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## THE YUGO AUTOMOBILE AND ITS APPLICATION IN THE PRACTICES OF POST-YUGOSLAV ARTISTS RADOŠ ANTONIJEVIĆ, IGOR ANTIĆ, AND IVAN FIJOLIĆ\*\*

**ABSTRACT:** This paper explores the transformation of the Yugo car from an industrial product into an integral component of contemporary artworks. The introductory section briefly outlines how artists like Chris Burden, Armand Pierre Fernandez, Wolf Vostell, Damián Ortega, César Baldaccini, Sylvie Fleury, Mrđan Bajić, and Selma Selman approach cars as active agents that create meaning within their artistic practices. This is followed by a detailed socio-historical context of the Yugo's creation and distribution. The central part of the paper analyses three art installations by Radoš Antonijević (2021), Igor Antić (2014), and Ivan Fijolić (2012), in which these artists integrate the Yugo car. It concludes that all three artists use the Yugo as material to create new visual and semantic narratives. They approach the car with historical distance, fully aware of its history, symbolism, and the successes and failures it encountered in the international market.

**KEYWORDS:** Yugo, fine art, Yugoslavia, Radoš Antonijević, Igor Antić, Ivan Fijolić.

The car, one of the most significant phenomena of modernization, has been integrated into the artistic installations of figures such as Chris Burden, Wolf Vostell, Sylvie Fleury, and Damián Ortega, among others. Within the diverse array of car brands and models that have become incorporated into artworks, the Yugo model, produced by the Crvena Zastava Factories (hereafter referred to as Zastava) between 1980 and 2008, occupies a notable position. Conceived primarily as an export vehicle, Yugo subsequently became a barometer of the successes and failures of Yugoslavia and its distinctive model of market socialism, acquiring various connotations throughout its existence.

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To elucidate the presence of Yugo in the visual works of contemporary artists Radoš Antonijević, Igor Antić, and Ivan Fijolić, this paper presents a concise historical overview of this car. Drawing upon Tim Edensor's proposition that cars constitute "familiar, iconic manufactured objects emerging out of historic systems of production and expertise" (EDENSOR 2004: 103), this analysis examines Yugo through the lens of its technological, economic, and commercial significance within its socio-historical context. Furthermore, attention is directed towards its reception in the United States and the evolving meanings ascribed to it as it has become accessible to artists in the 21<sup>st</sup> century.

### Theoretical and Methodological Explanation of the Research

Cars can be "consumed in image" (BARTHES 1957: 88); they are "potent literary and artistic images and symbols" (URRY 2004: 26). For this reason, they can become part of visual art installations and performative practices.

When considering artworks that feature entire cars, the general term *ready-made* comes to mind, given that a car is a utilitarian, industrially produced object. The term *ready-made* originates from industrial mass production, where it was introduced for products in standard sizes, as opposed to *custom-made* products that were handmade according to user measurements. In the early 20<sup>th</sup> century, it was applied in the textile industry, and later came to refer to "any mass-produced goods for sale, i.e., a finished industrial product intended for wide consumption" (SRETENović 2012: 54–55). The car is such a product par excellence, especially considering that mass production is based on assembly lines, a patent invented by Henry Ford precisely for the needs of car production, thereby initiating the automotive industry and industry in general.

Marcel Duchamp introduced this term into the art world to describe his works, which he began creating in 1916 from industrially produced objects. Over time, the ready-made in art came to refer to any object created through mass production, displaced into the discourse of art, stripped of its utilitarian value, and reduced to the act of looking and thinking. It is an object that "ostensibly remains unchanged or partially altered, but symbolically distinctive because it claims the status of an authorized artistic product from the status of an anonymous mass product" (SRETENović 2012: 55).

However, cars in artworks represent more than just ready-mades. Their brand, condition, history, country of origin, symbolic value, and significance to various communities all contribute semantic values upon which artists build their works. Cars are therefore not merely industrial objects transformed into artistic elements; they are active agents that directly influence the meanings of the artistic practices in which they appear. For example, when artist Chris Burden was nailed to a Volkswagen Beetle, as if to a cross, after which an associate began to drive and the audience could not intervene but only observe, it is significant for understanding the work that the Beetle was designed under Hitler's strict instructions, yet despite this, it became one of the most beloved and popular cars. Burden's action is not just a critique of consumerism; by combining symbols of Christianity, Judaism,

the Nazi background of the design, and consumer culture, it becomes a complex narrative about the contemporary age.

