

Anri Sala, *Dammi i colori* (2003), video, stereo sound
Anri Sala, *Dammi i colori* (2003), video, stereo zvuk



Source Zdroj: Courtesy of the artist and gallery Chantal Crousel, Paris

THREE TENSES: MASS-HOUSING IN CONTEMPORARY ART

TRI ČASY: HROMADNÁ BYTOVÁ VÝSTAVBA V SÚČASNOM UMENÍ

Hromadná bytová výstavba v ostatných dekádoch často inšpirovala spisovateľov, umelcov a filmových režisérov. Rôzne aspekty hromadnej bytovej výstavby, začínajúc panelákmi a vežiakmi a končiac komplexnými urbánnymi problémami spôsobenými vývojom sídlisk, boli zavrnuté, odhalené, ale aj pozmenené pohľadmi umelcov. Tí nastolili dôležité otázky o dnešnej politike a spoločnosti, a napokon, o samotnom živote.

Čo bolo príčinou toho, že umelci sa obrátili k architektúre, ktorú tak často obviňovali z nedostatku estetiky, z nedostatku prvkov, z monotónnosti fasád a deficitu súkromia či z úbohosti prebytočného verejného priestoru? Na prvý pohľad sa zdá, že pozornosť venovaná masovému bývaniu sa spája so záujmom o modernistickú architektúru, ktorá sa vníma ako metafora pre nesplnené sľuby aj pre rozklad obdobia modernity. Hoci to môže tak byť, zdá sa, že umelcov nepriťahujú formálne aspekty tejto témy – „*nostalgia po nevinnej čistote jazyka [modernizmu]*“, ako sa konštatovalo v šou Spojenie/Zmätok (Fusion/Confusion, Nuremberg, 2008) – ale chápanie funkčných princípov modernistického systému. Pozorovanie tejto mechaniky je fascinujúce, lebo hromadná bytová výstavba je nielen výtvorom (modernistickej) architektúry, ale aj symptómom samotnej modernity.

Pozornosť venovaná prostrediu vežiakov a panelákov je preto prejavom intenzívneho záujmu o politiku a spoločnosť, ale aj vyjadrením citu pre všednosť. Lefebvre a Baudrillard (a neskôr de Certeau) na jednej strane, a na druhej strane Dan Graham, Robert Smithson či Gordon Matta-Clark, inšpirovali mnohých, ktorí sa v súčasnosti zaoberajú hromadnou bytovou výstavbou. Anonymnú monumentalitu nespočetných oblastí hromadnej bytovej výstavby, ktorá sa dostala do pozornosti po páde Berlínskeho múra, možno ľahko spojiť s „*nonumentalitou*“ Matta-Clarka, termín, ktorý zaviedol pre opis „všedných miest“.

Motívy súčasného umenia prešli určitou „demokratizáciou“, ktorá sa môže vnímať v tesnom spojení so záujmom o všednosť. Hromadná bytová výstavba sa dokonca môže opisovať ako spôsob riešenia problémov súčasnej spoločnosti. Cyprien Gaillard vo svojich Geografických

analogiách (2006 – 2009) odmieta akúkoľvek hierarchiu a sídliská spája s obrazmi „vznešených“ motívov – historických budov, náhrobných pomníkov, sôch, krajínok. V jeho sérii Viera v ére pochybností (2005) sa vežiaky a panelové budovy strašidelne dvíhajú zo sviežich malebných krajínok podobných obrazom 17. storočia. Tieto nezlučiteľné obrazy nie sú len prejavom záľuby v zrúcaninách, ktoré nadchýňajú viacerých súčasných umelcov, ale reprezentujú aj spôsob umiestnenia takejto zavrnutiahodnej témy do historickej perspektívy.

Cez demokratizáciu subjektu súčasné umenie znova prehodnocuje dejiny aj projekt modernity. Otázky, vznikajúce v tomto procese, presahujú postmodernú estetiku (s ktorou sú nepochybne spojené) a obracajú sa na politickú sféru. Umelecké diela zaoberajúce sa nedávnou architektúrou sa často interpretujú ako spôsob spochybňovania modernizmu ako utópie; záujem o hromadnú bytovú výstavbu je potom zavrnutím komunizmu ako politického projektu aj ako utópie, ale súčasne je aj najvýznamnejším prehodnotením súčasnej spoločnosti. Najmä preto, že vývoj, odzrkadľujúci sa v týchto umeleckých dielach, nie je záležitosťou len bývalého východného bloku.

Na druhej strane je však zjavné, že vo všeobecnosti sa hromadná bytová výstavba prispôbuje práve podmienkam tohto „Druhého sveta“ a jeho špecifickému mestskému životu. Aj na Západe, aj na Východe sa monotónne štvrte betónových bytových domov bežne pokladajú za známku urbánneho prostredia socialistického bloku. Táto príliš zdôrazňovaná odlišnosť – betónové bloky patria na Východ a útlné vily na Západ – je pripomenutím obrazov studenej vojny a stále sa prejavuje v mnohých umeleckých spôsoboch zobrazovania hromadnej bytovej výstavby. Reprezentuje geopolitickú skratku pre opis dôsledkov politického socializmu. Mircea Cantor sa v tomto zmysle obrátil k doslovnému prijatiu výrazu „skratky“ na označenie cestíčiek vzniknutých v dôsledku každodenných trás ľudí vedúcich cez zelené priestory medzi betónovými bytovými blokmi; táto metafora doplnila obraz vzdoru proti tomu, čo ľudia vnímali ako autoritársky urbanizmus (Skratky, 2005).

Napriek inštrumentalizácii obrazu hromadnej bytovej výstavby umelecké diela, ktoré sa ňou zaoberajú na Východe, aj na Západe, majú zjavnú politickú dimenziu. Tieto umelecké diela však okrem ideológie, politiky či geopolitiky sprostredkujú aj niečo viac – životný priestor. „*Existenciálna topografia*“ – výraz Siegfrieda Kracauera – je vzácnym komponentom väčšiny týchto obrazov. Viac než architektúra je dôležité to, čo presahuje jej bezprostrednú funkciu – potenciál pre vytvorenie formy poetiky, ktorú umelec odhaľuje pri skúmaní priestoru bytových štvrtí a bytových jednotiek – súkromných aj verejných.

Táto esej navrhuje prebádať stavebnú súhrnu umeleckej reflexie hromadnej bytovej výstavby sledovaním troch prúdov, ktoré tu interpretujem ako tri temporálne časy tejto architektúry. Fungujú ako metafora a pomáhajú pochopiť prístup umelca. Či už ako poetické transfigurácie, alebo ako politická kritika, umelecké práce odhaľujú architektúru hromadnej bytovej výstavby až po nahotu jej princípov.

