

# EVROVIZION

MP1 - THE SLAV-LINGUISTIC JUNGLE CODE

ife Institut für  
Interkulturelle  
Erforschung



# CROSSING

# SIRIJEVO

# CAPRIJEBO



# EVROVIZION



Installation view, *You Have No Idea and Do Not Be Like Me* by Selma Selman, History Museum of Bosnia and Herzegovina, Sarajevo/BA, 2021.



*Crossing Heritage* workshop - socialising with colleagues from museums and heritage institutions, History Museum of Bosnia and Herzegovina, Sarajevo/BA, 2021.

Izložba je fantastična! Sviđa mi se način na koji umjetnice sebe prikazuju i izražavaju. Posebno mi se sviđa rad Selme Selman *Viva la Vida*. Umjetnica koja sjedi "na tradiciji" prikazuje svoj život, porijeklo i način na koji se nosi sa onim na čemu sjedi. Pratim Selmin rad i jedva čekam njenu sljedeću izložbu. AJRA BRANKOVIĆ, a thirteen-year-old visitor

The exhibition is fantastic! I like the way female artists present and express themselves. I especially like Selma Selman's work *Viva la Vida*. A female artist who is sitting "on tradition" shows her life, origins and the way she copes with what she is sitting on. I follow Selma's work and can't wait for her next exhibition.

Na izložbi mi se najviše svidio dio sa djelima Selme Selman. Jednostavno volim kad mladi ljudi iz Bosne i Hercegovine uspiju u svijetu. Rad nosi jaku poruku!

ABDULAH BULBUL, host at the Museum of Literature and Theater Arts of BiH

What I like the most is Selma Selman's work. I just love it when young people from Bosnia and Herzegovina have success in the world. The work itself carries a strong message!

Rad Selme Selman za mene je srce ove izložbe. Inače je izložba koncipirana na način da ne dopušta posjetiteljima ulazak u zonu komfora: to je ono što se meni u načinu razmatranja pitanja identiteta, granica, centra i margine najviše dopada. Mislim da rad Selme Selman čistom, neočekivanom iskrenošću čini okosnicu ove izložbe. Izložba je lijepa i korisna. Na referencijalnom nivou poučna, a na emocionalnom ljekovita.

SELJA SEMIWOIC, writer and director of the Museum of Literature and Theater Arts of BiH

For me the work of Selma Selman is the heart of this exhibition. Otherwise, the exhibition is designed in a way that does not allow visitors to enter their comfort zones. This is what I like the most about the ways issues such as identity, borders, and centres and margins are addressed. The work of Selma Selman with its pure and unexpected honesty is like a backbone of this exhibition. The exhibition is beautiful and useful. Instructive on a referential level and healing on an emotional one.



SarajevoVizion workshop, History Museum of Bosnia and Herzegovina, Sarajevo/BA, 2021.

Rad Henrike Naumann na specifičan način spaja privatno i javno, te prošlost i sadašnjost. Ono što na prvi pogled izgleda kao prostor intimnog, zapravo je neočekivano propitivanje odnosa mladih prema radikalnim ideologijama. U kičastom interijeru devedesetih suprotstavljeni su video snimci dionizijskog opijanja mladih i nasilja praćenog uzvikivanjem fašističkih parola. Nisam mogla da se ne zapitam: šta više opija, alkohol ili ideologija?!

S druge strane, takav samo naizgled topao ambijent spavaće sobe, mogao bi se smjestiti i u kontekst Balkana 90-ih. Drugim riječima, "ideologija je opijum za narod".

ADNA MUSLIJA, Artist and curator



Opening, History Museum of Bosnia and Herzegovina, Sarajevo/BA, 2021.

Henrike Naumann's work in a specific way connects the private and the public, the past and the present. What at first glance seems like a space of intimacy is actually an unexpected questioning of young people's attitudes towards radical ideologies. In a kitschy interior of the 1990s, videos of a Dionysian drunkenness of young people and violence, followed by people shouting fascist slogans were contrasted. I could not help but wonder: what inebriates us more - alcohol or ideology?!

