



Gradska Galerija Jahać



UMJETNOST I TERORIZAM
BOSANSKOHERCEGOVAČKA UMJETNOST NAKON 11/9
ART AND TERRORISM
BOSNIAN HERZEGOVINIAN ARTWORK POST 9/11

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02. 07. - 23. 07. 2009.

Realizacija izložbe ostvarena je sredstvima
Gradske galerije Bihać,
Ministarstva obrazovanja, nauke, kulture i sporta Unsko-sanskog kantona,
Ministarstva nauke Federacije BiH i
Ministarstva kulture Kantona Sarajevo.

The exhibition was made possible with funds from the
City Gallery of Bihać,
The Ministry of Education, Science, Culture, and Sport of Una-Sana Canton,
The Ministry of Science of the Federation of Bosnia and Herzegovina,
and The Ministry of Culture of Sarajevo Canton.

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Autor izložbe zahvaljuje se prof. dr. Horstu Bredekampu (Institut za povijest umjetnosti u Berlinu)
i dr. Adnanu Hasanoviću (New York).

The organizer of the exhibition would like to thank
the authors and owners of private collections
for loaning the pieces for the exhibition,
as well as the authors and galleries
for granting access to the works making photographs for the catalogue possible.
The author of the exhibition would like to thank
Professor Horst Bredekamp (Institute for Art History in Berlin)
and Dr. Adnan Hasanović (New York).

CIP - Katalogizacija u publikaciji
Nacionalna i univerzitetska biblioteka
Bosne i Hercegovine, Sarajevo

73/77:323.28Ā:061.4(497.6Bihać)"2009"(083.824)

HOŠIĆ, Irfan

Umjetnost i terorizam : bosanskohercegovačka
umjetnost nakon 11/9 = Art and terrorism : Bosnian
Herzegovinian artwork post 9/11 :
02.07.-23.07.2009 / [autor izložbe i teksta,
curator of the exhibition and author of text Irfan Hošić ;
prijevod na engleski, English translation Željka
Miklošević]. - Bihać : Gradska galerija, 2009. -
126 str. : ilustr. ; 23 X 30 cm

ISBN 978-9958-9416-2-7

COBISS.BH-ID 17420550

Autor izložbe i teksta :: Curator of the exhibition and author of text
Irfan Hošić

Recenzenti :: Expert review
dr. sc. Zvonko Maković

Organizator izložbe i izdavač kataloga :: Exhibition organizer and catalogue publisher
Gradska galerija Bihać, Bosanska 15

Likovni postav :: Artistic director
Irfan Hošić
Adnan Dupanović

Grafičko oblikovanje kataloga :: Graphic design of the catalogue
labvisual.de

Lektor i korektor :: Editing and revision by
Nihad Hasanović

Prijevod na engleski :: English translation
Željka Miklošević

Lektura engleskog prijevoda :: English editing
Peter M. Colić

Priprema i štampa :: Prepared and printed by
Grafičar Bihać

Tiraž :: Number of copies
500

www.ggbihac.ba
gradskagalerija@bih.net.ba

irfan hošić

Umjetnost i terorizam: Bosanskohercegovačka umjetnost nakon 11/9

I
Posmatranje, analiza i interpretacija bosanskohercegovačke umjetnosti kroz prizmu terorističkih napada od 11. septembra daju se opravdati nizom znakovitih razloga. Kao najznačajniji od njih čini se teza našeg uvaženog povjesničara umjetnosti Aleksandra Adamovića, stara nešto više od dvije decenije, o pitanju samog pojma *savremene bosanskohercegovačke likovne umjetnosti*. Ona glasi: "Sadržinski, ovaj pojam ne postoji kao precizno definirana teorijska kategorija estetičke vrste ... No, iako kao takav ne postoji, ovaj pojam je ipak u opticaju. On igra na retoričku kartu važnosti samog pojma."¹ Izgleda da su zbivanja od 11/9 okupila bosanskohercegovačke umjetnike oko jedne problematike koja nakon niza godina nepostojanja stilske i tematske homogenosti pogoduje rehabilitaciji navedenog pojma. Tematski okvir zadan diskursom terorizma poziva na odgovornost u traganju za preciznijom definicijom savremene bosanskohercegovačke umjetnosti.

Drugi razlog koji nam daje za pravo da našu aktualnu umjetnost determiniramo događajem kao što je teroristički akt rušenja Svjetskog trgovinskog centra u New Yorku 2001. godine jeste veza sa događajima iz bosanskohercegovačke povijesti koji su imali značaja i u širem kontekstu. Ovdje je također riječ o terorističkom napadu – naime, sarajevskom atentatu iz 1914. godine. Prema tome, bosanskohercegovačka umjetnost traga za svojom definicijom u konfliktima i ratovima i na kraju u terorizmu kao diskomunikacijskom obrascu suprostavljenih strana. Stoga zaključujemo da je sarajevski atentat, kao događaj koji je duboko ukorijenjen u našu historiju, faktografsko pokriće zatom tematskom okviru. I kao tipičan teroristički napad, sarajevski atentat nam daje za pravo da bosanskohercegovačku umjetnost promatramo kroz slojevit prizmu terorizma. Nadalje, izjava njujorške umjetnice Laurie Anderson "Teroristi su posljednji stvarni umjetnici", iako kontraverzna, ipak otvara mogućnost diskursu koji u ovom slučaju djeluje više nego referentan.²

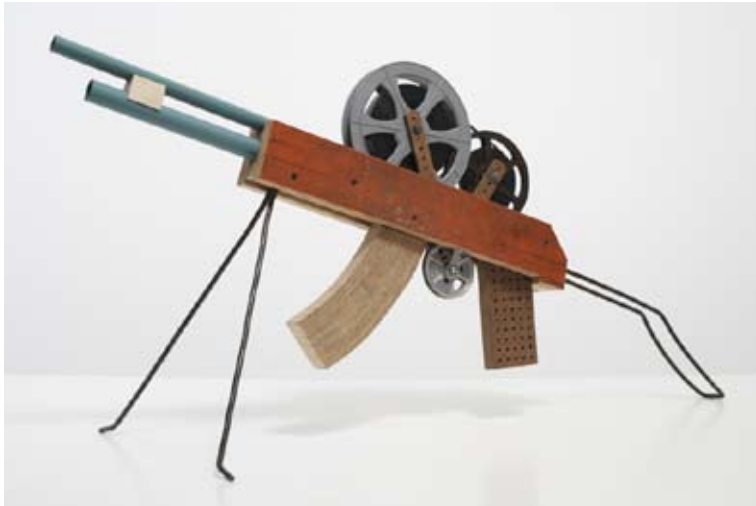
S druge strane, uzimanje 11/9 kao vremenske odrednice za sagledavanje bosanskohercegovačke savremene umjetnosti naglašava novu eru u kojoj je redefiniрани pojam terorizma uzrokovao proklamaciju globalnih razmjera poznatu kao Rat protiv terorizma (*War Against Terrorism*). Rušenje WTC-a američka politika definirala je kao *čin rata*, što unosi novu paradigmu u diskurs o terorizmu. Izjava tadašnjeg američkog predsjednika "Ili ste s nama ili ste protiv nas!" polarizirala je svijet naglašavajući specifičan obrazac Mi-Oni. Nacionalna strategija sigurnosti SAD-a omogućila je preventivne vojne udare na one zemlje koje bi bile proglašene kao potencijalna teroristička prijetnja.³ Preventivni rat koji su vodile i još vode SAD hrvatski filozof Srećko Horvat ironično povezuje s naučnofantastičnim filmom *Minority Report* (Steven Spielberg, 2002.), čija se radnja dobrim dijelom odvija na Odjelu za predzločin zaduženom za sprečavanje i kažnjavanje zločina koji će se tek dogoditi.⁴

1: Aleksandar Adamović, *Teze o savremenoj bosanskohercegovačkoj umjetnosti*. Publikacija uz izložbu Jugoslovenska dokumenta 87.

2: Citat preuzet iz: Heinz Peter Schwerfel, *Ground Zero und Stunde Null. Kunst nach Ground Zero*, str. 10.

3: *The National Security Strategy* je dokument kojeg je uzdala Bijela kuća 20. septembra 2002. godine.

4: Srećko Horvat, *Diskurs terorizma*. AGM, Zagreb 2008. Str. 33.



Francis Alÿs
Oružna kamera iz Ponekad stvarajući nešto poetično to postaje politično i ponekad stvarajući nešto politično to postaje poetično :: *Gun Camera* from *SOMETIMES DOING SOMETHING POETIC CAN BECOME POLITICAL AND SOMETIMES DOING SOMETHING POLITICAL CAN BECOME POETIC*, 2005.
 Kombinovana tehnika :: Mixed media; 45,7 x 102,9 x 33,7 cm

Nedko Solakov
Strahovi :: *Fears*, #94, 2006-2007.
 Sepia, crni i bijeli tuš, razvodnjeni akvarel; serija 99 crteža :: *Sepia*, black and white ink and wash on paper; a series of 99 drawings; 19 x 28 cm.
 Ljubaznošću zbirke Enea Righi:: Courtesy Enea Righi Collection

5: Zur Vorstellung des Terrors: Die RAF-Ausstellung (Kunst-Werke Berlin 30.01. – 27.03.2005.); *The Art od 911* (Kurator Arthur C. Danto, Apex Art New York 07. – 15.10.2005.); *Democracy in America: The National Campaign* (Kurator Nato Thompson, Park Avenue Armory 21. – 27.09.2008.); *Embedded Art – Kunst im Namen der Sicherheit* (Akademie der Künste Berlin 24.01. – 22.03.2009.); *Aesthetics of Terror* (Kuratori Manon Slome i Joshua Simon, Akademie der Künste Berlin 13. – 15.03.2009.).

6: Gerhard Paul, *Bilder des Krieges – Krieg der Bilder*. Ferdinand Schöningh, Wilhelm Fink, München 2004. Str. 433.

7: Axel Schmitt, *Die Weisse Magie des Kinos und die schwarze Magie des Terrorismus*.

8: Godehard Janzing, *Bildstrategien asymmetrischer Gewaltkonflikte*. Kritische Berichte 1/2005. Str. 21.

II

Što se tiče teorijske podloge, teško je pronaći solidne oslonce koji bi ponudili kompletan i sistematiziran prikaz odnosa terorizma i umjetnosti. Iako postoji mnoštvo umjetničkih radova glasovitih umjetnika koji referiraju na 11/9, svjedoci smo nepostojanja cjelovite i obuhvatne sinteze umjetnosti definirane tim okvirom. Ipak, određene izložbe predstavljaju pravu dragocjenost u sagledavanju fenomena terorizma u umjetnosti nakon 11. septembra.⁵ Glavne teme koje sistematski elaboriraju težišta tih izložbenih postavki kreću se oko pojmova terorizam, sigurnost i demokratija.

S druge strane, pak, većina teorijske građe obrađuje 11/9 kao zaseban događaj koji je pokrenuo novi vid medijske korespondencije. "Ovi događaji su istovremeno radikalizirali odnos slike i realnosti."⁶ Ovdje se prije svega misli na učestali prikaz i kontinuirano prikazivanje samog rušenja tornjeva u masovnim medijima, što je "slikama povratilo brutalnu moć stvarnog"⁷ Teoretičari se slažu da je 11/9 unio novu paradigmu rata putem medija, pri čemu najsnažnije oružje predstavlja slika (Bilderkrieg). Upravo asamblаж *Gun Camera* belgijskog umjetnika Francis Alÿsa iz 2005. ilustrira novu paradigmu rata. U prepoznatljivom obliku proslavljenog kalašnjikova dominira video-traka kao simbol globalizirane medijske kulture. *S napadima od 11. septembra 2001. godine slika rata podvrgnuta je fundamentalnoj transformaciji*: u sklopu Rata protiv terorizma, slike zatočenih iz zatvora u Guantánamu sada predstavljaju *znakove izmijenjene konfliktne situacije kao izravni i aktivni dio jedne nove forme vođenja rata*.⁸ Bugarski umjetnik Nedko Solakov na veoma jednostavan način u ciklusu *Fears*, u radu #94 iz 2007., sublimira stanje prije i poslije: "Tokom socijalizma (kad sam bio mlad) imao sam manje straha nego sada (kada sam stariji), dok živim u demokratiji."

Osobito znakovita u slučaju napada na WTC i emitovanja slika te katastrofe putem medija

jeste činjenica medijske dostupnosti tih slika. Naime *vrijeme između neposrednog događaja i slikovnog emitovanja sve je kraće ili se čak odvija uživo*.⁹ "Vremenski razmak između prvog i drugog udara predstavljao je povoljnu okolnost za kamerane i fotografe u New Yorku da instaliraju svoju tehniku kako bi neograničeno pratili prenos uživo i događaje koji su slijedili."¹⁰ Te strašne slike u veoma kratkom roku obišle su svijet, a njihov karakter prerastao je iz dokumentarnog u simbolički. Ovu vrstu slika njemački povjesničar umjetnosti Horst Bredekamp naziva "signs" uz objašnjenje: "Signs su upečatljive slike koje se ne zaboravljaju do kraja života ... signs ove vrste bile su dvije odlučujuće slike u posljednje dvije godine: uništenje Budinih statua u februaru 2001. i rušenje Blizanaca na Manhattanu. Ovaj sign doveo je do promjene političke retorike uopće vodeći u konačnici ka reherojizaciji rata."¹¹

Mnogi medijski teoretičari uspostavljaju paralele između dokumentarnih snimaka njujorškog napada i filmski insceniranih slika iz Hollywooda. "Oni vjeruju da je materijalna katastrofa u New Yorku anticipirana medijski insceniranom katastrofom u filmu te da je američki akcijski film odredio i sproveo taj teroristički scenario."¹² Dok Srećko Horvat semiologiju koristi kao obrazac a kinematografiju kao komparativni oslonac pronalazeći pritom brojne poveznice između filma i 11. septembra, Otto Karl Werckmeister rušenje Blizanaca i žrtve koje padaju poredi sa strip-pričom *Jiu-in-Hell* septembarskog broja njujorškog strip-romana *Heavy Metal*. "Na taj način se slike 11. septembra pripajaju imaginarnim katastrofama s kojima nas je vizualna medijska kultura upoznala već mnogo ranije."¹³

Kroz rekonstruiranje 11. septembra strukturom raspoložive teorijske građe stiže se djelimičan uvid u teze nekih teoretičara o aspektu simboličkog. Najekstremniji među njima su Jean Baudrillard s konstatacijom da je rušenje tornjeva najveće ikada viđeno umjetničko djelo ili Slavoj Žižek, koji rušenje tornjeva shvaća kao klimaks, kao zaključak ili okončanje "strasti realnog" u umjetnosti 20. vijeka pozivajući se na kontraverznu izjavu najznačajnijeg kompozitora današnjice Karl-Heinza Stockhausena, koji tvrdi da je udar aviona u nebudere Svjetskog trgovinskog centra upotpunjeno umjetničko djelo.¹⁴

Izložba *Umjetnost i terorizam – bosanskohercegovačka umjetnost nakon 11/9* fokusira se na radove bosanskohercegovačkih umjetnika koji na bilo koji način izravno obrađuju teroristički akt od 11. septembra, terorizam uopće ili pak obrađuju neku od tema kao što su atentat i nesigurnost koje su, pak, povezane s događajima od 11/9 i reaktualizirane u eri Rata protiv terorizma. Tako se među radovima nalazi širok spektar različitih stilskih obilježja, no tematski veoma homogenih tendencija. Kako većina tih radova do sada nije bila podvrgnuta stručnoj analizi, ukazuje se potreba za obuhvatnom sintezom koja će u konačnici determinirati pozicije aktualne bosanskohercegovačke umjetnosti. Interpretacija sabranih radova rezultiraće novim spoznajama o savremenoj bh. umjetnosti, koja je, s druge strane, u nedostatku ozbiljnijih teorijskih analiza, izvor nesporazuma i nerazumijevanja.

Cilj izložbe je okupiti one radove naših umjetnika koji obrađuju aktualnu stvarnost bosanskohercegovačkog pitanja. Karakteristika koja ide u prilog tezi o specifičnosti bh. pitanja jeste činjenica da neki od ovih umjetnika, usljed specifičnih političkih prilika u našoj zemlji,

9: Ulrike Gehring, *Der Angriff auf das singuläre Bild*. Kritische Berichte 1/2005. Str. 12.

10: Gerhard Paul. Str. 437.

11: Horst Bredekamp, *Handeln im Symbolischen*. Kritische Berichte 1/2005. Str. 6.

12: Ibid. Str. 13.

13: Otto Karl Werckmeister, *Ästhetik der Apokalypse*. Kunst + Krieg (edit. Bazon Brock, Gerline Koschik). Wilhelm Fink Verlag München 2008. Str. 195.

14: Slavoj Žižek, *Willkommen in der Wüste des Realen*. Kunst nach Ground Zero, str. 60.



Marcel Duchamp
Fontana :: *Fontaine*, 1917.
Radymade



Napad na Svjetski trgovinski centar :: Attack on the World Trade Center, 11.09.2001.

već godinama žive u drugim sredinama podvrgnuti dugoročnom i latentnom procesu redefinicije osobnog identiteta. Neki su zbog višegodišnjeg rata u domovini novi dom pronašli u SAD-u, Kanadi, Hrvatskoj ili nekoj drugoj evropskoj zemlji, tako da će njihovo okupljanje u okviru ovog izložbenog koncepta ukazati na specifičan karakter naše umjetnosti. Pritom se navedene činjenice uzimaju kao osobenost naše umjetničke scene koje zaslužuju stručnu pažnju i analitičku objektivnost u sagledavanju. Do sada je, pored općih otežavajućih okolnosti (materijalnih, infrastrukturnih, kreativnih i dr.), nedostajalo i odvažnosti da se određeni umjetnici "vrate" u bosanskohercegovački kontekst, što nameće i veću odgovornost u sagledavanju navedenog okvira, koji karakteriše ovu izložbu .

U suženom interpretacijskom polju koje se odnosi na pitanja aktualizirana nakon 11. septembra, na izložbi su sabrana djela koja propituju složenost bosanskohercegovačkog identiteta u njegovom najsloženijem aspektu, naime povijesnom, kulturološkom, sociološkom, religijskom, političkom i dr. U tom sagledavanju 11. septembar predstavlja okosnicu promjene interpretacijske paradigme, te su zbog toga u razmatranje uzeta djela nastala nakon tog datuma. Rezonanca koja je određivala primarni cilj izložbe – Adamovićeva objektivna teza o nepostojanju bosanskohercegovačke umjetnosti *kao precizno definirane teorijske kategorije estetičke vrste* – kao da je sazrela za redefiniciju. Naime, ova izložba upravo naglašava i ukazuje na specifičnosti naše umjetnosti kao koherentnog tkiva koje se kroz prizmu terorističkih događaja od 11. septembra može podvrgnuti estetsko-teorijskoj analizi. Uvidom u izložbu uočavamo osnovne kategorije koje tvore strukturu izloženih radova, a to su: politička napetost, konflikt, (ne)sigurnost, opasnost, ugroženost, napad, okupacija, hipokrizija, zatočenost, socijalni angažman, permutirani identiteti, eksplozivni vokabular i smrt. Sve navedeno čini



Andy Warhol
Suicid :: *Suicide*, 1964.
 Akrilik na platnu :: Acryl/Canvas; 72,4 x 57 cm
 Vlasništvo Andya Warhola :: Estate of Andy Warhol

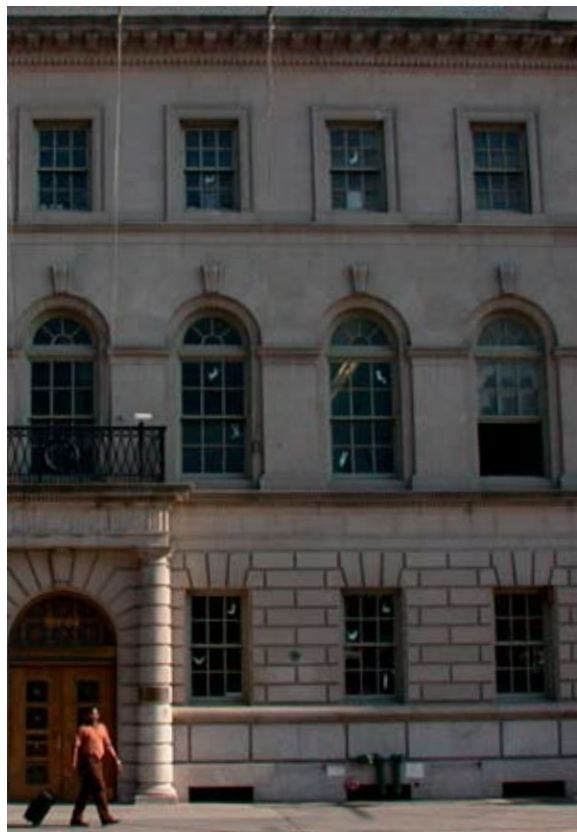


Richard Drew
Padajući čovjek :: *The Falling Man*
 Svjetski trgovinski centar 11. septembar :: World trade center September 11
 Fotografija :: Photography

sastavni dio bosanskohercegovačke zbilje i lišeno je bilo kakve mitologizacije, suvišnog dotjerivanja i licemjerne dopadljivosti.

Zbog ozbiljnosti i recentnosti navedene teme, namjera je radovima prići s naučnom objektivnošću i s metodom bliskom povijesti umjetnosti. Sama analiza radova lišena je ideoloških balasta ili političke pristrasnosti kako bi se dokučio utemeljen zaključak. Kroz primjer određenih radova, želi se ukazati na važnost 11. septembra u najširem kontekstu ne kao isključivo političkog događaja, već kao događaja koji je dao posve nov značaj umjetnosti, kulturi, društvenim vrijednostima u najrazličitijim sredinama i na kraju u slučaju Bosne i Hercegovine.

Kao komparativni oslonac u vrednovanju kulturološkog i sociološkog značaja samog čina rušenja Blizanaca, korisno je navesti činjenicu etabliranja *readymadea* početkom 20. vijeka. Naime, 11. septembar sublimira, pored ostalog, povijesnu odrednicu koja po modelu *readymadea* tvori preokret u poimanju i doživljavanju umjetnosti i umjetničke produkcije. Rušenje njujorških tornjeva sa svojim političkim i kulturnim konzekvencama posjeduje istu snagu izmjene jedne paradigme kao što je to imao i još ima *readymade*. Fontana Marcela



Sharon Paz
Padanje :: *Falling*, 2002.
 Prozorska instalacija :: Window Project
 Jamaica Center for Arts



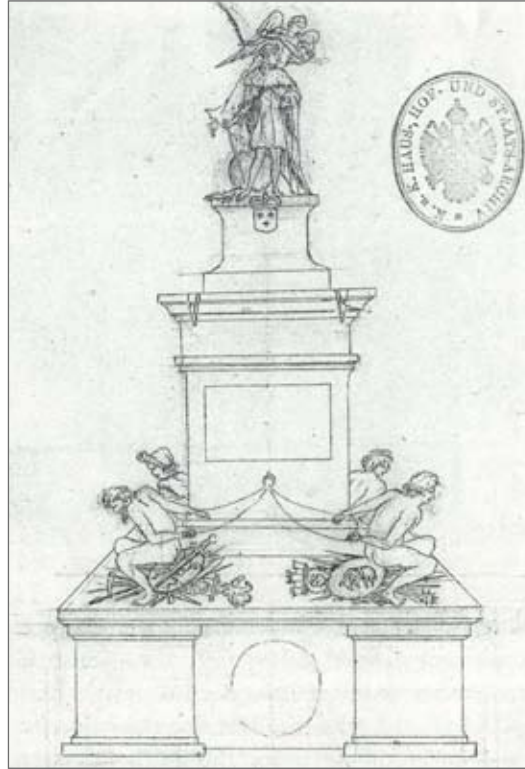
Sharon Paz
Padanje :: *Falling*, 2002.
 Prozorska instalacija :: Window Project
 Jamaica Center for Arts
 Detalj :: Detail

Duchampa odigrala je ključnu ulogu u okončanju jedne i započinjanju druge faze razvoja moderne umjetnosti. Iako se uz promjenu paradigme koju je potakao *readymade* može reći da se radi o stilskom problemu, u slučaju napada na New York mogli bismo reći da se radi o tematsko-interpretacijskom problemu. Usljed toga, mnoga djela iz povijesti umjetnosti dobivaju nove interpretacijske obrasce, pa, iako nastali mnogo prije 11. septembra, ti radovi gomilaju nova značenja koja im se pripisuju nakon ovog do tada neviđenog terorističkog akta. Navedimo samo neka od njih: *Suicide* Andyja Warhola iz 1963. godine podsjeća na kobnu sudbinu žrtava koje su padale sa zapaljenog tornja, ponajbolje dokumentiranu fotografijom Richarda Drewa *The Falling man*. Tim stravičnim događajem estetizacija ljudi/čovjeka koji pada(ju) postaje isključivo rezervisana za nesreću od 11/9, što je evidentno i na činjenici sporne umjetničke instalacije *Falling* iz 2002. Sharon Paz na prozorima *Jamaica Center For Arts*, koja je na kraju zbog pritisaka morala biti i uklonjena. Nadalje, crtež statue Luja XIV sa zarobljenim zatočenicima, nakon 11/9 nedvojbeno podsjeća na zastrašujuću sliku klečećih zatočenika iz Guantánama.

Postseptembarski period gomila nove sadržaje i nova značenja. Taj trenutak "prije" i "poslije" 11. septembra eksplicitan je i u slikarstvu jednog od najznačajnijih umjetnika Afrike Chérija



Zatočnici u Camp X-Ray na Guantanamu, januar 2002. godine :: Prisoners in Camp X-Ray a Guantanamo Bay, January 2002



Crtež statue Luja XIV sa privezanim zatočnicima :: Drawing of the statue of Louis XIV with bound prisoners, Iz :: From: Isabelle Dubois, *Place des Victoires*. Paris 2003.

Sambe. Jednu kataklizmičnu slikarsku viziju iz 2002. godine ovaj Kongoanac naziva *Après le 11 septembre 2001*. Pritom iz naziva djela emanira konceptualna dominanta: siže dobiva na značenju snagom sugestije. Vremenska odrednica "Poslije 11. septembra" sadrži svu potrebnu napetost i dramu vrijednu jednog savremenog umjetničkog djela.

