

PAVLE MIJUČA

2018-2022

**Pavle Mijuca**  
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b. 1999, Belgrade, Serbia

## **Education**

2018 - 2021 BA Fine Arts, Zurich University of the Arts, Zurich

October 2019 InOCTOBER - October School Mexico City 2019, UNAM

## **Exhibitions**

2020 *HARD-PRESSED*, The Magacin Cultural Centre MKM4, Belgrade

2020 *Familien-Modelle*, Shedhalle Zurich, Zurich

2020 *Mykorrhiza*, Toni Areal, Zurich

2019 *Memorias del presente y futuras*, Escuelita Emiliano Zapata, Mexico City

2019 *Semester exhibition*, Toni Areal, Zurich

## **Awards**

2021 BA Grant Award in Fine Arts, Zurich University of the Arts, Zurich

## Artist statement

My artistic research explores the phenomenologies of cities in post-socialist European countries. This often includes dealing with architecture, urban planning, politics, local traditions, and culture.

I observe the city as a multi-layered playground, in which various architectural typologies create tensions and conflicts, contextualize, and shape the identities among the communities. The city itself behaves as an amusement park in which everything is possible. In my practice, I grapple with topics such as gentrification, illegal construction, deregulated planning, capital investment, and corruption. These situations often depict hyper-masculinity as an equivalent of real estate development and capital investment. I question how these circumstances affect urban planning as a practice today. I am also interested in how this practice, through its format and characteristics, resembles an idea of an interactive platform - a video game.

I conduct my research by going through urban plans, internet portals, forums, and social media accounts. I translate the products of my research into a satirical visual language, ultimately embodying it into digital illustration. These digital illustrations hold a distinctive style and a color palette, which create a detachment from reality and reference the aesthetics of a video game. I complete my process by printing these illustrations onto different materials, presenting them as physical objects.

*The City is My Lunapark!*, 2022  
Custom made printed silk scarf  
100 × 100 cm  
Installation view



*The City is My Lunapark!* is a work that deals with the urban space-related problems in the city of Zagreb. In this work, I examined some of the key issues that the city is facing: waste management, problems with urban transport, and failed architectural projects.



*The City is My Lunapark!*, 2022  
Custom made printed silk scarf  
100 × 100 cm  
Installation view



*Full of new beginnings, 2021*  
Installation view



This installation embodies a series of works in which I examine the phenomenology of urban planning under the influence of tourism in Split, Croatia. The series consists of three works: *Betoniziraj!* (Betonize!), *A Catwalk on the Riva*, and *Pukni puško, rodilo se muško* (Fire a rifle, a male was born).

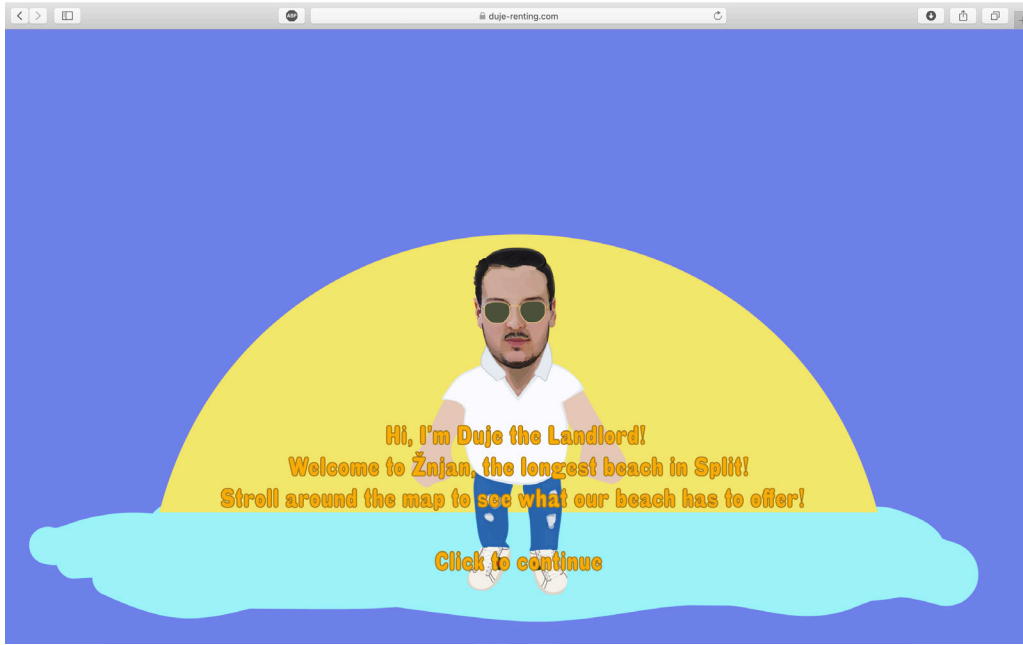
The starting point and recurring motive in this series of works is Duje, a macho investor who embodies problematics of urban planning such as corruption, gentrification, illegal construction, and unregulated planning.

