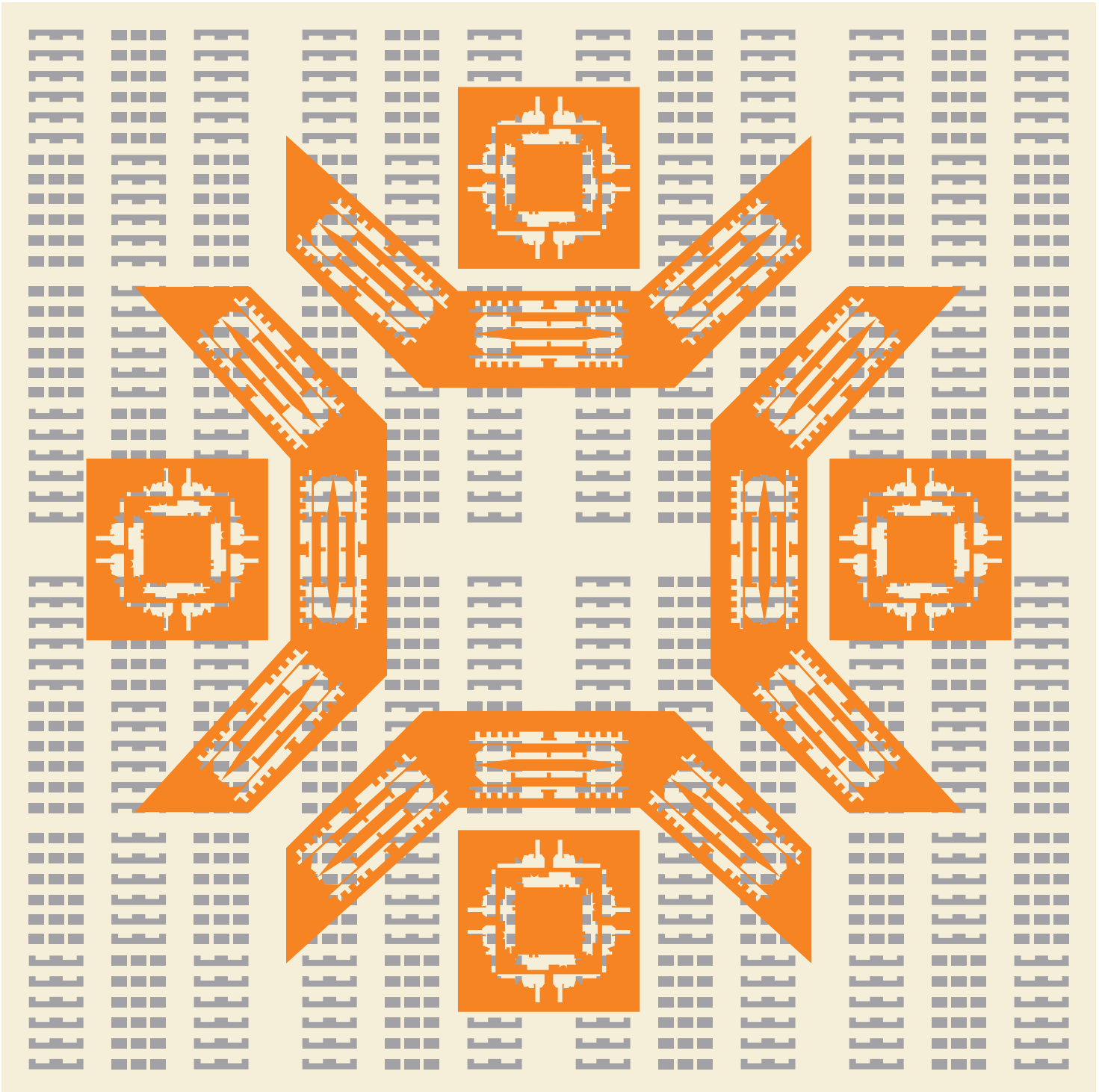
DEDIŠČINA 1989

ŠTUDIJSKI PRIMER: DRUGA RAZSTAVA JUGOSLOVANSKI DOKUMENTI

The Heritage of 1989
Case Study: The Second Yugoslav Documents Exhibition
Moderna galerija / Museum of Modern Art, Cankarjeva 15
Ljubljana, 2017



OSEMDESETA
THE EIGHTIES

Center Skenderija, Sarajevo, 2017, foto/photo Sanela Nuhanović

Vse fotografije so bile posnete na razstavi *Jugoslovanski dokumenti'89,* Olimpijski centar Skenderija, Galerije grada Sarajeva, avtor je fotograf **Jane Štravs**.

All photographs were taken at the *Yugoslav Documents '89* exhibition at the Olympic Center Skenderija in Sarajevo by photographer **Jane Štravs**.

Razstava o razstavi

Dediščina 1989. Študijski primer: druga razstava Jugoslovanski dokumenti

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Razstava z naslovom *Dediščina 1989. Študijski primer: druga razstava Jugoslovanski dokumenti* je *reenactment* ali ponovna uprizoritev zadnje velike jugoslovanske razstave, imenovane *Jugoslovanski dokumenti '89*, katere organizatorja sta bila umetnika Jusuf Hadžifejzović in Rade Tadić, realizirana pa je bila pod okriljem organizacije ZOI '84 Olimpijski center Skenderija na 8000 kvadratnih metrih v centru Skenderija v Sarajevu leta 1989.

Ponovna uprizoritev ali *reenactment* v našem primeru nikakor ne pomeni rekonstrukcije, temveč gre predvsem za poudarjanje tistega, kar je bilo odsotno z razstave *Jugoslovanski dokumenti '89***.** In to se v prvi vrsti nanaša na razstavo kot celoto, na njen koncept, in ne toliko na posamična dela. Kar se tiče umetniških konceptov, je bila razstava izrazito heterogena in je predstavljala takrat prevladujoče postmoderne trende, kot so bili nova slika, novi ekspresionizem, neo-geo, novi informel, novi konstruktivizem novo kiparstvo, posvečeno dekonstrukciji modernizma, umetnost osebnih poetik, , skorajda etnografskega navezovanja na lokalne tradicije, in vse to večinoma brez neposrednejših aktualnih družbenih referenc. Poleg tega so bila tu dela, ki so sledila avantgardnim tradicijam ali, kot je te poimenoval Ješa Denegri, drugi liniji. Dediči druge linije v osemdesetih letih so k tej tradiciji doprinesli bistvene novosti, izhajajoče iz konkretnih družbenih in materialnih pogojev dela, ki so jih pogosto postavili v širši okvir in tako obravnavali tako realnost kot realno.

Dediščina 1989 je predvsem razstava o razstavi. Razstava z naslovom *Jugoslovanski dokumenti '89* je bila skupaj s katalogom v prvi vrsti zasnovana kot razstava »samo o umetnosti«, se pravi, da tu ni bilo prostora za družbenopolitični kontekst in za vsebine, ki bi opozorile na vse tisto, kar je takrat že dodobra spodjedalo ideologijo skupnega. Obenem je bila gotovo ena od največjih jugoslovanskih razstav, če ne že kar največja. Njena ponovna uprizoritev z naslovom *Dediščina 1989. Študijski primer: druga razstava Jugoslovanski dokumenti* v prvi vrsti zanima kot največji primer razstav, ki so nosile oznako jugoslovanski, da bi tudi s tem pomagale utrjevati ideologijo bratstva in enotnosti, čeprav je treba takoj na začetku opozoriti na specifično razliko razstave *Jugoslovanski dokumenti*: bila je eden zadnjih kulturnih dogodkov, ki so podpirali idejo skupnega jugoslovanskega kulturnega prostora, hkrati pa so od tega modela odstopali. Pri tem je treba nujno upoštevati lokalni kontekst, v katerem je ta bienalna prireditev v letih 1987 in 1989 sploh nastala. Jugoslovanski dokumenti so se v bistvu začeli že leta 1984, ko so trije sarajevski umetniki, Jusuf Hadžifejzović, Saša Bukvić in Rade Tadić, pripravili prvo v nizu samostojnih razstav jugoslovanskih umetnikov v klubu Collegium Artisticum, ki se še danes nahaja v istih kletnih prostorih centra Skenderija. Ti trije umetniki so s serijo razstav hoteli vzpostaviti trajnejšo platformo intenzivnih umetniških komunikacij, ki bi presegle strogo lokali okvir. Le tisti, ki jim je blizu sarajevski humor, bodo razumeli vse implikacije izvirnega imena *Jugoslovenska dokumenta*, ki asociira na kasselsko documento, na katero je bil povabljen le malokateri jugoslovanski umetnik, kaj šele, da bi kaj podobnega imeli doma. Kakor da bi se Sarajlije odločili, da če že ne morejo na documento*,* naj dokumenta pride k njim. Prav ta hudomušna ambicija, ki naj bi lokalnim umetnikom pomagala oblikovati primeren mednarodni kontekst, in ne samo utrjevati uradno ideologijo, se zdi tisti presežek Jugoslovanskih dokumentov**.** Ta prireditev, ki je potem postala bienalna, dokler je ni ustavila vojna, je tako kot vse, kar se je zgodilo pred njo, lahko zrasla samo v ozračju vitalnih samoorganiziranih umetniških iniciativ, ki so bile sicer tako značilne za alternativno kulturo v nekdanji Jugoslaviji.

Poleg tega, da so na *Jugoslovanskih dokumentih* sodelovali tako rekoč vsi ključni jugoslovanski kustosi v vlogi selektorjev in najpomembnejši umetniki, nas je k delu z *Jugoslovanskimi dokumenti '89* pritegnilo dejstvo, da so se zgodili prav tistega, za ves svet usodnega leta 1989. Leta 1989 je predsedstvo Jugoslavije razglasilo izredno stanje na Kosovem in tja poslalo vojsko, Slobodan Milošević pa je izjavil: »Nič ne more zaustaviti srbskega vodstva in ljudi, da ne bi storili, kar hočejo.« Kmalu potem ko se je odprla razstava *Jugoslovanski dokumenti* (1. 7. 1989), je bila odpravljena avtonomija Kosova in Vojvodine (25. 7. 1989). Septembra istega leta je Slovenija sprejela več amandmajev, zasnovanih z namenom zaščititi svojo avtonomijo znotraj Jugoslavije in razglasiti pravico do odcepitve. Leto 1989 je bilo leto revolucij v državah vzhodnega bloka. 9. 11. 1989 je padel berlinski zid. To je bilo tudi leto prve globalne razstave, ki se je zgodila v pariškem Centru Georges Pompidou in ki je že s svojim imenom, *Magiciens de la terre,* napovedala trend eksotiziranja nezahodne umetnosti. 24. 3. 1989 je tanker Exxon Valdez nasedel pri Aljaski in z izlivom nafte povzroči razsežno ekološko katastrofo, ki predstavlja nekakšen mejnik, po katerem so se kapitalni interesi multinacionalnih naftnih družb samo še stopnjevali in nacionalno državo vse bolj porivali v ozadje.

Ko danes listamo katalog *Jugoslovanskih dokumentov '89*, zaman skušamo najti sled tistega, kar je bilo takrat že očitno in je vodilo do tako krvavih nacionalnih in političnih obračunov v začetku devetdesetih let. Po izjavah organizatorjev je mogoče sklepati, da je razstava hotela delovati pomirjujoče v ozračju že prisotnih mednacionalnih napetosti. Težko bi jim bilo očitati zaradi tega, ker niso želeli prilivati olja na ogenj in so se zato izogibali kakršnim koli političnim komentarjem ter dajali poudarek le umetnosti. Pa vendarle, kot bi rekel Mladen Stilinović, ni umetnosti brez posledic.[1] Vsaka javna gesta spregovori tudi skozi potlačeno. Tako je z današnje perspektive vse, kar se je dogajalo v realnosti okrog *Jugoslovanskih dokumentov* in kar ni prišlo v vidno polje te razstave, že dovolj zgovorno.

Iz pričevanj sodelujočih umetnikov na *Jugoslovanskih dokumentih* je danes, ko je delovanje umetnikov precej omejeno na meje njihovih majhnih nacionalnih državah, ki so nastale po razpadu Jugoslavije, čutiti nekakšno nostalgijo za časi večjega kulturnega prostora in širših komunikacij. Dejstvo je, da so bile jugoslovanske razstave politično forsirane, obenem pa je vedno obstajalo tudi živo zanimanje zanje, saj umetniki niso imeli veliko možnosti razstavljati v tujini in oblikovati mednarodne komunikacijske mreže, tako da jim je jugoslovanski prostor pomenil pomembno nadomestilo za vse to. Ne moremo reči, da se kulturno sodelovanje po razpadu Jugoslavije ni nadaljevalo; potekalo je ves čas, bolj ali manj ovirano, večji zagon pa je dobilo v zadnjem desetletju in pol. V nobenem primeru pa ne moremo govoriti več o skupnem jugoslovanskem kulturnem prostoru ali kakršni koli načrtovani politiki glede tega. Tisto, kar vzdržuje komunikacije umetnikov na tem teritoriju ves čas od razpada Jugoslavije, so samoorganizirane mreže in občasna institucionalna sodelovanja. Ne moremo reči, da so vsi ti projekti in sodelovanja enako zanimivi in da nekaterih od njih ne vodi nostalgija; tisti, ki so pomembni za nas, gradijo na emancipatornih idejah samoupravne in neuvrščene socialistične Jugoslavije, in to tudi s potrebno kritično distanco.

Nas zanima še zlasti specifična jugoslovanska izkušnja družbenosti, ki se je oblikovala v habitusu bratstva in enotnosti, kolektivnosti in solidarnosti. To izkušnjo ali sposobnost oblikovanja družbenosti v kontekstu razstave *Dediščina 1989* imenujemo skupno, in to zato, da bi zgodovinsko izkušnjo lažje povezali z današnjim časom, ko se veliko umetniških in tudi institucionalnih debat posveča prav konceptu skupnega. V času globalnih komunikacij je treba nastopati in preverjati aktualne ideje s pozicij lokalnih izkušenj in znanja, in tudi zato je nujno preseči debate, ki socialistično preteklost Jugoslavije bodisi demonizirajo ali pa nostalgično glorificirajo. Vprašanje skupnega postaja danes, v času ekstremnega individualizma in atomizacije, ko se trgajo in razkrajajo politične in socialne vezi, vse bolj urgentno. S projektom *Dediščina 1989* se torej lotevamo jugoslovanske izkušnje skupnega, ki jo lahko danes, v obdobju razgradnje države, družbe in naravnega okolja, v času begunske in ekološke krize, ponudimo v preverjanje širši mednarodni javnosti. Pri tem se zavzemamo za tako pot v obravnavanju nasledstva družbenosti, ki ni niti demonizirajoča niti nostalgična, ampak ji še najlažje rečemo kritično podoživljanje, in za to smo uporabili format ponovne uprizoritve.

Ponovna uprizoritev ima sicer dolgo zgodovino, tja od rimski časov naprej. V 20. stoletju je gotovo ena najslavnejših ponovnih uprizoritev povezana s tretjo obletnico oktobrske revolucije leta 1920. Tovrstna ponovitev zgodovinskih dogodkov ima afirmativno vlogo. V primerjavi z drugimi načini proslavljanja pomembnih obletnic še bolj živo vključuje gledalca, ki lahko tudi aktivno sodeluje v proslavi. Umetniška ponovna uprizoritev pa, nasprotno, največkrat odpira potlačeno, travmatično, nejasno plat dogodka in jo poskuša poustvariti tako, da izpostavi hkrati tudi aktualni interes za drugačno branje zgodovine. Ponovna uprizoritev s tem zadeva tudi prihodnost, saj z očiščevanjem preteklosti predlaga drugačne možnosti družbenega delovanja. Ponovna uprizoritev je še zlasti relevantna za časovno omejena dela, kot so na primer performans ter različne oblike participatorne in skupnostne umetnosti. Vse bolj pa je uporabna tudi za drugačno zgodovinjenje razstav.[2] Skratka, ponovno uprizoritev je treba vse bolj razumeti tudi v smislu drugačnega in kritičnega varovanja neke dediščine in njenega prezentiranja. Glede na to, da gre tu za ponovno uprizoritev časovno omejenega projekta, je odvisna od ohranjene dokumentacije in spomina posameznikov, pri njenem koncipiranju pa igra veliko vlogo tudi vse, kar je bilo v prvotnem dogodku odsotno. V vsakem primeru gre za posredovano gradivo, katerega medijska, arhivska ali politična obravnava postane relevantna referenca za ponovno uprizoritev, kakor tudi morebitni izbris nekaterih dejstev.

Poleg umetniških del iz preteklosti postajajo material za ponovne uprizoritve vse bolj tudi razstave. Zakaj se ne zadovoljimo zgolj z dokumentacijo razstave in zakaj jih moramo še enkrat uprizarjati? Ponovno uprizorjen in ne zgolj opisan dogodek nam omogoča živo izkušnjo sedanjosti, ki se razlikuje od preteklosti in tudi omogoča kreativnejšo vlogo tako ustvarjalcev kot publike. Danes smo priče muzeološkim dilemam, kako hraniti in prezentirati časovno omejeno umetnost. Performans in participatorno umetnost običajno hranimo z dokumentacijo, ki pa ne more zajeti vsega, kar se zgodi v realnem času dogodka. Tudi dokumentacija razstave ne more pričarati vsega, še zlasti ne družbenopolitičnega konteksta, v katerem so bile sprejete določene kuratorske odločitve. Za ponovno uprizoritev pa bi lahko rekli, da daje drugačne možnosti hranjenja, in to skozi ponavljanje izkušnje v drugačnem zgodovinskem kontekstu.

Vsi ti participatorni in komunikacijski projekti kakor da poskušajo nuditi prostor družbenosti, ki jo je v današnji realnosti vse manj. Med drugim je to tudi v interesu razstave *Dediščina 1989*, ki poskuša družbenost in participatornost misliti preko širše družbene izkušnje nekdanje socialistične Jugoslavije in njenega skupnega kulturnega prostora. Jugoslavija je bila vsaj na deklarativni ravni podrejena skupnemu dobremu in nepridobitniški logiki. Zakaj ne bi te dragocene izkušnje družbenosti ali skupnega, ki si jo delijo narodi nekdanje Jugoslavije, obravnavali kot svojo dediščino? Dediščina je navsezadnje nekaj, kar moramo hraniti in za kar moramo skrbeti, in še zlasti mora biti deležna posebne pozornosti,

kadar so njene vrednote ogrožene. In danes je ogrožena družbenost v smislu solidarnosti, skupnega dobrega in tudi že do še pred kratkim tako opevane multikulturnosti. Ker država za varstvo teh vrednot danes ne skrbi, jih je pod svoje peruti vzela umetnost, ki jih udejanja v različnih komunikacijskih in participatornih formatih in se pri tem navezuje tudi na lokalne tradicije.

Tradicionalno pojmovanje kulturne dediščine obsega dragocene materialne in nematerialne stvaritve, ki pripadajo neki skupnosti, so največkrat tudi njena last in služijo za nadaljnjo reprodukcijo te iste skupnosti. V tem smislu je dediščina mišljena kot nekaj ekskluzivnega in vezanega na lastništvo. Kdo pa je odgovoren za dediščino neke razpadle skupnosti, ki nima več svojih institucij, ki bi skrbele zanjo? Takšna dediščina lahko postane predmet pogajanj o nasledstvu; ta so lažja, ko gre za konkretne stvaritve, a ko gre za neke sposobnosti, znanja in vednosti, ki so se oblikovali znotraj nekdanje skupnosti, se stvari zapletejo. Pri obravnavanju tovrstne nematerialne dediščine si morebiti lahko pomagamo s prakso etnografskih muzejev, ki prirejajo delavnice, na katerih se ljudje učijo starodavnih lončarskih obrti ali izdelovanja tekstilnih predmetov, se pravi sposobnosti, ki so povezovale neko, morda ne več obstoječo skupnost. Takšne muzejske delavnice sicer ne morejo poustvariti nekdanje zaprte skupnosti, lahko pa pomagajo, da ljudje ob učenju starih običajev ali lokalnih obrti ustvarjalno izrabijo prosti čas ali se naučijo delati izdelke, kar utegne priti komu prav pri oblikovanju lastne ekonomije in tudi ohranjanju starih ali ustvarjanju novih stikov. Tudi v sodobni umetnosti poznamo primere oblikovanja lokalnih trajnostnih skupnosti, ki povežejo nove in stare prebivalce z njihovimi različnimi kulturnimi tradicijami in so alternativa načrtovani urbani družbenosti.[3] V takih primerih raba dediščine preseže zamejenost neke skupnosti in lastniško logiko. Ob vsem tem pa je vendarle treba reči, da se sodobna umetnost pri vprašanjih skupnega morda prevečkrat obrača k ožjim lokalnim tradicijam in ob tem zanemarja širše družbene in politične paradigme. Tega pa ne moremo trditi za nekatere sodobne umetnike z območja nekdanje Jugoslavije, ki se navezujejo na sposobnosti, znanja in vednosti, kot so se oblikovali v okviru političnega sistema socializma, ki je bil zastavljen nadnacionalno in univerzalno. Tako umetniki kot tudi kustosi iz teh prostorov dediščino socialistične družbenosti zdaj preverjajo v širših komunikacijah, v katerih se povezuje zainteresirana javnost iz različnih prostorov sveta. Dediščina skupnega je tako nekaj, kar v širše zastavljeni rabi, ki presega zgolj eno skupnost, pripada vsem.

