

Archaeology of Body/
Anthropology of Violence
Arheologija ti jela/
Antropologija nasilja

Jenny Holzer
Lana Čmajčanin
Sarah Vanagt

Arheologija tijela/Antropologija nasilja
Archaeology of Body/Anthropology of Violence

Jenny Holzer/Lana Čmajčanin/Sarah Vanagt

Galerija Duplex/10m2 - 8.11.2012. - 16.11.2012.

Izložba je organizirana u sklopu 7. Pravo Ljudski Film Festivala

Ova izložba posvećena je ženama,
ženama koje smo izgubile,
ženama koje volimo i ženama koje jesmo.

The exhibition is devoted to women,
Women we lost,
women we love and the women we are.

Andreja Dugandžić

As if someone big, someone knows about this all

There in that chair sits the body of my
slaughter.

The daring body of the squatter,
who never moves out
from me, my holy body.

The body, the body of war.
I was present,
now I am not.

Men, touch me,
you fucked me.
Violently.
Now men don't want me,
my name is shame.

I am elegy.
Marks on my skin
verify the unfinished
business on my skin.
My skin sings
of nostalgia
for sexual body.

Body of a woman.
Body of the country.

My country is a site
of wars, human activity,
the broken bones, broken souls.
Places of crime,
where some stayed
and some never return.
What we exhumate,
we know its forever lost.

There in his chair,
where he sits, where he rests.
Repentance is none
when he answers those questions
that lose in translations.
Numbers as we are, the witnesses,
his survivors, we keep him alive.
His confession is for listeners,
not from a doer.

What is dangerous about me?

The glamorous justice.
The convicted.
All those foreign languages
administrate my story,
I accuse but who am I
to the accused?

Testify, type, record
Digitalize.
Write history.
Mystory is herstory
So lonely, it is about me.

I know of my death.
Does he?
The nature archives.

And this body
which remembers,
as perfectly
as the water remembers.

Someone big, someone knows about this all.

Izložba *Arheologija tijela/Antropologija nasilja*, promišlja prostorno, vremensko i sadržajno prisustvo rata, u odsustvu rata, u njegovom najreprezentativnijem obliku – ljudskom tijelu. Tijelu kao dokazu, živućem, nestalom ili iskopanom.

Sve tri umjetnice, Jenny Holzer, Lana Čmajčanin i Sarah Vanagt smještaju svoje radove u Bosnu i Hercegovinu, mjestu specifičnom, opterećenom sveprisutnom referencom rata. Rat djeluje kao centralna komponenta u našem postojanju, a kada artikuliramo vrijeme mi govorimo o vremenu, prije rata, za vrijeme rata, nakon rata. Ustvari, ljudska istorija je nastala nasiljem; tragovi civilizacija vidljivi su u iskopinama oružja i kosti i upravo su tragovi nešto što zaokuplja sva tri rada, *Lustmord*, *Nocturno No.1* (rad u nastajanju) i *20 000*. Sva tri rada personificiraju tijelo zločina – prisutno u djelovanju, ono koje pati od tog djelovanja, ono koje ne može reagirati na posljedice djelovanja ili ono koje djelovanje promatra.

U novembru 1993. godine, *Süddeutsche Zeitung* izdao je 500,000 kopija magazina sa naslovnicom printanom od mješavine crvene tinte i ljudske krvi, koje su donirale žene, neke od njih iz Bosne i Hercegovine, čija je krv preživjela nasilje i kao takva bila dokazna. Naslovnica i sadržaj magazina uključivali su rad *Lustmord* kojim je američka umjetnica Jenny Holzer reagirala na jezive zločine silovanja žena i djevojčica koji su se u to vrijeme dešavali u Bosni i Hercegovini. Riječ *Lustmord* je njemačka riječ koja opisuje seksualno ubistvo silovanjem, koje Jenny Holzer "svjedoči" na samom početku, "*Budna sam na mjestu gdje žene umiru*", pozivajući na pažnju svih koji dodirnu krv, ljudski likvid koji je jednako pun života kao i smrti.

Tu su zločinac, žrtva i promatrač/ica. Oni su jedni spram drugih relacijski, kao što su svi relacioni prema nasilju. Poetika tri glasa, pomiješana u naizgled nepostojećem redosljedu čine nas sasvim svjesnima o tome ko je ko u zboru rata, ili koja je hijerarhija uloga u činu nasilja.