Ipak, najeklatantniji primjer navedene permutacije očit je u radu američkog umjetnika Christophera Woola iz 1990. na kojem je velikim slovima ispisano "Terrorist". Ovaj rad morao je biti uklonjen iz stalne postavke Muzeja savremene umjetnosti u Baltimoreu nakon terorističkih napada na WTC-u zbog stalnih prigovora uznemirenih gostiju. Ovaj model ukazuje na simboličku moć samog rušenja WTC-a koja snagom emanacije zadire u druge sfere društvenog života dajući im nove značenjske modele. Isti slučaj ponavlja se na jednom znakovitom primjeru u bosanskohercegovačkoj umjetnosti. Naime *Slučajni prolaznik kojeg sam sreo u 19:02 u Sarajevu 2004*. Brace Dimitrijevića mogao bi biti bilo ko (str. 40). U navedenom permutiranom interpretacijskom obrascu a gledano kroz prizmu aktualne stvarnosti nastale nakon rušenja Blizanaca, rekli bismo da je riječ o "spavaču".¹⁵ Poželjno je naglasiti da Dimitrijevićeva serija *Slučajnih prolaznika*, koju je započeo raditi još sedamdesetih godina, nema izravnu vezu s diskursom terorizma, no ovdje se naglašava novi interpretacijski kôd. Srećko Horvat u knjizi *Diskurs terorizma* u poglavlju *Kad djevojka iz susjedstva postane bombašica samoubojica* sažeto opisuje problem o kojem je ovdje riječ. Horvat navodi iz-

15: Prema Wikipediji, pojam spavač se odnosi na pojedince "koji bi nakon aktiviranja mogli izvršiti napad".



Cheri Samba

Après le 11 Septembre 2001, 2002.

Akrilik i svjetlucavi prah (šljokice) na platnu :: Acrylic and glitter on canvas; 200 X 350 cm

Fotografija :: Photography: Patrick Gries

Ljubaznošću C.A.A.C. :: Courtesy C.A.A.C.

16: Srećko Horvat, *Banksy protiv distopije.*
Oris 53/2008. Str. 32-43.

vjesnu Belgijanku Muriel Degauque (38), koju su susjedi poznavali kao tipičnu djevojku ... koja je završila srednju školu i zaposlila se u pekarnici da bi izgubila život kao bombašica u napadu na američke snage u blizini Bagdada. Opasnost od spavača u evropskim zemljama nije ostala ograničena samo na hipotetsku mogućnost, već je čak u nekim zemljama preduhitrena profilaktičkim zakonima i onemogućavanjem potencijalnih spavača prije njihovog buđenja. Poznat je slučaj kada su u takvoj akciji u londonskom metrou policajci ubili jednog mladića "jer je ličio na mogućeg spavača". Jean Charles de Menezes je ubijen samo nekoliko dana nakon bombi u londonskoj željeznici i to zato što su se "njegova odjeća i ponašanje činili sumnjivim".¹⁶ Strah koji siju spavači diljem svijeta postao je veći kada su se u njihovim regrutnim redovima, pored osoba arapskog porijekla, našli i Nijemci, Francuzi, Englezi i dr.

U širem umjetničkom kontekstu korisno je navesti još nekoliko radova koji koriste povijesnu memoriju u novoj, nakon 11. septembra redefiniranoj formi. Riječ je o radu *Bearded Orientals Making the Empire Cross* iz 2006. godine australske umjetnice Priscille Bracks, gdje je tradicionalna kršćanska ikonografija aktualizirana likom Osame Bin Ladena. I statua Djevice Marije iz 2007. godine Australca Lukea Sullivana s muslimanskim pokrivalom za lice i kosu nalik na "popularnu" afganistansku *burqu* tumači novo poimanje globalizirane stvarnosti koristeći se kršćanskom ikonografijom. Dakako, sve zbog učestalog propitivanja islamske odjevne kul-



Christopher Wool
Bez naziva/Terrorist :: Untitled/Terrorist, 1990.

Alkid i akril na aluminiju :: Alkyd and acrylic on aluminum; 243,9 x 162,6 cm
The Baltimore Museum of Art



Luke Sullivan
Fatimino četvrto čudo :: *The Fourth Secret of Fatima*, 2007.

Kombinovana tehnika :: Mixed media; 135 x 25 x 25 cm
Ljubaznošću umjetnika :: Courtesy of the Artist



Kareem Lotfy
Mirleen, 2007

Sitotisak :: Silscreen; 37 x 47 cm
Ljubaznošću umjetnika :: Courtesy of the Artist

ture na Zapadu. Oba rada prikazana su na natječaju za najbolji religijski umjetnički rad u Nacional Art School u Sidneyu 2007. godine. Radovi Priscille Bracks i Lukea Sullivana izazvali su raspravu širokih razmjera kod australskih političara i vjerskih predstavnika ukazujući time na semantički aspekt 11. septembra i njegove posljedice diljem planete. Tu je i *Merleen* egipatskog umjetnika Kareema Lotfyija iz 2007. gdje iza nikaba (muslimanskog pokrivala za lice) prepoznajemo čuvenu serigrafiju Andyja Warhola s likom Marilyn Monroe. Izmijenjena i redizajnirana pop-ikonografija govori o permutiranoj stvarnosti koja je zadesila cijeli globalizirani svijet.

Navedeni radovi sugestivno upućuju na činjenicu radikalne izmjene uvriježenih odnosa pitanja širokog društveno-civilizacijskog spektra. Taj zastrašujući septembarski događaj 2001. dao je simbolima, znakovima, metaforama i predmetima posve nova značenja i nova tumačenja. Sadržaj poruka postao je drugačiji. Čak je i "Bijela kuća krajem septembra 2001. godine artikulirala zvaničnu želju u pravcu Los Angelesa s ciljem izmjene *Production Code*-a za Hollywood".¹⁷ Poznato je i mnoštvo kontraverznih događaja u kojima se sprovodila cenzura ili ometala sloboda izražavanja jer se na "drugačiji" način referiralo na 11. septembar.¹⁸ Samocenzura, izmjena određenih naziva usljed događaja od 11/9 kao u slučaju promjene imena američke heavy-metal grupe *Anthrax* u neki "lakši" naziv, kao i teze "da ne postoje razlozi

17: Klaus Theweleit, *Playstation Cordoba/ Yugoslavia – Ein Kriegsmodell*. Kunst + Krieg, str. 138.

18: Na internet stranici Američke nacionalne koalicije protiv cenzure detaljno su popisani i sistematski obrađeni svi događaji slobode izražavanja nakon 11. septembra. Vidi: www.ncac.org/issues/freeex911.cfm#news



Priscilla Bracks

Bradati Orientalci: Kako naljutiti carstvo :: *Bearded Orientals Making the Empire Cross*, 2006.

Digitalni print u zlatnom okviru :: Digital Print in a Gold Frame; 40 x 40 cm

Ljubaznošću umjetnice :: Courtesy of the Artist

19: Eric Troncy, Es gibt keinerlei Anlass für die Kunst, sich mit den Anschlägen gegen die Türme des WTC zu befassen. Kunst nach Ground Zero, str. 152.

20: Gene Ray, *Terror and the Sublime in Art and Critical Theory: From Auschwitz to Hiroshima to September 11*. Palgrave Macmillan, New York 2005. Str. 52.

21: Gerhard Paul. Str. 436.

22: Ibid. Str. 439.

bavljenja umjetnošću koja se odnosi na udare na Svjetski trgovinski centar"¹⁹, neki su primjeri transformacije općeg raspoloženja nakon 11. septembra. Gene Ray navodi kako je i sam naziv za mjesto srušenih tornjeva u New Yorku "Ground Zero" prenesen iz drugog konteksta – iz Japana na Manhattan.²⁰ Naime ova popularizirana sintagma prvi je put upotrebljena 1946. u izvještaju New York Timesa, a označavala je uništenu Hirošimu da bi se nakon 11. septembra relocirala u New York.

III

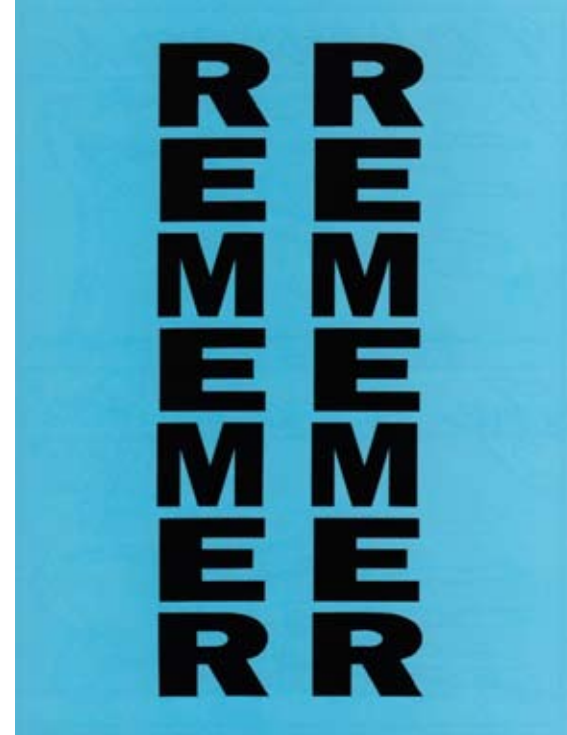
U radovima umjetnika šireg konteksta prepoznaje se veza s 11. septembrom kao medijskim spektaklom i onim što je teoretičare ovog događaja možda najviše i okupiralo. "11. septembar bio je vrijeme televizije. Po prvi put u historiji gledatelji na ekranima doživljavaju početak rata globalno i u najmanju ruku parcijalno u stvarnosti (in Echtzeit)."²¹ Direktni prenos događaja kao i njegova kasnija retrospektivna obrada dali su vizualnim medijima, osobito televiziji sasvim novu ulogu. Primjenom digitalnih pomagala i napredne tehnike reprodukcije televizijske slike, slika terorističkog akta je dotjerana i intenzivirana s ciljem stvaranja estetske fascinacije. Efektom blještave senzacije postignut je pseudoznačaj koji nije korespondirao sa stvarnošću. "Značenska nadogradnja događaja, koja se historičarima, zbog komparacije sa napadima na Dresden i Hirošimu sa 20 000 odnosno 200 000 mrtvih, pokazala prije skromnom, realizirana je, u prvom redu, prije svega posredstvom vremenski autentičnih slika (Echtzeitbilder)."²²



Thomas Hirschhorn
CNN, 2002.
 Karton, folija, plastika, zlatni ukrasni papir, traka :: Cardboard, foil, plastic, golden wrapping paper, tape; Ukupna veličina :: overall size: 250 x 80 x 10 cm



Maurizio Cattelan
 Bez naziva :: Untitled, 2007.
 Silikonska smola, kosa, metal, drvena vrata :: Silicon resin, hair, metal, wooden door; 240 x 130 x 70 cm
 Marian Goodman Gallery
 Fotografija :: Photography: Zeno Zotti
 © Maurizio Cattelan



Kay Rosen
Nestali :: *Missing*, 2001.
 Objavljeno u Black Book Magazine, "Fact Annihilates Fantasy," str. 66-67, New York, zima 2001-2002 :: Published in Black Book Magazine, "Fact Annihilates Fantasy," pg. 66-67, New York, Winter 2001-2002
 Ljubaznošću umjetnice i Yvon Lambert Paris :: Courtesy of the artist and Yvon Lambert Paris, New York
 © Kay Rosen

Televizija i televizijska slika u tom slučaju postaju generator jedne nove stvarnosti koja je pogodovala razvoju političkih i vojnih događaja koji su uslijedili. Tu skrivenu radikalnost medija uspješno je u jezik umjetnosti pretočio Thomas Hirschhorn u radu *CNN* iz 2002. godine. Pozlaćeni ukrasni okovratni lanac s poznatim logotipom vodeće svjetske televizijske kuće CNN ironizira čovjekovu/gledateljevu lakovjernost koja dolazi do izražaja u vremenu medijske indoktrinacije. I logotip druge televizijske kuće koja ima vodeće mjesto u arapskom svijetu a koja je odigrala bitnu ulogu u epohi "drugacijeg" informisanja iz Iraka, Afganistana i Bliskog istoka, fokus je u radu Mounira Fatmija. Ovaj marokansko-francuski umjetnik najbolji je predstavnik umjetnosti koja se bavi pitanjima 11. septembra i širokog spektra konsekvenci proisteklih iz ovog događaja. Na tragu McLuchanove formule "medij je poruka", ovaj umjetnik u različitim verzijama rada *Save Manhattan* iz 2003./'04. godine gradi prepoznatljivu njujoršku siluetu različitim medijskim elementima – VHS-kasetama, zvučnicima ili pak knjigama. Veoma sugestivno jer u različitim medijskim kontekstima grad New York postaje znak široke značenjske mogućnosti. Sva sreća da radovi ovog savremenog arapskog umjetnika nisu protumačeni kao uvreda jer bi, s druge strane, igrarija pripisana Maurizio Cattelanu iz iste godine mogla u zbilji izazvati pravi konflikt. T-shirt na kojem je arapskim slovima ispisan beznačajan tekst koji pak svojom likovnošću i grafizmom podsjeća na poznati logo



Mounir Fatmi

Spasi Manhattan 01 :: Save Manhattan 01, 2004.

Instalacija, sto, 2 Kurana štampana u Bejrutu, knjige objavljene nakon 11. septembra, svjetlo, sjenka :: Installation, table, 2 Koran edited in Beyruth, Books published after 9/11, light, shadow; 90 x 120 x 150 cm.

Fotografija :: Photography: Alain Alquier

Lubaznošću umjetnika i Lombard-Freid Projects :: Courtesy of the artist and Lombard-Freid Projects, New York

Miliona Glasera "I Love NY" mogao bi hipotetički, neposredno nakon 11. septembra, nekom njujorškom šetaču donijeti mnogo sigurnosnih problema.

IV

Estetizacija 11. septembra javila se kao tehnička mogućnost u vremenu masovne medijske reproduktivnosti. Ako se složimo s činjenicom da je 11/9 "bio najveći medijski događaj u našem životu"²³, onda i drugi događaji reaktivno vezani uz 11/9 sadrže pedigree prvoklasnog značenjskog obrasca, a to su politička, sociološka i religijska pitanja Iraka, Afganistana, Bliskog istoka ili uopće pitanje muslimana na Zapadu. Tematski spektar obrađivanja 11. septembra u umjetnosti seže od komemorativnih i politički angažovanih radova do onih kritičkih, kontraverznih i ciničnih radova koji obaraju tabue i šokiraju javnost.

Tekstualni rad američke umjetnice Kay Rosen *Missing* iz 2002. korelacijom naziva rada, čitko ispisanog teksta "Remem(b)er" i prepoznatljive kompozicijske forme u obliku njujorških Bli-zanaca rezignirano poziva na kolektivnu sućut sa žrtvama. Tako i rekontekstualizacija *Ajkule* Damiena Hirsta novim citatnim elementima, naime figurom ozloglašenog Sadama Huseina kod češkog umjetnika Davida Cernyja, apeluje na opravdanost američkih postupaka u Iraku. Ovaj posljednji, kao i radovi Richarda Drewa *The Falling man* ili *Falling Sharon Paz* sadrže očit potencijal kontraverznih elemenata sa šokirajućim, gotovo zastrašujućim efektom.²⁴ Upravo

23: Beth Simone Noveck, *Die wirkung der Bilder in den USA. Die offene Gesellschaft und ihre Medien in Zeitalter ihrer Bedrohung.* Mainz 2003. Str. 79.

24: I *Shark* Davida Cernyja uklonjen je sa jednog umjetničkog festivala u Belgiji zbog mogućeg šoka ili povrede muslimanske zajednice nakon karikatura poslanika Muhameda.



David Cerny
Ajkuša :: *Shark*, 2005.
 Vosak, voda, plastika :: Wax, water, plastic; 190 x 90 x 270 cm
 Ljubaznošću umjetnika :: Courtesy of the Artist.



Doug Aitken
Djevojka s maskom :: *Girl in mask*, 2002.
 Fotografija ustupljena ljubaznošću Douga Aitkena i
 303 Galerije, New York :: Image courtesy Doug Aitken
 and 303 Gallery, New York

taj efekat postaje jedna od glavnih interpretativnih karakteristika savremene umjetnosti koja obrađuje lanac događaja od 11. septembra naovamo. U grupi tih radova nalazi se i 48 portreta Adama Helmsa iz 2006., *Bearded Orientals Making the Empire Cross* iz 2006. Priscille Bracks ili zastrašujuća ljudska figura bez naziva iz 2007. Maurizija Cattelana koja budi sjećanja na strahote preventivnog zatvora na Guantánamu ili Abu Graib.

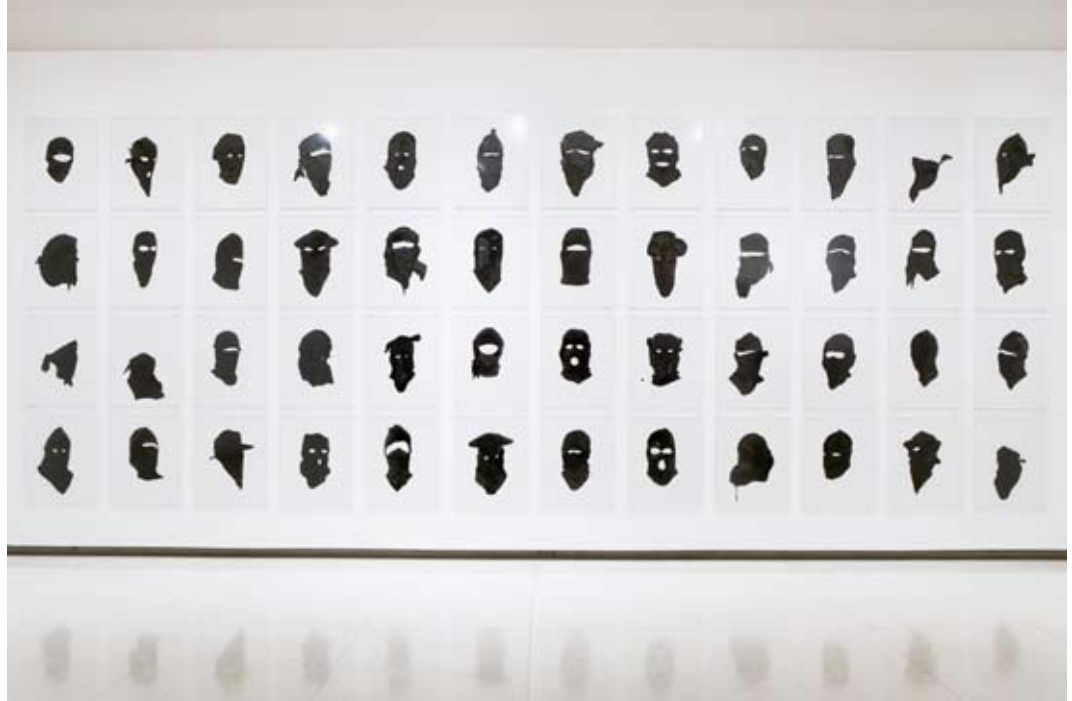
Kad je riječ o lepezi radova koji sublimiraju zastrašujući efekat, vrijedi spomenuti i umjetnika pod nadimkom Banksy, koji, osim što likovno obrađuje stravične slike iz Guantánama, postupkom rada ukazuje i na trenutačnu, iznenađujuću i neočekivanu akciju. Kod Banksyja je sam proces rada markiran istim osobinama koje koriste teroristi – subverzija, akcija, napad – zbog čega ga često nazivaju *“art-terrorist”*.²⁵ Njegove urbane akcije su ilegalne, no u svijetu su već odavno prihvaćene kao umjetničke. Odvažni Banksy u blic-akciji u Disneylandu uspijeva instalirati lutke obučene u narandžasta odijela i s crnim vrećama na glavama. Postavka ovih zatvorenika iz Guantánama u američki park zabave trajala je svega nekoliko sati dok obezbjeđenje nije uočilo narušavanje javnog reda.

Nakon 11. septembra i odjeća postaje nosilac zastrašujuće i uznemirujuće poruke. Tako i *Djevojka s maskom* Douga Aitkena iz 2002. ili, pak, reducirani monokromni znakovi Adama Helmsa konotiraju stereotipni obrazac terorističkog maskirnog odijevanja koje, s druge strane, koincidira s muslimanskim odijevanjem kod žena (nikab). Uz “pokrivenu” Djevicu Mar-

25: Srećko Horvat, *Banksy protiv distopije*. Oris 53/2008. Str. 32-43.



Adam Helms
 Bez naziva :: Untitled Portrait,
 (Srebrenica), 2008.
 Obostrana sito-štampa na tankoj opni ::
 Doubled sided silkscreen on vellum;
 101,6 x 66 cm
 Ljubaznošću Marianne Boesky Gallery ::
 Courtesy of Marianne Boesky Gallery,
 New York



Adam Helms
 Bez naziva (48 portreta), 2006.
 Tuš na plastici :: Ink on mylar; Svaki :: Each: 70 x 55 cm
 Ljubaznošću Marianne Boesky Gallery :: Courtesy of Marianne Boesky Gallery,
 New York

26: O umjetničkoj sceni u islamskim zemljama nakon 11. septembra vidi: Till Briegleb, *Kunst und Islam*. Art 12/2008.

27: Tilman Baumgärtel, *e-Jihad und Cyber-Selbstmordattentate*. Kunstforum International: Kunst und Krieg, br. 165. Juni-juli 2003. Str. 146 – 153.

28: *Terrorist Karl-Heinz Dellwo gost Subversive Film Festivala*. Radio 101 povodom zagrebačkog Subversive film festivala posvećenog 40 obljetnici 1968. www.radio101.hr/?section=1&page=2&item=31547#

iju, te Marilyn Monroe ili, pak, Čečensku *Marylin* ruskog umjetničkog kolektiva “Blue Noses”, i većina radova njemačke umjetnice Nezaket Ekici s elementima islamskog odijevanja djeluje eksplozivno i uznemirujuće. Performance *Religious Moments* nastao 2003. ili *No Pork but Pig* iz 2004. tematiziraju odnos nespojivog ili pitanje različitosti koje je aktualizirano nakon 11. septembra. Ova umjetnica turskog porijekla u katoličkom samostanu Sainte Marie de la Tourette (Le Corbusier, 1956./’60.) u Èveuxu kod Lyona aplicira ajete prve kuranske sure pomoću sunčevog svjetla provocirajući time svoj globalizirani i zamršeni identitet. Ekici preferira propitivanje muslimanskog identiteta na Zapadu uz rame s umjetnicima Mounirom Fatmijem i Alžircem Adelom Abdesamedom, što je u periodu nakon 11. septembra postalo, štaviše, atraktivno.²⁶ Korisno je navesti i mnoštvo umjetničkih akcija na internetu koje tematiziraju 11. septembar te ratove u Iraku i Afganistanu ili uopće napeti odnos između Istoka i Zapada. U tom kontekstu nastaju novi pojmovi kao što su “e-džihad” ili “samoubilački-cyber-napadi”.²⁷ Diskurs terorizma osvaja nova područja i služi se vokabularom globalizma. Pritom nam borci RAF-a s kraja šezdesetih godina djeluju kao “teroristi, koje se još može nazvati borcima za slobodu” i koji su imali, “koliko god to moglo politički nekorektno zvučati, plemenite ciljeve”.²⁸ I dok se povijesna tema RAF-a postepeno romantizira i popularizira, aktualni svjetski terorizam skriven iza pojma Al Qaida poprimio je zastrašujuće i nepojmljive razmjere. Primjerena ilustracija tog strašnog problema današnjice je pojednostavljeni crtež u maniri modne ilustracije italijanske umjetnice Ivane Spinelli koja proklamira strah kao osobni kreativni poticaj:



Banksy, London



Banksy, Disneyland

*I have dreams + I have fears = I produce.*²⁹ Spinelli koristi ženske odjevne predmete islama kao djelimično ili čak pogrešno protumačene fragmente islamske kulture na Zapadu. Pokrivala za glavu i lice unose strah i predstavljaju opasnost koju je gotovo nemoguće izbjeći. Pritom je nemoguće zaobići činjenicu izmijenjenih značenja tradicionalnih religijskih simbola. Žensko pokrivalo kose (nikab) nije više simbol čednosti i duhovne čistoće, već znak upozorenja i opasnosti. *Križ od naftnih bačvi* Jannisa Kounellisa postavljen 2001./'02. godine u apsidu crkve Sankt Peter u Kölnu tako postaje simbolom duhovne podvojenosti i licemjerja. Ovaj rad ne može a da ne bude protumačen kao novo značenje nastalo nakon 11. septembra. Uveliko je jasno da nakon 11. septembra religioznost poprima nova značenja, a religijski simboli emituju drugu poruku.

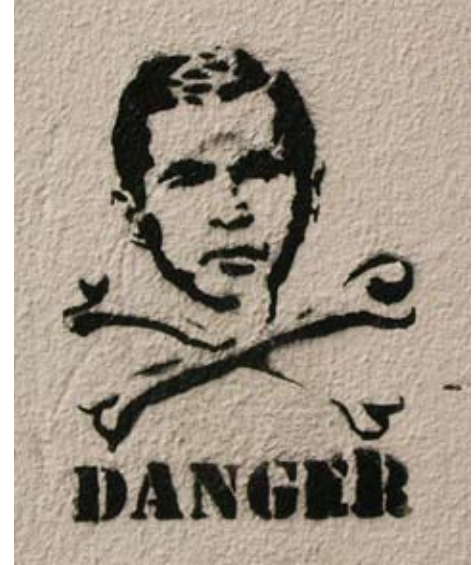
29: "Imam snove + Imam strahove = Ja proizvodim". www.global-pin-up.net/home.html

V

Politička pitanja, stavovi i mišljenja u umjetnosti nakon 11. septembra predstavljaju osjetljivo područje moguće kritike i cenzure. U globalno proklamiranom Ratu protiv terorizma, postoji opasnost da, po modelu "Ili ste s nama ili ste protiv nas!", takvi radovi budu pogrešno interpretirani, a autori da budu svrstani u one potonje. Takav je zasigurno i kolaž Britanca Jonathana Yea iz 2007. koji predstavlja nezvanični portret bivšeg američkog predsjednika. No, stvar postaje degutantna tek s pogledom izbliza: umjetnik narativnu predstavu portreta gradi fragmentima iz pornografskih časopisa, što izaziva iznenađenje i šok. Rad je pokrenuo lavinu kritika i negodovanje Bijele kuće jer jasno progovara o političkim stavovima otvarajući Bushovoj skućenoj formuli i treću mogućnost "nisam protiv vas ali nisam ni uz vas". Poljuljana demokratija, ratovi, ugrožena sigurnost američkih građana, loša ekološka politika te otvaranje zatvora na Guantánamu uzroci su globalnog animoziteta prema ovom američkom predsjedniku. Kao takav, njegov lik čini čest motiv u politički angažovanoj umjetnosti koja



Banksy, Bristol



Banksy, Bratislava

se dakako veže uz period nakon 11. septembra. Na ulicama svjetskih gradova, na *street art* sceni mnoštvo je različitih grafiti-poruka koje tematiziraju lik ovog američkog predsjednika. Ipak, Banksyjeve brzinske aplikacije čine se najautentičnijim. Fokus djelovanja ovog tajanstvenog uličnog slikara usmjeren je prvenstveno na globalne političke teme. Sigurnost, teror, rat, ugroženost, podijeljenost i dr. neki su od pojmova koji čine nezaobilazan vokabular ovog britanskog umjetnika. Banksy koristi simbole savremene demokratije i liberalnog svijeta u izmijenjenim kontekstima djelujući subverzivno i neočekivano.

