

# MIRAZ

Izložba **MIRAZ** je dio projekta *Žensko naslijede: doprinos jednakosti u kulturi* (2011 - 2012) čiji je nosilac Centar za ženske studije iz Zagreba. Partnerske organizacije u ovom projektu su: **Žene u crnom** iz Beograda, **Srpski kulturni centar Danilo Kiš** iz Ljubljane, **Casa Internazionale delle Donne** iz Trsta i **Centar za savremenu umjetnost, Sarajevo** (SCCA).

Izložbu **MIRAZ** organizira Centar za savremene umjetnosti, Sarajevo. Ona tokom 2012. godine putuje u gradove u kojima djeluju organizacije koje učestvuju u projektu. Jezgro izložbe čine umjetnice iz Sarajeva. Njima se, svojim radovima, pridružuju umjetnice i umjetnici iz Ljubljane, Beograda i Zagreba.

Cilj izložbe **MIRAZ** je uspostaviti kreativni dijalog između autorki / autora iz pomenutih centara bivše Jugoslavije koje / koji dijele zajedničko historijsko naslijede i rade na sličnoj umjetničkoj, rodnoj i društvenoj platformi.

Pojam **MIRAZ** je vezan za patrijarhalnu tradiciju i kulturu u kojoj su mjesto i položaj žene u porodici i društvu jasno definirani. Ovom prilikom, pojam miraza je upotrebljen kao *licentia poetica*. On simbolično označava odnos ličnog naslijeda, onoga što se nosi / iznosi iz "kuće" i onoga što se stiče i oblikuje kao proživljeno životno iskustvo ili kao vlastiti odabir ljudskih, društvenih, historijskih i / ili specifično ženskih vrijednosti. U polju vizuelne umjetnosti izložba **MIRAZ** otvara prostor za samoidentifikaciju i za društveno odgovoran, angažiran politički diskurs.

The exhibition DOWRY is an integral part of the project *Women's Heritage: Contribution to Equality in Culture* (2011 - 2012). The project leader is the Center for Women's Studies in Zagreb; the partner organizations are: Women in Black from Belgrade, Serbian Cultural Center Danilo Kiš in Ljubljana, Casa Internazionale delle Donne of Trieste and the Sarajevo Center for Contemporary Art (SCCA).

The exhibition is produced and organized by Sarajevo Center for Contemporary Art. During 2012 it travels to the cities where the participating organizations are based. The core of the exhibit consists of art works by Sarajevo female artists. The artists from Ljubljana, Belgrade and Zagreb are also presented in the exhibition.

The aim of DOWRY is to establish a creative dialogue between artists from the mentioned centres of former Yugoslavia who share common history, and artistic and social values.

The notion of DOWRY refers to the patriarchal tradition and culture in which women's position and status in both family and society are clearly defined. Using the term here is an act of artistic licence, *licentia poetica*; the term symbolically denotes a relationship between personal heritage, all the properties inherited, handed down through the family and those acquired and shaped through our own experience of life – those human, social, historical and / or specifically female values we choose as our own. DOWRY exhibition opens up a space for self-identification, for a socially responsible and a politically engaged discourse in visual arts.

Na izložbi učestvuju / Participating artists:

**Alma Suljević** (Sarajevo), **Danica Dakić** (Sarajevo), **Darinka Pop-Mitić** (Beograd), **Dejan Habicht** (Ljubljana), **Gordana Andelić Galić** (Sarajevo), **Kristina Leko** (Zagreb), **Maja Bajević** (Sarajevo), **Marjetica Potrč** (Ljubljana), **Milica Tomic** (Beograd), **Renata Poljak** (Zagreb), **Sanja Ivezović** (Zagreb), **Šejla Kamerić** (Sarajevo), **škart** (Beograd), **Tanja Lažetić** (Ljubljana).