Časť príspevku *Minulý čas* je venovaná spôsobom, akými umelci umiestňujú hromadnú bytovú výstavbu do dejín. Či už ju prezentujú ako zrúcaniny moderných čias, ako to robí Cyprien Gailard, alebo opisujú skutočné trosky socializmu,

ako Ion Grigorescu a Iosif Király, umelci na oboch stranách bývalej železnej opony skúmajú (ne)splnené sľuby súčasnej spoločnosti. Zbyňk Baládran sa zaoberá týmito sľubmi odlišným spôsobom: používa obrazy hromadnej bytovej výstavby ako pozadie pre analýzu komunizmu. Anri Sala sa na druhej strane pokúša uchopiť melanchóliu bytovej štvrte v západnom Berlíne v období sociálneho rozpadu.

Časť *Prítomný čas* sa sústreďuje len na tie umelecké výtvy, ktoré vznikli počas komunistického režimu a mimoriadnu pozornosť venuje fotografiám a videozáznamom Iona Grigorescu zo sedemdesiatych a osemdesiatych rokov 20. storočia. Pod maskou anonymných dokumentov tohto obdobia práce umelca prezrádajú fascináciu geometrickou architektúrou, vynárajú sa z blata a prázdnej zeme, ale aj záujem o to, akým spôsobom sa život zmocňuje radov panelákov a vežiakov.

Posledná časť príspevku *Budúci čas* je venovaná pokusom o rehabilitáciu, ak nie fasád a urbanistických štruktúr obytných štvrtí, tak aspoň sociálneho významu tejto ostro kritizovanej architektúry. Ako exemplárny prípad sú opísané úpravy urbánneho priestoru v Tirane, ktoré podnietil umelec Edi Rama, keď bol starostom mesta.

Art Looks at Mass-housing

Mass-housing has become an oft-employed motif in the art of the last decades: photographs, videos, installations, movies, and literature have all made a significant place for the urbanity represented by large prefabricated housing blocks. Revealed or transfigured through the artistic gaze, mass-housing conveys a series of questions about politics, society and, ultimately, about life itself.

It might seem surprising that an architecture which was decried for different reasons – the scarcity of its aesthetics and of its materials, its monotony both in terms of facades and of public space, its lack of privacy, etc. – has been turned into an artistic motif. One might think that looking at mass-housing came with the particular interest that artists manifested for modernist architecture. What artists were seeking here was not the formal attraction – the *'nostalgia for its innocent purity of language'*, as one argument

of an exhibition on modernism put it ^{1/1} – but the understanding of its principles. Gazing into this mechanics is fascinating, because more than an expression of (modernist) architecture, Mass-housing is a symptom of modernity itself.

The interest for neighborhoods of towers and slabs of concrete developed in the same time with a sensibility for the ordinariness, paralleled by a strong concern for the political and the social. Lefebvre or Baudrillard (and later de Certeau), on the one hand, or Dan Graham, Robert Smithson or Gordon Matta-Clark, on the other, were inspirational for many of those working with the subject of mass-housing today. With the fall of the Berlin Wall, the thousands of districts of mass-housing naturally became the focus of attention both as an emblem of life under socialism and an embodiment of ordinariness. Given the scale, and for some, the rhetorics of the language, their anonymous monumentality was closer to Matta-Clark's

'nonumentality', the term he forged for describing 'commonplaces'.

Parallel to this interest in the ordinary (and also as a consequence of it), the artistic motif underwent a certain 'democratization'. In Cyprien Gaillard's *Geographical analogies* (2006 – 2009), there is no hierarchy among the images composing the invariable lozenges^{2/}, where housing estates rub shoulders with 'noble' motifs (historical edifices, funeral monuments, sculptures, landscapes); meanwhile in the series *Belief in the Age of Disbelief* (2005), towers and slabs enjoy lush, picturesque seventeenth century-like landscapes.

Through this democratization of the subject, contemporary art enacts a reassessment of both history and modernity as projects. The questions raised through this process go beyond postmodern aesthetics (to which they are clearly related) by addressing the realm of the political. If working with architectural themes is presented in many cases as a manner of questioning modernism as utopia^{3/}, then making art out of mass-housing could be seen as something more than ripping communism to pieces, both as a political project and as social utopia, especially since the developments featured in the artworks do not belong exclusively to the former Eastern bloc.

However, it is in the meantime obvious that mass-housing in general is assimilated to the condition of this 'Second World' and to its specific urbanity. It was (and still is) a common opinion, East and West, that the monotonous districts concrete blocks of flats are the mark by the urban landscape in the socialist bloc. When I first discovered Paris, driving along the highway A6 from the Orly airport – a journey that allows the traveler to embrace a wide vista of the southern suburbs and of the city with its monuments – I was utterly shocked to discover that capitalism was also made out of a multiplicity of slabs and towers. Such an overrated distinction – that concrete developments would belong to the East and cozy villas to the West –, which is reminiscent of Cold War imagery, is still operative in many artistic choices that deal with mass-housing. It represents a geopolitical shortcut for speaking about the effects of socialism. In this context, Mircea Cantor's *Shortcuts* (2005), showing the paths created by the people's usual trajectories through the green spaces designed in



Source Zdroj: Courtesy Bugada & Cargnel, Paris; Sprüth Imagers, Berlin, Londres

Cyprien Gaillard: *Geographical Analogies* – Surville, Montereau-Fault-Yonne, France; The Standing Stones o'Stenness, Kruh o'Brodgar, Orkney, Scotland, 9 polaroids, wood, glass; 65 x 48 x 10 cm; unique piece, 2006 – 2009

Cyprien Gaillard: *Geografické analógie* – Surville, Montereau-Fault-Yonne, Francúzsko; Stojace skaly o'Stenness, Kruh o'Brodgar, Orkney, Škótsko, 9 polaroidov, drevo, sklo; 65 x 48 x 10 cm; unikátny exemplár, 2006 – 2009



Mircea Cantor: Shortcuts,
tryptich; 60 x 49 cm;
B/W photography 2004

Mircea Cantor: Skratky,
triptych; 60 x 49 cm; čiernobiela fotografia, 2004

between the concrete blocks of flats, could be interpreted as an counteraction against an authoritarian order controlling people's movements.

If the image of mass-housing was instrumentalised – in the East and West alike, since, as Boris Groys remarked, '*politics functions within the media of language*' –^{14/}, then the artworks dealing with it would represent a meta-version of this language. There is clearly a political dimension to be discerned here, even in those which do not appear to express political comment. Nonetheless, beyond ideology, politics or geopolitics there is something more conveyed by these artworks on mass-housing – and that is the space of life. The '*existential topography*' – to borrow Siegfried Kracauer's expression – is a precious compound in most of these images. What matters here more than architecture is that what exceeds its immediate function, its potentiality to create a form of *poiesis*, as Svetlana Boym noted^{15/}. The artist reveals the space of mass-housing – public and private – through its poetics, as a meditation of this '*existential topography*'.

This essay attempts to explore this textural interplay of the artistic reflection of mass-housing. In order to overcome the richness of these representations, it follows three streams proposed as three temporal tenses of this architecture. The three tenses function as a metaphor, helping to understand the artist's approach. Whether poetical transfigurations or political critiques, the artworks strip off the architecture of mass-housing, revealing the nakedness of its principles.