On the other hand, such a seemingly warm ambience of the bedroom could be placed in the context of the Balkans in the 1990s. In other words: "ideology is opium for the people."

Bilo je uzbudljivo koordinirati dolazak i predstavljanje izložbe **EJ ROI IZION** u Sarajevu. Kada smo počeli postavljati radove u prostor, sklopili su se djelovi priče – odjednom su radovi imali život individualno, ali i u okviru šire cjeline. Mnogo smo učili tokom procesa, ali i uživali u radu. Dolazak umjetnika u prostor muzejca je dao novu dimenziju izložbi. Prva je došla Henrike Naumann. Već u prvom razgovoru smo vidjeli kako povezuje umjetnost sa lokalnom historijom i kontekstom. Njen rad je dobio skroz nova značenja u prostoru muzejca i vjerujem da će priče koje je istražila u muzeju Henrike koristiti u svom budućem radu.

EMINA ČALIJA, coordinator of the **EVROIZION. CROSSING STORIES AND SPACES** exhibition on behalf of the History Museum of Bosnia and Herzegovina

It was exciting to coordinate the arrival and presentation of the **EVROIZION** exhibition in Sarajevo. When we started placing works in the space, the parts of the story came together – suddenly the works had a life individually, but also within a wider whole. Many people have learned during the process, and also enjoyed the work. The presence of the artists in the museum space added a new dimension to the exhibition. Henrike Naumann came first. Already in the first conversation we saw how she connects art with local history and context. Her work gained new meanings in the museum space, and I believe that the stories she has been researching in the museum will be used in her future work.



Installation view, **TRIANGULAR STORIES** by Henrike Naumann, History Museum of Bosnia and Herzegovina, Sarajevo/BA, 2021.

Opening, Elma Hodžić and Henrike Naumann, History Museum of Bosnia and Herzegovina, Sarajevo/BA, 2021.

Kada sam ušao u galeriju, prvo sam uočio krevet. Šta radi krevet u muzeju? Pročitao sam objašnjenje o ovom djelu. Mnogo toga se može reći o stanju jednog društva na osnovu interesa mladih ljudi. Sjećam se još uvijek one čuvene Titove "Sa ovakvom omladinom ne moramo brinuti o budućnosti". ZLATKO, a sixty-year-old visitor

When I entered the gallery, I first noticed a bed. What is a bed doing in a museum? I read the explanation of this work. Much can be said about the situation in society based on the interests of young people. I still remember Tito's famous words: "We don't have to worry about the future with young people we have."



Installation view, *Room to Negotiate* by Adnan Softić, History Museum of Bosnia and Herzegovina, Sarajevo/BA, 2021.

U sklopu izložbe *EFROIZION* je predstavljen i DJ performans Adnana Softića. Kroz performans koji poziva sve prisutne da učestvuju u zajedničkom iskustvu Adnan Softić naglašava viziju ili moto Evropske Unije o jedinstvu u različitosti, krećući se kroz žanrove i vrijeme. Ono što se pokazuje ovakvim pristupom jeste da je muzika kao najapstraktnija umjetnost ono što uspijeva bilo gdje i bilo kada, bez obzira na jezik, porijeklo ili kulturu iz koje dolazi, da osjećaj kolektiviteta (kroz uživanje u njoj) slavi kao civilizacijski čin. ALMA GACANIN, artist

Adnan Softić's DJ performance was also part of *EFROIZION*. Through a performance that invites everyone present to participate in a shared experience, Adnan Softić emphasises the vision or motto of the European Union of unity in diversity, moving through genres and time. What this approach showed is that music, as the most abstract art, is what is successful anywhere and anytime, regardless of the language, origin or culture it comes from. We celebrate a sense of collectivism (through enjoying it) as an act of civilisation.



Finissage, DJ performance *Slavendisco* by Adnan Softić, History Museum of Bosnia and Herzegovina, Sarajevo/BA, 2021.

