

Igor Bošnjak

BALKANICATION

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BALKANICATION

Iza svake predstave, postoji neka prikrivena neizvjesnost, kao da nije izabran pravi scenario. Ili da budemo precizniji, postoji skrivena ideja da je naš život vrijedan življenja tek ako prihvatimo svoje snove i izaberemo da vjerujemo sebi, jednom i zauvijek, u svom onom izobilju i protivrječnostima našeg vremena.



Behind each representation, there is an underlying uncertainty, that of not having chosen the right scenario. Or to be more specific, there lies the idea that our lives are only worth living if we accept our dreams and choose to thrust ourselves, once and for all, into the exuberance and contradictions of our time.

Pierre Courtin



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Igor Bošnjak se u svom radu poigrava stereotipima i predrasudama osnaženim procesima egzotizacije i autoegzotizacije Bosne i Hercegovine i u širem kontekstu regije Balkana. Svjesnim „prisvajanjem“ predrasuda umjetnik preuzima i odgovornost za djelovanje ili ne-djelovanje na lokalnom planu. Vještom upotrebom elemenata humora publiku lako uvlači u svoj umjetnički proces.

Žiri nagrade Zvono / 2010
Maja Abdomerović, Dunja Kukovec, Pierre Courtin,
Anja Bogojević, Amila Puzić, Irena Sladoje



In his works Igor Bošnjak plays with stereotypes and prejudice strengthened by the processes of ‘exotic’ and ‘auto-exotic’ nature of Bosnia and Herzegovina and, in a broader sense, the Balkans region. By deliberately ‘taking on’ prejudice the artist takes over the responsibility for action or non-action in a local background. By a skillful use of humorous elements, he draws the audience into his artistic process.

Zvono Award Jury / 2010
Maja Abdomerović, Dunja Kukovec, Pierre Courtin,
Anja Bogojević, Amila Puzić, Irena Sladoje

*Balkanication** je ciklus radova (nastao u period 2009/10), tj. koncept, koji povezuje književnost, recentnu produkciju umjetnosti, te neke istorijske događaje, koji su u bliskoj relaciji sa današnjim idejama čitanja i shvatanja bliske prošlosti BH regiona kao i šireg prostora Balkana. Svi radovi problematizuju odnose “dirigovanja istorije”, ponavljanja istorije (history repeating), te “korištenja” istorije u svrhu manipulacije i kreiranja ideoloških matrica kako u kontekstu XX vijeka, tako i danas. Početna pozicija čitavog koncepta je pozicija čuvenog ex-YU pisca Danila Kiša. Kišovo shvatanje i razumijevanje istorije Balkana je bila neka vrsta “open source” ponavljanja istorije i svi njegovi strahovi bili su zasnovani na bazičnom ljudskom strahu, strahu od različitosti / različitog. Nacionalizam kao glavni kolektivni strah, afektirao je svu njegovu književnost i mišljenje. *Balkanication* koncept pokušava da shvati, razumije i objasni nacionalizam kao osnovni ljudski kolektivni i/ili individualni strah. Moj lični strah se manifestuje u formi prepoznavanja obrazaca, tj. kada uvidim da je kod većine neobrazovanih ljudi njihova nacionalna osviještenost pervertirala u stanje šovinizma ili pretjeranog patriotizma. *Balkanication* je takodje vrsta virtuelne heterotopije koja pokušava da komunicira sa individualnim, a ne sa kolektivnim entitetima.

**Balkanication* - kao riječ koja ima glupo, pogrešno i neodređeno značenje

*Balkanication** is a cycle of art works (originating in 2009/2010) in other words, a concept that links literature, recent artistic production and some historic events which are closely related to present ideas of interpreting and understanding recent past of BiH region as well as the wider area of the Balkans. All pieces of work deal with relations between “orchestrating the history”, history repeating itself, and the “use” of history for manipulation and creation of ideological patterns in the context of the 20th century and nowadays as well. The starting position of the entire concept is the viewpoint of the famous, former Yugoslav writer Danilo Kis. His insights and his perception on the history of the Balkans were a kind of “open source” history repeating itself and all his fears were founded on a basic human fear, the fear of being different / something that is different. Nationalism as the main collective fear affected all of his works and thought.

Balkanication concept aims to grasp and explain nationalism as the basic human, collective or and/or individual fear. My personal fear manifests itself in recognizing a pattern, in other words, it occurs when I realize that in case of most uneducated people their national awareness has been distorted into chauvinism or exuberant patriotism. *Balkanication* is also a kind of a virtual heterotopia trying to communicate with individual as opposed to collective entities.

**Balkanication* - used as a word that has a stupid, false and vague meaning

Igor Bošnjak

Balkanication / Balkanikacija
Dragan Čihorić

Bog je stvorio svet radi hvale svoje... U suštini je lako shvatiti da se veličina koju niko ne može da vidi oseća nelagodno. U stvari, u tim uslovima ne postoji volja da se bude veliki - veličina se upropašćuje i ničemu ne služi; nije vredno biti veliki u jednom zanavek učvršćenoj samoći.

Lešek Kolakovski (1)

Analizirajući stvoreni svijet lako dolazimo do zaključka da veličina ne može da bude upropašćena ili beskorisna. Transformisana, da. Mutacije formalnih vrijednosti veličine dovele su i do promjene u konceptualnoj ravni same moći.

Stvorivši naseljeni prostor, preuređujući ga, prazneći, premještajući i uopšte sudjelujući u neprekidnom diskurzivitetu uzajamnih relacija, dominantna je počela neumitno da nalikuje svojim manifestacijama. Nakon kreativnog akta

moć se opredjelila za ono što je jedino i bilo moguće; pratiti, zapažati, procjenjivati, omekšavati rubove. Omasovljeni „Adam“ nije više bio podesan za direktnu kaznu, ona je kao mogućnost iščezla sa prestankom egzistencije njihovog uzajamnog odnosa, po tipu subjekat / objekat. Pretvorivši se u moć regulacije i sistemskih propozicija, dominirajući princip izgubio je svoju tjelesnost; mijenjajući visceralnost u korist ekranske, tehnicistički opravdane egzistencije. (2) Potražimo istorijski potvrđenu sankciju ovom fenomenu.

Reprezentujući u hladnoratovskim uslovima moć poteklu iz novodefinisanih postulata, SAD su 1959. godine izložile u Moskvi krajnje specifično odabrani materijal, a sve u svrhu vlastite promocije. Beatriz Kolomina pronicljivo primjećuje da naglasak u eksplicaciji nije bio postavljen na složena i skupocjena industrijska dobra, da se i dokumentarno prikupljen filmski materijal nalazio potisnut i sažet u formi sedam ekrana pozicioniranih ispod stropnog dijela izložbene kupole, a da je, namjesto njih, u prostoru izlaganja dramatičnu dominaciju u diskurzivitetu moći ostvarila idealna / idealizovana američka kuća iz predgrađa, odnosno, njena maketa. (3) Egzaltirajući vrijednosti iste Ričard Nikson konstruisao je savršenu metaforu pretenzija moći, preciznije, njenog parazitskog poriva. „*Za nas je diverzitet, pravo da se odabere, najvažnija stvar... Mi ne posjedujemo jednu odluku sačinjenu na vrhu neke vladajuće strukture... Mi imamo mnoštvo različitih proizvođača i mnogo različitih mašina za pranje veša, tako da domaćica stoji pred izborom*“.

(1) L. Kolakovski, Ključ nebeski-Razgovori sa davalom, Beograd 1990.

(2) Formulacije o promjeni modaliteta moći preuzete iz: Мишел Фуко, Треба бранити друштво, Нови Сад 1998.

(3) Opširno o izložbi i njenim reperkusijama u: B. Colomina, Enclosed by Images: The Eameses Multimedia Architecture, u: T. Leighton, Art and the Moving Image, London 2008, 75-91.

(4) Isto, 76.

Navedeni citat predstavlja ultimativnu fantaziju hibridne egzistencije uspostavljene na presjeku tjelesnog i tehnicističkog, odnosno, operativnog modaliteta moći koja je disidirala u disperzivni prostor tehničkog, gubeći svoje karnalne posibilitete, kao i sposobnost realne egzistencije, a opstajući kao ikonička simulacija-ekran. I mada smo danas „*opkoljeni sa svih strana, svo vrijeme, slojevima multiplikovanih, simultanih slika... ideja o jedinstvenoj slici, upravljajućoj za našu pažnju, čini se odavno izbljeditom*“.⁽⁵⁾ Zanimljivo je da autorka precizno prepoznaje nedostatak autonomnosti u izuzetnim primjerima tehnicističke prezasićenosti, poput TV studija, raketnih kontrolnih centara, ratnih situacionih soba. Oni, u cjelini, emituju konstantan šum, koji samo sveden u ravan tjelesnog, hibridizovan u novu molekularnu egzistenciju, može biti perceptibilan. Moskovska izložba, postavljena u znaku inicijalnog pomjeranja izvan modernističke vizuelnosti, poslužila je i kao mogućnost za drugačije tumačenje krajnje gipkog pojma amerikanizacije. Ovdje je on mogao da bude prepoznat kao svojevrсна receptura epistemološkog opravdanja ili egzistencijalne uslovljenosti principa moći i preciziranja njegovog ulaska u masovno. Pokušajmo dovesti u korelaciju prethodni termin, amerikanizacija, sa pojmom *balkanikacije*. Da li su to homologne pojave? Da li bismo iznalaženjem paralelnih karakteristika istanjili naslage negativnog na pojmu *balkanikacije / balkanizacije*? Možda upravo obratno? Da li je i balkanikacija samo receptura uvođenja u tjelesno diskurzivne moći, oblik masovnog komuniciranja, disperzovani dijalog? Vratimo se na trenutak u Moskvu 1959. godine; izložba u Bakminster Falerovoj polulopti posjedovala je u svom vizuelnom dispozitivu nerješivu aporiju, potrebu za istovremenošću osvijetljenih i zatamnjenih partija, kao osnovnih perceptivnih područja unutar tačno određenih izložbenih segmenata. Kolizija je stajala kao znak nedovršenosti, deficita ekranske dispozicije i potrebe da tjelesno preuzimanje (reprezentovano tipičnom domaćicom) bude teatralizovano u prostorno vremenskim okvirima. Problem translacije bio je očigledan i analitički podatan. Nemogućnost konačne, dovršene recepture, uz namjeru da krhotinama prethodnih epistema dinamizuje aktuelne relacije, Igor Bošnjak efektno reprezentuje segmentiranim artistskim senzacijama u prostoru Balkanikacija. *Balkanoidi* stoje kao eksperimentalni znak, signum istraživačkog napora da bude analitički rasklopljena tranzitna struktura, izgrađena između reprezentacije i fizičkog iskustva. Formalizovani poput laboratorijskih modela / lutaka, oni rukovode slojevitom reminiscencijom, istovremeno pozajmljujući, ponekad ponešto zakrenute, kvalitete istorizovanih primjera. Ostavljajući ih u domenu tjelesnog, *Balkanoidi* apeluju svedenim, bezličnim siluetama i unutrašnjom konekcijom (željezna šipka) ka produkciji lutaka Hansa Belmera tokom tridesetih godina.⁽⁶⁾ Osposobljavajući svoje dualne kreature, Belmer se poslužio konektivnim mehanizmom Kardanovog zgloba, teoretizujući ga kao aparatizovani sistem koncentričnih krugova, „*unutar koga u središtu može da bude izloženo tijelo, istovremeno sprječavajući bilo kakvu mogućnost narušavanja njegove stabilnosti i ekvilibrijuma pod traumama spoljašnjih uticaja*“.⁽⁷⁾

(5) Isto, 75.

