

Adela Jušić
Borjana Mrđa
Emina Kujundžić
Iva Simičić
Irena Sladoje
Lana Čmajčanin
Lala Raščić
Leila Čmajčanin
Nela Hasanbegović

INTIME

INTIMACIES

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„Intime“ kao kritičke strategije

Čini se kao da je intima nepovratno potisnuta u naše vrijeme, opterećena informacijama i nadzorom i zavodjenjem, slomljena pod odlučujućim uticajem svih drugih nivoa. Ali intima je još uvijek nepredvidljiva sila... možda će intima i njeni umjetnički izrazi zapanjiti 21. vijek.

Brian Holmes, Afektivistički manifesto

Kritičke umjetničke strategije u promijenjenim uslovima “društva kontrole” podrazumijevaju introspektivno preispitivanje kompleksne mreže učinaka kojima se ne samo ekstenzivno (globalno) već i *intenzivno* (na nivou senzibiliteta koji određuje stilove života) u korijenu negira sama mogućnost otpora. Eksploatisane kao najprofitabilnija sredstva u proizvodnji spektakla globalnog kapitalizma, današnje intimne prakse se mogu shvatiti kao kontrolisane, automatizovane, inscenirane i “brendirane šeme postojanja”.

U istoriji umjetnosti, od Kurbeovog (Courbet) *Porijekla svijeta* i Maneove (Manet) *Olimpije do Privatnog prostora* Tanje Ostojić, radikalizacija intimnih izraza podrazumijeva ukidanje distance između umjetnosti i posmatrača. Ideologija neutralnosti posmatrača probija se dimenzijom realnog: uzvraćenog pogleda, realnog tijela, realnog događaja, realnog kontakta. Prisutna je takođe i svijest o “spektralnoj sjenci realnosti” koju smo u stanju doslutiti tek kroz fikcionalizaciju koja čini dio umjetničke procedure (kako pokazuje Slavoj Žižek u svom tumačenju Hičkokove filmske procedure).

Intima je i prostor fantazije, otvaranje ka svijetu drugačijih pravila. To je prostor introspekcije, ali i prostor produktivne tenzije neočekivanog, stav kontra marginalizacije, stereotipa, ignorancije, homogenizacije i bezosjećajne birokratije. Za razliku od “intimizma” kao umjerenog modernističkog

usmjerenja koje izbjegava radikalno preispitivanje odnosa sopstva i okruženja, intima kao umjetnička strategija kritički artikuliše ovaj odnos.

Radi se o artikulaciji individue, kao i o artikulaciji pred-individualnog i trans-individualnog. Pred-individualno se odnosi na specifičnosti društva i kulture u kojoj se individua artikuliše, a trans-individualno se odnosi na relacije kroz koje se artikuliše, od odnosa sa najbližima i neposrednim okruženjem, preko profesionalnog i društvenog života, do odnosa prema svijetu u cjelini.

Intenzivna upletenost privatnog svijeta u procese i okolnosti nad kojima nemamo kontrolu predstavljena je u djelima Borjane Mrđa. Ciklus crteža *Cut-out moments* ističe singularnost sjećanja i snažan emotivni naboj međuljudskog odnosa. Ovi intenzivni singularni momenti okruženi su tekstem o aktualnim zbivanjima u svijetu. U video radu pod nazivom *Transfiguracija* proces uplitanja, simbolizovan tradicionalnom formom splitanja djevojačke kose u pletenicu, nalazi kontrapunkt u bolnom procesu oslobađanja kose koja se zapelela u grani bora. Proces se odvija u enterijeru doma i u eksterijeru rodnog kraja umjetnice, na Kozari. Pri tome se situacije iz realnosti ukazuju kao ritualne radnje „inicijacije“ i “oslobađanja”.

U djelima Emine Kujundžić intima je pojam koji upućuje na prijatnost i sigurnost privatnog svijeta nasuprot mučne slike spoljnog svijeta uništenog zagađenjem i ratovima. Ambivalentnosti intime kao oaze ljudskosti i kao individualne bespomoćnosti prikazuju četiri diptiha pod nazivom *4E*, što istovremeno upućuje na četiri elementa: vatru, vodu, zemlju i vazduh, ali i na različite aspekte subjektivnosti umjetnice.

Multiplicitet subjektivnosti, hiljade života koje obično prigušujemo u sebi, stvara halucinantni kaleidoskop video rada *Change*. Snažna vizualizacija sopstva kroz metaforu vode

ostvorena je u video radu Irene Sladoje *Me, Myself, and Irena*, reflektujući trostrukost sopstva u psihoanalitičkom tumečenju superega, ega i ida. "Okeansko osjećanje" kojim Frojd (Freud) opisuje rastvaranje granica ega (pojam je preuzet od Romaina Rollanda-a kod koga ima značenje spiritualnog doživljaja sveopšte povezanosti) sputano je staklenim zidovima akvarijuma koji stvaraju utisak izolovanosti pojedinačnog bića.

Relacija između umjetničke procedure i psihičkog procesa ostvorena je u video performansu Lale Raščić *A Load from the Inside-Reviewed*. Umjetnica kombinuje nadrealističku estetiku sučeljenja različitih nivoa realnosti sa mogućnostima digitalne tehnologije. U ovom slučaju fokus je na "Psihopatologiji svakodnevnog života" u kojoj Frojd (Freud) razmatra omaške u sjećanju, ponašanju i govoru kao indikativne za rad nesvjesnog. U videu performansu Lale Raščić, tijelo umjetnice kroz izvođačku formu slapstick-a pokušava da zauzme odgovarajuću poziciju u enterijeru Frojdovog stana u Beču i pri tome stvara komičnu situaciju neuspjelog prilagođavanja. Štaviše, radi se o enterijeru koji je zabilježen fotografijom

Edmund Engelman, a tijelo umjetnice je digitalna projekcija, tako da se stvarno prilagođavanje dešava na nivou odnosa realnost-fikcija. Fikcionalizacija u umjetničkoj proceduri omogućava svijest o „spektralnoj sjenci realnog“ koja se očituje u naočigled slučajnim omaškama. Takva procedura investirana je i u kritici ideoloških mehanizama koji se prikrivaju iza naizgled kontingentnih dešavanja (slična procedura koristi se u psihoanalitičkom liječenju kada se u simptomatičnim omaškama ne vidi nikakvo značenje ili kada se ne prepoznaju arhetipske situacije).