Past Tense. Entering History

Questioning modernity through art often passes through ruinophilia. Even before the fall of the Berlin Wall – in itself a perfect paradigm of dismantling – artists meditated on the present by staging emblematic modernist buildings as representations of the past of the future. In the 1970s, Nils-Ole Lund with his *Future of Architecture* or Vitaly Komar and Alexander Melamid with their *Scenes from the Future* (imagined before their escape from the USSR) followed in the steps of a long tradition by using architecture as a pretext for scrutinizing



Source Zdroj: © Mircea Cantor. Courtesy the artist and Galerie Yvon Lambert, Paris

their the epoch in which they lived. The ruins of modernist landmarks were made to speak about ideology, politics, culture, consumerism, etc.

It is this very metaphor of architecture in decline that was passed on to younger generations as a motif of philosophical meditation. The material decay of modernism proliferating in today's visual arts directly addresses a failure of principles: 'devastated concrete landscapes, unfinished holiday resorts, monuments, ruins, modernist high-rise estates [...] stand for an equal number of failed ambitions'^{76/}. On both sides of the Iron Curtain, failed ambitions point out to the project of modernity.

Ruins were often considered to be intrinsic to building modernity (and along with it to modernism)^{77/}. 'The construction of a better world begins on the ruins of an obsolete culture', states Zbyněk Baládran in his *Socio-fiction* (2005)^{78/}; 'destruction is a condition of change', articulates the artist's voice on the videotape commenting on the 1986 Polish demolition of what looked like perfectly viable nineteenth century residential buildings. *Destruction is not only material, warns the voice,*

it can happen under more subtle conditions: 'One of the forms of destruction is forgetting. Yet this is also a general principal of the self-motion of human life. We forget everything. We forget Marx. We forget our lives.' While Baládran's voice goes on commenting, images of generic, anonymous mass-housing pass over: cranes building new districts, minimal facades of large developments, towers surrounded by vegetation. 'The Golden Age ended', announces the voice, 'we no longer expect the advent of a just society'. While listening to this voice, it becomes obvious that prefab housing is shown as a paradigm – 'metaphors can create reality for us' affirms the artist – of this failed utopian society. There are almost no ruins shown in *Socio-fiction*, the entire video is about that.

The ruins evoked by Cyprien Gaillard are not always material, neither. Though rooted in an ideological foundation, his works deal more with the philosophy of decay; this latter, moreover, is smoothed and presented most often under the traits of obsolescence, caducity. Gaillard affirms his affiliation with the tradition of land art, a state-

ment which enlightens his works like *Belief in the Age of Disbelief* (2005), *Geographical Analogies* (2006 – 2009), *Deniansky Raion* (2007), *Pruitt-Igoe Falls* (2009). In all of them, concrete prefab developments are featured at least as a background if not as the principal protagonist.

Gaillard literally traces the dismantling of modernism/modernity – several of his works record the demolition of postwar housing estates. Here, the obsolescence is less material than social and, above all, moral. But, in the same time, the violent disappearance of social modernism is presented as a transforming energy like that of nature. Hence the ambiguity and relativism justifying philosophical puns: *Pruitt-Igoe Falls* presents the demolition of the Sight-Hill housing estate in Glasgow (2008)

followed by images of Niagara Falls. Modernism falls (*de facto*) apart: Charles Jencks announced the death of modernism when the Pruitt-Igoe housing project was demolished in 1972 in Saint Louis; hence the title of the video – and waterfalls as well. Both can be seen as disturbing; both are grandiose. Meanwhile, the falling water evokes caducity – was transience not one of the major preconditions of modernity? This ‘natural’ caducity is often suggested through superposing architecture and nature. In *Belief in the Age of Disbelief* towers and slabs are set, incongruously, in a luxuriant landscape which seems to presage their ephemerality. As do, even more so, the Polaroids of *Geographical Analogies* – but is this medium not a symbol of transience in itself? ^{19/} The very composi-



Cyprien Gaillard: *Belief in the Age of Disbelief* (Paysage aux trois tours), etching; 37 x 43 cm, 2005

Cyprien Gaillard: *Viera v ére pochybností* (Paysage aux trois tours), lept; 37 x 43 cm, 2005

tion of the serial lozenges suggests this caducity through the poetic (and again incongruous) juxtapositions of cemeteries, remains of monuments, fragments of nature, housing developments – La Grand Borne-Grigny, Prypiat, Chanteloup-les-Vignes, Firminy-Vert, Tasenevo-Moscow, Red Road-Glasgow, Rezé-les-Nantes, Chernobyl, Springburn-Glasgow, Ružinov-Bratislava, Cité des Indes-Sartrouville... Placing all of these housing developments, which are all still (for the most part) entirely functional, in this context, is the equivalent of an X-ray exam: they might look sane, but they are all affected, but all are affected. In this sense, Chernobyl functions as a hyper-metaphor – speaking about an all-encompassing caducity, where the material decay is the less lethal of the diseases affecting our society.

The juxtapositions imagined by Gaillard seem to indicate the death foretold of mass-housing: when he situates towers and slabs next to famous monuments (Pantheon, temples in Angkor...) or in a landscape reminding one the seventeenth century Dutch paintings, he transforms them not only into picturesque motifs, but also into historical subjects. They are thus otherwise annihilated, by being taken out of Time.

Gaillard makes constant use of relativism and not only in the chronological sense. He plays with formal relativism, being fascinated with visual resemblances: seen from above, Desniansky district (a Kiev suburb) reminds him Stonehenge, as well as the orderly compositions of eighteenth century gardens. He stages ritual relativism, as in the two last parts of the video *Desniansky Raion*: the 'sound and lightning' show accompanying the night demolition of a housing estate in Meaux is usually reserved for valorizing historical monuments; the two gangs clashing in a St. Petersburg suburb suggest him scenes of medieval battles. And he teases philosophical issues with linguistic relativism: an edifice falls just like water does, as do ambitions, ideals and concepts.

All these procedures lead to a pulverization of the object: the housing projects are disintegrated not only architecturally, but first and foremost conceptually.

Apparently that the works of artists coming from Eastern Europe speak about a similar process of disintegration. From Ion Grigorescu to



Source Zdroj: Courtesy of the artist

Ion Grigorescu: still from *Crooked Axes*; video, 1994

Ion Grigorescu: záber z *Crooked Axes* (Zakrivené sekery); videozáznam, 1994

Anri Sala, the decaying architectural space is a visual memento of the dissolving political and social space. But the disincarnated structures presented in many of the artworks of the Eastern Europeans are metaphoric ruins, whose message goes beyond the reflection of the Communist society and what was left after its fall.

