Koreografski i prostorni nivoi u plesnom filmu *Paviljon* Jasmine Cibic

Choreographic and Spatial Layers in Jasmina Cibic's Screendance *The Pavilion*

PRETHODNO PRIOPĆENJE
Primljen: 22.1.2020.
Prihvaćen: 3.7.2020.
DOI: 10.31664/zu.2020.106.03

SAŽETAK
Rad je studija slučaja kratkog filma *Paviljon* (2015.) Jasmine Cibic, suvremene umjetnice koja kroz *totalna umjetnička djela* tematizira upotrebu umjetnosti i arhitekture u prezentaciji smijenjenih državnih ideologija. *Paviljon* se promatra u okviru teorije o plesnom filmu (*screendance*) i srodnih termina—ples za ekran, koreofilm, filmski ples—predstavljene kroz istraživanja o ovom obliku umjetnosti koja su realizirale Tarryn-Tanille Prinsloo 2018., Harmony Bench 2019., Erin Brannigan 2011. i Sherril Dodds 2004. Polazeći od toga da su koreografski i filmski elementi neodvojivi u plesnom filmu, rad pristupa analizi odnosa između plesnih i filmskih elemenata u *Paviljonu*. Analiziranjem primjene filmskih sredstava za prikazivanje koreografije pet ženskih figura u filmu dolazi se do zaključka da njihova koreografija nije jedina, nego da je ima i glavni objekt na koji se fokusira film – maketa paviljona koji je Dragiša Brašovan dizajnirao 1929. godine za potrebe predstavljanja Kraljevine Srba, Hrvata i Slovenaca na Svjetskoj izložbi u Barceloni. S obzirom na to da se iste godine država promijenila u Kraljevinu Jugoslaviju, demontažna maketa paviljona otjelovljuje ovaj konstruktivni karakter države i ideju unifikacije južnoslavenskih naroda. Cibic stvara naraciju o prikazivanju i skrivanju identiteta i uspoređuje Brašovanov paviljon s vilom koju je godinu dana ranije Adolf Loos dizajnirao za modernu plesačicu Josephine Baker u Parizu. Rad se iz tog razloga okreće i arhitektonskim prostorima u filmu, realnima i impliciranima, dovodeći u vezu ne samo paviljon i Loosovu vilu nego i ono što je njima bilo „izloženo": državno tijelo u metamorfozi i tijelo plesačice čija važnost za povijest plesa nije bila prepoznata u vremenu u kojem je živjela.

KLJUČNE RIJEČI
plesni film (*screendance*), koreografija, Jasmina Cibic, arhitektura, prostor u plesnom filmu

PRELIMINARY COMMUNICATION
Received: January 22, 2020
Accepted: July 3, 2020
DOI: 10.31664/zu.2020.106.03

ABSTRACT
The paper is a case study of Jasmina Cibic's film *The Pavilion* (2015) in relation to the theory of *screendance*. The first part of the paper discusses the definitions of the term screendance by various researchers, and its position to related terms *choreocinema*, *cine-dance*, *dance cinema*, *dance for the camera*, *dance on screen*, *dancefilm*, and *video dance*. The second part of the paper is a close analysis of the film, synchronously focused on three key aspects: the choreography of the five female performers, the cinematic techniques, and the narration. The third part of the paper examines the role of the dancer Josephine Baker, to whom the film makes a reference. The paper concludes that the central choreography in the film is not that of the five female performers, but actually of the model of the pavilion which they animate. The choreography of the architectural model and the spatial reference to the body of Josephine Baker are as important semantic layers of the film as the choreography of the five performers.

KEYWORDS
screendance, dancefilm, choreography, Jasmina Cibic, architecture, space in screendance

Sonja Jankov

Samostalna istraživačica, Novi Sad / Independent researcher, Novi Sad

Jasmina Cibic, *The Pavilion*, 2015, 6 min 43 sec, single channel HD video, stereo. Courtesy of the artist ↑
/ Jasmina Cibic, *The Pavilion*, 2015., 6 min 43 sec, jednokanalni HD-video, stereo. Ljubaznošću umjetnice

•

In the majority of her work, the contemporary artist Jasmina Cibic (b. 1979) focuses on mechanisms of soft state power, particularly on the use of art and architecture for international promotion of states. For that reason, she often turns to former states such as the Kingdom of Yugoslavia and the Socialist Federative Republic of Yugoslavia—two 'failed project' states that had temporarily unified the southern Slavic nations. Depicting artworks and architecture that represented these states in their best light, Cibic revalorises them as objects whose perception was determined by the specific historic and ideological contextual situations. By portraying them only as segments of her *Gesamtkunstwerk*, Cibic gives these objects symbolic value, turning the narrative of the former Yugoslav states into a potential scenario for any state.

