

In his work *If I hadn't done*, Igor Bošnjak also deals with the simultaneous. Armed with cameras, he sets off on the march through downtown Sarajevo, visits various places and comments on what he has observed. The camera constantly shifts direction - upwards, downwards, from below, over passers-by, pointing to distant buildings - he shoots close-up and from afar, alternately. Turbulent shots and the view, which is at all times directed towards the sidewalk, accentuate the manner of movement as well as its great speed. However, as it turns out, this also reflects the mood of the narrator. He is under pressure, he feels the weight of the day behind him. The day is June 28, 2014, 100 years to the day since the assassination. The narrator is Gavrilo Princip himself, that is, he takes Princip's standpoint, talks about his feelings, thoughts, and goes to the exact spot of the assassination and compares the present and Sarajevo from 100 years ago. "Sarajevo, the city without present. The city of the past, the city of the future" - this is the commentary written on the advertisement banner showing Princip and Franz Ferdinand standing side by side. Igor Bošnjak draws the viewers into the walk through Bosnian capital, into the fictitious monologue by Gavrilo Princip. He takes us to a temporary place where history and present overlap, where committed act and memory, reality and fiction, come together. *If I hadn't done* - the phrase uttered or thought by all of us at one point or another - represents a story of synchronicity. Even though the phrase itself, without the implication of accusal, carries with it a deep human meaning, it still ruthlessly communicates that the moment of decision is long gone.

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