Adnan Softić, umjetnik koji se u svojim radovima istrajno i iznova bavi pitanjima kulture, historije i politike sjećanja, je zaista uspio propitati prostor, ali i pozvati na diskusiju i promišljanje. Ne samo da izgledom i namještajem ovo djelo podsjeća na arhiv, ono i pri arhivskim jezicima. Arhivske fotografije, kao jedan od segmenata ovog kompleksnog rada, mogu biti zanimljiva podloga za raznolike muzejske aktivnosti. Rad *Slobodan prostor*, kao svojevrsna vremenska kapsula, može nas povesti na putovanje u prošlost Balkana. Pitoreskne fotografije svakodnevnice, raznolikost brojnih etničkih i kulturnih baština koje se manifestuju nošnjama, običajima i tradicijom – iako smještene u prošlost i marginalizirani prostor, mogu nam pomoći da uobličimo i upotrijebimo sliku o nama samima i našem historijskom kontinuitetu kao dijelu Evrope. No istovremeno, navest će nas na pitanje zbog čega smo taj diverzitet tako duboko potisnuli. Da li nas je na to potakao pad željezne zavjese? Koji je proces imao više uspjeha – evropeizacija Balkana ili balkanizacija Evrope i koliko su ti procesi utjecali na oblikovanje kulturnog prostora i izgleda današnje Evrope i njene periferije. Arhivske fotografije, u procesu povezivanja sa ostalim slojevima ovoga umjetničkog djela, korištene u muzejskim aktivnostima ne samo da imaju potencijal da nam upotpune sliku o sebi, već da nam htijenjem umjetnika, nagovijeste i predvide, još uvijek nam nepoznatu sliku Evrope, koja se mijenja, raste i razvija baš poput Softićevog *Slobodnog prostora*. DINA MEMIĆ, curator of the History Museum of Bosnia and Herzegovina

Adnan Softić, an artist who persistently and repeatedly deals with issues of culture, history, and the politics of memory in his works, really managed to question the space, but also to invite a discussion and reflection. This work not only looks like an archive in appearance and furniture, but it also speaks in archival language. Archival photographs, as one of the segments of this complex work, can be an interesting basis for various museum activities. The work *Room to Negotiate*, a kind of time capsule, can take us on a journey into the past of the Balkans. Picturesque photographs of everyday life, the diversity of various ethnic and cultural heritages manifested in costumes, customs and traditions – although set in the past and in marginalised spaces, can help us shape and complete the image of ourselves and our historical continuity that is part of Europe. But, at the same time, this will lead us to the question – why have we pushed this diversity so deeply? Did the fall of the Iron Curtain motivate us to do that? Which process was more successful – the Europeanisation of the Balkans or the Balkanisation of Europe? And how much have these processes shaped the cultural space and appearance of today's Europe and its periphery. Archival photographs, in the process of connecting with other layers of this art work, used in museum activities, not only have a potential to complete an image of ourselves, but also to hint and predict, still unknown to us, the image of Europe, which is changing. It grows and develops just like Softić's *Room to Negotiate*.



Kindergarten workshop, History Museum of Bosnia and Herzegovina, Sarajevo/BA, 2021.

Zanimljivo mi je gledati kako razmišlja osoba koja je, kao i ja, rođena u Bosni – a danas živi i radi u Evropi. Osjetim bliskost s Bosancima koji žive u inostranstvu i mislim da se možemo dobro razumjeti. Lijepo su mi ove slike ljudi i nošnji s Balkana.

A MUSEUM VISITOR, who visited Sarajevo with her family for the first time since the beginning of the pandemic

It is interesting for me to watch a person thinking, who, like me, was born in Bosnia – and today lives and works in Europe. I feel close to Bosnians living abroad and I think we can understand each other quite well. These pictures of people and costumes from the Balkans are so beautiful to me.



Opening, Lana Čmajčanin, History Museum of Bosnia and Herzegovina, Sarajevo/BA, 2021.

