

Bosnia & Herzegovina Video Art namaTRE.ba Project

Contemporary art scene (especially video art) in Bosnia & Herzegovina is very interesting because it presents and deals with some issues, problems and relations between the past – in terms of politics, ideology and history – and nowadays, the present. Bosnian video art is represented by three different varieties: firstly, there are works that refer to the recent war and posttraumatic elements in society, next, there are works that refer to some universal problems and ideas of media and art, and finally, there are works that refer to questions of personal and social identity. This selection (compilation) of video art is a part of *namaTRE.ba* 3 video project which is a kind of “other” independent video art scene inside Bosnia & Herzegovina which represents (un)institutional art. Those works that are trying to open the problems and questions of memory have been influenced by war and postwar atmosphere, whereas those works that refer to collective identities and ontological problems have been influenced by artistic and personal trauma. This compilation is trying eclectically to connect some works that cannot refer together as a similar concept. Instead of some kind of curatorial concept, I can offer some meanings and *zeitgeist* which can be valuable as a work of art or political situation in a very complicated country such as Bosnia. By this “situation in art” in Bosnia *namaTRE.ba* project becomes a video project/exhibition which presents video, film and performance as well as experimental-collage mix new media works dealing with the eternal civilisation issues and problems, only this time within the given circumstances of contemporary social paradigms. The video project *namaTRE.ba* does not aim to become a large-scale international exhibition of significance, but to present annually the works of artists from the region and from the territories of the former Yugoslavia, as well as from the European and a wider global context which deal with the exploration of the art media and the field where this media exists.

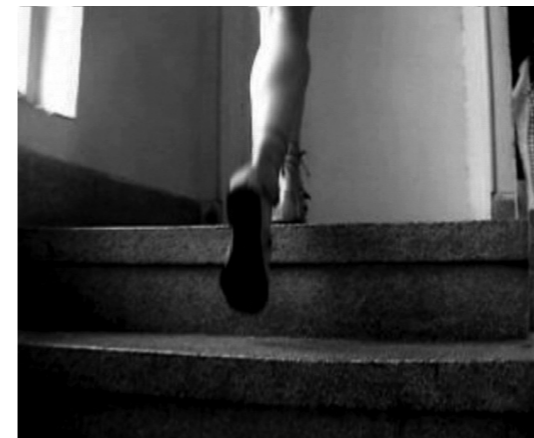
I can refer on Tom Sherman's thoughts: “In 2005 in New York, Toronto or Los Angeles, video is called

*installation, new media, film, photography, and even painting, but rarely video art. Artists on the way up, or in mid-career or on the plateau, have figured out that the video art sector is being deprofessionalized. This deprofessionalization is largely the result of the proliferation of sophisticated video tools, and by the massive, collective contributions of an immense population of artists working in video. ‘Video art,’ as a designation for art made by artists working in video, has become dead weight in semantic terms. Semantics, like physics, govern behaviour. More profoundly, video, as a medium, has gone from total opacity to complete transparency in less than forty years. Video is the predominant medium of the 21st century. Video’s power and relevance stem from its unparalleled capacity for mixing and dissolving into other media. Video embodies film, television, performance and surveillance, and has become the ultimate living and breathing, matter-of-fact medium of all forms of advancing digital telecommunications. Highresolution, real-time video streaming, with synchronous, spatially rich digital audio, is the immediate destiny of wireless digital telephony. Text messaging and still-picture phones are paving the way for full-motion, video-based personal telecom.”**

Last three years *namaTRE.ba* project identified and set boundaries on the scope and possibilities of video within the local context, the town of Trebinje and Bosnia & Herzegovina.

Igor Bošnjak

* *The Nine Lives of Video Art: Technological evolution, the repeated near-death of video art, and the life force of vernacular video*, Tom Sherman, 2005 (ed. 2008)