Za vzhodnoevropsko umetnost, še zlasti umetnost nekdanje Jugoslavije, moremo reči, da že od socialističnih časov nastopa tudi kot varuhinja določenih ogroženih družbenih ali umetnostnih tradicij. V tem smislu je na svoj poseben način celo postala partnerica muzejem, se pravi strokovnim institucijam za varstvo dediščine. Umetnost lahko v primerih, ko gre za netipično in s strani ekspertov še nedefinirano ali neznano dediščino, opravi pionirsko vlogo pri njenem varovanju, hranjenju in distribuiranju. Spomnimo se samo umetniških arhivov in tega, kako uporabna je lahko njihova dvojna narava umetniškega dela in arhiva. Drugače od drugih muzejev je muzej sodobne umetnosti pri obravnavi dediščine še najbolj svoboden tudi pri rahljanju meja pristojnosti med umetniki in eksperti. Široki manevrski prostor sodobne umetnosti v veliki meri omogoča njena dvojna ontologija, njena estetska in hkrati uporabna funkcija; njena moč povezovanja različnih disciplin, časov in prostorov ter moč zamišljanja. Spričo vsega tega lahko služi tudi kot močna platforma produciranja skupnega in je pri tem v tesnem partnerstvu z muzejem.

Skupnost danes ne pomeni samo fizične bližine in dolgega trajanja, niti ne pristnih vezi. Današnja globalna ekonomija dela dobiček tudi iz naših komunikacijskih spretnosti in sposobnosti sodelovanja; družbene sposobnosti so postale lahek plen kapitala. Podobno se je zgodilo z vrednotami, kot so svoboda, demokracija, ustvarjalnost. Zato so tem bolj pomembna jasna stališča glede človekovih sposobnosti in vrednot, in ne neke splošne floskule o dobrobiti sodelovanja. Kritično navezovanje na konkretne tradicije ima pri tem pomembno vlogo. Zato je treba jasno povedati, kakšno obliko skupnega pravzaprav zagovarjamo.

S projektom *Dediščina 1989* hočemo izpostaviti razliko med skupnim v neprestanem nastanjanju in preoblikovanju in institucionaliziranim skupnim, kot ga je na primer zagovarjala jugoslovanska samoupravna ideologija, ki je zato, da bi preživela, ves čas skrivala antagonizme. A prav antagonizmi so tisto, kar skupno v neprestanem nastajanju in preoblikovanju nujno vključuje. Naivno bi bilo razmišljati o svetu zunaj institucionaliziranih vrednot, zunaj nekega družbenega dogovora o njihovem zagotavljanju, varovanju in distribuiranju; tisto, kar *je* mogoče misliti kot možno, je drugačen tip institucije, ki bi omogočila prostor srečevanja uveljavljenih in alternativnih oblik družbenosti ter s tem tudi njihovega medsebojnega součinkovanja.

Kot že rečeno, so razstave jugoslovanske umetnosti predstavljale eno od orodij ideologije bratstva in enotnosti. To pa ni bilo forsirano samo od zgoraj, ampak so ga državljani Jugoslavije kot skupno dejansko gradili od spodaj v neskončnem številu interakcij, ki jih je obstoječa politika stimulirala, dokler so bile usklajene z njo. Skupno v samoupravni Jugoslaviji je nastajalo v varovanem habitusu kolektivizma in multikulturnosti, napačno pa bi ga bilo razumeti zgolj kot rezultat takratne politične volje. O skupnem v jugoslovanskem prostoru moramo razmišljati preko razlike med ideološkim, se pravi načrtovanim skupnim, ki je izključevalo vsako nasprotovanje, in antiideološkim, se pravi vsem tistim, kar je predstavljalo kritiko nedemokratičnih in totalitarističnih tendenc; v glavnem je tu šlo za kritiko s strani politične levice.

Sprašujemo se, kako nematerialno dediščino skupnega danes, ko ni več državljanov Jugoslavije, se pravi njenega subjekta, sploh ohranjati naprej; kje je njeno mesto danes. Izkušnjo skupnega lahko danes iščemo opisano v umetnosti, literaturi ali teoriji, vendar gre tu še za nekaj drugega, za sposobnost, ki se lahko reaktivira, ponovi tudi v drugačnih družbenopolitičnih okoliščinah. Tako naša razstava kot tudi mnoge neformalne kulturne mreže dokazujejo, da se tako opisano skupno danes še najbolj reproducira v sodobni umetnosti, ki si pri iskanju odgovorov na vprašanja današnjega časa pomaga z lokalno umetniško in družbenopolitično tradicijo, njenimi vizijami in tudi s kritičnim odnosom do njenih zastranitev. S ponavljanjem v umetnosti ohranjamo tudi kolektivni družbeni spomin, in tako je že sama umetnost po svoje najboljša varuhinja dediščine. V nasprotju z drugimi instrumenti njenega varovanja umetnost dediščino zagrabi kot nekaj inherentno konfliktnega, kot nekaj, kar ni nikoli celovito oziroma pri čemer je vedno nekaj odsotno.

In prav ta necelovitost dediščine nas zanima pri naši razstavi, ki zagovarja tezo, da dediščina ni nekaj neproblematičnega in enkrat za vselej danega, zato ponovitev sarajevskih *Jugoslovanskih dokumentov* nikakor ne more biti njihova rekonstrukcija, ampak je lahko samo ponovitev razlike med prisotnim in odsotnim, med tistim, kar je bilo na sarajevski razstavi leta 1989 moč videti, in tistim, kar očem ni bilo vidno. Dediščina leta 1989 je torej tisto, kar je ubežalo radarju sarajevskih *Jugoslovanskih dokumentov*, a hkrati brez njih ne bi bilo misljivo. Dediščino leta 1989 najbolje ohranjamo ravno tako, da jo mislimo, in to samo skupaj in v realnem času razstave. Da bi vse to omogočil, projekt *Dediščina 1989. Študijski primer: druga razstava Jugoslovanski dokumenti* ne more biti zgolj statična razstava del, ki so bila predstavljena v Sarajevu, ampak je lahko samo dogodek v realnem času, ki se razvija v različnih formatih. In naša razstava ima šest takih formatov, dispozitivov, ki poskušajo dediščino leta 1989 ponuditi za današnjo rabo.

1.
Razstavljena umetniška dela so večinoma originalna dela z razstave *Jugoslovanski dokumenti '89*, nekaj del pa je zaradi njihove velikosti ali pa zato, ker ne obstajajo več, predstavljenih z dokumentacijo. Na razstavo so vključena tudi nekatera sodobna dela umetnikov z območja nekdanje Jugoslavije, povezana s temo vojne in migracij.

2.
Družbenopolitični komentar predstavljajo naslovnice osrednjih dnevnih časopisov iz jugoslovanskih republik, razstavljene v kronološki liniji, ki teče skozi ves prostor razstave in se konča s komentarjem Tomaža Mastnaka. Razstava *Jugoslovanski dokumenti '89* se je ukvarjala predvsem z vprašanjem umetnosti v osemdesetih letih in njenih splošnih značilnosti; ljubljanska razstava temu dodaja družbenopolitični kontekst in ga povezuje z današnjo vladavino neoliberalizma in vsemi aktualnimi krizami, predvsem s krizo družbenosti in z migrantsko krizo.

3.
Palimpsest '89. Institucije skupnega je umetniška instalacija Azre Akšamija, ki na primeru sarajevskih kulturnih institucij raziskuje vlogo kulturnih institucij pri oblikovanju skupne jugoslovanske dediščine. Projekt temelji na tezi, da se je zgodovina te regije pisala in spreminjala preko dela institucij, ki formulirajo in ohranjajo skupno dediščino.

4.
Dolga trajanja in ideje prihodnosti je serija diskusijsko-delavniških intervencij, ki se bodo osredotočile na družbene antagonizme pojugoslovanskega političnega prostora skozi prizmo materialne in idejne zapuščine, kontinuitete kulturnih mrež in potenciala prihodnosti, ki nosi skupno ime jugoslovanska izkušnja. K udeležbi so vabljeni sodelavci iz vse nekdanje Jugoslavije. Program je zasnoval zagrebški kolektiv BADco.

5.
Akcije z begunci z ozemlja nekdanje Jugoslavije, večinoma iz Bosne in Hercegovine na začetku devetdesetih let, in tistimi, ki so v Slovenijo prišli nedavno, večinoma z Bližnjega Vzhoda. (Otvoritveni performans Azre Akšamija *Prebavljanje Daytona* in tedenske delavnice vezenja za ženske različnih generacij; migranti kot muzejski čuvaji in vodiči po razstavi).

6.
Arhiv razstave *Dediščina 1989. Študijski primer: druga razstava Jugoslovanski dokumenti*, ki vključuje tudi nekaj arhivskega gradiva *Jugoslovanskih dokumentov '89*, bo proti koncu leta predstavljen v razstavnem prostoru Collegium Artisticum in v Galeriji sodobne umetnosti Charlama v Skenderiji v Sarajevu.

1 Iz pogovora Mladena Stilinovića z Darkom Šimičićem leta 1987. Prvič objavljeno v katalogu razstave *Eksploatacija mrtvih*, Galerija proširenih medija, Zagreb, 1988.

2 Za eno prvih ponovnih uprizoritev razstave lahko štejemo razstavo skupine IRWIN *Back to the USA*, Galerija ŠKUC, Ljubljana 2.–7. 3. 1984. To razstavo je kot *reenactment* označila Catherine Wood v besedilu »Back to the USA, Replayed« v: *NSK from* Kapital *to Capital: Neue Slowenische Kunst – An Event of the Final Decade of Yugoslavia*, ur. Zdenka Badovinac, Eda Čufer in Anthony Gardner (Ljubljana; Cambridge, Massachustts/London, England: Moderna galerija, The MIT Press, 2015).

3 Od sodelujočih na razstavi *Dediščina 1989* se danes s podobnimi projekti ukvarja Marjetica Potrč. Takšen je med drugim njen *in situ* projekt *Kuhar, kmet, njegova žena in njihov sosed*. Gre za skupnostni vrt in kuhinjo, ki sta nastala v sodelovanju umetnice s prebivalci soseske v amsterdamskem predelu Nieuw West, in sicer v zapuščeni hiši z vrtom. Okrog obdelovanja tega vrta in skupne kuhinje se je ustvarila skupnost sosedov različnih poklicev in kultur. Tako je projekt spremenil ne samo prostor, ampak tudi idejo skupnosti, in podal predlog drugačnega mesta, ki bi ga sestavljale podobne trajnostne skupnosti.

An Exhibition about an Exhibition

The Heritage of 1989. Case Study: The Second Yugoslav Documents

Zdenka Badovinac

The Heritage of 1989. Case Study: The Second Yugoslav Documents presents a re-enactment of the last big art exhibition in Yugoslavia. Titled *Yugoslav Documents '89*, it was curated by the artists Jusuf Hadžifejzović and Rade Tadić and realized under the auspices of the ZOI '84 Olimpijski centar Skenderija in the 8,000-square-meter Skenderija Center in Sarajevo in 1989.

In our case, the term *re-enactment* in no way implies a reconstruction; on the contrary, we are mainly interested in highlighting what was absent in the 1989 exhibition, particularly in relation to the exhibition as a whole, its overall concept, and not so much to the individual works. As for its artistic concept, the exhibition was notably heterogeneous and represented the post-modern trends that dominated the period, such as the New Painting, New Expressionism, Neo-Geo, the New Informel, New Constructivism, the New Sculpture devoted to the deconstruction of modernism, the art of personal poetics, art with almost ethnographic ties to local traditions – all of it, for the most part, without any direct reference to current social issues. In addition, there were works that looked back to the avant-garde traditions, or as Ješa Denegri called them, "the other line". The 1980s heirs of this other line brought to this tradition their own significant innovations, which stemmed from the concrete social and material conditions they were working in, often putting them in a broader context and thus dealing both with the real and reality.

The Heritage of 1989 is primarily an exhibition about an exhibition. *Yugoslav Documents '89*, along with its catalogue, was conceived first and foremost as an exhibition "solely about art" – in other words, there was no place for the socio-political context here or for content that drew attention to everything that had already thoroughly compromised the ideology of the common good. This was surely one of Yugoslavia's largest exhibitions, if not, indeed, the largest. Its re-enactment – *The Heritage of 1989. Case Study: The Second Yugoslav Documents* – is interested in *Yugoslav Documents* primarily because this was the largest exhibition that bore the label "Yugoslav", a label that, among other things, was meant to strengthen the ideology of brotherhood and unity in the socialist federal republic. We should note right away, however, a specific difference in the 1989 exhibition: while *Yugoslav Documents* was one of the last cultural events to support the idea of a shared Yugoslav cultural space, it also departed from that model. It is important to remember the local context in which this biennial event (in 1987 and 1989) developed. *Yugoslav Documents* was basically started in 1984, when three Sarajevo artists – Jusuf Hadžifejzović, Saša Bukvić, and Rade Tadić – put together the first in a series of independent exhibitions of Yugoslav artists at the Collegium Artisticum club, a venue that still exists today in the same basement rooms in the Skenderija Center. The three artists hoped their exhibition series would create a more lasting platform for dynamic communications between artists, beyond any strictly local framework. Only those familiar with Sarajevo humor will understand the full implications of the name *Yugoslav Documents*, which has associations with the *documenta* exhibition in Kassel, where only a very few Yugoslav artists had ever been invited – and certainly there was nothing similar for them at home. In typical Sarajevan style, the artists seemed to have decided that if they can't go to *documenta*, then *documenta* must come to them. This rather mischievous ambition – to help local artists develop a suitable international context and not merely reinforce the official ideology – was, indeed, the real merit of the Yugoslav Documents series. The biennial event (which the war brought to an end), like everything before it, could have developed only in a climate of vital self-organized artist initiatives, such as were typical of alternative culture in the former Yugoslavia.

Apart from the fact that more or less all the key Yugoslav curators (who served as selectors) and the most important Yugoslav artists took part in the *Yugoslav Documents*, we were also attracted to the idea of working on the 1989 exhibition because that year was so critical for the entire world. In 1989, the Presidency of Yugoslavia declared a state of emergency in Kosovo and sent in the army, while Slobodan Milošević announced: "Nothing can stop the Serb people and leadership from doing what we want." *Yugoslav Documents* opened on 1 July 1989, and just weeks later, on the 25th, Kosovo and Vojvodina were stripped of their status as autonomous regions. In September, Slovenia passed a series of amendments to its constitution that sought to protect its own autonomy and ensure its right to secede from the federal state. The year 1989 was also a time of revolution in the Eastern Bloc countries, with the Berlin Wall falling on 9 November. This year also witnessed the first global exhibition at the Centre Georges Pompidou in Paris, and its very name, *Magiciens de la terre*, announced a new trend in the exoticization of non-Western art. Also that year, on 24 March, the Exxon Valdez oil tanker ran aground off the coast of Alaska; the oil spill created a huge ecological disaster, which was a kind of milestone, after which the capital interests of the multinational oil companies only continued to grow, pushing national states more and more into the background.

Paging through the exhibition catalogue for *Yugoslav Documents '89* today, we will search in vain for any evidence of conditions that even then were already obvious and that would lead in the early 1990s to bloody ethnic and political reckonings. From the organizers' statements we can conclude that the exhibition was meant to have a calming influence in a climate of already palpable inter-ethnic tensions. It is hard to reproach them for not wanting to pour oil on the fire and so omitting any political commentary and, instead, emphasizing the artworks themselves. But even so, as Mladen Stilinović might say, "There is no art without consequences."[1] Every public gesture also speaks through what is suppressed. So everything that was happening in real life around the *Yugoslav Documents* exhibition, but which never entered its field of vision is, from today's perspective, eloquent nonetheless.

Today, when the artists who took part in *Yugoslav Documents* are working largely within the borders of the small national states that emerged after the collapse of Yugoslavia, their testimonies about the show convey a certain nostalgia for a time when the cultural space was larger and their communications wider-ranging. It is true that there were political motivations behind such all-Yugoslav exhibitions, but there was always a lively interest in them as well. Artists did not have many opportunities to exhibit abroad, or to develop an international network of communications, so the Yugoslav space served as an important substitute. While it is not true that cultural cooperation ended with the collapse of Yugoslavia – in fact, it has always continued, if not without obstacles, and in the past decade and a half it has gained greater momentum – but we can no longer speak about a common Yugoslav cultural space or any planned policy relating to it. Throughout the period since the fall of Yugoslavia, if anything has sustained communications between artists in the region, it has been their own self-organized networks and, occasionally, institutional collaborations. Not all such projects and collaborations are of equal interest, and some have been steered largely by nostalgia, but the ones that are important to us build on the emancipatory ideas of a self-managed and non-aligned socialist Yugoslavia, and do so with the necessary critical distance.

Here we are particularly interested in the Yugoslav experience of sociality, as it developed in the habitus of brotherhood, unity, collectivity, and solidarity. In the context of the exhibition *The Heritage of 1989*, this experience, or ability, of sociality, we call "the commons"; by doing so, we seek to connect the historical Yugoslav experience to the present day, when many artistic and institutional discussions focus specifically on the notion of the commons. In an age of global communications, it is essential that we act – and examine current ideas – from a position of local experience and knowledge; for this reason, too, we must move beyond debates that either demonize the Yugoslav past or nostalgically glorify it. Today, at a time of extreme individualism and atomization, when political and social ties are breaking down and falling apart, the question of the commons is all the more urgent. Through the project *The Heritage of 1989*, then, we look at the Yugoslav experience of the commons, and offer it for the examination of the wider international public, at a time when the state, the society, and the natural environment are in jeopardy and the world faces both a refugee crisis and impending ecological disaster. At the same time, we put forward a way of addressing the heritage of the social experience that is neither demonizing nor nostalgic, an approach we might most easily call "critical revisiting". And to do this we have used the format of *re-enactment*.

As a form of presentation, re-enactments, to be sure, have a long history, going back to Roman times. In the twentieth century, certainly one of the most famous re-enactments was staged in 1920 for the third anniversary of the October Revolution. Such replayings of historical events have an affirmative role. Compared with other forms of commemorating important anniversaries, they can incorporate spectators in a more dynamic way, allowing them to be actively involved in the commemoration. Artistic re-enactments, on the other hand, most often open up suppressed, traumatic, and ambiguous aspects of the event, attempting to recreate it in a way that also underscores the current interest in alternative readings of history. The re-enactment form, therefore, is also concerned with the future, for in its attempt to cleanse the past it proposes alternative possibilities for social action. Re-enactment is particularly relevant for time-bound works, such as performance art and various kinds of participatory and community-based art. It is also used more and more as an alternative method of historicizing exhibitions.[2] In other words, re-enactment must also be understood as an alternative and critical way to preserve and present a given heritage. Since we are concerned here with restaging a time-bound project, the re-enactment must rely on preserved documentation and the memories of individuals, while everything that was absent in the original event now plays a major role in our conception of the re-enactment. In all cases, we are dealing with mediated materials whose various colorings (as press coverage, archival records, or political viewpoints), as well as possible erasures of facts, become relevant reference points for the re-enactment.

