



# [PERSONAL]—geographies—

*artists:* ANA HOFFNER – ANGELA MELITOPOULOS – ANGELIKA LEVI

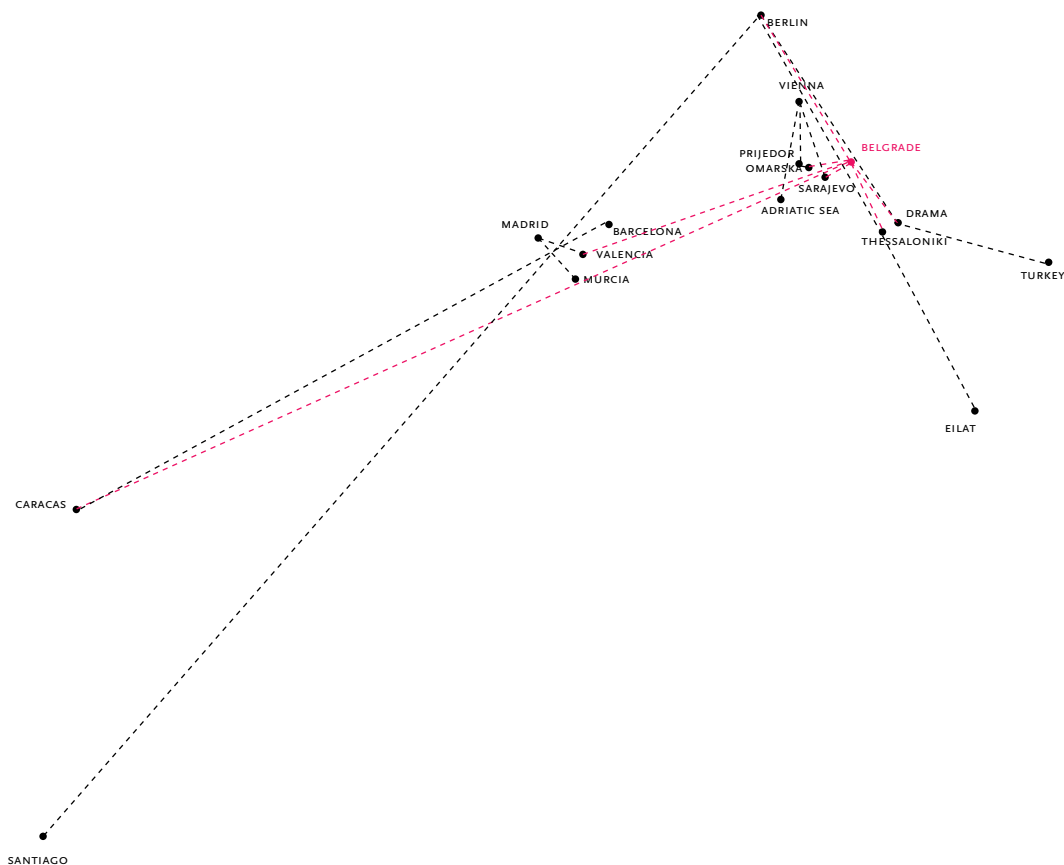
LANA ČMAJČANIN – TERESA MULET – VIRGINIA VILLAPLANA – YARA HASKIEL


*concept:* BRANKA VUJANOVIĆ – YARA HASKIEL

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Geography of the psyche is inextricably interwoven with geopolitical mapping. Artistic methodologies open up the ways to address the topics of displacement and migration, violence, wars and transgenerational trauma that condition our thinking about history and geography of the 20<sup>th</sup> and 21<sup>st</sup> century. Departing from our own personal geographies, with all their layers and trajectories, this video-based exhibition forms part of a long-term project that aims to create transversal links from southern, eastern and central Europe to South America and vice versa. Through fragmented micro-histories and ancestry-related issues of memory and forgetting, the artists are searching for the ways to confront traces of the past inscribed in landscapes, minds and bodies. Their critical reflections on micro- and macro-politics from antiracist (post-)migrant feminist and queer perspectives put into question established historiographical categories, the linearity of historical processes and the meaning of political identities and territories. We wish to touch upon the materiality of memory and media that brings about the promise of transmitting an openness to what is absent, to what no longer takes place, taking into account what has been lost in the process of remembering and gained in the process of imagining new forms of subjectivity.

Through [PERSONAL]—*geographies* we propose to rethink territories as simultaneously geographic and affective, as sceneries for embodied processes of transmission of memory. Visual essays and installations introduce anachronisms, different temporalities and gaps rather than working with comprehensive and closed accounts. The main medium used by the artists to counteract dominant historical and political narratives is the moving image, whether as video and film essays (ANGELA MELITOPOULOS, ANGELIKA LEVI, YARA HASKIEL), video-installations (ANA HOFFNER, LANA ČMAJČANIN) or as video documents within broader multidisciplinary projects (TERESA MULET, VIRGINIA VILLAPLANA). Of crucial importance is a relation between visual, written, oral and performative models of testimony in the form of monologues, dialogues, gestures, poetry or melodies. The underlying idea of [PERSONAL]—*geographies* is to look for another ways of telling history beyond categories of identity and territory. The focus is upon the strategies of survival and the places of pain that are at the same time places of resistance, hope, empathy, solidarity and utopian imagination.



Geografija psihe je nerazmrsivo prepletena sa geopolitičkim mapiranjem. Umetničke metodologije omogućuju suočavanje sa temama raseljenosti i migracija, nasilja, ratova i transgeneracijskih trauma kojima je uslovljeno naše razmišljanje o istoriji i geografiji XX i XXI veka. Polazeći od naših sopstvenih geografija, sa svim njihovim slojevima i putanjama, ova izložba je deo šireg projekta čiji je cilj da uspostavi transverzalne linkove od južne, istočne i centralne Evrope do Južne Amerike i vice versa. Kroz fragmentirane mikro-istorije i probleme sećanja i zaborava vezane za njihova lična porekla, umetnice istražuju načine suočenja sa tragovima prošlosti koji se upisuju u pejzaže, u psihe i u tela. Kritičke refleksije o mikro- i makro-politici iz (post)migrantske antirasističke feminističke i queer perspektive stavljaju u pitanje dominantne historiografske kategorije, linearnost istorijskih procesa i značenje političkih identiteta i teritorija. Želimo da dotaknemo pitanje materijalnosti sećanja i medija koja omogućuju transmisiju onoga što je odsutno, što više ne postoji, uzimajući u obzir sve što je izgubljeno u procesu pamćenja i dobijeno u procesu zamišljanja novih formi subjektivnosti.

Kroz [LIČNE]—*geografije* predlažemo da se teritorije razmotre kao istovremeno geografski i emocionalni prostori, kao scenografije za procese prenošenja sećanja. Vizuelni eseji i instalacije uvode anahronizme, drugačije temporalnosti i frakture umesto da se fokusiraju na sveobuhvatne i zaključene priče. Osnovni medij kojim se ove umetnice suprotstavljaju dominantnim političkim i istorijskim narativima jeste pokretna slika, bilo da se radi o video ili filmskom eseju (ANGELA MELITOPOULOS, ANGELIKA LEVI, YARA HASKIEL), video-instalaciji (ANA HOFFNER, LANA ČMAJČANIN) ili o video dokumentu u sklopu širih multidisciplinarnih projekata (TERESA MULET, VIRGINIA VILLAPLANA). Od ključnog značaja je odnos vizualnih, pisanih, oralnih i performativnih modela svedočanstva u formi monologa, dijaloga, gesta, poema i melodija. Ideja vodilja za [LIČNE]—*geografije* je tragati za drugačijim načinima pripovedanja istorije izvan kategorija identiteta i teritorija. Fokus je na strategijama preživljavanja i na prostorima bola koja su istovremeno prostori otpora, nade, empatije, solidarnosti i utopijske imaginacije.