Najviše sam se povezala sa radom Lane Čmajčanin, jer je napravila na prvi pogled jednostavan i "nevin" rad - tapeta je dio interijera koji je svima dobro poznat. Na jedinstven način, koristeći motive koji su vrlo eksplicitni, umjetnica je pokazala stanje u kojem se na neki svi način nalazimo. Vrlo često svi vidimo samo ono što želimo i donosimo mišljenje o događajima, ljudima i mjestima samo na prvi pogled, bez da se unesemo bar malo i vidimo pozadinu/razlog zašto se nešto dogodilo. Ovaj rad te jednostavno natjera da ga pogledaš dva ili više puta prije nego što naglas kažeš ono što misliš. AZRA BEČEVIĆ ŠARENKAPA, restorer at the National Museum of Bosnia and Herzegovina

I was connected the most with the work of Lana Čmajčanin. At first glance, she made a simple and "innocent" work - wallpaper is a part of interior spaces that is well known to everyone. In a unique way, using motifs that are very explicit, the artist has shown the state in which we all find ourselves in some way. Very often we all see only what we want to see and form an opinion about events, people and places only at first sight, without being immersed a little bit more in order to see the background or reason why something happened. This work simply makes you look two or more times before saying out loud what you think.

Kao antipod afektivnom pristupu koji Selma Selman primjenjuje u radu *You Have No Idea* nalazim rad Lane Čmajčanin *BALKAN CRUELTY*. U vizualnom smislu, nježna ljepota printa na tapeti, na granici salonskoga kiča, koja izbliza otkriva historijske slike prikaza silovanja iz kolonijalne fantazmagorije, na suptilan način stvara izmaknuće. Vrsta emocije koja iz tog "primicanja" proizilazi nije jednostavna. Kakvo nježno približavanje užasa! SEJLA SEHABOVIĆ, writer and director of the Museum of Literature and Theater Arts of BiH

I find that the work of Lana Čmajčanin, *BALKAN CRUELTY*, is an antipode to the affective approach Selma Selman applies in her work *You Have No Idea*. In a visual sense, the delicate beauty of the print on the wallpaper, so close to salon kitsch, revealing closely historical images depicting rape from colonial phantasmagoria, subtly creates an escape. The kind of emotion that comes from this "approach" is not simple. What a gentle approach of horror!

Lana rad je vrlo ozbiljan. Pokazuje viziju moćnog kolonizatora o osvojenoj teritoriji i potlačenom narodu. Ovo se stalno ponavlja kroz historiju. Valjda nam treba opravdanje za zločine koje činimo – zato neprijatelja predstavljamo kao divljaka.

SINEL GLUHOVIĆ, porter and technician at the History Museum of Bosnia and Herzegovina

Lana's work is very serious. It shows a powerful coloniser's vision of conquered territory and oppressed people. This is constantly repeating throughout history. I guess we need an excuse for the crimes we commit - that's why we present the enemy as a savage.



Installation view, Detail, *BALKANGREUEL - BALKAN CRUELTY* by Lana Čmajčanin, History Museum of Bosnia and Herzegovina, Sarajevo/BA, 2021.



Crossing Heritage workshop, Elma Hodžić, History Museum of Bosnia and Herzegovina, Sarajevo/BA, 2021.



Installation view, *BALKANGREUEL - BALKAN CRUELTY* by Lana Čmajčanin, History Museum of Bosnia and Herzegovina, Sarajevo/BA, 2021.



Installation view, Braclav (Ukraine Series)/Souskiou, Cyprus (South)/Karavas/Alsancak, Cyprus (North) by Johanna Diehl, History Museum of Bosnia and Herzegovina, Sarajevo/BA, 2021.



Curator's tour, Clea Laade and Johanna Diehl, History Museum of Bosnia and Herzegovina, Sarajevo/BA, 2021.