Bojana Tamindžija, *Serbian Fairy Tale*, 2009



Dajan Špirić, *I Love World Peace*, 2009



Miodrag Manojlović, *Ordinary*, 2007



Mladen Miljanović, *Bad Resolution Fuck*, 2008



Borjana Mrdja, *Almost Perfect Work*, 2009



Dragana Andjelić, *Transformation*, 2007



Lana Cmajčanin, *Female President*, 2004



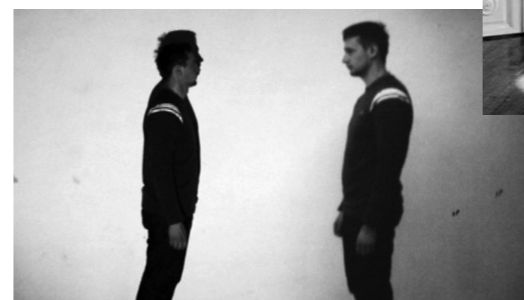
Nela Hasanbegović, *Postscriptum*, 2009



Nenad Malešević, *Intrusion*, 2007



Daniel Premec, *Per Aspera ad Astra*, 2007



Mladen Bundalo, *Simulation of Dualism*, 2009



Igor Bošnjak, *Re-Construction*, 2009

Videoumetnost Bosne in Hercegovine Projekt namaTRE.ba

Dogajanje v sodobni vizualni umetnosti (predvsem na področju videa) Bosne in Hercegovine je zelo zanimivo. Umetniki obravnavajo in predstavljajo različna vprašanja, probleme in odnose med preteklostjo – v smislu politike, ideologije in zgodovine – in sedanjostjo. Bosansko video umetnost bi lahko razdelili na tri področja: dela, ki obravnavajo nedavno vojno in post-travmatične elemente v družbi, dela, ki se ukvarjajo s splošnimi problemi in idejami v okviru medija in umetnosti, in dela, ki raziskujejo vprašanja osebne in socialne identitete. Pričujoči izbor je del projekta *namaTRE.ba 3*, nekakšne “druge” neodvisne video scene v Bosni in Hercegovini, ki predstavlja (ne)institucionalno umetnost. Na dela, ki odpirajo problematiko spomina, sta vplivala vojna in povojno okolje, medtem ko so na dela, ki se ukvarjajo z vprašanji skupinske identitete in ontološkimi problemi, vplivale umetniške in osebne travme. Ta izbor skuša na eklektičen način povezati dela, ki jih ne moremo združiti v okviru istega koncepta. Namesto nekakšnega kuratorskega koncepta vam lahko ponudim različne pristope in duh časa, ki jih lahko razumemo kot umetniško delo ali kot odraz politične situacije v tako zapleteni državi, kot je Bosna. *namaTRE.ba* s prikazom trenutnega “stanja v umetnosti” v Bosni postane videoprojekt/razstava, ki predstavlja video, film in performans, pa tudi eksperimentalni in kolažirani miksi novomedijskih del, ki se ukvarjajo z večnimi vprašanji in težavami civilizacije, le da tokrat v danih okoliščinah sodobnih družbenih paradigem. Videoprojekt *namaTRE.ba* ne namerava postati velika pomembna mednarodna razstava, ampak želi vsako leto predstaviti dela umetnikov iz regije in iz ozemlja nekdanje Jugoslavije, kot tudi iz evropskega in širšega globalnega konteksta, ki se ukvarjajo z raziskovanjem umetnosti in videa na področju, kjer ta medij obstaja.

Kot pravi Tom Sherman: “*Leta 2005 v New Yorku, Torontu in Los Angelesu video imenujejo instalacija, novi mediji, film, fotografija in celo slikarstvo, vendar le redko videoumetnost. Umetniki na različnih stopnjah*

*svoje kariere ugotovljajo, da se sektor videoumetnosti deprofesionalizira. Ta deprofesionalizacija je v veliki meri posledica širjenja vse bolj razvitih orodij za produkcijo videa in masovnih kolektivnih prispevkov ogromne populacije umetnikov, ki delajo z videom. ‘Videoumetnost’ kot označba za umetnost, ki jo producirajo umetniki, ki delajo z videom, je v semantičnem smislu postala balast. Semantika, tako kot fizika, obravnava vedénje. Skrajno gledano, se je video v manj kot štiridesetih letih razvil iz povsem nerazumljenega v popolnoma transparenten medij. Video je prevladujoči medij 21. stoletja. Njegova moč in pomen izhajata iz njegove izjemne zmožnosti za prepletanje z drugimi mediji. Video pooseblja film, televizijo, nastopanje in nadzor. Postal je ultimativni živi medij vseh oblik naprednih digitalnih telekomunikacij. Pretok visokoločljivostnega videa v realnem času skupaj s sinhronim in prostorsko bogatim digitalnim zvokom se nam obeta v bližnji prihodnosti brezžične digitalne telefonije. Mobilni telefoni, ki omogočajo pošiljanje kratkih sporočil in slik, tlakujejo pot mobilnim osebnim telenapravam, ki bodo utemeljene na uporabi videa.”**

Projekt *namaTRE.ba* je v zadnjih treh letih opredelil in določil meje obsega in zmožnosti videa v okviru lokalnega konteksta mesta Trebinje ter Bosne in Hercegovine.

Igor Bošnjak

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www.namaTRE.ba
project

Videoumetnost Bosne in Hercegovine Projekt namaTRE.ba /

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Slika / Image: Miodrag Manojlović, Ordinary, 2007

29. 7. – 13. 8. 2010

Galerija Photon / Center za sodobno fotografijo Ljubljana

Otvoritev v četrtek, 29. julija 2010, ob 20. uri. / Opening view on 29 July 2010 at 8 p.m.

Kurator / Curated by: Igor Bošnjak

Sodelujoči umetniki / Participating artists:

Dragana Andjelić, Igor Bošnjak, Mladen Bundalo, Lana Cmajčanin, Nela Hasanbegović, Nenad Malešević, Miodrag Manojlović, Mladen Miljanović, Borjana Mrdja, Daniel Premec, Dajan Špirić, Bojana Tamindžija

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Odperto:
ponedeljek – petek:
11.00 – 14.00 / 15.00 – 18.00

Produkcija: Zavod Kolektiva
Koprodukcija: Društvo Photon

Projekt podpirata:
Mestna občina Ljubljana –
Oddelek za kulturo,
Ministrstvo za kulturo

Sponzor: Center projekcije

Več informacij: www.kolektiva.org, www.namaTRE.ba

KOLEKTIVA

Mestna občina Ljubljana

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