Besides using moving cars in their works, artists also use cars as static objects, often when they are already wrecks. The French artist César Baldaccini began exhibiting compressed Renault wrecks in the 1960s, thereby making a significant leap in rethinking sculpture. He also pointed out that what we consider modernization, a higher standard of living, progress, and national pride, eventually becomes waste that pollutes the planet. The artist Sylvie Fleury has created a series of works called *Skin Crime* since 1997, specifically using crushed car wrecks. Fleury completely covered them in pink nail polish to problematize the societal view of cars as an embodiment of masculinity and something only affordable to men.

Artist Armand Pierre Fernandez also used car wrecks in his work. In 1982, he created a public sculpture containing 60 cars from various manufacturers, embedded in an 18-ton concrete pillar, and titled it *Long Term Parking*. In line with his ecologically engaged art, the artist's wish was for the cars to decay over time, leaving only the pillar with holes, or the outlines of the cars as fossils of our age. However, the sculpture has undergone conservation and restoration interventions to remain in pristine condition.

His sculpture is a specific anti-monument, as are two works by the German Fluxus artist Wolf Vostell: the happening/object *Concrete Traffic* (1970) and *Two Concrete Cadillacs in the Position of Goya's Naked Maja* (*Zwei Beton-Cadillacs in Form der Nackten Maja*, 1987). In both works, the artist encased Cadillacs in concrete. In the first case, 16 tons of concrete practically mummified the car, filling the engine cavities, the space around the wheels, and the cabin. The resulting anti-monument is a critical object through which traffic congestion, as well as more recent events like oil crises, can be viewed. In the second work, located in Berlin, the concrete Cadillacs appear as if one is in free fall and the other is hurtling downhill. At the time the work was created, before the fall of the Berlin Wall, these American cars made a clear reference to the efforts of the global market and consumer culture to break down the division between East and West.

Damián Ortega, a Mexican artist, also uses iconic cars in his practice. He subjects a Volkswagen Beetle to dissection as if it were a corpse (*Cosmic Thing*, 2002), tries to tame it like a white whale (*Moby Dick*, 2004), and with the local community, buries it upside down, like a vampire, in the place where it was produced (*Beetle '83*, *Escarabajo*, 2005). All three works were created after the Beetle ceased production in Mexico, and thus generally in the world, as the factory in Mexico was the last to produce it. Despite this, the Beetle remains a living symbol of great importance for many generations of people who drove it, and Ortega built his works precisely on this fact.

Artists from the post-Yugoslav region also use cars in their practices. In the performance *Mercedes Matrix* (2019), the artist Selma Selman of Bosnian-Herzegovinian and Romani origins, with her family members, smashes a Mercedes into pieces so that they can be sent into the recycling system. The choice of a Mercedes is not accidental, as it is a symbol of success for the so-called "Gastarbeiters" (guest workers) in the Balkans—temporary workers who immigrated to Germany due to the inability to find work in their home country.

Therefore, smashing such a car into its individual parts deconstructs a broader sociological problem. It highlights how different types of work—be it artistic, Gastarbeiter, recycling, Romani, women's, or family labor—are valued, especially when compared to the price of a prestigious car. This price itself varies significantly between a brand-new vehicle and one found in a scrapyard. In the works by Mrđan Bajić, the Fića car (Zastava version of the Fiat 600) becomes a symbol, product, and remnant of a society, state, and working class that no longer exist, as well as a dream of a better future. The Fića in Bajić's works is a critical object for examining migrations, oblivion, impermanence, uncertainty, and other global phenomena that are not only characteristic of the former Yugoslav region.

In all these works, the car is not merely an artistic element and a ready-made; it is much more than an anonymous, simple industrial product that has become something more by being defamiliarized within the discourse of art. This is precisely the situation with the Yugo, which was given great significance even before it began to be produced, and especially with subsequent events that closely link its history to the history of the SFR Yugoslavia. By being incorporated into artistic practices, the Yugo introduces into them a complex narrative about its origin and symbolism.