**Alma Suljević  
Elektra, 1998  
video, 6'56"**

## ALMINO PUTOVANJE PO MINAMA

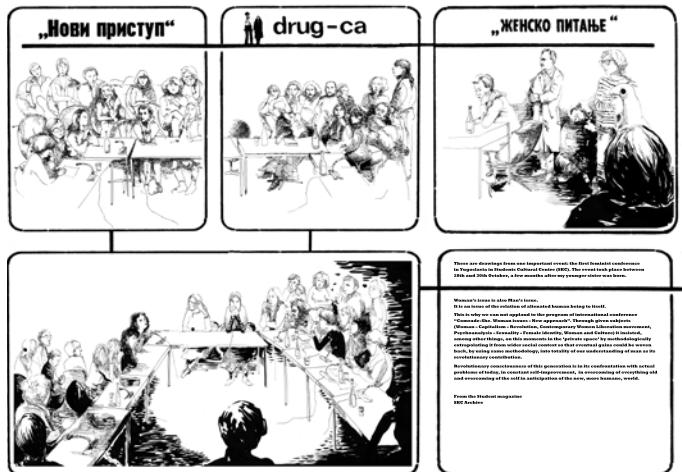
Od 1997. do 2004. Alma Suljević je posvetila sav svoj rad problemu mina i minskih polja. Njeni projekti su na početku bili bazirani na konkretnoj praksi (ulazak u minsko polje, premještanje miniranog koridora u galeriju...), da bi postepeno prerasli u "uobičajenije" forme (najčešće video radovi i performansi), sa snažnjim umjetničkim akcentom, koji ne umanjuje okrutnost cijele slike. Ideje, koje se odnose na mine, su u isto vrijeme virtualne (uspostavljanje Četvrtog entiteta), kao i vrlo konkretnе (prodavanje zemlje sa minskih polja, čin deminiranja), tako da su oba - i virtualno i konkretno - u stalnoj interakciji.

Ivana Udovičić

## ALMA'S MINE TRIP

From 1997 to 2004 Alma Suljević dedicated all her work to the problem of mines and minefields. Her projects, in the beginning based on concrete practice (entering the minefield, moving the mined corridor into the gallery...) in order to gain gradually the more "usual" forms (most often the video works and performances) with the stronger artistic accents that do not diminish the cruelty of the entire image. The ideas relating mines are in the same time virtual (establishment of the Fourth Entity) and fully concrete (selling the minefield soil, the act of de-mining) so that both - real and virtual - are in permanent interaction.

Ivana Udrović



Darinka Pop-Mitić  
1978

crtež / drawing (tuš, pero / drawing ink, plume), 2012  
print

hvala / thanks to Dragica Vukadinović, arhiv / archive SKC, Beograd

Darinka Pop-Mitić istražuje relaciju između historije i prostora memorije, krećući se od buržoaskih salona "okićenih" slikama masovnih ubistava iz nedavnih jugoslovenskih ratova, prema ruiniranim zidovima, na kojima su poluizbrisane poruke solidarnosti sa "Trećim svijetom". Tako njeni objekti i slike kreiraju okidač za *souvenir involontaire*, koji posmatraču ponovo aktuelizira prošlost. Držeći se Chestertonovog aforizma da je najinteresantnija stvar na slici njen ram, što će reći da su najinteresantnije stvari u umjetnosti njene "granice". Darinka Pop-Mitić nas poziva da malo bolje pogledamo taj "okvir".

Svebor Midžić



Danica Dakić  
Jelica Dakić by Danica Dakić, 2012  
print

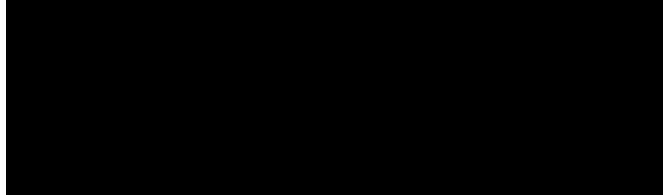
*Rad je svjesna ljudska djelatnost.  
Labor is a conscious human activity.*

Darinka Pop-Mitić explores the relationship between history and the space of memory moving from bourgeois salons “decorated” by images of sites of mass killings from the latest Yugoslav wars to decrepit walls containing half-erased messages of solidarity with “The Third World”. Her objects and paintings thus constitute a trigger for *souvenir involontaire*, which re-actualizes the past for the viewer. Adhering to Chesterton’s aphorism that the most interesting thing about a picture is its frame, that is, that the most interesting thing about art are its “boundaries”, Darinka Pop-Mitić invites us to take a closer look at this “frame”.

Svebor Midžić



mi gremo, gremo, s puško na rami v napad, za svobodo, za kruh.