Cibic's works combine research of institutional and private archives, employment of cinematic and performative methods, installation art, architectural and textile design, as well as script-writing. Several of her works—*The Gift* (20', three-channel video, 2019), *NADA: Act II* (13', 2017), *State of Illusion* (19', 2018) and *The Pavilion* (6' 43", 2015)—are also great contributions to screendance art form. This paper focuses on the earliest of them, *The Pavilion*, produced within Cibic's project *Building Desire*.[1] It depicts the object designed by the architect Dragiša Brašovan[2] to represent the Kingdom of Serbs, Croats and Slovenes at the 1929 World Expo in Barcelona, during which the state changed into the Kingdom of Yugoslavia, going a step further toward the unification of South Slavic nations. As a result of this change, there is very little documentation preserved to prove that the pavilion even existed, and Cibic creates the film as an artistic reconstruction of both its form and the narrative about it. Furthermore, she creates a model of this Yugoslav pavilion as a metaphorical body of any state which is ceasing and metamorphosing.

For the purpose of analysing the choreographic elements in this film, the paper employs case study and close analysis as methods that reveal multiple semantic layers of the work. The first part of the paper summarizes the most recent scholarship on *screendance*, most notably the studies by Tarryn-Tanille Prinsloo, Harmony Bench, Erin Brannigan and Sherril Dodds. The second part is a close reading of the film, with the focus on three parallel lines that constitute it: the choreography, the camera movements with editing techniques, and the content provided by the narrator. This part also examines Cibic's method for achieving kinesthetic empathy.

The paper further turns to two levels of implied space[3] within the film, one being the territory of the former Kingdom of Yugoslavia, and the other the villa that was designed for Josephine Baker in 1928 by the architect Adolf Loos, whose "definition of architecture is really a definition of theatrical architecture."[4] As Baker is the only dancer to whom the film makes a reference, the paper dedicates the third chapter to the analysis of her role in *The Pavilion*, as well as to the

house designed for her. It argues that Baker's position is of great importance for the narrative of the film, especially when contextualized with other female characters in the film. In this way, the paper examines several layers of choreography and space within the film—architectural, filmed, implied, exhibited, and performed.

SCREENDANCE IN ART AND MEDIA THEORY

The term *screendance* has been discussed by a growing number of researchers, some of which regard it as an umbrella term for choreographies made for the screen or emitted on it,[5] while others focus on its distinctive features which differentiate it from other, similar terms. Besides *screendance*, there are several other terms used for artworks which employ both cinematic and choreographic methods: *chore-cinema, chorecinema, choreocinema, dance cinema, dance for camera, dance movie* and *video-dance*.[6] For Dodds, the latter "explores certain camera perspectives to create spatial possibilities that could not be achieved on stage."[7] While film director and choreographer are hierarchically the same in works defined by these terms, in case of *cine-dance*, "the vision from the director will be prioritised."[8] Studies in *dancefilm*, however, focus on the effect that choreographic strategies have on film, television and all emitted contents that embody dance, from musicals to music videos and experimental films.

For Erin Brannigan, *screen dance* refers to "predominantly short films and videos made by collaborative director/choreographer teams [...] or choreographers who have also taken on the role of director,"[9] and she observes how the field of *screen dance* has recently been expanded by "artists, curators and funding bodies."[10] Zanotti notes that "screendance artists' practices might include original choreographies developed for the screen, adaptations of existing choreographies, choreographies created in the edit using software programs, and /or all of these artistic choices combined."[11]

According to Harmony Bench, the core of *screendance* is "that the mode of viewing is via projection or display on a screen or other surface."[12] In addition, she emphasizes that a work can be qualified as *screendance* only if it contains at least one of the following three elements: diegetic movement within it must be "identifiable to a viewer as dance movement," the work must be "in conversation with the histories, aesthetics and practices of dance," or its approaches to composition must "demonstrate a choreographic sensibility, for example in the camera motion, editing and/or the sequencing of movement content."[13]