## ANA HOFFNER



***Preneta sećanja – otelovljeni dokumenti***  
video instalacija, boja / zvuk, 14:35, 2014

***Transferred Memories – Embodied Documents***  
video installation, color/sound, 14:35, 2014

Rad *Preneta sećanja – otelovljeni dokumenti* fokusira se na suočavanje sa slikama zverstava i na emocionalnu reakciju gledaoca. Započinje složenim opisom video izveštaja o logoru Omarska u Bosni i Hercegovini, kog su 1992. godine snimili novinari ITN-a Peni Maršal i Jan Viliams; uzeli su sliku iz video snimka i pretvorili je u „ikoničnu fotografiju” iz bosanskog rata. Video rad počinje snimkom mračne siluete, prikazane s leđa i okrenute prema projektovanom tekstu. Samo neki delovi teksta su čitljivi; gledalac ne može da pročita cele rečenice.

Ana Hoffner eksperimentiše sa konceptom transferencije, posmatrajući svedočanstva o Omarskoj kroz prizmu eksperimentalnog filma 1960ih godina, tj. kroz prizmu filma *Persona* Ingmara Bergmana. U videu se razvija queer odnos između dva lica koja se zajedno suočavaju sa slikama. Gledalac je postavljen u položaj između njih, ali se uglavnom poziva da uključi maštu dok gleda fragmente govora. Oba lica opisuju svoj stav o ovim slikama i međusobno se slušaju dok opisuju reakcije; na taj način prepoznaju sopstvene emocionalne reakcije pred tim slikama. Međutim, njihove reakcije ne zavise od identifikacije sa telima prikazanim na snimku, niti od identifikacije jedne s drugom.

*Transferred memories - Embodied documents* focuses on the confrontation with images of atrocities and the affective reaction of the viewer. The work starts with a complex description of the video report on camp Omarska in Bosnia-Herzegovina, made in 1992 by the ITN journalists Penny Marshall and Ian Williams, which grabbed an image from the video footage and made it into an “iconic photograph” from the Bosnian war. The video begins with a shot of a dark silhouette, shown from the back facing a projection of a text. Only some parts of this text are legible; the projection does not allow the viewer to read whole sentences.

Ana Hoffner experiments with the concept of transference by looking at the stories of Omarska sideways: through the screen of mid-1960s experimental cinema, namely Ingmar Bergman's *Persona*. In the video, a queer relation develops between two performers dealing together with the images of atrocities. The viewer is placed in a position between the two, but is mainly challenged to open his/her own imaginations about the given fragments of speech. They both describe their view of these images and listen to each other's descriptions of their reactions, thereby gaining recognition of their own affective responses in front of the images. However, their responses do not depend on an identification with the bodies shown in the footage nor on an identification with each other.

**Ana Hoffner** is engaged in an art practice that excavates moments of crisis and conflict in history and politics. Hoffner's performances, video and photo installations seek to introduce different temporalities, relations and spaces in-between established perspectives and memories of iconic images and highly performative events. Hoffner employs means of appropriation such as restaging photographs, interviews and reports and desynchronization of body and voice, sound and image. She\* holds a PhD in Practice from the Academy of Fine Arts Vienna. Her\* work has been shown in Kunsthalle Vienna, Künstlerhaus Graz, Salzburger Kunstverein, Künstlerhaus Büchsenhausen, Museum Moderner Kunst Klagenfurt, Galerie für zeitgenössische Kunst Leipzig, Museum of Contemporary Art Banja Luka, Stedelijk Museum s'Hertogenbosch, City Art Gallery Ljubljana, HDLU Croatian Association of Artists Zagreb, Kunstraum Bethanien Berlin and Belgrade Cultural Centre. Hoffner's films have also been shown at international festivals such as Videoex Festival Zurich, Brussels Womens Film Festival, City of Women Ljubljana and Feminist and Lesbian Film Festival Paris. Lives and works in Vienna.

**Ana Hoffner** kroz svoju umetničku praksu istražuje trenutke krize i sukoba u istoriji i politici. Njeni\* performansi, video i foto instalacije nastoje da uvedu drugačije temporalnosti, odnose i prostore u utemeljene poglede i sećanja na ikonične slike i visoko performativne događaje. Hoffner primenjuje strategije aproprijacije kao što su reinsceniranje fotografija, intervjua i izveštaja i desinhronizacija tela i glasa, zvuka i slike. Doktorirala je u oblasti umetničke prakse na Akademiji likovnih umetnosti u Beču. Njene\* radove su izlagali: Kunsthalle Beč, Künstlerhaus Graz, Salzburger Kunstverein, Künstlerhaus Büchsenhausen, Muzej moderne umetnosti Klagenfurt, Galerija savremene umetnosti Leipzig, Muzej savremene umetnosti Banja Luka, Muzej Stedelijk s'Hertogenbosch, Gradska galerija Ljubljana, HDLU – Hrvatsko društvo likovnih umetnika Zagreb, Kunstraum Bethanien Berlin, Kulturni centar Beograda. Filmovi Ane Hoffner su prikazivani na međunarodnim festivalima kao što su Videoex Festival u Cirihu, Ženski filmski festival u Briselu Grad žena u Ljubljani i Feministički i lezbejski filmski festival u Parizu. Živi i radi u Beču.

## ANGELA MELITOPOULOS



***Prolazeći kroz Dramu***  
video esej, 66:00, 1999

***Passing Drama***  
video essay, 66:00, 1999

Drama (što na grčkom znači “pozornica”) je ime malog grada na severu Grčke. Njegovi stanovnici bili su izbeglice iz Male Azije. Pola miliona Pontskih Grka, među njima i deda i baba Angele Melitopoulos, bili su proterani iz različitih područja današnje Turske i prisiljeni da traže utočište u Grčkoj između 1921. i 1925. godine. Za mnoge od njih, Drama nije bila konačno utočište: u sledećoj generaciji, hiljade ovih izbeglica je završilo u radnim logorima u Austriji ili su u narednoj generaciji postali “gastarbajteri” u Njemačkoj. Kako su stalno dolazili i odlazili, nisu uspela da stvore sopstvenu istoriju. Istorija je povezana sa subjektom. Ali manjine i izbeglice nisu subjekti. Tok istorije uvek briše individualne pozicije.

Tekstualni nivo video rada *Passing Drama* čine intervjui sa pripadnicima druge generacije izbeglica iz područja oko Drame. To su iskazi čvrsti kao kamen – izjave čije vokalne melodije su upisane u kolektivno i individualno pamćenje triju generacija– nesvarljivi fragmenti koji su postali poput pesme o begu kroz ponavljanje i naraciju. Na jednom nivou, *Passing Drama* je građenje mentalnog prostora u kome su sećanja u međusobnoj interakciji, kao i u mozgu. Slike i zvuci deluju kao moći pamćenja. Umesto da se sakrivaju lomovi i praznine i zamenjuju fiktivnim (istorijskim) elementima kako bi se stvorio homogeni kontinuitet, u radu *Passing Drama* se koriste prelazi između različitih vizuelnih i narativnih nivoa kako bi se vizualizovao proces zaboravljanja ili svest o tome da je nešto zaboravljeno.