Nakon rušenja njujorških Blizanaca svijet je stao uz Ameriku, a pitanja da li je američka politika u datom trenutku načinila dobre poteze invazijom na Afganistan i Irak i da li je otvaranje ozloglašenog Guantánama pravi potez ostaju bez jasnog odgovora. Liberalni svijet uočio je nestabilnost demokratskih načela i radovi nekih umjetnika obrađuju upravo tu temu. Pored već spomenutog crteža Nedka Solakova iz ciklusa *Fears*, svoju zabrinutost u istoj maniri izražava i Dan Perjosi. Uobičajeno je da ritam paralelnih horizontalnih linija na američkoj zastavi svojim prepoznatljivim dizajnom gledaocu ulijeva spokoj i harmoniju. Američka zastava bila je simbol slobode obećane zemlje, a njena prisutnost u bilo kojem dijelu svijeta sugerirala je sigurnost i napredak. Nekoliko radova ukazuje na nastalu promjenu. Perjoschijev crtež bez imalo buke, kao da se radi o ustaljenom fenomenu, naglašava nemir nacije. Horizontalne linije zamijenjene su neartikuliranim i destruktivnim poretom koji više liči na nemirnu šrafuru. Američka zastava je oštećena, ona je u fazi destrukcije i vapi za ponovnim rođenjem. Drugi umjetnici u američkoj zastavi pronalaze različite sadržaje. Brazilac Icaro Daria koristi američku zastavu kao kolorni grafikon kojim objašnjava raspoloženje američkih građana prema ratu u Iraku. No, jedan drugi rad s američkom zastavom predstavlja opasnost zbog osjetljivosti teme koju obrađuje. Riječ je o foto-kolažu berlinskog umjetnika Paul

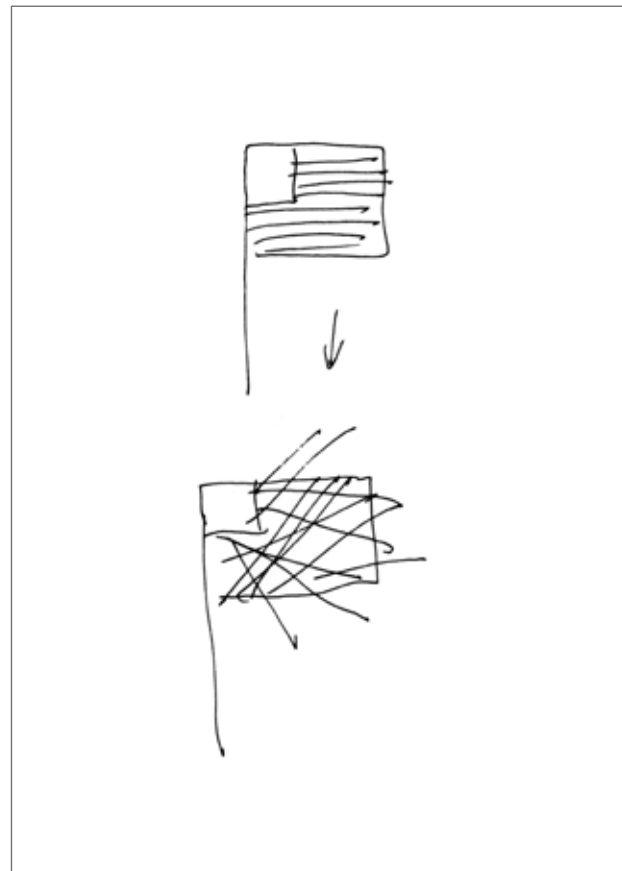


Jonathan Yeo
Bush, 2007.
 Kolaž :: Collage; 103 x 70 cm
 Ljubaznošću umjetnika :: Courtesy of the Artist.

Magooa koji na američku zastavu aplicira Davidove zvijezde – “slika koja se lako može razumjeti kao antisemitska”.³⁰ Ovaj rad se našao na internetskoj prezentaciji *imagesagainstwar.com*, koju je organizirala kölnska galerija Lichtblicke. Kustosica projekta Tina Schellhorn je tom prigodom izjavila: “Political Correctness nije moja stvar ... pa ni u ovim škakljivim vremenima”.³¹

VI

U bosanskohercegovačkoj umjetnosti može se izdvojiti i sistematizirati nekoliko tematskih područja koja stoje u vezi sa 11/9. U prvom redu, vrijedi spomenuti ona djela koja koriste slikovne klišeje zapaljenih Blizanaca umetanjem prizora sarajevskih UNIS-ovih nebodera pogođenih u posljednjem ratu. Pritom, direktnu vezu između zapaljenog WTC-a i zapaljenih UNIS-ovih nebodera određuju dvije činjenice. Prva je formalna sličnost vertikalnih građevinskih megastruktura njujorških i sarajevskih “blizanaca”, dok je druga njihova zajednička zla sudbina. Ovaj vizualni tj. slikovni trenutak premošćuje geografsku razdaljinu i sarajevsku lokalnu sudbinu postavlja u globalni kontekst. Tom sponom, zahvaljujući “događaju nad događajima”³², i sarajevski slučaj retroaktivno dobiva na medijskoj spektakularnosti koja je izostala 1992. godine. Kada je slika pogođenih Blizanaca postala planetarna ikona, bilo je također mnogo lakše i pogođene sarajevske Blizance cijelu deceniju kasnije reinterpretirati, a njihovu slikovnu vrijednost redefinirati. Jeziva sličnost između



Dan Perjovschi
 Bez naziva, Odabrana slika iz istambulske bilježnice ::
 Untitled, Selected image from the Istanbul Notebook
 Diorama, 2008.
 Ljubaznošću Galerije Gregor Podnar :: Courtesy Galerija
 Gregor Podnar, Berlin/Ljubljana

30: Tilman Baumgärtel, *e-Jihad und Cyber-Selbstmordattentate*. Str. 153.

31: Citat prema Tilman Baumgärtel. Ibid.

32: "Drugi svjetski događaji kao što je smrt princeze Dijane, svjetska nogometna prvenstva ili događaji nasilja od ratova pa do etničkih čišćenja ne posjeduju isto značenje." Jean Baudrillard, *Der Geist des Terrorismus*. Passagen Verlag, Beč 2002.



Icaro Doria
Zastave :: Flags, 2004.
 Grande Reportagem Magazine



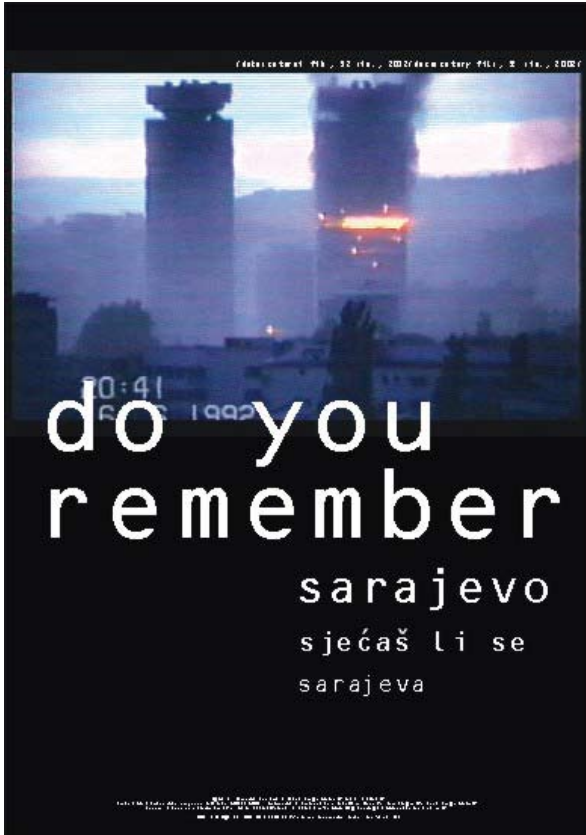
Paul Magoo
 imagesagainstwar.com

33: Redatelji Sead i Nihad Kreševljaković i Nedim Alikadić; vizualno rješenje: Šejla Kamerić i Enes Huseinčehajić.

napadnutog WTC-a i sarajevskih UNIS-ovih nebodera najbolje je iskorištena u dizajnerskom rješenju plakata za dokumentarni film *Sjećaš li se Sarajeva* iz 2002. godine.³³ No, nekoliko godina prije 11. septembra, tačnije 1994. godine, sarajevski umjetnik Sanjin Jukić prepoznaje slikovnu istovjetnost između WTC-a i UNIS-ovih nebodera u radu *Fantom slobode ili statua za Bosnu*. Izokrenuti Kip Slobode, WTC prije napada i devastirani UNIS-ovi neboderi danas bi se mogli tumačiti kao strašno proročanstvo koje se uistinu desilo nepunu deceniju kasnije.

Uočavajući formalnu sličnost između njujorških i sarajevskih blizanaca, kao i strahotu koja ih je zadesila, umjetnica Maja Bajević tu vizuelnu poveznicu artikulira s mnogo ljudskosti i umjetničkog senzibiliteta. U seriji fotografija na platnu *Mankind* iz 2003. ona koristi različite vizure napadnutih zgrada ne bi li ih svojom maštovitom i tankočutnom intervencijom zaliječila i dovela do ozdravljenja, u simboličkom smislu. Umjetnicu ne zanima geneza ili uzrok bolesti – ona se gotovo infantilno ili čak bez dubljeg promišljanja osvrće isključivo na vidljive simptome. Ono što se u ovom slučaju nameće kao vizualna dominanta jeste naglašena slikovna komparacija napada na WTC i UNIS. Umjetnica teži da izjednači zlu sudbinu rodnog grada s mnogo poznatijom sudbinom njujorških Blizanaca. Ona koristi sliku da bi nastavila “Bilderkrieg” protiv onih koji su 1992. uništavali njen grad. Ovo su radovi koji su nastali redizajniranom bojnomo spravom koju smo na početku ovog razmatranja spomenuli – naime, *Gun Camerom* Francisa Aljisa.

Paralela između slučaja “Sarajevo” i slučaja “New York” nastavlja se i kod sarajevskog umjetnika nastanjenog u Ženevi, Andreja Đerkovića. Njegov rad *11/9* iz 2002. upućuje na njujoršku katastrofu, ali ne strukturom naracije, već jednom drugom, konceptualnom sintaksom. On fotografiše deset sarajevskih blizanaca te ih slaže u jednu misaonu cjelinu. Ovaj rad je svojevrsni *in memoriam* svim njujorškim žrtvama tumačen lokalnim sarajevskim žargonom. No, time je umjetnik naglasio hipertrofirano značenje riječi “blizanci” nastalo nakon 11. sep-



Plakat filma *Sjećaš li se Sarajeva* :: Poster for the film *Do you Remember Sarajevo*.
 Vizualno rješenje :: Visual artists: Šejla Kamerić i Enes Huseinčehajić.
 Redateljji :: Directed by: Sead i Nihad Kreševljaković i Nedim Alikadić.



Maja Bajević
ManKind IV, 2003.
 Dvije vezene fotografije na platnu, vise na užetu pričvršćene kvačicama :: 2 embroidered photographs on cotton, hanging from a rope with cloth-pegs; 108 x 70 cm (New York), 90 x 70 cm (Sarajevo)
 Detalj :: Detail (Sarajevo)
 Ljubaznošću umjetnice i galerije Peter Kilchmann :: Courtesy of the Artist and Peter Kilchmann Gallery, Zürich



Sanjin Jukić
Fantom slobode ili statua za Bosnu :: *Phantom of Liberty or Statue for Bosnia* 1994.
 Kombinovana tehnika :: Mixed media
 Ljubaznošću Muzeja savremene umjetnosti Ars Aevi :: Courtesy of the Museum of Contemporary Art, Sarajevo



Maja Bajević

ManKind III, 2003.

Dvije vezene fotografije na platnu, vise na užetu pričvršćene kvačicama :: 2 embroidered photographs on cotton, hanging from a rope with cloth-pegs; 60 x 88 cm (Sarajevo), 71 x 93 cm (New York)

Ljubaznošću umjetnice i galerije Peter Kilchmann :: Courtesy of the Artist and Peter Kilchmann Gallery, Zürich



Maja Bajević

ManKind III, 2003.

Dvije vezene fotografije na platnu, vise na užetu pričvršćene kvačicama :: 2 embroidered photographs on cotton, hanging from a rope with cloth-pegs; 60 x 88 cm (Sarajevo), 71 x 93 cm (New York)

Detalj :: Detail: (New York)

Ljubaznošću umjetnice i galerije Peter Kilchmann :: Courtesy of the Artist and Peter Kilchmann Gallery, Zürich



Nebojša Šerić Shoba

Broadway Boogie-Woogie, 2006

Kombinovana tehnika, glina, žbuka, drvo, pjena :: Mixed media, clay, plaster, wood, foam.

Ljubaznošću umjetnika :: Courtesy of the Artist



Nezaket Ekici. *Religijski trenutci :: Religious Moments*, 2003.
Performance. Ljubaznošću umjetnice :: Courtesy of the Artist.



Nezaket Ekici. *Ne svinja ali krme :: No Pork but Pig*, 2004.
Performance.
Ljubaznošću umjetnice :: Courtesy of the Artist.

tembra koje uz pomoć masovnih medija planetarno poprima primarno značenje vezano uz WTC.

Transponiranjem bosanskohercegovačkih ratnih iskustava u njujorški kontekst relativizira se spektakularni značaj medijskog događaja 11/9 da bi se istovremeno naglasio i popularizirao taj gotovo neznačajni rat u Bosni i Hercegovini. Pritom će se bh. sukob poslužiti semantičkom težinom koja je sažeta u događaju 11/9 kako bi se izborio za centralnu poziciju u medijskom prostoru. Naravno, taj postupak djeluje utopijski i formalno beznačajan, no ipak postaje fokusom identifikacije bh. umjetnika u općoj krizi njihovog nacionalnog identiteta. Tako je i Nebojša Šerić Shoba svoje direktno i neposredno iskustvo rata u BiH s jedne strane i svoju novu životnu sredinu Manhattan s druge strane, a služeći se elementima iz historije umjetnosti, artikulirao u kompoziciju slojevitog značenja. *Broadway Boogie-Woogie* iz 2006. podsjeća na bosanske rovove u kojima je Shoba proveo svoju mladost, ali, služeći se Mondrianovim suprematističkim poimanjem umjetnosti, ovaj rad nas odvodi direktno na napadnuti Manhattan. Kao nekadašnji građanin opkoljenog Sarajeva, ali i kao stanovnik napadnutog New Yorka, Shoba ne pokazuje veliku zabrinutost. Za ovog umjetnika je New York tek još jedna u nizu bitaka koje se nižu jednu za drugom, kako to sugeriše njegova fotografska kompozicija *Battlefields*. Ova serija nastala je 2002. i nema svoj kraj.

Pored navedenih usporedbi medijske reproduktivnosti 11. septembra i rata u Bosni i Hercegovini, kao zaokružene cjeline ističu se i teme koje obrađuju aktualne probleme sigurnosti i identiteta. Naime, tema "sigurnost" nakon 11/9 predstavlja zasebno poglavlje i može se tumačiti na različite načine. Javni prostor evropskih gradova uveliko je ugrožen nakon tog datuma, a potvrda ozbiljnosti ovog problema bili su i udari u Madridu, Moskvi i Londonu. Kao reakcija na terorističke udare, uslijedile su države intervencije "u ime sigurnosti", koje su u svjetskim metropolama izmijenile svakodnevicu miliona ljudi. Sigurnost postaje ideologija civilnog društva jer "svi smo mi osumnjičeni i prije nego što smo išta počinili".³⁴ Ovo poglavlje bh. umjetnosti može se smjestiti u širi kontekst jer "sigurnost" predstavlja ključno pitanje globalnog razvoja, a aktualna izložba *Umjetnost u ime sigurnosti*, nedavno postavljena na Ak-

34: Srećko Horvat, *Banksy protiv distopije*. Str. 41.



Tracey Emin
Nema jebeog Mira :: There is no fucking Peace, 2003.
 Indijski tuš na papiru :: Indian Ink on Paper
 Ljubaznošću umjetnice :: Courtesy of the Artist.



Jusuf Hadžifejzović
Bitka za planetu stiropor :: The battle for Planet styrofoam, 2002.
 Stiropor, plastični vojnici :: Styrofoam, plastic soldiers.
 Ljubaznošću Muzeja savremene umjetnosti Ars Aevi ::
 Courtesy of the Museum of Contemporary Art, Sarajevo

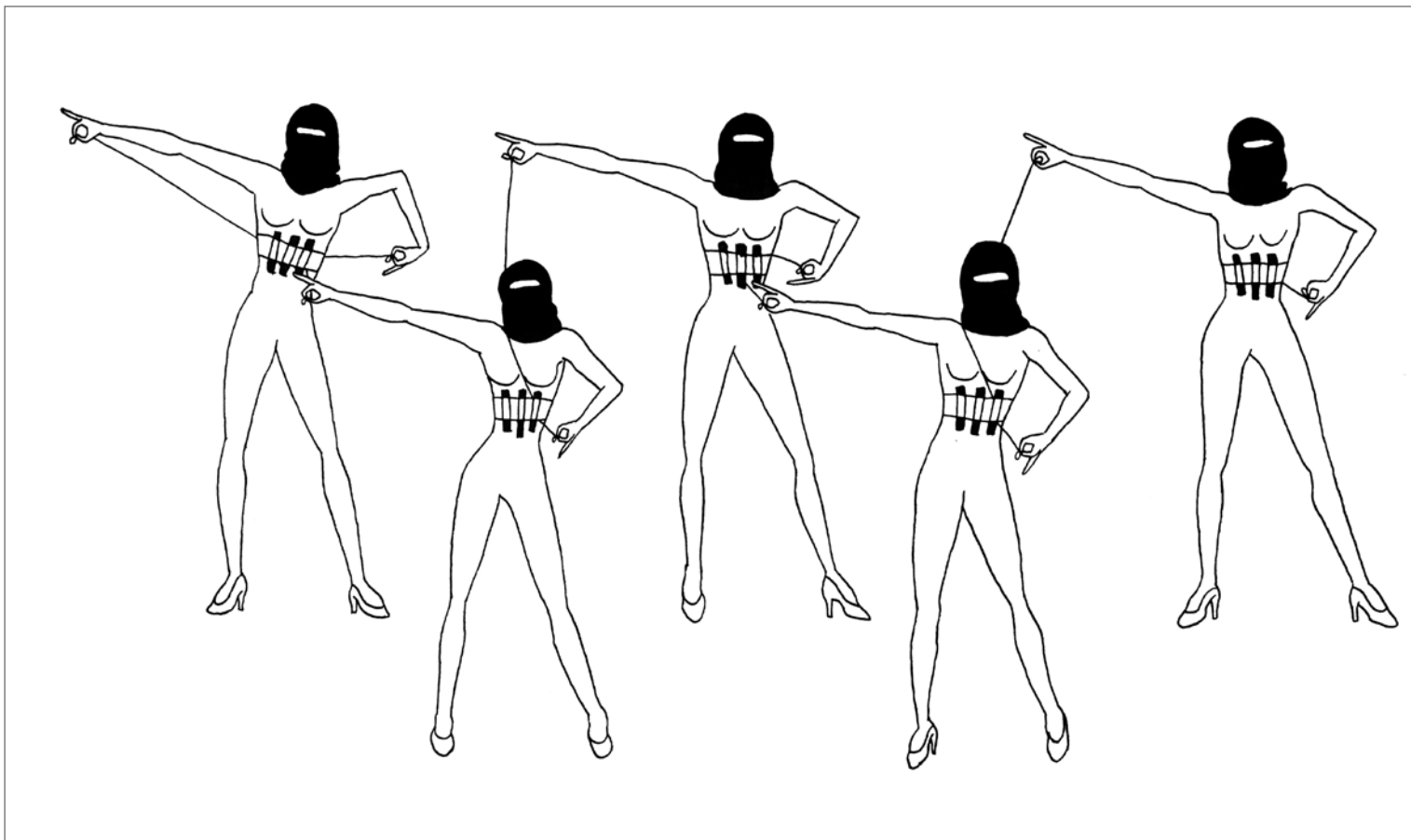
35: *Embedded Art – Kunst im Namen der Sicherheit*, Akademie der Künste 24.01. – 22.03.2009. Presseinformation, Stand 12.12.08, Seite 2.

36: Maja Bobar, *Otisci/Fingerprints – Juriša Boras*. Umjetnička galerija BiH 21.06. – 03.07.2006.

ademiji likovnih umjetnosti u Berlinu, potvrđuje relevantnost navedene teme. Kuratori ove izložbe koriste čak poziciju berlinske Likovne akademije kao direktnu sponu s temom. "Pariški trg koji je krajem devedesetih predstavljao simbol kraja Hladnog rata transformirao se nakon 11. septembra u sigurnosno područje internacionalne politike."³⁵

U kontekstu ove teme mogla bi se formirati poduža lista bh. umjetnika koji svjesno ili spontano definišu novo područje interakcije umjetničke imaginacije i konkretne stvarnosti. *American Freedom* Asima Đelilovića previše eksplicitno i gotovo aktivistički ukazuje na novu simboliku američke zastave izravno propitujući redefinirano značenje svjetske sigurnosti. Gotovo istovjetna poruka skrivena je i u redizajnu američke zastave iz 2004. Čedomira Kostovića, koji, kao američki građanin, neposredno i na samom izvoru informacija propituje istu problematiku. Sasvim je izvjesno da je i pitanje osobnog identiteta postalo glavno pitanje "nove svjetske sigurnosti". Na to upućuju radovi Brace Dimitrijevića, Juriše Borasa, Zlatana Filipovića, Alme Suljević, Kurta i Plaste te Gordane Anđelić-Galić.

Iako je u uvodnom tekstu izložbe Juriše Borasa u Sarajevu historičarka umjetnosti Maja Bobar "sigurnosni aspekt" Borasovih slika navela tek kao sekundarnu referencu, ovdje se njihov biometrijski karakter čini najznačajnijim. Ona dalje kaže da rastuća globalna nesigurnost čini da biometrijski podaci dobivaju sve veću važnost u procesu odvajanja 'dobrih' od 'loših'.³⁶ I



Ivana Spinelli
Globalne sestre (iz serije 08 br. 26) :: *Global Sisters* (from Series 08 n. 26), 2008.
 Indijski tuš na papiru :: Indian Ink on Paper
 Ljubaznošću umjetnice :: Courtesy of the Artist.

Zlatan Filipović koristi lične identifikacijske elemente kako bi naglasio ambivalentni odnos umjetnika i državno-vojnog mehanizma. U video-radu *Oslobađanje pasoša* iz 2005. umjetnik koristi svoj pasoš kao metaforu gubitka identiteta usljed naglašenih sigurnosnih mjera. *Homage Harald Szeemann* Alme Suljević iz iste godine alarmantno ukazuje na to da je pitanje identiteta postalo pitanje svjetske sigurnosne ideologije. Slojevitost i zamršenost identiteta kao jedne od aktualnih tema savremene umjetnosti uopće time doživljavaju svoj debakl. Umjetnica, obučena u nikab s bombama na prsima, nenajavljena dolazi na svečanost povodom otvaranje Szeemannove izložbe *Blood and Honey* i time izaziva sigurnosni skandal.³⁷ Da su konflikt, teror i strah historijski utemeljene teme bosankohercegovačke umjetnosti, osvjedočeno je i jednim artefaktom na navedenoj izložbi. Na glasovitoj prezentaciji umjetnika iz balkanskih zemalja, Szeemann postavlja i kočiju kojom je iz Sarajeva 1914. godine u Beč prevezen ubijeni prijestolonasljednik Franz Ferdinand. U tom kontekstu vrijedi spomenuti radove Radenka Milaka, koji Sarajevski atentat oslikava tradicionalnom slikarskom tehnikom vraćajući mu retroaktivno snagu planetarnog spektakla.

37: Sammlung Essl, Beč; 16.05. – 28.09.2003.



Jannis Kounellis

Križ od naftnih bačvi :: *The Cross of the Oil drum*, 2001/02.

Instalacija u crkvi St. Peter :: Installation at the Church of St. Peter, Köln

Ljubaznošću Kewenig galerije :: Courtesy of the Kewenig Gallery, Köln

Fotografija :: Photography: Werner Hannappel

VII

Promatranje, proživljavanje i osvrtnje na 11. septembar i terorizam u granicama bosanskohercegovačke umjetnosti, kao što se vidi, nisu nimalo zanemarive ili tek sporadične pojave. Čini se da jedan mnogo značajniji i veći događaj za Bosnu i Hercegovinu – naime, rat od 1992.-1995. godine – nije toliko uticao na naše umjetnike kao što je to 11/9. Racionalan i logičan slijed promišljanja ove činjenice rezultira svakako pitanjem *zašto je to tako?* Kao da je 11/9 snagom svoje simbolike da redefiniira i izmijeni uvriježena značenja u najširem kontekstu uspio konačno determinirati zamršeni bosanskohercegovački identitet. Pitanja identiteta, sigurnosti, prava ili aspekti terorističke estetike predstavljaju aktualne teme novije bosanskohercegovačke umjetnosti nastale nakon 11. septembra. No tek jedan veći vremenski otklon poslužiće kao zalag objektivnijim i detaljnijim analizama navedenih uticaja.