**Dejan Habicht**

**Uspavanka / Lullaby, 2007**  
video, 2'31"

*mi gremo, gremo, s puško na rami v napad, za svobodo, za kruh.  
we go, we go with rifles on our shoulders, to fight for our freedom, for  
our bread.*



photo: Anja Bagjevac

**Gordana Andelić Galić**

**Pranje / Washing, Mostar 2011**  
video performans / video performance  
video, 19'20"

Performans pranja krvlju natopljenih bosanskohercegovačkih zastava koje su tokom burne historije predstavljale njenu državnost ili ideologiju je izведен, ne slučajno, 2011. godine u politički i etnički, još uvijek, podijeljenom Mostaru. Pranje tih obilježja jedinstvenosti ali i različitosti, integrirajućih ili dezintegrirajućih, simbolički predstavlja duhovno očišćenje s ciljem lakšeg prihvatanja drugog i drugaćijeg.

*Gordana Andelić Galić*

The performance of washing Bosnian flags soaked in blood, which have represented the Bosnian State, or its ideology throughout its stormy history, was not made by accident in 2011 in politically and ethnically divided Mostar. Washing those insignia of both uniqueness and diversity, which integrate and disintegrate at the same time, symbolically represent spiritual cleaning with the purpose of better acceptance of the other and different.

*Gordana Andelić Galić*



**Yvana Enzler / Kristina Leko**

**Identity / Identities, 2001**

video rad iz projekta Kristine Leko

video from Kristina Leko's project Sarajevo International  
video, 9'10"

*Nitko u mojoj obitelji nije umro u zemlji u kojoj se rodio.*

*No one in my family ever died in the country in which he or she was born.*

*Yvana Enzler*

#### SARAJEVO INTERNATIONAL

Kristina Leko, umjetnica iz Zagreba, je na poziv Centra za savremenu umjetnost, Sarajevo, 2001. godine, realizirala svoj video-komunikacijski projekt "Sarajevo International", na kojem je surađivala sa 12 građana/ki Sarajeva.

U projekat je krenula pitanjem: "Tko je došao živjeti u Sarajevo?". Kroz video portrete 12 strankinja i stranaca, koji su u to vrijeme živjeli i radili u Sarajevu, Kristina je predstavila jednu od mogućih slika grada. U suradnji s Kristinom Leko oblikovali su svoje osobne priče koristeći mogućnosti videa kao medija.

*Kristina Leko*

Kristina Leko, the artist from Zagreb was invited by Sarajevo Center for Contemporary Art in 2001 to realize her "Sarajevo International", a video-communication project in which she collaborated with twelve Sarajevo inhabitants.

She developed her video project starting with the question: Who came to live in Sarajevo after the war? Through video portraits of 12 foreigners, who at that time have been living and working in Sarajevo, Kristina presented one of many possible pictures of the city. In collaboration with Kristina Leko they expressed their personal stories using the possibilities of the medium of video.

*Kristina Leko*

**IDENTITET / IDENTITETI**, video Yvane Enzler i Kristine Leko, jedan je od video radova produciranih u okviru serije "Sarajevo International".

Yvana Enzler, iz Švicarske, došla je u Sarajevo 1998. godine kao diplomatinja. Video govori o njenoj potrazi za vlastitim korijenima: ona prati žensku liniju unutar svoje porodice. Otkriva svoj kompleksni nacionalni i vjerski porodični identitet pričom o tri žene: njenoj pra-prababi rođenoj u Sarajevu početkom 19. stoljeća i o njenoj baki. Svaka od njih je na svoj način povezana s Balkanom.

**IDENTITY / IDENTITIES**, video by Yvana Enzler and Kristina Leko, is one of video works produced in the framework of the series "Sarajevo International".

Yvana Enzler, from Switzerland, came to Sarajevo in 1998 as a diplomat. Video speaks of her search for her roots: Yvana follows the female line of her family. She discovers her own complex national and religious identity, the story of three women from her family: her great-great-grandmother born in Sarajevo at the beginning of the 19th century, and her grandmother. Each of them is in her own way connected to the Balkans.