### **The Origin, Production, Distribution, and Reception of the Yugo**

The Yugo<sup>1</sup> was the third major family car project, after the so-called Fića and Stojadin, that Zastava implemented in cooperation with Fiat (Fabbrica Italiana Automobili Torino). Unlike the Fića, for which Fiat had a license agreement in Argentina, Spain, Colombia, and West Germany, or the Stojadin, based on the Fiat 128 model produced in Italy, Argentina, Morocco, South Africa, and Egypt, the Yugo was intended to be “produced only in Yugoslavia” (GAŠIĆ 2017: 167). From its inception, it represented Yugoslavia's desire to enter the world market through one of its most successful industrial branches to secure the foreign exchange inflow needed to repay external debts.

The design of the Yugo was based on a plaster model “X 1/2” that Fiat created in 1966 but was not further developed at the time because “it was decided to go for a more sporty form” (GIACOSA 2014: 330). The Yugo's style and prototype documentation were defined by Zastava and Fiat experts during 1977 and 1978 (VUIC 2014: 83; PALARIET 1993: 119; MICIĆ et al. 2013: 122), while Zastava independently developed all technological, economic, and specific projects,<sup>2</sup> which represented the emancipation of the Yugoslav automotive industry.

From the beginning, the Yugo was a synonym for significant investment. Because it featured a completely new shell that required new pressing tools, Zastava and 63 other cooperating factories expanded their capacities and upgraded equipment (MICIĆ et al. 2013: 124;

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<sup>1</sup> Not to be confused with Yugo 850, the designation under which the Fića was produced for the Turkish market, nor with Yugo GX and Yugo Skala, new names for the Stojadin. These changes in designations occurred in 1987 when all Zastava cars were renamed Yugo, and their “Z” and “Zastava” designations were replaced with “Y” and “Yugo.”

<sup>2</sup> Stojan Dimić was the main project leader, and Branislav Zekavica was the head of the style center.

GAŠIĆ 2017: 168). The entire project “developed as a general Yugoslav endeavor” (MICIĆ et al. 2013: 183). Substantial investments were also necessary to implement the 550 required changes for the Yugo to enter the American market in 1985, as well as for the operation of the joint venture company, Yugo America Inc., through which it was sold. A lot of money was also invested in the promotion of the Yugo in the USA—“a total of US\$10.2 million, which is an enormous amount of money by the standards of the automotive industry” (STANKOVIĆ 2017: 338).

The Yugo was “embodied aspirations for overcoming the gap in technology between the capitalist and socialist worlds” (VUIC 2014: 11). It was manufactured according to the latest standards that the American automotive industry was just beginning to implement (MICIĆ et al. 2013: 303). It was also the first Eastern European car in the USA. Consequently, it was seen as a socialist car that “embodied aspirations for overcoming the gap in technology between the capitalist and socialist worlds” (SIEGELBAUM 2011: 2). Critics described it as unappealing as the political system that produced it, uninteresting, clumsy, primitive, weak, ugly, unsexy, rustic, spartan, a plain object resembling a car, an almost stripped-down product, rudimentary (VUIC 2014: 127). In the USA, the Yugo became the subject of the same jokes that West Germans told about the Trabant: “How do you double the value of your Trabant/Yugo? Fill the gas tank” (BERDAHL 2001: 135; VUIC 2014: 16). Therefore, exports to the USA never materialized to the planned extent; only 18 of the projected 218,000 vehicles were sold in 1989 (PALARIET 1993: 123). Additionally, the negative image of Serbia during the 1990s resulted in the Yugo being voted the worst car in Australia, even though not a single Yugo was sold there (MICIĆ et al. 2014: 188).

Although the Yugo exceeded the production capacities of the Yugoslav automotive industry and proved that a socialist, non-aligned country with a large foreign debt could penetrate the American market, it failed to save either the state or the company from rising indebtedness. It became the car that “cost far more to build than it earned” (PALARIET 1994: 104), a synonym for the failure of Yugoslavia’s economic liberalization and market-oriented socialism. From “the affordable, convenient product offered to the global market, Yugo became an obstacle in traffic and in progress” (JANKOV 2018: 64). Due to contextual circumstances, many, often ambivalent, meanings became associated with it. It became a witness to the dissolution of SFR Yugoslavia, the establishment and breakup of the Federal Republic of Yugoslavia (1992–2003), and then the State Union of Serbia and Montenegro (until 2006), as well as the independence of the republics that formed Yugoslavia. As it is still in use, it continues to bear witness to all more recent events.

Based on all of the above, it can be concluded that the Yugo is a cultural and historical phenomenon that transcends its own design and quality characteristics. It is precisely as such that artists in the 21<sup>st</sup> century approach it, with historical distance.