For Tarryn-Tanille Prinsloo, "screendance is an art form that negotiates its formal hybridity and multidisciplinary nature with its own formal and disciplinary autonomy."[14] She points out that *screendance* has been studied in relation to its screen-related attributes (lightning, camera angles, methods of montage etc.), in terms of race, gender, sexuality, class, identity, place, power, access, agency, in relation to the effects

1
Building Desire was a part of the international cooperative project *Performing The Museum*, realized by the Museum of Contemporary Art in Zagreb in partnership with the Museum of Contemporary Art Vojvodina, the Carinthian Gallery of Fine Arts in Slovenj Gradec and the Antoni Tàpies Foundation (Fundació Antoni Tàpies) from Barcelona.
2
For more information about the pavilion, its material, design concept and place in Brašovan's opus, as well as about the relation of Cibic's work to architecture, see: Jankov, "Re-Thinking Architectural Modernism in Contemporary Art: Jasmina Cibic, Dušica Dražić and Katarina Burin," 85–98.
3
"Implied space in film refers to space which is off-screen during a shot but suggested in the geography of the film's world" Prinsloo, 54). Although this usually refers to the immediate nearby space that is just "beside" the edge of the frame but not included within it, it can also be applied to the larger geography that is addressed in the films and that has its own political and topographic characteristics important for the semantics of the work.
4
Colomina, "The Split Wall: Domestic Voyeurism," 92.
5
Bench, "Screendance," 220; Prinsloo, "Perceiving Screendance through a Laban Movement Analysis Lens," 19.
6
See Prinsloo, *op. cit.*, 17–18. Tarryn-Tanille Prinsloo (2018) and Harmony Bench (2019) give the most detailed overview of the scholarship on dance on/for screen, including the historic development of relating terms which changed with both development of technology and new expressions in choreography.
7
Dodds, *Dance on Screen—Genres and Media from Hollywood to Experimental Art*, 71.
8
Prinsloo, "Perceiving Screendance through a Laban Movement Analysis Lens," 18.
9
Brannigan, *Dancefilm: Choreography and the Moving Image*, vii.
10
Ibid.
11
Zanotti, "Digital Spaces, Analogue Thinking: Some Thoughts on Screendance," 147
12
Bench, "Screendance," 224.
13
Ibid.
14
Prinsloo, "Perceiving Screendance through a Laban Movement Analysis Lens," 31.

cinematic technology has on the body and choreography, as well as regarding the mutual relation between its elements (body, camera, space, time and sound).[15] It becomes evident that both dance and audio-visual arts have profited from the creative exploration of possibilities and boundaries of merging these two artistic disciplines.

Cinematic techniques applied to dance enable an extensi on of movement and space, while the camera, when approached in a documentary manner, allows multiple angles of viewing which spectators in theatres cannot have. This is particularly important for Cibic who approaches historic moments that created specific architectural objects. Diversity of camera angles visually and semantically contributes to the narrative in her films, which is created by collecting information from various sources and combining them with new elements. In *screendance*, cinematic techniques and manipulation construct "dancing bodies that could not be replicated on stage: fragmented bodies, magnified bodies and minuscule bodies; bodies seen from unconventional perspectives; unpredictable bodies that undermine spatial and temporal expectations; and bodies moving in ways that are physically impossible outside the film and television context."[16] Cinematic effects can extend the reality of a movement by, for example, "editing a series of jumps with a strobe to create the illusion of flight."[17]

Movement in *screendance* is not only limited to the movement of performers, it can be also achieved by movement of a camera that is focused on immobile figure, resulting thus in a movable object, which Cibic applies in *The Pavilion*, as shown in the next chapter. A number of screening and post-production technique have also contributed to type of dancing movement that occurs only in *screendance*, such as "motion of the camera, the rhythm of the edit, the framing of the image, the possibility of special effects, the size of the screen and the quality of the television image."[18] Dancing movements on screen also include movements of body parts captured though close-up or reconfigured in post-production that can be achieved "with several different editing devices, such as cuts, dissolves and fades, slow motion, freeze frames and montage."[19] All these cinematic methods in turn made influence on choreographies that are performed live, resulting in choreographic works "based on cinematic concepts that manipulate time, like slow motion, fast-forward."[20]

Jasmine Cibic stands as both director and choreographer for The Pavilion, as well as costume designer, script-writer and researcher in the history of architecture who reconstructs the Yugoslav pavilion into a modular model. By embracing cinematic techniques such as aerial perspective, cuts, close-up, long shots and sound editing, she creates a choreographed work that cannot exist anywhere else but on a screen.