(6) O belmerovoj ikonografiji. S. Taylor, Hans Bellmer. The Anatomy of Anxiety, Cambridge 2000.

(7) Isto, 112-119.

Belmer je, za potrebe pomenutih skulptura, preformulisao propoziciju, izvodeći tijelo izvan aparata, odnosno, pozicionirajući isti na spojnom rubu dvaju skulptoralnih entiteta. Tako razvijenu značenjsku strukturu *Balkanoidi* prihvataju na nivou konekcije - željezna šipka umjesto kardanovog zgloba. Stojeći u kontaktu sa provociranim sjećanjem, postajemo neprijatno svjesni nefleksibilnosti i nemogućnosti njihove tjelesne egzistencije. I najmanji udar spoljašnjih okolnosti neizostavno vodi u pad, simbolički obilježen znakom funeralnog, a dodatno obezbjeđen pravolinijskom rigidnošću željeznog konektivnog vektora. *Balkanoidi* stoje kao unikatno, oprostoreno svjedočanstvo nekadašnjih modernističkih modaliteta izlaganja, privilegovanih, aseptizovanih bijelih galerijskih kutija, prostora ničim uznemirene vizuelne subjektivnosti. Na dramatičnoj tjelesnosti temeljeni, siluetama prisutni *Balkanoidi* degradiraju svaki pokušaj revitalizovanja perceptivne neupitnosti, otvarajući još jednu aluzivnu potenciju. Paragraf 218, Alis Leks Nerlinger, iz 1931. godine, tematski i formalno stoji u njihovim ontološkim temeljima. (8) Visceralnost narativa - tematska paralela sa *Balkanoidima*; tjelesni angažman naspram funeralnog signuma; pokušaj raskidanja simboličke željezne šipke - dopunjena je medijskom invencijom, slika Leks Nerlinger izvedena je kao translacija fotograma u ulje na platnu, svjedočeći o osviješćenju apsorpciji kinematografskog iskustva. Preciznije, za kritički angažovanu umjetnicu nije bilo dovoljno samo plakatno evidentirati perceptivne činjenice, već ih je bilo neophodno dinamizovati, podjeliti u iskustvenom smislu, sa posmatračem, a estetski postulati filma i filmske reprezentacije stajali su kao predisponirano riješenje. Tako bi Paragraf 218 mogao da bude viđen kao inicijalni moment recentnog transformisanja osnovnih uslova umjetničkog izlaganja.

„Crna kutija postaje sfera praktičnih događanja... dok istovremeno jasne granice između sopstva i vizuelne reprezentacije blijede. Muzeji prolaze proces metamorfoze postajući bioskopi u procesu, u kojima, kao što je Boris Grojs primjetio, neophodnost tame proizvodi stanje nevidljivosti... Fundamentalni nedostatak vidljivosti postaje iskušenje za posmatrača, pretvarajući percepciju u participaciju.“ (9) *Balkanoidi* svjesno stoje u semiotičkoj homogenosti sa vajmarskim primjerima, postajući inicijalna paradigma Balkanikacije. Umjetnik ulazi u „sliku“, djeluje, tjelesno trpi, iznoseći reprezentaciju pređašnjeg shvatanja o prioritetu odnosa spram tijela. Ono može da bude kondicionirano, ogoljeno, traumatizovano, uklonjeno, upokojeno, prihvatajući operativni princip željezne šipke kao egzistencijalno usmjeravajućeg vektora. Zapravo, *Savremena groblja* i *Bosnian Moon* mogu da budu percipirani kao značenjski dual, u drugom mediju protegnuti *Balkanoidi*, angažujući svoju visceralnu komponentu, zapremajući prostor diskurziviteta, trpeći, apsorbujući bol, propadajući. Bez obzira na značaj i snagu predloška, koji stoji kao polje događanja u *Bosnian moon*, tjelesna participacija u diskurzivnom srazu polja moći ne može da stoji u znaku trijumfa. Poziva u sjećanje narativ o raznovrsnosti izbora kao ključnog organizacionog principa

(8) O Paragrafu 218: M. Meskimmon, *We Werent Modern Enough*, Berkeley, Los Angeles 1999, 106-112.

(9) U. Frohne, *Dissolution of the Frame: Immersion and Participation in Video Installations*, u: T. Leighton, 356-357.

moskovske izložbe 1959. godine - domaćice se uvijek, u konačnom, suoče sa svojom sudbinom, mašinom za pranje veša. Teatrično iskustvo ovih primjera nije dovoljno, ono svjedoči o mekoći i nemogućnosti subjekta Balkanikacija, nemogućnosti da se proдре iza scene, da se primora na demontažu potencijal opscenog. „U različitim načinima upotrebe reči iskustvo... ona ustanovljuje egzistenciju pojedinaca koja iskustvu prethodi. Takav govor o iskustvu vodi nas ka zaključku da je postojanje pojedinca dato, umesto da nas navede da se zapitamo kako su koncepcije sopstva (subjekata i njihovih identiteta) proizvedene“⁽¹⁰⁾ Otuda *Čas anatomije* stoji kao paradigmatički model, polje susretanja različitih identiteta i različitih strukturnih postavki koje su omogućavale identitetska uspostavljanja. U ravni tehnološkog, slika / ekran zaključuje istorijski proces pomjeranja ka konačnom primatu crne kutije, te sa njom promovisanih dokidanja razgraničavajućih faktora i preciznih tjelesnih statusa. Istorijski primjer koji stoji kao inspirativna osnova, Rembrantov *Čas anatomije* doktora Tulpa, doprinosi procesu dekonstruisanja, omogućavajući ispitivanje vlastitih ikonografskih pretpostavki. Klasičan pristup u izvedbi kompozicija na temu anatomskih lekcija pretpostavljao je ujednačen, simetričan niz, često podređen pravilu izokefalije (Ert Piters, *Čas anatomije* dr. Sebastijana Egberta, iz 1603.).⁽¹¹⁾ Rembrant učesnike u kompoziciji, naprotiv, postavlja u palpabilan prostor, dok Tulpov akt seciranja govori o uslovima njihovih vlastitih, na visceralnom izgrađenih identiteta. Slika tako postaje metaforička potvrda premoderne kontrolišuće vlasti usmjerene ka pojedinačnom. Element prostornosti u Rembrantovom opusu inervirao je nekolicinu filmskih stvaralaca da pokušaju rekonstrukciju Noćne straže unutar data filmskog medija. Hans Štajnhof filmom *Senzibilni Rembrant*, 1942. godine, pokušavao je pomenutu transkripciju, ali je zastao na prikazu pojedinačnih kostimiranih likova, kao samosvojnih entiteta, koji ponaosob poziraju umjetniku.⁽¹²⁾ Zaključak eksplicite govori o slikaru kao inventoru prostora, kompozicionom anatomu koji precizno raspolaze tetivama trodimenzionalne iluzije. *Čas anatomije* u Balkanikaciji prepoznaje i uvažava Štajnhofov gambit. Kontrastiranjem statičnog printa i dinamične video slike pojačano je napuštanje prostora u korist ekranske dispozicije, kao ključnog reprezentativnog modela nakon moderne regulacione moći. Igor Bošnjak regredira ka predrembrantovskim primjerima, obesmišljava prostornu dominantu, mijenjajući je izokefaličnim aplikacijama atomizovane moći ili, barem, iluzije o njoj. Insistiranje na facijalnoj repetaciji i polisemičkim titrajima iste, te obezličenom narativu koji stoji kao ultimativna potvrda lica koja ga izgovaraju, sliku / ekran predstavlja kao ravan permanentnog pripovjedanja dvodimenzionalnog, pogubnog stereotipa. Precizno plasirana ikonografska informacija svjedoči o temporalnoj iscrpljenosti božanske moći, kreativnog principa iz uvodnog citata Leška Kolakovskog.

(10) Dž. V. Skot, „Iskustvo“, u: Dž. Batler, Dž. Skot, *Feministkinje teoretizuju političko*, Beograd 2006, 44.

(11) O ikonografiji anatomskih lekcija u: B. Haak, *The Golden Age. Dutch Painters of the Seventeenth Century*, London 1984, 111-115.

(12) T. Y. Levin, *You Never Know the Whole Story: Ute Friederike Jurss and the Aesthetics of the Heterochronic Image*, u: T. Leighton, nav. djelo, 460.

Veličina principijelne moći ne samo da se osjeća nelagodno, nego u promjenjenim okolnostima ne može ni da osjeća, a ta bezosjećajnost zahtjeva tijela. Balkanikacija upravo upozorava i zauzvrat traži, kroz razotkrivanje mehanizma dualnog identiteta po osovini moć / tijelo, podizanje rezistentnosti spram stereotipnih naracija, kao negativnih formulacija neizbježno parazitskog karaktera.

Dragan Čihorić

God made the world so that he would be admired... Essentially it is easy to understand that the greatness that no one can see feels uneasy. Actually, in these conditions there is not a will to be great - greatness is ruined and has no purpose; it is not worth being great in a loneliness fortified once and for all.

Leszek Kolakowski (1)

While analyzing the created world we easily reach the conclusion that greatness cannot be ruined or useless. Transformed, yes. Mutations in formal value of greatness brought about the changes in conceptual domain of the power itself. By creating inhabited space, by altering it, emptying and moving it, and by taking part in a continual discourse of mutual relations, the dominant inevitably started to resemble its manifestations. Following a creative act, the power opted for what was the only possible thing; to follow, to discern, to evaluate, to soften the edges. Mass *Adam* was no longer suitable for direct punishment, the punishment vanished as a possibility at the same time when their mutual relation ceased existing, along the line subject / object. By turning into the power of regulation and system propositions, the dominating principle lost its visceral features; changing the carnal for the sake of the monitoring, technically justified existence. (2) We can look into history in order to justify this phenomenon. During the time of the Cold War in order to present the power stemming from newly defined postulates, the USA presented a specifically chosen material in Moscow in 1959, so as to obtain personal promotion. Beatriz Colomina notices very observantly that the emphasis in explication was not put on complex and priceless industrial goods, even the documentarily collected film material was suppressed and summarized into the form of seven screens placed under the ceiling of the exhibition vault; instead, in the discourse of power, the exhibition area was dramatically dominated by the ideal / idealistic American suburban house, that is, its scale model. (3) By exalting its values, Richard Nixon constructed the perfect metaphor of aspirations of power, more precisely its parasite urge. *‘For us, diversity is the right to choose the most important thing... We do not have one decision made on top of a ruling structure... We have a multitude of different manufacturers and many different washing machines, so that a house wife is faced with a choice.’* (4) The mentioned quotation presents the ultimate fantasy of a hybrid existence established on a cross section of the visceral and technical that is, the operational modus of power which dissented into a dispersive space of the technical, losing its carnal possibilities, as well the ability to achieve real existence and yet surviving as iconic simulation-screen. Even though we are today *‘all the time surrounded with layers of multiplied, simultaneous images... the idea of a unique image, which is directing our attention, seems long gone’*. (5) It is interesting that the author precisely recognizes the lack of autonomy in remarkable specimens of technical saturation, such as TV studios, rocket control

(1) L. Kolakowski, Ključ nebeski-Razgovori sa đavolom, Beograd 1990, 7.

(2) Formulacije o promjeni modaliteta moći preuzete iz: Мишел Фуко, Треба бранити друштво, Нови Сад 1998.

(3) Opširno o izložbi i njenim reperkusijama u: B. Colomina, Enclosed by Images: The Eameses Multimedia Architecture, u: T. Leighton, Art and the Moving Image, London 2008, 75-91.

(4) Ibid, 76.

