

**Prikazati
nezamislivo:
Povratak na
mjesto
zločina**

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**Imaging the
Unimaginable:
Returning to
the scene
of a crime**



Sporni teritorij (Disputed Territory, 1999. – 2004.) umjetnički je projekt koji kombinira fotografiju i video, a istražuje neprekidne sukobe oko teritorija, prava i vlasništva nad zemljom u Europi, kao i posljedično premještanje i nestajanje zajednica u periodu nakon konflikta. Rezultirajući izložbama fotografija, umjetničkim knjigama, instalacijama te video i zvučnim artefaktima, *Sporni teritorij* koristi se raznolikim medijskim formatima kako bi dokumentirao postkonfliktne krajolike. U procesu stvaranja projekta i pripadajuće instalacije *Razrješenje (Resolution)* jedno od ključnih pitanja bilo je gdje bi se i na koji način gledateljima trebao prezentirati dovršeni rad. Je li moguće gledatelje smjestiti unutar dovršenog artefakta, u okruženje koje simulira izvorne lokacije?

*Prostor instalacije kao vizualni etnografski lokalitet za Haugheyja stoga predstavlja konačno ispitivanje toga je li „gledatelj“ sposoban (ili voljan) suspregnuti nevjericu i učiti u potpuno rekonstruirani transnacionalni terenski lokalitet, koji tvrdoglavo i etično inzistira na ustrajnosti dokaza i svjedočanstva.*¹

Godine 2014., uoči 20. obljetnice genocida u Srebrenici, vratio sam se u bivšu Jugoslaviju, gdje sam snimio kratki film *UNresolved* (2015.). Ono što slijedi jest kontekstualizacija i kritička refleksija s pomoću zvuka i slika te osvrt na proces stvaranja spomenutih umjetničkih radova iz longitudinalne serije *Sporni teritorij*.

MILOMIR KOVAČEVIĆ, UNIŠTENI INTERIJER NACIONALNE I SVEUČILIŠNE KNJIŽNICE, SARAJEVO, 1994., LJUBAZNOŠĆU AUTORA

MILOMIR KOVAČEVIĆ, DESTROYED INTERIOR OF THE NATIONAL AND UNIVERSITY LIBRARY, SARAJEVO, 1994., BY PERMISSION OF THE AUTHOR

Disputed Territory (1999–2004) is a combined photographic and video practice artwork project, investigating the continuing conflict over territory, rights and ownership of land in Europe, and the subsequent displacement and disappearance of communities in the aftermath of conflict. Culminating in photographic exhibitions, art books, installations, video and sound artefacts, *Disputed Territory* utilises diverse media formats in its effort to document post-conflict landscapes. In producing *Disputed Territory* and the accompanying installation *Resolution*, one of the key considerations was the question of where and how the viewer should encounter the completed work. Is it possible to embed the spectator within the completed artifact, in an environment simulating the original fieldwork locations?

*The installation space as visual ethnographic site is thus for Haughey the ultimate examination of whether the ‘spectator’ is able (or willing) to suspend disbelief and enter into a wholly reconstructed transnational fieldwork location, which stubbornly and ethically holds out for the persistence of evidence and testimony.*¹

In 2014 I returned to the former Yugoslavia on the eve of the twentieth anniversary of the Srebrenica genocide where I produced a short film, *UNresolved* (2015). What follows is a contextual framing and critical analysis of thinking through with sound and images as I reflect on the process of producing the aforementioned art works from the longitudinal series *Disputed Territory*.

Sporni teritoriji: Postkonflikt i osjetilne povijesti

*Komadići spaljenog papira, krhke stranice sivog pepela, lepršale su po cijelom gradu poput prljavog crnog snijega. Kada biste uhvatili komadić, mogli ste osjetiti njegovu toplinu i na trenutak pročitati fragment teksta u neobičnom crnom-sivom negativu, sve dok se, kako je toplina jenjavala, stranica u vašim rukama ne bi pretvorila u prašinu.*²

Slika spaljivanja knjiga priziva neke od najmračnijih trenutaka u europskoj povijesti. Tragični opis dr. Bakaršića kako na trenutak rukom dodiruje ostatke knjižnične zbirke uspostavlja poveznicu s nebrojenim djelima nasilja i destrukcije počinjenima nad stanovništvom i kulturama diljem svijeta.