→

15
Ibid.
16
Dodds, *Dance on Screen—Genres and Media from Hollywood to Experimental Art*, 78–79.
17
Brannigan, *Dancefilm: Choreography and the Moving Image*, 4.
18
Dodds, *Dance on Screen—Genres and Media from Hollywood to Experimental Art*, 94.
19
Prinsloo, "Perceiving Screendance through a Laban Movement Analysis Lens," 61.
20
Poeth, "Screenchoreography: Challenging the Artistic and Conceptual Parameters of Choreography and Dance," 11.

CHOREO-CINEMATIC ANALYSIS OF *THE PAVILION*

Cibic describes *The Pavilion* as "the video which documents a group of performers" [21] and as "an experimental documentary moving image work." [22] It includes five female performers, twenty elements of the pavilion's model,[23] and a female narrator who presents the history of the pavilion and the artist's methods in filling the gaps in relevant archival evidence. As Rosenberg points out that the "screen-based dance cannot be separated from the signifiers present within the frame itself," [24] it is crucial to observe the three sets of figures inseparably —the five female performers, the twenty wooden elements and the female narrator who is only vocally present.

The film opens with a long shot from an aerial view, depicting the empty black floor of the stage. A female voice opens the narration, which lasts throughout the entire film, with the claim of how "a metonym for architecture as a whole, a facade is an element most invested with political and cultural meaning." In this way, the author has presented the main motives of the film: the architectural facade and its political and cultural significance. The dancers don't enter the stage, they just manifest from nothing, one by one, creating a fragmented visual narrative as an introduction to the fragmented remains of history. The performers walk in a pattern which reminds of electrons' orbits, although there is no central core to gravitate to. They start connecting and forming geometric patterns, starting with the figure of a pentameter, then lying on the floor and forming a circle. While still lying against the black background, they move into a diagonal line, and then into smaller broken lines that will later turn out to be the personification of the pavilion's linear façade. All this time, a spectator is given a complete view of the set and is able to see all the action from an aerial perspective.

The camera then cuts to a medium shot, capturing one performer as she pushes a modular wooden element. At the same moment, the narrator turns to the pavilion of the Kingdom of Yugoslavia. The camera cuts again to aerial view, enabling a view of all twenty elements that are freely placed all over the stage and the performer who pushes them and groups them one by one towards the centre of the frame. The next shot is the first close-up in the film, which presents only the hands of the performer while neatly putting one element beside another. Soon, the hands of other performers join in, adding other elements. According to Rosenberg, "close-up in screendance is most often encountered within a kind of discreet narrativity, one that while not explicit (though often so) it is rather *implicit*." [25] In *The Pavilion*, this close-up turns the bodies/hands into creators of a new state, while the grouping elements of the pavilion resemble the unification of Serbs, Croats and Slovenes into the kingdom that was represented by the pavilion.

The assembled body of the pavilion now fully symbolises the unification of three South Slavic nations, while the performers' hands resemble their people joined in a single cause. Cibic, however, does not stop there. The plurality of working hands

21
Cibic, "Nema novca pa umjetnici odlaze iz Slovenije."
22
Cibic, *The Pavilion* (*2015*)—excerpt.
23
Architectural plans for the reconstruction of the pavillion, Cibic realised in collaboration with Mateja Šetina.
24
Rosenberg, "Excavating Genres," 64.
25
Ibid., 70.

Jasmina Cibic, *The Pavilion*, 2015, 6 min 43 sec, single channel HD video, stereo. Courtesy of the artist. / Jasmina Cibic, *The Pavilion*, 2015., 6 min 43 sec, jednokanalni HD-video, stereo. Ljubaznošću umjetnice

↑

that are building the new state and the new society starts to go beyond the specifics of the Kingdom of Yugoslavia. It starts to represent any new community that is working on new society or a state. It also emphasises that every existing state can be de-assembled and re-constructed into a new one. In Cibic's work, the modular architectural object which was supposed to internationally represent one specific state became a *symptom*, highlighting the fact that each state is a construct which can be re-assembled into something else.