In this series of works I rely on the usage of two important colloquial terms: *apartmanization*, a term used for the destruction and overcrowding of coastal areas through the overbuilding of secondary residencies, and *betonization*, which refers to the ever-growing presence of concrete buildings.

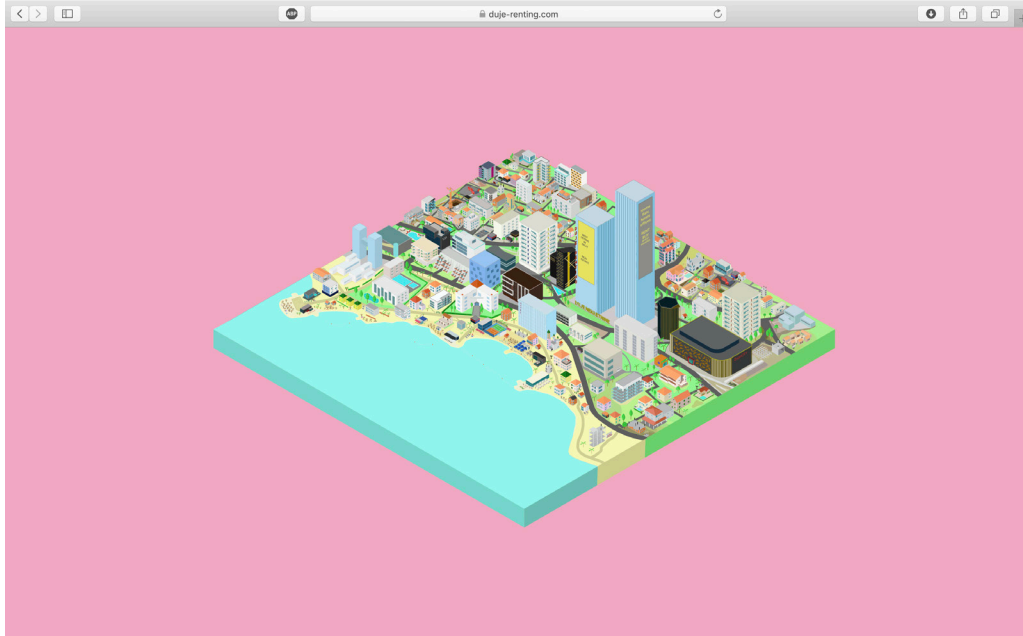
*Full of new beginnings, 2021*  
Mixed media, dimensions variable  
Installation view



*Betoniziraj! (Betonize!), 2021*  
Digital illustration, dimensions variable  
Link: [www.duje-renting.com](http://www.duje-renting.com)  
Installation view



