatirana.

Friz crteža **Neke Frojdove simetrije** nastali su na osnovu elemenata iz neposrednog Frojdivog okruženja, viđenih kroz „Roršah” okular, Frojdivu ikoničnu vizuelnu formu, ali sada u obrnutoj funkciji: oni posmatraču nude imenovane oblike.

Ambassador of the blanket”. These blankets are of different, but usual patterns, colorful, almost delirious in color and drawing. They were a compulsory element of every house in the SFRY, they were produced in several factories (Vutex, Otex), and the break-up of the state ceased production, while they themselves were scattered to different parts. That is why the room staged as Freud’s office with the “ambassador” blankets (the carpet works both as a blanket and as a bedclothes) is understood both as a nomadic (ambassador) and comes as a result of researching the personal past — the childhood times when those blankets were current.

The drawing **Like a House** was made according to the drawing of Richard Neutra, an Austrian architect who stayed in Trebinje during the First World War in 1915, and according to documents about Freud’s trip to Trebinje in 1898. In September 1898, Freud stayed in Dubrovnik on his trip to the Adriatic Sea, where after being persuaded by his cousin in a military garrison in Trebinje, he made a one-day trip to Trebinje to see the remains of Beg’s house (and possibly a harem that fascinated him) as well as life in them. The important Freud’s texts were written after this visit (to which he himself does not give too much importance in his letters and texts), but the visit itself was fabulous and with unclear dating.

A frieze of drawings **Some of the Freud’s symmetries** derived from elements from

Kao carstvo je slika austro-ugarskog carstva na prelazu vekova u formi „Roršahovih” mrlja.

Superego je ime/naslov umetnikove knjige, koja u telu teksta ima *ego*, a u fusnoti *id*.

Rad koji se bavi Frojdomim pismom prijatelju Karlu Abrahamu 26. 7. 1914. povodom napada Austrougarske na Srbiju 1914. godine: **Po prvi put u poslednjih trideset godina osećam se Austrijancem i dao bih ovom carstvu koje ne obećava mnogo još jednu šansu. Sav moj libido posvećen je Austrougarskoj** predstavljen je u formi instalacije od knjiga.

Kao narcis je niz razglednica iz različitih perioda i geografija i dokument o onima koji su ih izabrali da na njima pošalju poruku.

the immediate Freudian environment, seen through the Rorschach eyepiece, Freud's iconic visual form, now in reverse function: they offer to the viewer named shapes.

Like an Empire is a painting of Austro-Hungarian empire at the passage of centuries in the form of Rorschach's stains.

Superego is the name/title of an artist's book, which has *ego* in the body of the text, and in the footnote *id*.

Work that deals with Freud's letter to his friend Karl Abraham written on 26. 7. 1914. on the occasion of the Austro-Hungarian attack on Serbia in 1914 and is presented in the form of a book installation: For the first time in thirty years, I feel myself to be an Austrian, and feel like giving this not very hopeful empire another chance. For all my libido is dedicated to Austri-Hungary.

Like a Narcissus is a series of postcards from different periods and geographies which serves as a document about those who chose them and sent them with a message.

Dr Mariela Cvetić, umetnica i teoretičarka umetnosti, vanredni profesor na Arhitektonskom fakultetu Univerziteta u Beogradu. Autorka je četrnaest samostalnih izložbi, većeg broja umetnikovih knjiga i učesnica u brojnim grupnim izložbama. Jedna je od autorki izložbe u paviljonu Srbije na 11. Međunarodnoj izložbi arhitekture u Veneciji 2008. Od recentnih grupnih izložbi učestvovala je u projektu Actopolis – Art of Action u organizaciji Gete Instituta od 2015. do 2018. godine. Organizovala je izložbe studenata Arhitektonskog fakulteta. Objavila je knjigu „*Das Unheimliche: psihoanalitičke i kulturalne teorije prostora*“ (Beograd, 2011), „*Umetnikova knjiga/Artist’s Book*“ (Beograd, 2014) i veći broj poglavlja u monografijama. U umetničkom i teorijskom radu bavi se problemima odnosa subjekta i prostora.