In *Crooked Axes of the Civic Center* (1994), Grigorescu walks for almost one hour through a desolated urbanscape within the perimeter of the former building site of Ceaușescu's Civic Center: the desolation does not come only from the dismantled architectures – comprising both ruins of the houses which were demolished during the building process and half-built new edifices – but also from the unsettledness of this landscape. This urban fragment seems completely out of time, a suspended present – no longer part of the past, neither the 'historic' past nor the socialist recent past, not yet part of the future dreamed of at the time of the fall of the regime.

Time is essential in these works – they contain condensed time, as it has been noted^{10/}. Iosif Király's *Reconstructions* are precisely meant to trap time. Through these collages juxtaposing different temporal occurrences that recompose a 'true' reality but which nonetheless never existed, Király's intention was to bring together Cartier-Bresson's 'moment décisif' with Proust's 'temps perdu'^{11/}.

These works of metaphoric ruins convey a distinct feeling of nostalgia. Grigorescu comments nostalgically while passing near the disembodied



Source Zdroj: Courtesy of the artist

Iosif Király: Reconstruction
_București_Polizu, digital
colour prints fixed on
dibond, 2006 – 2008

Iosif Király: Rekonstrukcia
_București_Polizu, výtlačky
farebných digitálnych
záberov pripevnené na
panel, 2006 – 2008

structure of an abandoned block of flats: ‘as a child, I used to play in houses that were damaged by bombing’. In this ‘existential topography’, space is a matter of emotional memory.

It is obvious that this is the main difference between artists of the Western and Eastern Europe. The latter inhabit their works, they have an affective relation with the space of mass-housing – there where Gaillard is ‘objective’ given his systematic approach, Baládran, Grigorescu, Király, etc. cannot be otherwise than ‘subjective’.

To return to the topic of ordinariness, there is an ironical reverse of this temporal bluriness. Once historicized, mass-housing is turned into an object of awareness. Districts of towers and slabs are one of the highlights of the ‘red tourism’ in the former socialist bloc, architectural magazines publish photographs of disintegrating housing developments under the label ‘heritage’ – as did the Romanian *Arhitectura* –^{12/}, while museums are eager to exhibit artworks depicting these architectures.

Present Tense. Living Here

More than a tour through the failed promises (and the disasters) of Communism, Grigorescu’s *Crooked axes* speaks about what it means to inhabit this space. It speaks about a present which

encompasses past and future together. The film was conceived as a personal itinerary, from Grigorescu’s home – in one of the blocks of flats built on the remains of the eradicated historic districts – to his place of work, on the other side of what was meant to be the Avenue of the Victory of Socialism, and back again. There is nothing demonstrative about this architectural tour: instead of rhetorically denouncing something, it rather appears as a journey of initiation through this ‘existential topography’. What Grigorescu’s film tells the viewer is that this desolate urban-scape is actually a space where people live: children play in front of prefab blocks and among the concrete structures of unfinished buildings, men and women go to and fro, cars drive along the roads.

This chapter focuses on representations of mass-housing as it is/was. Either belonging to the past – as most of the works to be discussed here – or created today, these representations depict the districts of prefab housing as a reality: the living space of the present (and of the everyday). Sticking to reality, these works give scarcely the impression to fictionalize (movies/ literature) or to stage their images (photos/ videos). They seem to deliver raw documentation on the



architecture of these districts built in the socialist years and the life contained within their walls. Groys calls this *'art documentation'*, a postmodern approach which, according to him, has, in recent decades, come to replace interest in the artwork: *'Art becomes a life form, whereas the artwork becomes non-art, a mere documentation of this life form'*^{13/}.

The *'documentarian'* touch is an agreed-upon convention. Watching *The Architects (Die Architekten, Peter Kahane, 1990)*^{14/}, the spectator does not think for a moment that he is watching a documentary, though the film not only speaks about ordinary lives in the ordinary setting of prefab districts in the suburbs of East Berlin, but also shows long minutes of urban scenes made exclusively out of such districts. The scope of the fake documentary is to better reflect *'reality'*. As Jeff Wall stated (commenting his photos), *'The everyday or the commonplace is the most basic and richest artistic category [...] the everyday is a space in which meaning accumulate'*^{15/}.

The fictional author of the short story *'The Game'* (Mircea Cărtărescu, 1989)^{16/} declares neither being a writer nor willing to produce literature when recording a specific summer from his childhood, when he lived in a prefab block in Bucharest. The

time is the early 1960s, the years of the second destalinization, when socialism seemed truly established in Romania, flourishing with the new housing districts. The setting of the story is just such a district: it takes its reader within and around the fictional author's block, surrounded by similar other buildings, but also by remnants of the past. Time and place are ordinary – this could have happened in any of the other districts of socialist Romania. But the ambiguity is embedded from the very beginning: the district of the fictional author is actually the place where the real author lived, and in the story this space was anything but ordinary. In a subtle manner the reader is alerted that reality has many layers and conceals more than hurried eyes could ever see.

Grigorescu's photos and videos from the 1970s and 1980s of districts that had been recently built in Bucharest appear also as merely period documents. As if taken by an amateur, the scenes seem clumsily framed and, moreover, show only ordinary images: children playing around the block or coming back from school along monotonous facades, series of similar blocks with series of cars parked in front. The space seems to be recorded from within, as if seen by somebody inhabiting it and not by an outsider. (Here, again, ambiguity is



Source Zdroj: Courtesy of the artist

Ion Grigorescu:
Balta Albă series, B/W
photography, 1980

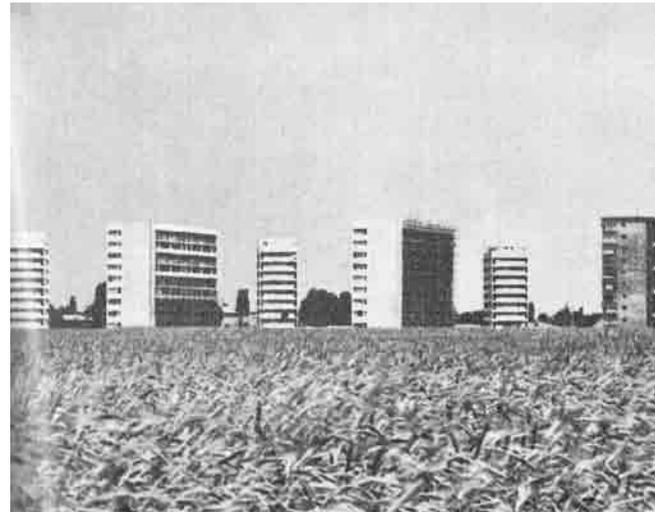
Ion Grigorescu: séria
Balta Albă, čiernobiela
fotografia, 1980

present: only few of these photos depict places where Grigorescu actually lived). Hence, if the images speak about anonymity (as a condition), they all the same reveal its emotional 'existential topography'.

