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DOMESTIC POST-SOCIALISM’S ART OF VEXILOLOGY, OR, FLAGS AS A SUBVERSIVE ARTISTIC SYMBOL

SUMMARY

In the article I observe the subversive use of flags as exhibitional and performance art symbols in the works of Croatian artists from the post-Socialist, corporative-capitalist transitional 1990s, with the emphasis of the period from 2005 – Cvijanović’s Nazi EU flag up to 2011, concluding with the Agrokor Republic flag as conceived by the H-Alter journalists Mašenjka Bačić and Tamara Opačić, as well as with the Bojan Šumonja’s white Croatian *Underwater Flag* (2012).

It is notable in that process that the artists use the flag as a subversive means of ironising the political forces in power – as fictitious, dismantling allegorical flags (for example, in the case of Nemanja Cvijanović, Nada Prlja, Mašenjka Bačić and Tamara Opačić, Zoran Pavelić, Božidar Jurjević, Bojan Šumonja); furthermore, as actual flags (for example, the flags and coats-of-arms of Marko Marković, the flags in Borut Šeparović’s productions *Timbaktu* [2008] and *Mauzer* [2011], the case of the Janez Janša/Emil Hrvatin’s flag) or, for their part, as Utopian flags (the patchwork flags of Robert Sošić and the *God* flag of Tomislav Brajnović and his father Marčelo Brajnović).

Key words: flags, exhibitional and performance art flag-symbols, activist art, post-Socialism, anthropology of art