### **Transposition of the Yugo Into Artistic Discourse**

Yugo is part of the work *Yugo America* by Radoš Antonijević, which has been exhibited in two versions so far. For the exhibition *Décolletage and Rosaries* at the Museum of



Fig. 1: Radoš Antonijević, *Yugo America*, 2021, within the exhibition *In the Ravines of America* (April 8–30, 2021), Balkan Cinema, Belgrade, curator: Ksenija Samardžija. Photograph: Milan Kralj.

Contemporary Art of Vojvodina in Novi Sad (2019), Antonijević created a sculpture from a found discarded metal shell of a Yugo, narrowing it along the axis of symmetry by about 40 cm and then welding it into a compact form. This exhibited empty shell, without internal parts, wheels, and window glass, no longer had any functional characteristics of an automobile, but due to its characteristic shape it was immediately recognizable as a Yugo, not some other car. For the exhibition *In the Ravines of America* at the Balkan Cinema in Belgrade (2021), Antonijević further narrowed it by another 20 cm, added an empty, rusty metal barrel to the roof, and exhibited another Yugo shell next to it, identically narrowed, with an additional horizontal cut, so that it looks as if it is submerged in the ground, or emerging from it (Figure 1).

The two shells on which intervention has been performed have neither an engine nor other parts that would make them automobiles, the barrel contains no oil, water, chemical waste, or anything else that would be stored or transported in it. Both products that were once mobile and portable are now “tin shells that have only their shape and material potential determined by the weight of the metal in scrapyard” (ANTONIJEVIĆ 2022). They have volumetric and weight potential that Antonijević recognizes as artistic value and as a basis for further shaping.

By choosing the Yugo as a form he observed during his growing up, Antonijević realizes that it has over time become “a true witness to the existence of a society that no longer exists. Of a modernism that no longer exists” (ANTONIJEVIĆ 2022). The Yugo today is “like some modernist building of a cultural center or bus station in the provinces. It testifies through its form to some different social ambition” (*ibidem*). Moreover, according to the author, the Yugo is also a witness to an America that probably no longer exists, more in the sense of spirit than state, and it is also a story about a generation that barely still exists. Over time it has become a measure of changed paradigms: “A Yugo in the parking lot in front of a shopping mall—that sight is art in itself” (*ibidem*).

By transforming it into a sculpture, and then an installation, Antonijević displaces it from its broader context, whereby “perhaps this distance from reality coincides with the displacement of the quote from the original” (*ibidem*). He focuses on its shape, not on function, because the shape makes it different from other automobiles, and he narrows it because on the Yugo “the side contour is more recognizable than the front, and narrowed it is more visible and dynamic” (*ibidem*). The forms created this way are very sensitive and their balance and harmony can easily be disrupted due to narrowing and the absence of wheels and axles that give the automobile stability. Through this, Antonijević creates an image “that barely holds together to keep from falling apart [...] the work hangs by a thread, like life” (*ibidem*). The Yugo approaches geometric abstraction, becomes an object distanced from its function that is “like a bronze bust in a park for which you do not know whom it represents.” It thereby ceases to connect with familiar associations and gains new semantic potential.

The Yugo also appears in the work of Igor Antić, which was created as a response to an invitation to participate in the exhibition *Premonition/Blood/Hope: Examples from the Arts in Vojvodina and Serbia 1914–2014*, at the Künstlerhaus in Vienna (2014). The work consists of a Yugo wreck, whose shell is predominantly white, with one blue and one red part. A metal red five-pointed star is placed on the roof of the Yugo, while a trailer is attached to the back bearing the symbol of the hammer and sickle, also made of metal painted red. The entire composition is placed on a red carpet (Figure 2). The Yugo has wheels, a steering wheel, and a driver’s seat, but has no engine or other parts that would make the automobile self-propelling.

By finding various parts in scrapyard, Antić assembled a Yugo that has the three colors of the Yugoslav flag,<sup>3</sup> while the star is cut out, “just as symbols of communism were cut out of flags after the fall of the Berlin Wall. This, of course, did not erase their significance but made them even more intriguing” (ANTIĆ 2023). The entire composition, according to the author, represents a state of equilibrium that occurs when the force of forward motion and the force of backward motion cancel each other out. The Yugo “transformed from a

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<sup>3</sup> Red, white, and sky-blue are the three standard colors in which the Yugo was produced during the 1980s. This palette was expanded on newer models during the 1990s and 2000s, especially when the Yugo began to be marketed in Italy where the target group was young people in their twenties.