(5) Ibid, 75.

centers, war situation rooms. Overall, they emit constant murmur, which can be perceptible only if reduced to the domain of carnal or hybridized into a new molecular existence. The Moscow exhibit, set up aiming to initially move beyond modernistic visual standards, also served as the possibility for a different interpretation of a supple notion of Americanization. Here, it could have been recognized as a formula of an epistemological justification or existential conditioning of the principle of power and specifying its conversion into the mass. Let us try and make a correlation between the previously mentioned term Americanization and the notion of *Balkanication*. Are these homologous phenomena? If we are to find parallel characteristics between them, would we alleviate the layers of negative in the term *Balkanication* / *Balkanization*? Or perhaps it is the other way round? Or is it that *Balkanication* is simply a recipe for introducing discourse power into the carnal, a form of mass communication, a dispersed dialogue? Let us go back to Moscow 1959; the exhibit in Buckminster Fuller Dome contained in its visual disposition an unsolved aporia, the need to simultaneously show lighted and darkened parts, as basic perceptive areas within the clearly defined exhibition segments. Collision was there as a sign of incompleteness, a deficit in monitor disposition and the need to have the carnal overtake (presented by a typical housewife) become a theatrical form in spatial-time frames. The problem of geometrical translation was obvious and analytically pliable. Intending to use the shatters of previous episteme to make actual relations dynamic, Igor Bosnjak effectively presents the inability of a final, completed formula by segmented artistic sensations in space of *Balkanications*. *Balkanoids* are used as an experimental sign, signum of a research effort to be an analytically disassembled transit structure, built between representation and physical experience. Formalized like laboratory models / puppets, they cope with a layered reminiscence at the same time borrowing sometimes a bit twisted qualities of historicized examples. Still being in the domain of the carnal, *Balkanoids* draw on by reduced, faceless silhouettes and inner connection (iron rod) towards the production of puppets of Hans Bellmer during the 1930s. (6) While putting his dual creatures into function, Bellmer used the connective mechanism of Cardan joint, explaining it in theory as an apparatus like system of concentric circles ‘*within which there can be a body exposed in the centre, at the same time preventing any possibility of impairing its stability and equilibrium under the traumas of exterior influences.*’ (7) In order to meet the needs of the above mentioned sculptures, Bellmer reformulated the proposition by taking the body out of the apparatus, that is, by placing it on the linking edge of the two sculptural entities. *Balkanoids* accept the semantic structure developed in such a way in terms of connection - iron rod instead of Cardan joint. Being in contact with provoked memory, we become unpleasantly aware of the inflexibility and impossibility of their physical existence. Even the slightest impact of exterior circumstances inevitably leads to fall, symbolically bearing the sign of being ‘funeral like’, and additionally endowed with by a linear rigidity of an iron connective vector. *Balkanoids* are like a unique testimony that has its form in a space, a testimony to former modernistic

(6) O belmerovoj ikonografiji. S. Taylor, Hans Bellmer. *The Anatomy of Anxiety*, Cambridge 2000.

(7) Isto, 112-119.

modalities in exhibitions, aseptisized privileged white gallery boxes, space of entirely undisturbed visual subjectivity. Based on a dramatic carnality, present in silhouettes, *Balkanoids* degrade every effort to revitalize perceptive conclusiveness by opening yet another allusive exponent. Paragraph 218, Alice Lex-Nerlinger from 1931, is in their ontological foundations by topic and by form. (8) Visceral quality of the narrative - a parallel in theme with *Balkanoids*; carnal engagement opposite funeral signum; an effort in trying to break off the symbolic iron rod - completed with media intervention, the image of Lex-Nerlinger was performed as a geometric translation of photogram into oil on canvass, testifying to a conscious absorption of cinematographic experience. More precisely, for a critically engaged artist it was not enough to simply ascertain perceptive facts in a poster, it was necessary to make them dynamic, to share them in terms of experience, with an observer, and esthetic postulates of film and film representation were used as predisposed solution. In such a way Paragraph 218 could be seen as the initial moment of recent transformation in basic conditions of artistic exhibition.

“*Black box becomes a sphere of practical events... while at the same time clear boundaries between the being and the visual presentation begin to fade. Museums are undergoing a process of metamorphosis by becoming cinemas in process, where, as Boris Grois noticed, the necessity of darkness is generating the condition of invisibility... The fundamental lack of visibility becomes a temptation for the observer by turning perception into participation.*” (9) *Balkanoids* are consciously in a semiotic homogeneity with Weimer examples, thus becoming an initial paradigm of *Balkanication*. The artist gets into the “image”, he acts, he suffers carnally, bringing out a representation of an earlier comprehension about the priority of relations instead of body. It can be conditioned, naked, traumatized, removed, deceased, and it is accepting an operational principle of the iron rod as an existentially directing vector. Actually, *Contemporary Cemeteries* and *Bosnian Moon* can be perceived as a semiotic dual, *Balkanoids* stretched in another medium, engaging their visceral components, taking up the space of discourse, by suffering and absorbing pain, by falling through. Regardless of the significance and the strength of the model, which is used as the place of events in *Bosnian Moon*, carnal participation in discursive proportions of power cannot be defined as a triumph. It evokes the narrative on the variety of choices as the key organizational principle of the Moscow exhibition of 1959 - housewives always, and eventually, are faced with their destiny, with the washing machine. Theatrical experience of these examples is not enough, it testifies to softness and inability of the subject of *Balkanications*, the inability to break through behind the scene, to force the potential of the obscene into disassembling. “*In different ways of usage of the word experience... it establishes the existence of individuals which precedes the experience. Such wording about experience leads us to the conclusion that the existence of an individual is given, instead of leading us*

(8) O Paragrafu 218: M. Meskimmon, *We Werent Modern Enough*, Berkeley, Los Angeles 1999, 106-112.

(9) U. Frohne, *Dissolution of the Frame: Immersion and Participation in Video Installations*, u: T. Leighton, nav. djelo, 356-357.

to wonder how the concepts of being (subjects and their identities) are produced.” (10) Therefore, *Anatomy Lesson* is a paradigmatic model, a field where different identities and different structural set-ups meet, which enabled setting up identities. In the domain of technology the image / the screen concludes the historical process of moving towards the final preference of the black box, and with it the promoted cutting off of the dividing factors and precise carnal statuses. Historical example which serves as an inspirational foundation, Rembrandt’s *Anatomy Lesson* of doctor Tulp contributes to the process deconstruction, enabling the questioning of one’s own iconographic set-ups. Classical approach in terms of composition with the topic of anatomic lessons assumed balanced and symmetrical series, often submitted to the rule of isocephaly (Ert Piters, *Anatomy Lesson of doctor Sebastian Egbert* from 1603). (11) On the contrary, Rembrandt puts composition participants into a palpable space, while Tulp’s act of dissection reveals a lot about the conditions of their own identities built on the visceral. This is how the painting becomes a metaphorical confirmation of pre-modern controlling art directed towards the individual. The element of spatiality in Rembrandt’s works caused several film makers to try and reconstruct *Night Watch* within a given film media. Hans Steinhoff with his film *Ewiger Rembrandt* in 1942 tried the mentioned transcription but did not go further at the presentation of individual costume characters as self-sufficient entities which are individually sitting for the artist. (12) The conclusion of the explicit reveals the painter as the space inventor, compositional anatomist who precisely deals with tendons of three - dimensional illusion. *Anatomy Lesson* in *Balkanication* recognizes and reveres Steinhoff’s gambit. By contrasting a static print and a dynamic video image the abandonment of space is reinforced for the benefit of the screen disposition as the key representative model following modern regulative power.

Igor Bosnjak goes into pre-Rembrandt’s examples, makes the spatial dominant meaningless, changing it with isocephalic applications of atomized power or at least the illusion about it. Insisting on facial repetition and poly-semiotic vibrations of it, and the faceless narrative which is the ultimate confirmation for the faces that utter it, Bosnjak presents the image / the screen as the plane of the permanent narration of a two-dimensional, lethal stereotype. Precisely presented iconographic information testifies to a temporal exhaustion of divine power, the creative principle from the introductory quotation by Leszek Kolakowski.

The greatness of principal power does not only feel uneasy, but cannot feel at all in the changed circumstances, and this lack of feeling is what requires the bodies.

Through disclosure of the mechanism of dual entity on the axis of power / body, *Balkanication* warns and asks for a raised level of resistance towards stereotypical narrations seen as negative phrasing with inevitably parasite-like quality.

Dragan Čihorić

(10) Dž. V. Skot, „Iskustvo“, u: Dž. Batler, Dž. Skot, *Feministkinje teoretizuju političko*, Beograd 2006, 44.

(11) O ikonografiji anatomskih lekcija u: B. Haak, *The Golden Age. Dutch Painters of the Seventeenth Century*, London 1984, 111-115.

(12) T. Y. Levin, *You Never Know the Whole Story: Ute Friederike Jurs and the Aesthetics of the Heterochronic Image*, u: T. Leighton, nav. djelo, 460.

Balkanication Works / Balkanikacija Radovi
Igor Bošnjak

Prostorna instalacija koja preispituje “međuljudske” odnose između živih i mrtvih ljudi na Balkanu. Odnos živog čovjeka kao mete (targeta) prema mrtvom čovjeku kao instrumentu za politizaciju i obrnuto. Ko ovdje koga poništava? Živi mrtve, ili pak mrtvi poništavaju žive?

This is a spatial installation which questions “human” relations between the living and the dead in the Balkans. The relation between a living being as a target and a dead person as the instrument for political manipulation and vice versa. Who annuls whom here? The living annul the dead or perhaps, the dead annul the living?

color print, dimenzije varijabilne / c-print , variable dimension







Bosnian Moon / 2009 / video performance

video duration 3:45 min

performance duration: variable

concept and directed by: Igor Bošnjak

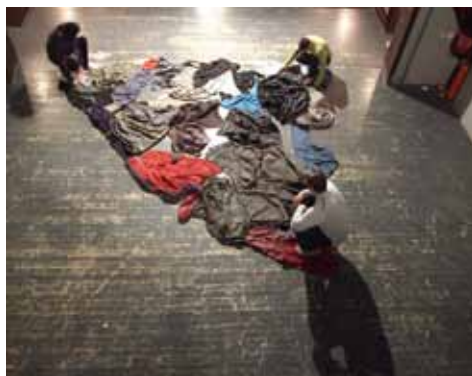
performed by: Željko Milošević, Milivoje Đukić, Igor Svrđlin, Nebojša Bumba

Rad referiše na određene situacije i događaje iz bliske krvave i tragične ratne prošlosti u Bosni i Hercegovini. Rad je omaž čuvenom Whitmanovom performansu iz 1960. godine, American Moon.