Drama (which means “stage” in Greek) is the name of a small town in northern Greece. Its inhabitants were refugees from Asia Minor. One-and-a-half million Pontus Greeks, among them Melitopoulos’s grandparents, were driven out of various regions of present-day Turkey and forced to seek refuge in Greece between 1921 and 1925. Many of the children of these refugees, including Melitopoulos’s father, were brought to Germany to work in the labor camps during the World War II. Because they were constantly coming and going, they were unable to develop their own history. History is linked to subject. But minorities and refugees are not subjects. The position of the individual has always been erased by the movements of history.

The textual level of *Passing Drama* consists of interviews with members of the second generation of refugees from the area around Drama. They are statements like stones – statements whose vocal melodies have been inscribed over three generations into collective and individual memory – inedible fragments that have become like a song about flight through repetition and narration. At one level, the video *Passing Drama* is a construction of a mental space in which memories interact with one another as they do in the cerebral system. Images and sounds work as powers of memory. Instead of concealing breaks and gaps and replacing them with fictitious (historical) elements in order to create a homogeneous continuity, transition between the different visual and narrative levels were used in *Passing Drama* to visualize the process of forgetting or the awareness that something has been forgotten.

**Angela Melitopoulos** is an artist and researcher in the domain of time-based arts, video- and sound-installations, visual essays and documentaries. She studied fine arts at the Art Academy Düsseldorf with Nam June Paik and holds a PhD in Visual Cultures from the Goldsmith University in London. Currently, she is a professor at the Media School of the Royal Danish Academy of Fine Arts in Copenhagen. Melitopoulos foregrounds experimentation with new formats, multi-screen works, performance, expanded cinema and philosophically grounded video essays. Her work focuses on mnemopolitics, migration/mobility and narration in relation to electronic/digital media and documentation. Her installation *Assemblages*, co-realized with the philosopher Maurizio Lazzarato, triggered a series of debates around Félix Guattari’s notions of the role of machinic animism in human subjectivity. From 1985 on, her works have been awarded and presented at numerous international video and film festivals (Berlinale, Film and Videofestival of Locarno, Filmfestival Rotterdam, to name a few), exhibitions and museums such as Whitney Museum New York and Musée d’Art Moderne Montreal, among others. Her latest project *Crossing* was exhibited at *Documenta 14* (Athens and Kassel, 2017). Melitopoulos organizes international seminars, initiates and engages in collaborative and activist media projects. Lives and works in Berlin.

**Angela Melitopoulos** je umetnica i istraživačica u oblastima vremenskih umetnosti, video i zvučnih instalacija, vizuelnih eseja i dokumentarnih filmova. Studirala je likovne umetnosti na Akademiji umetnosti u Dizeldorfu, u klasi Nam Ćun Paika (Nam June Paik) i doktorirala Vizuelne kulture na Univerzitetu Goldsmith u Londonu. Trenutno predaje na Školi za medije Kraljevske danske akademije likovnih umetnosti u Kopenhagenu. Melitopoulos eksperimentiše s novim formatima, radovima na više ekrana, performansima, proširenim video esejima koji se temelje na filmu i filozofiji. Fokusira se na memopolitiku, migraciju/mobilnost i naraciju vezano za elektronske / digitalne medije i dokumentaciju. Instalacija *Asemblaži* (*Assemblages*), koju je realizovala zajedno sa filozofom Mauriciom Lacaratom (Maurizio Lazzarato), pokrenula je niz rasprava o idejama Feliksa Gatarija o uloji mašinskog animizma u čovekovom subjektivitetu. Od 1985. godine, njeni radovi su nagrađivani i prezentovani na brojnim međunarodnim video i filmskim festivalima (Berlinale, Filmski i video festival Lokarna, Filmski festival Roterdam, da navedemo samo neke), izložbama i muzejima, između ostalih, Muzej Whitney, Njujork i Muzej moderne umetnosti, Montreal. Njen najnoviji projekat *Prelazak* (*Crossing*) izložen je na *Documenta 14* (Atina i Kassel, 2017). Melitopoulos organizuje međunarodne seminare, inicira i radi na zajedničkim i aktivističkim medijskim projektima. Živi i radi u Berlinu.

## ANGELIKA LEVI



### **Moj život II deo**

filmski esej, 35mm, 90:00, 2003

### **My Life part 2**

film essay, 35mm, 90:00, 2003

Proučavajući sopstveno jevrejsko-nemačko nasleđe kroz arhivu svoje majke koja je značajan deo života provela u emigraciji u Čileu, Angelika Levi dolazi do zaključka da transgeneracijska trauma može služiti kao osnova za pisanje drugačije istorije koja se ne svodi na kategoriju žrtve. Takva istorija uzima u obzir kompleksnost lične geografije, sva kretanja, susrete, slučajnosti i neminovnosti koje oblikuju senzibilitet spreman da transformiše bolna iskustva u priču o ličnom dignitetu. Kako je pisala Hannah Arendt u knjizi *Ljudsko stanje*: „Sve tuge mogu se podneti ako ih stavimo u priču. Priča otkriva značenje onoga što bi inače ostalo samo nepodnošljivi niz događaja“. Film je pokušaj da se prenese ono što je ispričano ali i ono što nije ispričano u jednoj porodici. U tu svrhu umetnica koristi objekte, fotografije, audio i video materijal. Tema filma je trauma i u isto vreme pitanje kako se istorija proizvodi, arhivira, uvodi u razgovor i kategoriše, na mikro i na makro nivou.

Angelika Levi je htela da razume na koji način trauma koju nije lično iskusila utiče na njenu percepciju: *Veoma je teško izbeći razmišljanje u kategorijama počinilaca i žrtava. Namerno sam to izbegavala dok sam radila na materijalu jer sam mislila da je važno pokazati složenost tih veza. To je bio proces. Mislim da sam ranije želela da se snažnije identifikujem sa jevrejskom stranom i da izostavim kontradikcije. Rad na filmu mi je pomogao da počnem da sagledavam stvari mnogo preciznije. Takođe sam pokušala da predstavim svoju majku i baku ne kao žrtve, već kao žene koje su se borile na svoj način (uglavnom s humorom i ironijom) i razvile sopstvene načine da pretvore bolna iskustava u priče, patnju u nešto podnošljivo (Angelika Levi).*



Delving into her own Jewish-German heritage through the archive of her mother, who spent a significant part of her life in exile in Chile, Angelika Levi came to the conclusion that transgenerational trauma can serve as a basis for writing a different history, one that is not limited to the category of the victim. Such history takes into account the complexity of personal geography, all the movements, meetings, coincidences and inevitabilities that can shape a sensibility able to transform the painful experiences into a story of personal dignity. As Hannah Arendt wrote in *The Human Condition*: "All sorrows can be borne if you put them into a story or tell a story about them. The story reveals the meaning of what otherwise would remain an unbearable sequence of happenings". The film is an attempt to tell what was told and not told in a family, using objects, photos, audio and video material. The film is about trauma and at the same time about how history can be produced, archived, brought into conversations and categorized, both at macro and micro level.