**Maja Bajević**

**Women at Work — Washing Up, 2001**

petodnevni performans, video, fotografije / five-day performance, video, photos  
video, 15'18"

Cemberlitas hamam / bathhouse, Istanbul

7th Istanbul Biennale

Političke poruke uvijek imaju prolazno značenje: kada ih stavimo u drugo vrijeme, postaju absurdne. Ispiranje težine historije, izražene kroz poznate političke parole iz bivše Jugoslavije, reakcija je na nasilje koje (kolektivno) političko može imati nad (individualnim) intimnim. Sa dvjema bosanskim izbjeglicama, Zlatjom Efendić i Fazilom Efendić, istkale smo na finoj, osjetljivoj tkanini tri poznate rečenice bivšeg jugoslovenskog predsjednika Tita, na primjer: "Zemlja koja ima ovaku omladinu, ne treba da brine za svoju budućnost." Nakon toga smo u kupatilu prale izvezenu tkaninu, dok se nije raspala. Tako smo uništile ono što smo same stvorile, kao što i historija često čini.

*Maja Bajević*

Political messages always have a temporal meaning; when we put them in a different time they become completely absurd. Washing off the weight of history expressed through famous political messages from ex-Yugoslavia is a reaction to the violence that the political can have over the intimate. Together with two Bosnian women refugees, Zlatija Efendić and Fazila Efendić, we embroidered on very fragile fabric three famous sentences by former Yugoslav president Tito, such as, "A country that has youth like ours should not worry for its future." Afterwards in the bathhouse we washed the embroidered fabric over and over again, until it fell to pieces. In this way, we destroyed a thing of our own making, as history often does.

*Maja Bajević*



photo: Emanuel Licha



photo: Adif Hodović 2002 - Renato Foder 2011

**Marjetica Potrč**

**Kuća za putnike / House for Travelers, 2002 – 2012**

instalacija / installation

lokacija / location: Sakiba Nišića 2, Sarajevo

instalacija, producirana i realizirana u okviru izložbe HOME

Centra za savremenu umjetnost, Sarajevo, 2002.

installation, in the framework of HOME exhibition

produced and organized by SCCA, Sarajevo 2002

print

To je skeletna kuća, koja ima vrlo mali zidani prostor, s jednim vratima. Važno je da ljudi, koji će dobiti kuću, znaju da je mogu nadograditi svojim materijalom. Trebaju znati da mogu uraditi što žele sa kućom. Nadam se da će htjeti kuću nadograditi, ali ako materijal uzmu ili raznesu, to je, također, uredu.

*Marjetica Potrč*

This is a skeleton house, with a very small walled space, with one door. It is important that people, who will get the house, know that they could upgrade it with some of their own material. They should know that they could do whatever they want with the house, I hope that they will want to improve the house, but even if the material for something else, it is OK.

*Marjetica Potrč*



photo: David Nikolić

### Milica Tomić

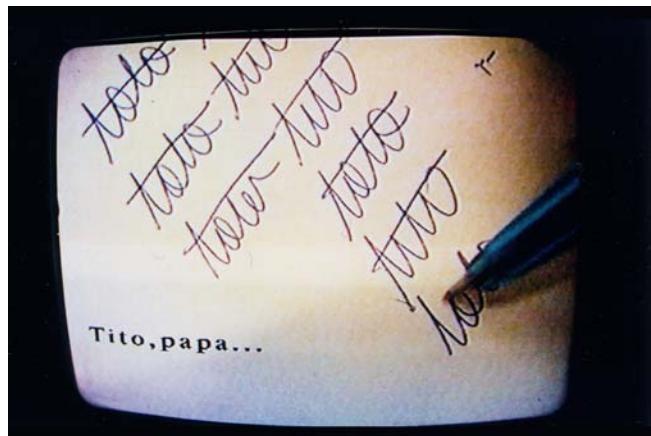
*Jednog dana umesto noći, bljesnuće rafal iz mitraljeza kad drukče svetlost ne može doći*

(iz poeme "U spomen na tamnovanje Svetozara Markovića" Oskara Daviča)

*One day, instead of night, a burst of machine-gun fire will flash, if light cannot come otherwise*

(Oskar Davičo, fragment from the poem "In Memory of Imprisonment of Svetozar Marković")

akcija/intervencija u javnom prostoru, Kopenhagen, avgust 2010.  
action/intervention in the public space, Copenhagen, August 2010  
print