Fotografije Johanne Diehl ostavljaju osjećaj nelagodice kod posmatrača. Iako govorimo o savršeno mirnim slikama, koje prikazuju zatvorene prostore u gotovo historijskoj postavci, ne možemo zanemariti osjećaj da nešto nije u redu s tim scenarijima. Možda su oni samo asocijacija na Bliski istok, čijem sistemskom i ekstremističkom iskorenjivanju sada svjedočimo već desetljećima. Ovdje postoji određena doza neizvjesnosti. Pomisao na otkrivanje užasne, destruktivne i krvave istine koja stoji iza ovih slika uvijek je prisutna, i baca nas u stanje šoka zbog onoga što bismo mogli vidjeti, a što smo vidjeli previše puta u dvadeset prvom stoljeću. Ali, u ovom slučaju, trenutak uništenja i sile zapravo nikada ne dolazi. Ono čemu, uistinu, svjedočimo je negativni prostor migracija i politika, odsutnost kulture koja je uložena u te prostore na prvom mjestu. Čudan osjećaj praznine. ELDINA KOZLJAK, visual artist

Johanna Diehl's photographs leave a sense of unease on the spectator. Even though we are speaking of perfectly still images, showing closed spaces in an almost historical setup, we can't get over the feeling that something is profoundly wrong with these scenarios. Maybe they are just an association to the Middle East, whose systematic and extremist eradication we have now been witnessing for decades. There is a certain amount of suspense here. The thought of uncovering the horrific, destructive and bloody truth behind these images is ever-present, littering us in shock over what we might see, and what we have seen far too many times in the twenty-first century. But, in this case, the moment of destruction and force never really arrives. What we are truly witnessing is the negative space of migration and politics, the absence of a culture which was investing itself into these spaces in the first place. A strange sensation of emptiness.

Ima neke praznine u ovim prostorima koji su izgubili svoju prvobitnu namjeru i postali nešto drugo. Čak i onda kad nisu u potpunosti napušteni, u prostorima ostane ono nešto od prethodnog života. MARINA

There is some emptiness in these spaces that have lost their original purpose and became something else. Even when they are not completely abandoned, something from the previous life remains in the space.

Historija objekata pokazuje kako su se mijenjale potrebe društva kroz vrijeme... U Bosni i Hercegovini odnos prema spomenicima najbolje pokazuje licemjerje i nedosljednost društva. SANJA

The history of buildings shows how the needs of society have changed over time. In Bosnia and Herzegovina, an attitude towards monuments best shows the hypocrisy and inconsistency of society.



Crossing Heritage workshop – socialising with colleagues from museums and heritage institutions. History Museum of Bosnia and Herzegovina, Sarajevo/BA, 2021.



Music performance *Apparitions/Snovidenje* by Jelena Milušić and Merima Ključo, History Museum of Bosnia and Herzegovina, Sarajevo/BA, 2021.



Lecture performance *Soaking Wet* by Bojan Stojčić and Hana Curak, History Museum of Bosnia and Herzegovina, Sarajevo/BA, 2021.

Sociologist and feminist HANA ČURAK provides insight into selected projects that she co-curated at the History Museum of Bosnia and Herzegovina when a scholarship holder in the SLAVS AND TATARS Residency Mentorship Programme within the scope of the EVROVIZION project.

## PICKLE BAR'S FIRST STATION: SARAJEVO

PRVA STANICA  
PICKLE BARA: SARAJEVO

HANA ČURAK | DEC 2021

The integration of the *Pickle Bar* into the EVROVIZION project creates a space for local dialogues at every venue of this touring exhibition. The first station of EVROVIZION was Sarajevo, capital of Bosnia and Herzegovina, a city which simultaneously stands as a symbol of the Europe that once was and the Europe that ought to be, while drowning in the post-capitalist manifestations of post-war trauma. On the very periphery of the city's business district Marin Dvor stands the History Museum of Bosnia and Herzegovina, and on the very end of this majestic building, *Pickle Bar* was set up. This installation space, a Slavic interpretation of an Italian aperitivo bar, is also an invitation to explore the boundaries and possibilities of languages.