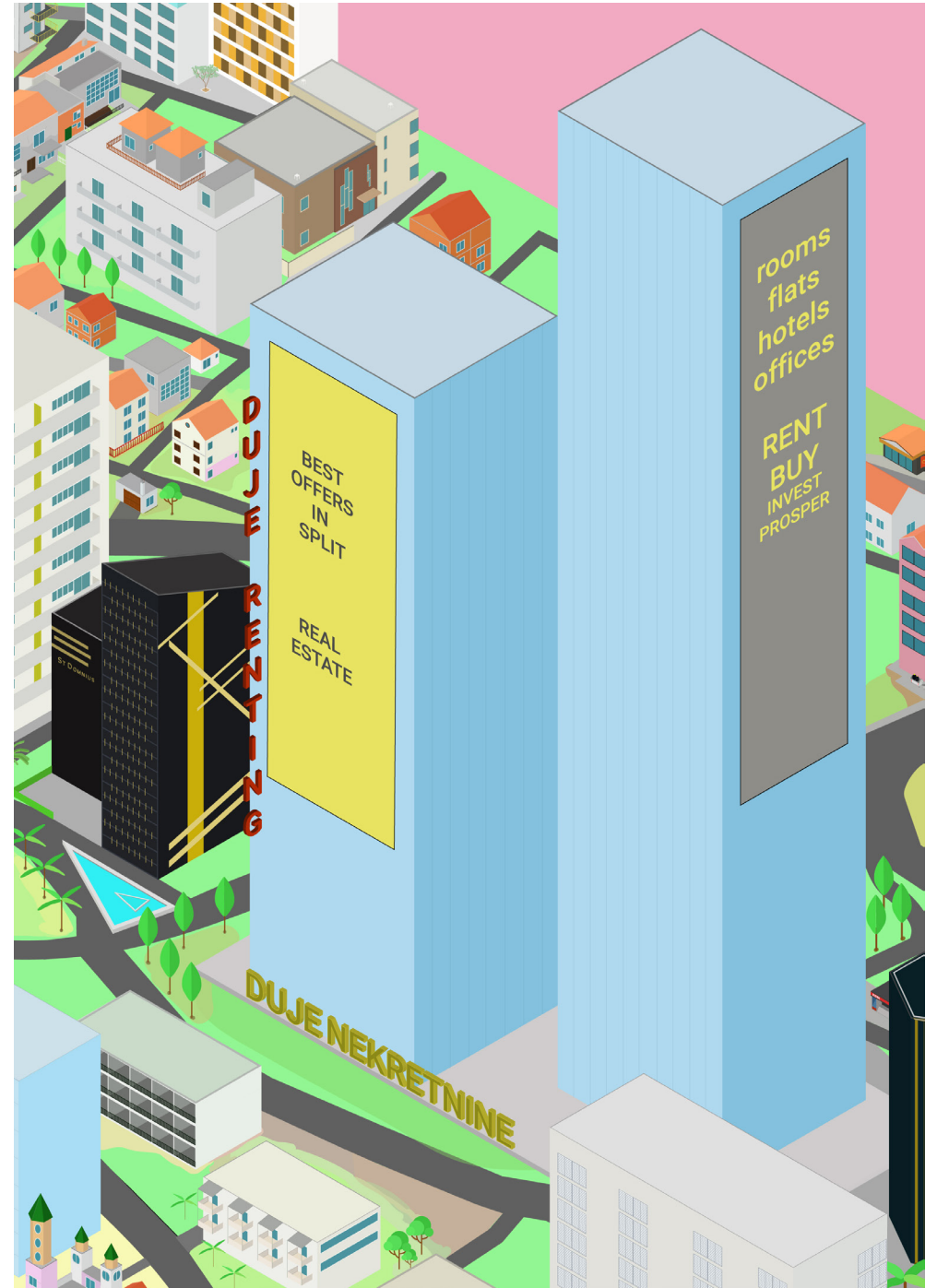
*Betoniziraj!* functions as a dystopian depiction of the beach Žnjan in Split. In this dystopia, this maritime domain becomes overcrowded by illegal objects of bizarre appearance. Their purpose resembles the dialectic of two different scenarios: One being apartments rented out during the tourist season to become secondary residences and the second scenario in which these buildings house the local population. I have taken the real geographical data from the area of Žnjan, defined an area of 1 km<sup>2</sup>, and illustrated it in isometric projection. By using the isometric projection, I refer to urban planning, thus questioning the effectiveness and relevance of this practice today.



Website screenshots



Map zoom-in



Map zoom-ins



The doll represents a typically dressed woman from Split - Jagoda, Duje's girlfriend, who's proudly showing off her new silk scarf while walking along the Riva in Split. The scarf itself portrays different aspects of the tourist season in Split along with Duje's properties. In this work, I questioned how concepts such as heteronormativity and hyper-masculinity influence urban planning as a practice. Duje, the influential investor, is emasculated by being placed on a silk scarf and worn as a high-end tourist souvenir.

*A Catwalk on the Riva, 2020*

Mannequin, pedestal, used clothing, custom made printed silk scarf

204 × 60 × 60 cm

Installation view



*A Catwalk on the Riva, installation view*





A couple gets married, they build a two floor house.  
The couple does not finish the house with a roof.  
Instead, they leave metal wires spiking out of the concrete slab.  
They are expecting a boy, so they're leaving an empty floor for a new flat to be.  
The first son is born, so they construct the next floor.  
Yet again, they leave the metal wires.