This piece of work refers to certain situations and near past in the geographical region also known as Bosnia and Herzegovina. It is homage to the famous Whitman's performance from 1960 "The American Moon".



color print, dimenzije varijabilne / c - print, variable dimensions



video stilovi / video stills





Re-Konstrukcija / 2009 / video

Re-Construction / 2009 / site specific video

Rekonstrukcija trenutka, događaja koji se još zbiva, tamo negdje... Pejzaž pulsira metafizičkom napetošću. Izmijenjeni konteksti. Sjećanje. Napušteni kauč. Šetnja po kamenjaru. Dekonstrukcija. Čuje se zvono... Čoban i kauč. Komad kućnog namještaja iz sedamdesetih. Subjekti koji se odmaraju. Kauč u prirodi pulsira. Postao je dio iste. Oživio je. Živi svoj sopstveni život. A mi se odmoriti ne možemo. Umorni smo. Stalno smo umorni, pospani. Ljudi smo iz gradova. Dosađujemo se. Politika. Biciklo. Auspuh. Kopenhagen. Davno smo se ogradili... Ograde i dalje podižemo, sve višočije... Pobjeći ne možemo, a i nemamo gdje. Dimnjak toplane. Subjekti koji se odmaraju... Jedino mjesto na koje možemo pobjeći, jeste mjesto tog kauča... To mjesto nema ime, ni kauč nema svoje ime... A opet ima svoj identitet. Identitet prostora i predmeta bez imena. Trake, šavovi su se odvojili. Vrijeme i trajanje su mu promijenili izgled, ali ne i funkciju. On nije ono što želi da bude. On je i dalje ono što mi želimo da bude, ništa više od toga. Naš poligon za preispitivanje ličnih grešaka, odluka, trauma... Dobro je što postoji. Postojeće još neko vrijeme dok ne postane priča. A priča služi da se nekom ispriča. Neodređenost. Ovo nije priča, ovo je sjećanje, trenutak. Intimnost vancivilizacijskog događaja... Samo jedan trenutak i ništa više od toga, koji je potrojao toliko, koliko i trajanje ovog teksta i slike... Neka živi jedan obični, mali, sunčani trenutak u životu...

Reconstruction of moment, of event that is still happening, somewhere... Landscape pulsing in metaphysical tension. Changed contexts. Memory. An abandoned sofa. A stroll on the rocks. Deconstruction. We can hear a bell... A shepherd and the sofa. A piece of house furniture from the seventies. People resting. The sofa is pulsing in the nature. It has become a part of it. It has come alive. It lives its own life. And we cannot rest. We are tired. We are always tired, sleepy. We are people from the cities. We are bored. Politics. Bicycle. Exhaust pipe. Copenhagen. We were fenced a long time ago. We still build fences, taller and taller... we cannot escape and we have nowhere to escape. The chimney of a heating station. People resting. The only place we can run to is the place presented by the sofa. That place has no name and the sofa has no name. And yet, it has its identity. The identity of space and object without a name. Strips and stitches were detached. Time and longevity changed its appearance, but not its function. It is not what it wants to be. It is still what we want it to be, nothing more. Our polygon for questioning our personal mistakes, decisions, traumas... It is good that it exists. It will exist for a while until it becomes a story. And the story is there to be told. Vagueness. This is not a story; this is a memory, a moment. Intimacy of an out-of-civilization event... Only a moment and nothing more, a moment that lasted as long as this text and a picture... Let it live an ordinary, tiny, sunny moment in life...

video stilovi
video stills

trajanje/duration:
5min 27sec



"The work is the place."
Andy Goldsworthy



Spem umjetnički projekat / 2009 /
sajber performans

Spam art project / 2009 /
cyber performance

Sastoji se od svakodnevne ponude ili nudjenja fizičkog posla ili fizikalisanja zapadno-evropskim galerijama, putem e-maila, tako što šaljem moju ponudu iz teksta ispod, dok galerija ili muzej ne odgovori. Proces se ponavlja konstantno dok dotična galerija moju e-mail adresu na stavi pod spam pošiljku, ili što je još nevjerojatnije prihvati realizaciju projekta, pod dole navedenim uslovima: Poštovana, galerijo-muzeju-kolekcijo-centru za savremenu umjetnost, obraćam vam se ovim putem, povodom moje ponude za učešće u realizaciji mog umjetničkog Spam Art projekta podnazivom: What can a Bosnian (South-East European) artist also offer to western system of art? Pišem vam u nadi i sa željom da ćete prihvatiti moju ponudu. U slučaju da ne prihvatite moju ponudu, dobro došla je i vaša odbijenica, jer je i ona dio projekta. Pošto je trenutno u svijetu velika recesija i kriza, a kriza kod nas (na Balkanu) traje posljednjih 20 godina ja sam odlučio da svojim umjetničkim projektom pomognem vaš muzejsko-galerijsko-institucionalni sistem umjetnosti tako što vam nudim sledeće moje usluge: 1. čišćenje i pranje podova galerije (svakodnevno) // 2. krečenje zidova galerije (jednom po projektu) // 3. mjenjanje sijalica i svjetlosnih instalacija (jednom po projektu) // 4. čišćenje prašine sa vaše stalne kolekcije, ako je posjedujete (svakodnevno) // 5. postavke svih mogućih galerijskih exponata (slike, skulpture, postamenti i sl.) // 6. mogu takodje biti i korišten kao domar, vratar, kafe kuharica, tehničko osoblje ili potrčko galerije (svakodnevno) // 7. možete me izlagati i kao „balkanskog divljaka“ ili kao neku vrstu „balkanskog fetiša ili relikvije (zanimljivost)“ // 8. takodje mogu da vam radim grafičku pripremu tj. dizajn nekih vaših budućih kataloga (potpuno besplatno)! Sačuvajte vaš novac. Zovite Bosanskog (balkanskog) umjetnika da za vas uradi sve. Ne trebate sve te radnike, trebate samo jednog umjetnika iz Bosne. On to može uraditi po cijeni 10 radnika. Mi smo ionako jeftina radna snaga. Performans traje 10 do 15 dana u zavisnosti od vaših mogućnosti. Ja sam istovremeno i sam rad i umjetnik koji djeluje u okviru vašeg muzeja i galerije. Imate mogućnost da u roku tih 15 dana maksimalno iskoristite moje sposobnosti za fizički rad i fizikalisanje. Pošto uskoro treba da doktoriram (PhD) iz Teorije Umjetnosti i Medija, takodje me možete koristiti i u neke intelektualne svrhe ako želite. Sa sobom nosim laptop računar i projektor, tako da mogu i da održim neka pradaavanja iz oblasti video produkcije, teorije umjetnosti, kritike savremene umjetnosti i sl. Diplomirao sam slikarstvo tako da mogu besplatno da pripremam djecu za upis u srednju likovnu školu ili Akademiju, ili da držim cjelovečernje časove crtanja ili slikanja. Sa sobom nosim takodje i vreću zaspavanje. Ne moram da jedem. Navikli smo na glad ovamo. Hotel mi ne treba. Spavaću u galeriji. Kupaću se svaki dan ako je i to potrebno, o svom trošku. Sve što tražim je plaćenu povratnu autobusku kartu do vašeg grada i galerije (nismo navikli letiti avionom), kao i da mi završite vizu, jer mi ne idemo bez vize nikuda, kao i da mi dozvolite da spavam u vreći na podu vaše galerije. Ako me rentirate tj. dovedete u vašu galeriju radiću sve gore navedeno. Napravićemo ugovor o radu, bez autorskih honorara, naravno. Mogu ako ste zainteresovani izložiti i neke svoje radove usput, ili izvesti neki site specific rad. Veliki pozdrav. Srdačno vaš Balkanski umjetnik: Igor Bošnjak

Dear gallery, museum, collection, centre for contemporary art I hereby address you as I would like to offer my participation in an artistic project Spam Art called: What can a Bosnian (South-East European) artist also offer to western system of art? I am addressing you hoping you would accept my offer. In case you do not, your rejection is also welcome, because it is a part of the project. Since the world is currently going through a high-scale recession and crisis, and since the crisis in the Balkans has lasted for the past 20 years, I have decided to use my artistic project to help your museum-gallery-institutional system by offering the following services: 1. cleaning the floors of the gallery (on a daily basis) // 2. whitewashing the walls of the gallery (once per project) // 3. changing the light bulbs and light installations (once per project) // 4. dusting your permanent set-up if you have one (on a daily basis) // 5. setting up all possible gallery exhibits for display (painting, sculptures, postaments etc.) // 6. I can also be used as a janitor, doorman, cleaning lady, technical staff or a person who would run errands for you (on a daily basis) // 7. you can also put me on display as a 'Balkan savage' or as a kind of a 'Balkan fetish or a relic or a curiosity // 8. I can also do graphic design for your future catalogues (gratis)! Save your money. Call Bosnian artist to do everything for you. You don't need all those workers now, you just need one Bosnian artist. He can do it all for a price of 10 workers. We are cheap labour force. The artistic performance will last between 10 and 15 days, in accordance with your possibilities. At the same time I am a piece of work and an artist working within your museum and gallery. You are given the possibility to explore my abilities for manual labour to the full extent. As I am about to obtain a PhD in Theory of Art and Media, you can also use me for intellectual purposes, if that is what you like. I have a laptop and a projector with me, so as to be able to give lectures in the area of video production, theory of art, criticism on contemporary art, etc. I have a Bachelor's Degree in Painting which means I can also give lessons to children in order to prepare them for enrollment in secondary art school or Fine Arts academies. I could also be giving all evening long classes in drawing or painting. I carry a sleeping bag with me as well. I do not need to eat. We are used to hunger here. I do not need to stay in a hotel. I shall sleep in the gallery. I shall bathe every day if necessary, at my own expense. All I ask from you is a paid return bus ticket to your town and gallery (we are not used to flying by plane) as well as a visa, because we never go anywhere without a visa. I would also like to ask you to allow me to sleep in a bag on the floor of your gallery. If you hire me, that is, bring me to your gallery, I shall do all the above mentioned. We shall make a workcontract without copyright fees of course. If you are interested I can exhibit some my recent works or made some site specific art.

Sincerely yours, Balkan artist: Igor Bosnjak

scanned documents, prints, variable dimensions



skenirani indexi, printovi, varijabilne dimenzije





color print

originalne dimenzije rada:

3.5m x 2m x 0.9m

Ovaj rad je produciran
na III Ars Kozari 2009.

Land art rad referiše na čuveno djelo Danila Kiša - Grobnica za Borisa Davidoviča, jeste grob u obliku kreveta koji je napravljen od prirodnih materijala (kamen, drvo, zemlja). Ovaj krevet simulira grobnicu tako što je prostor gdje leži tijelo ispunjen zemljom, dok prostor rezervisan za glavu popunjen rizlom (sitnim kamenjem koji se koristi za groblja). Ljudi koji su preživjeli holokaust i masovne progone i terore bilo kakvih ideoloških i totalitarnih režima: fašizam, staljinizam, pol-potizam, aparthejd i sl. na neki način “jedva” čekaju da legnu, utonu u san i da se “odmore” od svekolikog civilizacijskog zla... Ovo je krevet za sve njih.

Land art work is an allusion to the famous novel by Danilo Kis 'A Tomb for Boris Davidovich' - it shows a grave in the shape of a bed which is made from natural materials (stone, wood, soil). This bed simulates a tomb by having the space where the body lies filled with soil whereas the headboard is filled with gravel. People who survived the holocaust, mass persecutions and terrors by any ideological or totalitarian regimes such as fascism, Stalinism, Khmer Rouge movement, apartheid etc. can, in a way, 'hardly' wait to lie down, fall asleep and to 'rest' from omnipotent civilisational evil... This is a bed for all of them.



c-print

original dimensions:

3.5m x 2m x 0.9m

This work is produced on
3th Ars Kozara 09
art in nature laboratory project.

Kuća / 2010 / grafit
omaž Vladi Marteku, *A House* iz 1997.

A House / 2010 / graffit
homage to Vlado Martek House from 1997.

*"Na svaku stvar koju imate ili kupite
napišite njeno ime."* - Vlado Martek

Temeljna je ovde misao o postojanju strukture govora u kojoj živimo i koja nas određuje. Ako reč govora ili zapisa poseduje učinak, kakav smo videli kod histerika ili u revolucijama, tada joj treba pridodati nov smisao koji prevazilazi zahteve utilitarnog opštenja (komunikacije). Performativ poseduje svoj učinak. Performativni iskazi su iskazi kojima govornik izražava neku (svoju) radnju i čijim se iskazivanjem ta radnja izvršava ili uzrokuje. Ako se poslužimo Morrisovom teorijom jezika, tada zapažamo da performativni iskazi uključuju, pored sintakse i semantike, barem deo pragmatike.