Gordana Anđelić-Galić

Gordana Anđelić-Galić svoju umjetničku praksu temelji na političkom konfliktu i diskomunikaciji. U svojim radovima umjetnica često koristi elemente citatnosti gradeći hibridne kontekste nemira i nesigurnosti. Bilo da ušiva konfliktom razdvojene obale Neretve u Mostaru ili da očajno nosi zastave koje su usljed političkih (ne)prilika kroz historiju nametnute Bosni i Hercegovini, Gordana Anđelić-Galić ukazuje na zamršenost i konfliktnost naše zemlje. U svome radu *O globalizaciji...* umjetnica svoju umjetničku opservaciju s lokalnog premješta u širi kontekst. Ono što je naizgled nespojivo – jedna ženska osoba u nikabu, a druga u vjenčanici te pripadnik Ku Klux Klana – umjetnica spaja u novu cjelinu ukazujući na globalnu zamršenost koja je svojstvena periodu nakon 11. septembra 2001.

Gordana Anđelić-Galić bases her artistic practice on political conflict and dis-communication. In her pieces, the artist often uses the elements of quotation by building a hybrid context of restlessness and insecurity. Whether she stitches together the conflict divided shores of Neretva in Mostar, or desperately carries flags that were imposed on Bosnia and Herzegovina through historical and political occasion (mis)fortune, Gordana Anđelić-Galić points out the complexity and conflict of her country. In her work *On globalization...* the artist moves her artistic observation from a local to broad context. What at first sight does not seem to connect – one female dressed in a nikab, the other in a wedding dress, and a member of the Ku Klux Klan – is connected by the artist in a new whole pointing out a global complexity describing the period after September 11, 2001.

1. **O globalizaciji...**, 2003.
Digitalni print; 130 x 90 cm
Ljubaznošću umjetnice i
Umjetničke galerije BiH, Sarajevo

1. **On globalisation...**, 2003.
Digital print; 130 x 90 cm
Courtesy of the Artist and
Umjetnička galerija BiH, Sarajevo



Maja Bajević

Kreativna bliskost Maje Bajević s rušenjem njujorških tornjeva izražena je u seriji fotografija *Mankind* (vidi str. 24 i 25). Kao umjetnica, Maja Bajević je stasala na Zapadu u vremenu dok je njena zemlja bila pogođena najtežim trenucima (92.-95.). Stoga, radovi Maje Bajević utjelovljuju snažan senzibilitet za ljudsku patnju prouzrokovanu političkim konfliktima i ratovima. Njena umjetnost sadrži dozu strepnje, neizvjesnosti i iščekivanja, što je čini osobenom u našem i širem kontekstu. U foto-instalaciji bez naziva iz 2008. godine umjetnica multiplicira isti fotografski predložak – avion u letu. S druge strane, avion kao umjetnički element sadrži široku interpretacijski potencijal, no u kontekstu serije radova *Mankind*, gdje se izravno tematizira 11/9, avion postaje zastrašujuće sredstvo razaranja poznato isključivo po rušenju njujorških Blizanaca.

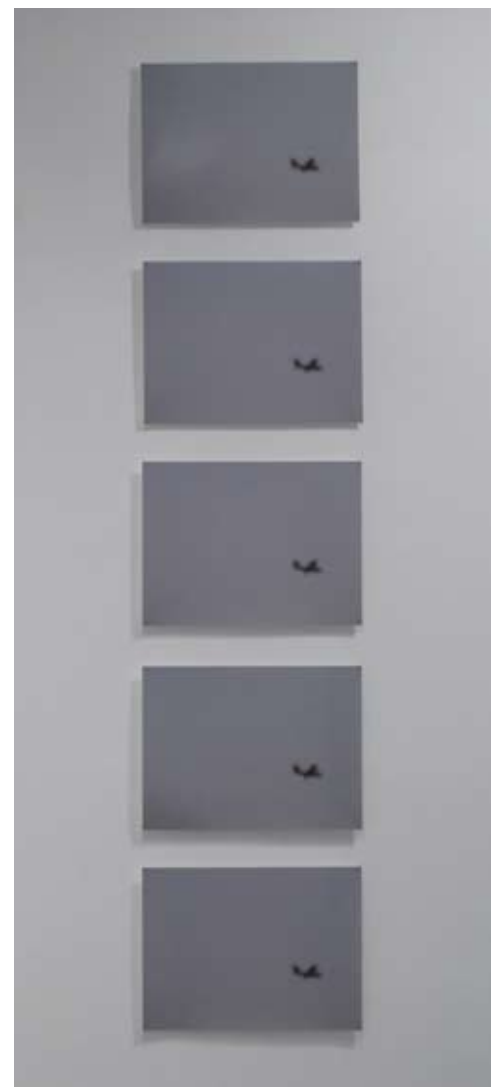
The creative intimacy between Maja Bajević and the destroyed New York towers is emphasized in a series of photographs *Mankind* (see page 24, 25). As an artist, Maja Bajević grew up in the West at the time when her country was going through its greatest difficulty (1992-95). That is why the works of Maja Bajević encompass the strong sensibility for human suffering caused by political conflicts and wars. Her artwork contains a dose of anxiety, uncertainty, and expectation which makes her special in the Bosnian and Herzegovinian and broader context. In a 2008 untitled photo-installation the artist multiples the same photographic pattern – an airplane in flight. Meanwhile, the airplane, as an artistic element, contains a wide interpretation of potential, however in the context of the series of work *Mankind*, where 9/11 is the direct theme, the airplane becomes a frightening means of destruction, known exclusively for the destruction of the New York Twin Towers.

2. **Bez naziva**, 2008.

Instalacija sa pet digitalnih fotografija; 5 x (30 x 40 cm)
Ljubaznošću umjetnice i galerije
Michel Rein, Paris

2. **Untitled**, 2008

Installation of 5 digital prints;
5 x (30 x 40 cm)
Courtesy of the Artist and Gallery
Michel Rein, Paris





Juriša Boras

Otisak Juriše Borasa tematizira poglavlje društvene stvarnosti koje je u ovom vremenu poprimilo gotovo ideološke razmjere – Sigurnost. Naime, sigurnost je u evropskom civilizacijskom okruženju prerasla u relativnu i proizvoljnu kategoriju. Rasprave vodećih svjetskih političara na temu sigurnosti i različitost tumačenja sigurnosnih mjera diljem planete ukazuju istovremeno na fluidnost ovog pojma, ali i na njegov imperativan značaj. *Otisak* Juriše Borasa upućuje na globalnu nesigurnost u kojoj se biometrijske činjenice smatraju gotovo jedinim, tj. filterom “odvajanja ‘dobrih’ od ‘loših’” (Maja Bobar).

Imprint by Juriša Boras deals with a chapter of social reality which has been given an almost ideological range in current times – Security. Namely, how security in the civilized European environment grows into a relative and arbitrary category. Discussions by leading world politicians on the topic of security and the differences in explanations for security measures throughout the planet point to the same time of the fluidity of the term, but also its imperative meaning. *Imprint* by Juriša Boras, points out global insecurity in which biometric facts, are almost considered to be the only filter between “separating ‘good’ from ‘bad’” (Maja Bobar).

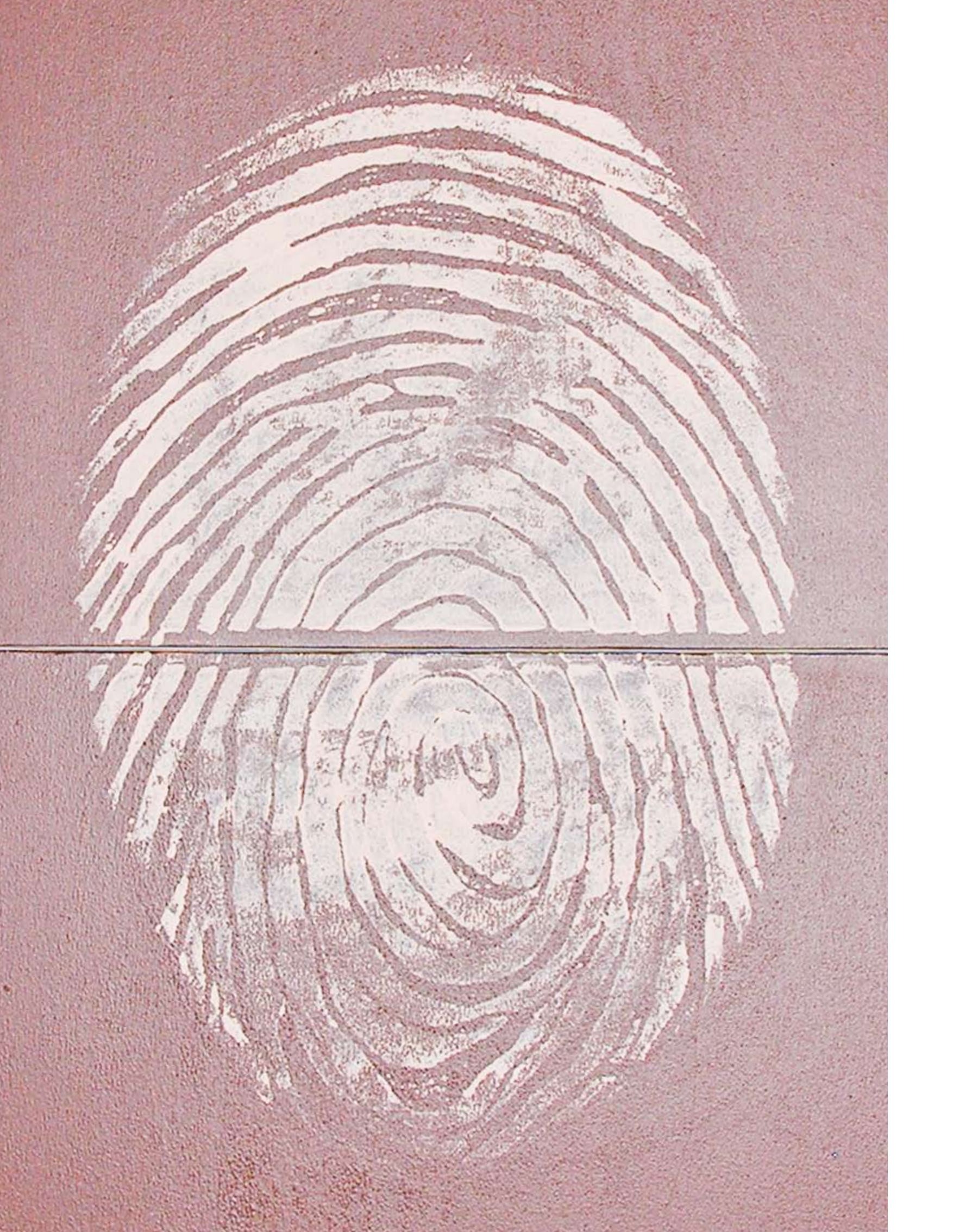


3. **Otisak**, 2006.

Akrilik na platnu; 160 x 60 cm
Ljubaznošću umjetnika

3. **Imprint**, 2006.

Acrylic on canvas; 160 x 60 cm
Courtesy of the Artist



Leila Čmajčanin

Video-rad *Under the Burqa/over the Burqa*, osim što izravno tematizira prava žene u Afganistanu, ukazuje i na splet različitih žarišta današnjice. Preklapanjem osobnog aktivističkog angažmana, pitanja rodne ravnopravnosti, te medijski istaknutih tema kao što je Afganistan ili Irak, Leila Čmajčanin progovara simptomatičnim vokabularom globalizacije. Umjetnica u lokalni kontekst importuje zamršenu stvarnost Dalekog istoka koristeći portret afganistanske žene. Pritom, taj značenjima opterećeni portret umjetnici Leili Čmajčanin služi kao oslonac u potrazi sopstvenog identiteta.

The video work *Under the Burqa/over the Burqa*, other than making women's rights in Afghanistan a direct theme, also displays a medley of today's different focal points. By layering personal atavistic engagement, questions of gender equality, and media emphasized themes such as Afghanistan or Iraq, Leila Čmajčanin speaks in the symptomatic vocabulary of globalization. The artist imports the complex reality of the Far East into the local context by using a portrait of Afghan women. At the same time, this portrait which was burdened with meaning, serves artist Leila Čmajčanin as a support in finding personal identity.



4. **Under the Burqa/over the burqa**, 2008.
Video; 5' 44''
Ljubaznošću umjetnice

4. **Under the Burqa/over the burqa**, 2008.
Video; 5' 44''
Courtesy of the Artist



Braco Dimitrijević

Slučajni prolaznik Brace Dimitrijevića u kontekstu izložbe *Umjetnost i terorizam* znakovito ukazuje na permutaciju značenjskih obrazaca prouzrokovanu 11. septembrom. Premda nema izravnu vezu s terorizmom, ovaj Dimitrijevićev rad naglašava nove i redefinirane interpretacijske obrasce koji nakon rušenja njujorških tornjeva nisu zaobišli umjetnosti i teoriju umjetnosti. Ideja i realizacija Dimitrijevićevog *Slučajnog prolaznika* nastala je sedamdesetih godina bez bilo kakvih opterećenja. Istovjetno tekstualnom radu Christophera Woola (*Terrorist*) ili *Suicide* Andyja Warhola, i Dimitrijevićev *Slučajni prolaznik* poprima nova zastrašujuća značenja nakon 11. septembra. Nastao u Sarajevu nakon rušenja Blizanaca, ovaj rad otvara pitanja aktualne svjetske "sigurofobije" koja nema granica i mutira u neželjenom pravcu.

Casual Passerby by Braco Dimitrijević, in the context of the exhibition *Art and Terrorism* significantly points to the permutation of patterns of meaning caused by September 11. Although it has no direct connection with terrorism, this piece by Dimitrijević stresses new and redefined interpretational patterns that, following the destruction of the towers in New York, have not been bypassed by art and art theory. The idea and realization of Dimitrijević's *Casual Passerby* was created in the seventies without any kind of burden. Just like the textual work by Christopher Wool (*Terrorist*), or *Suicide* by Andy Warhol, Dimitrijević's *Casual Passerby* also gets new frightening meanings after September 11. Created in Sarajevo after the Twin Towers were destroyed, this work opens questions of the current limitless world „security-phobia“ mutating it in an unwanted direction.

5. **Portret nepoznatog prolaznika**, (Sarajevo) 2004.
Foto-print na ceradi; 5 x 3 m
Ljubaznošću Sarajevske zime i Umjetničke galerije, Sarajevo

5. **The Casual Passerby I met at 7:02 PM in Sarajevo**, 2004.
Photo-print on an awning; 5 x 3 m
Courtesy of the Sarajevska zima and Umjetnička galerija, Sarajevo



Asim Dželilović

American Freedom samo je jedan u nizu dosjetljivih radova sarajevskog umjetnika, dizajnera i nastavnika Likovne akademije Asima Dželilovića, koji tematizira percepciju američke kulture s bosanskohercegovačkog, tj. ne-američkog aspekta. Umjetnik razbija globalne stereotipe odvažno otvarajući pitanja kulturne kolonizacije, ustoličenih sistema vrijednosti, nepravde itd. Svojom narativnom strukturom ovaj rad referira na poljuljanu ideju svjetske demokratije, gdje je pitanje sigurnosti doživjelo izopačenje i mutaciju.

American Freedom is just one in a line of the many highly witty works by Sarajevo based artist, designer, and teacher at the Fine Arts Academy, Asim Dželilović, who deals with the perception of American culture from the Bosnian and Herzegovinian that is non-American aspect. The artist breaks global stereotypes, by courageously opening the question of cultural colonization, known systems of values, injustice etc. Through his narrative structure this work refers to the shaky idea of world democracy, where the question of security has experienced distortion and mutation.

6. **American Freedom**, 2003.
Objekat; 104,5 x 74 cm
Fotografija: Dragana Antičić
Ljubaznošću umjetnika

6. **American Freedom**, 2003.
Object; 104,5 x 74 cm
Photography: Dragana Antičić
Courtesy of the Artist



Andrej Đerković

Da bi izbjegao stereotipne zaključke, Andrej Đerković koristi citatnost – igru znakova različitog porijekla i konteksta. U prostornoj instalaciji ironičnog naziva *Ta divna okupacija*, umjetnik koristi hipertrofirana svojstva mirisnog drvceta. Osim vizualne dominacije drvaca s prikazom američke zastave, miris postaje glavno izražajno sredstvo ovoga rada. Prvenstveno zamišljeno da širi ugodan miris, u Đerkovićevom radu mirisno drvece ima obrnut efekat. Njihova pretjerana količina stvara nepodnošljiv i neugodan smrad koji posjetioca tjera na bijeg.

U drugom radu nazvanom *9.11.* Đerković izravno obrađuje rušenje njujorških Blizanaca. Dakako, umjetnik sarajevsku lokalnu priču pripovijeda globalnim vokabularom koristeći se znakovima iz konteksta 11. septembra i rušenja WTC-a. Gotovo je nemoguće zaobići činjenicu da bi zaštitne maske na licima sarajevskih blizanaca bile jedino pravo rješenje za posjećivanje instalacije *Ta divna okupacija*. Fotodokumentacijska instalacija *9.11.* predstavlja rad širokog interpretacijskog polja: od komemorativnog do onog kritičkog, koji snagom umjetničke razigranosti postavlja mnoga pitanja.



7. **The Star-Spangled Banner**, 2006.
Print na ceradi; 149,5 x 259 cm
Fotografija: Almin Zrno
Ljubaznošću umjetnika

8. **Ta divna okupacija**, 2005.
Prostorna instalacija na stropu;
50 x (12 x 7 cm)
Ljubaznošću umjetnika

9. **9.11.**, 2002.
Fotografija; 10 x (17,6 x 12,6 cm)
Ljubaznošću umjetnika

7. **The Star-Spangled Banner**, 2006.
Photo-print on an awning; 149,5 x 259 cm
Photography: Almin Zrno
Courtesy of the Artist

8. **The Beautiful occupation**, 2005.
Space installation on a ceiling;
50 x (12 x 7 cm)
Courtesy of the Artist

9. **9.11.**, 2002.
Photography; 10 x (17,6 x 12,6 cm)
Courtesy of the Artist



To avoid stereotypical conclusions, Andrej Đerković uses quotation – a play on signs of different origins and context. In the space installation ironically entitled *The Beautiful occupation*; the artist uses hypertrophied meanings of scented tree-shaped air fresheners. Aside from the visual domination of the air fresheners with the American flag, the scent becomes the main expressive mean of this work. Initially it is meant to spread a nice smell; in this Đerković piece the smell has the opposite effect. The overdose of quantity created an unbearable and unpleasant stink that forces the visitor to escape.

In his other work titled *9.11*, Đerković directly analyses the destruction of New York's Twin Towers. Of course the artist tells a local Sarajevo tale in global vocabulary and by using signs from the context of September 11 and the destruction of the WTC. It is almost impossible to avoid the fact that protective masks on the faces of the towers in Sarajevo would be the only real solution for visiting the installation *The Beautiful occupation*. The photo-documentary installation *9.11* represents a work in a wider field of interpretation: from being commemorative to critical, which by the power of artistic playfulness asks many questions.





Zlatan Filipović

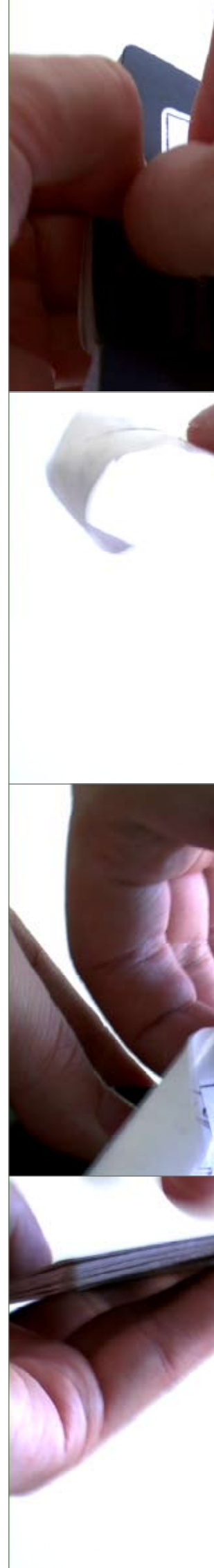
Dvominutni rad Zlatana Filipovića u cijelosti je posvećen skidanju aerodromske oznake Ujedinjenih Arapskih Emirata s njegovog pasoša. Naime, pasoš se, kao element identifikacije, u zadnjoj deceniji transformirao u simbol sigurnosti. Korelacijom korištenih identifikacijskih elemenata i samog naziva rada *Proces – oslobađanje pasoša* umjetnik ukazuje na lični identitet koji je u komunikacijskom odnosu Istoka i Zapada u zadnjoj deceniji zadobio neželjena i stereotipna značenja. Svoje lično iskustvo umjetnik makrosnimkom prerađuje u video-ornament kojim uzaludno pokušava “osloboditi” svoj identitet suvišnih obilježja i značenja.

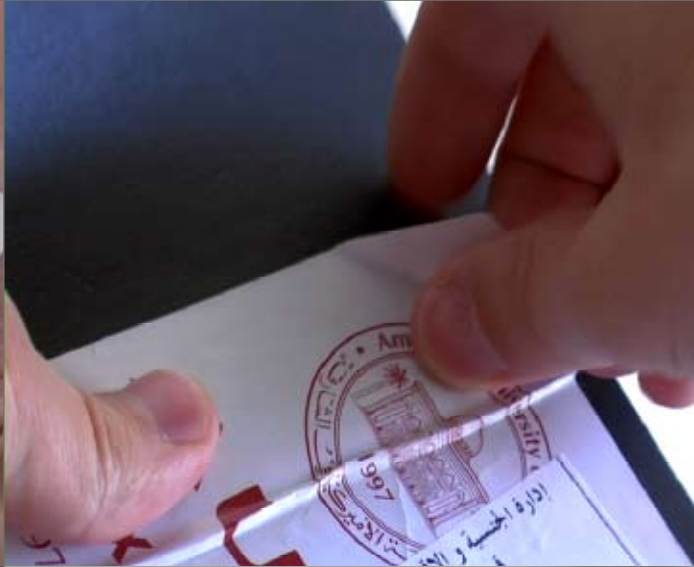
The two minute piece by Zlatan Filipović is entirely dedicated to removing airport the airport stamp of The United Arab Emirates from his passport. Namely, the passport has, as an element of identification, transformed in the last decade into a symbol of security. By correlating used identification elements and the title of the piece *Process – freeing the passport* the artist emphasizes how personal identity has received unwanted and stereotypical meanings in communication relations between the East and West in the last decade. By using macro-recording the artist redefines his personal experience into a video-ornament by which he tries, in vain, to “free” his identity of unnecessary marks and meanings.



10. **Proces – oslobađanje pasoša**, 2005.
Video, zvuk; 1' 57''
Ljubaznošću umjetnika

10. **Proces – Freeing the passport**, 2008.
Video; 5' 44''
Courtesy of the Artist





Zijah Gafić

Nazivom izložbenog projekta *Troubled Islam: short stories from troubled societies* (Hanikah Gazi-Husrevbegove medrese, 2007.) Gafić otkriva suštinu svojih interesa. Njegova fotografija je britka, jasna i bez imalo suvišnog dotjerivanja pripovjeda kratke priče iz problematičnih zajednica. Fotografija bez naziva nastala u Afganistanu 2005. godine pokazuje muškarca koji nosi masku američke Disney-zvijezde Mickeyja Mousea i upućuje na zbunjenost nastalu nasilnom demokratizacijom ove srednjoistočne zemlje. Afganistanac, glavni lik ove priče, odbacuje svoj stvarni identitet kako bi ga zamjenio novim. Prostorni kontekst u kojem je nastala fotografija (groblje) pojačava napetost i narativnu dramu, a sam lik Mickey Mousa poprima nova značenja. Fotografija istovremeno sublimira različita osjećanja: tragediju, očaj i beznade, ali i cinizam, ironiju i odvažnost.

By naming his exhibited project *Troubled Islam: short stories from troubled societies* (Hanika Gazi-Husrevbegove medrese, 2007.) Gafić reveals the core of his interest. His photography is sharp, clear, and lacks unnecessary furbishing. He tells short stories from troubled communities. Photography with no title created in Afghanistan in 2005 displays a man wearing a mask of American Disney star Mickey Mouse emphasizes the confusion created with violent democratization of this Middle Eastern country. The Afghani, the main character of this story, throws away his real identity to replace it with a new one. The context of location in which the photographs were taken (the cemetery) emphasizes the attention and narrative drama, giving new meaning to the character Mickey Mouse. At the same time, the photographs sublimate different feelings: tragedy, despair and hopelessness, but also cynicism, irony, and courage.

11. Bez naziva, 2001.

Fotografija (digitalni C-print);
60 x 60 cm
Ljubaznošću umjetnika

12. Bez naziva, 2005.

Fotografija (digitalni C-print);
60 x 60 cm
Ljubaznošću umjetnika

11. Untitled, 2001.

Photography (digital C-print);
60 x 60 cm
Courtesy of the Artist

12. Untitled, 2005.

Photography (digital C-print);
60 x 60 cm
Courtesy of the Artist









Sadko Hadžihasanović



13. **Stražar**, 2008.

Ulje na štampanom platnu, (francuska zidna tapeta);
160 x 181 cm
Fotografija: Samir Arnautović
Ljubaznošću umjetnika

13. **The Guard**, 2008.

Oil on printed canvas (French wall paper);
160 x 181 cm
Photography: Samir Arnautović
Courtesy of the Artist

U radu pod nazivom *Stražar* umjetnik oprečnim likovnim elementima gradi novu hibridnu cjelinu. Kao podlogu za crtež, koristi francusku zidnu tapetu s likovnim elementima rokoka objedinjujući time dva suprotstavljena konteksta. Hadžihasanović tako naglašava napetost različitog i nespojivog, što se može pripisati njegovom osobnom iskustvu iseljenika. Obradujući konzumerizam i mas-kulturu tehnikama kolaža, preslikavanja ili fotoprinta, Hadžihasanović ističe svoje porijeklo i znakovima rata u Bosni, konflikta uopće ili elementima suprotstavljenih ideologija.