marielacvetic.com

Dr. Mariela Cvetić is an artist and art theorist, and Associate Professor at the University of Belgrade, Faculty of Architecture. She is the author of 14 solo exhibitions and many group exhibitions, as well as a substantial number of art books. She was selected to represent the Republic of Serbia on the 11th International Architecture Exhibition, La Biennale di Venezia 2008. Among her recent projects is the group exhibition “Actopolis — Art of Action”, that was organized by the Goethe-Institute from 2015 to 2018. Additionally, she organized student exhibitions at the Faculty of Architecture. She is the author of the books, *Das Unheimliche: Psychoanalytical and Cultural Theories of Space* [Das Unheimliche: psihoanalitičke i kulturalne teorije prostora, 2011] and *The Artist’s Book* [Umetnikova knjiga, 2013]. Her artistic practice and theoretical work explore the relationship between subject and space.

marielacvetic.com





Jasmina Čubrilo
KAO PSIHOANALIZA:
KONKVISTADOR NA
KAO SVOM KAUČU

Izložba Mariele Cvetić *Conquistador. Iz umetnosti i kulture* različitim umetničkim postupcima odnosno upotrebom različitih medija (slikarstvo, crtež, readymade, tekst, instalacija) tematizuje psihoanalizu, njene glavne topose (Frojda (Sigmund Freud) u svetlu odabranih biografskih podataka, Roršahove (Hermann Rorschach) testove, narcizam, strukturu ličnosti, *doppelgänger*), topose istorijskog perioda u kojima se ona kao empirijska i teorijska disciplina formira i razvija (Balkan na prelazu iz 19. u 20. vek i u prvim decenijama 20. veka kao geopolitički i kulturni presek dva Carstva, kao mesto realizovanja kulturne hegemonije zapadnog pogleda i iskustva zazornog u susretu sa svojom drugošću, i kao zbnunjujuće, u smislu psihonalitičke teorije slepo polje), kao i asocijacije na sopstveno detinjstvo posredovane predmetom čiji dizajn, brendirani naziv („ambasador cebe”) i sudbina metonimijski umnožavaju značenja.

Počeci psihoanalize kao sistematizovanog istraživačkog pristupa proučavanju psihičkih procesa modernog čoveka i počeci moderne umetnosti kao načina izražavanja iskustva modernosti dele isti istorijski okvir. Tokom 20. veka će se više puta na različite načine ukrštati: od primera umetnika koji su u svom radu vizuelno istraživali ideje psihoanalize i/ili sa

Jasmina Čubrilo
A PSYCHOANALYSIS SO TO SPEAK:
A CONQUISTADOR ON SO TO SPEAK
HIS OWN COUCH

Through various art procedures, i.e. the use of various media (painting, drawing, ready-made, text, installation), the exhibition *Conquistador. From Art and Culture* by Mariela Cvetić thematizes psychoanalysis, its major topoi (Freud in the light of selected biographic data, Rorschach’s tests, narcissism, personality structure, *doppelgänger*), the topoi of historical period in which it was formed and developed as an empirical and theoretical discipline (the Balkans in transition from the 19th to the 20th century and in the first decades of the 20th as a geopolitical cultural intersection of two empires, as a place of bringing about the cultural hegemony of the Western gaze and the experience of the abject in the encounter with its otherness, and as the confusing, in terms of psychoanalytical theory of the blind field), also as the associations to its own childhood mediated by the object whose design, branded name (“Ambassador blanket”) and destiny metonymically multiply meanings.

The beginnings of psychoanalysis as a systematized research approach in the study of the psychic processes of modern man and the beginnings of modern art as a way of expressing the experience of modernity share the same historical framework. Throughout the 20th century, these two would come to intersect in various