Prvi izraz ideološke kritike, izraz koji podrazumijeva nesputan pristup nesvjesnom i kritičke strategije nekonvencionalne subjektivnosti, jeste arhetipska figura lude, prva u nizu arhetipa

individuacije. Ova figura predstavlja psihološki auto-portret u radu Leile Čmajčanin iz ciklusa portreta inspirisanih figurama velike arkane tarota, koju prati poezija Andreje Dugandžić. Ovaj ciklus portreta na određen način nastavlja prethodni ciklus linoreza Leile Čmajčanin u kojem je izgradila vizuelni identitet karakterističan za njeno djelo (nova interpretacija kubističkog portreta, snažan kolorizam i narativ transformacije svakodnevnog u arhetipsko). Uz dozu dalijeuskog humora, umjetnica o izboru tematike kaže: „Nakon dugog i napornog razmišljanja, koje stalno prekida svijest o meni kao najinteresantnijem svjetskom fenomenu, zaključila sam da je u umjetnosti najvažnije biti otvoren i iskren, i vođena tim zaključkom, došla sam do ideje da je najpravednije baviti se sobom... Tako sam autoportretom riješila problem zvani tematika“.

Radovi Borjane Mrđa, Emine Kujundžić, Irene Sladoje, Lale Raščić i Leile Čmajčanin, predstavljeni na ovoj izložbi, bave se vizualizacijom psihičkih procesa i introspekcijom ambivalentnosti intime u odnosu na životno okruženje. U drugom dijelu izložbe obuhvaćeni su radovi Adele Jušić, Lane Čmajčanin, Ive Simčić i Nele Hasanbegović. U ovim radovima dispozicija intime obuhvata kulturnu i političku kontekstualizaciju.

"Intimacies" as critical strategies/ Branka Vujanović

It would seem that intimacy is irretrievably weighted down in our time, burdened with data and surveillance and seduction, crushed with the determining influence of all the other scales. But intimacy is still an unpredictable force... it may be that intimacy and its artistic expressions are what will astonish 21st century.

Brian Holmes, Affectivist manifesto

Critical artistic strategies in changed circumstances of the “society of control” involve the introspective questioning of the complex network of effects, through which the very possibility of resistance is being negated, not only extensively (globally) but also intensively (on the level of sensibility that determines ways of life). Intimate practices today, exploited as a most profitable means in the production of the spectacle of global capitalism, can be read as controlled, staged and “branded patterning of existence.”

In the history of art, from Courbet's *Origin of the World* and Manet's *Olympia*, to Tanja Ostojić's *Private Spaces*, radicalized expressions of intimacy point to the elimination of distance between the space of art, and the space of the viewer. They break through the ideology of viewer's neutrality, by insisting on a dimension of the real: returned gaze, real body, real event, real contact. There is also an understanding of the “spectral shadow of reality”, that we encounter only through fictionalization, as a part of artistic process (Slavoj Žižek gives the example of Hitchcock's film procedure as revealing this “spectral shadow of reality”).

Intimacy is also a space of fantasy, a revelation of a different set of rules. It is a space of introspection, as well as productive tension of the unexpected, the stand against marginalization, stereotypes, ignorance, homogenization, and senseless bureaucracy. Intimacy is different from “intimism”, a moderate modernist stream avoiding radical confrontation of the self, and its surroundings. Intimacy as an artistic strategy critically articulates this relationship. It is an articulation of the individual, but also of pre-individual and trans-individual. Pre-individual points to the specificities of society and culture in which the individual articulates itself, and trans-individual points to the relations through which s/he articulates her/his self, from the

relation with the immediate surroundings, close family and friends, through the professional and social life, to the relation to the world in general.

The works of Borjana Mrđa deal with the ways in which intimacy is interwoven with processes and circumstances beyond our control. The drawings from the cycle *Cut-out moments* emphasize the singularity of memory, and provide a powerful emotional charge of inter-human relations. These emotionally charged singular moments are surrounded by the texts that thematize different contemporary happenings around the world. Her video work *Transfiguration* engages the process of interweaving symbolized by a traditional form of braiding a girl's hair. This process of braiding has its counterpoint in the painfully effort of releasing the girl's hair from the branches of the tree. The processes take place in the interior environment of home, and in the natural environment of Kozara which is where the artist was born. Situations from the everyday turn out to be ritual practices of “initiation” and “liberation.”

The notion of intimacy in the works by Emina Kujundžić point to the pleasant and secure feeling of the private world in contrast to the sombre image of the outside world destroyed by pollution and wars. Intimacy is imbued with ambivalent meanings, from the oasis of humanness to individual powerlessness. This is presented by the quartet of dyptichs entitled *4E*, which is a shortcut for four elements as well as for different subjectivities of the author. This multiplicity of subjectivity creates a hallucinogenic kaleidoscope, in her video work *Change*.

Irena Sladoje's video self-portrait titled *Me, Myself, and Irena* provide a powerful visualization of the self, in accordance with the triple aspects of the self (ego, superego, id) in psychoanalysis. This visualization employs the metaphor of water. The “oceanic feeling” is a term that Freud uses to

describe the state in which the boundaries of the ego are being dissolved (the term itself comes from Romain Rolland, who uses it to point to the spiritual experience of the connectedness of all life). This “oceanic feeling” that every individual possesses is constrained by the glass walls of the aquarium, creating the sense of individual separation.