Re-enactments present not only artistic works from the past but also, more and more, exhibitions. Why is it not enough to merely present the documentation of exhibitions? Why do we feel the need to restage them? An event that is restaged, and not merely described, provides us with a living experience of the present that is different from the past and thus understanding of this difference in a real time allows both artists and the public a more creative role. Today we see museums grappling with the problem of how to preserve and present time-bound art. Performance works and participatory art are usually preserved through documentation, which, however, cannot account for everything that happens in the real time of the event. Similarly, the documentation of an exhibition cannot conjure up everything, including, especially, the socio-political context in which specific curatorial decisions were made. Re-enactments, we could say, offer other ways of preserving exhibitions, namely, by repeating the experience in a different historical context.

All these participatory and communication projects attempt, as it were, to offer spectators a space of sociality, a capacity on the decline in today's world. This is also a concern of the exhibition *The Heritage of 1989*, which tries to consider sociality and participation through the broader social experience of the former socialist Yugoslavia and its shared cultural space. On the declarative level at least, socialist Yugoslavia was committed to the common good and a non-commercialist logic – unlike what we see today. So why not take as our heritage this precious experience of sociality and the commons, an experience that was shared by all the peoples of the former Yugoslavia? A heritage is, not least

of all, something that must be preserved and cared for, and, in particular, it must be accorded special attention when its values are endangered. And today, sociality is endangered – sociality in the sense of solidarity, the common good, and even multiculturalism, which not long ago was so celebrated. Since the state today is not concerned with protecting these values, art has taken them under its wing – especially as realized in various communicational and participatory formats – and by doing so also bound itself to local traditions.

The traditional understanding of the cultural heritage embraces valuable material or immaterial creative works that belong to a certain community, that are usually also the property of the community, and that enable the future reproduction of this community. In this sense, heritage is conceived as something exclusive and bound to the notion of ownership. But who is responsible for the heritage of a community that has fallen apart and has no institutions to protect it? Such a heritage may then be the object of negotiations by the heirs. This is easiest to do with concrete works, but when it comes to abilities, skills, and knowledge that developed within the former community, things get more complicated. Here, we might learn from the practice of ethnographic museums, which organize workshops where people learn time-honored pottery crafts or textile making – skills that connected the community that perhaps no longer exists. While museum workshops cannot, of course, recreate the former community, they can help people make creative use of their free time while learning old customs and local crafts, or can teach them to make products that some may find useful for developing their own businesses or preserving old ties and creating new ones. In contemporary art, too, we have seen examples of developing sustainable local communities that bring together new and old residents with different cultural traditions and that act as alternatives to the planned urban sociality.[3] In such cases the use of the heritage transcends the confines of the given community and the logic of ownership. But in addition, we should note that, in questions relating to the commons, contemporary art too often, perhaps, looks to narrow local traditions and disregards the broader social and political paradigms. This cannot be said, however, about certain contemporary artists from the countries of the former Yugoslavia, who make reference to the abilities, skills, and knowledge developed within the political system of socialism, a system conceived as supranational and universal. Both artists and curators from these spaces are now re-examining the heritage of the socialist sociality through wide-ranging communications that bring together an interested public from various parts of the world. The heritage of the commons is, then, something that, by being used more broadly in a way that transcends any single community, belongs to all of us.

When it comes to Eastern European art, and especially art from the territory of the former Yugoslavia, we can say that, ever since socialist times, it has also served as the guardian of certain endangered social and artistic traditions. In this sense it has, in its own way, become a partner of museums – the professional institutions whose duty it is to protect the heritage. In cases where the heritage is untypical or still undefined or undiscovered by the experts, art can play a pioneering role in protecting, preserving, and disseminating it. We need only recall artists' archives, and how useful they can be in their dual nature as artwork and archive. Unlike other museums, the museum of contemporary art has the greatest freedom in its treatment of the heritage, including blurring territorial boundaries between artists and experts. What gives contemporary art such wide room for maneuvering is its dual ontology, its simultaneous aesthetic and functional roles: the ability to connect different disciplines, times and spaces, and the ability to imagine. Given all this, art can also serve as a powerful platform for producing the commons, and in this aspect it can form a close partnership with the museum.

Community today does not imply only physical closeness and enduring continuity, or even authentic bonds. The present-day global economy can turn a profit even on our communicative skills and collaborative abilities, and our social abilities are easy prey for capital. Something similar has happened with such values as freedom, democracy, and creativity. So it is all the more important we have a clear stance with regard to human capabilities and values and not merely utter platitudes about, for example, the benefits of cooperation. Critical references to concrete traditions have an important role to play here. So we need to state clearly just what form of the commons we are actually advocating.

With *The Heritage of 1989*, we want to underscore the difference between the commons in its ceaseless becoming and transformation and the institutionalized commons that was, for instance, promoted by the Yugoslav ideology of self-management, which, in order to survive, constantly obscured all antagonisms. But antagonisms are something that the commons, in its ceaseless becoming and transformation, must necessarily incorporate. It would be naïve to conceive of a world outside of institutionalized values, outside of some social contract for guaranteeing, protecting, and disseminating these values, but what we can conceive as possible is a different type of institution, one that provides a space in which established and alternative forms of sociality can meet and mutually influence each other.

As mentioned earlier, exhibitions of Yugoslav art were one of the tools employed by the ideology of brotherhood and unity. But this was not merely something imposed from above; the citizens of Yugoslavia really did construct it from below, as something they held in common, and they did this through countless interactions that were encouraged by the existing political order so long as they did not conflict with it. The commons in self-managed Yugoslavia thus emerged within the protected habitus of collectivism and multiculturalism, and it would be a mistake to see it merely as the result of the political will of the time. In the Yugoslav space, then, the commons must be considered in terms of the difference between the ideological – that is to say, the planned – commons, which excluded all opposition, and the anti-ideological commons, that is, everything that was critical of undemocratic and totalitarian tendencies, and here the criticism came mainly from the political left.

How then, do we preserve the immaterial heritage of the commons today when there are no longer any citizens of Yugoslavia, that is, when the subject of that heritage no longer exists? Where is its place today? We can look for the experience of the commons as described in art, literature, or theory, but there is something else here: an ability that can be reactivated, that can be repeated, under different socio-political circumstances. Both our exhibition and various informal cultural networks demonstrate that the commons as described above is now best reproduced in contemporary art, which seeks answers to the questions of our day through the local artistic and socio-political traditions, through their visions and through a critical attitude to their digressions. Repetition through art also allows us to preserve the collective social memory, and this, in a way, makes art itself the best guardian of the heritage. Unlike the other instruments for its protection, art always assumes the heritage to be inherently conflicted and never complete in itself, always with something missing.

The incompleteness of the heritage is the prime focus of our exhibition, which takes as its starting point the proposition that the heritage is not unproblematic or something given once and for all. The repetition of *Yugoslav Documents* thus cannot be made simply by reconstructing it, but can only be a repetition of the difference between what is present and what is absent, between what could be seen at the Sarajevo exhibition in 1989 and what was not visible or tangible. The heritage of 1989 is thus what flew under the radar of Sarajevo's *Yugoslav Documents* but would have nonetheless been unthinkable without it. And so the best way to preserve the heritage of 1989 is to use it – and to use it in the real time of an exhibition. To make this possible, *The Heritage of 1989. A Case Study: The Second Yugoslav Documents Exhibition* must not be merely a static exhibition of the works presented in Sarajevo; it must be an event in real time, which develops through various formats. Our exhibition has six such formats, or *dispositifs*, which try to make the heritage of 1989 available for use today:

1.
The exhibited artworks are, for the most part, original works from the *Yugoslav Documents '89* exhibition in Sarajevo. A few works, whether because of their size or because they no longer exist, are presented through documentation. Our exhibition also includes several contemporary works connected with the theme of war and migration, by artists from the territory of the former Yugoslavia.

2.
Socio-political commentary is presented by the front pages of the main daily newspapers from the constituent republics of Yugoslavia, exhibited chronologically in a line that runs through all the exhibition rooms and ends with comments by Tomaž Mastnak. While the Sarajevo exhibition dealt mainly with the question of art in the 1980s and its general characteristics, our Ljubljana exhibition adds the socio-political context and links it to today's regime of neoliberalism and the various crises we are facing, especially the crisis in sociality and the migrant crisis.

3.
Azra Akšamija's art installation ***Palimpsest of '89. Institutions of the Commons*** explores the role of cultural institutions in shaping the common heritage of Yugoslavia through the lens of Sarajevo's cultural institutions. Her underlying thesis is that the region's history has been "written and rewritten" through the work of institutions that have framed and preserved the common heritage

4.
Long Durations and Ideas of the Future – a series of interventions in the form of discussions and workshops on the subject of social antagonisms, in particular, the social antagonisms of the post-Yugoslav political space through the prism of the material and conceptual heritage, the continuity of cultural networks, and the potential that the shared Yugoslav experience holds for the future. Open to participants from various parts of former Yugoslavia, the program has been conceived by the Zagreb-based collective BADco.

5.
Actions involving refugees both those from the territory of the former Yugoslavia who came to Slovenia mainly from Bosnia and Herzegovina in the early 1990s, and those who only recently arrived here, mainly from the Middle East (Azra Akšamija's opening performance *Digesting Dayton* and weekly workshops of embroidery by women of different generations; migrants as museum attendants and exhibition guides).

6.
The archive of *The Heritage of 1989. Case Study: The Second Yugoslav Documents Exhibition*, including archival materials from *Yugoslav Documents '89*, will be presented at the Collegium Artisticum exhibition space and at the Gallery of Contemporary Art Charlama, in the Skenderija Center in Sarajevo in late 2017.

1 From an interview with Darko Šimičić (1987), in Mladen Stilinović, *Eksploatacija mrtvih* / Exploitation *of the Dead*, Galerija Proširenih medija, Zagreb, 1988.

2 IRWIN's show *Back to USA* (at the ŠKUC Gallery in Ljubljana, 2–7 March 1984) can be considered one of the first re-enactments of an exhibition; see Catherine Wood, "Back to USA, Replayed", in *NSK from* Kapital *to Capital: Neue Slowenische Kunst – An Event of the Final Decade of Yugoslavia*, edited by Zdenka Badovinac, Eda Čufer and Anthony Gardner (Ljubljana: Moderna galerija; and Cambridge, Massachusetts/London, UK: The MIT Press, 2015).

3 Among the participants in *The Heritage of 1989*, Marjetica Potrč deals with similar projects today, such as the on-site project *The Cook, the Farmer, His Wife and Their Neighbor*, a community garden and community kitchen which the artist, in collaboration with neighborhood residents in the Nieuw West district of Amsterdam, created in an abandoned house and garden. Here a community of neighbors from various backgrounds and cultures developed around the work they were doing in the garden and kitchen. Thus the project transformed not only the space but also the idea of community, while offering a proposal for a different kind of city, one composed of similar sustainable communities.

Translated by Rawley Grau

JUGOSLOVENSKA
DOKUMENTA '89
JUGOSLOVENSKA
DOKUMENTA '89

Palimpsest '89. Institucije skupnega.

Azra Akšamija: umetniška instalacija

Projektna skupina: Blanca Abramek (vzorci),
Joshuah Howard (animacija), Kristen Wu (šablone)

Palimpsest '89. Institucije skupnega je umetniška instalacija, ki na primeru sarajevskih kulturnih institucij postavlja pod vprašaj vlogo kulturnih institucij pri oblikovanju skupne jugoslovanske dediščine. Projekt temelji na tezi, da se je zgodovina te regije pisala in spreminjala pri delu institucij, ki oblikujejo in ohranjajo skupno dediščino. Instalacija je zasnovana tako v smislu razstavne opreme kakor konceptualnega formata, ki strukturira razstavo glede na specifične zgodovinske kontekste. Prvo idejo utelešajo muzejski transportni zaboji: ti predstavljajo muzej kot institucijo, ki ohranja kulturni spomin in oblikuje skupno dediščino. Druga je udejanjena v »palimpsestni preprogi«, ki s tkanjem pripovedi in politik integracije in dezintegracije ponuja način razmišljanja o ustvarjanju skupne dediščine. Obe ideji se prepletata v zasnovi razstavne opreme v obliki muzejskih transportnih zabojev, poslikanih z vzorci s preprog, ki razstavljena dela umeščajo v ustrezen zgodovinski kontekst.

Ikonografija preprog deluje kot način pripovedovanja zgodb in pisanja zgodovine. Vzorci s preprog na tej razstavi upodabljajo ustvarjanje skupne dediščine prek izbranih kulturnih institucij, ki so nastale v različnih obdobjih sarajevske zgodovine: 1. v predmodernem (predotomanskem in otomanskem), 2. modernem/ avstroogrskem, 3. modernem/socialističnem ter 4. v postdaytonskem obdobju (1995–2016). Za vsako od teh obdobij dobi palimpsestna preproga novo plast – z vsako sobo se na njej pojavijo novi, dodatni simboli, drugi pa se spremenijo ali izbrišejo. Največji, osrednji prostor razstave je posvečen obdobju vojne (1992–95) ter sedanjosti, kar predstavlja analogno-digitalna preproga sredi prostora. Ta preproga združuje vse vzorce iz vseh razstavnih prostorov, ki so digitalno animirani in se nenehoma spreminjajo, ter hkrati v realnem času spremlja krizo skupne dediščine današnjega in prihodnjih časov. Ob odprtju razstave bo na preprogi uprizorjena ponovitev projekta Azre Akšamija, pri kateri bodo obiskovalci vabljeni, da se pregrizejo skozi medetnične meje, ki so se začrtale med vojno v devetdesetih letih in so bile institucionalizirane z daytonskim sporazumom, zdaj pa predstavljajo oviro za miren soobstoj. Analogna dimenzija preproge bo nastajala ves čas trajanja razstave na srečanjih med izkušenimi domačimi veziljami ter v Ljubljani živečimi bosanskimi begunkami iz devetdesetih let in sedanjimi prosilkami za azil iz Sirije, Iraka in od drugod.

Palimpsest of '89. Institutions of the Commons.

Artistic Installation by Azra Akšamija

Project team: Blanca Abramek (patterns),
Joshuah Howard (animation), Kristen Wu (stencils)

Palimpsest of '89. Institutions of the Commons is an artistic installation exploring the role of cultural institutions in shaping the common heritage of Yugoslavia through the lens of Sarajevo's cultural institutions. The underlying thesis is that the region's history has been "written and rewritten" through the work of institutions that have been framing and preserving a common heritage. The installation is conceived both as exhibition furniture and as a conceptual, structuring format that organizes the exhibition through specific historical contexts. The first idea translates into museum shipping crates, representing the museum as an institution that preserves cultural memory and frames common heritage. The second idea translates into a "palimpsestic carpet," which proposes a way of thinking about the creation of common heritage on the ground through the weaving of integrative and disintegrative narratives and policies related to cultural institutions. Taken together, these two ideas inform the design of the exhibition architecture in the form of museum shipping crates painted with carpet-like patterns that provide the historical context for the interpretation of the work on display.

Carpet iconography functions like a form of storytelling and history writing. The carpet patterns of this exhibition depict the creation of a common heritage through certain cultural institutions that were founded throughout various periods of Sarajevo's history: 1. The Pre-Modern (Pre-Ottoman and Ottoman), 2. The Modern / Austro-Hungarian, 3. The Modern / Socialist, and 4. The Post-Dayton Period (1995–2016). Each of these periods translates into a layer of the palimpsestic carpet. With each room, more and more symbols are added to the carpet, while others are revised or erased. The largest, central space of the exhibition focuses on the period of the War of 1992–95 as well as on the now, represented through an analog / digital carpet in the center of the space. This carpet brings together the constantly changing digital animation of all of the patterns from all exhibition rooms with the real-time crisis of common heritage today and in the future. For the exhibition opening, this carpet will re-enact Azra Akšamija's *Digesting Dayton* project, inviting exhibition visitors to eat away at the inter-ethnic borders established through the 1990s war and institutionalized through the Dayton Peace Accord of 1995, which now stands in the way of peaceful coexistence. Throughout the exhibition, the analog dimension of the carpet will be created through textile encounters between Slovenian craftswomen with the Ljubljana-based Bosnian refugees from the 1990s and the current asylum seekers from Syria, Iraq and other places.

Jugoslovanski dokumenti

Bojana Piškur

Jugoslovanski dokumenti '89 v Sarajevu je bila ena poslednjih velikih »jugoslovanskih razstav« pred razpadom države. Za lažje razumevanje družbenopolitičnega konteksta desetletja in kot odgovor na vprašanje, zakaj in kako je bila taka razstava sploh mogoča leta 1989, bom v grobem orisala nekatere dogodke iz poznih osemdesetih let, tedanje politično ozračje in kulturno politiko ter podala kratek pregled postmodernizma kot tedaj vodilnega umetnostnega sloga v Jugoslaviji.

Skenderija

Razstava *Jugoslovanski dokumenti* je bila v Skenderiji, ki ima za Sarajevo poseben pomen. Skenderija pomeni Skenderjevo mesto, ime pa je dobila po bosanskem begu Skender-paši, ki je tam zgradil mošejo na začetku 16. stoletja. »Sodobna« Skenderija je bila zgrajena na istem mestu leta 1969 in leta 1984 povečana za zimske olimpijske igre. Takrat je bila znan in dobro obiskan center za kulturne, športne in politične prireditve v Sarajevu. Leta 1978 so v Skenderiji priredili razstavo *Umetnost v Jugoslaviji 1970–1978*, ki jo je revija *NIN* razglasila za najpomembnejšo razstavo leta. Med vojno je bila stavba leta 1992 poškodovana, v njej pa je bil nastanjen francoski bataljon. Danes je precej propadajoče nakupovalno središče s tremi galerijskimi prostori: mednarodno zbirko Ars Aevi, klubom Collegium Artisticum (odprtim leta 1975) in Charlamo, prostorom za sodobno umetnost, ki ga vodi umetnik Jusuf Hadžifejzović, eden od ustanoviteljev *Jugoslovanskih dokumentov*.

Genealogija *Jugoslovanskih dokumentov*. Umetnostna scena v Jugoslaviji sredi osemdesetih let

Genealogija *Jugoslovanskih dokumentov* sega v leto 1984, ko so se trije prijatelji umetniki, Jusuf Hadžifejzović, Saša Bukvić in Rade Tadić, odločili pripraviti niz samostojnih razstav po njihovem mnenju pomembnih sodobnih umetnikov, da bi s tem sarajevski publiki omogočili ogled umetniške produkcije iz vse Jugoslavije. »Dokumenti« v naslovu so se nanašali na kasselsko documento, a z ironijo, saj po Hadžifejzovićevih besedah[1] jugoslovansko ministrstvo za kulturo, drugače od nemške vlade, ki je kasselski prireditvi namenila 17 milijonov nemških mark in s tem pokazala, kako pomembna se ji zdi sodobna umetnost, ni sarajevski razstavi namenilo niti dinarja. Umetnostna scena v Sarajevu je dobila zagon po zimskih olimpijskih igrah leta 1984. Hadžifejzović je omenil, da se je v tistem desetletju umetnikom zdelo vse mogoče, in tako tudi organizirati kak obsežen, morda celo mednaroden umetniški dogodek v precej zaspanih sarajevskih umetniških krogih.

Po Hadžifejzovićevih besedah je koncept izbire za *Jugoslovanske dokumente* temeljil na »drugi liniji«. Izraz je skoval umetnostni zgodovinar in kritik Ješa Denegri v sedemdesetih letih in v najširšem pomenu označuje usmeritev v sprejemanje najaktualnejših in najsodobnejših načel v umetnosti ter radikalno zavračanje uveljavljenega sistema razmišljanja o umetnosti. Druga linija pomeni tudi drugačno »zgodovinsko linijo v lokalni umetnosti, izhajajočo iz avantgarde«, na primer dadaistične revije *Zenit* in na Bauhausu šolanega konstruktivista Avgusta Černigoja iz dvajsetih let, skupine EXAT 51 in gibanja Nove tendence iz petdesetih let, Gorgone in OHO-ja iz šestdesetih let, Gorana Trbuljaka, Mladena Stilinovića, Sanje Iveković, Daliborja Martinisa, Marine Abramović in drugih iz sedemdesetih let. A izraz se je izkazal za problematičnega celo za samega avtorja, ki je ob pojavu nove umetnosti v osemdesetih letih uvidel, da bo o njem treba ponovno razmisliti. Denegri[2] je tako celo rekel, da se termin ni nanašal na umetniški izraz, temveč bolj na miselnost.