njom delili zanimanja za poreklo snova i fantazija, istraživanja subjekta, identiteta, seksualnosti, pa do prisvajanja psihoanalitičke terminologije u umetnosti i pre svega u istoriji umetnosti i to ne samo kao interpretativne alatke za adekvatniju analizu umetničkog rada koji referiše ili je strukturiran idejama psihoanalitičke teorije, već i u svrhu uobličavanja interdisciplinarnog metodološkog pristupa baš zato što umetnost je supstancijalno ili blisko određena pogledom, odnosom prema realnosti, proizvodnjom realnosti, projekcijom želje, itd. Tek kada se psihoanalitičkoj teoriji pristupi kao strukturalnom resursu, debata o psihoanalizi u umetnosti / istoriji umetnosti dobija svoje funkcionalnije ishodište. U suprotnom, ukoliko bi se psihoanaliza u polju umetnosti a na tragu Frojdovog odnosa prema umetnosti kao vizuelnom sadržaju preko kojeg je zajedno sa biografskim podacima moguće analizirati autora, primenjivala na ovaj način to bi umetničko delo svelo na puki simptom čijom analizom bi se došlo do argumenata korisnih za zaključke u polju psihoanalize ali ne i za razumevanje svih drugih aspekata umetničkog dela (formalno-estetskih, ideoloških, političkih, društvenih). Tematizovanja i problematizovanja psihoanalitičkih koncepata u umetničkim praksama, s jedne i apropijacije ovih koncepata u tekstualnim teorijskim i novoistorijskoumetičkim praksama, s druge strane, dele ista polazišta: zanimanje za kritičko preispitivanje subjekta kao proizvoda psiholingvističkih i društvenih procesa, i razumevanje „estetskog iskustva” kao

ways: from the examples of artists who in their work visually explored the ideas of psychoanalysis and/or shared their interest with it when it comes to the origin of dreams and fantasies, research on the subject, identity, sexuality, to appropriating psychoanalytic terminology in art and above all in the history of art, and not just as an interpretative tool for a more adequate analysis of artwork referring to or structured by the ideas of psychoanalytic theory, but also in the purpose of modelling an interdisciplinary methodological approach precisely for the reason that art is substantially or closely determined by the gaze, the relationship to reality, production of reality, projection of desire, etc. It is only after one approaches the theory as a structural asset, the debate about psychoanalysis in art/history of art acquires its more functional destination. Otherwise, if psychoanalysis in the field of art, and in the wake of Freud's relationship to art as a visual content through which along with the biographic data one can analyze the author, is employed this way that would reduce the artwork to a mere symptom the analysis of which would lead to an argument useful for drawing conclusions relevant for psychoanalysis but not for the understanding of other aspects of artwork (formal-aesthetical, ideological, political, social). The thematization and problematization of psychoanalytic concepts in art practices, on the one hand, and the appropriation of these concepts in textual practices and historically new artistic practices, on the other, share the same starting

promenljive diskurzivne prakse. Radovi obuhvaćeni izložbom/projektom *Conquistador. Iz umetnosti i kulture* na različite načine pristupaju psihoanalizi, njejoj dvostrukoj, praktično-teorijskoj prirodi i njenoj istoriji: prikazivanjem (*Kao narcis, Kao ordinacija, Kao Austrijanac*), aproprijacijom njene terapijske prakse kao umetničke/slikarske (*Kao slika*), aproprijacijom standardnog vizuelnog testa za dijagnostikovanje psihičkog i emotivnog stanja pacijenta i njihovim modifikacijama (ciklus *Neke Frojdove simetrije, Kao carstvo*) i prisvajanjem asimetričnog tretmana vizuelnog i verbalnog koji pretpostavlja da istina slike može biti dosegnuta samo njenim prevođenjem u verbalno (*Kao kuća*). Na ovoj izložbi se na duhovit i ironičan način — primera radi, samoanaliza ili transformacija *talking cure* u *painting cure*, razglednice sa motivom narcisa, umetnikova knjiga *Superego* čiji glavni tekst čini umnožena reč ego dok tekst fusnote čini umnožena reč id, dekonstruiše ne toliko psihoanaliza koliko zazor od iste. Takođe, ukazuje se na merkantilnu prirodu temeljne pretpostavke vere u efikasnost psihoanalize, pretpostavke o neutralnosti i objektivnosti terapeuta koja se dokazuje (ili, iz neke druge perspektive gledano, kupuje) plaćanjem usluge.

Poredbena rečca kao u nazivima radova koja upućuje na prisvajanje ili imitaciju standardnih procedura i na njihovo prevođenje u umetničke procedure, umetnost proizvodi u (bizarni) *doppelgänger*

points: concern for critical examination of the subject as a product of psycholinguistic and social processes, and understanding of “aesthetic experience” as a shifting discursive practice.