The relationship between artistic procedure and psychic process, finds further expression in Lala Raščić's video-performance *A Load from the Inside – Reviewed*. The artist combines surrealist aesthetics of confronting different layers of reality with the possibilities offered by digital technology. Here, the focus is on the “Psychopathology of everyday life” in which Freud deals with slips in memory, behaviour and speech as indicative of the work of the unconscious. Lala Raščić's video performance acquires a slapstick form, the body of the artist is making attempts to take an appropriate position in the space of Freud's apartment in Vienna. The unsuccessful adjustment creates a comic situation. Moreover, the artist uses a photograph of Freud's apartment by Edmund Egelman and her body is digitally projected into it. So the real adjustment is taking place on a level between reality and fiction. Fictionalization in artistic procedure makes a realization of “spectral shadow of reality” possible, revealing itself in apparently accidental slips. This kind of procedure is invested in the critique of ideological mechanisms concealed beneath apparently contingent happenings (the same procedure is used in psychoanalytic treatment when one cannot see the meaning in symptomatic slips, or recognize archetypical situations).

The first expression of ideological critique, the expression that points to the unrestrained access to the unconscious and to critical strategies of unconventional subjectivity, is the archetypical figure of the Fool. This is the first figure in the

process of individuation, a psychological self-portrait, in the cycle of depictions by Leila Čmajčanin that are inspired by figures of Tarot. Her self-portrait is accompanied by an Andreja Dugandžić's poem. This cycle is a continuation of the previous cycle of linocut self-portraits, in which the artist develops a specific visual characteristic for her work (a new take on the cubist portrait, a powerful colorism, and a narrative of the transformation of everyday into the archetypical). With the flavor of daliesque humour, the artist has said about her choice of subject:

“After long-lasting and exhaustive thinking, constantly interrupted by an awareness about myself as most interesting world phenomenon, I came to a conclusion that in art it is most important to be frank and honest, and from that conclusion, I came to the idea that it is most fair to be occupied by oneself. And so, with the idea of self-portrait I solved the problem called subject.”

The works by Borjana Mrđa, Emina Kujundžić, Irena Sladoje, Lala Raščić, and Leila Čmajčanin, presented at this exhibition, deal with the visualization of psychic processes and introspection into the ambivalencies of intimacy in relation to the surroundings of life. The second part of the exhibition consists of works by Adela Jušić, Lana Čmajčanin, Iva Simčić, and Nela Hasanbegović. Disposition of intimacy in these works expands to the domain of cultural and political contextualization.

Dispozicije intime/ Jon Blackwood

"It is not time or opportunity that is to determine intimacy;...it is disposition alone."

Jane Austen Sense and Sensibility

"Intima" je mnogo suptilnija riječ nego što se čini na prvi pogled. Uobičajeno razumijevanje ovog pojma, koje se odnosi na njegove romantične i seksualne konotacije, prikriva nivoe kompleksnih značenja na koje upućuje termin u pluralu - "intime" - u nazivu ove izložbe. Postoji onoliko varijacija na temu "intime" koliko ima intimnih osjećanja.

U književnosti, intima je predstavljena kroz mrežu različitih ponašanja definisanih rodnim identitetom; pisci od Thackeray-a do Tolstoy-a govore o razvoju zanatskih i jezičkih vještina kao amblema ženske senzibilnosti, kao seriju poučnih intimnih susreta koji se dešavaju u privatnom, domaćem, ženstvenom okruženju.

Međutim, posljednja stvar za koju se umjetnice predstavljene na izložbi "Intime" mogu optužiti jeste povlačenje u sferu privatnog. Aspekti njihove prakse, bazirane na intimnim pričama i ponašanju, pružaju kritičku platformu sa koje se može intervenisati u širem društvenom i kulturnom kontekstu. Ne radi se samo o hronici privatnih preokupacija, izloženih javnosti kako bi se ponudio privilegovani uvid u inače zatvoreni svijet. Radi se o intimnom iskustvu kome se pridružuje kritička oštrica. Angažovanjem posmatrača u ličnoj sferi, autorice teže uspostavljanju serije širih paralela sa univerzalnijim aplikacijama. Instalacija Lane Čmajčanin *Krojenje i šivanje* polazi od poznatog geografskog nacrtu Bosne i Hercegovine i poziva posjetioca da prepravi mapu po sopstvenom nahođenju i u skladu sa sopstvenom ličnom historijom. Ovo je djelo koje implicira intimu

između posjetioca i umjetnika, bez konkretnog fizičkog susreta. Nacionalni i lokalni prostori spadaju u ključne odrednice u okviru kojih ljudi lociraju ličnu istoriju i razvoj sopstvenog karaktera, a ova instalacija baca skeptički pogled na opšte, veoma simplifikovane narative nacionalizma koje teže svodenju ličnih istorija na narative podložne manipulaciji. U širem smislu, može se reći da svaki pokušaj definisanja "nacije" mora uzeti u obzir gotovo beskonačno mnogo "Bosanaca i Hercegovaca" koji postoje u pojedinačnim umovima. Postoji i shvatanje da je ispitivanje suptilnih razlika u individualnoj percepciji zadatak koji pruža mnogo vrjednije uvide nego pokušaj usklađivanja slatkorječivih demagogija prepoznatljivih "nacionalnih mitova" u cilju ujedinjenja traumatizovane i disfunkcionalne teritorije.