"Ona se steže i ja je udaram – S tobom u meni dolazi spoznaja o mojoj smrti – Ona mi se osmjehuje jer misli da joj mogu pomoći."

Jednostavnost s kojom Jenny Holzer komunicira je čvrsta kao ožiljci na koži ili duši. Tri glasa ne mogu biti na mjestu jedni drugih. Pasivna su u svom određenju i postoje kao opozicija ovom drugom – kao što je žrtva suprotna zločincu ili promatrač/ica žrtvi.

Lana Čmajčanin promatra i svjedoči. U njenom radu *20 000*, umjetnica adresira problem ratnog silovanja i problem društvene ignorancije i marginalizacije žena koje su preživjele silovanje. Muzički stalci koje izlaže uglazbljuju tužnu melodiju binarnih nota, koje broje od jedan do dvadeset hiljada, a to je broj koji ne završava nego ostaje infinitivan – infinitivan poput tišine. Umjetnica posvećuje rad svim ženama koje su progovorile, a govori u ime onih koje to ne mogu. Glas preživjele je glas onih koje šute. Lana upozorava na inkonzistenciju institucionalne pravde i nemogućnost potraživanja reparacije, skupa sa mišlju o tome da li je bilo kakva reparacija zadovoljavajuća u životu nakon silovanja.

Glasovi koje čujemo, govoreće brojke, su glasovi žrtava prije ili nakon zločina. *“U sobi je nastao potpuni mrak”*, čini da zamislimo strahovite scene koje su se dogodile, prije ili nakon što se svjetlo ugasilo. Tjera nas da zamislimo nezamislivo, međutim, preživjela ne treba zamišljati kada kaže: *“Prepoznala bih ga i za dvadeset godina.”* Kako bi zaboravila svog mučitelja? Dok je živa, on živi u njoj, jednako kao što živi u njenom okruženju, njenoj obitelji i zemlji.

“Kao da neko veliki, neko za sve ovo zna” – to su riječi Radovana Karadžića u snimku koji Sarah Vanagt obuhvaća u djelu svog videa/rada u nastajanju koji naziva *Nokturno*. Na kompjuterskom ekranu vidimo Karadžića koji recitira *Nokturno*, za koji nisam sigurna da li ga je on lično napisao ili neko drugi. On kaže da je poema o snijegu i strahu i ja mogu zamisliti kako snijeg i strah idu skupa. On šeta ispred kamere i smije se, dok Sarah stavlja papir preko ekrana i počinje olovkom šarati preko njega. Polako, on nestaje, sve dok ga više ne možemo vidjeti. Otisak koji ostaje na papiru je dokaz nasilja.

Sarah Vanagt gradi arheologiju Tribunala, otkrivajući koje su riječi ili slike korištene kao dokazni materijal. Ona obilježava mjesta na kojem se sva tri glasa ponovno susreću, bila to stolica optuženog, stol sudca ili mramorne pločice glavnog predsoblja. Ona prikuplja dokaze dokaza, nalazeći i najmanje detalje rata. Pokret ruke koja otkriva i pokriva je pokret promatračice, ona čini stvari vidljivima i nevidljivima, kreirajući pritom novo mjesto, izmišljeno mjesto.

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The Exhibition Archaeology of Body/Anthropology of Violence, considers spatial, temporal, and the evident presence of war, in the absence of war, in its most representative form - the human body. Body as evidence, the still living, missing or the exhumed...

All three artists, namely Jenny Holzer, Lana Čmajčanin and Sarah Vanagt set their work in Bosnia and Herzegovina, a particular place that is burdened with omnipresent reference – the war. The war acts as a central component to our existence when we articulate the time, before the war, during the war, after the war. In fact, all human history is built upon violence; traces of civilization are visible in excavated weapons and bones and it is exactly these traces that concern all three works, Lustmord, Nocturno (work in progress) and 20.000. All three works personify the body of crime - present in action, suffering from that action, not being able to react to consequences of that action or observing the action.

In November 1993, the Sueddeutsche Zeitung published 500,000 copies of magazines with the cover printed in a mixture of red ink and human blood, donated by women, including Bosnian women whose blood survived violence and was thereby evidential. The cover and the content of the magazine included the work Lustmord by an American artist Jenny Holzer, who reacted to gruesome rapes of women and girls that were at time being committed in Bosnia and Herzegovina. The word Lustmord is a German word for sexual murder involving rape which Jenny Holzer “witnesses” right as she begins, “I am wide awake in place where women die, “ inviting awareness of everyone else who touches the blood, the human liquid which is full of life and full of death.