The works included in the exhibition/project *Conquistador. From Art and Culture* in various ways approach the psychoanalysis, its two-fold, practical-theoretical nature and its history: via displaying (*Like a Narcissus, Like a Doctor's House, Like an Austrian*), via the appropriation of a standard visual test for diagnosing psychic and emotional state of a patient and their modification (the cycle *Some of Freud's Symmetries, Like an Empire*) and the appropriation of the asymmetrical treatment of the visual and the verbal which presupposes that the truth of the image can be reached only through its translation into the verbal (*Like a House*). At this exhibition what is deconstructed in a witty and ironic way is not so much the psychoanalysis as the shunning thereof — e.g., the self-analysis or the transformation of *talking cure* into *painting cure*, the postcards with the Narcissus motif, the artist's book *Superego* whose main text is composed of the multiplied word *ego* while the text of the endnote is composed of the multiplied word *id*. Also, attention is drawn to the mercantile nature of the fundamental assumption of the faith in the efficacy of the psychoanalysis, the assumption about the neutrality and the objectivity of the therapist that is proved (or, from some other perspective, bought) by paying the service.

psihoanalize. Nomadizam, fizički, intelektualni i kulturni, koji se implicira slikanom kopijom tepiha (putujućeg objekta od južne Persije trgovačkim putevima preko Beča, pa emigrantskim putevima do Londona); knjigama iz kulture i umetnosti nemačkog govornog područja; prizorima, sadržajima, poštanskim žigovima i adresama na razglednicama; crtežom rađenim prema crtežu Riharda Nojtre (Richard Joseph Neutra) sa predstavom Begove kuće u Trebinju kao reprezentacijom zbunjujućeg kulturnog drugog; ćebadima u instalaciji *Kao ordinacija* kao metonimiji za tepih, za zemlju koje više nema i njene rasute tragove po svetu, nije ništa drugo do ulančavanje asocijacija, te bi se moglo zaključiti i da je ovaj projekat strukturiran psihoanalitičkom procedurom ili tehnikom, baš kao što je i projekat *Svet po meni* (od 2013) bio strukturiran psihoanalitičkim konceptom *Das Unheimliche*.

Konačno, radovi na ovoj izložbi problematizuju i preispituju mesto, smisao i mogućnost slikarstva u savremenoj umetnosti: instalacija kao *tableaux vivant* više funkcioniše logikom slike nego prostorne situacije koja bi posmatrača integrisala u sebe; skup *readymade* raspoređenih razglednica ima format slike; instalacija/skup knjiga je takođe slika... Izložba problematizuje slikarstvo u „proširenom polju” odnosno radikalno grananje i širenje slikarstva, njegovo prepuštanje beskrajnim dislokacijama i fragmentacijama u drugim medijima. Na kraju, ali ne i manje važno, izložba diskretno postavlja pitanje rada umetnika (*Kao*

The comparative particle *as* in the titles of works pointing to appropriation or imitation of standard procedures and their translation into art procedures, makes art into a (bizarre) *doppelgänger* of the psychoanalysis. Nomadism, physical, intellectual and cultural, implied by the painted copy of a carpet (object travelling from south Persia on merchant roads, via Vienna, and via emigration channels, to London), by the books from the culture and art of the Germanophone zone, by spectacles, contents, post stamps and postcard addresses, by the drawings done according Richard Joseph Neutra's drawing with the representation of Beg's house in Trebinje as a token of a confounding cultural Other, by the blankets in the installation *Like a Doctor's House* as a metonymy for the blanket, for a country that is no longer in existence and its vestiges dispersed around the world, is nothing other than a chaining of associations, such that we could easily come to the conclusion that this project is structured through psychoanalytic procedure or techniques, just as the project *The World According to Me* (from 2013) was structured by the psychoanalytic concept of *Das Unheimliche*.

Finally, the works in this exhibition ask the question of and examine the place, meaning and possibility of painting in contemporary art: installation as *tableaux vivant* operates more through the logics of the image than the spatial situation incorporating in itself the spectator; the ensemble of arranged ready-made postcards has the

slika) shvaćenog kao vrste mentalnog procesa, elaboracije znakova bogatih zna-
njem, njegovog smisla i „konkurentnosti”
sa npr. radom psihoanalitičara terapeuta.