### Renata Poljak

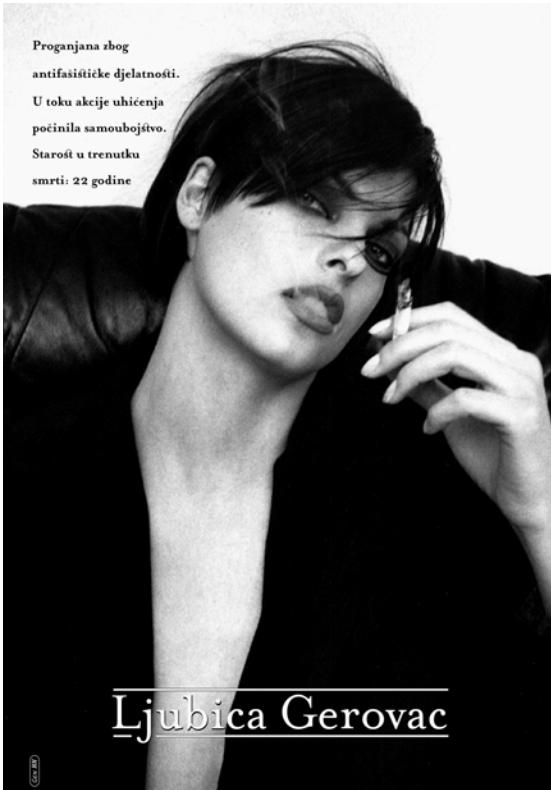
Sjećanja - Tito, Tata / Memories - Tito, Daddy, 1999  
video, 6'30"

Renata Poljak oopsesivno piše i ispisuje riječi Tito, tata. Sličnosti tih riječi, kako zvučno tako i vizualno tjeraju umjetniku da ih ponavlja iznova i iznova. U prethodnom video radu, pod nazivom „Sjećanja“, ritmično ponavljanje zvukova i pokreta pri ispisivanju riječi „Tito“ i „tata“ pretvara ove riječi u zvučni materijal za pjesmicu uz koju umjetnica pleše. Ovdje se još jednom u pozadinu stavlja pitanje autoritativne uloge oca u privatnom i javnom, političkom smislu, te socijalne lične amnezije, koja se pokriva i briše kroz prosto slušanje.

Nataša Ilić

Artist is writing and rewriting the words Tito, Tata, ("Daddy" in English) obsessively. Similarities of these words, both in acoustic and visual ways are pushing the artist to repeat the action over and over again. In an earlier video, Memories, rhythmic repetition of sound and gesture of writing down the words Tito and tata ("dad" in English), turns the words into sound material for a pop-song on which the artist is dancing. Again is the big subject of the authoritative father figure in the private and public, political sense, of social and personal amnesia, pushed into background, covered and erased by easy listening.

Nataša Ilić



### Ljubica Gerovac

#### Sanja Iveković

Ljubica Gerovac, iz projekta GEN XX  
from the project GEN XX, 1997 – 2001  
print

*Progonjena zbog svoje antifašističke djelatnosti. U toku akcije uhićenja počinila samoubistvo. Starost u trenutku smrti: 22 godine  
Persecuted for her antifascist activity. During her capturing she committed suicide.  
Died at the age: 22*

U GEN XX Sanja Iveković spaja sveprisutne reklamne slike iz današnje konzumerističke okoline sa potisnutim i namjerno manipuliranim i demoniziranim narativima o partizanskoj, antifašističkoj historiji. Ona koristi takтику podmetanja "virusa" u javni prostor koji je u ovom vremenu definiran stanjem kolektivne amnezije s jedne strane, i pobješnjelim nacionalizmom s druge. U ovom radu, Sanja aplicira na fotografije poznatih modela iz svijeta mode, koji reklamiraju luksuzne konzumerističke proizvode u novom "divljem" postsocijalističkom kapitalizmu, imena i informacije o smrti antifašističkih heroina Drugog svjetskog rata (emancipirane, samouvjerenе žene – političke subjekte). Mnoge mlade žene danas ne znaju ništa o tim ženama iz II svjetskog rata i njihovim sudbinama; novo, konzumerističko okruženje vodi ih prema potpunoj političkoj pasivnosti.