These districts that look almost the same in all the images – in all the cities of socialist Romania, as well as across the entire Eastern bloc – seem to be a place of perfect anonymity, a non-place. There is a paradigmatic scene in this sense in the film *Videograms of a Revolution* (this time a real documentary, by Harun Farocki and Andrei Ujică, 1992): an anonymous camera films from the window of a students' dormitory in Timișoara, the city where the revolt against communist rule began in Romania in December 1989, a convoy of people demonstrating: they are barely visible in the background. What one sees is the stillness of this prefab, echoing the predictability of its repetitive architecture. A place where nothing happens. The spectator imagines that the flow of people in the background is going downtown, where the protest is taking place. The film, which is a masterful piece of image analysis, comments: *'The image in the blue wintery light is divided: the walls in the fore-*

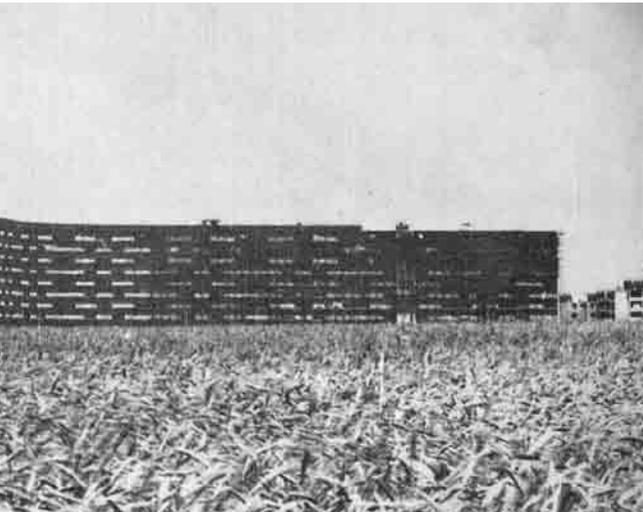
ground and the action in the background pertain to different temporal frames. The image is unequally divided: the major portion is occupied by the foreground which is not the focus of our attention – the event has been shifted to the background.' The different temporalities are closely related to spatiality: in the foreground is the non-place of the dormitory district, while life is flowing dramatically in the background. At a first glance, this image seems to say that the space of the socialist city is out of time – things happen, but elsewhere. But while watching this scene for many minutes, one starts to wonder: where do those people come from?

It is this hidden life of the anonymous socialist districts that is the subject of Cărtărescu's texts and Grigorescu's images. They speak about life as it took place – in the very spatial sense of the word – behind the official images. In this perspective, Shostakovich's *Cherry Town* (*Cheriomushki*, 1959) and *The Architects* represent but the two faces – the official and the dissident – of the same subject: the meaning of building a New World. Many of the scenes of *Cherry Town* seem to be directly inspired by the official discourses and the architectural magazines of the time: the buildings are bright, the flats are spacious, their inhabitants are happy and proud to live there. However, this



New World is not at all flawless: there is a sense of the tragic floating persistently behind this image of achievement, a sense which will eventually prove dominant. Forty years later, the tragic sense is visibly installed in what had become the New World in *The Architects*: its luster is faded, but not all its promises. The architects designing the new district sincerely believe in the possibility to build a new world; it is rigid ideology that does not allow it, both concretely and metaphorically. Ambiguity is present again: was the socialist space a potential place for (perfect) accomplishment spoiled only by *realpolitik*?

The image encloses ambiguity in itself: several of Grigorescu's photos of new neighborhoods resemble, to a certain extent, the illustrations documenting their creation in *Arhitectura*, the unique architectural journal of the country. Both categories of images address the idea of promise: what those architectures are supposed to stand for and what they actually come to signify. If there is a certain disenchantment in some of Grigorescu's photos, there is also poetical transfiguration. When he explains his choice to repeatedly capture images of bare architectural landscapes, the statements reveal his fascination with both the act of creation and the principles of (modernist) architecture. In one photo, a group of children is gathered in a



Source Zdroj: Arhitectura 1963, 4

park, busily drawing the city (at that time, the artist taught drawing classes in a neighboring school): behind the group in the foreground, one can see the agglomeration of a rural-looking urbanscape, whose modesty is concealed by the vegetation, while in the far background rises, bright and purely shaped, a new district of prefab slabs. It is this geometrical purity that fascinated Grigorescu, but also the very idea of creation itself^{17/}. The orderly arranged blocks bursting out of the soil of his photos look like an ex-nihilo creation. Captivated by the process of creation, the artist followed it in a series of photos documenting the



Source Zdroj: Courtesy of the artist

development of a new district (*Berceni*): foundations, ferroconcrete structures, cranes, buildings. Once the district ready, it is its geometrical harmony that interested him: the superposed rhythms of the facade elements and of the housing volumes suggested a Renaissance schema. Some of Grigorescu's photos reenact the visions of the architects themselves, be they mass-housing designers or modernist pioneers, when they imagined this New World. When taking a photo of a new district as seen over a wide lake, Grigorescu imagined the blocks faraway 'looking like precious crystals'^{18/}.

Ion Grigorescu: Colentina series, 'the blocks like precious crystals'; B/W photography, 1976

Ion Grigorescu: séria Colentina, 'bloky ako vzácné křišťále'; čierno-biela fotografia, 1976

N. Kepeș, N. Porumbescu, S. Bercovici, housing developments in the new district of Balta Albă

N. Kepeș, N. Porumbescu, S. Bercovici, bytová výstavba v novej štvrti v Balta Albă



Source Zdroj: Courtesy of the artist

Ion Grigorescu: Berceni series: a new district of Bucharest is coming out of the ground; B/W photography, 1975

Ion Grigorescu: séria Berceni: zo zeme rastie nová štvrť Bukurešti; čierno-biela fotografia, 1975

Ion Grigorescu: Colentina series – 'the blocks like precious crystals'; B/W photography, 1976

Ion Grigorescu: séria Colentina bloky ako vzácne kryštály; čierno-biela fotografia, 1975

The fascination with the creation is central to *The Architects*. An ordinary place is turned into an extraordinary space by its makers because they dare to imagine it as an 'existential topography'. As a child inhabiting the space of the socialist city, Cărtărescu is fascinated, too. The high perspective of his fifth floor window gives him the impression of possessing the city: 'I was seeing the panorama of Bucharest all the way to the horizon, petrified under the clouds, with the groups of old houses, with tiles and skylights, with glass-roofs and doors of heavy oak, and further on some big and grey buildings with many windows, the block downtown with the Gallus advertising like a blue globe on top of it, the Victoria department store, on the left Foișorul de Foc'^{19/}, *the curved blocks on*

the Avenue Ștefan cel Mare and, very far away, the thermal power station with its immense chimneys with the the cottonish threads of steam emerging from them.'^{20/} But what fascinates him more than this vast panorama is the belly of his prefab bloc – the dark underground with its tortuous, massive steel pipes inspires to the children a meta-world thick with mystery.