In his work entitled *The guard* the artist uses opposite elements of fine arts to build a new hybrid whole. As a base for the drawing the artist uses French wallpaper with rococo elements uniting two opposing contexts. Hadžihasanović emphasizes the tension between that which is different and disconnected, which could be due to his personal experience as an immigrant. By analyzing consumerism and mass culture, by using collage, copying, or photo-print techniques, Hadžihasanović stresses his origin by using symbols of the war in Bosnia, conflict in general, or elements of opposing ideologies.



Anur Hadžiomerspahić



Tranquility/Unutrašnji mir

Anur Hadžiomerspahić je konzekventnim radom i slojevitim porukama uspio neutralizirati granicu između grafičkog dizajna i umjetnosti. Unoseći elemente umjetnosti u dizajn kao i elemente funkcionalnosti dizajna u umjetnost, njegovi angažovani radovi zagovaraju aktivizam. Rad *Biznis je samoubistvo* propituje odijevni statusni simbol i društveno značenje kravate, ali u kontekstu rada Damira Nikšića *Cravata a la Bosniaque*, ovaj rad kravati skriva i kulturološko značenje. Uz Nikšićevu Bošnjачku kravatu, ovaj rad predstavlja svojevrsnu definiciju zamršenog bošnjачkog nacionalnog identiteta, razapetog između Istoka i Zapada.

By using consecutive works and layered messages Anur Hadžiomerspahić managed to neutralize the border between graphic design and art. Introducing elements of art into the design as well as elements of functionality of design into art, his engaged pieces support activism. The work *Business is suicide* questions the fashion status symbol and social meaning of the cravat, but in the context of the work by Damir Nikšić *Cravata a la Bosniaque*, this work about neckties hides cultural meaning. Along with Nikšić's Bosniak cravat, this work presents a type of definition of the conflict of the Bosniak national identity pulled between East and West.

14. **Savremena religija**, 2002.

Digitalni print; 196 x 140 cm
Ljubaznošću umjetnika

14. **Contemporary religion**, 2002.

Digital print; 196 x 140 cm
Courtesy of the Artist

15. **Biznis je samoubistvo**, 2001.

Digitalni print; 196 x 140 cm
Ljubaznošću umjetnika

15. **Business is suicide**, 2001.

Digital print; 196 x 140 cm
Courtesy of the Artist



Adela Jušić

Spajajući prošlost, sadašnjost i budućnost, video-rad *Snajperist* otkriva najintimnija osjećanja mlade umjetnice Adele Jušić usmjerena ka promišljanju okolnosti, uzroka i posljedica pogibije njenog oca u posljednjem, bh. ratu. Spajajući statičnu fotoprojkciju s imanentnom intervencijom na istoj ravni, recitirajući datume i količinu ustrijeljenih neprijateljskih vojnika u susret izjavi "moj otac, snajperista, upucan je od snajperiste u svoje desno oko", umjetnica odvažnom artikulacijom neposrednog životnog iskustva nadrašta i banalizira navedene činjenice, uvodeći gledaoca u višu sferu filozofskog promišljanja konflikta, života i smrti. Prisvajajući modele umjetničke avangarde kojom se zbog spektakularnosti i zastrašujućeg efekta služe i teroristi, umjetnica osobni tragični događaj pretvara u savršeni performans.

By combining the past, present, and future, the video work *The Sniper* reveals the most intimate feeling of the young artist Adela Jušić which is directed at analyzing the circumstances, cause, and consequences of her father's death in the last Bosnian and Herzegovinian war. By combining static photo projection with imminent intervention at the same level, and reciting the dates and number of shot enemy soldiers along with the statement "My father, a sniper, was shot in his right eye by another sniper" the artist, by courageously articulating her life experience, outgrows and banalizes the stated facts by introducing the viewer to the higher sphere of philosophical thought on conflict, life, and death. By usurping models of the artistic avant-garde through the spectacular and terrifying effects terrorists use, the artist transforms a personal tragedy into a perfect performance.



16. **Snajperist**, 2007.
Video; 4' 11''
Kamera: Ervin Babič
Ljubaznošću umjetnice

16. **The Sniper**, 2007.
Video; 4' 11''
Kamera: Ervin Babič
Courtesy of the Artist



my father the sniper, was shot by sniper into his right eye



Šejla Kamerić

Dok su se pojedini umjetnici koristili vizuelnom spektakularnošću terorizma i rata, Šejla Kamerić u video-radu *Sanjarenje* u tom kontekstu ističe važnost određenih audio-poruka. Iako u radu dominira zvučna naracija, umjetnica ipak bira medij videa birajući ambijent kako bi izrazila osobni stav i naglasila slabu vjerodostojnost proklamirane poruke. Šejla Kamerić koristi postseptembarsku retoriku kako bi je ironizirala i omalovažila, ali istovremeno naglašavajući značaj onog što je prouzrokovala. Završavajući govor izjavom "Ako nisu sa nama, onda su protiv nas", umjetnica provocira strah koji nakon šoka i skandala postaje osnovni cilj umjetničkog djela.

While certain artists uses the visual spectacle of terrorism and war, Šejla Kamerić in the video-work *Daydreaming* emphasizes in that context, the importance of certain audio-messages. Although audio narration dominates the piece, the artist chooses the media of video by choosing the ambient to express a personal attitude and emphasize the weak credibility of the proclaimed message. Šejla Kamerić uses post September rhetoric to make it ironic and disparaging, while at the same emphasizing the meaning of what she caused. By ending the speech with the statement "If they are not with us, they are against us", the artist provokes a fear that after the shock and scandal becomes the main goal of the art work.



17. Daydreaming, 2004.

Video; 5' 22'' (loop projekcija)
Ljubaznošću umjetnice

18. We were chilling by the pool when the war started, 2006.

Fotografija, print; dimenzije promjenjive
Ljubaznošću umjetnice

17. Daydreaming, 2004.

Video; 5' 22'' (endless loop)
Courtesy of the Artist

18. We were chilling by the pool when the war started, 2006.

Photography, print; dimensions change
Courtesy of the Artist



For the sake of all humanity, things must change.

*(Dame i gospodo, pred nama je veliki zadatak!
Moramo pomoći onima kojim je pomoć potrebna.
Predugo su živjeli u beznađu i strahu.
Moramo im dati njihovo mjesto u našem svijetu.
Pomoći im da se uklope u naš sistem vrijednosti.
Pozvati ih da izgrade društvo po uzoru na naše, na osnovama tolerancije i mira!
U ime humanosti, stvari se moraju promijeniti!
Ako oni podrže naše ciljeve, mi ćemo im pomoći u njihovim naporima.
Razvijeni će svijet pojačati humanitarne mjere da bi olakšao njihove patnje.
Bez nas, oni su bespomoćni.
Ne smijemo biti slijepi, dozvoliti da žive u mraku bijede.
Ako energično krenu putem reformi, nagrade će brzo stići.
Došlo je vrijeme da svi sukobljeni odaberu mir, nadu i život.
U toj velikoj borbi oni se moraju odlučiti.
Ako nisu sa nama onda su protiv nas.)*





Dalida Karić Hadžiahmetović

Grafička dizajnerica Dalida Karić-Hadžiahmetović ima jasan cilj i primarnu funkciju da naglasi apsolutnu neprihvatljivost terorističkih obrazaca u modernom društvu. Za taj složen ali ipak prioritetan zadatak, umjetnica koristi pomagala terorizma u raspadu. Rasparana pletena maska, kao prikrivalo identiteta atentatora, žargonom grafičkog dizajna emituje i sugerše antiterorističko raspoloženje. Nastao 2004. godine ovaj rad može se tumačiti u kontekstu svjetske kampanje u borbi protiv terorizma inicirane od strane američkih političara nakon 11. septembra. Jasnom porukom ovaj rad deklarativno izjavljuje "Mi smo s vama".

Graphic designer Dalida Karić-Hadžiahmetović has a clear goal and primary function, to emphasize that terrorist patterns in modern society are absolutely unacceptable. For that complex but prioritized task, the artist uses destroyed means of terrorism. A torn knit mask, which hides the identity of an assassin, transmits and suggests a mood of anti-terrorism through the jargon of graphic design. Created in 2004 this work can be explained in the context of the world campaign in the fight against terrorism initiated by American politicians after September 11. With its clear message, this work declares "We are with you".

19. Terrorism, 2004.
Digitalni print; 139 x 100 cm
Ljubaznošću umjetnice

19. Terrorism, 2004.
Digital print; 139 x 100 cm
Courtesy of the Artist



TERRORISM
must be eradicated!

Zlatko Kopljar

Rad Zlatka Kopljara je beskompromisan, britak i ironičan. Njegove ideje su lucidne, a akcije radikalne. Ovaj rođeni Zeničanin, koji danas živi u Zagrebu, u radu *K9 Compassion* iskazuje svoje učešće u globalizirajućem valu. Kopljar odabire New York kao središte svjetske moći koristeći pritom slojevitu simboliku nagomilanu nakon 11. septembra. On akcijski inscenira i postavlja kršćansku pokornost u korelaciju s arhitektonsko-urbanističkim megastrukturama od globalnog značaja. Kopljar u svome radu zanemaruje lični hedonizam približavajući svoju umjetničku igrariju realnosti. Njegova umjetnost bavi se problemima čovječanstva i ima širok društveni značaj.

The work of Zlatko Kopljar is uncompromising, sharp, and ironic. His ideas are lucid and actions radical. Born in Zenica, but now living in Zagreb, in the work *K9 Compassion* he shows his participation in the wave of globalization. Kopljar chooses New York as the center of world power by using layered symbolism which was compiled after September 11. Using actions he sets and stages Christian obedience in correlation to architectural-urban mega structures of global meaning. In his work Kopljar ignores personal hedonism and brings together his artistic playfulness and reality. His art deals with humanity's problems and has wide social meaning.

20. **K 9 Compassion – zgrada UN, 2003.**
UV print na PVC foliji; 180 x 220 cm
Ljubaznošću umjetnika i
Zbirke suvremene umjetnosti Filip Trade,
Zagreb

21. **K 9 Compassion – Wall Street, 2003.**
UV print na PVC foliji; 180 x 220 cm
Ljubaznošću umjetnika i
Zbirke suvremene umjetnosti Filip Trade,
Zagreb

20. **K 9 Compassion – zgrada UN, 2003.**
UV print on pvc foil; 180 x 220 cm
Courtesy of the Artist and
Collection of Contemporary Art
Filip Trade, Zagreb

21. **K 9 Compassion – Wall Street, 2003.**
UV print on pvc foil; 180 x 220 cm
Courtesy of the Artist and
Collection of Contemporary Art
Filip Trade, Zagreb









Alem Korkut

Alem Korkut je također zagrebački umjetnik porijeklom iz BiH. On se uveliko dokazao hrvatskoj publici tako da je njegovo učešće u ovoj izložbi "povratak" u bh. kontekst. Kao kipar, Korkut njeguje postupke istraživanja materijala po modelu procesualne ili analitičke umjetnosti. Forma i oblik gube značaj kako bi se naglasila temporalnost! Rad *Vrijeme* suočava romantičarsku imaginarnost s aktualnim društvenim pitanjima vremena. Crni monokromni sat s jednom kazaljkom ukazuje na vrijeme kataklizme. Ovdje su kiparska iskustva izučavanja promjenjivosti materije stečena u ciklusu *Ego-trip* doživjela konceptualnu kulminaciju ili, pak, fijasko osobnog identiteta u vremenu i prostoru.

Alem Korkut is also a Zagreb artist originally from Bosnia and Herzegovina. He proved himself to the Croatian public so participation in this exhibition is a "comeback" in the Bosnian and Herzegovinian context. As a sculptor, Korkut nurtures the procedures of exploring material through the model of art as a process or analytical art. Form and shape lose their meanings to emphasize the flow of time! In his work *Time* he faces romantic imagination with current social issues of time. A black monochromatic clock with one hand shows the time of the cataclysm. Here the sculptor's experience in analyzing the changing of matter gathered in the series *Ego-trip* experienced its conceptual culmination or, perhaps, the fiasco of personal identity in time and space.

22. **Vrijeme**, 2002.

Objekat (MDF, boja, satni mehanizam);
33 x 33 cm
Ljubaznošću umjetnika

22. **Time**, 2002.

Object (MDF, color, clock mechanism);
33 x 33 cm
Courtesy of the Artist



Čedomir Kostović

Čedomir Kostović je angažovani grafički dizajner koji je shvatio da mora sudjelovati u životu, i to sa velikim temama. Kao Bosanac nastanjen u Americi, Kostović prepoznaje žarište svjetske aktualnosti i konflikta. Njegov jezgroviti dizajnerski jezik predstavlja probleme identiteta, egzistencije, suživota, razlika i ekologije. On je na strani pravde pod svaku cijenu. Njegove poruke kritikuju, propituju i uzdrnavaju, ali i suosjećaju. Iako kritičan, Kostović je realan i direktan. Crno-bijela američka zastava komemorativno ukrašena svijećama u čast žrtvama 11. septembra ili, pak, ista zastava redizajnirana u zatvorska vrata sa šezdeset zaključanih brava predstavljaju umjetnikovu ideološku nezavisnost i kreativnu genijalnost.

Čedomir Kostović as an engaged graphic designer realized that he has to participate in life, and in a great way. As a Bosnian residing in America, Kostović recognizes the center of the present world and conflict. His concise language of design presents problems of identity, existence, cohabitation, differences, and ecology. He is ultimately on the side of justice. His messages criticize, question, and shake-up, but are also compassionate. Although critical, Kostović is real and direct. A black and white American flag decorated commemoratively with candles in honor of the victims of September 11, or even the same flag redesigned into a prison door with sixty locked locks; present the artist's ideological independence and creative genius.

23. **In memoriam 2001 - ...**, 2005.
Digitalni print; 61 x 94,5 cm
Ljubaznošću umjetnika

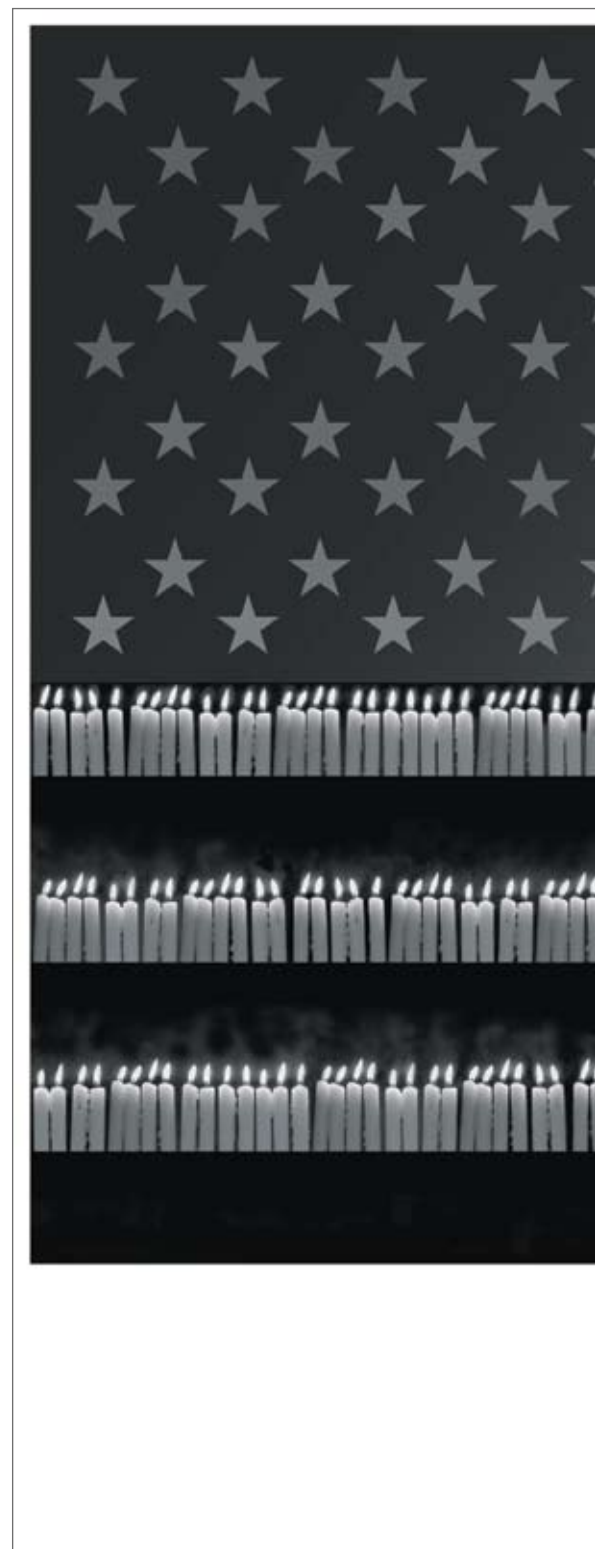
24. **America**, 2004.
Digitalni print; 88,5 x 61 cm
Ljubaznošću umjetnika

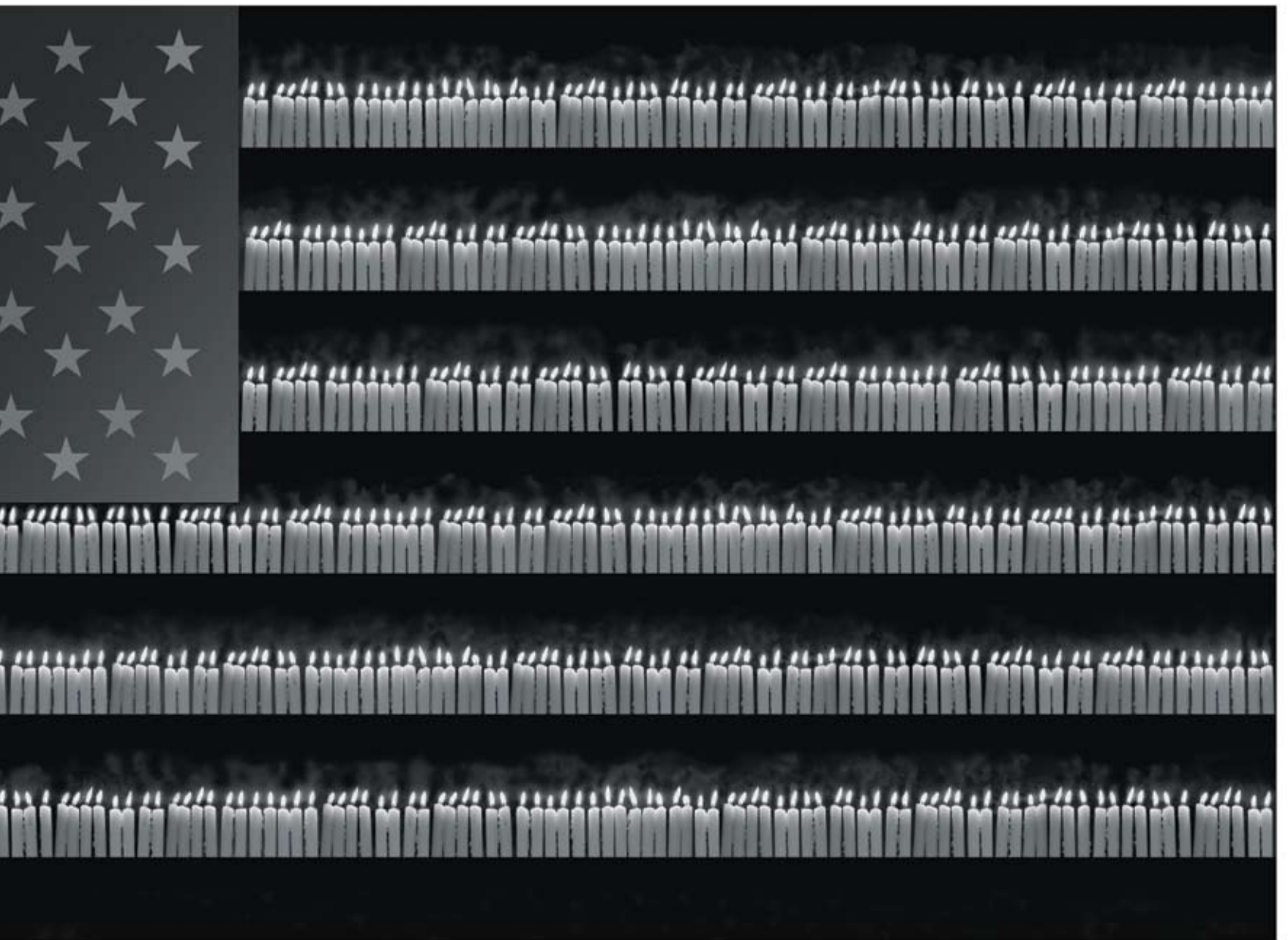
25. **Your Child Next**, 2006.
Digitalni print; 86 x 61 cm
Ljubaznošću umjetnika

23. **In memoriam 2001 - ...**, 2005.
Digital print; 61 x 94,5 cm
Courtesy of the Artist

24. **America**, 2004.
Digital print; 88,5 x 61 cm
Courtesy of the Artist

25. **Your Child Next**, 2006.
Digital print; 86 x 61 cm
Courtesy of the Artist





IN MEMORIAM 2001 –



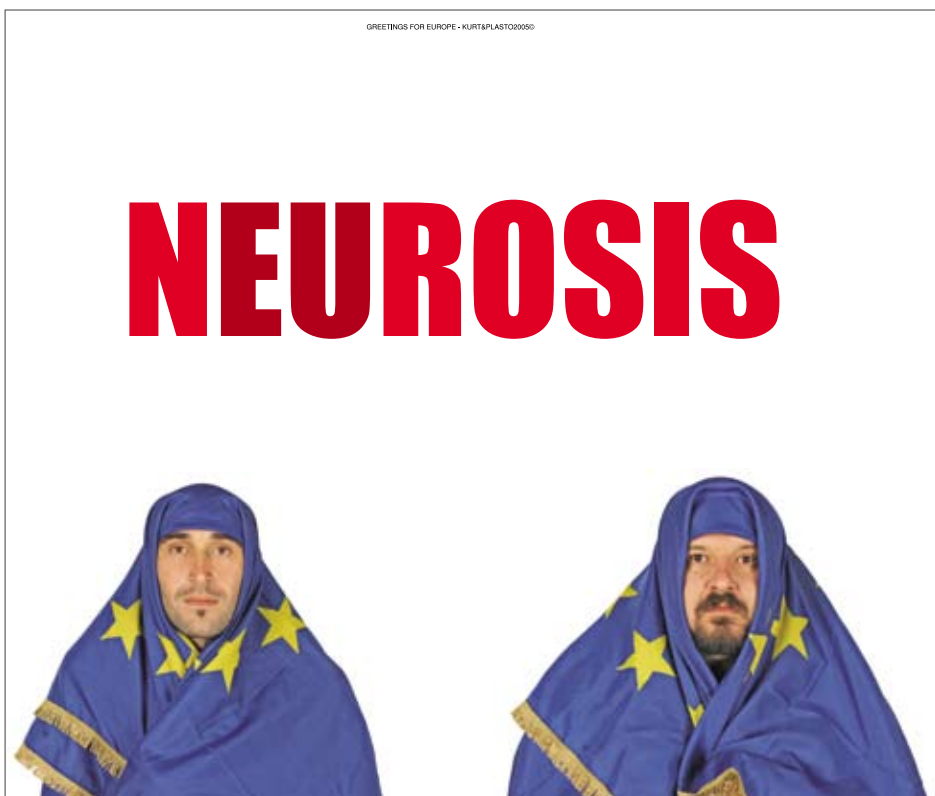
YOU WILL KNOW

A MESSAGE FROM THE UNITED STATES ARMY

Kurt & Plasto

Osim što koriste tijelo kao znak prepoznatljivosti, Kurt & Plasto i u *Razglednicama za Evropu*, kao površinu umjetničke projekcije, koriste svoje tijelo. Dvanaest plakata/razglednica *Greetings for Europe* odražava stav umjetnika prema postojanju i ponašanju Europske unije i *njenih vodećih članica prema zemljama koje su geografski dio Europe, ali nisu članice EU* (Kurt & Plasto). U toj "diplomatskoj misiji" umjetnici obrađuju i neka glavna pitanja BiH u kontekstu EU, kao što je uznemirujuća prisutnost Islama u srcu Europe. Njihov rad je ironičan, ali duhovit i razigran.

Apart from using the body as a sign of recognition, Kurt & Plasto in *Greetings for Europe*, use their bodies as a surface for artistic projection. Twelve posters/postcards *Greetings for Europe*, reflect the attitudes of the artists towards the existence and behavior of the European Union and *the way it's leading members toward countries which are geographically part of Europe but not members of the EU* (Kurt & Plasto). In that "diplomatic mission" the artists analyze some of the main issues of Bosnia and Herzegovina in the context of the EU, such as the disturbing presence of Islam in the heart of Europe. Their work is ironic, but funny and playful.



26. **Neurosis**, 2005.
Digitalni print; 100 x 139 cm
Ljubaznošću umjetnika
Fotografija: Jasmin Fazlagić

27. **Esselamu alejkum**, 2005.
Digitalni print; 100 x 139 cm
Ljubaznošću umjetnika
Fotografija: Jasmin Fazlagić

26. **Neurosis**, 2005.
Digital print; 100 x 139 cm
Courtesy of the Artist
Photography: Jasmin Fazlagić

27. **Esselamu alejkum**, 2005.
Digital print; 100 x 139 cm
Courtesy of the Artist
Photography: Jasmin Fazlagić

GREETINGS FOR EUROPE - KURT&PLASTO2005©

ESSELAMU ALEJKUM



Miodrag Manojlović

Nije rijetkost da se nakon bh. rata kao lokalnog i 11. septembra kao globalnog društvenog užasa zlo i nepravda relativiziraju do krajnje banalnosti. Prikazivanje ozloglašenog Hitlera u video-animaciji *Običnost* kako obavlja svakodnevne radnje u domaćinstvu upućuje na radikalnu izmjenu uvriježenih i općeprihvaćenih sadržaja. U nekim zemljama Zapadne Evrope ovakav umjetnički rad izazvao bi lavinu kritika ili bi čak bio zabranjen. U našem kontekstu znakovito je njegovo "prihvatanje" bez polemike i rasprave. Artikulacija ideje u maniri dječijeg crtanog filma sublimira svojevrsnu metaforu odgojnog i didaktičkog problema serviranog mladim generacijama od malih nogu.