There’s a perpetrator, a victim and the observer. They can be understood as relational to each other as all of them are to violence. The poetics of three voices, mixed up in seemingly no exact order make us wide aware about who is who in this choir of war, or what is the hierarchy of roles in the violent act.

“She tightens and I hit her - With you inside me comes the knowledge of my death- She smiles at me because she thinks I can help her.”

Simplicity by which Jenny Holzer communicates is firm like marks on skin or on a soul. The three voices cannot be in each other’s place. They’re passive in their determination and exist to the opposite other - as opposite as the victim is to perpetrator or as observer is to the victim.

Lana Čmajčanin observes and witnesses. In her work - 20.000, she addresses the problem of war rape and the problem of social ignorance and social marginalization of women who survived rape. Music-stands she exhibits bring a sad melody to binary notes, which count one to twenty thousand, a number which does not end but stays rather indefinite - as indefinite as the silence is. She dedicates her work to all the women who spoke out, but speaks for those who cannot. The voice of the survivor is the voice of the silent ones. Lana warns to inconsistency of institutional justice and inability to claim reparation, along with a thought whether any reparation could be satisfying in afterlife or rape.

Voices we hear, or the speaking numbers, are voices of victims prior to, or after the crime – “The room went into a complete dark”, making us imagine the horrifying scene that have happened, before or after the light went off. She makes us imagine the unimaginable; however, the survivor needs no imagination when she speaks: “I would have recognized him in twenty years.” How could she forget her torturer? As long as she lives, her torturer lives in her. Likewise, the torturer lives in her surrounding, her family and her country.

“As if someone big, someone knows about this all” - are words used by Radovan Karadžić in a recording that Sarah Vanagt captures in part of her video/work in progress that she calls Nocturno. On a computer screen we see Karadžić reciting Nocturno, for which I am not sure if he wrote or someone else did. He says the poem is about snow and about fear and I can imagine how well the snow and fear go together. He walks in front of the camera and smiles, while Sarah is putting the paper over the screen and starts rubbing over it with a pencil. Slowly he is disappearing until we cannot see him anymore. The trace left on a paper is evidence to violence.

Sarah Vanagt builds archaeology of Tribunal, finding which words or images are used as evidence material. She is marking the places where all three voices meet again, be that the chair of the accused, the desk of the judge, or the marble tiles in the main lobby. She collects evidence from evidence, discovering the tiniest details of war. The movement of the hand that covers and uncovers is the gesture of the observer, she makes things both visible and invisible, creating thereby a new place, even an imaginary one.

This exhibition is devoted to women. Women we lost, women we love and the women we are...

Jenny Holzer Lustmord

Na poziv *Süddeutsche Zeitung Magazin*, Holzer je kreirala rad ponukan ratom u Bosni (gdje je silovanje žena korišteno kao ratno oružje i strategija) ali se odnosi na seksualno nasilje u svim svojim svuda prisutnim manifestacijama. *Lustmord* je napisan iz nadmoćne pozicije počinitelja, žrtve i promatrača/ice nasilnog seksualnog čina ili njegove posljedice. Za *Süddeutsche Zeitung Magazin*, tekst je napisan na koži žena i muškaraca i fotografiran iz blizine. Presavijena bijela kartica nalijepljena je na naslovnu stranicu magazina. Štampana sa tintom djelomično sačinjenom od krvi koje su donirale žene iz Njemačke i bivše Jugoslavije, omotnica je sadržavala sva tri glasa. Tekstovi su inkorporirani u elektronske znakove. Također su ugravirani u srebrne prstenove koji su potom omotani oko ljudskih kostiju i metodički posloženi na pohabanim drvenim stolovima.