Mystery is to be seen beyond anonymity, beyond ordinariness. Anri Sala's *Long sorrow* is about that – the will to manifest the intensity of feelings encapsulated within the walls of mass-housing districts. Stirred by what he thought to be an incongruous name for a housing project – the Long Sorrow (langer Jammer) in the Märkische Viertel in West Berlin – he featured a free-jazz musician improvising suspended in the void, outside the window of a fourteenth floor flat. For Sala music was 'not only an ongoing reconciliation with the emptiness of life, but also what keeps him together': 'I enjoyed the idea that a free jazz improvisation in that place could become a continuation of the architecture of the building, so that the building would become an even longer sorrow'^{21/}. In the 'very modern vista' of the 1960s – 1970s district, 'which embodied very new ideas and concepts at that time', music turns architecture into a 'vulnerable', 'porous' space.

This kind of porosity make the images discussed above much more than mere documentary scenes. Groys feared that such an approach put what Walter Benjamin defined as the aura of the image into question.^{22/} But the aura is still there, even in the most banal of the pictures: it is the aura of all the meanings that mass-housing can signify.



Future Tense. A lumionous future?

The reality of mass-housing is multilayered. Sometimes it just takes time to see it differently. As a young man, Cărtărescu's hero is appalled by the 'ghetto of the prefabs'^{/23/}: the magic belongs to the childhood, the eyes of the adulthood see (also/ or only) the derisory. In Grigorescu's photos, the derisory lingers discreetly, emanating from the wasteland where the new district arises, if not suggested by the quality of the photos alone. Here, the amateur-like appearance can be read as an indication of this stance. The new block, built in front of the windows of Cărtărescu's hero in the

Eastern Europe after the fall of communism. The wind of freedom blew across the prefab districts as well, endangering the quality (if not the very concept) of public space. All public and semi-public spaces (staircases, facades, greeneries, etc.) suffered the effects of privatization: either severe lack of money for their maintenance, or frantic appropriation. Hence, the necessity to find solutions to rehabilitate mass-housing soon became a reality for the former socialist bloc. The rehabilitation demanded was both material and moral (hence the obsolescence of mass-housing discussed in the first chapter): aside renova-



Source Zdroj: Courtesy of the artist and gallery Chantal Crousel, Paris

early 1980s, is a concentration of dreariness and moral decay: *'the most banal, the most hideous working class block, with the iron of the balconies already rusted, with washed linen suspended on cords and a sad population roving in the obscurity of the rooms like livid social insects'*^{/24/}.

This hopeless predicament of mass-housing – a non-place supposed to be home – was responsible for its significant deterioration all over

tion, slabs and towers needed not be perceived any longer as emblems of authoritarian politics, abandonment, non-belonging.

Among the procedures of rehabilitation, the easiest and the most frequently employed method in the countries of the former Eastern bloc consisted in repainting the facades. Putting colours on the communist facades should be seen as a material necessity reinforced by a moral/ po-

Anri Sala: Long Sorrow, video, stereo sound, 2005

Anri Sala: Long Sorrow, videozáznam, stereo akustika, 2005



Photo Foto: Ken Baar

Edi Rama: block of flats from the first phase of the painted facades operation, Tirana, before 2003

Edi Rama: bytový blok z prvej fázy maľovaných fasád, Tirana, pred 2003

litical one. Undoubtedly, the most striking such doubly-oriented operation concerns the facades of Tirana.

In Albania, the situation was more acute, not only because of the impoverished economy of the country, but also (and primarily) because of the specificity of the communist regime here. The post-war housing shortage was solved by *'following the Socialist concept of a house for everyone and the same for everyone'* as reported a 1975 article from *Casabella* on this blind spot of the communist bloc^{125/}. The model home was hence *'very simple, basic and undiversified'*. *'The only defects that will be found in our houses – affirmed a member of the Council of the Central Institute of Studies and Projects in Town-Planning for the City of Tirana interviewed by the Italian journal – are more a matter of aesthetic quality than of quantity or form.'* No wonder then that this absolute uniformity and lack of aesthetic care exploded into an urge of appropriation and diversification when the regime fell apart. As explained by the initiator of the rehabilitation project – the artist Edi Rama, turned into mayor in 2002 – the aim was to find a solution for the countless num-

ber of prefab blocks that began to be altered by their occupants after the end of the dictatorship: *'people [...] started to increase the spaces of their houses, [...] changing their balconies into kitchens, opening their windows [...] or building, for those who were in the upper floors, extra floors'*^{126/}.

As a painter, Rama had the idea of covering the deformations thus resulting on the facades with colours, an operation that he later extended to the entire building. In 2003, for the second edition of the Tirana Biennial, Anri Sala and Hans Ulrich Obrist were appointed as curators and invited a series of internationally recognized artists to paint the prefab facades^{127/}. The same year, at the Venice Biennial, Sala presented *Dammi i*



colori, a video based on Rama's operation. The project continued to develop afterwards – the city hall launched international competitions seeking new proposals, while at the 2009 Tirana Biennial, six other artists were invited to join. The facades operation evolved from a politically driven project, with the intent of changing the visual aspect of the capital and the mentality of its citizens, into a tool of international advertising.

Rama wanted to put art at the service of the *polis* – serving the city and its inhabitants, while helping to shape the new politics. He aimed not only to alleviate the different forms of material decay and individual abuses on the architecture of the city, but primarily to prevent the disintegration of the public space, both physically and concep-

tually. By doing this, he was aiming to stimulate the responsibility of the population vis-à-vis the shared space of life, a process during which the inhabitant was supposed to be transformed into a citizen. The private-public dichotomy was a major issue of Rama's campaign, one with which all the countries coming out of the communist regime were confronted. If the borders between private and public were blurred during the communist regime, when the private sphere had been continuously under external assault while the public one was most often perceived as a space of political control, after its fall the blurriness persisted in a reverse manner: by invading the city, the private sphere deprived it of space – any kind of space. Consequently, the city was on the verge of becoming itself a non-place. One of the 2009 façade proposals for Tirana dealt precisely with this ambiguity of private/public, interior/exterior. Starting from the idea that when a system changes, its architecture changes as well, Helidon Gjergji took the Berlin Wall as an inspiration motif: 'a real structure that stood exactly at the frontier between two ideological systems and therefore was both an architectural paradox and emblem. It was an architectural paradox, for it had not one but two facades and one side's facade was the other side's interior. Thus this Janus-faced nature of the structure most brutally illustrated the bigger systemic significance of institutional space, be it during the Cold War or today for that matter'^[28].

The clear political input of this proposal responds to the explicitly formulated political call launched by Rama. Colours were meant to 'become politics'^[29]. But they were also signals, as remarked Sala in the symptomatically titled artist's book *Why Colour Is Better Than Gray*: for the first time 'colour is not merely approached aesthetically, [it] means more, [it] becomes a signal or a cry'^[30]. That was a cry for dignity, since, as stated Rama, the entire 'operation had to do with dignity'^[31]. The rehabilitation was intended as much for the city as for its inhabitants. In an enquiry launched to ask the people how they like the colour and if they wanted to see the operation continued, the majority answered affirmatively to the second question, even those who did not particularly agreed with the operation. At that point, as Sala acknowledged, it became clear that this was a 'need', a 'necessity',

Rirkrit Tiravanija: These are the things we are fighting for – painted façade, Tirana, 2003

Rirkrit Tiravanija:
Toto sú veci, za ktoré bojujeme – maľovaná fasáda, Tirana, 2003



Source Zdroj: Kristina Gjini

'the wish for change and not for the colour itself'.