It is not rare that following the war in Bosnia and Herzegovina and September 11, evil and injustice, as both local and global social horrors, are made relative by extreme banality. Displaying the notorious image of Hitler doing regular household chores in a video-animation *Ordinary*, he displays the radical change of known and generally accepted content. In some Western European countries this kind of artistic piece would cause an avalanche of criticism or would even be forbidden. In the Bosnian context its "acceptance" without argument and discussion is significant. The articulation of the idea in the manner of a children's cartoon sublimates a type of metaphor of education and didactic problems served to young generations from an early age.

28. **Običnost**, 2004/07.
Animirani film; 60''
Ljubaznošću umjetnika

28. **Ordinary**, 2004/07.
Animated film; 1 min.
Courtesy of the Artist





Radenko Milak

Sarajevski atentat kao događaj od planetarnog značaja predstavlja radikalnu i nesvakidašnju paradigmu problematiziranja osobnog ili kolektivnog identiteta. Slikarstvo Radenka Milaka u stilu jedne nove objektivnosti (Gerhard Richter, Luc Tuymans) uzdiže historijski događaj na nivo nacionalnog mita. Po tematici, Milakovo prerađivanje sarajevskog atentata podsjeća na poznati Richterov ciklus *18. oktobar 1977.*, u kojem je ovaj njemački slikar portretirao teroriste RAF-a. Milak kao Richter ne zauzima eksplicitan politički stav, već propituje značaj historijskog slikarstva u vremenu raznolike umjetničke reproduktivnosti.

The Sarajevo assassination as an event of planetary meaning presents a radical and an extraordinary paradigm of problems regarding personal or collective identity. The paintings of Radenko Milak in the style of a new objectivity (Gerhard Richter, Luc Tuymans) lift a historical event to the level of national myth. In its theme, Milak's remodeling of the Sarajevo assassination reminds one of the well known works of Richter *18. oktobar 1977.*, in which this German painter portrayed the RAF terrorists. Unlike Richter, Milak does not take an explicit political stand, but questions the significance of historical paintings in times of diverse artistic reproductivity.



29. **28. juni 1914.**, 2005/6.
Ulje na platnu; 145 x 240 cm
Ljubaznošću umjetnika

30. **28. juni 1914.**, 2005/6.
Ulje na platnu; 120 x 97 cm
Ljubaznošću umjetnika

29. **28. juni 1914.**, 2005/6.
Oil on canvas; 145 x 240 cm
Courtesy of the Artist

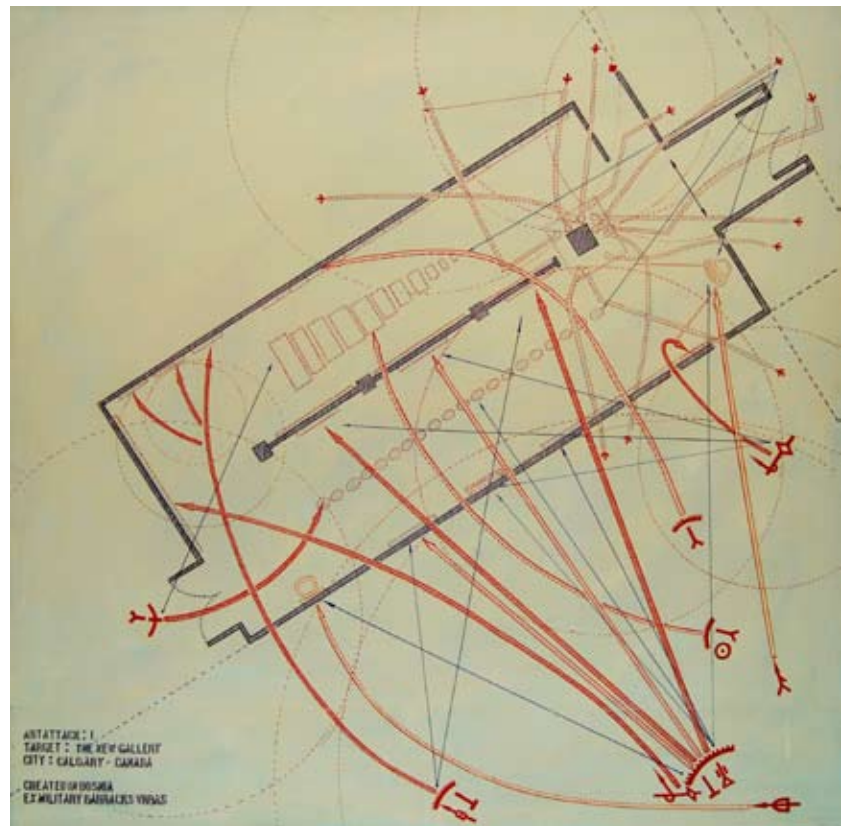
30. **28. juni 1914.**, 2005/6.
Oil on canvas; 120 x 97 cm
Courtesy of the Artist



Mladen Miljanović

Mladen Miljanović osobno vojno iskustvo uzima kao podlogu umjetničkog izražavanja. On koristi vojnu sintaksu i vokabular razrađujući tehnike napada, strategiju osvajanja, mogućnosti prodora itd. Pritom njegov rad jasno ukazuje na terorizirajući efekat kojem teži savremena umjetnost. Umjetnik otkriva intimna promišljanja mnogih mladih umjetnika: *kako doći do izložbe u znamenitoj galeriji?* Napadi na Novu galeriju u Calgaryju ili Tate Modern u Londonu grafički su jasno razrađene strategije koje u svojoj strukturi skrivaju konceptualnu slojevitost svojstvenu savremenoj umjetničkoj praksi. Miljanović se s razlogom može nazvati bosanskohercegovačkim art-teroristom.

Mladen Miljanović takes his personal military experience as a foundation for artistic expression. He uses military syntax and vocabulary by developing techniques of attack, strategies for conquering, possibilities for incursion etc. With that, his work clearly points out the terrorizing effect contemporary art seeks. The artist reveals intimate thoughts about numerous young artists: *how to get an exhibition in a famous gallery?* Attacks on the New Gallery in Calgary or the Tate Modern in London are clearly developed graphic strategies that, in their structure, hide conceptual layers which are part of contemporary artistic practice. Miljanović can be called the Bosnian Herzegovinian art terrorist with reason.



31. Artattack (The New Gallery), 2007.

Ulje na platnu; 150 x 150 cm
Ljubaznošću umjetnika

31. Artattack (The New Gallery), 2007.

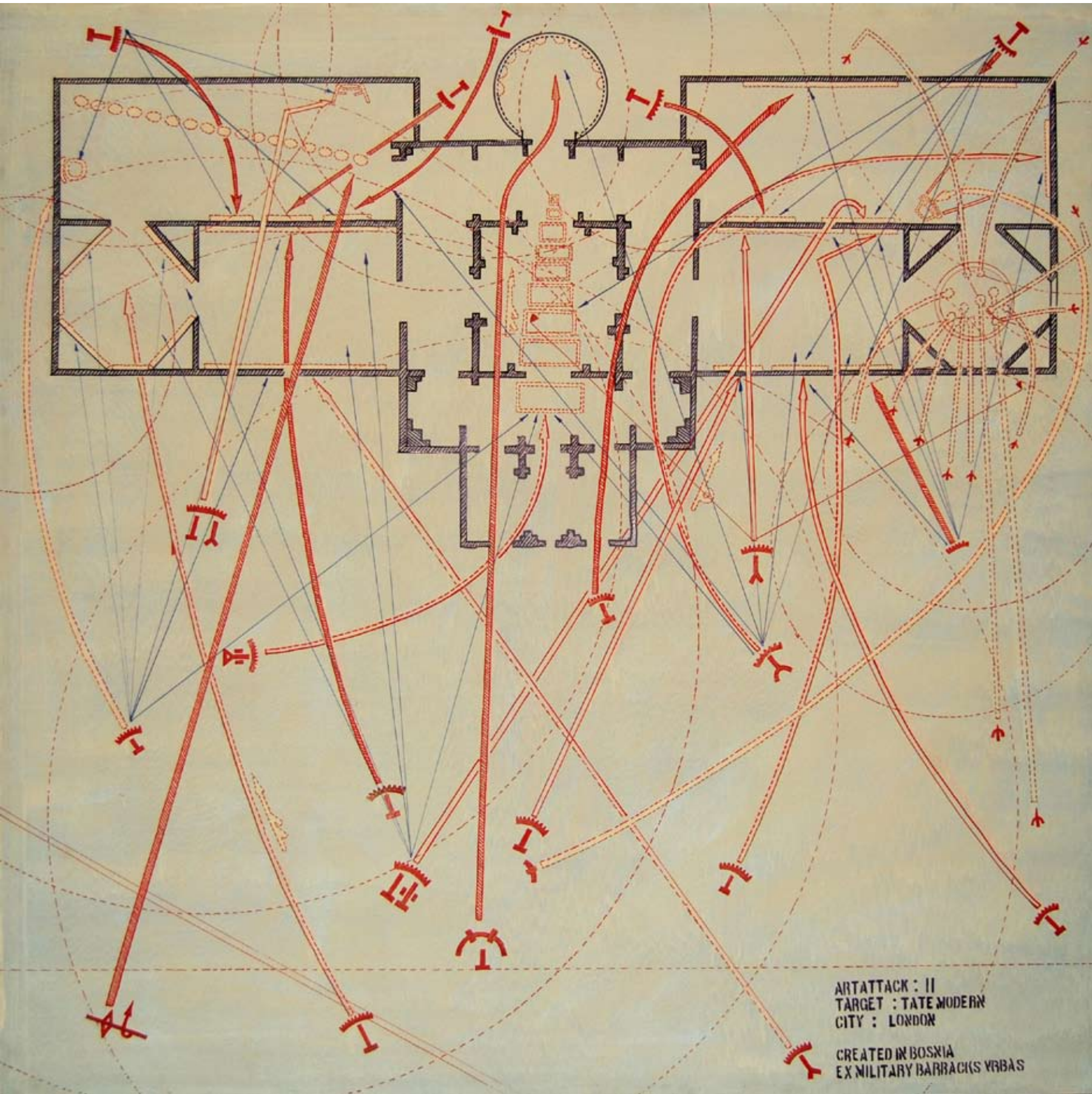
Oil on canvas; 150 x 150 cm
Courtesy of the Artist

32. Artattack (Tate Modern), 2007.

Ulje na platnu; 150 x 150 cm
Ljubaznošću umjetnika

32. Artattack (Tate Modern), 2007.

Oil on canvas; 150 x 150 cm
Courtesy of the Artist



Damir Nikšić

Damir Nikšić ne posustaje da obradi svaki aktualni problem bošnjačkog i muslimanskog identiteta u Evropi koji je snažno reaktualiziran nakon 11. septembra. Sprega slikovnih i tekstualnih poruka kod ovog umjetnika referira na zamršene lokalne i globalne političke teme. Njegov rad *Bošnjačka kravata*, svojevrsni autoportret, deklarativno i beskompromisno progovara o balkanskoj multinacionalnoj genezi bitko referirajući na simbole muslimansko-bošnjačke kulture. Umjetnik koristi pojam kravata kako bi determinirao bošnjačkomuslimanski identitet, tradicionalno uzdrman u evropskom i balkanskom kontekstu.



33. **Cravata a la Bosniaque**, 2005.
Digitalni print; 100 x 163 cm
Ljubaznošću umjetnika

34. **Red Rose of Sarajevo**, 2002.
Digitalni print; 100 x 163 cm
Ljubaznošću umjetnika

35. **Disneyfication/Mickey Mouslim**, 2002.
Digitalni print; 100 x 163 cm
Ljubaznošću umjetnika

33. **Cravata a la Bosniaque**, 2005.
Digital print; 100 x 163 cm
Courtesy of the Artist

34. **Red Rose of Sarajevo**, 2002.
Digital print; 100 x 163 cm
Courtesy of the Artist

35. **Disneyfication/Mickey Mouslim**, 2002.
Digital print; 100 x 163 cm
Courtesy of the Artist

Cravata “a la Bosniaque”

by Damir Nikšić

Damir Nikšić does not stop analyzing the current problem of the Bosniak and Muslim identity in Europe, which was strongly re-actualized after September 11. An alliance of painting and textual messages by this artist, refers to the complicated local and local political themes. His work *Bosniak cravat*, is a sort of self portrait, declaratively and without compromise speaks about the Balkan multinational genesis and sharply refers to symbols of Muslim-Bosniak culture. The artist uses the term cravat to determine the Bosniak-Muslim identity, traditionally shaken in the European and Balkan context.



Damir Nikšić is:

DISNEYIFICATION

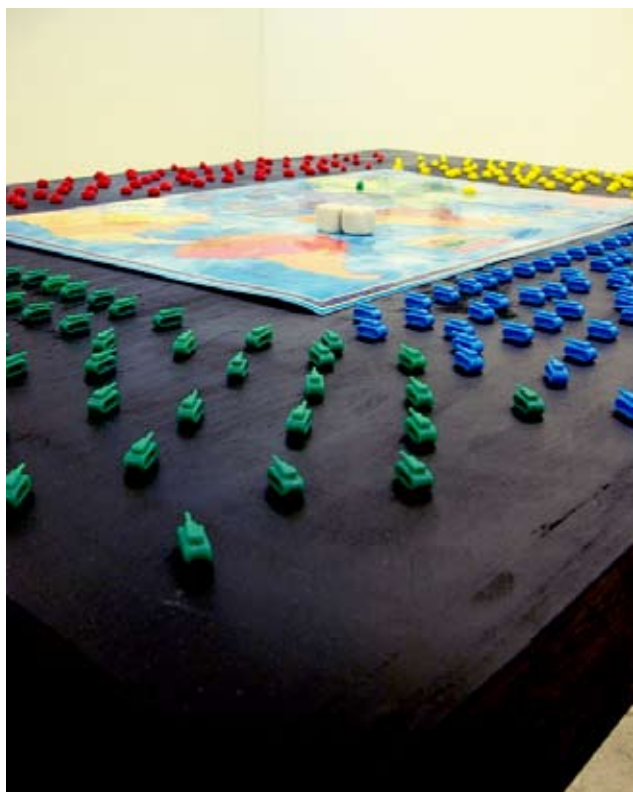


**Mickey
Mousslim**

Lejla Porobić

Koristeći se prepoznatljivim elementima društvenih igara sa snažnim akcentom na naziv djela, umjetnica Lejla Porobić pokušava proširiti definiciju terorizma. Njen zadatak je utopijski, naprosto zato što je pojam terorizma nakon 11. septembra čvrsto definirana i nepromjenjiva kategorija. Mnoštvo tenkova na zemaljskoj karti podsjeća na svjetsku policiju koja u borbi protiv terorizma i sama koristi nasilje stavljajući se po definiciji umjetnice u istu ravan s teroristima.

By using recognizable elements of social games, with a strong accent on the title of her work artist Lejla Porobić tries to broaden the definition of terrorism. Her mission is utopian, because the term terrorism after September 11 is a strictly defined and unchangeable category. Numerous tanks on a map remind one about the world police who, in the fight against terrorism, use violence. Thus placing themselves, according to the artist's definition, at the same level as the terrorists.



36. Nasilje je terorizam/terorizam je nasilje, 2001.
Instalacija u prostoru; 100 x 150 x 100 cm
Ljubaznošću umjetnice

36. Violence is terrorism/terrorism is violence, 2001.
Space installation; 100 x 150 x 100 cm
Courtesy of the Artist



Endi Pošković



37. Noćni atelje u sivoj sa crvenom, 2008.

Drvorez u 15 boja sa 5 ploča (Tiraž 5 komada);
95 x 131,4 cm
Ljubaznošću umjetnika i B/C Projects Gallery,
Omaha USA
Fotografija: Larry Ferguson Studio, Omaha USA

38. Sunčan dan iznad obale u zelenoj, crvenoj i dubokoj plavoj, 2003.

Drvorez u 14 boja sa 4 ploče (Tiraž 5 komada);
95,2 x 131 cm
Ljubaznošću umjetnika i B/C Projects Gallery,
Omaha USA
Fotografija: Larry Ferguson Studio, Omaha USA

39. Priča sa zapadne strane u dubokoj plavoj sa crvenom, 2005.

Drvorez u 12 boja sa 4 ploče (Tiraž 5 komada);
95,2 x 130,5 cm
Ljubaznošću umjetnika i B/C Projects Gallery,
Omaha USA
Fotografija: Larry Ferguson Studio, Omaha USA

40. Način letenja u dubokoj plavoj sa sivom, 2005.

Drvorez u 15 boja sa 4 ploče (Tiraž 5 komada);
95 x 131 cm
Ljubaznošću umjetnika i B/C Projects Gallery,
Omaha USA
Fotografija: Larry Ferguson Studio, Omaha USA

37. Night Studio and Night Watch in Gray with Red, 2008.

Woodcut in 15 colors with 5 boards (Circulation 5 pieces); 95 x 131,4 cm
Photography: Larry Ferguson Studio, Omaha USA
Courtesy of the Artist and B/C Projects Gallery, Omaha USA

38. Sunny Day Over the Bay in Green, Red with with Deep Blue, 2003.

Woodcut in 14 colors with 4 boards (Circulation 5 pieces); 95,2 x 131 cm
Photography: Larry Ferguson Studio, Omaha USA
Courtesy of the Artist and B/C Projects Gallery, Omaha USA

39. Western Tale in Deep Blue with Red, 2005.

Woodcut in 12 colors with 4 boards (Circulation 5 pieces); 95,2 x 130,5 cm
Photography: Larry Ferguson Studio, Omaha USA
Courtesy of the Artist and B/C Projects Gallery, Omaha USA

40. The Way of Flying in Deep Blue with Gray, 2005.

Woodcut in 15 colors with 4 boards (Circulation 5 pieces); 95 x 131 cm
Photography: Larry Ferguson Studio, Omaha USA
Courtesy of the Artist and B/C Projects Gallery, Omaha USA

Prezentacija višebojnih drvoreza Endija Poškovića u kontekstu bosanskohercegovačke umjetnosti značajan je zbog njegovog dugogodišnjeg neprisustva na našoj likovnoj sceni. Iako realiziran u Americi, rad ovog umjetnika može se uzeti kao najznačajnija pojava na polju novije bosanskohercegovačke grafike. Prvi put nakon nekoliko decenija stagnacije, bh. grafika bilježi značajniji kvalitativni skok i internacionalni ugled. Njegove grafike prerađuju spektakularnost tragičnog napada na New York. *Priča sa Zapadne Strane u Dubokoj Plavoj sa Crvenom* povezuje više misaonih elemenata u jednu cjelinu. Odnosom slike i teksta te naziva grafike skrojen je jasan kontekst koji upućuje na njujorški pejzaž nakon rušenja WTC-a.

The colorful presentation of woodcuttings by Endi Pošković is significant in the context of Bosnian Herzegovinian artwork because of his lack of presence on the domestic art scene. Although realized in America, the work of this artist can be described as the most significant event in the field of new Bosnian Herzegovinian graphics. For the first time after decades of stagnation, there has been a significant step forward in quality Bosnian and Herzegovinian graphics and their international reputation. His graphics remodel the spectacle of the tragic attack on New York. *Western Tale in Deep Blue with Red* connects several thoughtful elements into a whole. Through the relationship of painting and text and the name of the graphics, a clear context was made that refers to the New York landscape after the destruction of the WTC.





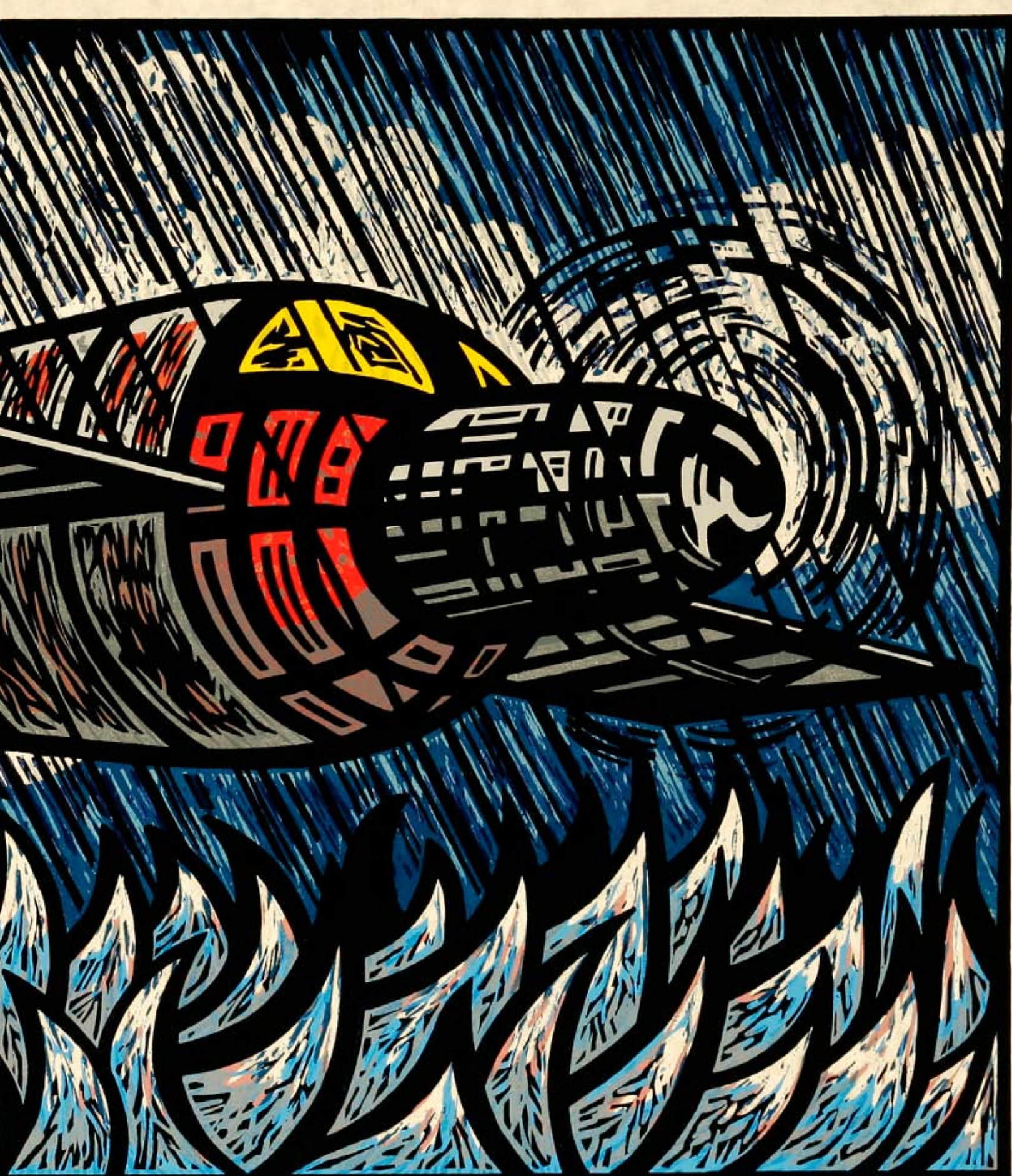
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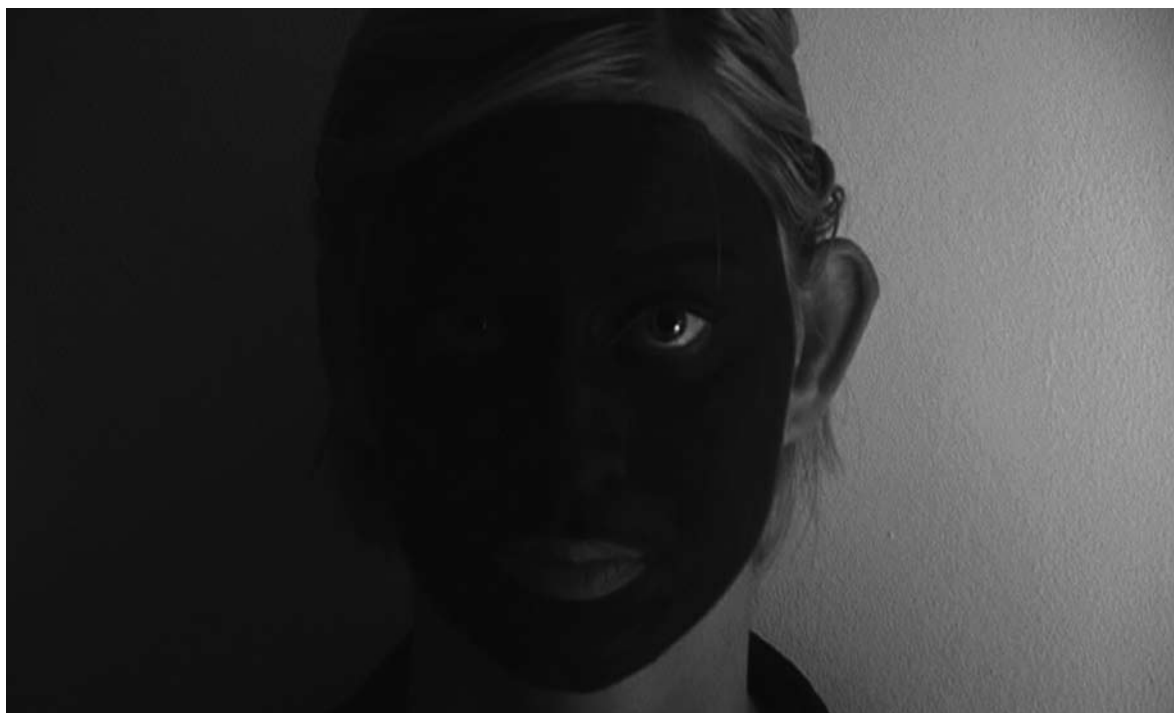


on petit garçon

Lala Raščić

Koristeći se složenom i zahtjevnom tehnikom umjetničke reprodukcije, sarajevska umjetnica Lala Raščić povlači paralelu između dvije američke priče s rasponom od preko stotinu godina. Kompozicijom od nekoliko video-monitora umjetnica "interpretira dva događaja koja veže podudarnost da su se njihovi junaci sami poslali na željeno odredište – crni dječak koji se u Americi devetnaestog stoljeća želio domoći slobode i student koji se, u jeku panike nakon jedanaestog rujna, poslao kući kurirskom službom" (Jasna Jakšić). Ovom podudarnošću umjetnica u savremeni američki kontekst priziva rasnu i religijsku diskriminaciju koja je obilježila američku historiju.