At the invitation of the Süddeutsche Zeitung Magazin, Holzer created a series that was prompted by the Bosnian War (where the rape of women was a war tool and strategy) but deals with sexual violence in its ubiquitous manifestations. Lustmord is written from the vantage points of the perpetrator, the victim, and the observer of a violent sexual encounter or its aftermath. For Süddeutsche Zeitung Magazin, the texts were handwritten on the skin



Project for *Süddeutsche Zeitung Magazine*, No. 46,
with Tibor Kalman, 1993

Offset print on card

11.8 x 9 in. / 30 x 23 cm

Text: *Lustmord*, 1993–95

© 1993 Jenny Holzer, member Artists Rights Society (ARS), NY

Photo: Edward Addeo

of women and a man and photographed in close-up. A folded white card was glued onto the cover of the magazine. Printed with ink partially made of blood donated by women from Germany and the former Yugoslavia, the cover card contained all three voices. The texts have been incorporated into electronic signs. They also have been engraved in silver bands that were then wrapped around human bones and methodically laid out on worn wooden tables.

Sretna sam da će Lustmord biti izložen u Sarajevu, jer su taj grad i regija mjesto rođenja ovog pisanja. Zahvalna sam da je silovanje konačno prepoznato kao ratni zločin.

I am thankful to have the Lustmord series in Sarajevo as the city and the region are birth places of this writing. I am grateful that rape is recognized as a war crime now.

Jenny Holzer, 25.10.2012.

Lana Čmajčanin

20.000

Nakon Drugog svjetskog rata, najveći broj silovanja, registriran je u Bosni i Hercegovini. Brojka premašuje cifru od 20,000.

Tačan broj žrtava nikada neće biti određen u partijarhalnoj strukturi društva kakvo je naše. Preživjele uglavnom o traumi šute, kako zbog društvene i porodične neprihvatljivosti, tako i zbog odbacivanja.

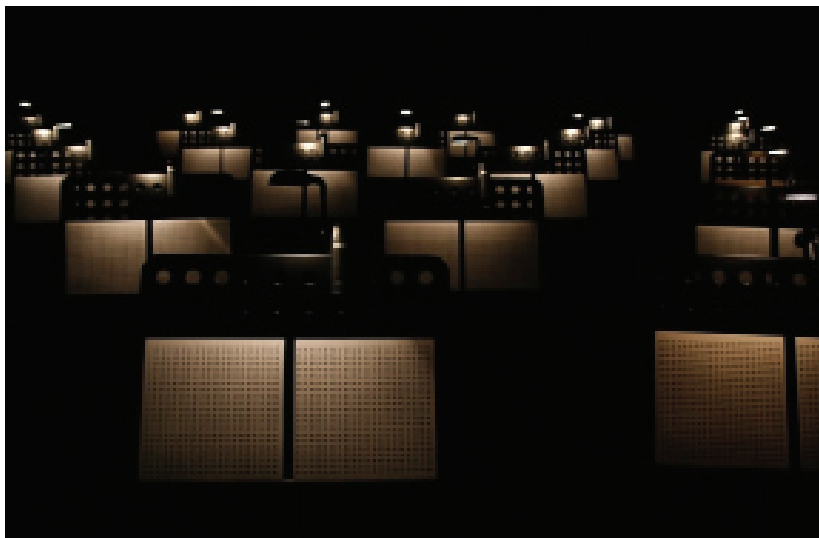


Photo: Tijana Jović

Cilj mi je ukazati na društvenu ignoranciju i marginalizaciju problema sistemskog silovanja i tretman žena koje su preživjele silovanje.

Pored zakonskih zapreka, preživjele doživljavaju dodatna traumatska iskustva: društvenu alijenaciju, nezaposlenost, problem sa stanovanjem, nerazriješen pravni status, nepostojeći status, nedovoljnu medicinsku i psihološku pomoć, nedostatak zaštite i podrške. Amnesty International bilježi činjenicu da 30% žrtava ratnog seksualnog zločina ne prima nikakvu psihološku pomoć.

Veliki broj žena, žrtava seksualnog nasilja/rodno uvjetovanog nasilja, nisu prepoznate kao takve, te su lišene bilo kakvog prava na reparaciju. Kako bi izbjegle stigmatizaciju od strane okoline i vlastitih obitelji, neke od njih nisu bile u stanju istupiti i potraživati prava, dok druge nisu bile informirane o zakonu ili rokovima za apliciranje, ili pak nisu uspjele sakupiti medicinsku dokumentaciju.

Neke od njih su imale hrabrosti i tako dobile status civilnih žrtava rata, stičući tako i pravo na minimalnu kompenzaciju koju zakon predviđa.

Ovaj rad je posvećen njima.

After World War II, the highest number of rapes has been registered in Bosnia and Herzegovina. That figure exceeds 20,000.