Ovo je umjetnica koja rado istražuje jazove između retorike i realnosti. Tako njen novi rad "166987 uboda" koristi brutalno direktan jezik seksualne moći i izvodi ga u nježnoj tehnici veza. Postoji očigledan užitak u tenziji koju ovakav postupak proizvodi, užitak koji se ukazuje kao double entendre.

Adela Jušić nalazi snažan inspirativni pogon u životima žena iz bivše Jugoslavije u drugoj polovini 20. vijeka. Portreti u njenom tekućem projektu *Nepoznate heorine* predstavljaju likove partizanki iz ratnih godina 1941-45. Ovakvi likovi žena često su korišteni u svrhu validacije jednog od osnivačkih mitova post-ratne Jugoslavije; to je mit o partizanskoj borbi, koja je samostalno dovela do ustanovljenja naizgled stabilnog i uređenog društva. Takav ugodni truizam takođe previda realnost koju su iskusile žene nakon okončanja vojnog konflikta. Žene su uzele puno učešće u Narodnooslobodilačkoj borbi, sa uvjerenjem da se emancipacija ne sastoji jedino u okončanju okupacije Jugoslavije, već takođe u svijesti da u će u post-ratnoj utopiji uslijediti jednake mogućnosti obrazovanja, zaposlenja, kao i oslobođenje od patrijarhata i rodnih uloga u

domaćinstvu. Ove fotografije prenose gorko suočenje sa realnošću – sa ponovnim osnaživanjem patrijarhalnih vrijednosti u vrijeme mira.

Djelo Nele Hasanbegović se takođe hvata u koštac sa patrijarhalnim pojmovima i muškim pogledom. Multi-medijalna instalacija *Ispod vela* predstavlja grupu od osam žena, obučenih u bijele vjenčanice na koje je projektovana forma porobljujućih lanaca. Instalacija je adekvatan prikaz brendirane iluzije da žena ima “kontrolu” nad svojom sudbinom; kao da se “realna” ženska subjektivnost može nekako razotkriti kroz konzumerske šeme, kroz izvođenje “normi” ljepote, intime i skromnosti, definisanih u skladu sa muškim pogledom. Površnost takve iluzije postaje bolno jasna kada se uporedi sa realnošću života mnogih žena u uslovima kasnog kapitalizma; one se konstantno prosuđuju u odnosu na nedostižnu “perfekciju”; suočene sa kontinuiranim restrikcijama slobode i sužavanjem ličnog izbora, izložene seksualnoj eksploataciji i trgovini ljudima. Ovakav “intimni” grupni portret “idealne žene” asocira na djela iz ranijih epoha poput *Tri gracije* Antonia Kanove (Antonio Canova) iz 1814-17 ili Engrovog (Ingres) *Le Bain Turc* iz 1862. Međutim, nasuprot ovim djelima iz 19. vijeka, djelo Nele Hasanbegović ne prikazuje ideal u cilju povlačenja iz realnosti, već u cilju konfrontacije sa sladunjavim lažima kojima se savremeno društvo uljuljkuje.

Skulptura Ive Simčić *Think Left* problematizuje našu intimnu povezanost sa političkim ideologijama prošlog vijeka i ispituje njihovo redefinisane u post-ideološko doba. Skulptura upućuje na intimu posmatranja; umjetnica je iskoristila gipsani odliv, korišćen u bolnici za zaliječenje preloma noge, i transformisala ga u kaubojsku čizmu.

Kaubojska čizma je simbol jednog od najpoznatijih američkih stereotipa iz 19. i ranog 20. vijeka; kauboj, samotnjak, isključivo

muškarac, osvajač divljine i vladar životinjama, obično se smatra za simbol desnice. Tokom dva predsjednička mandata George-a W. Busch-a (2000-2008), kaubojska čizma postala je, u rukama satiričara i političkih protivnika, metafora za mnoge neuspjehe američke spoljne politike iz tog doba.

Simčićeva, međutim, u svom nazivu, teži tome da se ovaj simbol vidi kao metafora nove ljevice u povoju; u ovom smislu, kaubojska čizma se može shvatiti kao humoristična referenca na mnogobrojne “nove” pionire ljevičarske politike, u svom nastojanju ka reformaciji u novom vijeku, ostavljajući iza sebe razbijene ideološke ostatke “realno postojećeg socijalizma”. *Think Left* je cinična metafora kojom se pronicljivo, kroz vizualnu dosjetku, tematizuje zajedničko iskustvo bola, razaranja i sporog oporavljanja.

U “Znakovima pored puta” Ivo Andrić je zapisao: “Između bojazni da će se nešto desiti i nade da možda ipak neće, ima više prostora nego što se misli. Na tom uskom, tvrdom, golom i mračnom prostoru provodi mnogi od nas svoj vek”.

Umjetnice predstavljene na ovoj izložbi okupiraju sličnu teritoriju i nalaze u tami intime idealnu osnovu sa koje mogu projicirati svjetlo na probleme koje vide oko sebe. U kulturi u kojoj je intima pod budnim nadzorom, ovo je moćna pozicija za zauzeti.

Dispositions of intimacy/ Jon Blackwood

“It is not time or opportunity that is to determine intimacy;...it is disposition alone.”

Jane Austen *Sense and Sensibility*

“intimacy” is a much subtler word than it appears at first glance. The most common understandings of the word, relating to its its romantic and sexual implications, conceal layers of complex

meaning that the plural title of this exhibition- "Intimacies"- attempts to open out. For there are as many variations on the theme of "intimacy" as there are intimate feelings.

In literature, intimacy has been represented via a network of differing gendered behaviours; writers from Thackeray to Tolstoy speak of the development of craft and language skills as emblems of womanly refinement, as a series of intimate learning encounters taking place in private, domestic, feminine spaces.