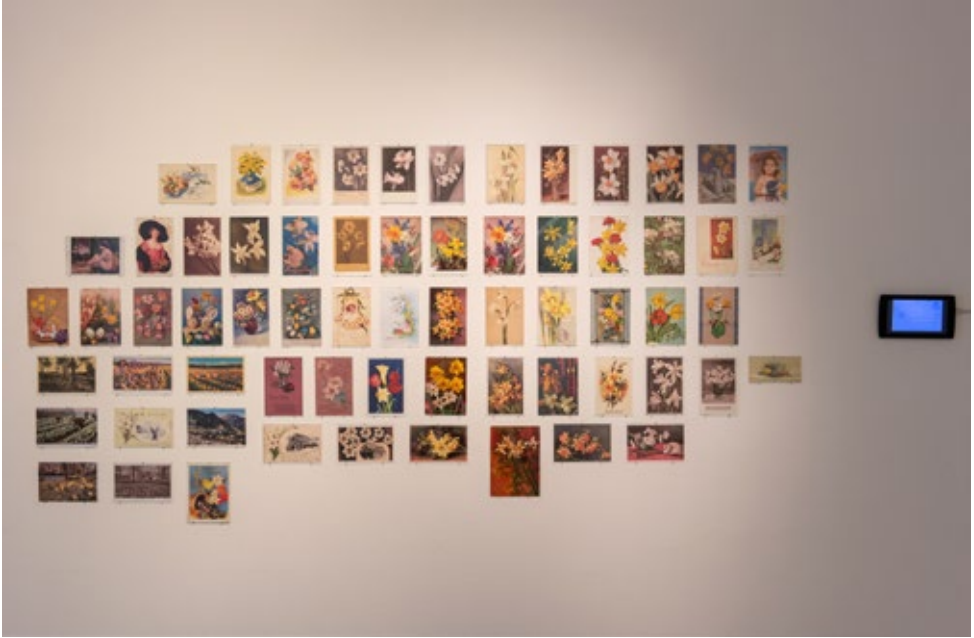
Izložba *Conquistador. Iz umetnosti i kul-
ture* iznosi na svetlo dana bočne i manje
poznate činjenice iz Frojdovog života kao
što je put u Trebinje, ili njegove identifi-
kacije sa osvajačem/avanturistom kada
je profesija u pitanju, odnosno u odsud-
nom istorijskom trenutku, 26. jula 1914.
godine, sa austrijskom nacijom, prepo-
znajući u njoj pravi, sveobuhvatni, totalni
nacionalni identitet u kojem se svi drugi
multikonfesionalnog i multinacionalnog
Carstva utapaju. Na taj način, oni dobi-
jaju vrednost memorijskih tragova, pro-
boja nesvesnog zvaničnih istorija, oni su
tek fragmenti, nesređeni, neartikulisanog
značenja, koji simbolizacijom obavljenom
umetničkim radovima dobijaju smisao.

format of the image; installation/ensemble
of books is also an image... The exhibition
raises the concern of the painting in “ex-
tended field” i.e. the radical ramification
and expansion of the painting, its giving
in to limitless dislocations and fragmen-
tations in other media. At the end, which
however is not of less importance, the ex-
hibition discreetly asks the question of the
artist’s work (*Like a Painting*) taken as a
kind of a mental process, the elaboration
of signs ripe with knowledge, its meaning
and “competitiveness” with, for example,
the work of a psychoanalytic therapist.

The exhibition *Conquistador. From Art and
Culture* brings to light lateral and less fa-
miliar facts from Freud’s life such as the
trip to Trebinje, or his identification with
the invader/adventurer when it came to
his professional orientation, i.e. in the cru-
cial historical moment, in July 26 1914,
with the Austrian nation, recognizing in it
the true, all-encompassing, total national
identity in which all other identities with-
in the multiconfessional and multination-
al Empire blend in. Thus, they obtain the
value of memory traces, of the outburst of
the unconscious within official histories,
being only fragments, unregulated, with
non-articulated meaning, attaining their
meaning through symbolization done by
artworks.







MARIELA CVETIĆ
Conquistador.
Iz kulture i umetnosti //
Conquistador.
From Culture and Art

Izdavač // Publisher:
Muzej savremene umetnosti • Beograd //
Museum of Contemporary Art • Belgrade

Za izdavača // On behalf of the publisher:
Slobodan Nakarada • v. d. direktora //
acting director

Kustos Salona MSUB //
MoCAB Salon Curator: Una Popović

Urednik // Editor: Una Popović

Fotografije // Photos:
Bojana Janjić (MSUB/MoCAB)

Dizajn // Design: Andrej Dolinka

Štampa // Printed by:
Publikum • Beograd // Belgrade

Tiraž // Print Run: 150

ISBN 978-86-7101-359-8