The exact number will never be determined in the patriarchal structure of society such as ours. The survived victims mostly remain in silence over trauma or fear of social and family disapproval and rejection.

My aim is to point out to social ignorance and social marginalization of problem of systematic rape and the treatment of women whose are survivors of rape.

Besides legal impediments, survived victims are facing other traumatic experiences: social alienation, unemployment, housing problems, unsolved legal status, unrecognized status, insufficient medical and psychological help, lacking protection and help. Amnesty International has published the fact that 30 % of war crime victims of sexual abuse do not receive any psychological help.

A large number of women, victims of sexual abuse/gender based violence, have not yet been recognized as such, being deprived of the status and this way the right to any form of reparation. In order to avoid the stigmatization of the surroundings and their own families, some of the traumatized women weren't able to come out and claim the right, although satisfying conditions, others weren't well informed about the law or the closing date for applications, and some of them couldn't gather all the necessary medical documentation.

There were just a few who had the courage to claim the status of civil victims of war, thus acquiring a minimum compensation the law provides.

This work is dedicated to them.

Sarah Vanagt

Nocturno

(work in progress)

U "Nocturnu" je pokret, ili preciznije, kretnja ona koja okupira centralnu ulogu, npr. pokret ruke koja olovkom trlja preko papira, otkrivajući tako teksturu ispod. Svako je dijete barem jednom radilo frotaž panja drveta ili novčića. Polagano pojavljivanje 'nove slike' posjeduje nešto magično. Kao da jedino zahvaljujući činu trljanja stvari vidimo po prvi puta, sa mikroskopskim pogledom, otkrivamo detalje i tragove koje prethodno nismo mogli niti zamisliti. Upravo je ova jednostavna, i na neki način začarana kretnja ta koju sam činila u i oko zgrade Međunarodnog suda za ratne zločine počinjene na području bivše Jugoslavije 21. i 22.12.2010. godine i 05.1.2011.godine.



Photo: Sarah Vanagt

Do sada sam snimila 40 frotaža: stolicu optuženog, tipkovnicu prevoditelja/ice, stol sudaca/kinja, televizijske ekrane kontrolne sobe, mramorne pločice glavnog lobija, stakleni zid između sudnice i javne galerije...

Frotaži načinjeni u Hagu, sa svojim apstraktnim uzorcima i tragovima, čini da pomislimo na arheološke lokalitete, a uslijed konteksta, čak i više o brojnim ekshumacijama masovnih grobnica u mjestima poput Srebrenice i Brčkog. U tom smislu, instalaciju/film, možemo smatrati umanjenom arheologijom Tribunala.

In "Nocturno" it is a movement, and more precisely a gesture, that occupies a central role, i.e. the movement of a hand rubbing with a pencil on a piece of paper, thus revealing the underlying texture. Every child has once made a rubbing of a tree trunk or a coin. The slow appearance of the 'new image' holds something magical. It's as if only thanks to the act of rubbing one truly looks at things for the very first time, with a microscopic gaze, discovering details and traces one could not even have suspected before. It's this simple, and in a certain sense enchanted gesture that I have 'carried out' in and around the building of the International Criminal Tribunal for the Former Yugoslavia (ICTY) on December 21 and 22, 2010, and on January 5, 2011.

I now have about 40 filmed rubbings: the chair of the accused, the keyboard of the translator, the desk of the judges, the television screens of the control booth, the marble tiles in the main lobby, the glass wall between the courtroom and the public gallery...

The rubbings made in The Hague, with their abstract patterns and traces, naturally makes one think of archaeological sites, and, because of the context, even more of the numerous exhumations of mass graves in places like Srebrenica anden Brcko. In this sense one could consider the installation/film as a kind of a small-scale archaeology of the Tribunal.