The close-up shot is used again later to focus on the façade of the pavilion, the motive that opened the film. The narrator describes the "black and white horizontal stripes, spaced about 30 cm apart," finding them similar to those on the facade of the "well documented, but unrealised project by the eminent architect Adolf Loos" for the villa of Josephine Baker. The narrator shifts from Baker to the interior of the pavilion, making a correlation which is analysed in more detail in the following chapter of this paper. The narrator also points out the similarity between the facade and the razzle-dazzle black and white stripes painted over the navy fleet that served as a camouflage before the invention of radar, disabling observers to determine the distance of ships.

Throughout the film, the camera cuts between medium shots and the aerial view, which gives us a view of the overall choreographic pattern of both the performers and the elements of the pavilion as they are being placed into a single object. When the model is assembled, the performers leave the frame. In the last shot, the camera zooms out to capture the whole model, swinging gently so that the pavilion appears as a ship in water. In this way, it becomes visually compared to a swimming Josephine Baker, but more closely to the ships whose whole surface was covered with the technique of illusion in order to create deception. With its black and white façade, the pavilion thus becomes the deceiving mechanism, one that is so well camouflaged that it is barely visible in the history of architecture, as almost all documentation of its existence has been lost.

In this film, the kinesphere—the volume of space occupied by outreaching bodies—is the model of the pavilion itself, as the performers don't move further than needed to compose its elements. If understood as a metaphor for the state, as the body of the nation, the pavilion becomes a new actor on stage, one whose elements unite, animated through the choreography of performers. It appears to have its own choreography, while the performers turn into those who animate it, who build the illusion of a new society. This view is underlined by the last shot of the film that focuses solely on the whole model of the pavilion. At that moment, when there are no figures of performers on stage to serve as a point of reference, its size becomes irrelevant and it appears as the very pavilion itself, and not a smaller replica. It becomes The Pavilion, and not a compositional model of 20 pieces.

→

Cibic exhibits these elements of the pavilion along with the film projection, and spectators often use them as furniture while watching. In this way, she enables kinesthetic empathy – the spectators can identify with performers who were assembling these elements and personifying the façade. According to John White, the concept of kinesthetic empathy "describes how spectators viewing human movements do not simply watch but also feel them in their bodies and minds."[26] In that moment, we all became accomplices in building the façade of a state, a model which can be re-assembled in another way and turn into another state.

IMPLIED CHOREOGRAPHY WITHIN *THE PAVILION*: THE PRESENT ABSENCE OF JOSEPHINE BAKER

According to Erin Brannigan, one of the critical moments in defining dance for screen is "the question of *presence*: the condition of dance as elusive, corporeal, immediate expression."[27] As the presence of a performing body or an animated object remains the decisive moment of distinction between dance and non-dance, Brannigan points out that, in terms of dance on screen, presence is achieved as "the conversion of the performer through the cinematic apparatus—light, movement, photographic registration—onto the screen as image."[28] Josephine Baker (Freda Josephine McDonald), however, is not present in *The Pavilion* in any visual or choreographic way, but only mentioned by narrator as a point of reference, in relation to the villa designed for her by the eminent modernist architect Adolf Loos. The villa itself was never realised, but, as the narrator points out, it shares some striking similarities with the Yugoslav pavilion, which makes it an extended and implied space of this screendance.

Despite the visual absence of both Baker and the villa design for her, these two elements play a distinctive semantic role in *The Pavilion*, as the film focuses on erasure from history and on architecture as a mode of representation. Baker and Yugoslavia become the same within Cibic's work—spectacles, *objects* of gaze for which new architecture was designed, new architecture that was either unrealised or almost completely erased from history. Even though Baker's female dancing body is not technically present in the film, it still caries "social, cultural, political and economic meanings"[29] that influence the reading of Cibic's screendance.