Fig. 2: Igor Antić, *Untitled*, 2014. Photograph: Igor Antić.

synonym for Yugoslavia's success into a synonym for its debacle. It is also a timer by which eras are measured—the old time of socialist enthusiasm and the newer time of capitalist pessimism” (*ibidem*). The Yugo was a hero that was supposed to “pull an entire working people toward ascent,” before becoming an obsolete industrial product and ending up in scrapyard. Behind it lies the symbol of socialism which, as a transitional social form, was supposed to end once it facilitated the complete transition from capitalism to communism. For both socialism and the Yugo, death was planned from the start, but their existence did not achieve what had been envisioned.

Through this work, Antić sought to create a situation similar to those at fairs where nations present their achievements, but given the events of the past thirty years, “the logical choice was to present something that deviates from the idea of progress.” The entire work is therefore displayed “almost as if it is *proud* of its stasis” since “the state of stasis is precious because it allows us to observe the tension of extremes that pull each other apart. Stasis and stagnation are new historical categories we must learn to live with” (*ibidem*). For this reason, the composition is placed on a red carpet “which puts it in the perspective of past and future time” (*ibidem*).

The Yugo also appears as part of the exhibition *Neo N.O.B. (Un)popular Culture of Remembrance* by Ivan Fijolić (Figure 3), which was installed at Lauba – House for People and Art (Zagreb, 2012), and then at the Museum of Yugoslavia (then Museum of the History of Yugoslavia, 2013/2014). In addition to the Yugo, the exhibition comprises six other works



Fig. 3: Ivan Fijolić, *Neo N.O.B. (Un)popular Culture of Remembrance*, Lauba, Zagreb (November 29, 2013–January 12, 2014), curators: Vanja Žanko, Becky McKay, Ana Panić. Photograph: Damir Žižić.

by Fijolić<sup>4</sup> and *Damnatio Memoriae*, a documentary film about the destruction of public monuments in recent Croatian history.<sup>5</sup> The entire exhibition was created as a reaction to the fact that 2,965 monuments built by the previous political regime had been destroyed in Croatia by that time, creating an enormous gap in memory, both regarding the people's liberation struggle as an important part of history, as well as the artistic heritage and cultural policy of a historical period.

The Fijolić's creative process is characterized by the use of references to art history and popular culture, as well as a critical reflection on the culture of oblivion. His work can therefore be described as an interpretation of public monuments from the recent past but also as a reinterpretation of the relationship towards them. This is best seen in the example of the sculpture *T&TO*. This work is partly a formal reconstruction of the Josip Broz's monument, a rare example of Yugoslav socialist realism modeled by Antun Augustinčić and erected

<sup>4</sup> *T&TO Flag* (badges on felt), *Boo-ha* (painted bronze, granite and wooden pedestal), polyester sculptures on iron pedestals: *Venus*, *Baby Boom*, *T&TO*, *Three Kings*.

<sup>5</sup> Research, direction and screenplay: Bogdan Žižić, based on an idea by Marko Grgić, 60 minutes, first broadcast on Croatian Radio-Television (HRT) in 2001.

in 1948 in front of Tito's house in Kumrovec. *T&TO* is also partly a depiction of the monument's state when its head was removed by an explosive device in 2004, and partly an intervention in that Fijolić does not reconstruct Tito's head but instead places the head of Jovanka Broz. *T&TO* is thus a "monument to a fallen monument" (HANAČEK 2012, emphasis in original), with which Fijolić "by the gesture of introducing errors and/or shifts in relation to the strict settings of the original alludes to the attitude towards the monumental heritage of the National Liberation Struggle" (*ibidem*).

Other works in the exhibition are characterized by a pop expression, grotesque aesthetics, and a referential relationship to works from the past. In the sculpture *Baby Boom*, Fijolić references two works by sculptor Emil Bohutinsky, placed in public spaces—the sculpture *Bomber* dedicated to fallen soldiers in Velika Gorica (1951) and the sculpture *Little Boy* (1928, placed in public space in 1939). *Baby Boom* is wordplay and a synthesis of the figure of the little boy and the pose of the bomber, except that instead of a bomb, the figure shows the so-called "šipak" (a Serbian idiom for "nothing" or "a big no"). Another reference to the history of sculpture is the work *Venus*, which has striking similarities to the Venus of Willendorf, but, following the example of many figures from National Liberation Struggle monuments, holds her hands victoriously raised high. Through the aesthetics of expression and the stance of the figures, sculptures of new popular heroes reference the figural National Liberation Struggle monuments—Rocky (Sylvester Stallone) and Arnold Schwarzenegger, which are also part of the exhibition.