Organizatorji so za razstavljanje del povabljenih umetnikov dobili na razpolago 25 m² veliko steno v kletnem klubu Collegium Artisticum v centru Skenderija. Razstave so se zvrstile med letoma 1984 in 1987; pripravljene so bile brez finančne podpore in v samoorganizaciji (Saša Bukvić je bil nekakšne podpornik projekta, saj je bil njegov oče lastnik slaščičarne), trajale pa so običajno en teden.

Hadžifejzović je v intervjuju dejal, da so sestavili seznam imen 120 umetnikov iz vse Jugoslavije in jih preprosto začeli vabiti v Sarajevo. Ni bilo niti razstavnih katalogov niti vabil na razstave. Namesto tega so izdelali le skromne letake v lastni produkciji. Žal ne obstajata slikovno gradivo ali fotografski arhiv razstav, le Saša Bukvić je ohranil tipkan manifest iz leta 1984. Manifest opisuje umetniško usmerjenost *Jugoslovanskih dokumentov* in prihodnje namene organizatorjev. Prvi je razstavljal Boris Demur iz Zagreba, sledili so Raša Todosijević, Sven Stilinović in mnogi drugi. Vseh razstav je bilo skoraj 80.

Za boljše razumevanje *Jugoslovanskih dokumentov* moramo najprej omeniti koncept »skupnega jugoslovanskega kulturnega prostora«. Tovrsten diskurz je bil v luči dogodkov konec osemdesetih let anahronizem že skoraj povsod v Jugoslaviji z izjemo Bosne in Hercegovine. Jugoslavija po drugi svetovni vojni ni bila homogen kulturni prostor, temveč je imela vsaka republika svojo lastno nacionalno kulturo. Kot je to opisal Josip Vidmar: »Vsaka naša kultura je obremenjena s svojo lastno preteklostjo.«[3] Poleg tega je kakršen koli nacionalizem v Jugoslaviji veljal za nevarnega, zato je bilo več poudarka na jugoslovanski kulturni enotnosti kot na posameznih nacionalnih kulturah. Vendar jugoslovanska kultura ni bila alternativa nacionalnim kulturam; po besedah Predraga Matvejevića[4] je šlo pri jugoslovanstvu bolj za občutek skupnosti oziroma pripadnosti kot za nacionalnost. Slavko Timotijević[5] je bil do tega koncepta kritičen, rekoč, da je jugoslovanski kulturni prostor obstajal kot »politična namera« od petdesetih let, ko je bil zasnovan model jugoslovanske kulturne politike. Ko pa so se od šestdesetih letih dalje začele pojavljati nove vrste umetnosti, še zlasti alternativne prakse, neodvisne umetniške iniciative in razni Študentski kulturni centri, je ta koncept zastarel in postal neuporaben. Podobne razprave so se vnemale tudi okrog Jugoslovanskih dokumentov. Tako Željko Kipke[6] vidi težavo *Jugoslovanskih dokumentov* v tem, da je stala v ozadju politična ideja skupnega prostora, kar je po Kipkejevem mnenju vodilo v »sejemski značaj« razstave. Novinar Branko Sosič[7] pa je v *Delu* povzel, da so bili *Dokumenti* zasnovani z mislijo o vsejugoslovanskem programu. To verjetno do neke mere drži, saj tudi Muhamed Karamehmedović v uvodnem eseju v razstavnem katalogu poudarja »jugoslovansko umetnost« in »jugoslovanski kulturni prostor«.

Osemdeseta leta so prinesla drugačno svetovno politiko od prejšnjega desetletja: nemoč levic in obrat h konservativni, desno usmerjeni politiki tako v ZDA kot v Evropi. Po Titovi smrti leta 1980 se v Jugoslaviji oslabeli sistem zvezne vlade ni znal ali zmogel spoprijeti z vse večjimi gospodarskimi in političnimi izzivi in težavami, ki so sprožali krize na vseh poljih javnega življenja.

Osemdeseta leta v umetnosti so bila reakcija na sedemdeseta leta, na konceptualizem, zgodovinske avantgarde, »ikonoklazem minimalizma« (Tomaž Brejc). Davor Matičević, umetnostni zgodovinar iz Zagreba, je zapisal: »Umetniki osemdesetih let … so generacija, ki ne podaja jasnega programa … ali izraža tendenc.«[8] Andrej Medved, umetnostni kritik iz Kopra, je bil še skrajnejši: »Sedemdeseta leta so pokopana, in z njimi konceptualizem in postanalitični pristop v slikarstvu.«[9] Po Matičevićevih besedah genius loci ni bil več le ena od lastnosti te (nove) umetnosti, temveč je postajal konvencija, kriterij za njeno vrednotenje.[10] Hkrati se je porajalo tudi vprašanje, če umetnost osemdesetih let v Jugoslaviji sploh ima svoje specifične značilnosti ali je zgolj odziv na umetniška dogajanja v tujini in v kolikšni meri se lahko izraz nomadizem[11] nanaša nanjo.

Leto 1980 je v umetnosti prineslo umetnost »nove podobe«. Igor Zabel piše, da je »dobila abstrakcija v kontekstu osemdesetih let novo, drugačno vlogo.«[12] Postmodernizem se odpoveduje projektnemu mišljenju. »Nove forme se lahko uveljavijo le kot citat ali reciklaža dane tradicije.«[13] Velik vpliv na umetnike je v Jugoslaviji imela razstava *Ameriško slikarstvo sedemdesetih let* iz zbirk The New Museuma v New Yorku leta 1979 (razstava je bila v Moderni galeriji v Ljubljani, pa tudi v Beogradu in Zagrebu) kustosinje Marcie Tucker. Prelomna pa je bila sekcija Aperto v okviru beneškega bienala leta 1980 kustosov Achilleja Bonita Olive in Haralda Szeemanna. V grobem rečeno se je razvoj postmodernizma naslanjal na pobude iz evropske in ameriške umetnosti, kot sta na primer transavantgarda ali neoekspresionizem. To je vpeljalo tudi drugačne kritiške metode, načine pisanja in sploh drugačen jezik umetnosti. Lyotard konec sedemdesetih let piše o koncu velikih narativov in času malih zgodb v vplivni knjigi *Postmoderno stanje*. V ospredju so torej »individualne mitologije« in že prej omenjeni koncept nomadizma. Igor Zabel je poudaril tudi rahljanje razmerja med centrom in periferijo, kar je vodilo v »zanimanje za obrobno in lokalno«.[14] Tak primer je Koper z Obalnimi galerijami, ki je v tistem obdobju veljal za enega najpomembnejših centrov umetnosti v Jugoslaviji.

Sredi osemdesetih let pride do sprememb, nekakšne krize te umetnosti. Kot pravi Igor Zabel, »nastopil je čas avtopoetik«,[15] Tomaž Brejc pa piše o pogledu nazaj, o »modernizmu po postmodernizmu«.[16] V drugi polovici osemdesetih let je od stilov bolj prisoten novi informel, v ospredje pa marsikje v Jugoslaviji stopi kiparstvo. Na splošno rečeno so bile scene zelo heterogene; beograjska je bila drugačna od ljubljanske ali zagrebške, posebej slovenska se je bolj »držala« transavantgardne matrice (Andrej Medved) in pa »ameriške postgreenbergovske kritične izkušnje«, kakršno je v svojih tekstih razdelal Tomaž Brejc.[17] V grobem zasledimo dve razvojni liniji: umetnike, ki so izšli iz figuralike sedemdesetih let ali so začeli v kontekstu figuralike osemdesetih let, in umetnike, ki so prišli v polje nove podobe od modernistične slike. Po drugi strani pa je umetnost sredine osemdesetih let tudi Neue Slowenische Kunst in vsa ljubljanska subkulturna scena.

Matičević je poudaril, da je bila glavna poteza zagrebškega umetnostnega kroga »od nekdaj racionalna predanost umetniškemu delu, ki se je kazala v ‚konstruktivnem' pristopu«[18] in se močno zanašala na »geometrijski simbolizem«. Umetnost sredine osemdesetih let v Zagrebu po besedah Branke Stipančić[19] predstavljajo tudi umetniki, ki so začeli delati v sedemdesetih letih in jim je skupna »konceptualna preteklost«, na primer Trbuljak, Stilinović, Martek in Kipke. Tudi v Beogradu so bili nekateri umetniki še vedno dokaj pod vtisom praks sedemdesetih let prek instalacij in ambientov. Po drugi strani pa Denegri govori o beograjski sceni v osemdesetih letih tudi kot o sceni »izrazitega policentrizma« in skoraj »kaotičnega pluralizma«.[20] V Makedoniji[21] so se razvili spet posebni modeli umetnosti, polni »ritualnega patosa« in z jasnimi etnografskimi prvinami ter svojstvenim vzdušjem. V Bosni ni bilo primerljive tradicije v umetnosti kot v Zagrebu, Ljubljani ali Beogradu. V sarajevskem postmodernizmu osemdesetih let je vladala miselnost »novega primitivizma«,[22] tj. nekakšne »eklektične izkušnje«, ki je kot izrazna sredstva poleg vizualne umetnosti uporabljala še glasbo in komedijo na radiu in televiziji.

Leta 1986 je bila v klubu Collegium Artisticum prirejena pomembna razstava z naslovom *Kritika in umetnost sredine osemdesetih let* v organizaciji jugoslovanske sekcije Mednarodnega združenja umetnostnih kritikov AICA. Na razstavi je bil predstavljen izbor najsodobnejših umetnikov iz Jugoslavije. Na predlog Ješe Denegrija so izbor opravili umetnostni kritiki in kritičarke Branka Stipančić, Bojana Pejić, Marina Gržinić, Nermina Zildžo, Tomaž Brejc, Davor Matičević, Lidija Merenik in Zoran Petrovski, ki so prispevali tudi spremna besedila v katalogu. »Postmodernizem ni odmik od modernizma« je pisalo v uvodu. Z današnjega vidika dobimo vtis, da so avtorji ignorirali politične teme, kar je bilo verjetno posledica »umika umetnosti iz območja družbene pozornosti«.[23] Marina Gržinić je bila edina, ki je bila odkrito politična in kritična do te nove umetnosti, rekoč, da »je estetska produkcija na zahodu končno integrirana v proizvodnjo blaga«,[24] v nadaljevanju pa je postavila vprašanje glede »ideoloških posledic postmodernizma na Vzhodu, v socialistični družbi«.[25]

Jugoslovanski dokumenti 1989

Do bistvene spremembe za *Jugoslovanske dokumente* je prišlo leta 1987, ko so se spremenili v bienalno prireditev, morda pod vplivom razstave *Kritika in umetnost sredine osemdesetih let*. Če je bila ideja te razstave, da predstavi samo »najavtentičnejše predstavnike novih pojavov«, pa je bila želja organizatorjev *Jugoslovanskih dokumentov* »dejanski vpogled v aktualna dogajanja v jugoslovanski umetnosti«.[26]

Iniciatorja in kustosa *Jugoslovanskih dokumentov* leta 1987 sta bila Hadžifejzović in Tadić pod organizacijskim

okriljem ZOI‘84 – Olimpijskega centra Skenderija.[27] Sodelujoči umetniki so bili izbrani po ključu nekakšnega procesa »naravne selekcije«, med 140 izbranimi avtorji pa je bilo tudi tistih 80 umetnikov, ki so v letih pred tem že razstavljali v Collegiumu Artisticumu.

Drugi bienale *Dokumentov* leta 1989 je bil še ambicioznejši v pogledu organizacije, finančne podpore, izbire del in konceptov ter števila povabljenih umetnikov in gostov iz tujine. Imel je jasno vizijo umeščanja tako samega dogodka kot jugoslovanske umetnosti v širši mednarodni kontekst.

V časopisu *Večernje novine* je pisalo, da bodo *Jugoslovanski dokumenti* do leta 2000 že tako pomembna razstava, kot sta kasselska documenta in beneški bienale. Gost v Sarajevu je bil tudi Enrico Comi, urednik italijanske revije *Spacio Umano*, ki je razstavi je posvetil številko svoje revije. Pojavila se je celo ideja, da bi bili naslednji Jugoslovanski dokumenti (leta 1991) bolj mednarodni ali pa da bi bil prirejen vzporeden dogodek v Milanu. Med povabljenimi na odprtju razstave v Sarajevu so bili tudi kustosi, ki so sodelovali na IX. kasselski Documenti.

Razstava *Jugoslovanski dokumenti '89* je bila obenem tudi poskus, da bi uveljavili Sarajevo kot četrti jugoslovanski umetniški center, poleg Ljubljane, Zagreba in Beograda. Ta zamisel odraža novi postmodernistični pristop: konec velikih zgodb, poudarjanje geniusa loci ter rahljanje vezi med centrom in periferijo. Razstava je bila prirejena na 8000 m^2 v Skenderiji, finančno pa so jo podprle nekatere kulturne organizacije iz več republik in razne delovne organizacije. Odprtja razstave 1. 7. 1989 se je udeležilo preko 6000 ljudi, vključno s politiki iz Bosne in Hercegovine, poleg tega je dogodek neposredno prenašala tudi jugoslovanska televizija. Tudi francoska televizija je posnela kratko oddajo o tem. Na razstavi se je predstavilo 189 umetnikov, ki jih je izbralo 16 selektorjev[28] iz vseh republik in organizacijski komite. Selektorji so lahko predlagali umetniška dela v skladu s svojimi preferencami. Postavitev je oblikoval Davor Matičević in se pri tem v grobem držal generacijskega principa in deloma sorodnosti likovnega izraza.

Strategije predstavljanja niso bile najbolj posrečene: velike podzemne sejemske dvorane in hodniki so bili opremljeni z nenatančno izdelanimi in belo obarvanimi panoji in pregradnimi stenami, osvetljava je bila zaradi pomanjkanja dnevne svetlobe in neuporabe reflektorjev izredno slaba, namesto želje po beli kocki, kjer se pozornost osredotoča na razstavne objekte, pa bi bilo bolje upoštevati arhitekturo prostora kot konstitutivni element umetniškega dela.[29]

Leto prej je Tomaž Brejc objavil tekst z naslovom *Modernizem po postmodernizmu?*, v katerem analizira spremembe, do katerih je prišlo v umetnosti konec osemdesetih let, ko se umetniki ponovno obračajo k modernizmu. »Modernizem je postal zgodovinsko polje, znotraj katerega se je mogoče nomadično sprehajati.«[30] Tako lahko določene spremembe v tej smeri zasledimo tudi na drugih *Jugoslovanskih dokumentih*: izbrana so bila dela raznovrstnih slogov in tehnik, vključno z razširjenimi mediji in performansom, v tipičnem duhu postmodernističnega pluralizma (»pluralizem je edini izem«) poznih osemdesetih let. A največ poudarka je bilo na sodobnih delih in umetnikih, na katere so vplivala starejša avantgardna gibanja[31] ali pa so se ukvarjali z obujanjem idealov zgodovinske moderne. Tako so bile spremljevalne razstave umetnikov starejših generacij (Avgust Černigoj, Marij Pregelj, Ivo Gattin, Ivan Tabaković, Vojo Dimitrijević…), ki so po Denegrijevih besedah močno vplivali na jugoslovansko umetnostno sceno in bili predhodniki druge linije. Razstavljali so tudi številni umetniki s predhodnih Dokumentov, a kot se je izkazalo, so se umetniški izrazi konec osemdesetih let začeli bistveno spreminjati.

Lidija Merenik[32] je pisala o treh vzporednih smereh umetnosti poznih osemdesetih let v Jugoslaviji, ki jih je bilo mogoče zaslediti tudi na drugih *Jugoslovanskih dokumentih*: mladi umetniki iz osemdesetih let brez izkušnje sedemdesetih let oziroma konceptualizma, potem umetniki, ki so se oblikovali v obdobju konceptualne umetnosti in potem v osemdesetih letih modificirali svoja umetniška stališča glede na duh časa in umetnosti (znotraj te skupine so »ortodoksni« in »transmutirani« umetniki), ter umetniki srednje in starejše generacije z bogatimi izkušnjami iz petdesetih in šestdesetih let, ki svojih stališč niso radikalno spreminjali.

Branko Cerovac[33] je izbor razstave povzel kot močno prisotnost umetnikov druge linije v nizu novejših predstavnikov postkonceptualnih, novih kiparskih in »medijskih« praks. Prav tako so vidne mreže povezav, kakršna je na primer med Gorgono, Todosijevićem, Stilinovićem in skupino IRWIN. Nadalje izstopajo dela v okviru neke nove poetike in metodologije v baudrillardovskem svetu simulacije in simulakra, niz raziskovalcev in mislecev slike iz Slovenije, potem video umetnost, zgodnja informelska dela in kiparji druge polovice osemdesetih let iz vseh delov Jugoslavije.

Željko Kipke je v časopisu *OKO* našteval veliko zanimanje umetnikov za tradicijo informela, geometrizacijo likovnega prostora, profil »druge linije«, konceptualiste (novo lingvistiko) in »predimenzionirane ruševine, ki dišijo po transavantgardi ali romantični zablodi o kičasti poetiki, lačni prostora in materiala.«[34]

Tomaž Brejc[35] piše, da so zastopani odmevi skoraj vseh vodilnih svetovnih tokov, čeprav v okrnjeni ali poenostavljeni obliki, na primer »ekscentrični objekti« polindustrijske usmeritve, ki so bili videni na 8. kasselski documenti, ali simulacionisti, ki bolj sodijo v ameriški ali zahodnoevropski umetnosti sistem. Zdaj so takšni predmeti s posredovanjem zagrebških umetnikov izdelani tudi v Jugoslaviji. Cveti tudi umetnost, ki poudarja profanost uporabljenih vsakodnevnih materialov; v tej skupini so bosanski in makedonski ustvarjalci. Prav tako so prisotni intuitivno zasnovana geometrijska umetnost, skoraj kot nekakšna zasebna dekoracija, neoinformel in umetnost druge linije.

Meta Gabršek Prosenc[36] opaža, da je nekaj nove figuralike ostalo le še pri kiparjih. Pri Hrvatih sta vodilna stila novi geometrizem in umetnost simulacije, ekspresivna linija je prisotna pri Slovencih zlasti pri starejših generacijah, pri mlajših prevladuje intelektualizem. Genius loci je opazen pri Makedoncih in Bosancih; pri slednjih se izraža kot »novi primitivizem«.

Barbara Borčić[37] pa se je spraševala, ali ni več kot polovica avtorjev druge linije na tedanjih *Dokumentih* že prešla v prvo linijo.

Na konferenci, ki je spremljala razstavo, so obravnavali vprašanja kot, na primer, kaj je sodobna jugoslovanska umetnost. Izšel je tudi katalog[38] z besedili številnih teoretikov in barvnimi reprodukcijami umetniških del.

Žal se arhiv razstave ni ohranil. Fotografije, videi, filmski trakovi in podobno gradivo so vsi zgoreli med vojno v Bosni. Ohranila se je le mapa s časopisnimi izrezki v dokumentaciji Umetnostne galerije Bosne in Hercegovine. Tudi veliko del, ki so bila razstavljena na *Jugoslovanskih dokumentih '89*, je bilo med vojno uničenih, izgubljenih ali ukradenih. Le peščica umetnikov ima fotografije svojih del z razstave. Najpopolnejši fotoarhiv dogodka hrani fotograf Jane Štravs.

V tiskanih medijih po Jugoslaviji se je obširno pisalo o razstavi. Predvsem so bili kritiki mnenja, da je razstava takega značaja kot *Jugoslovanski dokumenti* zaradi političnih razmer v državi v tistem času možna samo še v Sarajevu. Poleg pozitivnih kritik so bile seveda tudi takšne, ki so razstavi očitale premajhno selektivnost, parcialnost, sejemski značaj, neprimerno razporeditev del po razstavnih prostorih, merjenje moči po nacionalnem ključu in podobno. Tomaž Brejc pa skoraj preroško napiše: »Mar se ne dogaja nekakšna kriza invencij, ki spominja na podoben čas, samo da se je takrat pisalo 1939?«[39]

Čeprav so se nekatera dela[40] na tak ali drugačen način nanašala na socialni in politični kontekst osemdesetih let, je bila razstava na splošno poudarjeno apolitična, saj so se organizatorji trudili izogniti vsaki politični razpravi. To je še toliko pomembnejše glede na dejstvo, da je bila leta 1989 Jugoslavija v globoki krizi in je že začela razpadati. Poleg tega so bila istega leta po vsej državi organizirane tudi druge »jugoslovanske« razstave, na primer Trienale moderne umetnosti v Beogradu, na katerem so (najverjetneje iz političnih razlogov) odklonili sodelovanje skoraj vsi povabljeni umetniki iz Slovenije in Hrvaške, polemična in politična razstava *Umetnost za in proti* v Banja Luki, Bienale mladih na Reki in druge.