Gotovo deset godina kasnije, nakon terorističkog napada na Svjetski trgovinski centar u New Yorku, župnik obližnje crkve Trinity Church, velečasni dr. Daniel P. Matthews, opisao je posljedice napada u svojoj prvoj propovijedi 23. rujna 2001. godine:

*Još uvijek čistimo prašinu. Ali prašina nije zasula samo južni dio Manhattan. Tog dana prašina je prekrila cijeli svijet. Niti jedan centimetar ove zemlje nije ostao pošteđen. Malena sela diljem svijeta, ljudi, vjerske skupine, sve religije, nacije, svi su prekriveni prašinom od rušenja Svjetskoga trgovinskog centra 11. rujna. Prašina nas je sve dodirnula.*³

Disputed Territories: Post conflict and sensory histories

*All over the city sheets of burned paper, fragile pages of gray ashes, floated down like a dirty black snow. Catching a page you could feel its heat, and for a moment read a fragment of text in a strange kind of black and gray negative, until, as the heat dissipated, the page melted to dust in your hand.*²

Images of burning books recall some of the darkest moments in European history. Dr Bakaršić's tragic description of momentarily holding the fragile remains from the library's collection in his hands resonates and connects with countless destructive and violent acts perpetrated upon populations and cultures around the world. Less than a decade later, following the devastating attack on the World Trade Centre in New York, the Rector of the nearby Trinity Church, Reverend Dr Daniel P. Matthews, described the aftermath of the attack during his first sermon on 23 September 2001:

*And we're still dusting. But the dust did not just fall in the southern tip of Manhattan. The dust fell all over the world on September 11. Not one inch of this earth is without dust. Little villages all over the world, people, religious groups, faiths of all traditions, nations, people, everybody is covered with the dust of the World Trade Centre of September 11. None is without dust.*³

Les Back also describes the fallout from the World Trade Centre in New York eschewing the all too familiar visual spectacle of the

Les Back također opisuje događaje nakon 11. rujna, no pritom izbjegava sveprisutni vizualni spektakl samog rušenja Blizanaca u korist vizualne metafore:

*Unutar uzburkanih sivih oblaka uništenja našli su se milijuni komadića papira, čitavi fascikli prepuni dokumenata raspršili su se po krovovima Manhattana potpuno netaknuti... Na papiru, delikatni tragovi života bili su zarobljeni u vrtlogu razaranja.*⁴

U trećem poglavlju svoje knjige *The Senses Still: Perception and Memory as Material Culture in Modernity* (1994.) Nadia Seremetakis prašinom se koristi kao metaforom za istraživanje sjećanja i percepcije putem osjetila, navodeći kako površinski ostaci prašine mogu djelovati kao prepreka koja istraživačicu sprječava da dublje prouči određenu temu. Seremetakis poziva na dugoročno istraživanje i uključivanje osjetilnih povijesti kako bismo doslovno izbjegli površinsko čitanje ili tumačenje kompleksnosti ljudskog života.⁵ Prihvaćanjem širega osjetilnog okvira istraživačica ili umjetnica može bolje shvatiti i razotkriti slojevitost proživljenog iskustva. U vezi s posredovanjem utjelovljenog iskustva, Paul Stoller upozorava istraživače da „nepromišljeno odstranjivanje prašine ne samo da lišava predmete vrijednog taloga već i podiže oblak prašine koji zamagljuje pogled“ (1996.: 120).⁶ Dakle, potrebno je pomno uskladiti vrednovanje višestrukih razina kako bi se proizveo učinkovit „istraživački imaginarij“.