*Martek / Fatalne figure umjetnika, Miško Šuvaković,
Meandar, Zagreb 2002, str.75.



c - print, varijabilne dimenzije

*"Write its name on each thing you
purchase or own."* - Vlado Martek

The basic thought about existence of discourse structure in which we live and which define us. If a word of a discourse or writing possesses an affect, the kind we see in a hysteria or in revolutions, then one should add to it a new meaning that exceeds the demands of utilitarian communication. The performative possesses its effect. Performative account is the account by which a speaker expresses a certain action (of his own), and this action is completed with, and caused by its expression. If we utilize Morris language theory, we can notice that performative accounts include, aside from syntax and semantics, at least a segment of pragmatic ordinance.

*Martek / Fatalne figure umjetnika, Miško Šuvaković,
Meandar, Zagreb 2002, str.75



c - print, varijabilne dimenzije



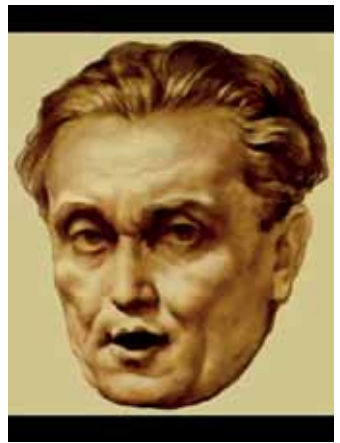
c - print, varijabilne dimenzije

Aktuelizacija virtuelnog

Actualization of the virtual

Aktuelni entitet (aktuelna partikula) emituje i apsorbuje manje ili više bliske virtuelne dijelove. Prema Delezu, te slike zovemo virtuelnim, utoliko što njihovo puštanje u opticaj i njihovo apsorbovanje (njihovo stvaranje i razaranje) bivaju u vremenu manjem nego što je kontinuirani zamislivi minimum vremena, i što ih ta kratkoća drži pod načelom neodređenosti ili neizvjesnosti, jer: "Svaki aktuelni činilac se okružuje krugovima uvijek novih virtuelnosti, gdje svaki pušta u opticaj neki drugi, a svi zajedno okružuju i reaguju na aktuelno. Aktuelna percepcija se okružuje čitavom nebulom virtuelnih slika koje se distribuišu pokretnim kolima što se sve više udaljavaju, bivaju sve šire, grade se i razgrađuju. To su uspomene različitih poredaka: one se nazivaju virtuelnim slikama po tome što ih njihova brzina ili njihova kratkoća tu održavaju pod načelom inkonsistencije." Kontinuum virtualnih slika je fragmentizovan, prostor usitnjen prema pravilnom ili nepravilnom dekomponovanju vremena. Virtuelno nikada nije nezavisno od singularnosti koje ga cijepaju i razlažu na planu imanencije. Snaga je virtuelno u toku aktuelizacije, koliko i prostor po kome se ona premješta. Plan se stoga dijeli na mnoštvo planova, prateći rezove u kontinuumu i podijele u silama pobuđivanja što obilježavaju neku aktuelizaciju virtuelnog. Ali svi ti planovi čine jedan jedini, sledeći put koji vodi ka virtuelnom. Plan imanencije obuhvata u isto vrijeme virtuelno i njegovu aktuelizaciju, a da ne može da povuče granicu između to dvoje. Aktuelno je komplement ili proizvod, predmet aktuelizacije, ali za subjekt može imati samo virtuelno. Aktuelizacija pripada virtuelnom. Aktuelizacija virtuelnog je singularnost, dok je samo aktuelno konstituisana individualnost. // Žil Delez

Actual entity (actual particle) emits and absorbs more or less close virtual parts. According to Delez, we call these images virtual, hence more their release and their absorption (their creation and destruction) exist in time lesser than the continuous imaginable time minimum, and this length keeps them within the concept of vagueness or uncertainty, because: "Every actual factor surrounds itself with circles of always new virtualities, and each of them releases another one, and all of them surround the actual and react to it. Actual perception is surrounded with entire nebulae of virtual images which are distributed by moving circles which are getting farther and farther, becoming wider, building themselves and diverging. These are all memories of different orders: they are called virtual images because their speed or their length sustains them there within the concept of inconsistency." The continuum of virtual images is fragmented, space broken into smaller parts in accordance with a regular or irregular decomposition of time. The virtual is never independent from singularities that break it and decompose it in the domain of the immanent. Strength is the virtual during the time of actualization, in the same way as it is the space where it is moved about. Plan is therefore divided into numerous plans, following all the cuts in a continuum as well as divisions in the forces of inciting which mark a kind of actualization of the virtual. At the same time, the plan of the immanent comprises the virtual and its actualization, without being able to differentiate between the two. The actual is a complement or a product, the subject of actualization, but its subject can only be the virtual. Actualization belongs to the virtual. Actualization of the virtual is singularity, whereas the actual in itself is a constituted individuality. // Gilles Deleuze



AV / Aktualizacija Virtuelnog / video stilovi

animacija / trajanje: 0min 54sec

"The work is not put in a place, it is that place."
Dennis Oppenheim

Offer for producing a big image of Tito or mega land art project on some famous destination in second world world battle like: Kozara, Neretva, Sutjeska etc.

explanation:
41x42 pixels, Pixel = 1m2, Total resolution: 1722 pixels
Total dimensions of image: 1722 m2
It is need to be recorded by Google Earth or with plane from 2km above the Earth. Google Earth will import the Tito's image as important destination on Google Topics.



Savremena groblja / 2010 / video
Contemporary cemeteries / 2010 / video



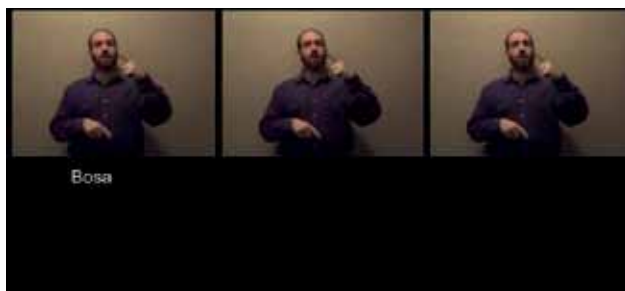
mini DV
kolor, stereo / color, stereo
trajanje / duration: 3min 57sec





video stilovi / video stills





video stilovi
/ video stills



kolor / color

bez zvuka
/ no sound

trajanje / duration:
2:32 min

Video reprezentuje i kritikuje apsolutni besmisao razlike u jeziku tri dominantna konstitutivna naroda u BH (kako i širem ex-YU kontekstu, izostavljajući Sloveniju i Makedoniju), te postavlja pitanja do koje granice ukusa i pristojnosti može da ode paradoks navodne razlike ili jezičke indiferenciranosti gore pomenutih konstitutivnih naroda. Na primjeru mute-deaf ili jezika za gluv(h)onijeme, taj apsurd dobija svoj apsolutni smisao.

Povod za realizaciju rada je sve veće medijsko potenciranje „razlike“ u jezicima unutar BH, kao i dole navedeni tekst koji se bavi preispitivanjem potencijalnih jezičkih razlika u regionu nekadašnjeg srpsko-hrvatskog ili hrvatsko-srpskog govornog područja.
Igor Bošnjak

“...Dokle su nas dovele nakazne nacionalne politike jezičkih cijepanja dlaka načetvero, veoma zorno pokazuje ovaj gotovo nevjerovatan slučaj o kome se već moglo slušati u emisiji Most (Radio slobodna Evropa; 2. Juli 2007.). Banjalučki univerzitetski profesor Miodrag Živanović kazivao je: “U tv dnevniku za gluhonijeme krajem prošle godine dogodilo se sledeće. Djevojka čita vijesti, a u uglu ekrana jedna druga djevojka prevodi za gluhonijeme; to je bila jedna sarajevska tv emisija, a gledaoci su pitali na kom to jeziku ona prevodi, da li na bosanskom, srpskom ili hrvatskom? I što je najgore neki kantonalni odbor ili komisija, ne znam tačno naziv, donio je odluku da se angažuju tri prevoditelja za gluhonijeme.” (...)” (1)
Milivoje Jeftić

(1) "Slova i riječi u maskirnim uniformama" - Jezičke demarkacione linije, ZENIČKE SVESKE Časopis za društvenu fenomenologiju i kulturnu dijalogiku, BNP Bosansko Narodno Pozorište Zenica, 2007.

This video presents and criticizes the absolute pointlessness in language differences between the three dominant constitutive nations in BiH (as well as in a wider context of ex Yugoslavia, without Slovenia and Macedonia), and it also raises the issue of how far this paradox goes in terms of taste and decency – the paradox of the alleged language differences of the above mentioned constitutive nations. In the example of mute-deaf or the language for the deaf and the mute, this absurdity reaches its climax and its absolute sense. The reason for doing this piece of work was caused by recent higher emphasis on the "difference" between BiH languages occurring more often in the media, as well as the following text which deals with examining potential language differences in the region where Serbo-Croatian or Croato-Serbian was once spoken.
Igor Bošnjak

"How far we can go in monstrous national politics of dividing a language 'hair' into four parts is ardently shown in an almost unbelievable case that we could have already heard about in the TV show Most (Radio Free Europe, July 2nd 2007). A university professor from Banja Luka Miodrag Zivanovic said: "This is what happened in the TV news for the deaf by the end of last year: A girl is reading the news and in the bottom of the screen another girl is interpreting using sign language for the deaf; it was a TV show from Sarajevo, the viewers asked if she was interpreting in Bosnian, Croatian or Serbian language? What is even worse, is the fact that a cantonal board or a commission, I do not know the exact title, made a decision to employ three sign language interpreters for the deaf." (...)” (1)
Milivoje Jeftić

(1) "Letters and words in combat uniforms" - Language demarcation lines, ZENIČKE SVESKE, A magazine for social phenomenology and cultural dialogues, Bosnian National Theatre Zenica, 2007.

Čas Anatomije / The Anatomy Lesson

The Anatomy Lesson, 1632
Rembrandt van Rijn
Oil on canvas



Čas Anatomije, 1632 god.
Rembrandt
Ulje na platnu

Na slici je dr. Nikolas Tulp koji objašnjava muskulaturu ruke prisutnim medicinskim stručnjacima. Leš na slici je zločinac Aris Kint koji je prethodno tog dana obješen zbog oružane pljačke. Neki od posmatrača su aristokrate koji su platili da budu uključeni u sliku. Događaj na slici se odvio 16. januara 1632. godine, u Amsterdamskoj hirurškoj gildi, kojoj je Tulp pripadao i nosio titulu zvaničnog Gradskog anatoma, kome je bilo dozvoljeno da vrši samo jedno javno seciranje godišnje, za koju bi se koristilo tijelo pogubljenog zločinca. Časovi anatomije su bili društveni događaj u 17 vj. održavali se u učionicama koje su zapravo bile pozorišta, prisustvovali su im studenti, kolege i svaki pojedniac koji bi platio ulaznicu. Posmatrači su prikladno odjeveni za ovu ozbiljnu društvenu priliku. Smatra se da su ovi ljudi (sa izuzetkom figura iz pozadine i sa leve strane) naknadno dodati slici. Na slici nedostaje jedna osoba - preparator, čiji je zadatak da pripremi tijelo za čas. U 17 vj. jedan tako ugledan naučnik poput dr. Tulpa nije morao da se bavi tako servilnim i krvavim poslom kao što je seciranje, pa su ti poslovi bili prepušteni drugima. Zbog toga na slici nema nikakvog instrumenta za sječenje.