Yet the last thing that the artists presented in "Intimacies" could be accused of, is a retreat into private life. For them, aspects of their practice, based on intimate stories and behaviour, offers a critical platform for intervening in much wider discourses in culture and society. Far from being a chronicling of private concerns, exhibited in public to allow a privileged glimpse into an otherwise closed world, these artists draw on intimate experience to provide them with a sharply critical cutting edge. In engaging the viewer on the territory of the personal, they hope to gain their confidence in drawing out a series of wider parallels with a more universal application.

Lana Čmajčanin's *Tailoring and Sewing* installation takes the familiar geographic outline of Bosnia & Hercegovina and invites the visitor to re-make the map in their own image and according to their own personal history. This is a piece that offers the viewer an implicit shared intimacy with the artist, without physically having met. National and local spaces are some of the key determinants in which people locate their history and the development of their character, and this piece casts a very skeptical glance at the overarching, grossly over-simplified narratives of nationalism that would seek to flatten such individual histories in a broader, more easily manipulated narrative. More broadly, we can understand that any attempt to define a "nation" must acknowledge the near infinite

"Bosnia-Hercegovinas" that exist in individual minds. It is suggested, perhaps, that examining the subtle differences between individual perception may be much more valuable and insightful a task, than trying to stitch together a glib, over-familiar farrago of "national myths", as the means to bind together a traumatised and dysfunctional territory.

This is an artist that enjoys exploiting the obvious gaps between rhetoric and reality. Hence, in Čmajčanin's new piece *166987 Uboda* (166987 Pricks), the brutally frank language of sexual power is rendered in the quiet, gentle craft of embroidery. There is an obvious enjoyment of the tension that this produces, a relish redoubled by double entendre.

Adela Jušić's work finds a powerful motor force in the lives of women in ex-Yugoslavia in the second half of the twentieth century. The portraits in the ongoing *Unknown Heroines* project focus on individual faces of women partizans in the 1941-45 conflict. Individual women, such as those shown in this piece, were used to validate one of the founding myths of post-war Yugoslavia; that the struggle of the partizans, alone, provided for the establishment of what seemed to be a stable and ordered peace-time society. Such a comfortable truism also overlooks the reality experienced by women when the military conflict was over. Women took a full part in the military battles of the "National Liberation War", in the full belief that emancipation did not just consist of ending the Axis occupation of Yugoslavia, but also in the belief that, in a post-war utopia, opportunities for education, training, work and liberation from patriarchy and gendered domestic roles would also be forthcoming. The reality- a re-inforcement of patriarchal values in peacetime- is made all the more bitter by these images.

A grappling with notions of patriarchy and the male gaze is one of the issues also addressed in the work of Nela Hasanbegović.

The multi-media installation *Under the Veil* presents a group of eight women, all clad in bridal white. Projected onto these figures is the outline of tightly binding chains. This installation deftly unpicks the branded illusion that women can “control” their destiny through consumption; that somehow, through these patterns of consumption, the performance of male-defined “norms” of beauty, intimacy and modesty, a “real” female subjectivity can somehow be uncovered. The shallowness of such a notion is thrown into painful relief, when contrasted with the reality of many women's lives in late capitalism; judged continually against a template of unattainable “perfection”; subject to a continued restrictions of freedoms, narrowing of personal choice, being the subject of sexual exploitation and trafficking. In this sense, such an “intimate” group portrait of “ideal woman”, echoing works from earlier epochs such as Antonio Canova's *The Three Graces* of 1814-17, or Ingrčs' *Le Bain Turc* of 1862. But, contrary to these nineteenth century works, Hasanbegović's ideal is used not as a retreat from reality, but as a means of confronting it, through the sugared lies that contemporary society tells about itself.

Iva Simčić's sculpture, *Think Left*, addresses our intimate familiarity with the political ideologies of the last century, in order to challenge them, and suggest their possible re-fashioning in a post-ideological age. The sculpture suggests an intimacy of observation; the artist has taken a plaster cast, fitted in hospital to help heal a broken leg, and transformed it into a cowboy boot.

The cowboy boot is a symbol of one of the most familiar American stereotypes from the nineteenth and early twentieth centuries; the cowboy, the lone, exclusively male pioneer, the conqueror of wildernesses and the master of animals, is generally regarded as a right wing symbol.

During the two terms of American president George W. Bush (2000-2008), the cowboy boot became a metaphor for the many failures of American foreign policy from that era, in the hands of satirists and political opponents.

Simčić, however, in her title, tries to reclaim this symbol as a metaphor for an embryonic new left; in this sense, the cowboy boot can be seen to humorously refer to the myriad “new” pioneers of left wing politics, as it attempts to re-form itself in the new century, leaving behind the shattered ideological remnants of “really existing socialism”. *Think Left* is a wry metaphor, developing a sharply observed visual pun, from the common experience of pain and disruption, and slow healing.

In *Signs by the Roadside*, Ivo Andrić wrote : “Between the fear that something would happen and the hope that still it wouldn't, there is much more space than one thinks. On that narrow, hard, bare and dark space a lot of us spend their lives.” The artists exhibited here occupy similar territory, and find in the darkness of intimacy an ideal basis from which to shine a light into the issues and problems that they see around them. In a culture where intimacy is subject to unprecedented scrutiny, this is a powerful position to occupy.



Adela Jurišić/Kad ja umrem radite šta hoćete/
When I Die You Can Do What You Want/2011



I'll chop them slowly by myself, every day a little bit.