U razdoblju nakon sukoba možemo promatrati povijest u nastajanju. Vizualni mediji pridonose znanju o prošlim događajima te održavaju živima sjećanja na one koji su izgubili svoje živote. Povjesničar Kevin Whelan ističe da umjetnici imaju važnu ulogu u postkonfliktnim situacijama u kojima „umjetnost ostvaruje svoju emancipacijsku funkciju u stvaranju alternativnih budućnosti“ (2008.: 8).⁷ Bivšu Jugoslaviju prvi sam put posjetio u rujnu 1998. godine, vraćajući se redovito na nekoliko tjedana, a Kosovo sam također posjetio nekoliko puta između 1999. i 2002. U rujnu 2002. posjetio sam Međunarodnu komisiju za nestale osobe (ICMP) u Tuzli, koja je osnovana u svrhu traženja i identificiranja žrtava iz masovnih grobnica u Bosni i Kosovu. ICMP je djelovao uz podršku Projekta identifikacije Podrinje (PIP) koji se bavio identifikacijom osoba nestalih nakon pada Srebrenice i sustavnog istrebljivanja više od 8000 muslimana u srpnju 1995. godine. Moje istraživanje i terenski rad u ICMP-u rezultirali su serijom fotografija i opsežnim videoarhivom. Jedna od snimaka prikazuje forenzičku analizu odjeće provedenu nakon ekshumacije posmrtnih ostataka iz masovnih grobnica. Neprekidni ciklus potrage, katalogiziranja i popisivanja referencija ponavlja se svakodnevno sve dok postupak identifikacije ne bude dovršen. U videu je kamera usmjerena prema podu i gledatelju je uskraćen izravan pogled na forenzičkog tehničara koji pregledava ostatke ljudskog života, tražeći znakove koji bi mu mogli pomoći da identificira „nestalu osobu“. Kako se priča razvija, tako u kadar ulazi odjeća s rupama od metaka.

collapsing Twin Towers in favour of a visual metaphor; a trace of human existence, he writes:

*Contained in the advancing grey clouds of devastation were millions of pieces of paper, where whole files of documents were scattered across the rooftops of Manhattan perfectly intact... On the paper, fragile traces of life were held suspended in that envelope of annihilation.*⁴

In *Memory of the Senses, Part II: Still Acts* (1994), C. Nadia Seremetakis invokes dust as a metaphor for exploring sensory perception and memory, arguing that the surface residue of dust can act as a barrier preventing the researcher from exploring the subject in greater depth. Seremetakis is arguing for long-term research and the inclusion of sensory histories in order to better understand and to literally avoid a surface reading or understanding of the complexities of human existence.⁵ By evoking a wider sensory landscape the researcher or artist can get closer to understanding and revealing the messiness of lived experience. Paul Stoller offers a word of warning to the researcher in relation to mediating embodied experience, "unreflexive dusting off not only cleans an object of so much sedimentation, but also kicks up clouds that obscure one's vision" (1996: 120).⁶ The suggestion here is that it is a fine balance of evaluating multiple registers in order to create an effective 'research imaginary'.

In the aftermath of conflict it is possible to observe history under construction. Visual media can contribute to knowledge and understanding of past events and keep alive the memories of those who lost their lives. Historian Kevin Whelan proposes an important role for artists in post conflict situations where "art realises its emancipatory function in the creation of alternative futures" (2008: 8).⁷ I first traveled to the former Yugoslavia in September 1998, returning regularly for several weeks at a time, as well as several visits to Kosovo between 1999 and 2002. In September 2002 I visited the facility of the International Commission on Missing Persons (ICMP), in Tuzla, northeast Bosnia. It was set up to support the recovery and identification of victims exhumed from mass graves in Bosnia and Kosovo and is supported by the Podrinje Identification Project (PIP), which concentrates on the recovery of persons missing following the fall of Srebrenica and the systematic murder of over eight thousand Muslim citizens in July 1995. Research and fieldwork in the ICMP facility resulted in a series of photographs and extensive digital video footage. In one of the video sequences the spectator is confronted with the forensic examination of clothing following the exhumation of human remains discovered in mass graves. A continuous cycle of searching, cataloguing and cross-referencing is repeated daily until the identification process is complete. In the digital video sequence the camera is locked down and focused on the floor. The spectator is denied a direct view of the forensic technician searching through