A few months before the EVROVIZION exhibition opens in each city of the tour, a young local professional (be they artists, curators or researchers) will be chosen to participate in the mentorship programme in Berlin. For two months, they are integrated into the artists' studio as well as mentored in their personal projects, some of which may be presented as part of EVROVIZION. From Sarajevo, the first venue for the EVROVIZION project, Slavs and Tatars and ifa (Institut für Auslandsbeziehungen) chose me as a young sociologist and feminist to be the fellow of the residency mentorship programme. During my two-month residency, I engaged in learning about the practice of Slavs and Tatars, and in collaboration with the artist Bojan Stojčić, I curated the performance *Soaking Wet* in Berlin and co-curated the *Pickle Bar* programme in Sarajevo, which presented well-known local artists who explore language as discourse and affect through their practices.

The first artist duo invited to open the *Pickle Bar* in Sarajevo were internationally renowned musicians Jelena Milušić (vocal) and Merima Ključo (accordion), who engaged in the musical performance *Apparitions/Snovidenje*. This performance was based on their album *Lume*, which is inspired by the Romanian, Croatian, Kosovan and Sephardic traditions. It represents an intense interpretation of love, light and darkness. With numerous international recognitions, *Lume* definitely established Jelena Milušić as one of the crucial contemporary vocalists in Bosnia and Herzegovina.

Afterwards, another highly acclaimed international composer, music interpreter and researcher, Damir Imamović, took part, whose focus on the art of Sevdah through history provided insight into the political and social dynamics of Bosnia and Herzegovina in the Ottoman and Austro-Hungarian periods as well as contemporary settings. *SevdahLab*, a

Integracija *Pickle Bara* u projekt EVROVIZION stvara prostor za lokalne dijaloge za svako mjesto ove putujuće izložbe. Prva stanica EVROVIZION-a je Sarajevo, glavni grad Bosne i Hercegovine – grad koji istovremeno predstavlja simbol onoga što je Evropa nekada bila i što bi trebala biti, dok se utapa u postkapitalističkim manifestacijama posljednje traume. Na samoj periferiji poslovnog dijela grada, Marin Dvora, nalazi se Historijski muzej Bosne i Hercegovine, a na samom kraju ove veličanstvene zgrade postavljen je *Pickle Bar*. Ovaj instalacijski prostor – slavenska interpretacija italijanskog aperitiv bara, je također i poziv na istraživanje granica i mogućnosti jezika.

Nekoliko mjeseci prije otvorenja EVROVIZION izložbe u svakom gradu turneje, bit će odabran mladi lokalni stručnjak (bio to umjetnik, kustos ili istraživač) koji će učestvovati u mentorskom programu u Berlinu. Tokom ta dva mjeseca, bit će integrisan u studio umjetnika te mentorisan u svojim privatnim projektima, od kojih neki mogu biti predstavljani kao dio EVROVIZION-a. Iz Sarajeva, prvog mjesta projekta EVROVIZION, Slavs and Tatars i ifa (Institut für Auslandsbeziehungen) su me odabrali kao mladu sociologinju i feministkinju koja će biti dio rezidencijskog mentorskog programa. Tokom dva mjeseca moje rezidencije, posvetila sam se učenju o običajima Slavs and Tatars i u saradnji s umjetnikom Bojanom Stojčićem, kurirala sam performans *Soaking Wet* u Berlinu te bila sukusost *Pickle Bar* programa u Sarajevu, koji predstavlja poznate lokalne umjetnike koji je predstavio jezik kao diskurs i imaju utjecaj kroz svoje prakse.

Prvi umjetnički duo koji je pozvan da otvori *Pickle Bar* u Sarajevu su bile međunarodno renomirane muzičarke Jelena Milušić (vokal) i Merima Ključo (pratnja harmonikom), koje su izvele muzički performans *Apparitions/Snovidenje*. Ovaj je performans zasnovan na njihovom albumu *Lume*, koji je inspirisan rumunskom, hrvatskom, kosovskom i sefardskom tradicijom. Predstavljala intenzivnu interpretaciju ljubavi, svjetla i tame. S brojnim međunarodnim priznanjima, album *Lume* je zasigurno ozvaničio Jelenu Milušić kao jednu od ključnih savremenih vokalistkinja u Bosni i Hercegovini.