The reception of Josephine Baker, both as a dancer and a public figure, was very diverse, ranging from "the meeting point between modernism and the Harlem Renaissance," to being described as the one who, along with the other African American dancers and jazz musicians, "was bringing about the end of European civilization."[30] Baker was a feminist heroine and anti-racist figure of cultural power who was also a victim of white stereotypization that made her into an forbidden erotic object of fantasies. According to Grau, "despite her enormous importance in bringing a new corporeality to dance in the early twentieth century, Josephine Baker has largely been placed at the periphery of a modernist dance movement."[31]

26
White, "Intimate Encounters: Screendance and Surveillance," 29.
27
Brannigan, *Dancefilm: Choreography and the Moving Image*, 8 [emphasis in original].
28
Ibid., 11
29
Dodds, *Dance on Screen—Genres and Media from Hollywood to Experimental Art*, 36.
30
Grau, "Dancing Bodies, Spaces/Places and the Senses: A Cross-Cultural Investigation," 11.
31
Ibidem.

Jasmina Cibic, *The Pavilion*, 2015, 6 min 43 sec, single channel HD video, stereo. Courtesy of the artist ↑
/ Jasmina Cibic, *The Pavilion*, 2015., 6 min 43 sec, jednokanalni HD-video, stereo. Ljubaznošću umjetnice

BIBLIOGRAPHY / POPIS LITERATURE

Bench, Harmony. "Screendance," 219–244. In: *The Bloomsbury Companion to Dance Studies*, ed. Sherril Dodds. New York and London: Bloomsbury, 2019.

Brannigan, Erin. *Dancefilm: Choreography and the Moving Image*. Oxford: Oxford University Press, 2011.

Cibic, Jasmina. "Nema novca pa umjetnici odlaze iz Slovenije." Interview for Nacional: neovisni news magazin, April 2nd, 2016, <https://www.nacional.hr/interview-jasmina-cibic-nema-novca-pa-umjetnici-odlaze-iz-slovenije/>, (accessed January 21st, 2020).

Cibic, Jasmina. The Pavilion. Single channel HD video, 6' 43", 16:9 format, stereo, 2015.

Cibic, Jasmina. *The Pavilion (2015)—excerpt*. December 17th, 2015, <https://vimeo.com/149265021>, (accessed January 21st, 2020).

Colomina, Beatriz. "The Split Wall: Domestic Voyeurism," 73-128. In: *Sexuality & Space*, ed. Beatriz Colomina. New York: Princeton Architectural Press, 1992.

Dodds, Sherril. *Dance on Screen—Genres and Media from Hollywood to Experimental Art*. New York: Palgrave Macmillan, 2004.

Grau, Andrée. "Dancing Bodies, Spaces/Places and the Senses: A Cross-Cultural Investigation." *Journal of Dance & Somatic Practices*, Vol 3, Numbers 1 and 2 (2011): 5–24. DOI: 10.1386/jdsp.3.1-2.5_1

Cibic compares Baker to Yugoslavia, in terms of not receiving recognition within cultural discourse at the time. Yugoslav pavilion did not receive recognition by the grand narrative of the Expo, which revoked it the first prize and awarded it to the German Pavilion designed by Mies Van der Rohe; Baker had not received recognition in the history of modern dance for a long time. Both these binary pairs (villa – pavilion / Baker – Yugoslavia) appear as minorities that were almost invisible, undocumented and unaccepted by the main frames of the histories of architecture and dance. According to Grau, Baker "could inspire artists but could not be one in her own right,"[32] while even today, "white, young, thin, cisgender, able, female bodies are the most visible bodies found throughout creative communities that feature the body as an aesthetic subject."[33]

The villa which Loos designed for Baker in 1928 emphasized this regard of her body as a spectacle. It was to contain a large swimming pool that would have been surrounded by a large salon, a lounge and a café. Abundantly lit by natural light from above, the pool would appear as a stage in a theatre box, and any visitor would become a spectator. It was not architecture which was to accommodate her, but "a viewing mechanism that produces the subject [as it] precedes and frames its occupant."[34] In this way, "the body is produced as spectacle, the object of an erotic gaze,"[35] trapped within the interior. The feminine body becomes "enclosed by a space whose limits are defined by a gaze,"[36] which emphasizes the role of architecture as a viewing mechanism, and, in turn, the position of this villa in the screendance and its relation to the pavilion. "Even though it is a private house, the Loos villa also creates the impression of an exhibition space where in the privacy of the dark-skinned diva Josephine Baker is being exhibited"[37] and observed in the same way as an exhibit in a gallery or "a national spectacle at a World Exposition."[38]

While Cibic emphasizes the similarity between the facades of the two architectural objects and their 'capturing' relation to the subjects and objects within, she brings a new spatial layer into her film, one which does not take place on the screen, but in the minds of the viewers. The viewing mechanism of Loos' villa and the camera indirectly bring the legacy of Josephine Baker into the contemporary context within which the blanks and empty places in history are being reconstructed. Her legacy is thus turned into a part of contemporary dance and acknowledged as an important contribution to the development of *screendance*. Cibic once mentioned how artists play a great role in presenting the former East's architectural modernism;[39] with her films,[40] she hashighlighted the importance of contemporary artists in reassessing the partially lost segments of dance history.