Angelika Levi wanted to understand how trauma that she didn't experience was transmitted to her and how it has influenced her own perception: *It's very hard to avoid thinking in terms of perpetrators and victims. I deliberately avoided it while working with the material because I thought it was important to show the complexity of the connections. It was a process. I think I used to want to identify more strongly with the Jewish side and leave out the contradictions. Working on the film helped me to begin seeing things much more precisely. I also tried to portray my mother and grandmother not as victims, but as women who fought in their own way (mainly with humor and irony) and developed their own ways of transforming painful experiences into stories, suffering into something bearable* (Angelika Levi).

**Angelika Levi** is a filmmaker and researcher who works with a range of media, particularly film material, video, audio, photography and text. She studied at the German Film and Television Academy in Berlin. Levi fosters a multi-linear approach in her films and video essays, allowing the viewer to freely follow the chain of associations in an undetermined process of perception. Her works revolve around concepts of memory and subjectivity, transgenerational trauma and personal dignity. The starting point of her work is direct experience, but is examined and situated within a political and social space. From 1985 on, her works have been awarded and presented at international film festivals. Her first full-length documentary *My Life Part 2* won several prizes and had its premiere at the Forum / International Berlin Film Festival (2003). *Children of Srikandi*, a collaborative film project reflecting on authors' lived experience as queer women in Muslim Indonesia, had its premiere at Panorama / International Berlin Film Festival (2012) and won several awards. Her latest work *Miete Essen Seele Auf* was shown in the Haus der Kulturen der Welt, Berlin (2015). Levi also works as a script and dramatic advisor, lecturer and film editor. Lives and works in Berlin.

**Angelika Levi** je rediteljka i istraživačica koja koristi različite medije, a najviše filmski materijal, video, audio, fotografiju i tekst. Studirala je na Akademiji za film i televiziju u Berlinu. U svojim filmovima i video esejima, Levi neguje multi-linearni pristup, omogućavajući gledaocu da slobodno prati lanac asocijacija u neutvrđenom procesu percepcije. Njeni radovi se grade oko pojmova pamćenja i subjektivnosti, transgeneracijske traume i ličnog dostojanstva. Polazna tačka njenog rada je neposredno iskustvo, ali ono se ispituje i smešta u politički i društveni prostor. Od 1985. godine učestvuje na međunarodnim filmskim festivalima i osvaja nagrade. Njen prvi dugometražni dokumentarni film *Moj život II deo (My Life Part 2)* nagrađivan je nekoliko puta, a premijerno je prikazan na Forumu / Međunarodnom berlinskom filmskom festivalu (2003). *Children of Srikandi*, zajednički filmski projekat koji odražava iskustvo autorki kao queer žena u muslimanskoj Indoneziji, imao je svoju premijeru na Panorami / Međunarodnom berlinskom filmskom festivalu (2012) i osvojio nekoliko nagrada. Njen najnoviji rad *Miete Essen Seele Auf* prikazan je u Haus der Kulturen der Welt, Berlin (2015). Levi takođe predaje, savetnica je na scenariju i dramaturgiji i filmska urednica. Živi i radi u Berlinu.

[www.angelikalevi.net](http://www.angelikalevi.net)

# LANA ČMAJČANIN



## ***Promena je na vidiku***

video i foto-instalacija, 2015-2018

## ***A Change is Gonna Come***

video and photo-installation, 2015-2018

Seriya fotografija *Promena će doći* skreće pažnju na složenu geopolitičku situaciju posedovanja i razdvajanja teritorijalnih voda između različitih zemalja. Rad se bavi stalnim pomeranjem granica i demarkacionih linija na moru. Radi se o političkom pejzažu, koji pre postavlja pitanja nego što dokumentuje neočekivanu i krhku budućnost onih strateških oblasti koje su geopolitičke zone nacionalnih sukoba i (ponovnih) identifikacija. Prikazi horizonta Jadranskog mora ukazuju na nedefinisiranu prirodu koja ima potencijal da probije postojeće granice i „ponovo prisvoji” zemlju i more u okviru novih društvenih utopija. Polazište za seriju fotografija su nedavni sukobi u vezi sa graničnim vodama između Bosne i Hercegovine i njenih suseda, tj. u vezi sa njene jedine dve tačke pristupa moru: Neum-Klek i Sutorina kod Herceg-Novog. Još jedan primer problema pri uspostavljanju granica u Jadranskom moru je sukob između Slovenije i Hrvatske oko Piran zaliva koji traje već t rideset godina i još nema rešenja.

U video radu, kako se približavamo ovom horizontu, čujemo monolog koji je napisala dramska spisateljica Olga Dimitrijević. Polazeći od pretpostavke da nema nevinog pejzaža, tekst baca svetlo na različita iskustva mora i pejzaža, fokusirajući se na odnos između mora kao mesta zabave i lepote i mora kao masovne grobnice. Simbolički, u suprotnosti sa skoro nepromenjenim i statičnim pejzažom, sam naslov podrazumeva transformaciju i nameće pitanja o značenju geopolitičkih i klimatskih promena. Istovremeno, nudi mogućnost da se zamisli novi prostor, signal za politiku nade i njena utopijska promišljanja.

The series of photographs *A Change Is Gonna Come* is drawing attention to the complex geopolitical situation of possessing and dividing territorial waters in-between countries. The work deals with perpetual repositions of borders and demarcation of the sea. It represents a political landscape that rather questions then documents the uncertain and fragile future(s) of those strategic areas which are geopolitical zones of national conflicts and (re)identifications. Variable frames of the Adriatic Sea horizon show the undefined nature which has potential to break through existing borders and to 'reappropriate' the land and the sea within new social utopias. The starting point for the work were two recent disputes on the bordering waters between Bosnia-Herzegovina and its neighbors-that is, related to two only points of access to the sea: Neum-Klek and Sutorina near Herceg-Novi. Another case of the complexity of establishing maritime borders in the Adriatic sea is a dispute between Slovenia and Croatia around the Gulf of Piran, a dispute that dates back three decades ago and is still far from solution.

In the video, approaching this horizon, we hear the monologue written by playwright Olga Dimitrijević. Starting from the assumption that there is no innocent landscape, the text reflects on different experiences of the sea and the landscape, focusing on uncanny relation between sea as the site of leisure and beauty, and sea as the mass grave. Symbolically, in contradiction with an almost unchanged and static landscape, the title itself implies transformation, as well as it provokes questioning about the meaning of geopolitical and climatic changes. At the same time, it offers a possibility of imagining a new space, a signal for the politics of hope and its utopian inscriptions.

**Lana Čmajčanin** is engaged in an art practice that has a strong reference to a specific place, the political framework of war and post-war situation in Bosnia-Herzegovina, and more widely addresses the issues of geopolitical mapping. Her cross-disciplinary practice that encompasses installations, video works, performances and sound installations deals with traumatic issues related to wars and migration, attempting to translate and transmit local realities and experiences in universal codes comprehensible to an international audience. She holds a MFA in Sculpture from the Academy of Fine Arts Sarajevo. She is currently a PhD candidate at the Academy of Fine Arts Vienna. She has exhibited in numerous galleries and museums across the world and her projects were shown at Zhejiang Art Museum, Hanzhou; Guangdong Museum of Art, Guangzhou; Museum of Modern Art, Ljubljana; Pera Museum, Istanbul; Kunstraum Niederoesterreich, Vienna; Good Children Gallery, New Orleans; Stedelijk Museum, Amsterdam; Garage Museum of Contemporary Art, Moscow; Gabrielle Senn Galerie, Vienna; Galerie du Jour agnès b, Paris; Künstlerhaus Graz; Centre for contemporary Art, Architecture, Society, Stockholm; NGBK- Neue Gesellschaft für Bildende Kunst, Berlin; CCA-The Center for Contemporary Art, Tel Aviv. Lives and works in Vienna and Sarajevo.

