

# [PERSONAL]—geographies—

## —LANA ČMAJČANIN—

### A CHANGE IS GONNA COME

video and photo-installation, 2015-2018

*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 than 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 points 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 for Bosnia-Herzegovina to the sea: Neum-Klek and Sutorina near Herceg-Novi. The first dispute concerns the issue of the Pelješac bridge, building of which is "crucial" Croatian project for connecting Pelješac peninsula with the land. The second dispute relates to the issue of Sutorina, 7km long costal part in the south-east of Bosnia-Herzegovina, now belonging to Montenegro. Another case of the complexity of establishing maritime borders in former Yugoslavia is the recent revival of 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. The sea is not only a tourist destination, it is a political landscape on which the divisions among national territories are drawn up. It is also a migration road, the only road to get to another shore, and it has become a mass grave for many who put all their hopes into this final journey. The sea horizon is also a philosophical-poetic landscape and a zone of contemplation that puts into question geopolitical divisions and power mechanisms that determine the constructions of identities and territories. 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.*

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sound design and music by Ognjen Šavija  
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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 Halle für Kunst & Medien, Graz; &lt; rotor &gt; association for contemporary art, 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.