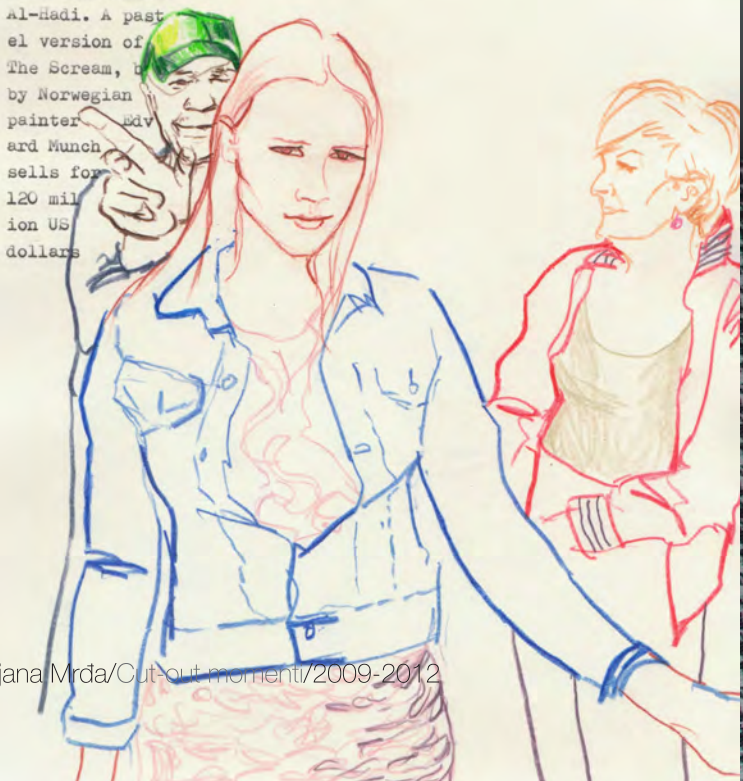
There are still some left from the last year.

intime/intimacies

2012. Iran-European Union relations: The European Union adopts an embargo against Iran in response to the UN Security Council's continued effort to enrich uranium. At least 79 people were killed and more than 1000 were injured after a football match in Port Said, Egypt. The Diamond Jubilee of Queen Elisabeth II marks the 60th anniversary of her accession to the thrones of the United Kingdom, Canada, Australia, and New Zealand, and the 60th anniversary of her becoming Head of the Commonwealth. A fire

at a prison in Comayagua, Honduras kills 360. Iran suspends oil exports to the European Union following sanctions put in place by the European Union and the United States in January. Greek government debt crisis: Eurozone finance ministers reach an agreement on a second, 130-billion euro Greek bailout. Arab Spring ongoing protests in Libya against Muammar Gaddafi. A pasteurized version of the Scream, by Norwegian painter Edvard Munch sells for 120 million US dollars

Iran suspends oil exports to the European Union following sanctions put in place by the European Union and the United States in January. Greek government debt crisis: Eurozone finance ministers reach an agreement on a second, 130-billion euro Greek bailout as a result of ongoing protests in Yemeni President Ali



Borjana Mrda/Cut-out moments/2009-2012

intime/ intimacies

Emina Kujundžić/4E/ 2011



Irena Sladoje/Me, Myself and Irena/2011





Leila Čmajčanin/The Fool's Journey/2012

Fino ti se otvorila putna karta.
 Veoma ćeš se obradovati.
 Na kućnoj karti stoji da se sekiraš.
 Al' tebi će neka muška osoba nešto pomoć.
 Na tvoje veliko veselje.
 Crna mlađa osoba će ti pomoći da nešto završiš za stan, za kuću.
 I to će ti uspjeti, hiljadu posto.

Ako već nisi upoznala neku mušku osobu,
 upoznaćeš.
 Neku mušku osobu koja dobro stoji s parama.
 Samu ćeš sebe iznenadit.
 Kako će ti se ta muška osoba svidjet.
 A i ti njoj.
 Iznenadno poznanstvo će završiti ozbiljnom vezom.

Nije ni crn ni plav, nešto između.

Što se tiče poslovnosti, ti ćeš, nešto što očekuješ, što ti neka ženska osoba treba pomoć, morat ćeš se malo strpit. Ta ženska osoba razmišlja da ti pomogne al' trenutno nema mogućnosti.

Nešto je spriječava.

Međutim,

Prije nego ona sve to završi, tebi će stić glas iz daleka.
 Tebi se ukazuje mogućnost putovanja.
 Tu ti stoji karta veselja i zadovoljstva.

Nemoj puno da se sekiraš.
Digni se iz toga.
Tuge za majkom.
Još uvijek ti je to prisutno.
Vidi se da tuguješ.
Vadi se, zbog zdravlja.

Lijepe su ti se karte otvorile
Tako je ispalo
Nemam razloga da ti lažem

Andreja Dugandžić

Iva Simčić/Think Left/2012





UPUTSTVO ZA KROJENJE

Priprema za šivenje
Molimo vas da prije krojenja pažljivo pročitate priloženi stručni uputstvo krojenja. Želimo vam pomoći u izboru odgovarajućih materijala i tehnika šivanja. Način na koji ćete postaviti odbojnik moći će varirati zavisno od vrste materijala, oblika i geometrije odbojnika u odnosu na položaj šavova.

1. Pregled krojnih dijelova

Način prikazivanja krojnih dijelova može biti: različite boje (ovisno o odabiru materijala kroja)

2. Brojevi krojnih dijelova

Način prikazivanja brojeva krojnih dijelova može biti: različite boje (ovisno o odabiru materijala kroja)

3. Tumačenje krojnih linija

Način prikazivanja krojnih linija može biti: različite boje (ovisno o odabiru materijala kroja)

4. Nalazišta krojnih dijelova na krojnom listu

Način prikazivanja nalazišta krojnih dijelova može biti: različite boje (ovisno o odabiru materijala kroja)

5. Odbojnik za krojenje

Način prikazivanja odbojnika može biti: različite boje (ovisno o odabiru materijala kroja)

6. Odborak

Način prikazivanja odboraka može biti: različite boje (ovisno o odabiru materijala kroja)

7. Kambodžanski krojni dijelovi

Način prikazivanja kambodžanskih krojnih dijelova može biti: različite boje (ovisno o odabiru materijala kroja)

8. Priprema krojenja

Način prikazivanja pripreme krojenja može biti: različite boje (ovisno o odabiru materijala kroja)



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ŽUPANIJE



OPĆINE / OPŠTINE

Lala Raščić/A Load from the Inside – Reviewed/2011



Nela Hasanbegović, Pod velom/Under the Veil/2010



Biografije umjetnica/
Biographies of artists

Adela Jušić rođena 1982. Godine u Sarajevu, Bosna i Hercegovina. Diplomirala na Akademiji likovnih umjetnosti u Sarajevu. Osnivačica je i članica Asocijacije za umjetnost i kulturu CRVENA. Živi i radi u Sarajevu.