Gledano z današnjega vidika in v luči dogodkov, ki so sledili v devetdesetih letih, se razstava lahko zdi kot poslednji poskus ohranitve skupnega jugoslovanskega umetnostnega prostora – ne glede na polemičnost tega koncepta –, številnih umetniških prijateljstev, kulturnih mrež in tistega občutka *raje*, ki je bil svojstven za Sarajevo pred vojno.

V času nastanka nacionalnih držav v devetdesetih letih in pozneje ni bilo več samoumevno govoriti o »jugoslovanski umetnosti« in »jugoslovanski dediščini«. Šele v zadnjem desetletju se je ponovno začelo vzpostavljati zavedanje o skupni dediščini nekdanje države, seveda pa tokrat na drugačnih (konceptualnih) temeljih kot nekoč. Tudi naša razstava *Dediščina 1989* je tovrsten poskus.

1 Intervju z Jusufom Hadžefejzovićem 10. 5. 2016 in 5. 1. 2017 v Sarajevu.

2 Intervju z Ješo Denegrijem 25. 11. 2016 v Moderni galeriji v Ljubljani.

3 Citirano v: Predrag Matvejević, »Jugoslavenstvo danas: pitanja kulture«, *Globus* (Zagreb) (1982): str. 47.

4 Prav tam, str. 68.

5 Slavko Timotijević, »Jeli bilo jugoslovenskog kulturnog prostora«, *Danas* (Beograd) (31. 10. 2014).

6 Željko Kipke, »Klimaks sajmišne politike«, *OKO* (Zagreb) št. 454 (1989): str. 16-17.

7 Branko Sosič, »Velika zbirka likovnih dogodivščin«, *Delo* (15. 7. 1989).

8 Davor Matičević, »Viđenje desetljeća. Osamdesete i kakvim ih upamtiti«, v *Jugoslovenska dokumenta '89* (Sarajevo: ZOI '84 Olimpijski centar Skenderija, 1989), str. 22.

9 »Podaci o umetnosti osamdesetih u jugoslovenskom kulturnom prostoru«, predavanje Ješe Denegrija v Moderni galeriji 24. 11. 2016.

10 Matičević, »Viđenje desetljeća«, str. 23.

11 Izraz je skoval Achille Bonito Oliva.

12 Igor Zabel, »Slovenska umetnost 1975–85: koncepti in konteksti«, v *Do roba in naprej. Slovenska umetnost 1975–85*, ur. Igor Španjol, Igor Zabel (Ljubljana: Moderna galerija, 2003), str. 20.

13 Prav tam, str. 21.

14 Prav tam, str. 23.

15 Prav tam, str. 26.

16 Tomaž Brejc, *Modernizem po postmodernizmu?* (Piran: Obalne galerije, 2000) (Edicija Artes).

17 Zoran Božović, »Jerko Denegri«, v *Razgovori o umetnosti* (Beograd, Remont / Beopolis, 2001), str. 19.

18 Davor Matičević, »Jedan zagrebački krug«, v *Umjetnost – kritika usred osamdesetih* (Sarajevo: Collegium Artisticum, 1986), str. 63.

19 Branka Stipančić, v *Umjetnost – kritika usred osamdesetih* (Sarajevo: Collegium Artisticum, 1986), str. 73.

20 Božović, »Jerko Denegri«, str. 19.

21 Glej: Zoran Petrovski, v *Umjetnost-kritka usred osamdesetih* (Sarajevo: Collegium Artisticum, 1986).

22 Ljiljanja Domić je v članku »Osamdesete se prerušavaju« v zagrebškem *Vjesniku* (8. 3. 1986) zapisala: »(...) ta ‚novi primitivizem‘ se kaže v specifični eklektični izkušnji, ki je sublimirala razne druge izkušnje, od konceptualnih do transavantgardnih. Obenem pa se kaže tudi kot določena samoironija do kolorita lokalnega nasledstva.«

23 Tomaž Brejc, »Postmodernizem: Kaj je to in v čem ga vidimo. Teorija modernizma, praksa postmodernizma«, *Sodobnost* št. 11 (1982): str. 1041.

24 Marina Gržinić, »Slikati jedno da bi se odrazilo drugo«, v *Umjetnost – kritika usred osamdesetih* (Sarajevo: Collegium Artisticum, 1986), str. 35.

25 Prav tam, str. 37.

26 Barbara Borčić, »Jugoslovanska dokumenta. Strategija predstavljanja II«, *Telex* (27. 7. 1989): str. 47.

27 Vodja kulturnega centra Skenderija je bil takrat Enver Hadžiomerspahić, Mladen Jeličić-Troka pa je bil organizator. Oba sta odigrala pomembno vlogo pri organizaciji *Jugoslovanskih dokumentov* v letih 1987 in 1989.

28 Petar Ćuković, Zoran Furunović, Marina Gržinić, Jusuf Hadžifejzović, Željko Kipke, Mladen Lučić, Antun Maračić, Lidja Merenik, Bojana Pejić, Zoran Petrovski, Sava Stepanov, Radoslav Tadić, Viktorija Vaseva Dimeska, Nebojša Vilić, Igor Zabel, Nermina Zildžo.

29 Glej več v: Borčić, »Jugoslovanska dokumenta«, str. 48.

30 Brejc, »Postmodernizem: Kaj je to«, str. 1041.

31 Zanimivo je, da retroavantgarde skoraj nihče od kritikov eksplicitno ne omenja, čeprav so na razstavi relativno močno zastopani avtorji, ki jih lahko uvrstimo v to skupino.

32 Lidija Merenik, »Svakoj epohi njena umetnost...«, *Moment* št. 16 (1989): str. 58-59.

33 Iz elektronske korespondence z avtorjem 24. 11. 2016.

34 Kipke, »Klimaks sajmišne politike«, str. 16-17.

35 Tomaž Brejc, »Jugoslovanska dokumenta 89«, *Naši razgledi* št. 14 (28. 7. 1989): str. 429.

36 Meta Gabršek-Prosenc, »Jugoslovanska dokumenta '89«, *Večer* (5. 8. 1989).

37 Borčić, »Jugoslovanska dokumenta«, str. 48.

38 Katalog je oblikoval Radoslav Tadić, razstavni plakat pa Jusuf Hadžifejzović.

39 Brejc, »Jugoslovanska dokumenta 89«, str. 429.

40 Na primer dela Svena in Mladena Stilinovića, Narcisa Kantardžića in Jadrana Adamovića.

Yugoslav Documents exhibition(s)

Bojana Piškur

The *Yugoslav Documents* exhibition held in 1989 in Sarajevo was one of the last large-scale "Yugoslav exhibitions" before the dissolution of the country. To understand the socio-political context of that decade better, and to answer the question how and why such an exhibition was possible in 1989, we should explain with a handful of events and contextual factors of the late 1980s, including the political climate, the cultural politics of the time, and give a brief overview of postmodernism as the leading artistic style of the day in Yugoslavia.

Skenderija

The *Yugoslav Documents* exhibitions were held in Skenderija, which has a particular meaning for Sarajevo. The name means "Skender's place" and comes from the Bosnian bey Skender-paša, who built a mosque there in the early 16th century. In 1969 the "modern" Skenderija was constructed in the same place, and was later expanded in 1984 for the Winter Olympic Games. During that time it was a well-known and widely used center for cultural, sports, and political events in Sarajevo. In 1978, the exhibition *Art in Yugoslavia 1970–1978* was staged in Skenderija, and was described as the most important exhibition of the year by the magazine *NIN*. During the war, in 1992, Skenderija sustained some damage and the French Battalion was stationed there. Today it is a rather run-down shopping mall with three gallery spaces: the Ars Aevi international collection, the Collegium Artisticum (opened in 1975), and the Charlama contemporary art space run by artist Jusuf Hadžifejzović, one of the founders of *Yugoslav Document*s.

The Yugoslav Documents genealogy. The art scene in Yugoslavia in the mid-1980s

The genealogy of the *Yugoslav Documents* goes back to 1984, when three artists/friends from Sarajevo, Jusuf Hadžifejzović, Saša Bukvić, and Rade Tadić, decided to organize a series of solo exhibitions of contemporary artists they thought particularly important, in an attempt to give the Sarajevo public the unique opportunity of seeing the work of their fellow artists from across Yugoslavia. The title "documents" was a response to Kassel documenta, but an ironic one, as Hadžifejzović[1] put it: "While the German government dedicated 17 million deutschmarks to the event in Kassel, demonstrating how much they valued contemporary art, the Yugoslav Ministry of Culture did not grant the Sarajevo exhibition a single dinar." The art scene in Sarajevo started to gain some flair and status after the Winter Olympic Games in 1984. Hadžifejzović mentioned that the artists had a feeling that anything was possible during that decade, and that some large-scale art event, possibly one of international dimensions, should be organized in the rather sleepy art circles of Sarajevo.

According to Hadžifejzović, the selection concept for the *Yugoslav Documents* series was based on *druga linija*, "the other line", a term coined by art historian and critic Ješa Denegri in the 1970s. In the broadest sense, the term denotes a direction, i.e., accepting the most topical and up-to-date principles in art and radically rejecting the mainstream system of art thinking. *Druga linija* also signifies a different "historical line in local art based on the avant-garde" via various expressions such as the dada *Zenit* magazine, the Bauhaus schooled constructivist Avgust Černigoj from the 1920s, with EXAT 51, the "New Tendencies" movement in the 1950s, the 1960s with Gorgona and OHO, and the 1970s with Goran Trbuljak, Mladen Stilinović, Sanja Iveković, Dalibor Martinis, Marina Abramović, and others. But the term proved problematic and even the author himself realized that with the emergence of the new art of the 1980s the term required some reconsideration. Denegri[2] actually remarked that the term did not signify an art expression per se, but rather expressed a certain mentality.

In any case, the three organizers were given a 25 m^2 wall for their use in the club of the Collegium Artisticum, located in the underground Skenderija, to exhibit works by invited artists. The self-organized exhibitions were staged between 1984 and 1987, without a budget (Saša Bukvić was also a kind of "sponsor" of these events, as his father owned a pastry shop in Sarajevo), and with exhibitions generally lasting a week. Hadžifejzović said that they wrote a list of 120 names of artists from all over Yugoslavia and simply started inviting them to Sarajevo. There were neither catalogues nor invitation cards to accompany or announce the exhibitions. Instead they produced simple leaflets in a do-it-yourself manner. Unfortunately, no images or photo archives remain from those exhibitions. But what Saša Bukvić kept from that time is a typed manifesto from 1984. The manifesto describes the artistic directions of *Yugoslav Documents* and the future intentions of the organizers. The first exhibition featured Boris Demur from Zagreb, followed by Raša Todosijević, Sven Stilinović, and many others. In total there were almost 80 such exhibitions.

To better understand the *Yugoslav Documents* exhibitions, we must make mention of the concept of a "common Yugoslav cultural space." In light of the events of the late 1980s, such discourse was becoming anachronistic across Yugoslavia, except perhaps in Bosnia and Herzegovina. After the Second World War, Yugoslavia was not a homogenous cultural space, and each republic had its own national culture. As Josip Vidmar[3] said: "Each of our cultures is burdened with its past."[4] Moreover, nationalisms of any kind were considered dangerous in Yugoslavia, and for this reason more emphasis was put on Yugoslav cultural unity than on individual national cultures. However, the issue of Yugoslav culture was not considered an alternative to national cultures; according to Predrag Matvejević,[5] Yugoslavism was more a feeling of commonness than nationality. Slavko Timotijević[6] was critical of the concept, saying that the Yugoslav cultural space existed as a "political intention" since the 1950s, when a model of Yugoslav cultural policy was conceived. When new forms of art began appearing in the 1960s, in particular the alternative practices, independent artistic initiatives, and various student cultural centers, this concept became obsolete. Discussions like this evolved also around the *Yugoslav Documents*. Thus Željko Kipke[7] sees the problem of *Yugoslav Documents* in that it was underpinned by a political idea: the idea of a common space, which, according to Kipke, gave the exhibition the "character of an art fair." Journalist Branko Sosič[8] wrote in the newspaper *Delo* that the *Documents* were conceived with the idea of an all-Yugoslav program in mind. This is probably true, at least to some extent, since "Yugoslav art" and "Yugoslav cultural space" were also emphasized in Muhamed Karamehmedović's introductory essay for the exhibition catalogue.

The 1980s brought a different global politics than the previous decade; the Left lost power, and there was a turn toward conservative, right-wing politics, both in the Unites States and Europe. After President Tito's death in 1980, the weakened system of federal government In Yugoslavia was unable to cope with the emerging acute economic and political challenges, which in turn brought crises in all spheres of public life.

Art in the 1980s was a reaction to the 1970s – to conceptualism, historical avant-gardes, "the iconoclasm of minimalism" (Tomaž Brejc). Zagreb-based art historian Davor Matičević noted: "The artists in the 1980s... are a generation, but they don't offer any clear programs... no declarations of aspirations."[9] Andrej Medved, an art critic from Koper, was more rigorous: "The 1970s are forever buried, and with them conceptualism and the post-analytical approach in painting."[10] The *genius loci*, according to Matičević, was no longer just one of the features of this (new) art, but was becoming a convention, a criterion for its evaluation.[11] At the same time, questions arose whether art in Yugoslavia in the 1980s even had its own specific characteristics, or whether it was just a response to international developments in art, and to what extent the term "nomadism"[12] even was applicable.

The year 1980 saw the emergence of the "New Image" in art. As critic Igor Zabel writes, "abstraction acquired a new, different role in the context of the 1980s."[13] Postmodernism renounced project-oriented thinking; "new forms can only establish themselves as quotations or a recycling of a certain tradition."[14] The *American Painting of the 1970s* exhibition, curated by Marcia Tucker and presenting works from the collections of The New Museum in New York, had a significant impact on Yugoslav artists. It was staged at the Moderna galerija in Ljubljana, as well as in Zagreb and Belgrade. Another pivotal event was the *Aperto* section of the Venice Biennale in 1980, curated by Achille Bonito Oliva and Harald Szeemann. Roughly speaking, the development of postmodernism was underpinned by initiatives in European and American art, like the trans-avant-garde and Neo-Expressionism. This brought in its wake new critical methods, approaches in writing, and generally a different language of art. In his influential book from the late 1970s entitled *Postmodern Condition*, Jean-François Lyotard writes about the end of master narratives and the time of small stories; taking center stage are now "individual mythologies" and the above-mentioned concept of "nomadism". Igor Zabel also stresses the loosening of the relationship between the center and the periphery, leading to an "interest in the marginal and the local."[15] An example of this kind is the town of Koper and its Coastal Galleries, which was one of the main art centers in Yugoslavia at the time.

The mid-1980s saw a change, even a crisis in such art. According to Igor Zabel, "the time of autopoetics had arrived."[16] Tomaž Brejc, on the other hand, writes about a turning back, to "modernism after postmodernism."[17] In the second half of the 1980s, the new Art Informel was the predominant style, and sculpture gained prominence in many parts of Yugoslavia. Generally speaking, the art scenes in Yugoslavia were very heterogeneous; the Belgrade scene differed from those in Ljubljana and Zagreb. The Slovene scene in particular "adhered to" the trans-avant-garde matrix (Andrej Medved) and to "the American post-Greenberg critical experience" as described by Tomaž Brejc in various of his texts.[18] There are two main lines of development: artists who came from the figurative art of the 1970s or started out in the context of figurative art in the 1980s, and artists who entered the field of the New Image from modernist painting. On the other hand, the art of the mid-1980s was also Neue Slowenische Kunst and the entire Ljubljana subculture scene. Matičević pointed out that the main feature of the Zagreb art circle "has always been a rational application to the art work, revealed in a 'constructive' approach"[19] relying heavily on "geometric symbolism." The art of the mid-1980s in Zagreb also consisted, as Branka Stipančić[20] writes, in artists who began to work in the 1970s and shared a "conceptual past", such as Trbuljak, Stilinović, Martek, and Kipke. Also in Belgrade some artists were still influenced by practices typical of the 1970s, from installations to environments. Denegri, on the other hand, describes the Belgrade scene in the 1980s as a scene of "high polycentrism" and almost "chaotic pluralism."[21] Macedonia[22] developed its own very particular models in art, full of "ritual pathos", with visible ethnographic elements and a distinctive atmosphere. In Bosnia there were no art traditions similar to those in Zagreb, Ljubljana or Belgrade. The Sarajevo postmodernism of the 1980s had a mentality of "new-primitivism",[23] which was a kind of "eclectic experience" using music along with comedy on radio and television as well as visual arts as its forms of expression.

In 1986 there was an important exhibition held in Collegium Artisticum called *The Criticism and Art in the Mid-Eighties* organized by the Yugoslav section of AICA. The exhibition showcased the most up-to-date selection of artists from Yugoslavia. Upon Ješa Denegri's suggestion, art critics Branka Stipančić, Bojana Pejić, Marina Gržinić, Nermina Zildžo, Tomaž Brejc, Davor Matičević, Lidija Merenik made the selection, together with Zoran Petrovski, who also contributed the accompanying texts for the catalogue – including the introduction which announced that "Postmodernism is not a shift from Modernism." Today we have the impression that the authors ignored political topics, which was likely a consequence of "art's withdrawal from the sphere of social focus."[24] Marina Gržinić was the only one who was both openly political and critical of this new art, saying that "aesthetic production in the West has finally been integrated into the production of goods,"[25] and later broaching the question of the "ideological consequences of postmodernism in the East, in a socialist society."[26]

Yugoslav Documents 1989

As for the *Yugoslav Documents*, a significant change came about in 1987, perhaps also encouraged by the *The Criticism and Art in the Mid-Eighties* exhibition, as *Yugoslav Documents* were transformed into a biennial event. While the underlying aim of the exhibition was to present only "the most authentic representatives of new artistic phenomena," the organizers of *Yugoslav Documents* wanted to provide "actual insight into the current developments in Yugoslav art."[27]

Yugoslav Documents were initiated and curated by Hadžifejzović in collaboration with Tadić under the organizational auspices of the ZOI'84 Olimpijski centar Skenderija.[28] Participating artists were selected in a sort of "natural selection" process, and the selection of

140 artists included those 80 artists who had already exhibited in the Collegium Artisticum in previous years.

The second biennial *Documents,* in 1989, grew more ambitious in terms of organization and financial support, the selection of works and concepts, and the number of invited artists and foreign guests. It had a clear vision of positioning itself and Yugoslav art in the wider international context.

The *Večernje novine* newspaper wrote that by the year 2000, the *Yugoslav Documents* should be as important as the Kassel documenta or the Venice Biennale. Enrico Comi, the editor of the Italian *Spacio Umano* magazine, was also a guest in Sarajevo, and he dedicated an entire issue of his magazine to the exhibition. There were ideas to make the next *Yugoslav Documents* exhibition, which should have been held in 1991, more international – and even to have a parallel event in Milan. Among the guests at the opening in Sarajevo were the curators involved in the IX Kassel Documenta.

At the same time, the *Yugoslav Documents* exhibition was also an attempt to make Sarajevo the fourth artistic center in Yugoslavia, alongside Ljubljana, Zagreb and Belgrade. This idea reflects the new postmodernist approach: the end of master narratives, the emphasis on *genius loci*, and loosening the ties between the center and the periphery. The exhibition was held in Skenderija over 8000 square meters and was sponsored by cultural organizations from the republics and various companies. The opening on 1 July 1989 was attended by more than 6,000 people, including politicians from Bosnia and Herzegovina, and was broadcast live on Yugoslav television. French television also made a short program about it. The exhibition featured 189 artists, almost 600 works selected by 16 selectors[29] from all of the republics and an organizing committee, and selectors were free to propose any kind of art for consideration. Davor Matičević was responsible for the overall exhibition design, which was largely organized around generational groupings and to some degree similarity of artistic expression.