Antonija Majača

In GEN XX Sanja Iveković juxtapose the omnipresent advertisement images of the new consumerist environment with the repressed and deliberately politically manipulated and demonized narratives of partisan anti-fascist history. She uses the tactics of inserting a "virus" into public space, which was defined at the time by a state of collective amnesia on one hand and raging nationalism on the other. In this work, she applies onto images of famous fashion models advertising luxury consumer goods in the new, "wild" post-socialist capitalism, names and information about the deaths of antifascist heroines in World War II (emancipated, self-assured women – political subjects). Many young women today weren't acquainted with these women or their destinies, since this is the generation which is being led, by a new consumerist environment, towards complete political passivity.

Antonija Majača



škart

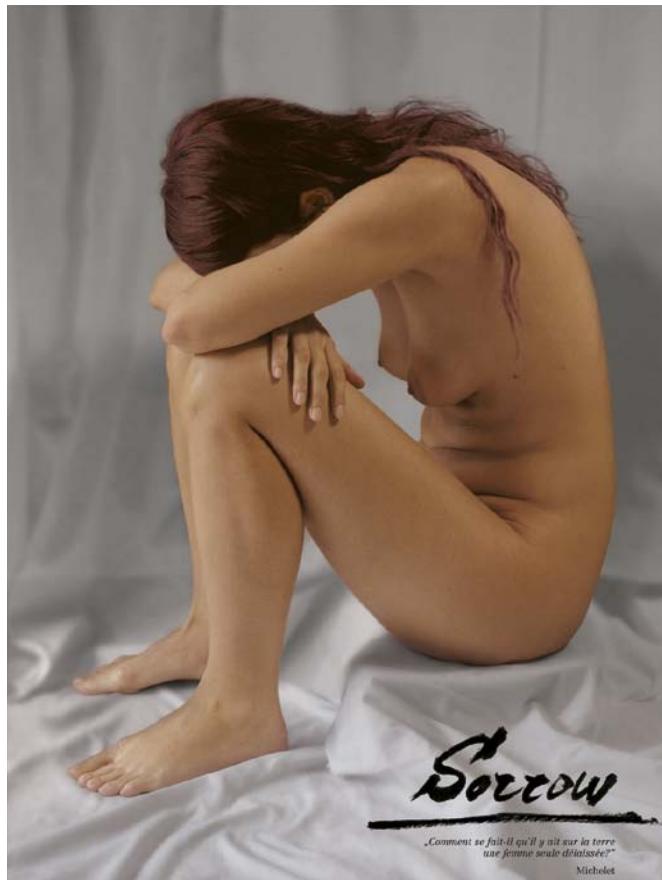
**Nova radinost / New Embroideries, 2006**

tekst, crtež i vez / text, drawing, embroidery: Lenka Zelenović

Lenka Zelenović, nedavno penzionisana otpuštena radnica, samohrana majka

Lenka Zelenović recently fired worker, single mother

*crkve, džamije se grade  
za bolnice, škole, nema nade  
churches, mosks are growing away  
for hospitals, schools, there is no way*



Šejla Kamerić

**Sorrow, 2005**

autoportret / self-portrait

print

*Comment se fait-il qu'il y ait sur la terre une femme seule – délaissée?*  
Michelet

*Kako je moguće da na svijetu postoji žena koja je sama – napuštena?*  
Michelet

*How can it be that there is in the world one woman alone – deserted?*  
Michelet



Tanja Lažetić  
**Hotel Kumrovec, 2007**  
video, 7'40"

Recepcionerka Hotela Kumrovec brine o rastinju koje je "progutalo" zgradu. Godinama u Hotelu nije bilo gostiju. Modernistički arhitektonski kompleks kao da je pao sa nekog drugog mjesta. Jedini razlog zbog kojeg Hotel Kumrovec postoji ovdje, daleko od svih velikih prometnica ili gradova, je taj što je Kumrovec mjesto rođenja Tita - nekadašnjeg predsjednika Socijalističke Federativne Republike Jugoslavije.

The receptionist at the Hotel Kumrovec is worried about the plants that are engulfing the building. No guest has stayed in this hotel for years. The modernist architecture of the complex looks as though it had dropped here from some other place. The only reason for this building being here, far away from any major roads or intersections or even towns, is that the village of Kumrovec is the birth place of Tito, the erstwhile President of the Socialist Federative Republic of Yugoslavia.