*Pukni puško, rodilo se muško (Fire a rifle, a male was born), 2020*  
Digital print on cotton, dimensions variable  
Installation view

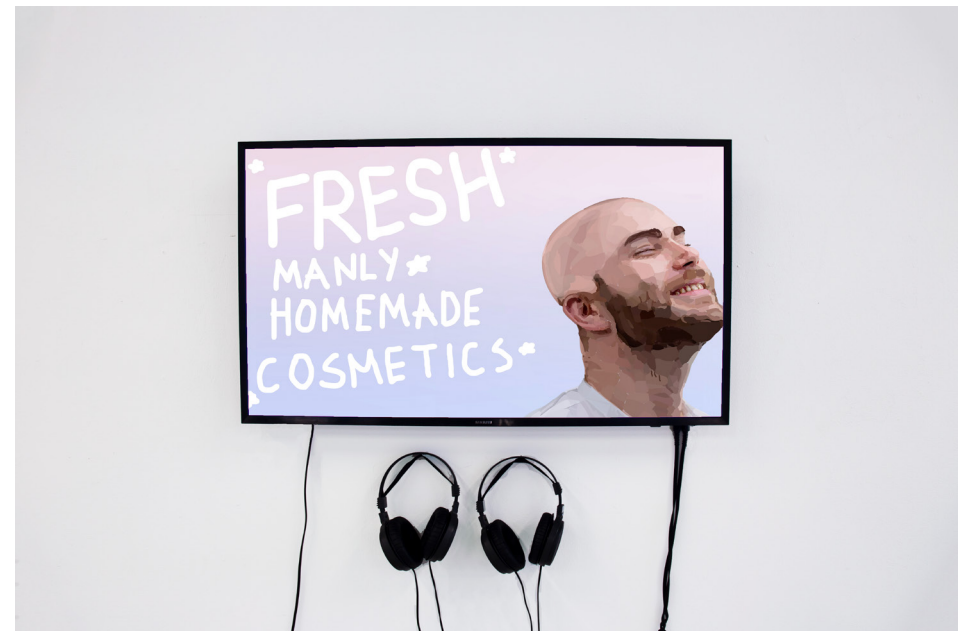
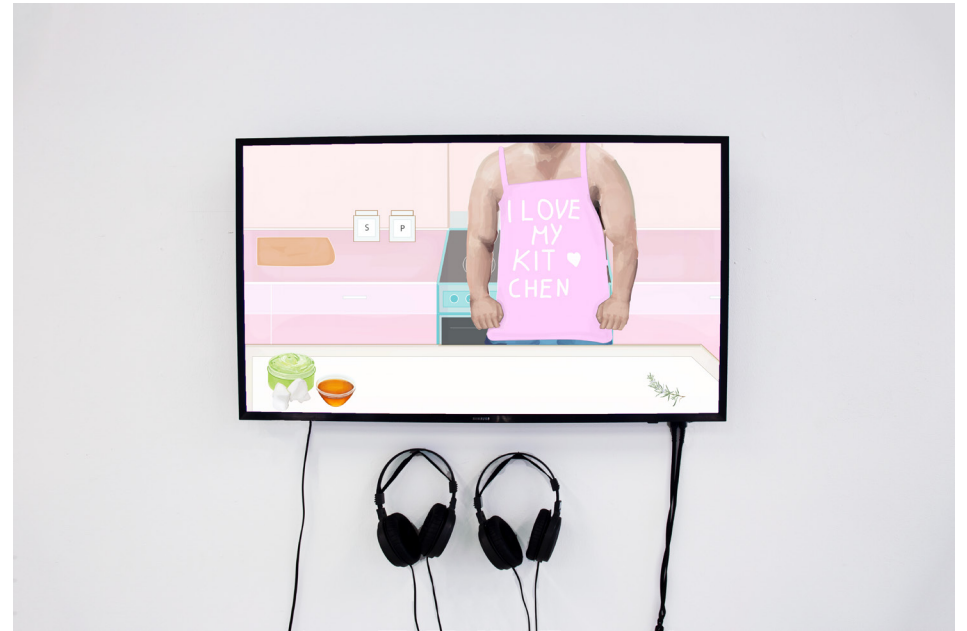
*Pukni puško, rodilo se muško (Fire a rifle, a male was born), 2020*  
Digital print on cotton, 50 × 40 cm  
Detail



The following series of works deals with stereotypes concerning heteronormativity and hyper-masculinity regarding cosmetics consumption on the internet. By placing the consumption of cosmetic products as the central thesis in this series of works, I question the aesthetical values and practices that do not fit the usual masculine behavioral patterns.