Jenny Holzer

Više od trideset godina Jenny Holzer predstavlja svoje oporne ideje, argumente i boli u javnim prostorima i na međunarodnim izložbama, uključujući 7 World Trade Centar, Reichstag, Venecijansko bijenale, Guggenheim muzeje u New Yorku i Bilbao i Muzej američke umjetnosti Whitney. Njen medij, bio formuliran kao majica, broš ili LED znak, je pisanje, a javna dimenzija je integralna izvedbi njenog rada. Počevši sa 70tim godinama i New York City posterima, sve do recentnih svjetlosnih projekcija na pejzaže ili arhitektonske građevine, njena se praksa, hororom, ljubaznošću i hrabrošću suprotstavlja neznanju i nasilju. Holzer je 1990.godine na Venecijanskom bijenalu dobila nagradu Leone d'Oro i Crystal Award na Svjetskom ekonomskom forumu 1996.godine. Posjeduje počasne diplome Ohio University, Williams College, the Rhode Island School of Design, The New School i Smith College. Godine 2011. dobila je Barnard orden za izuzetnost. Holzer živi i radi u New Yorku.

For more than thirty years, Jenny Holzer has presented her astringent ideas, arguments, and sorrows in public places and international exhibitions, including 7 World Trade Center, the Reichstag, the Venice Biennale, the Guggenheim Museums in New York and Bilbao, and the Whitney Museum of American Art. Her medium, whether formulated as a T-shirt, as a plaque, or as an LED sign, is writing, and the public dimension is integral to the delivery of her work. Starting in the 1970s with the New York City posters, and up to her recent light projections on landscape and architecture, her practice has rivaled ignorance and violence with humor, kindness, and courage. Holzer received the Leone d'Oro at the Venice Biennale in 1990 and the Crystal Award from the World Economic Forum in 1996. She holds honorary degrees from Ohio University, Williams College, the Rhode Island School of Design, The New School, and Smith College. She received the Barnard Medal of Distinction in 2011. Holzer lives and works in New York.



Photo: Nanda Lanfranco

Lana Čmajčanin



(rođena 1983., Sarajevo, Bosna i Hercegovina) studirala je na Akademiji likovnih umjetnosti Sarajevo. Iako formalno obrazovana kao skulptorica, Lana u svom radu koristi različite medije kao što su video performans, instalacije, site specific radovi i zvučne instalacije. Čmajčanin je jedna od osnivačica Udruženja za umjetnost i kulturu Crvena te članica Udruženja likovnih umjetnika i umjetnica Bosne i Hercegovine od 2008. godine.

Učestvovala je na brojnim međunarodnim izložbama, od kojih recentnije uključuju: NGBK - Neue Gesellschaft für Bildende Kunst, Berlin (Spaceship Yugoslavia); ArtPoint Gallery, Kulturkontakt Austria, Vienna (I Advocate Feminism); Tito's nuclear bunker in Konjic (1st Time Machine Biennale of Contemporary Art); Center for Contemporary Art, Tel Aviv (Prolonged Exposure); El Parquadero, Bogotá, Colombia (Decolonial Aesthetics); Gallery Atopia – film & videokunst, Oslo (Salon of Film & Video Art); Gallery P74, Ljubljana (Global South); ISCP, New York (Secondary Witness), Good Children Gallery, New Orleans (That Passes Between Us), <rotor> association for contemporary art, Graz (Be realistic – demand the impossible!),

Škuc Gallery, Ljubljana (If you're trapped in the dream of the other, you're fucked), Färgfabriken - Centre for contemporary Art, Architecture (I Will Never Talk About The War Again) Society.

(b. 1983, Sarajevo, Bosnia and Herzegovina) studied the Academy of Fine Arts, Sarajevo. Although she was formally trained a sculptor, she uses a variety of media like video-performance, installations, site specific works and sound installations. Čmajčanin is co-founder of the Association for Art and Culture Crvena and member of the Association of Visual Artists of Bosnia and Herzegovina since 2008.

She has participated in many international exhibitions, recent includes: NGBK, Berlin (Spaceship Yugoslavia); Art-Point Gallery, KulturKontakt Austria, Vienna, (I Advocate Feminism); 1st Time Machine Biennale of Contemporary Art, Konjic; Center for Contemporary Art, Tel Aviv, (Prolonged Exposure); El Parquadero, Bogotá, Colombia (Decolonial Aesthetics); Gallery Atopia – film & videokunst, Oslo, Norway; Gallery P74, Ljubljana, (Global South), ISCP, New York, (Secondary Witness), Good Children Gallery, New Orleans, (That Passes Between Us), MMC KIBELA, Maribor, (I will never talk about the war again), <rotor> association for contemporary art, Graz, (Be realistic – demand the impossible!), Škuc Gallery, Ljubljana (If you're trapped in the dream of the other, you're fucked), NGBK - Neue Gesellschaft für Bildende Kunst, Berlin (Spaceship Yugoslavia - The Suspension of Time), Färgfabriken - Centre for contemporary Art, Architecture, (I Will Never Talk About The War Again) Society.