Umjesto njih se u donjem desnom uglu nalazi otvoren ogromni priručnik iz anatomije, verovatno *De humani corporis fabrica*, knjigu autora Andreasa Vesalijusa, objavljenu 1543. godine. Savremeni stručnjaci su komentarisali preciznost kojom je 26-godišnji Rembrandt naslikao mišiće i tetive. Nije poznato gde je stekao ta znanja, moguće je da je iskopirao detalje iz priručnika anatomije. Lice leša je djelimično osjenčeno, nagovještaj „sjenke smrti“ (*umbra mortis*), tehnike koju će Rembrandt često koristiti. Slika je potpisana u gornjem desnom uglu sa Rembrandt [f]ecit] 1632. To je, koliko je poznato, prvi put da je Rembrandt potpisao sliku svojim ličnim imenom, a ne inicijalima RHL (Rembrandt Harmenszoon van Leiden), što je znak porasta samouvjerenja umjetnika. Skorašnje ispitivanje holandskih naučnika otkrilo je nekoliko neslaganja između podlaktice lijeve ruke prikazane na slici i seciranog dijela iste. Čas anatomije in vivo, slikan robusnim Rembrandtovskim bojama, koje se još i kreću, igrajući se okrvavljenim ljudskim organima kao s izduvanim loptama neke odigrane i po svojoj prilici izgubljene životne utakmice, ovaj savremeni Čas anatomije, praćen melodioznim glasom kompetentnog predavača, jasnom, dakle, i preciznom artikulacijom drevnog nagona za finalnim saznanjima, Danilo Kiš u svom "Času anatomije" opisuje profesora Tulpa ovako: "Profesor Tulp je rastegnuo anatomske nožicama mišićna vlakna odrane leve podlaktice i pokazuje učenicima to klupko mišića i žila, vene i arterije kroz koje više ne kola krv, pokazuje im s mirom i pribranošću čoveka KOJI ZNA DA JE LJUDSKO TELO, IZVAN DUHOVNIH FUNKCIJA, IZVAN DUŠE I MORALA, SAMO PROBAVNA MAŠINA, mešina, splet creva i živaca, hrpa žila i mesa, kao onaj odrani vol što ga je Rembrandt naslikao nekih pet godina kasnije: gomila mesa obešenog naglavce ...".

Što se tiče Kišove deskripcije stručne radnje, ne bih imao primjedbe. Jedino što je on, za razliku od svog umetnički izobraženog prethodnika, U ISTINI ZNAO DA JE LJUDSKO TELO ZAJEDNO SA SVOJOM BESMRTNOM DUŠOM, SVOJIM KATEGORIČKIM MORALOM I SVIM SVOJIM DUHOVNIM FUNKCIJAMA – ipak, najzad, samo onaj odrani Rembrandt-ov vol iz Luvra. Ko je u naučnoj prednosti, ne može se znati. Naša humana priča još nije dovršena. A kad bude, nema te istine koja će ikome biti od stvarne koristi. Zasad, sa sigurnošću možemo reći jedino da je Tulpov anatomski objekt zločinac skinut s vješala i darovan nauci da posthumno vrati društvu što mu je za života uzeo. U protivnom bi se, posle poziranja, profesor Tulp, zajedno s učenicima i Rembrand-om, našao u zatvoru. Ovako se našao u istoriji umetnosti. Treba reći i da je u odbranu Grobnice za Borisa Davidoviča i svogknjiževnog postupka Danilo Kiš napisao Čas anatomije, u isto vrijeme najbolju poetičku knjigu koju je ikada objavio neki južnoslovenski pisac i jedno od najbrijlantnijih i najefektnijih polemičkih štiva napisanih na južnoslovenskim jezicima. U pravu je Mihajlo Pantić kada kaže: "Čitajući Čas anatomije govorim to bez straha od neoprezne generalizacije oni koji su se, Kišovim rečima, spremali da, posle njega, krenu u veliku avanturu pisanja, učili su se osnovnom stavu svog poziva - dostojanstvu, sumnji, svetom pravu na odbranu i samo tumačenje vlastitog dela, intelektualnoj nepokolebljivosti, potrebi da se protivreči i sebi i drugima, angažmanu koji nikada ne sme da bude u službi bilo čega i bilo koga, jer u tom slučaju postaje sopstvena karikatura. "Makar je Kiš govorio kako mu posthumna slava ništa ne znači i kako – po Heineovim riječima – više voli zagrljaj jedne zahvalne čitateljke od svihmogućih posmrtnih počasti, on si je svojim djelom podigao spomenik od bronzne trajniji". Danas će Kiša pokatkad citirati i različiti manji i veći nacionalisti i kao pozivati se na njega, no ni to mu ne može štetiti. Kiš je onaj koji je u svojim knjigama ostavio nešto od dobrote, nešto od saznanja. U svom eseju o Danilu Kišu, a u kontekstu opsade Sarajeva, Susan Sontag kaže: "*Djelo Danila Kiša čuva čast književnosti*". "*Imao sam sreću (ili nesreću) da godine kada se stiču pojmovi o svetu, kada se u dušu utiskuju mitovi i predrasude, kada se formira čovekovo mitsko i društveno biće, da shvatim snagom empirijskog saznanja relativnost svih mitova (počev od onih, najranijih, da su, na primer, momci iz Bemove ulice najjači i najbolji pajtaši, da su njihovi ciljevi odbrambeni a njihovi napadi uvek samo odmazda za nanete uvrede, njihova teritorija sveta i neprikosnovena zemlja, terra nostriana, gde je pristup svakom drugom školcu zabranjen i kažnjiv kao svetogrde – tema koja će me u svojoj književnoj verziji nešto malo kasnije duboko potresti u Decaćima Pavlove ulice Ferenc Molnara), jer sam igrom slučaja i sudbine još zarana dospao u situaciju da, kao kakva romaneskna ličnost kojom se poigrava moćni stvaralac, menjam tačke gledišta, taj sudbinski point of view, jer ne samo što sam sa užasom shvatao da se hitno selimo iz Bemove u Grečkoškolsku, ili, o, užasa! iz Luja Bartua u Telop, gde žive najokoreliji zločinci i ubice, nego sam uskoro shvatio da se u toj surovoj igri nedozrelog homo ludensa (igri koja će u literaturi naći svoju „ideološku“ i psihološku transpoziciju, svoju mitološku parabolu, u Goldingovom Gospodaru muva), u tom dečjem totalitarizmu, pojmovi lako relativizuju, i da se uverenja i predrasude, dignutina nivo apsolutnih moralnih kategorija i principa, naocigled ruše i raspadaju čim ste stvar sagledali i sa one strane medje i zida, sa one strane barikada tog večnog dečijeg surovog imperijalizma i šovinizma koji se začinje na periferijama gradova, u sirotinjskim predgradjima provincijskih naselja, kraj ciglana i udžerica, gde se teritorijalni integritet brani „do poslednje kapi krvi“, gde se zajedništvo, omedjeno ideološkom granicom ulice ili naselja, podstiče legendama koje se prenose s kolena na koleno, kao što se to zajedništvo čeliči i kali podvizima, mešanjem krvi iz načetog prsta, patetičnom zakletvom a la David, šifrovanim jezikom, zviždukom koji je supstitut zavojnički trubni znak i na koji srce zatreperi sasvim pompijerski radosno, prolaženjem kroz ritualne kušnje snage i hrabrosti, dobijanjem tajnih imena i nadimaka (uticaj petparačke literature), sticanjem prvih saznanja o*

telesnim tajnama, o spolu, negovanjem legendi koje postaju u zreloj dobi nostalgijne uspomene na detinjstvo. Užas mojih detinjih dana bejaše upravo to mutno saznanje relativnosti svega, to rušenje iluzija o jednoj jedinoj i nepromjenljivoj konstanti, užas koji je zamijenio ono prvo moje strahovanje: da se, eto, iz nekih meni sasvim neshvatljivih i nepojmljivih razloga mora napustiti

Bemova ulica i sav ustaljeni red te dečije imperije gde je suvereno vladao neki Folksdojčer naoružan nožem i durbinom, surov i pravičan, i gde je svako imao, u lavirintima protiv avionskih skloništa i sveže iskopanih rovova (namenjenih jednom drugom ritualu, surovijem i krvavijem zapravo samo po konsekvencama), gde je, dakle, svako imao svoje jasno određeno mesto, svoje dužnosti i obaveze, svoju uverenost da živi u najboljem od svih svetova. Shvatio bih uskoro, čim bi me prošli prvi strahovi, da ću biti prepoznat, otkriven, da ću biti surovo kažnjen, shvatio bih sa čudjenjem i sa nevericom da i ovdje, u ovom novom naselju, vladaju isti zakoni i isti mitovi zajedništva-snage-vernosti i ista mržnja prema „neprijatelju“, čija seteritorija pruža iza treće ulice i gde žive sve sami razbojnici, đilkoši, psovači i lopovi, sinovi alkoholičara, ludaka i nasilnika, sve sami piromani i ubice, naoružani lancima od bicikla, noževima i bokserima, razbijajući prozora, presretači devojčica, bludnici i hulje koje treba sve pobiti u ime naše ševalereskne tradicije i našeg uličnog fair playa."

Anatomska analiza socijalno društvenih dešavanja u BiH je veoma kompleksna. Teritorija je još uvijek etnički podijeljena, te je takodje samo društvo zarobljeno između prošlosti i budućnosti, društvo u tranziciji koje kao da iščekuje poruku u boci koja će im otkriti da su postigli ono na čemu su radili, ali nažalost, izlaz na more je preuzak, a boca se ni ne nazire. "Stvari su i dalje u zatišju koje prethodi promjenama koje se tek trebaju dogoditi. I nakon 17 godina od uspostavljanja nezavisnosti, "teritorija" se i dalje bori s činjenicom da joj nedostaju suštinski preduslovi za stvaranje suverene demokratske države: podjela države određena Daytonskim sporazumom, kočii procese donošenja političkih odluka, međunarodna zajednica se ne odriče svog protektorata prema državi, a društvo se i dalje dijeli na osnovi etničke pripadnosti. Na nacionalne, etničke i vjerske razlike još uvijek se gleda kao na prepreke, a ne kao na prednosti". BiH se može posmatrati i kao samo središte ključnih pitanja kada se govori o vjerskoj i kulturološkoj diversifikaciji zapadnjačkog društva: upravo u ovoj zemlji treba se izgraditi multikulturalno društvo katolika, muslimana i pravoslavaca u kojem će se raspravljati o sponama između politike i religije, kao i oblicima kolektivnih identiteta izvan bilo kakvih etničkih okvira. Iz ovog ugla posmatranja BiH prerasta u važno žarište razmatranja takvih pitanja u zapadnim zemljama.

izvori: Danilo Kiš, Wikipedia, YouTube arhiva



The Anatomy Lesson 1978 // Danilo Kiš // Book





Čas Anatomije / The Anatomy Lesson
crno-bijela štampa / B&W print
dimenzije varijabilne / variable dimensions