→

CONCLUSION

The Pavilion juxtaposes the architectural object that used to present a national state which ceased to exist at the time of the Expo, the house which was to fetishize femininity of Josephine Baker, and military technique of the navy fleet. At first glance, these three elements share no other similarities but the striking black and white stripes of the facades. However, all of them also deal with ideologies of visual exposing or concealing, and Cibic deliberately chooses dominantly visual language to analyze this. By choosing the form of *screendance* for this work, she gives the architectural model a character of a performing body.

The images in the film are minimalistic—figures in white against the black background, with white wooden elements of the pavilion whose façade is covered in black and white stripes. The camera is fixed until the final zoom out to the whole model of the pavilion; the cuts are subtle and carefully selected, while the entire visual and choreographic narrative is accompanied by spoken narration. The choreography shifts between the movements of performers who assemble the model, to the slight swinging of the camera that gives the pavilion a life of its own. By employing cinematic and performative elements, Cibic creates a narrative that goes beyond the thematization of the particular historic moment and the architectural model which presented one particular state. Her *screendance* thus becomes a narrative about the modular, de-assembling and re-constructive character of any and every state, existing or potential.

•

Hagan, Cara. "Curatorial Practices for Intersectional Programming. " *The International Journal of Screendance*, Vol 9 (2018): 135–151. DOI: http://dx.doi.org/10.18061/ijsd.v9i0

Jankov, Sonja. "Re-Thinking Architectural Modernism in Contemporary Art: Jasmina Cibic, Dušica Dražić and Katarina Burin." *AM Journal of Art and Media Studies*, Vol 16 (2018): 85–98. DOI: http://dx.doi.org/10.25038/am.v0i16.256

Lee, Susie S. "Nobody Loves the Hitler Bee: Interview with artist Jasmina Cibic on cultural identity and the politics of display." *UnCube*, no. 18 (2014), issue Slovenia!: 37–44.

Nikolić, Gordana. "The Ornaments of Power," 15–23. In: *Building Desire*, Jasmina Cibic. Novi Sad: Museum of Contemporary Art Vojvodina, 2016.

Poeth, Marion. "Screenchoreography: Challenging the Artistic and Conceptual Parameters of Choreography and Dance," MA Thesis. Theatre Studies, Utrecht University, 2011.