Sarah Vanagt

(1976., živi u Briselu) studirala je istoriju na Univerzitetima u Antverpu, Sussexu i Groningenu, i film na Nacionalnoj filmskoj i televizijskoj školi (UK). Sarah pravi dokumentarne filmove, video instalacije i fotografije gdje svoje zanimanjem za istoriju kombinira sa interesom prema filmu (i njegovom porijeklu). Njen diplomski film AFTERYEARS OF WALKING (2003.) bilježi preradu istorije Rwande nakon genocida 1994. godine. Vanagt je potom producirala nekoliko radova u regiji Velikih jezera, kao što su dokumentarni film BEGIN BEGAN BEGUN (2005.), video instalacija LES MOUCHOIRS DE KABILA (2005.) i Power Cut (2007.). U četverokanalnoj instalaciji HEAD (2007.) kombinirala je snimke urađene super 8icom, drevnog grada Pompeia sa slikama novorođenčadi. Video instalacija ASH TREE (2007.) utemeljena je na djetinjstvu Mary Shelly. Petogodišnja djevojčica luta po londonskom groblju dok



speluje slova na grobovima. Njen prvi kontakt sa abecedom je odjednom i njen prvi kontakt sa smrću. Kratki rad THE CORRIDOR fokusira se na bezvučni susret između magarca i starca u engleskom staračkom domu. U oktobru 2011. godine Katrien Vermeire i Vanagt su snimale ekshumacije masovnih grobnica Francovih žrtava u Španiji, što je rezultiralo dvadesetominutnim filmom, foto zidu i seriji knjiga sa pokretnim slikama (naslov Val, 2012.). Trenutno, Vanagt radi na filmu baziranom na frotazima kreiranim u Međunarodnom sudu za ratne zločine počinjene na području bivše Jugoslavije u Hagu (premijera u maju 2013. godine).

(b.1976, lives in Brussels) studied history at the universities of Antwerp, Sussex and Groningen, and film at the National Film and Television School (UK). She makes documentaries, video installations and photos, in which she combines her interest for history with her interest for (the origins of) cinema. Her graduation film AFTER YEARS OF WALKING (2003) looks at the rewriting of Rwandan history after the genocide of 1994. Subsequently Vanagt made several works in the Great Lakes region, such as the documentary film BEGIN BEGAN BEGUN (2005) and the video-installation LES MOUCHOIRS DE KABILA (2005) and Power Cut (2007). In the 4-channel installation HEAD (2007) she combined super 8 footage of the ancient city of Pompei with images of new-born babies. The video installation ASH TREE (2007) is based on Mary Shelly's childhood. A 5-year old girl wanders on a graveyard in London while she spells the letters on the graves. The child's first contact with the alphabet is at once her first contact with death. The short piece THE CORRIDOR (2010) focuses on the mute encounter between a donkey and an old man in an English nursing home. In October 2011 Katrien Vermeire and Vanagt filmed the exhumation of a mass grave of Franco victims in Spain, which resulted in a 20 minute film, a photo wall and a series of flipbooks (title The Wave, 2012). Currently Vanagt is working on a film based on pencil rubbings made in the International Criminal Tribunal for the Former Yugoslavia in The Hague (premiere in May 2013).

Produkcija:

Pravo Ljudski Film Festival 2012 u suradnji sa Galerijom Duplex/10m2

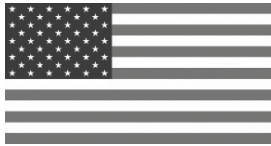
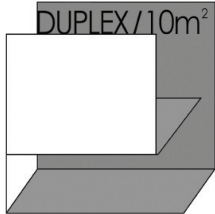
Production:

Pravo Ljudski Film Festival 2012 in colaboration with Gallery Duplex/10m2

Hvala/Thank you:

Adela Jušić, Claire Dupont, Dunja Kukovec, Ervin Prašljević, Esther Doering, Jenny Holzer, Klara Bernat, Lana Čmajčanin, Leila Čmajčanin, Marina Stojaković, Pierre Courtin, Sarah Vanagt, Sprueth Magers Berlin, Lejla Mamut, Maison Coco

Sarajevo, 2012.



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