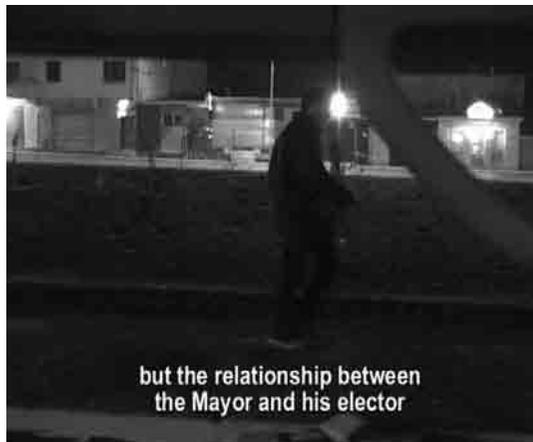
The rehabilitation of the city aimed also to erase the deeply embedded feeling of non-belonging: by changing the urban space: to *'make the city start to look not any more like a transit station, [...] but as a place where people could have a chance to stay'*^{132/}. Along with people's dignity, the project meant to restore the dignity of Tirana – *'make it a city of their choice'* – and, ultimately that of the entire country. If Albania was perceived as *'a country of thieves, prostitutes and civil war'*, the facades operation gradually changed this image by attracting Western attention – journalists were *'fascinated'* and *'surprised'* because they started to *'see the reality with Albanian eyes': 'finally, it was more than an aesthetic gesture, it was a political act signified leaving behind the past and heading to the future, it was the reflection of the energetic thrust of a country seeking for a better future'*^{133/}.

A series of paradoxes seems to emerge in a close reconsideration of the facades project. Communism and modernism are mingled in an ambiguous vision – since the communist prefab blocks were *'modernist'*, modernism was surely an agent of evil: *'Tirana's painted facades show that it is possible to find new uses for modernism without destroying it [...] [they] celebrate a new civic sense, a new social contract'*^{134/}. Communism is condemned, but during a conversation with the public at the 2003 Venice Biennial, it appeared that the decision to paint the facades

was taken without consulting the inhabitants. Moreover, those condemning communism do so by using the rhetorics of a *'better future'*: *'the sun seemed to shine differently in the reflection of the coloured facades and from the green grass'*^{135/}. Modernism is condemned, likewise, for being too monotonous, too gray: it is forgotten (or ignored) that early Modernism stressed the importance of colour and indeed had, during the postwar years, a near obsession with the synthesis of the arts. Commenting on the reaction against modernism, Svetlana Boym notes that the facade projects do not erase the modern heritage of the city, but reflect the unfulfilled promises of modernism^{136/}. It is true that modernism, particularly in its mass-housing version, had forgotten many of its promises – but not all of them.

Colours on the facades of Tirana were meant as a sign – one which was most particularly used to make visible (or differently visible) a small country that had only a scarce (and deformed) visibility on the geopolitical map. As Groys remarked, *'the postmodern diversity strongly dislikes [...] the gray, the monotonous, uninspiring look of Communism [...] this is, in fact, why the post-Communist world today remains a blind spot. Western spectators, trained in certain aesthetics and conditioned by a certain artistic sensibility just do not want to look at the post-Communist world because they do not like what they see'*^{137/}. In Tirana, painting the facades turned into a marketing instrument destined to make the city likeable – to its inhabitants and to the Westerners. There where Albanians saw a *'political investment'*^{138/}, others might discern an ideological manipulation by the market laws – the taste for colourful diversity concealing the urge to commercialize identities^{139/}. *Dammi i colori* comments implicitly on this ambiguity (not to call it a paradox once again). As Godfrey pointed out, *'is there a real difference between the colours of the walls and of the adverts and does Rama's project not sell Tirana to the West as red sells Coke to Tirana?'*^{140/}

Gaillard played, too, on the relationship between colours and market/ commodification in his video *Colour like no other* (2007), where he stages the remains of a housing project – in this case from Toryglen in Glasgow – waiting to be dismantled, the same building served the commercial spot for



but the relationship between
the Mayor and his elector

Anri Sala: *Dammi i colori*,
video, stereo sound, 2003

Anri Sala: *Dammi
i colori*, videozáznam,
stereo akustika, 2003

Source Zdroj: Courtesy of the artist and gallery Chantal Crousel, Paris

Sony Bravia, where it was literally bombarded with paint.

Returning to Tirana, Gentian Shkurti's *Colourblind* (2004) questions the facades project as well: a black-and-white video shows the rehabilitated blocks, while a voice from off-camera comments: 'it's in violet, red, orange, yellow, black, pink and grey.'

What is the future of mass-housing beyond colours?

Looking Behind, Forward, Ahead – Conclusions

The three grammatical tenses implied above point to just as many stances for considering the project of modernity today. Their evocative force strangely recalls the three questions asked by the Documenta 12 in 2007: Is modernity our antiquity? What is mere life? What is to be done?

The past tense looks at mass-housing as an object of (already) vanished meditation as *vanitas*; an archeological object speaking of the future but which now belongs to the past. Many of the artworks seem to feature mass-housing as an architecture of unfulfilled promises. The failure denounces modernist space both as utopian and coercive – ignoring life in its existential dimension. Yet ultimately, it is the failure of modernity as a project that is denounced. Does this mean that we are now looking from behind the rim of post-history?

Unfulfilled promises also lie at the core of the future tense. Here, however, they act as a trigger, opposing to contemplation the necessity for action: how to find a solution for the eventual keeping of these promises or simply making life better. In other words, modernity failed because it was not good enough (or at least not well applied), hence its amelioration could bring the hope back. Here, the postmodern condition speaks about posteriority (as its name indicates), closely resembling the transition experienced in the entire former Communist bloc.

As for the present tense, it actually is represented in this essay by an absence: the works commented here reflect the present of a time which is already past. But whether present or absent, it is the only stance that pays less attention



Source Zdroj: Courtesy of the artist

to promises. While asking questions about the society producing mass-housing and the politics controlling it from the construction to the use of the urban space, the artists of the present tense question life in the first place – less the container than the content.

This essay deals with a select number of artworks related to the depiction of mass-housing. Should one see in the large current production a reflection of the art market? Is the image of mass-housing on its way to becoming a commodity, in the sense discussed by Groys? Or should one interpret this interest as an indication of the central role played by mass-housing in modern society? Prefab blocks and districts could be considered as a potential emblem for the twentieth century, in the way that cathedrals were assimilated to the Middle Ages, or that vast structures like universal exhibitions and railway stations embodied the nineteenth-century concern for connections, both cultural and territorial.