Na podu se polako nakuplja prašina koja je pala s odjeće i forenzičkih vreća. Prisjetimo se Seremetakis: „postoji poveznica između prašine i izmještanja sjećanja ... materijalna alegorija vremenskog jaza koji razdvaja žive od mrtvih“ (1994.: 35).⁸ Tehničar izlazi iz kadra i vraća se s metlom te pažljivo mete prašinu na hrpu, no ona nikad ne nestaje u potpunosti. Zatim se vraća u mrtvačnicu po još vreća i sve se ponavlja – pratimo daljnju forenzičku analizu. Kasnije, za vrijeme montaže, ovaj slijed aktivnosti stavljen je u *loop* kako bi se naglasio kontinuitet i beskonačni tijek pretrage. U ovom videu nije prikazano samo ono što je uslijedilo nakon rata na Balkanu, već šira povijesna referencija na sukobe i na sifilovski zadatak otkrivanja identiteta nestalih pojedinaca koji su izbrisani iz državnih evidencija, odnosno održani živućima samo u sjećanjima obitelji i prijatelja. Istraživači organizacije Human Rights Watch prikupili su dokazni materijal i iskaze očevidaca o teškom kršenju ljudskih prava na Balkanu u poratno vrijeme, kao i priče preživjelih koje opisuju brutalno nasilje koje su pretrpjeli. Iznimno je važno da njihova svjedočanstva budu zabilježena, ne samo kako bi žrtve genocida dobile zadovoljstinu već i da bi buduće generacije bile upoznate s jednim od najmračnijih trenutaka u europskoj povijesti. Prisjećajući se užasa iz nacističkih kampova i naslađivanja stražara SS-a dok su zatvorenicima govorili da će njihova patnja biti zaboravljena, Primo Levi (1988.) bio je svjestan toga da opresor može kontrolirati povijest i izbrisati sjećanja.⁹

ISJEČAK IZ VIDEO INSTALACIJE *RESOLUTION* (BOJA, ZVUK, 5 MIN, 20 SEC), 2003., © A. HAUGHEY

VIDEO STILL FROM THE INSTALLATION *RESOLUTION* (COLOUR, SOUND, 5 MINS, 20 SECONDS), 2003, © A. HAUGHEY

the detritus of human life, looking for clues that may identify a registered 'missing person'.

As the sequence slowly unfolds bullet holes can be seen in clothing. On the floor there is a steady accumulation of dust, which has fallen from clothing and forensic bags. Recalling Seremetakis, "there is a relationship between dust and the displacement of memory... a material allegory of the temporal chasm that separates the living from the dead" (1994: 35).⁸ The technician walks out of the frame and returns with a brush; carefully, he sweeps the dust to one side of the room, but is never quite out of sight. He returns to the mortuary to collect further bags and the cycle repeats, with further forensic examination of the recovered clothing of other individuals. Later, during editing, the sequence is looped to emphasize the continuity and endless cycle of searching. What is represented in this video sequence is not only the aftermath of the Balkan war, but also a wider historical reference to conflict and to the Sisyphean task of recovering the identities of individuals who have disappeared, and have been erased from state records and kept alive only in the memories of family and friends.

Human Rights Watch researchers have gathered evidence and eyewitness accounts of wide-scale human rights abuses following the cessation of hostilities in the Balkans, and survivors' narratives describing acts of extreme barbarism have been collated. It is clearly important that these testimonies are recorded, not only to give

Pozivajući se na Stollerov zahtjev za utjelovljenim, osjetilnim pristupom, započelo je eksperimentiranje s pripovijedanjem, zvukom i izvedbom. Svjedočanstva su sastavljena od iskaza preživjelih iz arhiva Human Rights Watcha i izravno od dopisnika na terenu u Bosni i Kosovu. Mnogi su, poput Levija, smatrali da bi svijet trebao znati što se ovdje dogodilo. U instalaciji *Razrješenje* svjedočanstva preživjelih ispričavana su i snimljena dvojezično (na bosanskom i engleskom), a izgovaraju ih muškarac i žena (bez imena), bivši stanovnici Sarajeva koji su evakuirani 1992. za vrijeme opsade i trenutačno žive u Irskoj. Druga snimka snimljena je na (američkom) engleskom, čime je implicirana suptilna međunarodna dimenzija – tzv. CNN efekt. Sve tri snimke zatim su zajedno montirane te finalni audiozapis sadrži iskaze preživjelih; ova 16 minuta duga snimka stavljena je u *loop* kako bi se omogućila koordinacija s ostalim elementima istraživanja, koji će pak kasnije postati *site-specific* instalacija. Prvi dio snimke obraća se