By using a complex and demanding technique of artistic reproduction, Sarajevo artist Lala Raščić draws a parallel between two American stories with a separated by over one hundred years. Using a composition of several video monitors the artist "interprets two events connected by the similarity that the heroes traveled to their wanted destination – an African American boy who wanted to attain freedom in the nineteenth century America, and a student who during the panic following September 11 sent himself home via courier service." (Jasna Jakšić). Through this similarity the artist calls on racial and religious discrimination that marked American history putting them into the contemporary American context.



41. Bez naziva (Travel in a Box), 2007.
Video, projekcija, zvuk.
Ljubaznošću umjetnice

41. Untitled (Travel in a Box), 2007.
Video, projekction, sound.
Courtesy of the Artist



Merima Smajlović

Odijevanje, tekstil i moda se u savremenoj bh. umjetnosti koriste kao nosioci poruke koja uspješno obrađuje pitanja religijskog i kulturološkog identiteta. No, kako su upravo islamski odijevni predmeti nakon 11. septembra dobili novo značenje, *Skotazma* Merime Smajlović traži svoje pojašnjenje isključivo u kontekstu terorizma. Umjetnica koristi žensko pokrivalo za kosu i lice kao metaforu za nešto drugačije i zbunjujuće. Nečitkom rečenicom iza postavljenih pokrivala – *Kada se svi slažu u nečemu onda to mora biti pogrešno*, umjetnica daje naizgled jasan odgovor, no on nas dodatno zbunjuje. Rad je nastao neposredno nakon rušenja njujorških tornjeva u valu najveće zbunjenosti.

Clothing textile and fashion can be used in contemporary Bosnian and Herzegovinian art as a carrier of the message that successfully analyzes questions of religious and cultural identity. However, as Islamic clothing received new meaning after September 11, *Skotazma* by Merima Smajlović seeks an explanation exclusively in the context of terrorism. The artist uses female hair and face covers as a metaphor for something different and confusing. Using unclear sentences behind the displayed veils – *When everybody agrees on something then it has to be wrong*, the artist gives a clear answer at first sight, but then it additionally confuses us. The work was created right after the destruction of the towers in New York, during a wave of great confusion.



42. **Skotazma**, 2001.
Instalacija na zidu; širina 3 m
Ljubaznošću umjetnice

42. **Skotazma**, 2001.
Wall installation; 3 m wide
Courtesy of the Artist



Alma Suljević

Akcija Alme Suljević u kojoj su nastale fotografije rada posvećenog znamenitom Haraldu Szeemannu je odvažna realizacija onog što je kod Mladena Miljanovića ostalo tek zabilježeno na papiru. U nikabu s eksplozivnim napravama na sebi, umjetnica nenajavljena dolazi na otvorenje Szeemannovog izložbe *Blood and Honey*, te, šokirajući goste i publiku, nasilno zauzima galerijski prostor Zbirke Essl u Beču. No, triptih *Hommage Harald Szeemann* nastao je nakon Szeemannove smrti i umjetničkom gestom – ritualnim učenjem Fatihe (prvo poglavlje Kur'ana) – predstavlja i posljednju počast ovom znamenitom teoretičaru umjetnosti.

The actions of Alma Suljević, in which the photographs of work dedicated to the famous Harald Szeemann were created, are a courageous realization of what Mladen Miljanović could only do on paper. Clothed in a nikab with explosive devices strapped to her, the artist arrives, unannounced, at the opening of Szeemann's exhibition *Blood and Honey*, and, by shocking guests in the audience, and violently takes over the gallery space of the Essl Collection in Vienna. However, the triptych *Hommage Harald Szeemann* was created after Szeemann passed away and by using artistic gestures – a ritual study of Fatiha (the first chapter of the Koran) – presents and honors this eminent art theorist.



43. **Hommage Harald Szeemann**, 2005.
Fotografija, triptih;
Lijevo: **Fatiha**, 95 x 130 cm;
Sredina: **Poljubac**, 95 x 138 cm;
Desno: **Pogled**, 95 x 139 cm;
Ljubaznošću umjetnice

43. **Hommage Harald Szeemann**, 2005.
Photography, triptych;
Left: **Fatiha**, 95 x 130 cm;
Center: **Kiss**, 95 x 138 cm;
Right: **View**, 95 x 139 cm;
Courtesy of the Artist



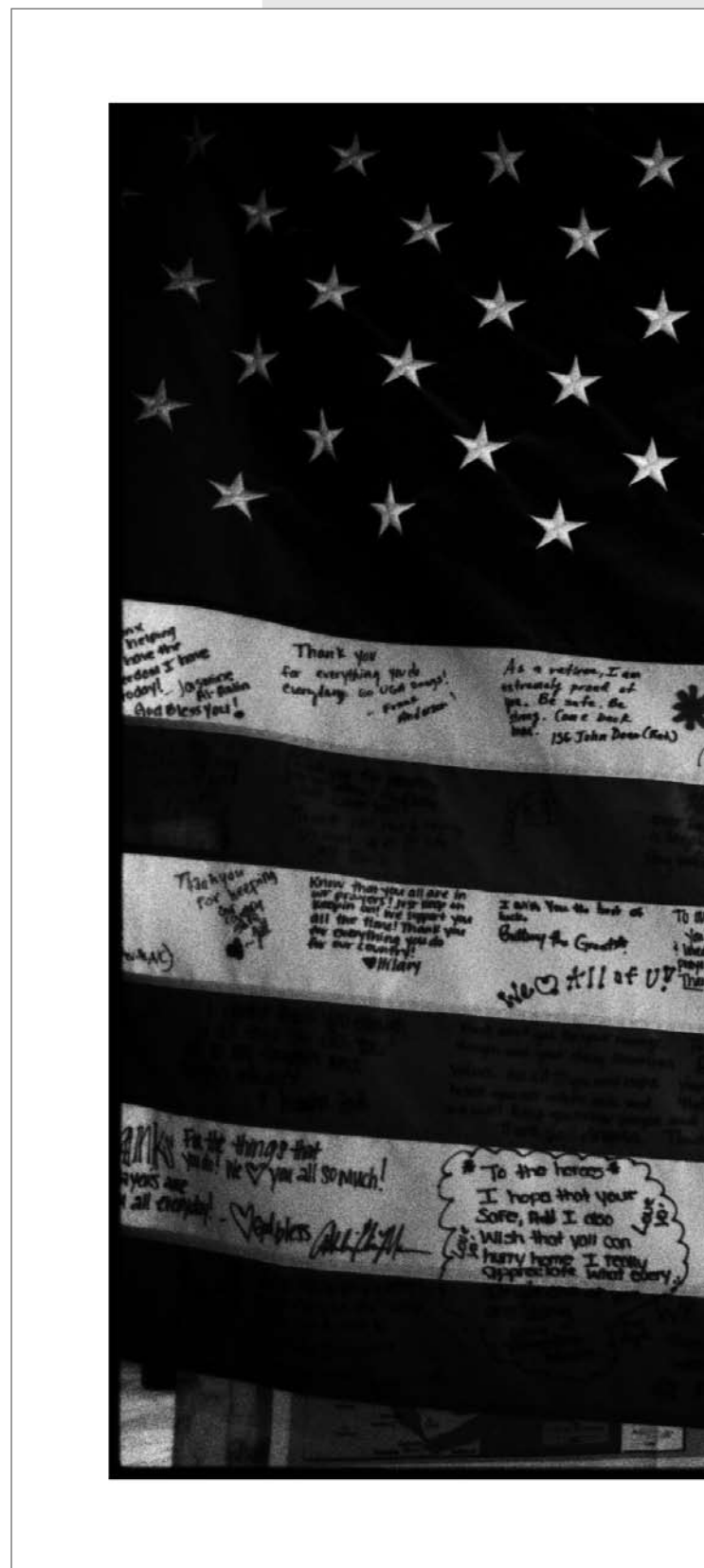




Damir Šagolj

Referirajući na američku zastavu Jaspera Johnsa iz pedesetih godina koja emanira kapitalističke mitove američkog sna, rad Damira Šagolja – američka zastava iz Iraka – postavlja mnoga pitanja o poljuljanom američkom identitetu. Na Šagoljovoj fotografiji poruke iz domovine upućene američkim vojnicima na ratištu pripovijedaju o istoj temi Čedomira Kostovića *Your Child Next*, ali sa drugog gledišta.

Referring to the American flag by Jasper Johns from the 1950s that emanates the capitalistic myth of the American dream, the work of Damir Šagolj – American flag from Iraq – asks many questions about the shaken American identity. On Šagolj's photographs messages from the home addressed to American soldiers at the war zone speak about the same theme as Čedomir Kostović's *Your Child Next*, but from a different point of view.



44. Bez naziva, 2007.
Fotografija; 50 x 70 cm
Ljubaznošću umjetnika

44. Untitled, 2007.
Photography; 50 x 70 cm
Courtesy of the Artist



Words can't express my thanks for all you do. I am so proud of all of you in the 78th SFG. - [Name]

Embed democracy and come home safely. - [Name]

We support you in everything you do. Keep your head up and thank you for fighting for our country. You all will be in my prayers. - Kiana Boone

We are proud of you! We will keep you all in our prayers! Kick Butt!

We are proud of you. You are in my prayers. - [Name]

God bless you! Hope you come home soon. Be safe, our prayers are with you. LOVE ALWAYS: BRITTANY BURNAS

Nebojša Šerić Shoba

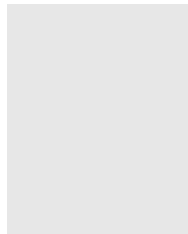
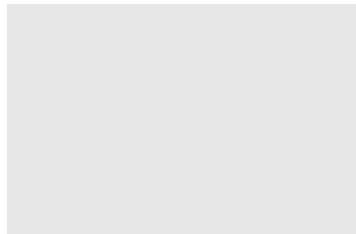
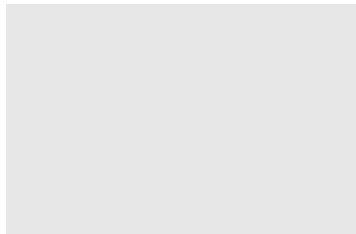
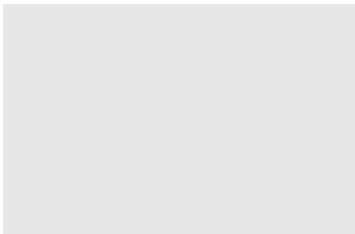
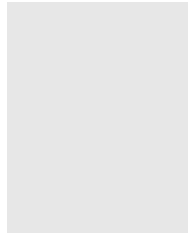
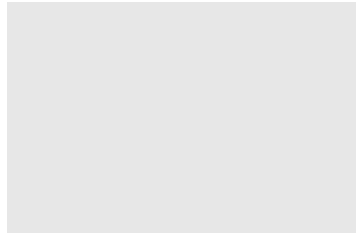
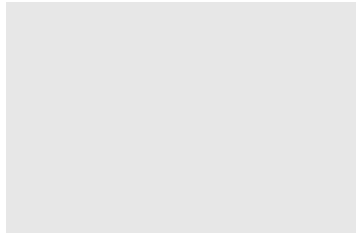
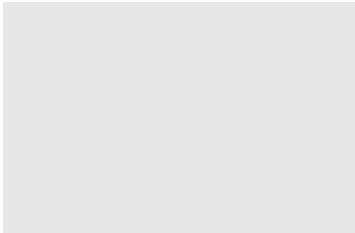
Nižući fotografske zapise mjesta koja su nekad bila bojna polja (Troja, Galipolje, Gernika, Auschwitz, Normandija, Mostar i New York), Shoba zanemaruje simboliku i relativizira ideologiju svodeći stratište na puku historijsku činjenicu. On New Yorku, u kontekstu drugih bojnih polja, oduzima potencijalno značenje hipertrofiranog spektakla spuštajući ga na ravan običnog ratišta. Shobin rad je misaono višeslojan, a njegovo odnos prema ratu nije bez pokrića. Umjetnik ga temelji na osobnom iskustvu izgrađenom aktivnim učešćem na sarajevskom ratištu devedesetih.

By arranging photographic works of places that were once battlefields (Troy, Gallipoli, Guernica, Auschwitz, Normandy, Mostar, and New York), Shoba neglects symbolism and relativizes ideology by setting war zones in mere historic fact. He denies New York, in the context of other battlefields, potential meaning of hypertrophied spectacle by placing it on the level of a common war zone. In thought, Shoba's work is multi layered and his relationship towards war is not without cover. The artist founds it on a personal experience that was built by active participation on the Sarajevo battlefield in the 1990s.



45. **Bojna polja**, od 2002.
Fotografija; 30,3 x 45,6 cm
Ljubaznošću umjetnika

45. **Battlefields**, An ongoing series begun in 2002.
Photography; 30,3 x 45,6 cm
Courtesy of the Artist



Auschwitz, Borodino, Gallipoli, Gernika, Istanbul, Leningrad, Mostar, Troy, Normandy, Verdun, Waterloo, New York.



**ROAD
CLOSED**



Zlatan Vehabović

Banjalučanin s adresom u Zagrebu, Zlatan Vehabović predstavlja pravo osvježanje na hrvatskoj umjetničkoj sceni, a ova izložba je njegova zvanična premijera u Bosni i Hercegovini. Vehabovića se bez poteškoća može smjestiti u širi kontekst aktualnog povratka figuraciji. Kao i *Retour à l'ordre* iz dvadesetih godina, i ovo slikarstvo predstavlja subjektivni odgovor na krizu, otuđenost i individualne traume sadašnjice. U radu *The Last Minute* umjetnik obrađuje isti problem kao Maja Bajević ili Endi Pošković. Avion – letjelica, tehnološko dostignuće Zapada koje je bilo upotrijebljeno u činu rušenja njujorških tornjeva postalo je simbolom novih fobija. Umjetnika zanima iznenađujući efekat, a to je strah od smrti, nesigurnost i kraj.

The Banja Luka born artist who resides in Zagreb, Zlatan Vehabović, represents something refreshing on the Croatian art scene, and this exhibition is his official premier in Bosnia and Herzegovina. Without difficulty, Vehabovića can be placed in a broader context of the actual return to figurative art. Like *Retour à l'ordre* from the 1920s, this painting also presents a subjective response to the crisis of loneliness and individual trauma of today. In the work *The Last Minute* the artist interprets the same problem as Maja Bajević or Endi Pošković. Airplane – flying device, the technological accomplishment of the West that was used in the act of destruction of the towers in New York, became a symbol of new phobias. The artist is interested in a surprising effect, which is fear of death, insecurity, and the end.

46. **The Last Minute**, 2008.

Ulje na platnu; 160 x 230 cm
Ljubaznošću umjetnika i
Dr. Pendl & Dr. Piswanger d.o.o.
Fotografija: Damir Žižić

46. **The Last Minute**, 2008.

Oil on canvas; 160 x 230 cm
Courtesy of the Artist and
Dr. Pendl & Dr. Piswanger d.o.o.
Photography: Damir Žižić



irfan hošić

Art and terrorism: Bosnian and Herzegovinian art post 9/11

Observation, analysis, and interpretation of Bosnian Herzegovinian artwork through the prism of the terrorist attacks of September 11, 2001 can be justified through a series of significant reasons. The most significant of these appears in the two decade old thesis of our eminent art historian, Aleksandar Adamović, who discussed the idea of *contemporary Bosnian and Herzegovinian fine art*. He said "In terms of volume, this idea does not exist as a precisely defined theoretical category of an aesthetic type. However, even if it did not exist, this idea still circulated. It plays the rhetorical card of the importance of the term itself."¹

It appears that the events of 9/11 brought Bosnian and Herzegovinian artists together around a problem, which, after years of dealing with the non existence of stylistic and thematic homogeny, work in favor of the rehabilitation of the term Contemporary Bosnian and Herzegovinian Fine Arts. The thematic framework assigned to discourse on terrorism calls for responsibility in the search for a precise definition of contemporary Bosnian and Herzegovinian art.

The second reason which gives us the right to examine our contemporary art in the light of the terrorist act which brought down the World Trade Center in New York in September 2001 is the connection of events in Bosnian and Herzegovinian history that had significance in a broader context. It is also an example of a terrorist attack – that is the Sarajevo assassination of 1914.

As a result of that, Bosnian and Herzegovinian art seeks a definition in conflict and war and at the end of the day in terrorism, as a miscommunicated pattern of conflicted parties. So we conclude that the Sarajevo assassination, as an event deeply rooted in our history, serves as factual coverage to the appointed thematic framework.

And as a typical terrorist attack, the Sarajevo assassination gives us the right to observe Bosnian and Herzegovinian art through the layered prism of terrorism. Furthermore, a statement from New York artist Laurie Anderson, "Terrorists are the last real artists", although controversial still opens the possibility for discussion that in this case appears to be more than referential.²

On the other hand, taking 9/11 as a timed determinant for analyzing contemporary Bosnian and Herzegovinian art emphasizes a new era in which a redefined term of terrorism has caused a proclamation of global proportions known as the war on terror (War against Terrorism). American politics defined the fall of the WTC as an *act of war*, which introduces a new paradigm in discussions on terrorism.

A statement by the then American President, "You're either with us or against us" has polarized the world, stressing a specific pattern, We-They. The national security strategy of the USA has enabled preventive military strikes on those countries that were proclaimed potential

1: Aleksandar Adamović, *Thesis on contemporary Bosnian and Herzegovinian art*. Published for the exhibition Yugoslavian document 87.

2: Citation taken from: Heinz Peter Schwerfel, *Ground Zero und Stunde Null*. Kunst nach Ground Zero, pg. 10.

3: *The National Security Strategy* is a document published by the White House on September 20, 2002.

4: Srećko Horvat, *Diskurs terorizma*. AGM, Zagreb 2008. pg. 33.

5: *Zur Vorstellung des Terrors: Die RAF-Ausstellung* (Kunst-Werke Berlin 30.01. – 27.03.2005.); *The Art od 9/11* (Curator Arthur C. Danto, Apex Art New York 07. – 15.10.2005.); *Democracy in America: The National Campaign* (Curator Nato Thompson, Park Avenue Armory 21. – 27.09.2008.); *Embedded Art – Kunst im Namen der Sicherheit* (Akademie der Künste Berlin 24.01. – 22.03.2009.); *Aesthetics of Terror* (Curators Manon Slome i Joshua Simon, Akademie der Künste Berlin 13. – 15.03.2009.).

6: Gerhard Paul, *Bilder des Krieges – Krieg der Bilder*. Ferdinand Schöningh, Wilhelm Fink, München 2004. Pg. 433.

7: Axel Schmitt, *Die Weisse Magie des Kinos und die schwarze Magie des Terrorismus*.

8: Godehard Janzing, *Bildstrategien asymmetrischer Gewaltkonflikte*. Kritische Berichte 1/2005. Pg. 21.

9: Ulrike Gehring, *Der Angriff auf das singuläre Bild*. Kritische Berichte 1/2005. Pg. 12.

10: Gerhard Paul. Pg. 437.

terrorist threats.³ Croatian philosopher, Srećko Horvat, ironically connects the preventive war which is, and has been led by the USA, with the sci-fi film *Minority Report* (Steven Spielberg, 2002), which takes place in the pre-crime department, which is in charge of preventing and punishing crimes which have yet to take place.⁴

II

As far as theoretical foundations go, it's difficult to find a staunch supporter that would offer a complete and systematic display of the relationship between terrorism and art. Although there is a lot of artwork by famous artists which refers to 9/11, we witness the nonexistence of any synthesis of the art defined by that framework. However certain exhibitions present true value by looking into the phenomenon of terrorism in art after September 11.⁵ The main themes which systematically elaborate on the focal points of those ideas exhibited revolve around the terms terrorism, safety, and democracy.

On the other hand, however, most of the theoretical content analyzes 9/11 as a separate event which initiated a new form of media correspondence. "These events have at the same time radicalized the relationship between picture and reality."⁶ This refers to the common and continuous display of the towers falling in the mass media, which has "through pictures brought back the brutal force of reality."⁷ Theorists agree that 9/11 introduced a new paradigm of war through media, in which pictures represent the strongest weapons (Bilderkrieg). The very assembly of the *Gun Camera* by Belgian artist Francis Alÿs in 2005 illustrates the new paradigm of war. In the recognizable form of the famous Kalashnikov, a video cassette, as a symbol of the globalized media culture, dominates. *With the attacks of September 11, 2001* the image of war *has been forced under a fundamental transformation*: as a part of the war on terror, pictures of prisoners at Guantanamo Prison now represent *signs of changed conflict situations as a direct and active part of a new form of war leadership*.⁸ Bulgarian artist Nedko Solakov very simply, in work # 94 from his 2007 his cycle *Fears*, sublimates the state before and after: "During socialism (when I was young) I had less fear than now (when I am older) while I live in democracy."

What is especially significant about the case of the attack on the WTC and the broadcasting of pictures of the catastrophe through the media is the media availability of those pictures. Namely the *time between the actual event and the broadcasting of pictures gets shorter and shorter or even live*.⁹ The time difference between the first and second strikes was a favorable circumstance for cameramen and photographers in New York to set up their equipment to follow unlimited live broadcasts and the events that followed.¹⁰

These horrific pictures traveled the world in a very short period of time, and their character grew from being documentary images to symbolic. These types of pictures German art historian, Horst Brefekamp, calls "signs" with the explanation: "Signs are impressive pictures which one does not forget for his entire life ... signs of this type were the two decisive pictures which were taken over the last two years: the destruction of the Buddha statue in 2001 and the destruction of the Twin Towers in Manhattan. This *sign* has brought change to political rhetoric

by leading to the re-heroization of war in the end.”¹¹

Many media theorists draw parallels between documentary footage of the New York attack and film footage shot in Hollywood. “They believe that the material catastrophe in New York was anticipated by media directed catastrophe in film and that American action films determined and conducted that terrorist scenario.”¹²

While Srećko Horvat uses semiology as a pattern and cinematography as comparative support by finding various simultaneous connections between film and September 11, Otto Karl Werckmeister compares the destruction of the Twin Towers and the victims that fall to a comic book story *Jiu-in Hell* from the September issue of the New York based graphic novel *Heavy Metal*. “In that way pictures of September 11 are a part of imaginary catastrophes to which the visual media culture has introduced us long ago.”¹³

Through reconstructing September 11 within the structure of the available theoretic materials, one can get a glimpse of insight in the theses of some theorists on a symbolic aspect. The most extreme among them are Jean Baudrillard with his belief that the destruction of the towers is the biggest work of art ever seen, or Slavoj Žižek, for whom the destruction of the towers was a climax, conclusion, or finalization of the “Passion of the real”, in art of the twentieth century calling on the controversial statement by the most significant composer of the day, Karl-Heinz Stockhausen, who claims that the impact of the planes on the skyscrapers made the World Trade Center a completed work of art.¹⁴

The exhibition Art and terrorism-Bosnian and Herzegovinian art after 9/11 focuses on the work of Bosnian and Herzegovinian artists that by any means directly analyze the terrorist act of 9/11, terrorism in general, or even analyze some other themes such as assassination and insecurity that are connected to the events of 9/11, and have been re-actualized in the era of the war on terror.

So among the works there is a broad spectrum of different stylistic characteristics, but thematically very homogenous tendencies. As most of these works have not yet been submitted for any expert analysis, the need for complete synthesis remains which would, in the long run, determine the positions of contemporary Bosnian and Herzegovinian art. Interpretation of the collected works will result in new knowledge regarding contemporary Bosnian and Herzegovinian art which is on the other hand, in the context of a lack of serious theoretical analysis, a source of misunderstanding and ignorance.

The goal of the exhibition is to gather those works from our artists that analyze the actual reality of the Bosnian and Herzegovinian question. A characteristic that supports the thesis of the uniqueness of contemporary Bosnian and Herzegovinian art is the fact that some of the artists, due to specific situations in our country, have for years now lived in other communities, and are subject to the long-term and latent process of redefinition of personal identity. Some have, because of the long years of war in their homeland, found new homes in the United States of America, Canada, Croatia, or some other European countries, so their gathering for the purposes of this exhibition will highlight a specific character of our contemporary art. At the same time these facts are being taken as the specialty of our art scene,

11: Horst Bredekamp, *Handeln im Symbolischen*. Kritische Berichte 1/2005. Pg. 6.

12: Ibid. Pg. 13.

13: Otto Karl Werckmeister, *Ästhetik der Apokalypse*. Kunst + Krieg (edit. Bazon Brock, Gerline Koschik). Wilhelm Fink Verlag München 2008. Pg. 195.

14: Slavoj Žižek, *Willkommen in der Wüste des Realen*. Kunst nach Ground Zero, Pg. 60.

which deserves expert attention and analytical objectivity in its understanding. Until now, along with the general difficult circumstances (material, infrastructure, creative, and other) certain artists have lacked the courage to “come back” in the Bosnian and Herzegovinian context, which leaves us with a bigger responsibility in analyzing the framework which characterizes this exhibition.

In a narrow field of interpretation that refers to questions actualized after 9/11 the exhibition gathers works that question the complexity of the Bosnian and Herzegovinian identity in its most complicated aspect that is historical, cultural, sociological, religious, political, and other. In that analysis 9/11 represents the main point of change in the interpretive paradigm and that's why works of art created after that date were considered. The resonance that determined the primary goal of the exhibition – Adamović's objective thesis on the non-existence of Bosnian Herzegovinian art *as a precisely defined theoretic category of an aesthetic type* – seems to be ripe for redefinition. As a matter of fact, this exhibition emphasizes and points out specifics of our art as a coherent tissue which can, through the prism of terrorist events since September 11, undergo aesthetic theoretical analysis. While taking a look at the exhibition we see basic categories which create a structure of the displayed works, and those are: political tension, conflict, (in)security, danger, sense of endangerment, attack, occupation, hypocrisy, captivity, social action, altered identity, explosive vocabulary, and death. All that is a basic part of the Bosnian and Herzegovinian reality without being mythologized, excessively brushed up, and hypocritically pleasant.