The Anatomy Lesson / 2010 /

Interdisciplinary project

The Anatomy Lesson // The painting shows doctor Nicolaes Tulp who is explaining the muscles of the arm to the present medical professionals. The cadaver in the painting is Aris Kindt who was hanged previously that day for armed robbery. Some of the observers are aristocrats who paid commissions to be included in the painting. The event in the painting took place on January 16th 1632 at the Guild of Surgeons in Amsterdam, where Tulp belonged and had the title of the Praelector Anatomiae (the official Anatomist of the City of Amsterdam). He was allowed to perform only one public dissection a year, the body to be dissected had to be that of an executed criminal. Anatomy lessons were a social event in the 17th century and they were held in lecture rooms which were actually theatres, with students, colleagues and the general public being permitted to attend on payment of an entrance fee. The observers are appropriately dressed for this solemn social occasion. It is believed that, with the exception of the figures to the rear and left, these people were added to the picture later. There is one person missing in the painting - the Preparator whose task was to prepare the body for the lesson. In the 17th century, such a renowned scientist, as doctor Tulp was, could not be expected to deal with a menial and bloody work such as dissection, such tasks would be left to others. That is the reason why there are no cutting instruments visible in the painting. Instead, if we look in the bottom right corner we see a huge open tome of an anatomy treatise. It is probably the book called *De humani corporis fabrica*, written by Andreas Vesalius and published in 1543. Contemporary experts discussed the accuracy of the 26-year-old Rembrandt in terms of how he painted the muscles and the tendons. It is unknown how he obtained his knowledge, it is possible that he copied the details from the anatomy treatise. The face of the cadaver is partly shaded, a suggestion of the ‘shadow of death’ (*umbra mortis*), a technique that Rembrandt is to use often later. The painting is signed in the upper right corner with Rembrandt [f[ecit] 1632]. As far as we know, it was the first time that he signed a painting with his own name instead of RHL (Rembrandt Harmenszoon van Leiden), which is a sign of a growing artistic confidence. Recent examination by Dutch scientists revealed that there were several inconsistencies between the left forearm in the painting and its dissected part. Anatomy Lesson *in vivo*, painted in robust Rembrandt’s colours which are moving at the same time, playing with the bloody human organs as if they are deflated balls of a played and, most likely, lost game of life, this modern Anatomy Lesson accompanied by a melodious voice of a competent lecturer, with a clear and therefore, precise articulation of an ancient urge for final knowledge, Danilo Kis in his ‘Anatomy Lesson’ describes professor Tulp in the following way: ‘Professor Tulp used anatomical devices to stretch the tissues of the skinless left forearm in order to show the students the intricacy of muscles and fibers, and veins and arteries devoid of blood. He is demonstrating this with tranquility and composure of a man who is aware of the fact that the human body is simply a digestive machine once stripped of mental functions or the soul and ethics, it is nothing but a skin, a mixture of bowels and nerves, a bundle of fibers and flesh, same as the skinless ox that Rembrandt painted five years later: a bunch of flesh hanged upside down....’ As far Kis and his description are concerned, there is nothing I would object to. The thing is, unlike his artistically trained predecessor, Kis genuinely knew that, after all, human body along with its immortal soul, its clear-cut morals and all its mental functions is nothing but the skinless ox of Rembrandt’s from Louvre. We are not able to say who is more scientifically advanced. Our human story is not completed yet. Once it is completed, no one would actually benefit from a/the truth thus obtained. For the time being, we can only be certain to say that Tulp’s anatomical object was a criminal taken off from the gallows and donated to science in order for him to give back posthumously to the society what was taken away from him in his lifetime. If that was not the case, professor Tulp, along with his students and Rembrandt himself, would have been imprisoned right after the sitting for the painting. However, he found his place in art history.

“I was fortunate (or unfortunate) enough to realize the relativity of every myth by the strength of empirical thought during the time when we first grasp the notions about the world, when the soul is imprinted with myths and prejudice, when a person’s mythical and social being is formed. Even such myths as the earliest ones: the myth that boys from the Bem street are the strongest and the best kids on the block, that their goals are defensive and their attacks always a retribution for being offended, that their theory of the world is also a myth, their inviolable land, terra nostriana, where every other school boy is banned from entering, and the act of entering would be punishable as blasphemy – the topic that would deeply disturb me later on in its literary version in “Paul street boys” by Ferenc Molnar. Accidentally and by a twist of fate, I was early forced to change my point of view, that fateful point of view, just like a character from a novel who is being orchestrated with by the mighty creator. I was horrified to realize that we are going to move from Bem street to Grckoskolska or, oh, horror! from the street of Louis Barthou to Telop, where the most seasoned criminals and murders live. I also realized soon that in this cruel game of immature homo ludens (the game which will find its “ideological” and psychological transposition and its mythical parable in literature in “The Lord of the Flies” by Golding), in this childlike totalitarianism, the notions easily become

B&W animacija / trajanje: 04min:05sec

//

B&W video animation / duration: 04min:05sec





relative, and all the beliefs and prejudice – lifted on the pedestal of absolute moral category or principle – crumble and decay so obviously as soon as you see the other side of the medal and the wall, the other side of the barricades of this eternal, childlike and cruel imperialism and chauvinism which stems from the outskirts, from the suburbs where the poor live, near brickyards, where territorial integrity is defended “until the last drop of blood”, where togetherness has boundaries in a form of ideological borderline of a street or a block of flats, and it is incited with verbal legends in the same way as togetherness is strengthened by feats and adventures, or by mixing one’s blood using a cut finger, by a pathetic oath a la David, by coded language, by a whistle which is used as a substitute for the military trumpet blow while your heart shivers joyfully, by undertaking a ritual of putting one’s strength to the test, by getting secret names and nicknames (the influence of pulp fiction), by learning for the first time about bodily functions, about sex and gender, by nourishing these legends which become nostalgic memories of one’s childhood once we reach maturity. The horror of my childhood days was exactly this blurry acknowledgment about the relativity of everything, this disillusionment about the one and only unalterable constant, the horror which replaced my initial fears: that we must leave Bem Street due to reasons of incomprehensible and unthinkable nature, as it seemed to me. This routine order of childlike imperia where a strict and just Folk-Deutscher armed with a knife and field-glass ruled as a sovereign. In the labyrinths of anti-aircraft shelters and freshly dug out trenches (aimed at a different ritual, more cruel and bloodier actually only in consequences) each and everyone of us had their clearly defined place, their duties and responsibilities, their belief that they live in the best of worlds. Once the initial fears were gone, I would soon realize that I would be recognized, discovered and punished cruelly. I would realize it in surprise and disbelief that even here, in this new block of flats, the exact same laws apply and same myths of togetherness – the power of loyalty and the same hatred for the “enemy” whose territory is just right behind the third street inhabited with thugs, hooligans, muggers, thieves, sons of alcoholics and bullies, crazy people, arsonist and murderers armed with bicycle chains, knives and brass knuckles; window breakers, girls’ stalkers, wantons and rascals that should all be killed in the name of our knightly tradition and our street fair play.”

fake morphing / duration: 24sec

lažno morfovanje / trajanje: 24 sec

texts source: Danilo Kis,
Wikipedia, YouTube archive

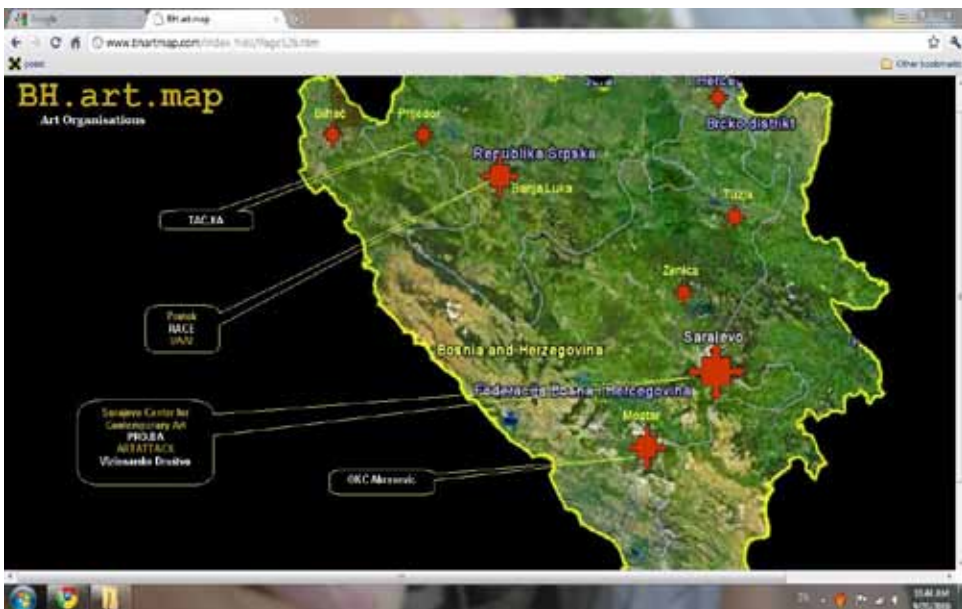


Anatomical analysis of the social situations in BiH is very complex. Territory is still ethnically divided, and the society itself is trapped between the past and the future, a society in transition seems to be waiting for a message in a bottle which would reveal that they achieved what they had been working on, but unfortunately, the way by sea is too narrow and the bottle is not even within sight. "Things are in a standstill which precedes changes that are about to happen. Even 17 years after establishing independence, "territory" is still fighting the fact that it is missing basic prerequisites for making a sovereign democratic state: the division of the country defined by the Dayton Accords is blocking the processes of making political decisions, the international community is not giving up on its protectorate over the country, and the society is still being divided according to ethnicity. National, ethnic and religious differences are being looked upon as obstacles instead of advantages." We can observe BiH as the centre of key issues in terms of religious and cultural diversity of the western society: this is precisely the country where a multicultural society of Catholics, Muslims and the Orthodox should be built, where links between religion and politics should be discussed, as well as forms of collective identities outside any ethnic frames. From this point of view, BiH becomes the focus of careful deliberation in the western society.

www.BHartmap.com / 2010 / veb projekat
omaž www.EastArtMap.org projektu

www.BHartmap.com / 2010 / web project
homage to www.EastArtMap.org project

www.bhartmap.com / 2010 / web projekat / screenshot





www.bhartmap.com / 2010 / web project / screenshot / ongoing project



Biografija / Biography
Igor Bošnjak

Rođen 1981.godine u Sarajevu, SFR Jugoslavija. Autor i kustos međunarodne platforme za savremenu umjetnost *namaTRE.ba*. Pored slikarstva, istražuje u polju novih medija, filma, koncepta i videa. Takođe radi kao *freelance* teoretičar i promišlja o novijim teorijskim platformama u oblasti videa. Trenutno zaposlen kao asistent na Akademiji likovnih umjetnosti u Trebinju na slikarskom odsjeku, te kao koordinator na predmetima fotografije i proširenih medija. Živi i radi u Trebinju.