justice to the victims of genocide but also to bear witness so that future generations will know the history of one of Europe's darkest moments. Primo Levi (1988) recalling the horror of the Nazi camps and the pleasure the SS guards took in telling their victims that their experiences would not be remembered, was aware of the threat that the oppressors might control history and erase memory.⁹ Reflecting Stoller's argument for embodied sensuous scholarship, experimentation began with storytelling, sound and performance. Testimony was collated from survivors' accounts in the Human Rights Watch archives and directly from informants at fieldwork locations in Bosnia and Kosovo. Many people insisted, as Levi did, the world should know what happened here. For the installation *Resolution*, survivors' stories were narrated and recorded bilingually (Bosniak and English) by a man and a woman (names withheld), former residents of Sarajevo who had been evacuated during the siege of 1992 and were currently living in Ireland. A further recording was produced in (American) English, evoking a nuanced international dimension – the 'CNN effect'. The three recordings were subsequently edited together

promatraču bez prijevoda, ističući na taj način autentičnost lokacije i izvora. Snimljena svjedočanstva govore o djelima obilježenima velikom hrabrošću, kao i o trenucima u kojima odluka donesena u djeliću sekunde označava razliku između života i smrti.

U knjizi *Body Horror, Photojournalism, Catastrophe and War* (1998.) John Taylor tvrdi da je važnije vidjeti slike užasa nego riskirati da ih zaboravimo. Unatoč tome što živimo pod „skopičkim režimom“ u kojem globalni sukobi svakodnevno prodiru u naše domove, moramo biti svjesni da uz medijske reprezentacije postoje i stvarna tijela i stvarna bol, upozorava Taylor. Pritom se poziva na Keaneovu definiciju javne kontroverze i javne sfere:

*Javne sfere imaju četiri učinka: njeguju sjećanje na vremena kada su ljudi doživjeli užase; jačaju svijest o aktualnim brutalnostima; propituju i distribuiraju stavove o tome je li nasilje opravdano te potiču ljude da otkriju kako zaliječiti traume.*¹⁰

Ako razmotrimo Taylorov stav da je potrebno prikazati slike užasa, možemo reći da fotonovinarstvo još uvijek ima važnu ulogu, pa makar se svodila na svjedočenje i izvještavanje o počinjenim zločinima i nepravdama. Ako znamo da slike užasa postoje, to „znači da ako ih odlučimo zaboraviti ili ih odbijemo pogledati, riječ je o svjesnom izboru, hotimičnom građanskom činu“ (1998.: 195).¹¹

FOTOGRAFIJE INSTALACIJE *RESOLUTION*, 2003.,
SITE-SPECIFIC INSTALACIJA (PROJEKCIJA), WHITES HLADNJAČA,
DUNDALK, CO. LOUTH, IRSKA. © A. HAUGHEY

INSTALLATION PHOTOGRAPHS *RESOLUTION*, 2003,
SITE-SPECIFIC INSTALLATION (PROJECTION), WHITES COLD
STORAGE, DUNDALK, CO. LOUTH, IRELAND. © A. HAUGHEY

Instalacija *Razrješenje*: Promišljanje istraživačkog imaginarija, od preprodukcije do postprodukcije

Razrješenje predstavlja vrhunac istraživanja, a riječ je o eksperimentalnoj, *site-specific*, audiovizualnoj instalaciji u kojoj arhitektura, temperatura, mirisi i zvukovi prizivaju materijalnu dimenziju izvorne lokacije istraživanja, zgrade ICMP-a u Tuzli. Instalacija je konstruirana tako da replicira niz kritičkih intervencija napravljenih tijekom terenskog istraživanja i, pozivajući se na Stollerovu tezu o ograničenjima isključivo „vizualnog“ znanja, zanimalo me prezentiranje istraživačkog materijala na način da odražava višestruke stvarnosti koje oblikuju ovaj postkonfliktni krajolik. Stoller piše da je „osobito važno u etnografski rad uključiti i osjetilnu dimenziju – mirise, teksture i podražaje“ (1997.: xv).¹² *Razrješenje* pokušava promatraču fizički približiti doživljaj subjekta, potičući intenzivan refleksivni i kritički odnos, a istovremeno uzimajući u obzir činjenicu da publika čini sastavni dio rada. Pri ulasku u izložbeni prostor u kojem je postavljena instalacija – komercijalni objekt za hladno skladištenje u Dundalku u Irskoj – posjetitelj biva suočen s projekcijom u stvarnoj veličini. Projicirana slika prikazuje mrtvačnicu u Tuzli, a veličina projekcije odražava izvornu lokaciju terenskog istraživanja. Hodajući kroz snop svjetla posjetitelj prekida projekciju i privremeno baca sjenu na sliku, čime se ukazuje na njegovu ulogu u konstruiranju značenja instalacije. Projicirana slika stvara iluziju trodimenzionalnog prolaza s vratima