Adela Jušić born 1982. in Sarajevo, Bosnia & Herzegovina. She graduated from the Academy of Fine Arts Sarajevo. She is a cofounder of the Association for Art and Culture Crvena. Lives and works in Sarajevo.

www.adelajusic.wordpress.com



Borjana Mrđa rođena je u Banjaluci 1982. godine, gdje živi i radi. Diplomirala na Akademiji umjetnosti Univerziteta u Banjaluci, gdje je i magistrirala 2010. godine. Zaposlena je kao asistent na predmetima Slikanje i Crtanje, na Akademiji umjetnosti Univerziteta u Banjaluci.

Borjana Mrđa born 1982 in Banjaluka, where she currently lives and works. She graduated from the Academy of Arts, University of Banjaluka, where she received her Master Degree in 2010. She works as an assistant of Painting and Drawing at the Academy of Arts, University of Banjaluka.

www.borjanamrdja.com



Emina Kujundžić rođena je 1980. Godine u Kairu, Egipat. Studirala na Akademiji likovnih umjetnosti Sarajevo, Odsjek slikarstvo. Od 2003. godine radi u pro.ba multimedijskoj produkcijskoj laboratoriji Sarajevo. Živi i radi u Sarajevu i Rimu.

Emina Kujundžić born 1980 in Cairo, Egypt. Graduated 2003 from the Academy of Fine Arts in Sarajevo, Department of Painting. Since 2003 she works in pro.ba multimedia production laboratory Sarajevo. Lives and works in Sarajevo and Rome.

www.emina.ba



Irena Sladoje rođena je u Fojnici 1976. godine. Diplomirala je 2003. godine na Odsjeku za slikarstvo Akademije likovnih umjetnosti u Sarajevu, gdje pohađa postdiplomski studij. Živi i radi u Sarajevu i Pazariću.

Irena Sladoje born in 1976. in Fojnica, Bosnia and Herzegovina. She is a postgraduate student at the Academy of Fine Arts Sarajevo, /department of Painting, where she graduated in 2003. Live sand works in Sarajevo and Pazarić.



Iva Simčić (1974, Sarajevo, Bosna i Hercegovina) vizualna umjetnica i teoretičarka umjetnosti. Diplomirala je na University of Illinois at Chicago, odsjek slikarstvo/grafika, a magistrirala na Yale University School of Art. Trenutno pohađa doktorski studij Teorija umetnosti i medija na Interdisciplinarnim studijama Univerziteta umetnosti u Beogradu. Zaposlena kao viši asistent na Akademiji likovnih umjetnosti u Sarajevu.

Iva Simčić (1974, Sarajevo, Bosnia and Herzegovina) visual artist and theoretician. Holds BFA in Painting/ Printmaking from the University of Illinois at Chicago and MFA in Painting/Printmaking from Yale

University School Of Art. Currently enrolled in the PhD Program at the Department of Theory of Arts and Media at the University of Arts in Belgrade. Employed as senior assistant at the Academy of Visual Arts Sarajevo.



Lala Raščić rođena je u Sarajevu 1977. godine.

1995-2001, BA/MA Akademija likovnih umjetnosti Zagreb, Odsjek slikarstva i umjetničke edukacije; 2003-2004, Rijksakademie van Beeldende Kunsten, Amsterdam. Boravi i radi u Zagrebu, Sarajevu i New Orleansu.

Lala Raščić born 1977 in Sarajevo, Bosnia and Herzegovina.

1995-2001, BA/MA BA/MA Academy of Fine Arts in Zagreb, painting and art education; 2003-04, Rijksakademie van Beeldende Kunsten, Amsterdam. She lives and works in Zagreb, Sarajevo and New Orleans.

www.lalarascic.com



Leila Čmajčanin rođena 1981. u Sarajevu.

Završila je Srednju školu primijenjenih umjetnosti u Sarajevu i diplomirala na Akademiji likovnih umjetnosti Sarajevo, Odsjek grafika. Jedna je od osnivačica Asocijacije za kulturu i umjetnost CRVENA. Živi i radi u Sarajevu.

Leila Čmajčanin, born 1981 in Sarajevo, Bosnia and Herzegovina.

She graduated from the Academy of Fine Arts Sarajevo, Graphic department. She is one of the founders of the Association for Art and Culture CRVENA. Lives and works in Sarajevo.



Lana Čmajčanin rođena 1983. godine u Sarajevu, Bosna i Hercegovina.

Diplomirala na Akademiji likovnih umjetnosti u Sarajevu, Odsjek za skulpturu. Osnivačica je i članica Asocijacije za kulturu i umjetnosti CRVENA. Članica je Udruženja likovnih umjetnika BiH. Živi i radi u Sarajevu.

Lana Čmajčanin, born 1983 in Sarajevo, Bosnia and Herzegovina. Graduated from the Academy of Fine Arts and from the University of Sarajevo,

sculpture department. Founder and member of Association for Culture and Art CRVENA. Member of Artists Association of Bosnia and Herzegovina. Lives and works in Sarajevo.

www.lanacmajcanin.com



Nela Hasanbegović rođena je 1984. god. u Sarajevu, Bosna i Hercegovina.