Obrazovanje:

2000-2005 Diplomirao *slikarstvo* na Akademiji likovnih umjetnosti u Trebinju
2007-2008 Master iz *Teorije umjetnosti i medija*, Interdisciplinarnе studije, Univerzitet Umetnosti Beograd
od 2008 trenutno na II godini doktorskih studija, na odsjeku za *Teoriju umjetnosti i medija*, Interdisciplinarnе postdiplomske studije pri Rektoratu Univerziteta Umetnosti u Beogradu

Važnije nagrade:

2010 ZVONO finalista, nagrada za najboljeg BH umjetnika, Centar za Savremenu Umjetnost, Sarajevo
2007 Prva nagrada za experimentalni video, IV Video Salon, Velenje, Slovenija
2006 Prva nagrada za Scenski dizajn (scenografiju), na 49. međunarodnom Festivalu Festivala, Trebinje

Važnije samostalne izložbe:

2010 Balkanication / Balkanikacija, Duplex Galerija, Sarajevo
Smoking and Rolling Tobacco, (3-dnevni performans) ispred Muzeja Moderne Umjetnosti u Ljubljani
2009 PainThings, Galerija Josip Bepo Benković, Herceg Novi
2008 Slikarstvo unutrašnje nužnosti, Galerija Akademije likovnih umjetnosti, Trebinje
2007 Untitled / Bez naziva, Galerija Most, Podgorica
2006 Strane života, British Council, Sarajevo
Asocijativni pejzaž, Muzej Hercegovine, Trebinje
2005 Metafizika sjenke, Klub/Galerija Koncept, Mostar
2004 Crtež kao solilokvij, Klub/Galerija prijatelja umjetnosti Atanasije Popović, Trebinje

Važnije grupne izložbe i projekcije:

2010 Izložba finalista Zvono nagrade za 2010.godinu, Muzej Savremene Umjetnosti RS, Banja Luka
III Spa Port Bijenale, Izložba savremene umjetnosti, Banja Luka
Nuit Blanche / Balkan Video-Box, Point Ephemere, Pariz
Internacionalni Festival Video Arta, Video Play, Orebro
Festarte Videoart Festival / Spazio Monitor, Macro Testaccio, Muzej Savremene Umjetnosti, Rim
Real Presence 2001-2010, Muzej grada Beograda / Konak Kneginje Ljubice, Beograd
BH Video Art, Photon Galerija, Ljubljana
Keine Angst! / No Fear / Bez Straha, Tapetenwerk Halle C, Lajpcig
P'silo Project, Festival Images Contre Nature, Teatar des Chartreux, Marsej
Virion Project, H-Block Galerija, Brisbejn
Minimum Maximum, Rakolnikow Galerija, Dresden
Invent Tura, Interdisciplinarni umjetnički projekat, Terzić Galerija Banja Luka, BKC Mostar
Video Loop, CAM Casoria, Muzej Savremene Umjetnosti, Napulj

- 2009 Streaming Festival, BoekHorststraat 139 Galerija, Hag
 SUB Dokumenta, Projekat Charlama Depo Galerije, Skenderija tržni centar, Sarajevo
 Dublin Electronic Arts Festival DEAF, Centar za Savremenu Muziku, Dublin
 Arte Ciencia Innovacion, Espacio Centar Canarias, Tenerife
 Art Verona 09, Savremena umjetnost Bosne i Hercegovine, Verona
 III Kratkofil, Međunarodni Festival kratkog filma, Narodno Pozorište RS, Banja Luka
 Video Art Festival Miden, Amfeias Square Istorijski centar, Kalamata
 Query in Situ & On Line Project, Izložba u javnim prostorima Query OnLine, Minhen
 Imaginarni paviljon Bosne i Hercegovine, Galleria d' Arte Moderna Palazzo Forti, Verona
 ARS Kozara, 3th Laboratorij, Umjetnost u prirodi, Prijedor
 Minimum Maximum, Galerija Kulturnog centra Banski Dvor, Banja Luka
 Video Play 09, Elektronski i osjetljivo, Visual Container Projekat, Milano
- 2008 Video Art Festival, Konsthall Gallery, Orebro
 I Spa Port Bijenale, Izložba savremene umjetnosti, Zgrada Tereza, Banja Luka
 Balkan House Cinema Festival, Kriterion Fondacija, Amsterdam
 Alternative Film Video Festival, DKSG, Beograd
 Prvi Kriterion Filmski susreti, Cinema Meeting Point, Sarajevo
 7th Kansk Film&Video Festival, City Cinema, Kansk, Moscow
 2nd Kratkofil Međunarodni Festival kratkog filma, Palas bioskop, Banja Luka
 namaTRE.ba 2, Međunarodna video izložba, Akademija likovnih umjetnosti, Trebinje
 VideoPlay 07, Galerija Instituta de Humanidades, Santjago de Čile
 2th međunarodno bijenale fotografije, Galerija umjetničkog paviljona ULUCG-a, Podgorica
- 2007 Real Presence 07, Galerija Remont, Beograd
 Dislokacija pogleda, Muzej Savremene Umjetnosti RS, Banja Luka
 Floating Sites Real Presence, Galerija mKm Magacin, Beograd
 Clovek Spomenik, 4th Video Salon, Gradska galerija, Velenje
- 2006 Alternative Film Video Festival, Festival novog filma i videa, DKSG, Beograd
 V Inport, Polymer Culture Factory, Warm Studio, Taljin
 Real Presence 06, Glavna izložba, Galerija Kuće Legata, Beograd
 XXXVIII Jugoslovenska paleta mladih, Galerija kulturnog centra, Vrbas
 The Mediatized Body, Hotel Dada, Buenos Ajres
 7th Anymous New Media Exhibition, Gradska galerija Plzen, Plzen
- 2005 VI KEF Izložba kratke elektronske forme, Kulturni centar REX, Beograd
 In Place of Fear, Studentski Kulturni Centar SKC, VIP Art Galerija, Beograd
 MAU VI, International Video Festival, Open Air, Faro

Internet projekti (streaming):

- 2009 Query in Situ & On Line Project, Query OnLine, Munich
 Streaming Festival, Hague
 Visual Container TV, namaTRE.ba 3 streaming, Milan
 Video Channel, Video exhibition, Cologne

Radionice:

- 2009 XV Sarajevo Film Festival, SFF 3 Talent Campus, Sarajevo
 2008 Video art radionica, Paralel event Spa Port izložbe, Laktaši
 2007 Real Presence, Međunarodna radionica za mlade umjetnike, Beograd
 2006 Real Presence, Međunarodna radionica za mlade umjetnike, Beograd

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Born 1981 in Sarajevo, former Yugoslavia. Author and the curator of the international www.namaTRE.ba project. In addition to the art of painting, he has delved into the area of new media art, experimental film and video. Also works as a freelance theorist and reflects on the new theoretical platforms in the domain of video. Currently works as an assistant professor at Academy of fine arts in Trebinje at department of painting and as a coordinator on subjects of intermedia and photography. Lives and works in Trebinje (Bosnia&Herzegovina).

Education:

2000-2005 BFA Paintings, Academy of Fine Arts Trebinje, University of East Sarajevo
2007-2008 MA Theory of Art and Media, Interdisciplinary Department, University of Arts, Belgrade
from 2008 PhD Theory of Art and Media, Interdisciplinary Department, University of Arts, Belgrade

Important awards:

2010 Finalist of ZVONO Young Visual Artist Award 2010, Center for Contemporary Art, Sarajevo
2007 First award for Experimental Video, 4th Video Salon, Velenje, Slovenia
2006 First award for Stage Design, 49th International Theatre Festival of Festivals, 2006, Trebinje

Selected solo exhibitions:

2010 Balkanication, Duplex Gallery, Sarajevo
Smoking and Rolling Tobacco, (3 day performance) in front of Museum of Modern Art, Ljubljana
2009 PainThings, Gallery Josip Bepo Benković, Herceg Novi
2008 Paintings Of Inner Necessity, Academy of Fine Arts, Trebinje
2007 Untitled, Gallery Most, Podgorica
2006 Sides Of Life, Space of British Council, Sarajevo
Emotionally Landscapes, Museum of Herzegovina, Trebinje
2005 Metaphysics Of Shadow, Gallery Koncept, Mostar
2004 Drawing As A Soliloque, Gallery Friends of Arts Atanasije Popović, Trebinje

Selected group exhibitions and screenings:

2010 Zvono Finalist Award 2010 Exhibition, Museum of Contemporary Art RS, Banja Luka
III Spa Port Biennial, Biennial exhibition of contemporary art, Banja Luka
Nuit Blanche / Balkan Video-Box, Point Ephemere, Paris
International Video Art Festival, Video Play, Orebro
Festarte Videoart Festival / Spazio Monitor, Macro Testaccio, Museum of Contemporary Art, Rome
Real Presence 2001-2010, Museum of Belgrade City / Konak Kneginje Ljubice, Belgrade
BH Video Art, Photon Gallery, Ljubljana
Keine Angst! / No Fear, Tapetenwerk Halle C, Leipzig
P'silo Project, Festival Images Contre Nature, Théâtre des Chartreux, Marseille
Virion Project, H-Block Gallery, Brisbane
Minimum Maximum, Rakolnikow Galerie, Dresden
Invent Tura, Interdisciplinary Art Project, Banja Luka, Mostar
Video Loop CAM Casoria, Contemporary Art Museum, Naples

- 2009 Streaming Festival, BoekHorststraat 139 Gallery, Hague
 SUB Documents, Charlama Depo Gallery project, Skenderija Shopping mall, Sarajevo
 Dublin Electronic Arts Festival DEAF, Contemporary Music Centre, Dublin
 Arte Ciencia Innovacion, Espacio Center Canarias, Tenerife
 Art Verona 09, Contemporary art scene from Bosnia and Herzegovina, Verona
 III Kratkofil International Short Film Festival, National Theatre Republic of Srpska, Banja Luka
 Video Art Festival Miden, Amfeias Square Historic Centre, Kalamata
 Query in Situ & On Line Project, Exhibition in Public spaces Query OnLine, Munich
 The Imaginary Pavillion of Bosnia&Herzegovina, Galleria d' Arte Moderna Palazzo Forti, Verona
 ARS Kozara, 3th Art in Nature Laboratorij, Prijedor
 Minimum Maximum, Gallery Cultural Center Banski Dvor, Banja Luka
 Video Play 09, Electronic and Sensitive, Visual Container Project, Milan
- 2008 Video Art Festival, Konsthall Gallery, Orebro
 I Spa Port Biennial, Annual exhibition of contemporary art, Tereza Building, Banja Luka
 Balkan House Cinema Festival, Kriterion Foundation, Amsterdam
 Alternative Film Video Festival, DKSG, Belgrade
 First Kriterion Meetings, Cinema Meeting Point, Sarajevo
 7th Kansk Film&Video Festival, City Cinema, Kansk, Moscow
 2nd Kratkofil International short film festival, Palace Cinema, Banja Luka
 namaTRE.ba 2, International video exhibition, Academy of Fine Arts, Trebinje
 VideoPlay 07, Gallery Instituto de Humanidades, Santiago de Chile
 2th International biennial of photography, Gallery of Art Pavillon ULUCG, Podgorica
- 2007 Real Presence 07, Gallery Remont, Belgrade
 Visual Dislocation, Exhibition of contemporary art, Museum of Contemporary Art RS, Banja Luka
 Floating Sites Real Presence, Gallery mKm Magacin, Belgrade
 Clovek Spomenik, 4th Video Salon, City Gallery, Velenje
- 2006 Alternative Film Video Festival, Festival of Film and New Video, DKSG, Belgrade
 V Inport, Polymer Culture Factory, Warm Studio, Talin
 Real Presence 06, Main Exhibiton, Gallery of Legacy House, Belgrade
 XXXVIII Yugoslavien Palette of Youth, Gallery of Cultural Center, Vrbas
 The Mediatized Body, Hotel Dada, Buenos Aires
 7th Anymous New Media Exhibition, City Gallery of Pilzen, Pilsen
- 2005 VI KEF Exhibition of short electronic forms, Gallery of cultural center REX, Belgrade
 In Place of Fear, Student Cultural Center SKC, VIP Art Gallery, Belgrade
 MAU VI, International Video Festival, Open Air, Faro

Internet projects (streaming):

- 2009 Query in Situ & On Line Project, Query OnLine, Munich
 Streaming Festival, Hague
 Visual Container TV, namaTRE.ba 3 streaming, Milan
 Video Channel, Video exhibition, Cologne

Workshops:

- 2009 XV Sarajevo Film Festival, SFF 3 Talent Campus, Sarajevo
 2008 Video art Workshop, Paralel event of Spa Port exhibition, Laktasi
 2007 Real Presence, International art workshop for young and emerging artists, Belgrade
 2006 Real Presence, International art workshop for young artists, Belgrade

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