

The video work *A monument to the fallen war heroes of the future war* (2017) by Igor Bošnjak plays with the semantics of the past and the future, setting up syntagms of the *fallen fighters* and the *future war* into an oxymoron, and putting emphasis on a concrete object, that already exists. By embracing the critical attitude towards the specific past of Bosnia and Herzegovina and region and trying to reinvent their socio-political future with a dystopian position, his proposal for setting up this kind of monument emerges. Bošnjak's concept of public space approaches the artificial appropriation of the found object, whose value and semantics are completely changed by a simple act of nomination. Nomination and language again represents the basis of the artistic value even in his second video work *Is there death after life?* (2018). The basic philosophical, ie. ontological issues on which the weight of this work rests are achieved by simply inverting the order of the words *death* and *life* in the dogmatic question "Is there life after death?", which creates confusion as the basis for the possibility of new questioning and conclusions. With the aesthetics of dystopia in the relation between the character and the landscape, the artist accentuates the idea of isolation, expectation, the impossibility of the final knowledge and captivity within of limited human perception of time together with the attempts of its extension. The cycle of these two video works sets the most universal existential issues - in an attempt to overcome human spatial-temporal constraints on one side - but at the same time consciously accepting and contextually criticizing them in their socio-political specifics.

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