The strategies of representation were rather unfortunate: the large basement trade-fair-type halls and corridors were equipped and divided by imprecisely constructed display panels and dividing walls; in view of the absence of natural light the lighting was inadequate, as no appropriate spotlights were used, and the desire to create a white cube which would allow total focus on the exhibits backfired, as it would have made more sense to incorporate the architecture of the place as a constitutive element of the art.[30]

A year previous, Tomaž Brejc published a text entitled *Modernism after Postmodernism?*, in which he analyzed the changes that developed in art in the late 1980s, when artists began turning back to modernism. "Modernism became a historical field in which nomadism is possible."[31] Certain changes in this direction are discernible also at the second *Yugoslav Documents* exhibition: the selected works represented a greater variety of styles and techniques than before, including extended media and performance, still in the spirit of the typical postmodernist pluralism of the late 1980s, when "pluralism is the only ism". However, more emphasis was given to current contemporary works and artists that were influenced by older avant-garde movements[32] or involved in reviving the ideals of historical modernity.

There were accompanying exhibitions of older generation artists (Avgust Černigoj, Marij Pregelj, Ivo Gattin, Ivan Tabaković, Vojo Dimitrijević and more) that, according to Denegri, had a strong influence on the Yugoslav art scene and were among the forerunners of the *druga linija*, "the other line". Many artists from the previous *Documents* exhibited, but it is quite evident that artistic expressions had begun to change significantly in the late 1980s.

Lidija Merenik[33] wrote about three parallel directions of the late 1980s in art in Yugoslavia that could also be identified at the second *Documents* exhibition: there were young artists from the 1980s who had no experience of the 1970s and conceptualism; artists who had come to be formed under the influence of conceptual art and then modified their artistic positions in the 1980s in the spirit and art of the time (this group includes the "orthodox" and the "transmuted" artists); and middle- and older-generation artists with considerable experience from the 1950s and the 1960s, who never radically changed their stands.

Branko Cerovac[34] summed up the selection of artists as having a strong presence of *druga linija* artists, as well as a series of younger representatives of post-conceptual, new sculptural and new "media" practices. He also emphasized the visible connections between Gorgona, Todosijević, Stilinović, and the IRWIN group, with the works falling within the framework of a new poetics and methodology in Buadrillard's world of simulation and simulacra, a string of researchers and thinkers of painting from Slovenia, video art, early Art Informel works, and sculptors from the second half of the 1980s from all over Yugoslavia.

In the newspaper *OKO*, Željko Kipke talked about the artists' great interest in the tradition of Art Informel, the geometrization of pictorial space, the representatives of *druga linija*, conceptualists (new linguists) and "excessively large ruins giving off a whiff of trans-avant-garde or a romantic delusion of a kitsch-poetic hungry for space and material."[35]

Tomaž Brejc[36] wrote that echoes of virtually all leading global trends were represented, e.g. the "eccentric objects" of the semi-industrial trend as seen at the 8th Kassel documenta, or the so-called Simulationism in works now produced also in Yugoslavia by Zagreb-based artists. Additionally, art that underscored the mundaneness of the used materials flourished; this group included Bosnian and Macedonian artists. Intuitively conceived geometric art, almost like some personal decoration, Neo-Informel, and the art of "the other line" were all likewise present.

Meta Gabršek Prosenc[37] noted that only the sculptors still showed some of the new figurative art. In Croatian art, the leading styles were neo-geometric art and the art of simulation; in Slovene art, a line of expressionism with the older generations, and intellectualism with the younger generations. *Genius loci* was only discernible with the work of the Macedonians and Bosnians, with the latter group representing the "new primitivism".

And Barbara Borčić[38] wondered: hasn't more than half of the *druga linija* artists crossed over to the "first line" at this year's *Documents* exhibition?

Questions such as "What is contemporary Yugoslav art?" were raised at the accompanying conference. And an extensive catalogue[39] was published on the occasion, with texts by various theoreticians together with color reproductions of the artworks.

Unfortunately, no archive of the exhibition is preserved. The photographs, video, film tapes, and similar materials were burnt during the war in Bosnia. The press clippings folder was preserved in the documentation department of the Art Gallery of Bosnia and Herzegovina. Many artworks shown at the *Yugoslav Documents* 1989 were destroyed, lost or stolen during the war. Just a handful of artists have photos of their works from the exhibition, and photographer Jane Štravs has the most complete photo record/archive of the event.

The Yugoslav press covered the exhibition extensively. The reviewers generally agreed that an exhibition like *Yugoslav Documents* was only possible in Sarajevo, owing to the political circumstances in the country at the time. In addition to the positive reviews there were also some criticisms concerning the exhibition's lack of selectiveness, partiality, the art-fair character, the inappropriate display or arrangement of works in the available spaces, the muscle flexing between republics, and so on. Tomaž Brejc was almost prophetic in his words: "Isn't there a crisis of inventions reminiscent of another, yet similar time in 1939?"[40]

Although some of the works[41] referred to the social and political context of the 1980s in some way, the exhibition was in general emphatically apolitical, with the organizers trying to avoid any kind of political debate. This is even more significant in view of the fact that Yugoslavia had already started to break up in 1989. Also, during that same year there were other "Yugoslav" exhibitions organized around the country, for example the *Triennial of Modern Art* in Belgrade, where almost all invited artists from Slovenia and Croatia declined to participate, likely due to political reasons; and the polemical, political *Art For and Against* exhibition held in Banja Luka, the *Biennale of Young Artists* in Rijeka and more.

From today's perspective and in the light of the subsequent events of the 1990s, the exhibition was perhaps the last attempt to preserve a common Yugoslav art space – however polemical this concept proved to be – as well as the many artistic friendships, cultural networks, and the feeling of *raja*[42] that was so specific to pre-war Sarajevo.

At the time of the formation of new states in the 1990s and later, "Yugoslav art" and "Yugoslav heritage" ceased to be self-evident terms. Only this past decade has seen some reawakening of the awareness of our common heritage – this time based, of course, on different (conceptual) foundations. Our exhibition *The Heritage of '89* is an attempt at precisely that.

1 Interview with Jusuf Hadžifejzović, 10 May 2016, 5 January 2017, Sarajevo.

2 Interview with Ješa Denegri, Moderna galerija Ljubljana, 25 November 2016.

3 Josip Vidmar was a prominent Slovene literarily and theater critic, dramaturge, translator, essayist and politician, and one of the founders of the Liberation Front.

4 Quoted in Predrag Matvejević, "Jugoslavenstvo danas: pitanja kulture", *Globus* (Zagreb) (1982): p. 47.

5 Ibid., p. 68.

6 Slavko Timotijević, "Jeli bilo jugoslovenskog kulturnog prostora", *Danas* (Belgrade) (31 October 2014).

7 Željko Kipke, "Klimaks sajmišne politike", *OKO* (Zagreb) no. 454 (1989): pp. 16-17.

8 Branko Sosič, "Velika zbirka likovnih dogodivščin", *Delo* (Ljubljana) (15 July 1989).

9 Davor Matičević, "Viđenje desetljeća. Osamdesete i kakvim ih upamtiti", in *Jugoslovenska dokumenta '89* (Sarajevo: ZOI '84 Olimpijski centar Skenderija, 1989), p. 22.

10 "Podaci o umetnosti osamdesetih u jugoslovenskom kulturnom prostoru", Ješa Denegri's lecture at Moderna galerija on 24 November 2016.

11 Matičević, p. 23.

12 A term coined by Achille Bonito Oliva.

13 Igor Zabel, "Slovenska umetnost 1975 – 85: koncepti in konteksti", in *Do roba in naprej. Slovenska umetnost 1975–85*, eds. Igor Španjol, Igor Zabel (Ljubljana: Moderna galerija, 2003), p. 20.

14 Ibid., p. 21.

15 Ibid., p. 23.

16 Ibid., p. 26.

17 Tomaž Brejc, *Modernizem po postmodernizmu?* (Piran: Obalne galerije, 2000) (Edicija Artes).

18 Zoran Božović, "Jerko Denegri", in *Razgovori o umetnosti* (Beograd, Remont / Beopolis, 2001), p. 19.

19 Davor Matičević, "Jedan zagrebački krug", in *Umjetnost – kritika usred osamdesetih* (Sarajevo: Collegium artisticum, 1986), p. 63.

20 Branka Stipančić, in *Umjetnost – kritika usred osamdesetih* (Sarajevo: Collegium artisticum, 1986), p. 73.

21 Božović, p. 19.

22 See Zoran Petrovski in *Umjetnost-kritka usred osamdesetih* (Sarajevo: Collegium artisticum, 1986).

23 Ljiljanja Domić writes in her article "Osamdesete se prerušavaju" in *Vjesnik* (Zagreb) (8 March 1986): "[...] this 'new primitivism' manifests through specific eclectic experiences that have sublimated various other experiences from conceptual to trans-avant-garde. But it also manifests a certain self-irony with regard to local color."

24 Tomaž Brejc, "Postmodernizem: Kaj je to in v čem ga vidimo. Teorija modernizma, praksa postmodernizma", *Sodobnost* (Ljubljana) no. 11 (1982): p. 1041.

25 Marina Gržinić, "Slikati jedno da bi se odrazilo drugo", in *Umjetnost – kritika usred osamdesetih* (Sarajevo: Collegium artisticum, 1986), p. 35.

26 Ibid., p. 37.

27 Barbara Borčić, "Jugoslovanska dokumenta. Strategija predstavljanja II", *Telex* (Ljubljana) (27 July 1989): p. 47.

28 At the time, the Skenderija Cultural Center was run by Enver Hadžiomerspahić, while Mladen Jeličić-Troka was event organizer. They both played an important part in organizing the *Yugoslav Documents* in 1987 and 1989.

29 Petar Ćuković, Zoran Furunović, Marina Gržinić, Jusuf Hadžifejzović, Željko Kipke, Mladen Lučić, Antun Maračić, Lidja Merenik, Bojana Pejić, Zoran Petrovski, Sava Stepanov, Radoslav Tadić, Viktorija Vaseva Dimeska, Nebojša Vilić, Igor Zabel, Nermina Zildžo.

30 Borčić, p. 49.

31 Brejc, "Postmodernizem: Kaj je to", p. 1041.

32 Interestingly, none of the reviewers explicitly mentions the retro-avant-garde, although quite a few artists practicing or part of this genre were featured in the exhibition.

33 Lidija Merenik, "Svakoj epohi njena umetnost...", *Moment* no. 16 (1989): pp. 58-59.

34 Email correspondence with the author, 24 November 2016.

35 Kipke, pp. 16-17.

36 Tomaž Brejc, "Jugoslovanska dokumenta 89", *Naši razgledi* (Ljubljana) no. 14 (28 July 1989): p. 429.

37 Meta Gabršek-Prosenc, "Jugoslovanska dokumenta '89", *Večer* (Maribor) (5 August 1989).

38 Borčić, p. 48.

39 The catalogue was designed by Radoslav Tadić, and the exhibition poster by Jusuf Hadžifejzović.

40 Brejc, "Jugoslovanska dokumenta 89", p. 429.

41 Such were the works by Sven and Mladen Stilinović, Narcis Kantardžić, and Jadran Adamović.

42 Raja signifies a community based on acceptance, comradeship and hospitality.

Umetniki na razstavi

Dediščina 1989. Študijski primer: druga razstava *Jugoslovanski dokumenti*

Moderna galerija, Ljubljana

Jožef Ač *Zlo in dobro sta večna prijatelja*, 1988, olje na platnu, z dovoljenjem Slavice & Daniela Trajković

Jadran Adamović *Flay 89*, 1989, instalacija, z dovoljenjem umetnika, foto instalacije: Jane Štravs

Tome Adžijevski *Brez naslova*, 1989, les, z dovoljenjem umetnika, reprodukcija iz kataloga *Jugoslovanski dokumenti '89*

Azra Akšamija *Palimpsest '89. Institucije skupnega*, 2017. instalacija, z dovoljenjem umetnice, projektna skupina: Blanca Abramek (vzorci), Joshuah Howard (animacija), Kristen Wu (šablone)

Nada Alavanja *Giardino comunale*, 1983, I–II, diptih, olje na platnu, z dovoljenjem Slavice & Daniela Trajković

Mrdjan Bajić *Hidrocentrala*, 1989, sintetično krzno, aluminij, poliester, z dovoljenjem umetnika, fotoreprodukcija

Jože Barši *Prostor pozabe*, 1988, les, železna pločevina, vedro, svinec, z dovoljenjem umetnika, fotografija instalacije iz kataloga *Jugoslovanski dokumenti '89*

Aleksandar Saša Bukvić *Nemogoči servis*, 1988, kovina, z dovoljenjem umetnika, fotografija instalacije iz kataloga *Jugoslovanski dokumenti '89*

Jovan Čekić *Trije medeninasti trakovi in risba na črni podlagi*, 1988, mešana tehnika, z dovoljenjem umetnika, fotografija instalacije iz kataloga *Jugoslovanski dokumenti '89*

Lana Čmajčanin *551.35 geometrija časa*, 2014, instalacija, z dovoljenjem umetnice

Danica Dakić *Luna*, 1989, slika in projekcija diapozitivov, z dovoljenjem umetnice

Radomir Damnjan Damnjanović *V čast sovjetske avantgarde*, 1972–73, I–VIII, č/b fotografije, z dovoljenjem Slavice & Daniela Trajković

Vlasta Delimar *Brez naslova*, 1987, mešana tehnika (stara fotografija / srebroželatinski papir, plastika, til, obarvana gaza), Muzej Široki Brijeg – Franjevačka galerija

Boris Demur *Analogni spiralni razglas*, 1985–89, reprodukcija iz kataloga *Jugoslovanski dokumenti '89*

Slobodan Braco Dimitrijević *Nekaj pozgodovinskega*, 1989, instalacija, z dovoljenjem umetnika

Vladimir Dodig Trokut *Wunderkammer-Snotri Argenta Astra dvojni kot preobrazbe v princu mečev*, 1989, I–XXII, instalacija, z dovoljenjem umetnika

Nuša in Srečo Dragan *Gosposvetski sen*, 1987, U-matic high band, video, z dovoljenjem Sreča Dragana

Marija Dragojlović *Pudrnica z japonsko slikarko*, 1988, olje in zlata barva na platnu, pobarvan lesen okvir, zasebna zbirka

Sandro Đukić *Brez naslova*, 1989, mešana tehnika, z dovoljenjem umetnika, foto instalacije: Jane Štravs

Bojan Gorenec *Brez naslova*, 1989, olje in svinčniki na platnu, z dovoljenjem umetnika

Zoran Grebenarović *Načrtovano gibanje*, 1988, olje na platnu, kaširano na vezano ploščo, z dovoljenjem Slavice & Daniela Trajković

Zoran Grebenarović *Uh I*, 1987, olje na platnu, kaširano na vezano ploščo, z dovoljenjem Slavice & Daniela Trajković

Herman Gvardjančič *P.N.K.M,* 1988, akril na platnu, z dovoljenjem umetnika

Jusuf Hadžifejzović *Arbeit macht frei*, 1989, mešana tehnika, rekonstrukcija, Umetnostna galerija Bosne in Hercegovine

Zdenko Huzjan *Tiho drsenje*, 1988, olje na platnu, Moderna galerija, Ljubljana

Bora Iljovski *Zimsko jutro*, 1988, olje na platnu, fotoreprodukcija, Muzej sodobne umetnosti Beograd

IRWIN *Skodelica kave*, 1985, mešana tehnika, zasebna zbirka; *Malevič med dvema vojnama*, 1984–1986, mešana tehnika, zasebna zbirka; *Elektrifikacija* II, 1988, mešana tehnika, zasebna zbirka

Nina Ivančič *Brez naslova*, 1988, tempera na platnu, z dovoljenjem umetnice

Sanja Iveković *Maya*, 1987, U-matic, z dovoljenjem umetnice

Anto Jerković *Brez naslova*, 1988, pigment, emajl, oglje, platno, zasebna zbirka

Željko Jerman *Fuck all*, 1985, fotokemikalije na fotopapirju, Kolekcija Darko Šimičić

Olga Jevrić *Trojno križanje I*, 1986, železov(III) oksid, železo, Kuća legata, Beograd

Sanjin Jukić *Veliko hrepenenje*, 1989, performans, fotografija performansa, z dovoljenjem umetnika

Dušan Jurić *Brez naslova*, 1989, akril na papirju, Muzej moderne in sodobne umetnosti Reka

Anto Kajinić *Ko je bil stric moder in ko se je potem skrilo sonce in se je kmalu stemnilo, je ena tetka putka hotela še jesti*, 1989, olje in polikolor na najlonu, z dovoljenjem umetnika

Narcis Kantardžić *Brez naslova*, 1988, olje na platnu, z dovoljenjem umetnika

Sergej Kapus *Preobrazba* II, 1988, akril na platnu, zasebna zbirka

Laslo Kerekeš *20 let skupine Bosch + Bosch, spominsko delo*, 1989, mešana tehnika, Muzej sodobne umetnosti Vojvodina;

Laslo Kerekeš Subotica – *zadnja postaja*, 1989, mešana tehnika, Muzej sodobne umetnosti Vojvodina

Željko Kipke *Haddah*, 1986, olje na platnu, Muzej moderne in sodobne umetnosti Reka

Julije Knifer *Grafična mapa*, 1987, I–VIII, sitotisk, Galerija Meander, Apatin

Adrian Kovacs *Avtoportreti*, 1989, akril na kartonu, z dovoljenjem umetnika

Ivan Kožarić *Avtoportret*, 1987; *Avtoportret*, 1989; *Avtoportret*, 1989; pastel na papirju, Atelijer Kožarić, Muzej sodobne umetnosti Zagreb, last Mesta Zagreb

Tomaž Lavrič *Diareja*, *Mladina* št. 47, 20. november 2015

Zmago Lenardič *Palpacija prostora (predmet interpretacije)*, 1988, akril, papir, suha trava na platnu, slama, pločevina na platnu, vezane plošče, z dovoljenjem umetnika

Branko Lepen *Brez naslova*, 1989, barvano železo, Muzej sodobne umetnosti Zagreb

Roman Makše *Kompleks objektov in prostora*, 1989, les, železo, vosek, vrečevina, mavec, z dovoljenjem umetnika, foto instalacije: Jane Štravs

Markovačič (Marko Kovačič), *Zevsova prerokba*, 1989, foto instalacije, z dovoljenjem umetnika, foto: Jane Štravs

Milovan DeStil Markovic *Prototip Sarajevo,* ĆDJLJNJ,1989, mleko, bakrena posoda, antracitno oglje, pozlata na železniških pragovih. foto Studio Destil Markovic (C) Milovan Destil Markovic in VG Bild-Kunst Bonn, 2017

Vlado Martek *Enoglavi*, 1986, beli in črni akril na natron papirju z aplikacijami ogledala**,** z dovoljenjem umetnika

Dalibor Martinis *Tekoči led*, 1988, video, z dovoljenjem umetnika

Mladen Materić *Predel 1, Predel 2, Takoj pridem,* 1989, mešana tehnika, foto instalacije, z dovoljenjem umetnika, foto: Jane Štravs

Slobodan Era Milivojević *Slika sprememb*,1981, I–XIV, digitalni tisk, silikatna opeka, z dovoljenjem Slavice & Daniela Trajković

Marko Modic *Adrenalinski ugriz*, 1983–89, fotografije, z dovoljenjem umetnika

Marjan Molnar *Mera zemlje*, 1989, akril na platnu, objekti, z dovoljenjem umetnika

Petre Nikoloski *Skulptura / Objekt / Instalacija*, 1989, les, z dovoljenjem umetnika, foto instalacije: Boris Cvjetanović

Edin Numankadić *Sledovi*, 1988, akril na papirju, z dovoljenjem umetnika

Dušan Otašević *Tronoška Erminija*, 1987, I–VI, VII, poliptih, usnje, pigment, les, pleksi steklo, z dovoljenjem Slavice & Daniela Trajković

Neša Paripović *Zid*, I–IV, 1989, č/b fotografije, z dovoljenjem Slavice & Daniela Trajković

Milija Pavićević *Rumena kompozicija*, 1988–89, olje na platnu, fotoreprodukcija, z dovoljenjem umetnika

Slobodan Peladić *Brez naslova I–II*, 1989, pigment, laneno olje, sikativ, vosek in parafin na platnu, z dovoljenjem Slavice & Daniela Trajković

Goran Petercol *Niz*, 1989 (2017), instalacija, mešana tehnika, z dovoljenjem umetnika in Galerije Gregor Podnar, Berlin.