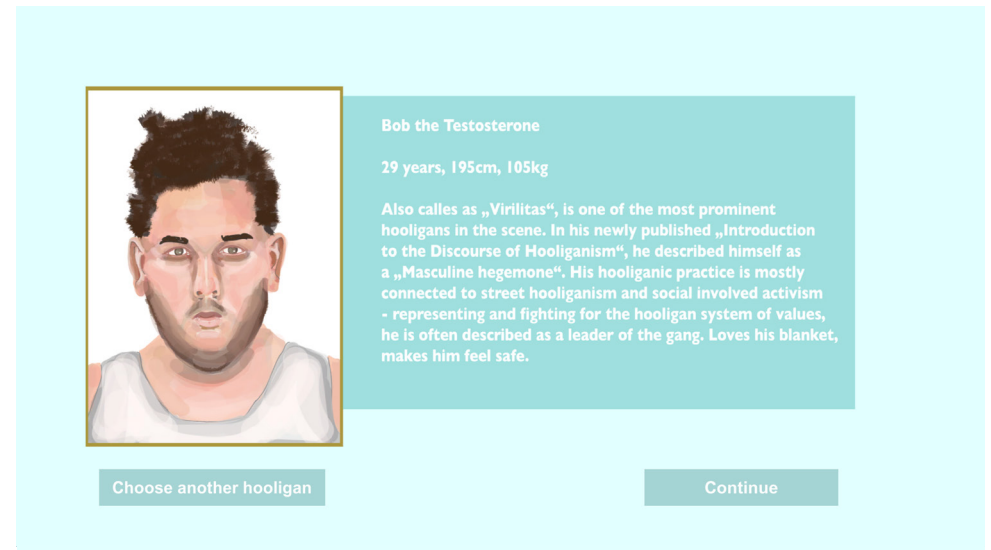
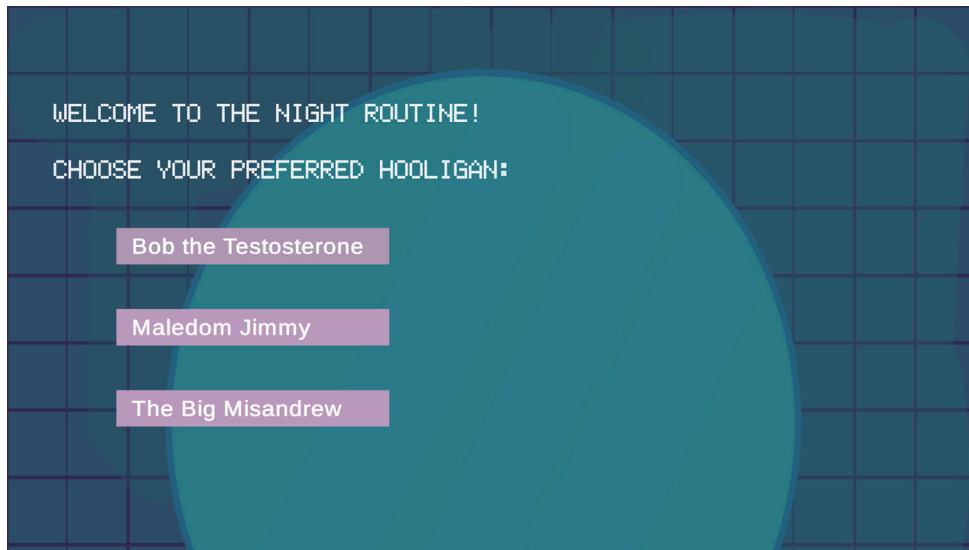
*Fresh Manly Homemade Cosmetics*, 2019  
Video animation, 4'47"  
Link: <https://vimeo.com/531873459>



Installation view, *Mykorrhiza*, Zurich University of the Arts, 2019

*A Hooligan's Night Routine, 2018*  
Video game, inkjet print on paper  
Exhibition view, Semester exhibition, Zurich University of the Arts





Video game screenshots

Gameplay link: <https://vimeo.com/552450229>

*What happens with hooligans when they go to bed?* The video game deals with hyper-masculinity, cultural identity, and archetypal features of hooligans as a social group in the context of private space.