**Lana Čmajčanin** kroz svoju umetničku praksu istražuje politički okvir rata i posleratne situacije u Bosni i Hercegovini, a šire se bavi pitanjima geopolitičkog mapiranja. Njena interdisciplinarna praksa, koja obuhvata instalacije, video radove, performanse i zvučne instalacije, u fokus stavlja traumatična pitanja vezana za ratove i migraciju, pokušavajući da prevede i prenese lokalne realnosti i iskustva u univerzalne kodove razumljive međunarodnoj publici. Magistrirala je skulpturu na Akademiji likovnih umetnosti u Sarajevu. Trenutno je na doktorskim studijama na Akademiji likovnih umetnosti u Beču. Izlagala je u brojnim galerijama i muzejima širom sveta, a njeni projekti prikazani su, između ostalih, u sledećim muzejima: Muzej umetnosti Zhejiang, Hanzhou; Muzej umetnosti Guangdong, Guangzhou; Muzej moderne umetnosti, Ljubljana; Pera Muzej, Istanbul; Kunstraum Niederoesterreich, Vienna; Good Children Gallery, New Orleans; Stedelijk Museum, Amsterdam; Garage Muzej savremene umetnosti, Moskva; Gabrielle Senn Galerie, Beč; Galerie du Jour agnès b, Pariz; Künstlerhaus Graz; Centre for contemporary Art, Architecture, Society, Stockholm; NGBK - Neue Gesellschaft für Bildende Kunst, Berlin; CCA-The Center for Contemporary Art, Tel Aviv. Živi i radi u Beču i Sarajevu.

## TERESA MULET



### **Vežba vođenja računa (Ejercicio contable)**

instalacija i video dokument, 2013-2017

### **Accounting Exercise**

installation and video document, 2013-2017

Političko ponašanje nije samo stvar izračunavanja prednosti i slabosti u odnosu na protivnika već i (i pre svega) lično pitanje, gde se i razlučuju subjektivni i vitalni efekti bilo koje ljudske akcije. Bez obzira na političku pripadnost, svako – u privatnosti svoje savesti – može napraviti sopstvene kalkulacije kako bi video šta je pravedno, a šta neprihvatljivo. Teresa Mulet i njen otac su izveli vežbu vođenja računa za one koji su odsutni: 283,366 žrtava nasilja u Venezueli između 1999. i 2016. godine. Zbir mrtvih – uvek jedan po jedan – izračunava se doslovno i uzastopno, na mehaničkom kalkulatoru, čiji zvuk koji se ponavlja asocira na normalizaciji političkog nasilja koje se stalno ponavlja. Dakle, rezultat je – kao zamena za višestruku umrlicu – neprekidna rolna papira, bez hrbata, ili prednje korice, ili zadnje korice – ništa nego dosadan broj 1 i znak +. Samo „utroba“ urolana i gola, bez zaglavlja ili kolofona; sažetak akcije koja se sastoji u brojanju izgubljenih života. Paradoks ove jednostavne matematike leži u činjenici da je suma pokojnika zapravo numerički pad, pošto je svaka žrtva „minus jedan“. To jest, račun daje negativni bilans. U ovoj fatalnoj statistici, brojevi bez imena prestaju da budu apstraktni podaci i postaju merljivi dokazi o nemerljivom gubitku.

Political behavior is not only a matter of calculating advantages and weaknesses against the adversary, but also (and foremost) a personal issue, which is where discernment of the subjective and vital effects of any human action takes place. Beyond any partisan affiliation, each one - in the privacy of their conscience - can make their own accounts to discriminate the just and the despicable. Teresa Mulet and her father have done the exercise of accounting for the absences: 283,366 victims of violence in Venezuela between 1999 and 2016. The sum of the dead - always one by one - is performed literally and consecutively, in a mechanical calculator, whose repetitive sound evokes the normalization of the repetitive structure of political violence. Therefore, the result is - as a substitute for a multiple death certificate - a continuous roll of paper, without spine, or cover, or back cover, leaving only the fatiguing inscription of number 1 and the sign of +. It is only the "gut" rolled and naked, without heading nor colophon; the docket of an action that consists in counting lost lives. The paradox of this simple arithmetic lies in the fact that the sum of the deceased is actually a numerical decrease, since each victim is "minus one". That is, the account gives a negative balance. Through this fatal statistics, the numbers without a name stop being abstract figures to become a measurable evidence of an unmeasurable loss.

**Teresa Mulet** is a visual artist and designer. She studied design at the Instituto de Diseño Neuman in Caracas and philosophy at the Universidad Central de Venezuela, and she was a founding member of the Escuela Prodiseno in Caracas. Mulet develops transdisciplinary projects that focus on words and typography as conceptual and visual basis applied in the domains of communication, design, art and architecture. Her strategy is to intertwine procedures of graphic design with those of installation and performance in order to call attention to the normalization of the repetitive structure of political violence, disrespect for human rights and negation of dignity of life. The problem violence in Venezuela has been the central topic of her latest projects: artist's book *Informe 1999-2016*, installation *Ejercicio volumen* (2014-2017) and installation with video documentation *Ejercicio contable* (2014). These projects have been presented in her individual exhibitions in Caracas and Barcelona and in collective exhibitions such as *Caracas reset* (Paris, 2018), *Poli(criti)ca* (Lima, 2018), ARCOMadrid2018, *Between utopias and realities* (Vic, 2016) and *Translocations, temporal experiences – artistic practices and local contexts* (Barcelona, 2015). Lives and works in Barcelona and Caracas.

**Teresa Mulet** je vizuelna umetnica i dizajnerka. Studirala je dizajn na Institutu za dizajn Neuman u Karakasu i filozofiju na Centralnom univerzitetu u Venecueli, a jedna je od osnivačica škole Escuela Prodiseno u Karakasu. Mulet radi na transdisciplinarnim projektima koji se fokusiraju na reči i tipografiju kao konceptualnu i vizuelnu bazu primenjenu u oblastima komunikacije, dizajna, umetnosti i arhitekture. Njena strategija je preplitanje procedura grafičkog dizajna sa instalacijama i performansima kako bi se skrenula pažnja na normalizaciju ponavljajuće strukture političkog nasilja, nepoštovanje ljudskih prava i negiranje dostojanstva života. Problem nasilja u Venecueli je centralna tema njenih najnovijih projekata: umetnička knjiga *Informe 1999-2016*, instalacija *Vežba volumena* (*Ejercicio volumen*) (2014-2017) i instalacija sa video dokumentacijom *Vežba vođenja računa* (*Ejercicio contable*) (2013-2017). Ovi projekti su predstavljeni na njenim samostalnim izložbama u Karakasu i Barseloni, kao i na kolektivnim izložbama kao što su *Caracas reset* (Paris, 2018), *Poli(criti)ca* (Lima, 2018), ARCOMadrid2018, *Između utopija i realnosti* (*Between utopias and realities*) (Vic, 2016) i *Translokacije, vremenska iskustva – umetničke prakse i lokalni konteksti* (*Translocations, temporal experiences – artistic practices and local contexts*) (Barcelona, 2015). Živi i radi u Barseloni i Karakasu.

