

Nothing's Guaranteed: Exhibition of Bosno-Futurism

Igor Bošnjak is an artist whose whole career has been focused on how past memories fragment and re-assemble themselves with new significance in the present, with implications for the future. From his earliest work there was an interest in the forms of Yugoslav architecture in Trebinje, and the persistence of the Yugoslav past on the post-Yugoslav present. In later works, such as *Yugoslav Space Programme* or *Hotel Balkan*, he pushed these interests further, presenting a humorous alternative version of the past and attempting to jam and subvert the continuous over-writing of history for ideological or political reasons; and by using the power of absence, memory and loss in the canonical *Hotel Balkan* of 2013, which focused on Yugoslav President Josip Broz Tito's former nuclear retreat at Konjic, on an army base about fifty kilometers south of Sarajevo. Igor Bošnjak was one of the earliest adopters of drone technology in Bosnia and Herzegovna art, using drone footage from early 2016. This early use of drone footage and considering ideas of flight are probably the earliest roots of the work he shows at Summerhall, a half hour animated film entitled *Sentience*. This film is part of a broader cycle of works completed over the last four years, under the title *The Future Repeats Itself More than History Used To*. *Sentience* addresses the topics of the role and purpose of Yugoslav monuments in the future, beyond our own present. It is a science fiction film, where the recognisable forms of six of the best known Yugoslav *spomenici* - by Dušan Džamonja, Miodrag Živkovic, Ranko Radovic, Vojin Stojic and Gradimir Medakovic, are animated and take flight in a dark, barren landscape. In this sense, the film suggests that ideological over-writing and re-interpretation of these monuments from a past time is a process that will continue long after this present moment. In some ways, *Sentience* also touches upon the ideas of Russian Cosmism - notions developed firstly by Nikolai Fedorov in the nineteenth century, and later by Konstantin Tsiolkovsky in the following century. Cosmism was the belief that technological progress will one day make it possible to bring all the dead back to life, and to bring into use all the planets of the solar system so that all those resurrected can live. *Sentience* displays some of the Utopian nature of these ideas, in a very self aware manner.

Jon Blackwood