FOTOGRAFIJE INSTALACIJE *RESOLUTION*, 2003.,
SITE-SPECIFIC INSTALACIJA (DETAIL), WHITES HLADNJAČA,
DUNDALK, CO. LOUTH, IRSKA. © A. HAUGHEY

INSTALLATION PHOTOGRAPHS *RESOLUTION*, 2003,
SITE-SPECIFIC INSTALLATION (DETAIL), WHITES COLD STORAGE,
DUNDALK, CO. LOUTH, IRELAND. © A. HAUGHEY

and the resulting audio track contains the accounts of survivors; sixteen minutes long, it is looped to allow for co-ordination with other elements of the research, which would later become a site-specific installation. The opening sequence is relayed to the listener without translation, acknowledging the integrity of the original location and source. The recorded testimonies document acts of great courage, as well as instances when a split-second decision meant the difference between life and death.

In *Body Horror, Photojournalism, Catastrophe and War* (1998), John Taylor, argues that on balance it is more important to view images of horror than to risk forgetting them. We may well live in a ‘scopic regime’, where global conflicts invade our living rooms daily, but as Taylor has commented, there are real bodies and real pain beyond the media representations. He cites Keane’s definition of public controversy and the public sphere:

*Public spheres have four effects: they help keep alive memories of times when terrible things were done to people; they lengthen awareness of current cruelty; they canvas and circulate judgments about whether violence is justified; they encourage people to find remedies for savagery.*¹⁰

Taylor argues that it is important to circulate images of atrocity. In this respect photojournalism still has an important function, if only to bear witness and report crimes and injustice. If we know that images of horror exist this “means that forgetting about

them or refusing to see them is a deliberate choice, a conscious act of citizenship” (1998: 195).¹¹

Resolution Installation: Thinking Through the Research Imaginary, From Preproduction to Postproduction

The installation *Resolution* was the culmination of this research, an experimental, site-specific, audio-visual installation, where the architecture, temperature, smells and sounds referenced a material manifestation of the original fieldwork location, the ICMP facility in Tuzla, Bosnia. The installation was constructed to replicate a series of critical interventions undertaken throughout the fieldwork, and borrowing from Stoller’s argument concerning the limitations of a purely ‘visual’ knowledge, I was interested in staging the research material so that it reflected the diverse realities shaping this post-conflict landscape. As he writes: “[I]t is especially important to incorporate into the ethnographic works the sensuous body — its smells, tastes, textures, and sensations” (1997: xv).¹² *Resolution* attempts to place the spectator somatically closer to the experience of the subject, encouraging an intense reflective and critical engagement, while simultaneously acknowledging the audience as an integral part of the work.

On entering the installation space, a commercial cold storage facility in Dundalk, Ireland, the spectator was confronted by a 1:1 scale projection. The projected image was a representation of the morgue facility in Tuzla, the scale of this projection mirroring the original fieldwork location. The



na kraju. Posjetitelj može vidjeti uređaj koji stvara ovu projekciju, čime se naglašava konstruiranost slike. Postavljanjem projekcije u izravan doticaj sa zidom skladišta proizveden je efekt proširenja izvan granica vizualnog okvira, što Keiji Nishitani opisuje kao rastakanje alata za kadriranje, onoga „što uvijek *proizvodi* objekt za subjekt i subjekt za objekt“ (u: Bryson 1988.: 100).¹³ Na taj način posjetitelj više nije „zarobljen“ unutar projekcije. Rubovi čistih zidova prostorije obavijaju rubove projiciranog kadra i stapaju se s projiciranom slikom. Posjetitelj je smješten unutar i izvan slike te biva suočen s vlastitom smrtnošću u odrazu prikazanom unutar projicirane slike; red po red ljudskih ostataka, „označitelj baca sjenu preko mojeg vidnog polja“ (ibid: 92). „U sliku prodire sve što je izvan kadra ... otvara[jući] sliku prema polju materijalnih transformacija koje sačinjavaju univerzalno okruženje“ (103). Bryson sugerira da sveprisutnost smrti prethodi činu gledanja te ga nadilazi, i da uslojenost značenja umrtvljuje naš vid, bacajući „sjenu smrti“ na naše vidno polje.¹⁴