## VIRGINIA VILLAPLANA



### ***Trenutak pamćenja:***

***Tačke podrške, zone otpora***

***(El instante de la memoria: Puntos de apoyo, Sectores de resistencia)***

filmski esej, 44:25, 2009-2018

### ***Moment of Memory:***

***Points of Support, Zones of Resistance***

film essay, 44:25, 2009-2018

*Trenutak pamćenja* je transdisciplinarni projekat koji se bavi pitanjima konstrukcije sećanja i reprezentacije. Kontekst ove naracije je frankistička represija posle građanskog rata u Španiji i uspostavljanje imaginarija na kojem će kasnije biti izgrađena zvanična verzija tranzicije, ostavljajući otvorene rane i namećući logiku zaborava u današnjoj Španiji.

Cilj je da se skrene pažnja na mesta bola i otpora, mesta poput Santa Kruz de Moja (Kuenka), teritoriju na kojoj je Gerilska grupa Levanta i Aragona (A.G.L.A) pružala otpor frankizmu. Ovo je jedno od ključnih mesta za razumevanje frankističke represije i antifašističkog otpora. Rad Virginije Viljaplana je posvećen stvaranju vizuelnog sećanja kroz fotografiju kao esejističko pisanje i kroz filmski esej *Tačke podrške, zone otpora*. Film sadrži poslednji snimljeni dokument - intervju sa Remedios Montero (Selija) i Florijanom Garsija (El Grande – Veliki) pre njihove smrti – to je usmeno svedočenje o otporu. Projekat prati knjiga *Trenutak sećanja, dokumentarni roman (El instante de la memoria, una novela documental)*, kao proces transformacije pisanja putem upotrebe slika i dokumenata, kao narativna montaža koja povezuje mnoštvo čvorova iskustva i poziva na dalje istraživanje mesta sećana i otpora.

*Moment of Memory* is a transdisciplinary project dealing with the construction of memory and representation. The narration is contextualized by the francoist repression after the Civil War in Spain and by the instauration of the imaginary basis, upon which will later be built the official version of transition, leaving the open wounds and imposing the logic of oblivion in present-day Spain. The aim is to pay attention to the places of pain and resistance, places such as Santa Cruz de Moya (Cuenca), territory of resistance of the Agrupación Guerrillera del Levante y Aragón (A.G.L.A.). This is one of key places to understand the francoist repression and antifascist resistance. Villaplana's work is dedicated to create a visual memory through photography as essayistic writing based upon personal reflection and through film essay *Puntos de apoyo, Sectores de resistencia*. The film contains the last filmed document on Remedios Montero (Celia) and Florian García (El Grande) before their deaths - it is the oral testimony of resistance. The project is accompanied by the book *El instante de la memoria, una novela documental* as a process of transformation of writing through the use of images and documents in personal editing, as a narrative montage that connects multiples nodes of experience and invites for further research into the places of memory and resistance.

**Virginia Villaplana Ruiz** is a writer, visual artist and independent cultural producer. Her artistic practice expands into critical theory, editorial work, curatorship and teaching in domains of communication theory, media studies, discourse analysis, gender studies, cinema, participatory culture & technology, with a focus on "the political". She is a professor at the Department of Media and Communication Science at the University of Murcia and a member of Spanish collective art group *Subtramas*. She has taught and researched in several European and Latin American universities such as the University of Roehampton, Universidad Nacional Autónoma de México and Universidad del Alto de Bolivia. Villaplana makes and studies socially engaged media practices that contribute to political change and individual and community growth. She investigates transnational relations under the impact of digital memory of queer people, as well as resources and information around the issues of social exclusion, such as those with regard to sex work, prison and borders. Currently, she conducts a research on *Subplots-Collaborative audiovisual practices in rethinking critical imaginary. Digital practices, experiences, and visual media methodologies* (Museo Nacional Centro de Arte Reina Sofía Madrid). She is author of the books: *Sofftfiction. Chick Strand, Visuality affects and experimental film* (2016), *The moment of memory* (2010), *Infinitive Cinema* (2008) and *Cultural narratives of gender violence* (2005). She is also a co-editor of the Journal *Art and Politics of Identity*. Lives and works in Murcia and Madrid.

**Virginia Villaplana Ruiz** je spisateljica, vizuelna umetnica i nezavisna producentkinja u oblasti kulture. Njena umetnička praksa obuhvata i kritičku teoriju, urednički rad, kustosku praksu i podučavanje u oblastima teorije komunikacije, medijskih studija, analize diskursa, rodnih studija, filma, participativne kulture i tehnologije, s fokusom na „političko“. Predaje na Odseku za medijske i komunikacijske nauke na Univerzitetu u Mursiji i član je španskog umetničkog kolektiva *Subtramas*. Predavala je i bavila se istraživačkim radom na nekoliko evropskih i latinoameričkih univerziteta kao što su Univerzitet Rohamptona, Nacionalni autonomni univerzitet Meksika i Bolivijski univerzitet El Alto. Villaplana sprovodi i ispituje društveno angažovane medijske prakse koje doprinose političkim promenama i razvoju pojedinaca i zajednica. Istražuje transnacionalne odnose pod uticajem digitalne memorije queer osoba, kao i resurse i informacije o pitanjima socijalne isključenosti, na pr. vezano za seksualni rad, zatvor i granice. Trenutno sprovodi istraživanje *Sposedne radnje – kolaborativne audiovizuelne prakse u revidiranju kritičkog imaginarija. Digitalne prakse, iskustva i vizuelne medijske metodologije* (Subplots-Collaborative audiovisual practices in rethinking critical imaginary. Digital practices, experiences, and visual media methodologies). (Nacionalni muzej – Umetnički centar Reina Sofía, Madrid) Autorka je knjiga: *Sofftfiction. Chick Strand, Visuality affects and experimental film* (2016), *The moment of memory* (2010), *Infinitive Cinema* (2008) i *Cultural narratives of gender violence* (2005). Jedna je od urednica časopisa *Umetnost i politika identiteta*, Mursija. Živi i radi u Mursiji i Madridu.

## YARA HASKIEL



***Tsakalos Blues***  
video esej, 65:00, 2014.

***Tsakalos Blues***  
video essay, 65:00, 2014

Video esej *Tsakalos Blues* Yara Haskiel nastao je kao rezultat dugogodišnjih konverzacija između umetnice i njenog oca, koji je odrastao u post-ratnoj Njemačkoj kao osoba bez državljanstva. Zajedno su posetili mesta koja su tesno povezana sa njihovom porodičnom storijom: Minhen, Solun, Haifu i Eilat. Bolna prošlost, uspomene i traume nisu se prenosile samo na suptilan način kroz navike i eho specifičnih reči, već i kroz određene strategije preživljavanja, strategije distanciranja od prošlosti da bi se slavila jednostavna činjenica da su živi. "Tsakalos" je termin koji opisuje lumpen figuru „Mangas“ grčke Rembetiko kulture. To je nadimak od milja za njenog dedu iz Soluna koji je preživeo logore smrti u Poljskoj i Nemačkoj tokom Drugog svetskog rata. *Tsakalos Blues* pokušava da učini vidljivim različita iskustva i modalitete govora koji se odražavaju u našim hibridnim i kontradiktornim izgradnjama identiteta i koji ostaju nevidljivi i beznačajni u okviru hegemonističkih istorijskih izveštaja i geopolitičkih aranžmana. Film se bavi frakturama sećanja i tabuima koje umetnica povezuje sa življenim iskustvom, ali isprepletene sa fiktivnim super 8 dnevnicima. Anahronizmi vremena i prostora generišu ne-linearnu montažu, koja reflektuje hektični proces traženja odgovora. To je esej koji u prvi plan stavlja proleterski „Blues“ između druge i treće generacije nakon Holokausta.