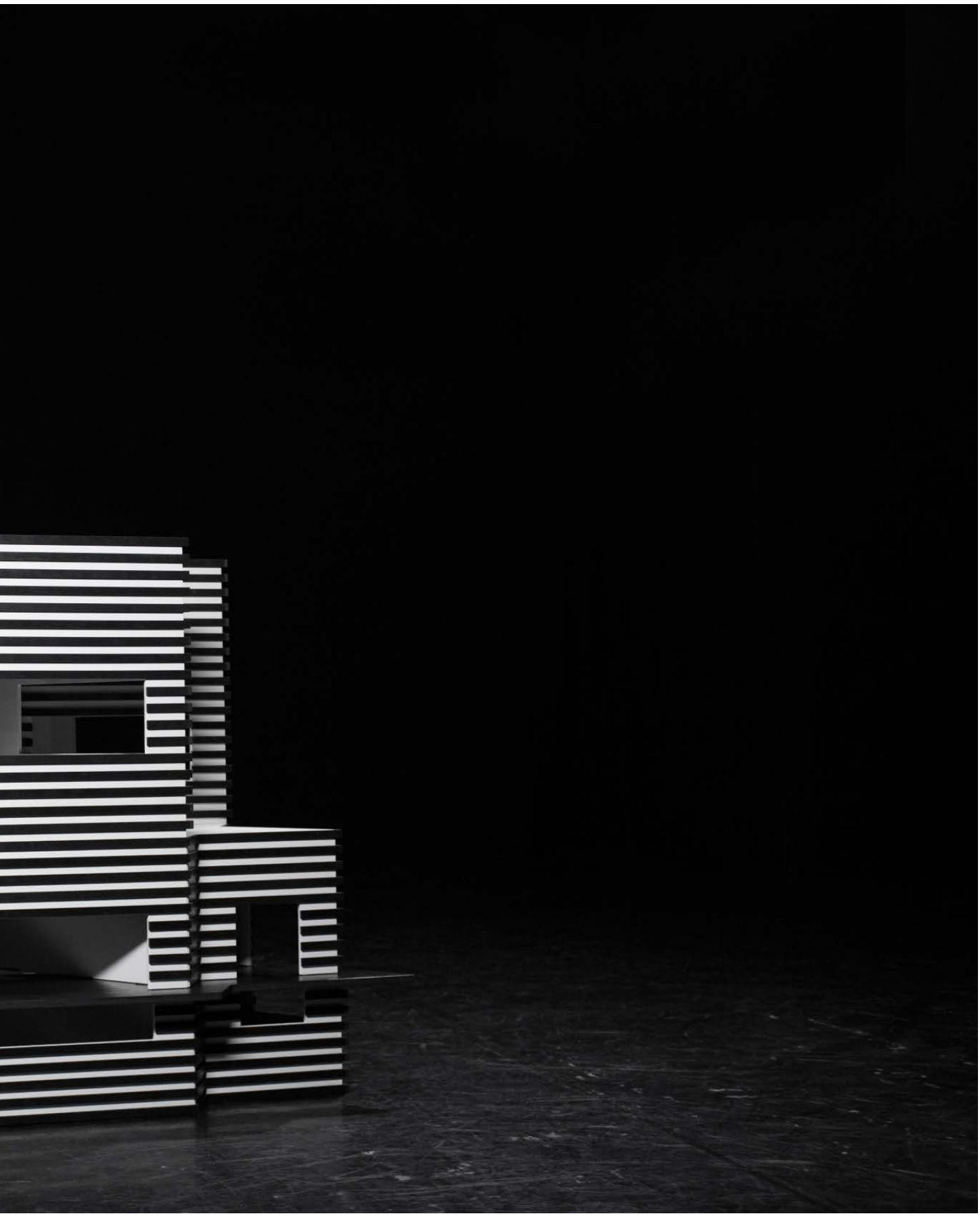
Prinsloo, Tarryn-Tanille. "Perceiving Screendance through a Laban Movement Analysis Lens," PhD dissertation. Department of Drama, Faculty of Humanities, University of Pretoria, 2018.

Rosenberg, Douglas. "Excavating Genres." *The International Journal of Screendance*, Vol 1 (2010): 63–73.

White, John. "Intimate Encounters: Screendance and Surveillance," *The International Journal of Screendance*, 8 (2017): 29-46.

Zanotti, Marisa. "Digital Spaces, Analogue Thinking: Some Thoughts on Screendance." *The International Journal of Screendance*, Vol 10 (2019): 146-157. DOI: https://doi.org/10.18061/ijsd.v10i0.6569

32
Grau, "Dancing Bodies, Spaces/Places and the Senses: A Cross-Cultural Investigation," 12.
33
Hagan, "Curatorial Practices for Intersectional Programming," 135.
34
Colomina, "The Split Wall: Domestic Voyeurism," 83.
35
Ibid., 98.
36
Ibid., 128.
37
Nikolić, "The Ornaments of Power," 20.
38
Ibid., 21.
39
According to Cibic, the former East's socialist modernism is "a period in architecture's history that has not been properly presented to the public by the architectural historians [...] but was initially presented through the fine artists working with it" (Lee, "Nobody Loves the Hitler Bee: Interview with artist Jasmina Cibic on cultural identity and the politics of display," 43).
40
Including also the NADA trilogy and *State of Illusion*, besides *The Pavilion*, which contain choreographies that reconstruct lost blanks in dance history.



Jasmina Cibic, *The Pavilion*, 2015, 6 min 43 sec, single channel HD video, stereo. Courtesy of the artist ↑
/ Jasmina Cibic, *The Pavilion*, 2015., 6 min 43 sec, jednokanalni HD-video, stereo. Ljubaznošću umjetnice