In any event, by looking at mass-housing, art poetically contemplates our recent history. Maybe, in this case, maybe these artworks could be considered the never-erected monument for the unknown architect and planner^{41/}.

Gentian Shkurti:
Colourblind, video, 2004

Gentian Shkurti:
Farboslepé,
videozáznam, 2004

NOTES POZNÁMKY

- 1 FISCHER, Hartwig – SCHMIDT, Sabine Maria: Introduction. In: *Fusion // Confusion*. Nürnberg, Verlag für moderne Kunst, 2008, p. 8.
- 2 See GAILLARD, Cyprien: *Geographical analogies*. Zürich, JRP/ Ringier, 2010.
- 3 For example, in the shows *Fusion// Confusion* (2008) or *Modernism as a Ruin* (2009).
- 4 GROYS, Boris: *Le post-scriptum communiste*. Paris, Libella: Maren Sell, 2008.
- 5 BOYM, Svetlana: *Architecture of the Off-Modern*. New York/ Princeton, Beull Center/ Princeton Architectural Press, p. 5.
- 6 WOLFS, Rein: *Against Disappearance*. In *Geographical Analogies* [unpaginated].
- 7 See DILLON, Brian: *Decline and fall*. *Frieze*, 130, 2010. Available at http://www.frieze.com/issue/article/decline_and_fall. Accessed August 14 2012.
- 8 Available at <http://vimeo.com/7683124>. Accessed August 23 2012.
- 9 WOLFS, Rein: *Against Disappearance*.
- 10 MATT, Gerald: Introduction. In Anri Sala, *Kunsthalle Wien*. Halle 2. Vienna, Kunsthalle, 2003, p. 8.
- 11 KIRALY, Iosif: *Reconstructions*. Bucharest, Universitatea Națională de Arte, 2010.
- 12 MICȘA, Ovidiu: *Locuri pierdute*. *Arhitectura* 2012, 638, pp. 112 – 115.
- 13 GROYS, Boris: *Art Power*. Cambridge Ma., London, MIT Press, p. 53, 54.
- 14 Meant to be released in 1989, the film was delayed by financial problems and, eventually, by the fall of the Wall in the autumn of the same year. Hence, it belongs theoretically to the socialist period – looking at it from this perspective, its approach gains a different meaning.
- 15 Jeff Wall quoted in Fried, Michael: *Why Photography Matters as Art as Never Before*. New Haven, London, Yale University Press 2008, p. 64.
- 16 Jocul. In: CĂRTĂRESCU, Mircea: *Visul*. Bucharest, Cartea Românească, 1989, pp. 7 – 40. Cărtărescu will develop the theme of the prefab block, the district and the city in his trilogy *Orbitor* (*Aripa stîngă*, 1996; *Corpul*, 2002; *Aripa dreaptă*, 2007).
- 17 Interview by Carmen Popescu on October 14, 2011.
- 18 Interview by Carmen Popescu on October 12, 2011.
- 19 A nineteenth-century water tower, which was also used at that time as an observation point for firemen.
- 20 CĂRTĂRESCU, Mircea: *Jocul*, p. 15 Translation Carmen Popescu.
- 21 Hans Ulrich Obrist in conversation with Anri Sala. In: GODFREY, Mark – OBRIST, Hans Ulrich – GILLICK, Liam: *Anri Sala*. London, Phaidon Press, 2006, p. 19.
- 22 GROYS, Boris: *Art Power*, pp. 61 – 62.
- 23 CĂRTĂRESCU, Mircea: *Orbitor*. *Corpul*, p. 118.
- 24 CĂRTĂRESCU, Mircea: *Orbitor*. *Corpul*, p. 111.
- 25 PARENTI, Marco: *Albania*. In: *Casabella* 39, 1975, 397, pp. 20 – 25.
- 26 SALA, Anri: *Why Colour Is Better than Gray*. Center for Contemporary Art, Kitakyashu, 2004 [unpaginated].
- 27 I would like to thank to Nikelina Bineri who helped me with collecting fig. 12 and 13.
- 28 Available at <http://tica-albania.org/TICAB/Facades/index.html>. Accessed August 16 2012.
- 29 See MUKA, Edi: *La réinvention de la roue*. In: MACEL, Christine – PETRESIN-BACHELEZ, Nataša – SHISHKE, Micha (eds.): *Les promesses du passé. Une histoire discontinue de l'art dans l'ex-Europe de l'Est*. Paris, Centre Pompidou, 2010, pp. 173, 178.

- 30 Why Colour Is Better than Gray, not paginated.
- 31 Why Colour Is Better than Gray, not paginated
- 32 RAMA, Edi, Why Colour Is Better than Gray, not paginated
- 33 MUKA, Edi, La réinvention de la roue. In: MACEL, Christine – PETRESIN-BACHELEZ, Nataša – SHISHKE, Micha (eds.): Les promesses du passé. Une histoire discontinuée de l'art dans l'ex-Europe de l'Est. Paris, Centre Pompidou, 2010, p. 173.
- 34 POTRC, Marjetica: Le pouvoir de la frontier: corps humains, façades de bâtiments et territoires fragmentés. In: MACEL, Christine – PETRESIN-BACHELEZ, Nataša – SHISHKE, Micha: p. 179.
- 35 MUKA, Edi, La réinvention de la roue. In: MACEL, Christine – PETRESIN-BACHELEZ, Nataša – SHISHKE, Micha (eds.): Les promesses du passé. Une histoire discontinuée de l'art dans l'ex-Europe de l'Est. Paris, Centre Pompidou, 2010, p. 173.
- 36 BOYM, Svetlana: Modernités hors cadres: l'art déli-
- cat d'Anri Sala. In: MACEL, Christine – PETRESIN-BACHELEZ, Nataša – SHISHKE, Micha: p. 174.
- 37 GROYS, Boris: Art Power, p. 150 – 151.
- 38 MUKA, Edi, La réinvention de la roue. In: MACEL, Christine – PETRESIN-BACHELEZ, Nataša – SHISHKE, Micha (eds.): Les promesses du passé. Une histoire discontinuée de l'art dans l'ex-Europe de l'Est. Paris, Centre Pompidou, 2010, p. 178.
- 39 GROYS, Boris: Art Power, p. 151.
- 40 GODFREY, Mark: Articulate Enigma: The Works of Anri Sala. In: GODFREY, Mark – OBRIST, Hans Ulrich – GILLICK, Liam: p. 44.
- 41 Payam Sharifi reports that Gaillard was wondering – while wandering through the mass-housing suburbs of Paris – 'we have memorials to the unknown soldier, why not then the same for the unknown architect and planner? SHARIFI, Payam: The Rear-Guard of the Avant-Garde: Some Thoughts on the Work Belief in the Age of Disbelief. In: Fusion // Confusion, p. 69 – 70.