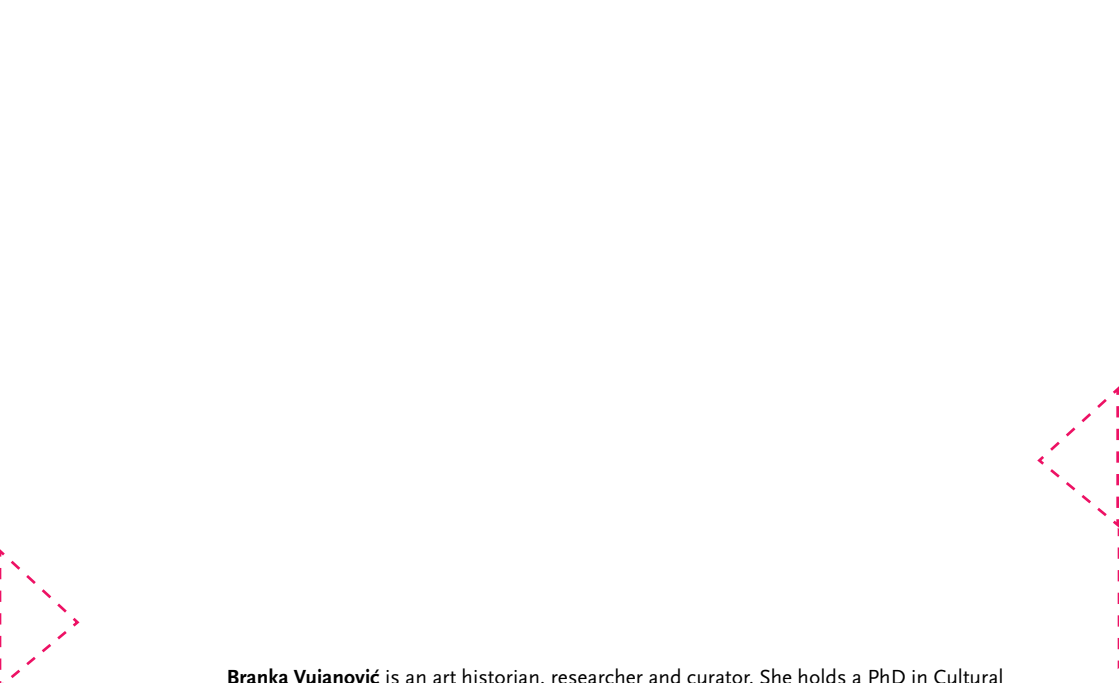


The video-essay *Tsakalos Blues* by Yara Haskiel is a result of the years-long conversation with her father who grew up in post-war Germany as a stateless person. Together they revisited places closely linked to their family story: Munich, Salonica, Haifa and Eilat. The painful past, memories and traumas were not only transferred in a subtle way through habits and the echo of specific words but also through certain strategies of surviving, strategies of distancing from the past in order to celebrate the simple fact of being alive. "Tsakalos" is a term that describes the sub-proletarian figure "Mangas" of the Greek Rembetiko culture. It is a humorous description of Yara Haskiel's grandfather from Thessaloniki who survived the death camps in Poland and Germany during World War II. *Tsakalos Blues* tries to render visible different experiences and modalities of speech that are reflected in contradictory identity constructions that remain invisible and insignificant within hegemonial discourses on history and geopolitical arrangements. The film traces the gaps and taboos of fractured memories and connects them to the places of lived experience, but interwoven with fictional super-8 diaries. The anachronism of times and places generates the non-linear montage, that reflects the restless process of searching for answers, mourning and fractured remembrance itself. It is an essay that affirms a forthright proletarian "blues" between the second and third generation after Shoah.

**Yara Haskiel** is a video artist, researcher and activist who experiments with found footage, new media and performative formats through video essays and multi-screen installations. She studied Experimental Film and Art and Media at the University of Arts in Berlin and Hamburg. She was part of the Program of Independent Studies at Museu d'Art Contemporani Barcelona (MACBA). Haskiel holds a specific master degree in Museum Studies and Critical Theory from Universitat Autònoma, Barcelona. The connections between memory and (dis-) placement of minor and forgotten narratives and their social effects are central themes in her works: *Memory Extended* (2011) and *Tsakalos Blues* (2014). Further she deals with practices of mourning through storytelling and the effects of precarity in relation to love from a feminist perspective: *It's late, a mourning spell* (2017), *I don't write diaries I, II: On Love and Crisis and the Power of Fragility* (2016). She presented her works at international film festivals and exhibitions, including the gallery Angels in Barcelona (2015), Dimitria Festival in Thessaloniki (2015) and Athens Biennale (2016). In the past she held lectures and screenings at the University of Thessaly, Alice Salomon University Berlin, University of Perugia, the University of Vienna and at the Centro de Fotografia y Medios Documentales (CFD) Barcelona. Lives and works in Berlin.

**Yara Haskiel** je video umetnica, istraživačica i aktivistkinja koja eksperimentiše sa nađenim materijalom, novim medijima i performativnim formatima putem video eseja i instalacija na više ekrana. Studirala je Eksperimentalni film i Umetnost i medije na Univerzitetu umetnosti u Berlinu i Hamburgu. Učestvovala je u Programu nezavisnih studija u Muzeju savremene umetnosti u Barseloni (MACBA). Haskiel je magistrirala Muzejske studije i Kritičku teoriju na Autonomnom univerzitetu u Barseloni. Veze između sećanja i sporednih i zaboravljenih narativa i njihovih društvenih efekata su centralne teme u njenim radovima: *Memory Extended* (2011) i *Tsakalos Blues* (2014). Bavi se i temom žalosti kroz pripovedanje i efekte prekernosti u odnosu na ljubav iz feminističke perspektive: *It's late, a mourning spell* (2017), *I don't write diaries I, II, On Love and Crisis and the Power of Fragility* (2016). Svoje radove je predstavila na međunarodnim filmskim festivalima i izložbama, uključujući Galeriju Angels u Barseloni (2015), Festival Dimitria u Solunu (2015) i Atensko bijenale (2016). Držala je predavanja i imala projekcije na Univerzitetu u Tesaliji, Univerzitetu Alice Salomon u Berlinu, Univerzitetu u Perudi, Univerzitetu u Beču i Centru za fotografiju i dokumentarne medije (CFD) u Barseloni. Živi i radi u Berlinu.

<http://salon.io/YaraHaskielSpaett>



**Branka Vujanović** is an art historian, researcher and curator. She holds a PhD in Cultural and Social Sciences from the Justus Liebig University Giessen, master degree in Art History from Belgrade University and specific master degree in Museum Studies and Critical Theory from Universitat Autònoma Barcelona (UAB). She participated in the Program of Independent Studies at Museu d'Art Contemporani Barcelona (MACBA) and the Graduate Centre for the Studies of Culture, JLU Giessen. Recent research projects: *Figures of Resistance and Artistic Practices in Cold War's Outer Zones: Spain and Yugoslavia* (UAB), *Cultural Frameworks and Politicization of Art and Memory in Spain and Yugoslavia* (UAB), *Aesthetics of Transgression and its Strategies in Post-Yugoslav Art* (JLU Giessen). She presented her research in a series of university conferences and seminars in Barcelona, Ithaca New York, Giessen, Zurich, Belgrade and Sarajevo. She was working at the Art Centre Collegium artisticum Sarajevo and at RocioSantaCruz gallery in Barcelona. As a researcher and curator she participated in a series of regional and international projects dedicated to the contested issues of memory and subjectivity in contemporary art practices. Lives and works in Barcelona and Sarajevo.