In this context appears also Yugo 45, the first designed and manufactured Yugo model. As part of the exhibition in Lauba, the Yugo was displayed indoors, alongside other works, while during the exhibition in Belgrade it was placed in front of the entrance to the Museum of Yugoslav History. On both occasions, the Yugo was overturned onto its side, with a custom-made plinth added to hold it in that position. The Yugo thus cannot even hypothetically move; it is different from stationary vehicles parked in their "natural" position, while the plinth acts as an aid. The Yugo thereby becomes similar to demolished monuments of history but it is also a reference to a past work—Ivan Kožarić's *Renault 4* (1996), a discarded, rusty car that the artist exhibited overturned on its side in the Museum of Contemporary Art in Zagreb.

In Fijolić's exhibition, the Yugo is placed alongside popular heroes and icons such as Rocky, Arnold Schwarzenegger, Tito, and Jovanka Broz. It thereby becomes a hero, an icon, a star itself, but also a demolished monument of a historical era that is suppressed in memory and erased from history. "Once a symbol of Yugoslav industrial progress, accessible to almost everyone, this iconic car is today a monument to everything that came after the National Liberation Struggle, and then irrevocably passed," it has become "the refuse of a failed political project, a former state too small for all its angry inhabitants" (KRIŠTOFIĆ 2012). Together with other discarded values and monuments, the Yugo becomes "a warning of what some future revolution could turn into—a graveyard of lifeless refuse of post-industrial society" (*ibidem*).

### Concluding Remarks

In the works of contemporary artists, the Yugo is not merely a readymade—an industrial product originating outside the discourse of art and stripped of its utilitarian value. It is a fragment of a broader narrative about the industrial, economic, social, and cultural history of the state that created it, and with added elements, it creates a new visual and semantic narrative. In the analyzed works, the Yugo transforms from a stagnant wreck into a measure of recent history and a referential object through which the contradictions of past and present times can be viewed.

Like Cadillacs, Beetles, Mercedes, Fiats, and other cars in the practices of other artists, the Yugo within artistic practices is neither musealized nor completely reprocessed. Instead, it is placed within the domain of communication, in the process of creating new meanings and narratives. The presence of all these cars in the mentioned works raises questions about transience, the obsolescence of modernization, and the unwanted effects of the automotive industry (pollution, inequality, uncontrolled production growth). In comparison to them, in the domestic and regional artistic practices where it appears, the Yugo inevitably introduces a narrative about a vanished state, a social system, failed ambitions, and unfulfilled dreams, becoming a reminder that any stability can become its complete opposite. Thus, with all the connotations associated with it, the Yugo also becomes a symbol of contemporaneity and an uncertain future.

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# АУТОМОБИЛ ЈУГО И ЊЕГОВА ПРИМЕНА У ПРАКСАМА ПОСТЈУГОСЛОВЕНСКИХ УМЕТНИКА РАДОША АНТОНИЈЕВИЋА, ИГОРА АНТИЋА И ИВАНА ФИЈОЛИЋА

## Резиме

У раду се приказује како се аутомобил југо трансформише од индустријског производа у саставни део радова савремених уметника. У уводном делу се даје кратак приказ како уметници Крис Барден, Арман, Волф Фостел, Дамијан Ортега, Сезар, Силви Флери, Мрђан Бајић и Селма Селман приступају аутомобилима као активним агенсима који стварају значења у оквиру уметничких радова. Затим се даје ближи друштвено-историјски контекст настанка и дистрибуције југа. Централни део рада је анализа три уметничке инсталације Радоша Антонијевића, Игора Антића и Ивана Фијолића из 2021, 2014. и 2012. године у које уметници интегрису аутомобил југо. Закључује се да сва три уметника користе југо као материјал за стварање нових визуелних и значењских наратива, при чему му прилазе са историјске дистанце, свесни његове историје, симболике, успеха и неуспеха које је имао на иностраном тржишту.

Кључне речи: југо, ликовна уметност, Југославија, Радош Антонијевић, Игор Антић, Иван Фијолић.