Matjaž Počivavšek *Brez naslova*, 1987, kovano železo, Moderna galerija, Ljubljana

Tadej Pogačar *Brez naslova*, 1988, kombinirana tehnika (akril, pesek, suha trava, tkanina na platnu), z dovoljenjem umetnika

Marjetica Potrč *Oči v telesu*, 1988, opeka, vezana plošča, železo, z dovoljenjem umetnice, foto instalacije: Jane Štravs

Mileta Prodanović *Kerubi* (iz ciklusa *Hierarhije*), 1989, les, pozlata, skrilavec, akril, z dovoljenjem umetnika

Dubravka Rakoci *Risba*, 1988, akril na platnu, z dovoljenjem umetnice

Retrovizija, Laibach *Sympathy for the Devil,* 1988, video, režija Peter Vezjak, kamera Radovan Čok, Mute Records

Duba Sambolec *Spomin na telo, Spomin na Sanjo, Veliki kamen*, 1986, bron, z dovoljenjem umetnice

Jože Slak Đoka *Glasba brez filma*, 1989, akril na lesu, tkanina, zasebna zbirka

Damir Sokić *Brez naslova*, 1987, I–II, olje na platnu, z dovoljenjem umetnika

Vlado Stijepič *Vrata*, 1987, akril na platnu, z dovoljenjem Galerije Miklova hiša, Ribnica

Mladen Stilinović Iz serije *Eksploatacija mrtvih*, 1989, mešana tehnika, umetnikova zapuščina, Zagreb

Sven Stilinović *Zastava*, 1984–85, bombažna vata, les, pleksi steklo, Muzej sodobne umetnosti Zagreb; *Zastava*, 1985, les, žeblji, Kolekcija Darko Šimičić; *Zastava*, 1985, olje na platnu, Kolekcija Darko Šimičić

Gabrijel Stupica *Kmetica*, ok. 1970, tempera na platnu, zasebna zbirka

Aneta Svetieva *Velika kopalka* I, 1987, terakota, engoba, Makedonski muzej sodobne umetnosti, Skopje, foto dela: Jane Štravs

Škart *Migrantske mape*, 2013–17, risba na papirju, z dovoljenjem umetnikov in Grupe 484

Ilija Šoškić *Všiti fikus*, 1974 (1989, 2017), akcija/ instalacija, z dovoljenjem umetnika

Jane Štravs *Balogh fashion* II, 1989, č/b fotografija, z dovoljenjem umetnika

Jovan Šumkovski *Vertikalni objekt* V, 1988, les, barva, fotoreprodukcija, Makedonski muzej sodobne umetnosti, Skopje

Tugo Šušnik *Marakeš* II, 1987, akril na platnu, zasebna zbirka

Radoslav Tadić *Modro, modro*, akril na papirju, 1989, fotoreprodukcija, zasebna zbirka

Talent (Vladimir Perić), *Formacija*, 1989 (2017), instalacija, z dovoljenjem umetnika

Matej Taufer *Umor (In memoriam Magritte)*, triptih, 1984, akril na platnu, Moderna galerija, Ljubljana

Goran Trbuljak *Slikano na steklu*,1974–84, I–VI, mešana tehnika, fotografija in barvno steklo, z dovoljenjem umetnika

Emir Tulek *Remake*, 1987–2017, I–II, mešana tehnika, z dovoljenjem umetnika

Dragomir Ugren *Brez naslova*, 1989, I–11, akrilna barva in gaza, z dovoljenjem umetnika

Gergelj Urkom *Jabolko* I–XIII, 1988, poliptih, akril na kartonu, z dovoljenjem Slavice & Daniela Trajković

Branka Uzur *Vse vas bom rešila*,1987, Kamenjaća, zasebna zbirka

Verbumprogram *ACHROMIA*, 1987, sintetične barve na platnu, fotoreprodukcija, z dovoljenjem umetnikov

V.S.S.D. *Veliko steklo / Razbito ogledalo*, 1989, mešana tehnika, z dovoljenjem umetnikov, foto instalacije: Jane Štravs

Xhevdet Xhafa *Brez naslova*, 1987, mešana tehnika, z dovoljenjem umetnika

Artists at the Exhibition

The Heritage of 1989. Case Study: The Second Yugoslav Documents

Moderna galerija, Ljubljana

Jožef Ač *Good and Evil Are Eternal Friends*, 1988, oil on canvas, courtesy of Slavica & Daniel Trajković

Jadran Adamović *Flay 89*, 1989, installation, courtesy of the artist, photo of the installation: Jane Štravs

Tome Adžijevski *Untitled*, 1989, wood, courtesy of the artist, reproduction from the *Yugoslav Documents '89* catalogue

Azra Akšamija *Palimpsest of '89. Institutions of the Commons*, 2017, installation, courtesy of the artist, project team: Blanca Abramek (patterns), Joshuah Howard (animation), Kristen Wu (stencils)

Nada Alavanja *Public Park*, 1983, I–II, diptych, oil on canvas, courtesy of Slavica & Daniel Trajković

Mrdjan Bajić *Hydroelectric Power Plant*, 1989, synthetic fur, aluminum, polyester, courtesy of the artist, photo reproduction

Jože Barši *Place of Oblivion*, 1988, wood, iron sheet, bucket, lead, courtesy of the artist, photo of the installation from the *Yugoslav Documents '89* catalogue

Aleksandar Saša Bukvić *Impossible Serve*, 1988, metal, courtesy of the artist, photo of the installation from the *Yugoslav Documents '89* catalogue

Jovan Čekić *Three Brass Strips and a Drawing on a Black Background*, 1988, mixed media, courtesy of the artist, photo of the installation from the *Yugoslav Documents '89* catalogue

Lana Čmajčanin *551.35 Geometry of Time*, 2014, installation, courtesy of the artist

Danica Dakić *Moon*, 1989, painting and slide projection, courtesy of the artist

Radomir Damnjan Damnjanović *In Honor of the Soviet Avant-Garde*, 1972–73, I–VIII, b/w photographs, courtesy of Slavica & Daniel Trajković

Vlasta Delimar *Untitled*, 1987, mixed media (vintage photo/ silver gelatin print, plastic, tulle, gauze tinted), Museum Široki Brijeg - Franjevačka galerija

Boris Demur *Analog Spiral Announcement*, 1985–89, reproduction from the *Yugoslav Documents '89* catalogue

Slobodan Braco Dimitrijević *Something Post-Historical*, 1989, installation, courtesy of the artist

Vladimir Dodig Trokut *Wunderkammer-Snotri Argenta Astra Double Angle of Transformation in the Prince of Swords*, 1989, I–XXII, installation, courtesy of the artist

Nuša & Srečo Dragan *The Daydream of Gospasveta Field*, 1987, U-matic high band, video, courtesy of Srečo Dragan

Marija Dragojlović *Powder Box with a Japanese Painter*, 1988, oil and gold paint on canvas, painted wooden frame, private collection

Sandro Đukić *Untitled*, 1989, mixed media, courtesy of the artist, photo of the installation: Jane Štravs

Bojan Gorenec *Untitled*, 1989, oil and pencils on canvas, courtesy of the artist

Zoran Grebenarović *Planned Movement*, 1988, oil on canvas mounted on plywood, courtesy of Slavica & Daniel Trajković

Zoran Grebenarović *Uh I*, 1987, oil on canvas mounted on plywood, courtesy of Slavica & Daniel Trajković

Herman Gvardjančič *P.N.K.M*, 1988, acrylic on canvas, courtesy of the artist

Jusuf Hadžifejzović *Arbeit macht frei*, 1989, mixed media, reconstruction, National Gallery of Bosnia and Herzegovina

Zdenko Huzjan *Silent Gliding*, 1988, oil on canvas, Moderna galerija, Ljubljana

Bora Iljovski *Winter Morning*, 1988, oil on canvas, photo reproduction, Museum of Contemporary Art Belgrade

IRWIN *Cup of Coffee*, 1985, mixed media, private collection; *Malevich Between Two Wars*, 1984–1986, mixed media, private collection; *Electrification* II, 1988, mixed media, private collection

Nina Ivančić *Untitled*, 1988, tempera on canvas, courtesy of the artist

Sanja Iveković *Maya*, 1987, U-matic, courtesy of the artist

Anto Jerković *Untitled*, 1988, pigment, enamel, charcoal, canvas, private collection

Željko Jerman *Fuck All*, 1985, photo chemicals on photo paper, courtesy of Kolekcija Darko Šimičić

Olga Jevrić *Thee-Way Crossing I*, 1986, iron(III) oxide, iron, Heritage House Belgrade

Sanjin Jukić *Great Yearning*, 1989, performance, photo of the performance, courtesy of the artist

Dušan Jurić *Untitled*, 1989, acrylic on paper, Museum of Modern and Contemporary Art Rijeka

Anto Kajinić *When the Uncle Was Blue and Then When the Sun Hid and It Got Dark Soon, an Auntie Hen Wanted to Eat Some More*, 1989, oil and polycolor on nylon, courtesy of the artist

Narcis Kantardžić *Untitled*, 1988, oil on canvas, courtesy of the artist

Sergej Kapus *Metamorphosis* II, 1988, acrylic on canvas, private collection

Laslo Kerekeš *20 Years of the Group Bosch + Bosch, Memorial Work*, 1989, mixed media, Museum of Contemporary Art Vojvodina;

Laslo Kerekeš *Last Stop – Subotica*, 1989, mixed media, Museum of Contemporary Art Vojvodina

Željko Kipke *Haddah,* oil on canvas, 1986, Museum of Modern and Contemporary Art Rijeka

Julije Knifer *Portfolio of Prints*, 1987, I–VIII, silkscreen, Meander Gallery, Apatin

Adrian Kovacs *Self-Portraits*, 1989, acrylic on cardboard, courtesy of the artist

Ivan Kožarić *Self-Portrait*, 1987; *Self-Portrait*, 1989; *Self-Portrait*, 1989; pastel on paper, Atelijer Kožarić, Museum of Contemporary Art Zagreb, property of the City of Zagreb

Tomaž Lavrič *Diarrhea*, *Mladina* no. 47, 20 November 2015

Zmago Lenardič *Palpation of Space (Object of Interpretation)*, 1988, acrylic, paper, dried grass on canvas, straw, sheet metal on canvas, plywood, courtesy of the artist

Branko Lepen *Untitled*, 1989, painted iron, Museum of Contemporary Art Zagreb

Roman Makše *A Complex of Objects and Space*, 1989, wood, iron, wax, burlap, plaster, courtesy of the artist, photo of the installation: Jane Štravs

Markovačič (Marko Kovačič), *The Prediction of Zeus*, 1989, photo of the installation, courtesy of the artist, photo: Jane Štravs

Milovan DeStil Markovic *Prototype Sarajevo,* ĆDJLJNJ, 1989, milk, copper vessel, anthracite charcoal, gold leaf on railway sleepers, photo: courtesy of Studio Destil Markovic (C) Milovan Destil Markovic and VG Bild-Kunst Bonn, 2017

Vlado Martek *The One-Headed One*, 1986, white and black acrylic on natron paper with mirror applications**,** courtesy of the artist

Dalibor Martinis *Liquid Ice*, 1988, video, courtesy of the artist

Mladen Materić *Partition 1, Partition 2, I'll Be Right There,* 1989, mixed media, photo of the installation, courtesy of the artist, photo: Jane Štravs

Slobodan Era Milivojević *Window of Change*, 1981, I–XIV, digital print, silicate brick, courtesy of Slavica & Daniel Trajković

Marko Modic *Adrenaline Bite*, 1983–89, photographs, courtesy of the artist

Marjan Molnar *Measure of Earth*, 1989, acrylic on canvas, objects, courtesy of the artist

Petre Nikoloski *Sculpture / Object / Installation*, 1989, wood, courtesy of the artist, photo of the installation: Boris Cvjetanović

Edin Numankadić *Traces*, 1988, acrylic on paper, courtesy artist

Dušan Otašević *Tronoša Erminia*, 1987, I–VI, VII, polyptych, leather, pigment, wood, Plexiglas, courtesy of Slavica & Daniel Trajković

Neša Paripović *Wall*, I–IV, 1989, b/w photographs, courtesy of Slavica & Daniel Trajković

Milija Pavićević *Yellow Composition*, 1988–89, oil on canvas, photo reproduction, courtesy of the artist

Slobodan Peladić *Untitled I–II*, 1989, pigment, linseed oil, siccative, wax and paraffin on canvas, courtesy of Slavica & Daniel Trajković

Goran Petercol *String*, 1989 (2017), installation, mixed media, courtesy of the artist and Galerija Gregor Podnar, Berlin

Matjaž Počivavšek *Untitled*, 1987, wrought iron, Moderna galerija, Ljubljana

Tadej Pogačar *Untitled*, 1988, mixed media: acrylic, sand, dried grass, fabric on canvas, courtesy of the artist

Marjetica Potrč *Eyes in the Body*, 1988, brick, plywood, iron, courtesy of the artist, photo of the installation: Jane Štravs

Mileta Prodanović *Cherubim* (from the *Hierarchies* series), 1989, wood, gilding, slate, acrylic, courtesy of the artist

Dubravka Rakoci *Drawing*, 1988, acrylic on canvas, courtesy of the artist

Retrovision, Laibach *Sympathy for the Devil,* 1988, video, directed by Peter Vezjak, camera Radovan Čok, Mute Records

Duba Sambolec *Memory of a Body, Memory of Sanja, Big Stone*, 1986, bronze, courtesy of the artist

Jože Slak Đoka *Music without a Film*, 1989, acrylic on wood, fabric, private collection

Damir Sokić *Untitled*, 1987, I–II, oil on canvas, courtesy artist

Vlado Stijepič *Door*, 1987, acrylic on canvas, Miklova hiša Gallery, Ribnica

Mladen Stilinović From the series *Exploitation of the Dead*, 1989, mixed media, artist's estate, Zagreb

Sven Stilinović *Flag*, 1984–85, cotton wool, wood, Plexiglas, Museum of Contemporary Art Zagreb; *Flag*, 1985, wood, nails, courtesy of Kolekcija Darko Šimičić; *Flag*, 1985, oil on canvas, courtesy of Kolekcija Darko Šimičić;

Gabrijel Stupica *Peasant*, c. 1970, tempera on canvas, private collection

Aneta Svetieva *Big Bather* I, 1987, terracotta, engobe, Contemporary Art Museum of Macedonia, Skopje, photo of the work: Jane Štravs

Škart *Migrant Maps*, 2013–17, drawing on paper, courtesy of the artists & Grupa 484

Ilija Šoškić *Sewn-in Ficus*, 1974 (1989, 2017), action/ installation, courtesy of the artist

Jane Štravs *Balogh Fashion* II, 1989, b/w photograph, courtesy of the artist

Jovan Šumkovski *Vertical Object* V, 1988, wood, paint, photo reproduction, Contemporary Art Museum of Macedonia, Skopje

Tugo Šušnik *Marrakesh* II, 1987, acrylic on canvas, private collection

Radoslav Tadić *Blue, Blue*, acrylic on paper, 1989, photo reproduction, private collection

Talent (Vladimir Perić), *Formation*, 1989 (2017), installation, courtesy of the artist

Matej Taufer *Murder (In Memoriam Magritte)*, triptych, 1984, acrylic on canvas, Moderna galerija, Ljubljana

Goran Trbuljak *Painted on Canvas*, 1974–84, I–VI, mixed media, photograph and stained glass, courtesy of the artist

Emir Tulek *Remake*, 1987–2017, I–II, mixed media, courtesy of the artist

Dragomir Ugren *Untitled*, 1989, I–11, acrylic paint and gauze, courtesy of the artist

Gergelj Urkom *Apple* I–XIII, 1988, polyptych, acrylic on cardboard, courtesy of Slavica & Daniel Trajković

Branka Uzur *I'll Save You All*, 1987, Kamenjaća, private collection

Verbumprogram *ACHROMIA*, 1987, synthetic paints on canvas, photo reproduction, courtesy of the artists

V.S.S.D. *Large Glass / Broken Mirror,* 1989, mixed media, courtesy of the artists, photo of the installation: Jane Štravs

Xhevdet Xhafa *Untitled*, 1987, mixed media, courtesy of the artist

Seznam umetnikov in umetnic, sodelujočih na *Jugoslovanskih dokumentih '89* v Sarajevu, in njihovih hišnih naslovov
List of participating artists at the *Yugoslav Documents '89* in Sarajevo and their home addresses

Povzeto po katalogu / Quoted from the catalogue:

Jugoslovenska dokumenta '89 (Sarajevo: Olimpijski centar Skenderija, [1989])