Due to the fact that the topic is both serious and recent, the intention is to approach the works with expert objectivity and with a method close to art history. Analysis of the work itself has no ideological ballasts or political bias so a well founded conclusion can be drawn. Through the example of certain works, the importance of September 11 is shown in the widest context not as an exclusively political event, but as an event that gave entirely new significance to art, culture, social values in the most different communities, and in the end in the case of Bosnia and Herzegovina. As comparative support in evaluating the cultural and sociological importance of the act of destroying the Twin Towers, it is important to name the fact of the establishment of *readymade* in the beginning of the twentieth century. That is, September 11 sublimates, among other, the historic determination that, according to the *readymade* model, created turnover in comprehending and experiencing art and art production. The destruction of the New York towers, with its political and cultural consequences, has the same force of changing a paradigm as *readymade* was and still is. *The Fountain* of Marcel Duchamp has played a key role in ending one and starting another phase of the development of modern art. Although with the change of paradigm initiated by *readymade* you can say that it was about a stylistic problem, in the case of the attack in New York we can say that it is about a thematic interpretational problem. Because of that a lot of work from throughout art history gains new interpretive patterns and, although they were created far before September 11,

these works compile new meanings that are subscribed to them after the, until then unseen, terrorist act. Let's name some of them: *Suicide* by Andy Warhol from 1963 reminds us of the fatal destiny of victims that fell from the burning towers, that was best documented by Richard Drew's photo *The Falling man*. Through this horrific event the aestheticized people/human that fell becomes exclusively reserved for the misfortune of 9/11 which is evident in the fact that the disputed 2002 art installation, *Falling*, by Sharon Paz, on the windows of the *Jamaica Center for Arts*, had to be removed after considerable pressure. Later on, a drawing of the statue of Louis XIV with captive prisoners, after 9/11, without a doubt, reminds people of the frightening pictures of prisoners kneeling at Guantanamo Bay.

The post September period compiled new content and meanings, that moment "before" and "after" 9/11 is also explicit in the paintings of one of the most significant African artists Chéri Samba. This native of Congo named one of his cataclysmic visions from 2002 *Après le 11 septembre 2001*. From this name, the conceptual dominance emanates: The subject gets its meaning through the power of suggestion. All the tension and drama found in a work of contemporary art is contained in the time frame termed "Post September 11."

The most striking example of the permutation is evident in the 1990 work of American artist Christopher Wool on which he wrote "Terrorist" in big letters. This work had to be removed from the Baltimore Museum of Contemporary Art's permanent collection following the attack on the WTC due to the constant criticism of disturbed guests. This model shows the symbolic power which emanated in the act of destroying the WTC, which interferes with other aspects of social life, giving them new symbolic models. The same case is repeated in one significant example of Bosnian and Herzegovinian art. *The Casual Passerby I met at 7:02 PM in Sarajevo, 2004*, by Braco Dimitrijević could have been anybody. In this transformed interpretational pattern, and seen through the prism of actual reality created after the Twin Towers were destroyed, we can say that here we are discussing "The Sleeper".¹⁵ We should emphasize that Dimitrijević's series of *Accidental Passersby*, which he started working on in the 1970s has no direct connection with the discussion on terrorism, but it emphasizes a new interpretational code. In his book *Discourse on Terrorism*, Srećko Horvat narrowly describes the problem which we are discussing in the chapter *When the girl from the neighborhood becomes a suicide bomber*. Horvat names a certain *Belgian Muriel Degauqe (38) which the neighbors knew as a typical girl ... who graduated from high school and was employed at a bakery who went on to lose her life as a bomb in an attack on American forces near Baghdad*. The danger of sleepers in European countries was not limited to hypothetical possibilities, but has in some countries been obviated by prophylactic laws and has made it impossible for potential sleepers to act even before they are awakened. One well known case of this kind was when police officers killed a young man in a London subway because he "Looked like a possible sleeper." Jean Charles de Menezes *was murdered just a few days after the bombings in the London subway only because "his clothes and behavior seemed suspicious"*.¹⁶ The fear which sleepers sew throughout the world has become even bigger as they recruited people other than just those with Arab backgrounds; Germans, French, English, and others.

15: According to Wikipedia, the term *sleeper* is used to describe one "who will carry out an attack upon activation".

16: Srećko Horvat, *Banksy protiv distopije*. Oris 53/2008. Pg. 32-43.

In the broad artistic context it is useful to name several other works which use historic memory in a new, post September 11, redefined form. The work *Bearded Orientals Making the Empire Cross* from 2006, by Australian artist Priscilla Bracks is an example of this, where traditional Christian iconography was actualized by Osama Bin Laden's image. And a 2007 statue by Australian Luke Sullivan, portraying the Virgin Mary with a Muslim face and hair cover similar to the "popular" Afghan *burqa* tries to explain a new globalized perception of reality by using Christian iconography. Of course, all because of the common questioning of Islamic fashion culture on the West. Both works were displayed at a competition for the best religious art piece in the National Art School in Sydney in 2007. Works by Priscilla Bracks and Luke Sullivan have caused a wide range of discussions by Australian politicians and religious representatives pointing out the sematic aspect of September 11 and its planetary consequences. Another example is *Merleen* by Egyptian artist Kareem Lotfy from 2007, where behind a *nikab* (a Muslim cover for the face) we recognize famous graphics by Andy Warhol with the image of Marilyn Monroe. This changed and redesigned pop-iconography speaks about the transformed reality that affected the entire globalized world. These works suggestively point to the fact that radical change in the ingrained relations of wide issues on the social-civilized spectrum. The frightening events of September 2001 gave symbols, signs, metaphors, and objects completely new meanings, and interpretations. The content of messages became different. Even "The White House in late September 2001 articulated a wish aimed in the direction of Los Angeles with the goal of changing the *Production Code* for Hollywood".¹⁷ Many well known controversial events took place in which censorship or other limitations were placed on free speech because they referred to September 11 in a "different" manner.¹⁸

17: Klaus Theweleit, *Playstation Cordoba/ Yugoslavia – Ein Kriegsmodell*. Kunst + Krieg, pg. 138.

18: On the website of the American national coalition against censorship they listed in detail and analysed systematically all events dealing with freedom of speech after September 11. See: www.ncac.org/issues/freex911.cfm#news

19: Eric Troncy, *Es gibt keinerlei Anlass für die Kunst, sich mit den Anschlägen gegen die Türme des WTC zu befassen*. Kunst nach Ground Zero, Pg. 152.

20: Gene Ray, *Terror and the Sublime in Art and Critical Theory: From Auschwitz to Hiroshima to September 11*. Palgrave Macmillan, New York 2005. Pg. 52.

21: Gerhard Paul. Pg. 436.

Self censorship and changing certain names because of the events of 9/11, as it was in the case of changing the name of the American heavy metal group *Anthrax* to a "softer" term, as well as theses "that there are no reasons for dealing with art that refers to the strikes on the WTC"¹⁹, are some of the examples of transformation of the general mood after September 11. Gene Ray maintains that the term for the place of the destroyed towers in New York, "Ground Zero" was transferred from another context – from Japan to Manhattan.²⁰ That is, this popularized syntagm was used for the first time in 1946 in a report by the New York Times, to determine the destroyed Hiroshima, but after September 11, it was reallocated to New York.

III

In the works of artists in a wider context, there is a connection between September 11 as a media spectacle and with that which occupied theorists of this event the most. "September 11 was a time of television. For the first time in history viewers were witnessing the beginning of a global war on screen, that was at least partially real (in Echtzeit)."²¹ Direct broadcasts, as well as their further retrospective analysis, gave the visual media, especially television a completely new role. Through the use of digital equipment and advanced techniques, reproductions of the televised picture, that is the image of the terrorist act, was refurbished and intensified with the goal of making it aesthetically fascinating. With glowing sensation, a pseudo

significance was achieved that did not correspond to reality. "The symbolic uplifting of the event, which historians considered more humble in comparison to the attacks on Dresden and Hiroshima which left 20,000 and 200,000 dead, was pushed into first place ahead of the others through the help of time authentic images (Echtzeitbilder)."²²

22: Ibid. Pg. 439.

Television and its images became, in this case, a generator of new reality which worked in favor of the political and military events which followed. That hidden radicalization of the media was transformed into the language of art in a 2002 piece *CNN* by Thomas Hirschhorn. A golden decorated necklace with the well known logo of the leading world media house CNN creates an ironic human/viewer gullibility which comes to effect in a time of media indoctrination. The logo of the other leading television station in the Arab world, which played a significant role in the epoch of "different" information from Iraq, Afghanistan, and the Middle East, is the focus of Mounir Fatmi's work. This Moroccan French artist is the best representative of art that deals with questions about September 11 and a wide spectrum of consequences that derived directly from this event. By following McLuhan's formula "Media is message", this artist throughout different versions of the 2003/2004 work *Save Manhattan* builds a recognizable silhouette of New York using different media elements. VHS tapes, speakers, or even books. They are very suggestive because through different media contexts New York City becomes a sign of broad symbolic possibility. It is fortunate that the works of this contemporary Arabic artist were not interpreted as an insult because on the other hand, the game Maurizio Cattelano was playing the same year could have caused a real conflict. T-shirts on which insignificant text written in Arab letters, which in visual art and graphics was reminiscent of the well known Milton Glaser logo "I Love NY", could have, hypothetically, brought somebody wearing it while walking through New York serious safety issues.

IV

The aestheticizing of September 11 appeared as a technical possibility in times of mass media reproduction. If we agree with the fact that 9/11 "was the biggest media event of our lives"²³, then other events reactively tied to 9/11 contain a pedigree of first class symbolic pattern, those are the political, sociological, and religious issues of Iraq, Afghanistan, the Middle East or, in general, issues of Muslims in the west. The thematic spectrum of analyzing September 11 in art reaches out from the commemorative and politically engaged works to those criticized, controversial, and cynical pieces that destroy taboos and shock the public. The textual 2002 work of American artist Kay Rosen, *Missing*, by correlating the name of the work, the clearly written text "Remem(b)er" and the recognizable composition formed in the shape of the Twin Towers resigningly calls on collective compassion with the victims. The recontextualization of *Shark* by Damien Hirst, with new elements of citation chiefly the notorious figure of Saddam Husein by Czech artist Davida Cernyija, calls for the justification of American proceedings in Iraq. This latter, as well as the works of Richard Drew *The Falling man* or *Falling* by Sharon Paz, contain the obvious potential of controversial elements with a shocking, almost intimidating effect.²⁴ That exact effect becomes one of the main interpre-

23: Beth Simone Noveck, *Die Wirkung der Bilder in den USA. Die offene Gesellschaft und ihre Medien in Zeitalter ihrer Bedrohung.* Mainz 2003. Pg. 79.

24: And *Shark* by David Cernyj was removed from an art festival in Belgium due to possible shock value or anger in the muslim community after the messenger Muhamed caricatures.

tive characteristics of contemporary art which analyses the chain of events from September 11 to this day. In the group of those works there are: *48 portraits* by Adam Helms from 2006, *Bearded Orientals Making the Empire Cross* from 2006 by Priscilla Bracks or the untitled frightening human figure by Maurizio Cattelana from 2007 which evoke memories of the terrors of the preventive prisons in Guantanamo Bay or Abu Graib.

Regarding the range of works which sublimate the frightening effect, it is worth mentioning an artist who goes by the nickname Banksy, who, apart from turning horrific scenes from Guantanamo into high art, through the process of his work points out momentary, surprising, and unexpected action. With Banksy, the process of work is marked with the same characteristics that terrorists use – subversion, action, attack – which is why he is often called “art-terrorist”.²⁵ His urban actions are illegal, but have long been accepted in the world as artistic. The brave Banksy in a split-second managed to install, in Disneyland, dolls wearing orange jumpsuits and black bags on their heads. The installation of these Guantanamo prisoners into an American amusement park lasted just a few hours before security noticed that there was something disturbing the peace.

After September 11 even clothing became a carrier of terrifying and disturbing messages. *The Girl with the mask* by Doug Aitken from 2002 or even reduced monochromatic signs by Adam Helms connote stereotypical patterns of camouflaged terrorist clothing that also coincide with Muslim women’s clothing (nikab). Through the “covered” Virgin Mary, Marilyn Monroe, or even *Chechen Marilyn* by the Russian art collective “Blue Noses”, and the majority of works by German artist Nezaket Ekici, with elements of Islamic clothing, appear explosive and disturbing. The Performance *Religious Moments* created in 2003 or *No Pork but Pig* from 2004 revolves around the relationship between that which cannot be connected or the issues of diversity that were actualized after September 11. Ekici, an artist of Turkish origin, applied koranic verses to the Catholic convent of Sainte Marie de la Tourette (Le Corbusier, 1956./’60.) in Évieux near Lyon by using sunlight, by that provoking its complicated and global identity. Ekici prefers questioning Muslim identity in the West along with the artists Mounir Fatmi and Algerian Adel Abdesamed, which became moreover attractive in the period after September 11.²⁶ It is also useful to name the many artistic phenomena on the internet which refer to 9/11 and the wars in Iraq and Afghanistan or even the strained tensions in the relationship between East and West. In that context, terms such as “e-jihad” or “suicide-cyber-attacks” are being created.²⁷ *Discourse on terrorism* conquers new areas and uses the vocabulary of globalism. The RAF fighters from the end of the 1960s seem like “terrorists, that you can still call freedom fighters” and which had, “inasmuch as it may seem politically incorrect, noble goals”.²⁸ And while the historic theme of the RAF is gradually romanticized and popularized, current world terrorism hidden behind the term Al Qaida is given frightening and non-intelligible proportions. An appropriate illustration of that horrible problem today is the simplified cartoon in the form of a fashion illustration by Italian artist Ivana Spinelli, which proclaims fear as personal creative encouragement: *I have dreams + I have fears = I*

25: Srećko Horvat, *Banksy protiv distopije*. Oris 53/2008. Pg. 32-43.

26: Regarding the artistic scene in Islamic countries after September 11, see: Till Briegleb, *Kunst und Islam*. Art 12/2008.

27: Tilman Baumgärtel, *e-Jihad und Cyber-Selbstmordattentate*. Kunstforum International: Kunst und Krieg, br. 165. Juni-juli 2003. Pg. 146 – 153.

28: *Terrorist Karl-Heinz Dellwo guest of the Subversive Film Festival*. Radio 101, as part of the Zagreb Subversive film festival dedicated to the 40th anniversary of 1968.

produce.²⁹ Spinelli uses Islamic women's clothing as partially or even wrongfully interpreted fragments of Islamic culture in the West. Covers for the head and face bring fear and present danger that is almost impossible to avoid. At the same time, it is impossible to avoid the fact of the changed meanings of traditional religious symbols. The women's hair cover (nikab) is no longer a symbol of virginity and spiritual cleanliness, but a sign of warning and danger. *The Cross of the Oil drum* by Jannis Kounellis installed in 2001/2002 in the apse of the Church of Saint Peter in Cologne also becomes a symbol of spiritual duality and hypocrisy. This work must be interpreted as a new meaning created after September 11. It is very clear that after September 11 being religious received a new meaning and religious symbols broadcast another message.

V

Political questions, attitudes, and opinions in art after September 11 present a sensitive area of possible criticism and censorship. In the globally proclaimed war on terror there is a danger that with the model "Either you're with us or against us!" these works will be wrongfully interpreted and the authors' value will decrease. An example of this is the collage by British artist Jonathan Yeo from 2007 which presents an unofficial portrait of a former American President. However, the thing which makes it vulgar is that the artist creates the narrative portrait with fragments from pornographic magazines, which evokes surprise and shock. This work initiated an avalanche of criticism and disapproval from the White House because it clearly speaks about political attitudes by widening Bush's narrow formula, and adding a third possibility "I am not against you, but I am not with you either". Shaken democracy, wars, the endangered safety of American citizens, bad ecological politics, and opening the prison in Guantanamo are the causes of global animosity towards this American President. As such, his character often becomes the motif of politically engaged art that is connected to the period after September 11. On the streets of world cities, that is on the *street art* scene, there are many graffiti messages that deal with the character of this American President. However, Banksy's quick application seemed the most authentic. The focus of action of this mysterious street painter is directed mostly at global political themes. Safety, terror, war, endangerment, division, and others, are some of the terms that make up the unavoidable vocabulary of this British artist. Banksy uses symbols of contemporary democracy and the liberal world in changed contexts by acting subversively and unexpectedly.

After the destruction of the Twin Towers in New York the world stood next to America, and issues such as whether or not America's decision, at the time, to invade Afghanistan and Iraq and whether opening the notorious prison at Guantanamo was the right move, remain without clear answers. The liberal world noticed the instability of democratic principles, and the works of some artists also precisely analyze this topic. Other than the previously mentioned cartoon by Nedko Solakov from his cycle *Fears*, Dan Perjowski also expresses his concern in the same manner. It is common that the rhythm of parallel horizontal lines in the American

flag in their recognizable design bring peace and harmony to viewers. The American flag was a symbol of freedom and a promised land, and its presence in any part of the world suggested safety and progress. Several works point to the change that took place. Perjoschi's cartoon, without any sound, as if it is a settled phenomenon, stresses the nation's unrest. Horizontal lines were exchanged by an inarticulate and destructive establishment that looks more like a restless hatch. The American flag is damaged, it is in a phase of destruction, and it craves rebirth. Other artists find different meanings in the American flag. Brazilian Icaro Daria uses the American flag as a colored graph through which he explains the attitudes of American citizens towards the war in Iraq. However one other piece involving the American flag represents danger due to the sensitivity of the topic with which it deals. A photo collage by Berlin artist Paul Magoo, who applied the Star of David to the American flag – "a picture that could easily be understood as anti-Semitic"³⁰ This work was displayed during an internet presentation, *Imagesagainstwar.com*, organized by the Lichtblicke gallery in Cologne. The curator of the project, Tina Schellhorn, stated then: "Political correctness is not my thing ... not even in these tricky times."³¹

30: Tilman Baumgärtel, *e-Jihad und Cyber-Selbstmordattentate*. Pg. 153.

31: Citation taken from: Tilman Baumgärtel. *Ibid.*

VI

Bosnian and Herzegovinian art can be systematically separated into a few thematic areas which have to do with 9/11. First, it is important to mention those works that use cliché pictures of the burning towers by inserting scenes of the UNIS skyscrapers in Sarajevo, which were hit during the war. A direct connection between the burning WTC and the burning UNIS skyscrapers is determined by two facts. The first is the formal resemblance of the vertically constructed mega structures which the New York and Sarajevo twins were, while the other is their shared doomed destiny. This visual, that is imprinted moment, overcomes geographic distance and sets Sarajevo's local destiny into a global context. Through that connection, and thanks to "the event of all events"³², Sarajevo's case retroactively becomes a media spectacle, which was not the case in 1992. When the image of the Twin Towers getting hit became a planetary icon, it became much easier to reinterpret, a decade later, the twin towers in Sarajevo getting hit, and to redefine their value as images. The creepy similarity between the attack on the WTC and the UNIS buildings in Sarajevo, was best used in the design of the poster for the 2002 documentary film *Do you remember Sarajevo*.³³ However several years prior to September 11, in 1994, the Sarajevo artist Sanjin Jukić recognized the identicalness between them in images of the WTC and the UNIS skyscrapers in his work *Phantom of Liberty or Statue for Bosnia*. The inverted Statue of Liberty, the WTC before the attacks, and the devastated UNIS skyscrapers could be interpreted as a frightening prophecy that came true not even a decade later.

32: "Other world events such as the death of Princess Diana, the World Cup, or violent events from wars to ethnic cleansing do not have the same meaning." Jean Baudrillard, *Der Geist des Terrorismus*. Passagen Verlag, Vienna 2002.

33: Directors Sead and Nihad Kreševljaković and Nedim Alikadić; visual solutions: Šejla Kamerić and Enes Huseinčehajić.

By noticing the formal similarity in the towers in New York and Sarajevo, as well as the terror which destroyed them, artist Maja Bajević articulates the visual connection with a lot of humanity and artistic sensibility. In a series of photographs on canvas from 2003 called *Mankind* she uses different views of the attacked buildings and through her imaginative and sensitive

intervention, treats them and brings them to healing in a symbolic sense. The artist is not interested in the genesis or cause of illness – she is almost infantile, even, turning exclusively to the visible symptoms without deeper thought. What is visually dominant in this case, is the emphasized comparative images of the WTC and UNIS buildings. The artist is keen to equalize the doomed destiny of her hometown with the better known destiny of the Twin Towers of New York. She uses image to continue the “Bilderkrieg” against those who in 1992 destroyed her city. These are works which were created by the redesigned military machine which was mentioned at the beginning of this analysis – that is *Gun Camera* by Francis Aljŝ. The parallels between the “Sarajevo” and “New York” cases continues with Andrej Đerković, a Sarajevo artist who settled in Geneva. His work *9/11* from 2002, points out the New York catastrophe, but not through the structure of narration, rather through conceptual syntax. He photographs ten sets of twins from Sarajevo and arranges them in one thoughtful whole. This work is a sort of *in memoriam* to all New York victims described through local Sarajevo jargon. By that the artist emphasized the hypertrophied meaning of the word “twins” that occurred after September 11, which through the help of mass media got its primary meaning throughout the planet connected to the WTC.

By transposing the Bosnian and Herzegovinian war experience in the New York context, the spectacular context of the meaning of the media events of 9/11 is relativized, and at the same time the almost insignificant war that took place in Bosnia and Herzegovina becomes emphasized and popularized. By that the conflict in Bosnia and Herzegovina will serve as a semantic weight which was compressed in the events of 9/11, so it could fight for a central position in media space. Of course that procedure seems utopian and formally insignificant, but it becomes the focus of identification of the Bosnian and Herzegovinian artists in the general crisis of their national identity. In the same way Nebojša Šerić Shoba’s direct and immediate experience of the war in Bosnia and Herzegovina on one hand, and his new life surroundings of Manhattan on the other, were articulated in a composition of layered meaning using elements of art history. *Broadway Boogie-Woogie* from 2006 reminds one of the Bosnian trenches in which Shoba spent his youth, but using Mondrian’s conceptual masterpiece, this work brings us directly to Manhattan under attack. As a former citizen of surrounded Sarajevo, as well as a citizen of attacked New York, Shoba does not show great concern. For this artist, New York is only one in the line of battles which take place one after another, as his photographic composition *Battlefields* suggests. This series began in 2002 and has no end.

Along with the comparisons of the media reproduction of 9/11 and the war in Bosnia Herzegovina that we previously mentioned, as a rounded whole there are also topics that deal with the actual security and identity problems. Namely, the theme “Security” after 9/11 presents a separate chapter and can be interpreted in various ways. Public spaces in European cities have become endangered since that date, the confirmation of the seriousness of this problem were the strikes in Madrid, Moscow, and London. State intervention “in the name of safety” followed as a reaction to terrorist attacks, which changed the everyday lives of mil-

34: Srećko Horvat, *Banksy protiv distopije*. Pg. 41.

35: *Embedded Art – Kunst im Namen der Sicherheit*, Akademie der Künste 24.01. – 22.03.2009. Presseinformation, Stand 12.12.08, Seite 2.

36: Maja Bobar, *Otisci/Fingerprints – Juriša Boras*. Umjetnička galerija BiH 21.06. – 03.07.2006.

37: Sammlung Essl, Beč; 16.05. – 28.09.2003.

lions of people in world metropolises. Safety becomes the ideology of civil society, because “we are all suspects even before having committed anything”.³⁴ This chapter of Bosnian and Herzegovinian art can be placed in a wider context because “safety” presents a key question of global development, and the current exhibition *Art in the name of safety* recently installed at the academy of fine arts in Berlin, confirms the relevance of the theme. Curators of the exhibition use the location of the Berlin Fine Arts Academy as a direct connection to the theme. “Paris Square, which represented a symbol of the end of the cold war in the late 90s, transformed after September 11 into a safety area for international politics.”³⁵

In the context of this theme, there exists a long list of Bosnian and Herzegovinian artists that deliberately or spontaneously defined a new area of interaction of artistic imagination and concrete reality. *American Freedom* by Asim Đelilović is almost too explicit and activist like in pointing out the new symbolism of the American flag, directly questioning the redefined meaning of world safety. Almost the same message is hidden in the redesign of the American flag from 2004. Čedomir Kostović, who as an American citizen is at the source of this information, immediately questions the same problem.

It is obvious that the question of personal identity has become the main question of “new world safety”. The works of Braco Dimitrijević, Juriša Boras, Zlatan Filipović, Alma Suljević, Kurt and Plasta, and Gordana Anđelić-Galić all refer to this.

Although in the opening text of the exhibition of Juriša Boras in Sarajevo art historian Maja Bobar named “the safety aspect” of Boras’ painting as a secondary reference, here their biometric character seems most significant. She further notes that growing global insecurity makes this biometric data gain more importance in the process of separating “good” from “bad”.³⁶ And Zlatan Filipović uses elements of personal identification to emphasize the ambivalent relationship between artists and the state military mechanism. In his video work *Freeing the passport* from 2005, the artist uses his passport as a metaphor of the loss of identity due to emphasized safety measures. *Hommage Harald Szeemann* by Alma Suljević from the same year alarmingly shows that the question of identity has become a question of world safety ideology. The layers and complexity of identity, as one of the current themes of contemporary art in general, experience their own debacle. The artist, dressed in a nikab, with bombs on her chest, unannouncedly attends the premier of Szeemann’s exhibiton *Blood and Honey*, and by that evokes a security scandal.³⁷ That conflict, terror, and fear are historically embedded themes of Bosnian and Herzegovinian art was evidenced by one artifact at the named exhibition. At a famous presentation of artists from Balkan countries, Szeemann installs a carriage in which the remains of deceased heir to the throne Franz Ferdinand, were carried from Sarajevo to Vienna in 1914. In that context it is worth mentioning the work Radenko Milak, who paints the Sarajevo assassination through traditional painting techniques, thus returning to the event, retroactively, the power of planetary spectacle.

VII

Observing, reliving, and referring to September 11 and terrorism within the borders of Bosnian and Herzegovinian art, is obviously not at all a disregarded or sporadic phenomena. It seems that the one much bigger and significant event in Bosnia and Herzegovina – that is the war from 1992 to 1995 – has not influenced our artists as much as 9/11 did. Rationally and logically following and analyzing these facts results in the question *why is it so?* As if 9/11, by the power of its symbolism to redefine and change the ingrained meanings in the widest context finally succeeded in determining the complicated Bosnian and Herzegovinian identity. Issues of identity, safety, law, or aspects of terrorist aesthetic present current themes of contemporary Bosnian and Herzegovinian art created after September 11. However a wider deviation of time will serve as pledge for objective and detailed analysis of the previously mentioned influences.

Irfan Hošić



Ministarstvo obrazovanja,
nauke, kulture i sporta
Unsko-sanski kanton



Ministarstvo obrazovanja i nauke
Federacija Bosne i Hercegovine



Ministarstvo kulture
Kanton Sarajevo