**Branka Vujanović** je istoričarka umetnosti, istraživačica i kustoskinja. Doktorirala je Kulturne i društvene nauke na Justus Liebig Univerzitetu u Gisen, magistrirala Istoriju umetnosti na Univerzitetu u Beogradu i Muzejske studije i kritičku teoriju na Autonomnom univerzitetu u Barseloni (UAB). Učestvovala je u Programu nezavisnih studija u Muzeju savremene umetnosti u Barseloni (MACBA) i Centru za postdiplomske studije u oblasti kulture, JLU Gisen. Noviji istraživački projekti: *Figure otpora i umetnič ke prakse u spoljnim zonama hladnog rata: Španija i Jugoslavija* (*Figures of Resistance and Artistic Practices in Cold War's Outer Zones: Spain and Yugoslavia*) (UAB), *Kulturni okviri i politizacija umetnosti i sećanja u Španiji i Jugoslaviji* (*Cultural Frameworks and Politicization of Art and Memory in Spain and Yugoslavia*) (UAB), *Estetika transgresije i njene strategije u postjugoslovenskoj umetnosti* (*Aesthetics of Transgression and its Strategies in Post-Yugoslav Art*) (JLU Gisen). Svoj istraživački rad je prezentovala na nizu univerzitetskih konferencija i seminara u Barseloni, Itaki (Njujork), Gisen, Cirihi, Beogradu i Sarajevu. Radila je u Umetničkom centru Collegium artisticum u Sarajevu i u Galeriji RocioSantaCruz u Barseloni. Kao istraživačica i kustoskinja učestvovala je u regionalnim i međunarodnim projektima posvećenim spornim pitanjima sećanja i subjektivnosti u savremenim umetničkim praksama. Živi i radi u Barseloni i Sarajevu.

—impresum—

—project authors/autorke projekta—

BRANKA VUJANOVIĆ, YARA HASKIEL

—tekstovi/ texts—

BRANKA VUJANOVIĆ, YARA HASKIEL, ANA HOFFNER, ANGELA  
MELITOPOULOS, ANGELIKA LEVI, LANA ČMAJČANIN, FELIX SUAZO,  
TERESA MULET, VIRGINIA VILLAPLANA

—visual identity/vizualni identitet —

TERESA MULET

—design/dizajn—

TERESA MULET, BOJANA ALEKSIJEVIĆ

—web master—

PAU ARTIGAS

—prevod/translation —

VESNA STRIKA

—program—

—četvrtak/thursday, 2 AUGUST, 20h —

otvorenje/opening

—četvrtak/thursday, 2 AUGUST, 18.30h—

prezentacija knjige/book presentation: ANA HOFFNER.

THE QUEERNESS OF MEMORY

—petak/friday, 3 AUGUST, 18.30h—

prezentacija knjige/book presentation: TERESA MULET.

INFORME 1999-2016

—petak/friday, 3 AUGUST, 19.00h—

artists talks: ANGELIKA LEVI, LANA ČMAJČANIN, YARA HASKIEL

moderators: BRANKA VUJANOVIĆ, BORJANA GAKOVIĆ

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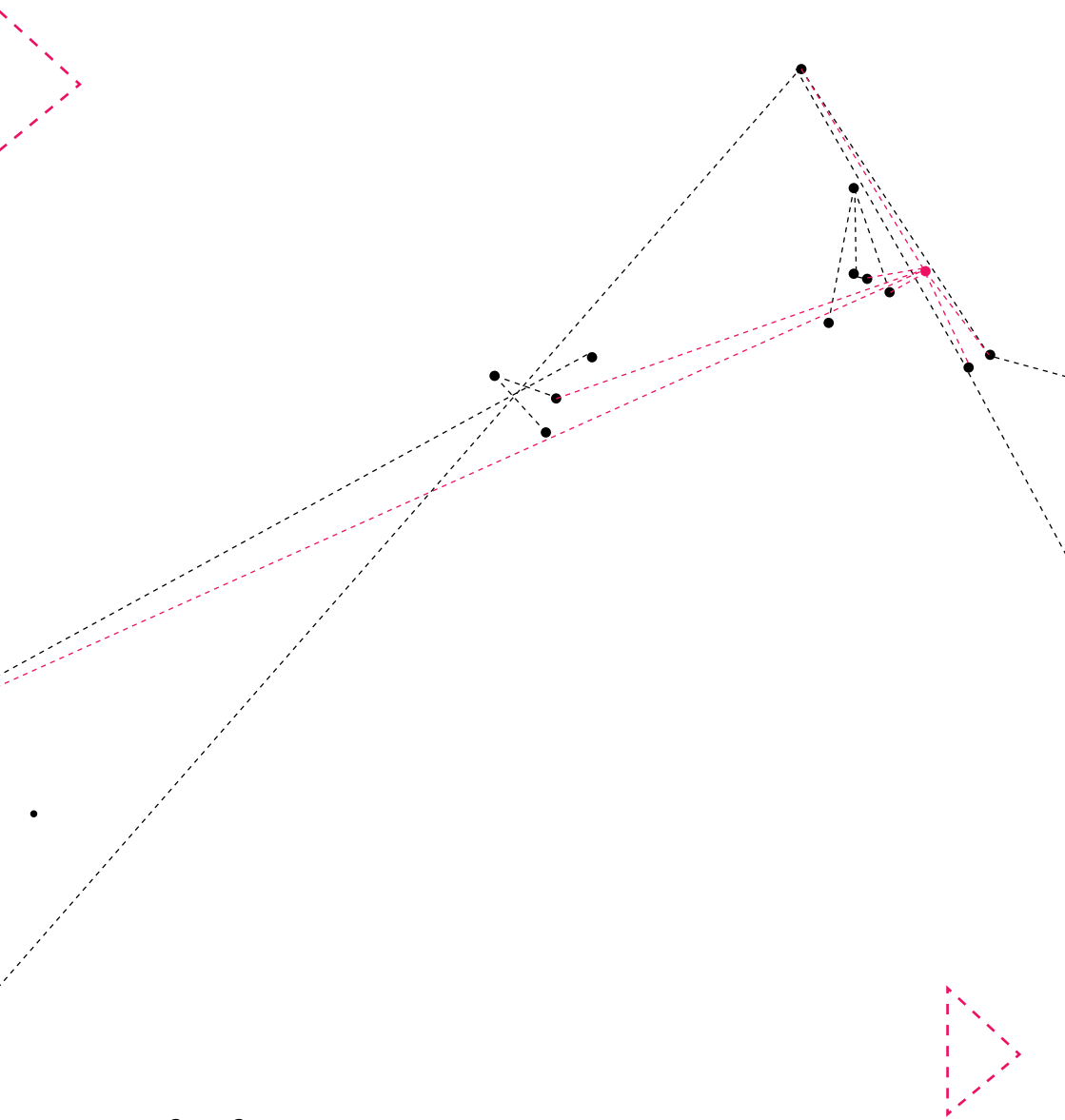
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