Magistrirala na Akademiji likovnih umjetnosti, Univerzitet u Sarajevu, na Odsjeku kiparstvo, BiH. [2010.]. Diplomirala na Akademiji likovnih umjetnosti, Univerzitet u Sarajevu, na Odsjeku kiparstvo, BiH. [2007.] Članica Asocijacije za kulturu i umjetnosti CRVENA.

Živi i radi kao samostalna

umjetnica u Sarajevu, Bosna i Hercegovina.

Nela Hasanbegović born 1984. in Sarajevo, Bosnia and Herzegovina. Education: MFA // Academy of Fine Arts, University of Sarajevo, Department of Sculpture, B&H, [2010.], BFA // Academy of Fine Arts, University of Sarajevo, Department of Sculpture, B&H, [2007.]. Member of Artists Association of Bosnia and Herzegovina, since 2007. Member of the Association for Culture and Art Crvena, since 2011. Lives and works as a freelance artist in Sarajevo, Bosnia and Herzegovina.

www.nelahasanbegovic.com



Biografija kustosa/
Curators biography

Biografija kustosa/
Curators biography



Branka Vujanović (Sarajevo, 1979), istoričarka umjetnosti i kustosica, magistrirala je 2007. godine na Katedri za istoriju moderne umjetnosti Filozofskog fakulteta u Beogradu. Priprema doktorsku disertaciju iz teorije savremene umjetnosti i estetike (Justus-Liebig Univerzitet/Institut za umjetničku edukaciju, Giessen, Njemačka). Trenutno živi u Sarajevu i radi kao kustosica u Galeriji Collegium artisticum.

Branka Vujanović (Sarajevo, 1979), art historian and curator, holds a Master Degree in History

of modern art from Belgrade University/Faculty of Philosophy. She is writing a doctoral dissertation in theory of contemporary art and aesthetics (Justus-Liebig University/Institute for Art Education, Giessen, Germany). Currently lives in Sarajevo and works as a curator at Gallery Collegium artisticum.



Jon Blackwood je istoričar umjetnosti i freelance kustos iz Glazgova (Škotska). Doktorirao je 2000. godine na Courtauld Institutu za umjetnost Univerziteta u Londonu. Do jula 2011. godine predavao je na Univerzitetima Cambridge i Glamorgan i vodio Odsjek za

istoriju umjetnosti na koledžu Duncan of Jordanstone College of Fine Art, Dundee University. Trenutno živi u Sarajevu gdje priprema studiju o umjetnosti u Jugoslaviji od Austro-ugarskog doba do danas. Urednik je online portala Sarajevo Culture Bureau. Kao spoljni saradnik, predaje istoriju umjetnosti u Nacionalnoj Galeriji u Edinburgu (Škotska) i angažiran je na nizu izložbenih projekata.

Jon Blackwood is an art historian and freelance curator from Glasgow, Scotland. He has taught at the Universities of Cambridge and Glamorgan, and was head of the Art History department at Duncan of Jordanstone College of Fine Art, Dundee until July 2011. He is now based in Sarajevo, and is working on a book on the history of art in former Yugoslavia from Austro-Hungarian times to the present. He is also editor of the Sarajevo Culture Bureau website, and teaches art history in Sarajevo, and, as a visiting lecturer, at the National Gallery of Scotland, Edinburgh, in addition to working on a range of exhibition projects.



Spiak djela/
List of works

Spiak djela/ List of works

Adela Jušić, Kad ja umrem radite šta hoćete // When I Die You Can Do What You Want; single-channel video/sound, 19'24", 2011, video editing and camera: Adela Jušić, Sound editing: Ognjen Šavija; Translation assistance: Lejsa Hečimović, Special thanks to: Andreja Dugandžić

Adela Jušić, Nepoznate heroine // Unknown Heroines, manipulirana digitalna fotografija sa tekstom (manipulated digital photographs with texts), 2012

Borjana Mrđa, Cut-out momenti // Cut-Out Moments, crteži: akvarel bojice, 2009-2012

Borjana Mrđa, Preobraženje // Transfiguration, video, 7'10", 2009

Emina Kujundžić, 4E, mixed media, 2011

Emina Kujundžić, Change, video, 2012

Irena Sladoje, Me, Myself and Irena, video-instalacija (video-installation), 2011

Irena Sladoje, Ruže // Roses, fotografija (photo), 2011

Irena Sladoje, Dnevnici // Diaries, umjetnička knjiga, kontinuirani projekat, od 2001 (artist book, work in progress, since 2001)

Iva Simčić, DiviNation#2, fotografije, 98 video stills (photographs, 98 video stills), 2012

Iva Simčić, Think Left, gipsana bolnička čizma (medical cast), 2012

Lana Čmajčanin, BiH – Krojenje i šivenje // B-H – Tailoring and Sewing, instalacija (installation), 2011

Lana Čmajčanin, 166987 uboda // 166987 pricks, vez (embroidery, needlework), 2012

Lala Raščić, A Load from the Inside – Reviewed, two chanell video installation, 11'0", 2011

Video by: Ivan Slipčević, Photos by: Edmund Engleman, Commisioned by: Sigmund Freud Museum, Vienna

Leila Čmajčanin, The Fool's Journey, mixed media, dim. var. 2012

Nela Hasanbegović, Postscriptum, performance, video 7'42", 2008

Nela Hasanbegović, Pod velom // Under the Veil, performans, fotografija (performance, photograph) 2010

Nela Hasanbegović, Zatvoreno za javnost // Closed to public, intervencija u javnom prostoru, fotografija (intervention in public space, photograph), 2011

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