Marina Abramović
10-11 BH Amsterdam, 21 Binnekan, Holand

Jožef Ač
21000 Novi Sad, Maksima Gorkog 36-a

Kosta Bogdanović
11000 Beograd, Jurija Gagarina 193

Bošnjak
71000 Sarajevo, Trg ZAVNOBiH-a 11

Radomir Damnjan Damnjanović
Milano, Italia, Via Poliziano 3

Juraj Dobrović
41000 Zagreb, Jurjevska 31/I

Filo B. Filipović
11000 Beograd, Staro sajmište 21

Đorđe Ivačković
11000 Beograd, Pavla Papa 12

Olga Jevrić
11000 Beograd, Braničevska 8

Marijan Jevšovar
41000 Zagreb, Kosirnikova 96

Julije Knifer
41000 Zagreb, Amruševa 13

Ivan Kožarić
41000 Zagreb, Ilindenska poljana 1

Alija Kučukalić
71000 Sarajevo, Đure Đakovića 47

Ferdinand Kulmer
41000 Zagreb, Jezuitski trg 1

Franjo Likar
71000 Sarajevo, Slaviše Vajnera Čiče 12

Petar Mazev
91000 Skopje, Orce Nikolov 58/V

Bekir Misirlić
78000 Banja Luka, Duška Koščice 13

Predrag Nešković
11000 Beograd, Albanske spomenice 19/VII, stan 62

Dušan Perčinkov
91000 Skopje, Partizanski odredi 101/I-9

Ljubomir Perčinlić
72000 Zenica, Zeničkog odreda 5/16

Nusret Salihamidžić
38000 Priština, Džavida Mitrovića 4-A

Đuro Seder
41000 Zagreb, Trumbićeva 8

Milica Stevanović
11000 Beograd, n. h. Mira Popare 124

Gabrijel Stupica
61000 Ljubljana, Svetčeva 1

Ilija Šoškić
50000 Dubrovnik, Žudioska 7

Slobodan Vuličević
52210 Rovinj, Grisia 43

Xhevdet Xhafa
38000 Priština, Marović Aca, 14/8

Mrđan Bajić
11000 Beograd, Birčaninova 28b

Zoran Weiss Belić
11000 Beograd, Draže Pavlovića 22

Darivoj Čada
6100 Darmstadt, Rheinstr. 99 BRD

Jovan Čekić
11000 Beograd, Lomina 24

Vlasta Delimar
41000 Zagreb, Konjščinska 40

Boris Demur
41000 Zagreb, Preradovićeva 87

Nuša & Srečo Dragan
61000 Ljubljana, Mucherjeva 4

Slavomir Drinković
41000 Zagreb, Debeucova 10

Karmon Fan Ferri
München 40, Hohenzollernstr. 16

Bojan Gorenc
61000 Ljubljana, Ljubejska 10

Herman Gvardjančič
64220 Škofja Loka, Gorenja Vas-Reteče

Jusuf Hadžifejzović
71000 Sarajevo, Lenjinova

Bora Iljovski
11000 Beograd, Strahinjića Bana 3

Nina Ivančić
41000 Zagreb, Proleterskih brigada 35/a

Sanja Iveković
41000 Zagreb, Savska 1

Željko Jerman
41000 Zagreb, Voćarska 5

Dean Jokanović-Toumin
41000 Zagreb, Savska 101

Laslo Kerekeš
21000 Novi Sad (kod Mitrović) Dušana Danilovića 6

Željko Kipke
41000 Zagreb, Klaićeva 11-a

Adrian Kovacs
11070 Novi Beograd, III bulevar 106/15

Rade Kundačina
11000 Beograd, Zmaj Jovina 26

Alter Imago Tahir Lušić
11000 Beograd, Kanarevo brdo 44

Marković
1000 Berlin, Monumenten Str. 24. 61 Westgermany

Vlado Martek
41040 Zagreb, Konjščinska 40

Dalibor Martinis
41000 Zagreb, Savska 1

Slobodan E. Milivojević
31000 Titovo Užice, Petrovaradinska 16

Marijan Molnar
41000 Zagreb, Šenkovečka 12

Edin Numankadić
71000 Sarajevo, B Ribara 45

Dušan Otašević
11000 Beograd, Šolina 11

Neša Paripović
11000 Beograd, Vojvode Brane 31

Goran Petercol
41000 Zagreb, Ogrizovićeva 22-a

Matjaž Počivavšek
61000 Ljubljana, Na delih 7

Zoran Popović
11210 Beograd, Postojnska 2, stan 3, Kotež

Dubravka Rakoci
41000 Zagreb, Ogrizovićeva 22-a

Duba Sambolec
61000 Ljubljana, Prule 3

Damir Sokić
41000, Zagreb, Proleterskih brigada 35/a

Veso Sovilj
79101 Prijedor, Radnička 10

Jože Slak
61351 Brezovica, Starovaška 15

Mladen Stilinović
41000 Zagreb, Voćarsko naselje 128

Sven Stilinović
41000 Zagreb, Voćarsko naselje 128

Andraž Šalamun
66000, Koper, Agrarne reforme 15

Simon Šemov
91000 Skopje, Partizanski odredi 101/I-10

Tugo Šušnik
61000 Ljubljana, Poljanski nasip 12

Radoslav Tadić
71000 Sarajevo, Trg Rade Končara 10

Dragoljub Raša Todosijević
11000 Beograd, Prahovska 4-a

Goran Trbuljak
41000, Zagreb, Lenjinov trg 4

Gergelj Urkom
Letonston-London, E11-England, 287 Grove Green

Savo Valentinčić
61000 Ljubljana, Ziherlova 2

Verbumprogram Ratomir Kulić
21000 Novi Sad, Bulevar radničke samouprave 111

Vladimir Mattioni
22400 Ruma, Partizanska 45

Alter Imago Nada Alavanja
11000 Beograd, Kanarevo brdo 44

Josip Alebić
71000 Sarajevo, Trg Rade Končara 16

Jože Barši
61000 Ljubljana, Dolenjska 57

Zoran Bogdanović
71000 Sarajevo, Šaloma Albaharija 3

Aleksandar-Saša Bukvić
71000 Sarajevo, Zagrebačka 51

Anka Burić
81000 Titograd, Vase Raičkovića 8

Đorđije Crnčević
11000 Novi Beograd, Staro sajmište 21

Muradif Ćerimagić
89208 Lastva 44 – Trebinje

Evgenia Demnievska
11000 Beograd, Bulevar oktobarske revolucije 56

Perica Donkov
18000 Niš, Mokranjčeva 27 II/6

Marija Dragojlović
11000 Novi Beograd, II Bulevar 173/28

Zlatan Dumanić
58000 Split, Mrdvljaševa 22

Petar Đuza
38000 Priština, Mikro naselje P+8/2-43

Zoran Grebenarović
11000 Beograd, 27. mart 25

Nevena Hadži-Jovančić
18000 Niš, Bulevar Crneve armije 20

Zdenko Huzjan
61000 Ljubljana, Pod lipami 32

Ničeva Jeftić Milena Kostić
11000 Beograd, 27. marta 50

Zoran Jovanović-Dobrotin
38000 Priština, Nas. R. Sadik 14

Darija Kačić
11000 Beograd, 27. marta 41/II

Anto Kajinić
72000 Zenica, Prvomajska 22-a

Sergej Kapus
61000 Ljubljana, Sketova 6

Dragan Karadžić
81400 Nikšić, Gojka Garčevića 1

Miroslava Kojić
23300 Kikinda, Braće Tatića 10

Slobodan Kojić
23300 Kikinda, Braće Tatića 10

Dragoslav Krnajski
11070 Novi Beograd, Bul. Lenjina 177/33

Dimitar Manev
91000 Skopje, Taško Karadža 11-III/10

Mladen Marinkov
21000 Novi Sad, Grčkoškolska 6

Markovačić
61210 Ljubljana, C. A. Bitenca 13

Mladen Materić
71000 Sarajevo, Skerlićeva 20

Dušan Minovski
1030 Eien, Linke Banngasse ¾

Nusret Pašić
71000 Sarajevo, Trg Rade Končara 15/V

Milija Pavićević
81250 Cetinje, Bajova 2

Pavle Pejović
81400 Nikšić, Gojka Garčevića 1

Dragan Petković
91000 Skopje, Save Kovačevića 11-2/25

Marica Prešić
11000 Beograd, Gospodar Jovanova 27

Mileta Prodanović
11000 Beograd, Maglajska 34

Milenko Prvački
26000 Pančevo, B. Radičevića 19

Mustafa Skopljak
71000 Sarajevo, Lenjinova 26

Gligor Stefanov
91430 Kavadarci, Georgi Dimitrova 12

Vera Stevanović
11070 Novi Beograd, Dušana Vukasovića 64/33

Aneta Svetieva
91000 Skopje, Bulevar Jane Sandanski 5 I/15

Emir Tulek
70260 Mrkonjić Grad, Krajiških brigada 87

Dragomir Ugren
21000 Novi Sad, Fruškogorska 43, stan 80

Branka Uzur
41000 Zagreb, Radnički dol 33

Jarmila Vešović
11000 Beograd, II bulevar 126/III

Mirko Zrinšćak
51211 Matulji, VI. Gortana 6

Tome Adžijevski
91000 Skopje, Patenije Zagrafske 39

Srđan Apostolović
11000 Beograd, Birčaninova 20-a

Ademir Arapović
71000 Sarajevo, Vase Miskina 10

Lovro Artuković
41000 Zagreb, Radnički dol 53

Damir Babić
41000 Zagreb, Lenjingradska 146

Ibrahim Bedi
91000 Skopje, ul. 7 albanska brigada 37

Danica Dakić
71000 Sarajevo, R. Šućura 6

Emisao
Branislav Petrić
Duško Stojanović
Dragan Nastasić
Vlado Rančić
Dragan Jankov
21000 Novi Sad, Aleke Šantića 27

Sandro Đukić
41000 Zagreb, Demetrova 16

Vera Glumac
71000 Sarajevo, Bratstva i jedinstva 14

Perica Georgiev
91000 Skopje, »Kazandžijska /105« br. 35/34

Marina Gržinić
Aina Šmid
61000 Ljubljana, Česnikova 12 (studio)

Sadko Hadžihasanović
71000 Sarajevo, Proleterskih brigada 27

IRWIN
Kontakt / contact: 61000 Ljubljana, Mačkova 4

Đorđe Jandrić
41000 Zagreb, Trg Republike 6

Mirsad Jažić
71000 Sarajevo, Hladivode 2

Anto Jerković
41000 Zagreb, Ilica 26

Sanjin Jukić
71000 Sarajevo, Radićeva 4/II

Dušan Jurić
41000 Zagreb, Moše Pijade 127

Margarita Kalajdžieva Kiselička
91000 Skopje, Georgi Dimitrov 64-III/19

Narcis Kantardžić
71000 Sarajevo, Proleterskih brigada 27

Feđa Klikovac
81000 Titograd, Bulevar Lenjina 11

Liljana Klimova
91000 Skopje, I. Sandanski 86-VI/13

Jurij Korenc
61000 Ljubljana, Rožna dolina cesta XII br. 11

Davor Krelja
41000 Zagreb, Matetićeva 26

Zmago Lenardič
61000 Ljubljana, Ptujska ul.28

Branko Lepen
41000 Zagreb, Pantovčak 107/I

Marina Leškova
91000 Skopje, Jane Šandanski 109/II-4

Fikret Libovac
71000 Sarajevo, O. Keršovanija 5

Milica Lukić
11251 Ostružnica, V Nova 13

Davor Ljubičić
78000 Banja Luka, A. G. Matoša 13/IV

Roman Makše
61000 Ljubljana, Lunačkova 5

Blagoja Manevski
91000 Skopje, D. Čupkovski 80-II/7

Dubravka Matić-Mandić
71000 Sarajevo, Hasana Brkića 38

Tatjana Milaković
71000 Sarajevo, Trg Rade Končara 15/V

Miloš Milidrag
71000 Sarajevo, Omladinskih radnih brigada 14

Marko Modic
61000 Ljubljana, Resljeva 22

Grozdana Nikić
75355 Srnice, Ivana Krndelja 14/8

Petre Nikoloski
97500 Prilep, R. Lefkata 12

Stanko Pavleski
91000 Skopje, Makedonska Prerodba 100

Slobodan Peladić
15000 Šabac, N. Jerković 56

Jelena Perić
41000 Zagreb, Ilica 26

Dušan Petrović
11000 Beograd, Varvarinska 38

Višnja Petrović
21000 Novi Sad, Kej Moše Pijade 2/V ulaz

Tadej Pogačar
61000 Ljubljana, Postojnska 25

Vesna Pokas
41000 Zagreb, Srpanjska 4

Marjetica Potrč
61000 Ljubljana, Rožna dolina, c. VII/31

Slavica Prce Matijašević
71000 Sarajevo

Ismet Ramičević
91000 Skopje, Čelopek 57-A

Retrovizija
Kontakt / contact: 61000 Ljubljana, Triglavska 11

Slavčo Sokolovski
91000 Skopje, Puškinova 9/1-4

Slađana Stanković
11000 Novi Beograd, Jurija Gagarina 194/41

Igor Stepančić
11000 Beograd, Majke Jevrosime 35; atelje: Orfelinova 3

Vlado Stijepić
61000 Ljubljana, Staneta Severja 4 (pri Popovska)

Krunoslav Stipešević
54000 Osijek, Božidara Adžije 10

Ivica Šimić
41000 Zagreb, Hrgovići 87

Jane Štravs
61000 Ljubljana, Rojčeva 26

Jovan Šumkovski
91000 Skopje, Titovoužička 13

Talent
11000 Beograd, Triglavska 2

Matej Taufer
61000 Ljubljana otac (Veno Taufer, Ilirska 5)

Zoran Tošić
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Veš slikar svoj dolg / Painter, Do You Know Your Duty? Janez Jordan Alen Ožbolt
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Srđan Vukčević
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61113 Ljubljana, Triglavska 36

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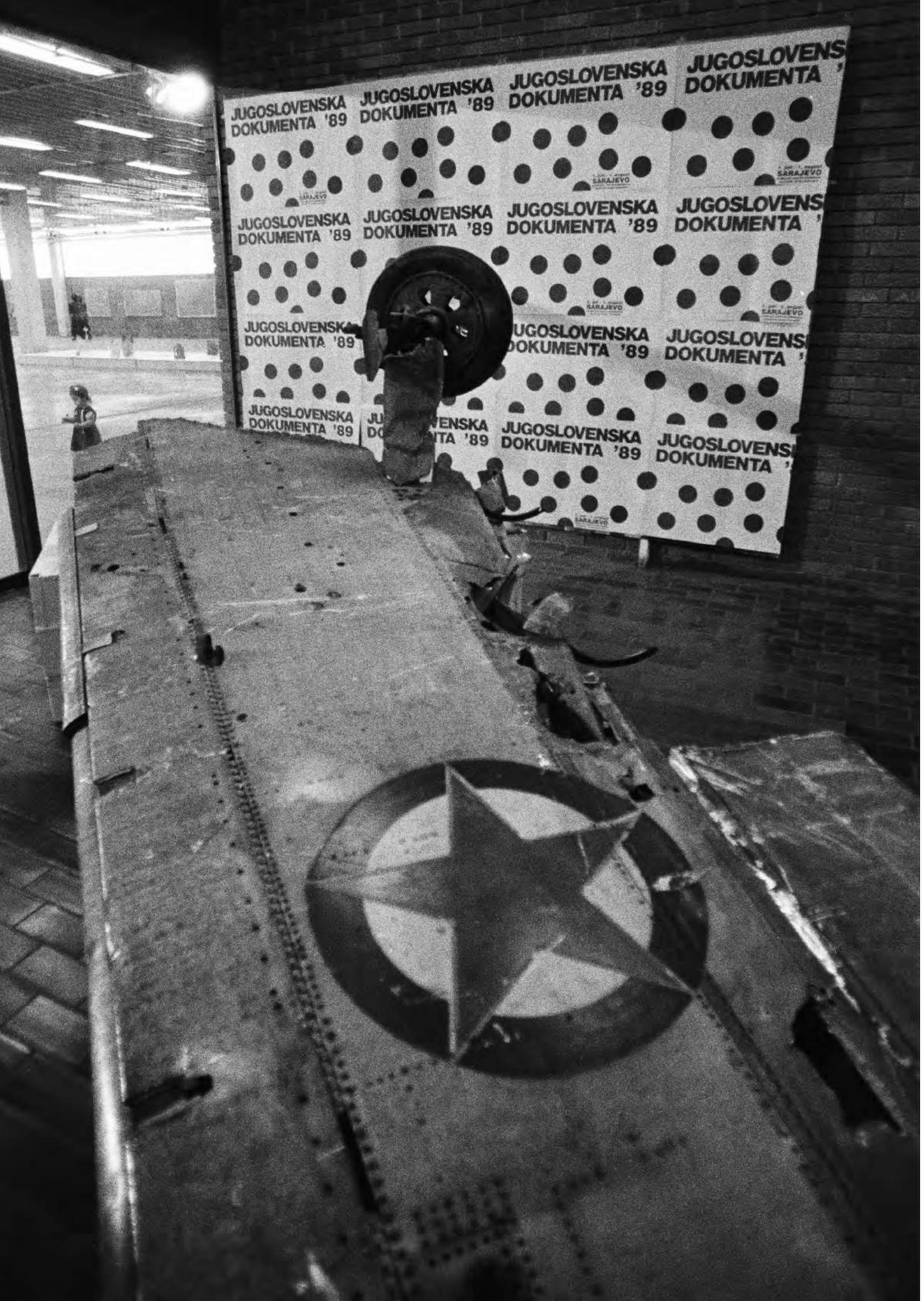
JUGOSLOVENSKA DOKUMENTA '89
SARAJEVO

WEBASTO KLIMA
JUGOSLOVENSKA
DOKUMENTA '89

Dediščina 1989 / The Heritage of 1989
Študijski primer: druga razstava *Jugoslovanski dokumenti*
Case Study: The Second *Yugoslav Documents Exhibition*

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Azra Akšamija *Palimpsest of '89. Institutions of the common*. Art installation, detail

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All photographs were taken at the *Yugoslav Documents '89* exhibition at the Olympic Center Skenderija in Sarajevo by photographer Jane Štravs.

1. Postavitev / installation view: Sven Stilinović

2. Postavitev / installation view: Markovačič (Marko Kovačič)

3. Odprtje razstave *Jugoslovanski dokumenti '89* v Sarajevu / Opening of the *Yugoslav Documents '89* exhibition in Sarajevo

4. Davor Matičević in gostje na otvoritvi / Davor Matičević and guests at the opening

5. Jože Slak - Đoka pred svojim delom / Jože Slak – Đoka in front of his work

6. Postavitev / installation view: Mladen Materić

7. Postavitev / installation view: Dubravka Rakoci in/and Marjetica Potrč

8. Umetniki, selektorji in gostje na otvoritvi / artists, selectors and guests at the opening

9. Postavitev / installation view: Jusuf Hadžifejzović

10. Postavitev / installation view: Adrian Kovacs

11. Postavitev / installation view: Sadko Hadžihasanović, Jusuf Hadžifejzović

12. Performans Ere Milivojevića / Era Milivojević's performance

13. Davor Matičević, za njim delo Ere Milivojevića / Davor Matičević, Era Milivojević's work in the background

14. Postavitev / installation view: V.S.S.D.

15. Postavitev / installation view: Milovan Destil Markovic

16. Postavitev / installation view: Roman Makše

17. Postavitev / installation view: Aneta Svetieva

18. Postavitev / installation view: IRWIN

19. Umetnik / artist Mladen Stilinović

20. Bojan Gorenec pred svojim delom / Bojan Gorenec in front of his work

21. Željko Kipke ob postavitvah Raše Todosijevića in Mladena Stilinovića / Željko Kipke next to works by Raša Todosijević and Mladen Stilinović

22. Postavitev / installation view

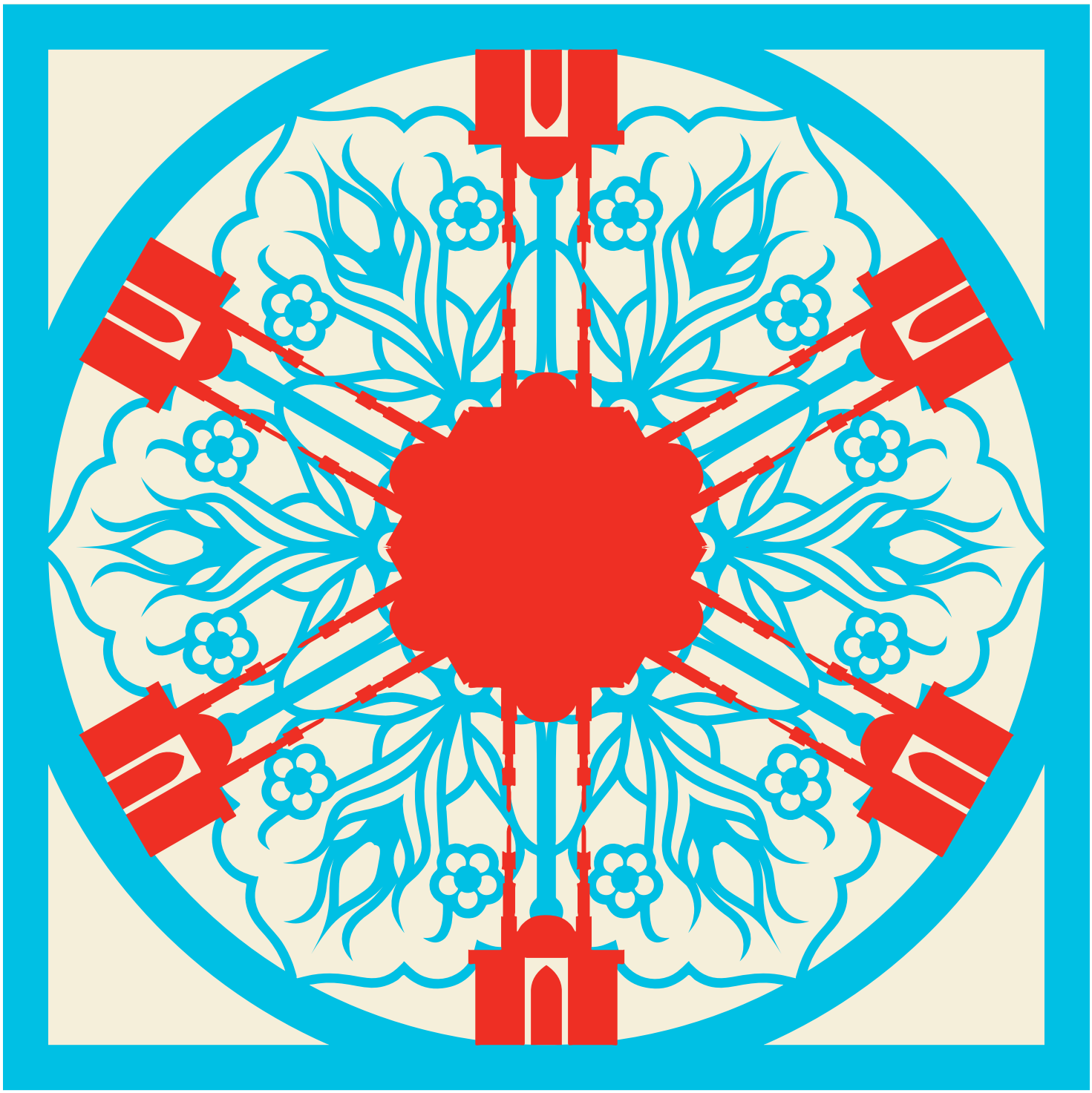
23. Gostje in umetniki na otvoritvi / guests and artists at the opening

24. Gostje in umetniki na otvoritvi / guests and artists at the opening

25. Gostje in umetniki na otvoritvi / guests and artists at the opening

26. Postavitev / installation view: Jadran Adamović

27. Skupinski portret umetnikov na Jugoslovanski dokumenti'89 / group portrait of the artists at *Yugoslav Documents '89*, Sarajevo



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