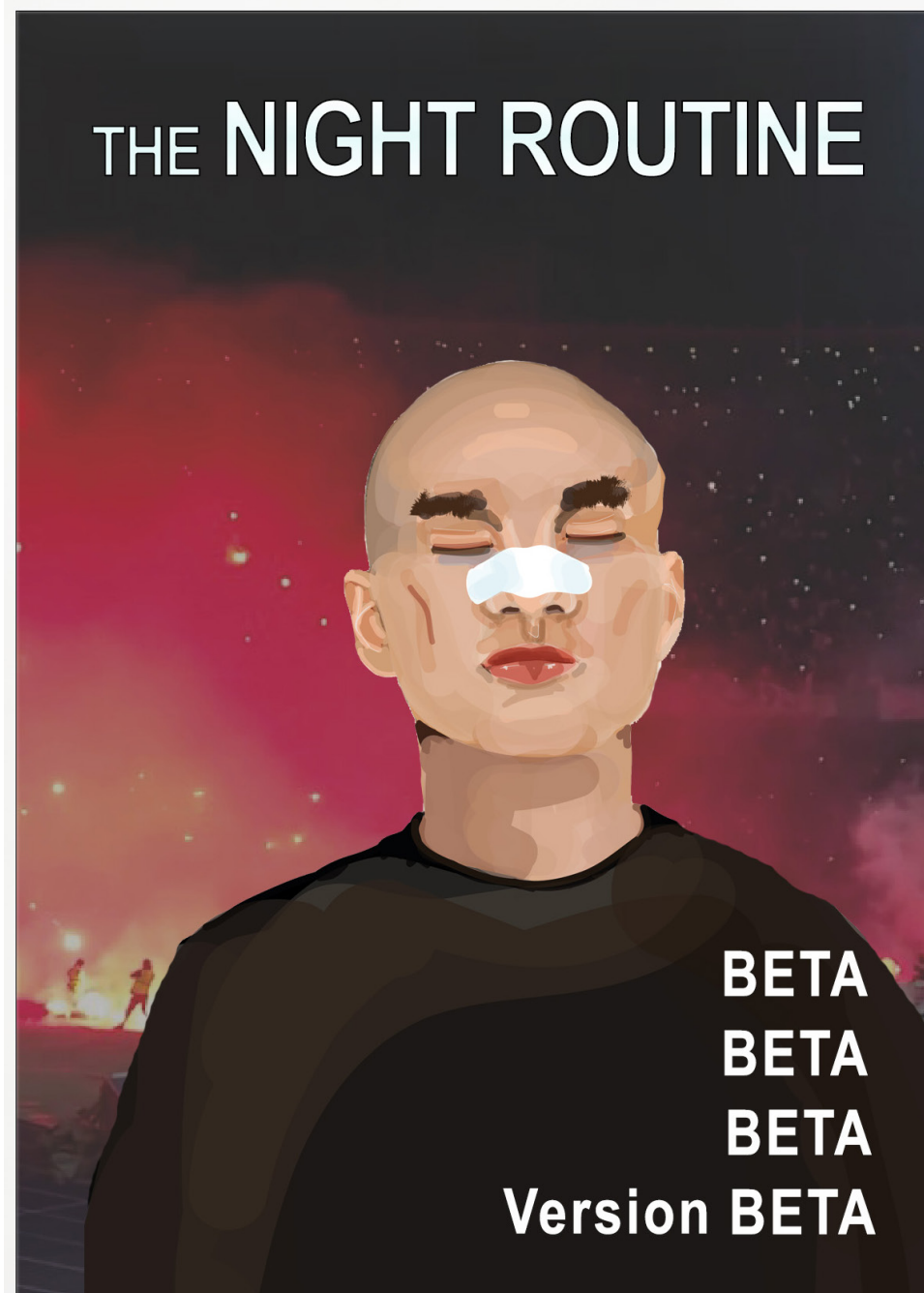


*A Hooligan's Night Routine, 2018*  
Inkjet print on paper  
59 × 42 cm



*A Hooligan's Night Routine, 2018*  
Inkjet print on paper  
59 × 42 cm

# THE NIGHT ROUTINE



*A Hooligan's Night Routine, 2018*  
Inkjet print on paper  
118 × 84 cm