Gledatelj zatim ulazi u glavnu prostoriju za obradu mesa u kojoj se snimljeni iskazi očevidaca iz Bosne i Kosova prikazuju u zvučnom *looptu*, što je pak kombinirano s referencijama na analizu DNK-a i forenzičku opremu upotrijebljenu za obradu posmrtnih ostataka. Video je postavljen na jednom kraju prostorije i projiciran s ulaza prema hladnjači na suprotnom zidu, a posjetitelj može stajati na ulazu ili pak ući i pogledati videosnimke. Skup predmeta dobivenih

kroz istraživanje dio je instalacije i možemo ga smatrati „živićim arhivom“ (Bailey; Boyce i Hall, 2001).¹⁵

Arhivi, poput sjećanja, nestabilni su repozitoriji, delikatni su i neprekidno se formiraju i nestaju. U bivšoj Jugoslaviji trauma prisjećanja na masakr i suprotstavljene povijesne narative predstavlja opasnost perpetuiranja nasilnog zaborava. Prikrivanje neugodne istine ključno je za izgradnju ili obnovu nacija-država. U *Tezama o filozofiji povijesti* (1970.)¹⁶ Walter Benjamin ističe da je prošlost provizorna (mentalna) slika, poput slika sjećanja. Ta delikatna slika prošlosti pojavljuje se u tezi IX. u obliku metafore „anđela povijesti“. Benjaminova ideja povijesti odnosi se na odvajanje od njezine kronološke temporalnosti. „Anđeo povijesti“ promatrač je koji nema moć intervenirati dok se katastrofe nižu jedna za drugom, zamagljujući put naprijed. Prema Benjaminu, postoji potencijal za iskupljenje; naime, „uobličiti prošlost historijski ne znači vidjeti je onakvom kakva doista jest. To znači prisvojiti sjećanje kada ono iskrsne u trenutku opasnosti“ (1990.: 247).¹⁷ Trenutak opasnosti u Europi 1990-ih bilo je zazivanje povijesnih mitova kako bi se stvorila podrška nacionalističkim idejama i etničkom čišćenju u gradovima i selima diljem bivše Jugoslavije, koje je kulminiralo genocidom u Srebrenici 1995. godine, nakon čega je pak uslijedio Daytonski sporazum te pomicanje teritorijalnih granica. Upravo se u sadašnjem trenutku iz političkih ciljeva mobilizira kolektivno sjećanje kako bi se vršilo nasilje. U postkonfliktnim situacijama kompleksni i suprotstavljani

spectator interrupted the projection by walking through the projected light beam, momentarily casting a shadow on to the image, an implicit acknowledgement of the spectator's role in constructing meaning from the installation.

The projected image created the illusion of a three-dimensional frame with a doorway at the end. The apparatus creating this projection is visible to the spectator, thus emphasizing the constructedness of this image. By placing the projection in direct contact with the wall of the cold storage facility, it had the effect of expanding beyond the containment of the visual frame, what Keiji Nishitani describes as dissolving the apparatus of framing, that "which always *produces* an object for a subject and a subject for an object" (in Bryson 1988: 100).¹³ In doing so the spectator is no longer held captive within the confinement of the framed projection. The edges of the clean room walls envelop the edges of the projected frame and 'dissolve' into the projected image. The spectator is placed within and without the image, confronted by its mortality witnessed in the reflection represented within the projected image; row upon row of human remains, "the signifier casts its shadow of darkness across my vision" (ibid: 92). "What breaks into the image is everything outside of the frame... open[ing] the image on to the field of material transformations that constitutes the universal surround" (103). Bryson suggests that an omnipresence of death precedes and exceeds the act of seeing and layers of meaning mortify our sight casting a "shadow of death" across the spectators' vision.¹⁴

The spectator then walked into the main meat-preparation area where the previously recorded survivors' testimonies from Bosnia and Kosovo were relayed in a continuous sound loop. This was combined with references to DNA analysis and the forensic apparatus used in the recovery of human remains during fieldwork in Bosnia and Kosovo. The video sequence was installed at one end of the meat-preparation area and projected from the entrance of a walk-in refrigerator on to the opposite wall; the spectator could choose to stand at the entrance or walk inside to observe video footage. The assemblage of research objects within the installation *Resolution* may be viewed as a "living archive" (Bailey; Boyce and Hall, 2001).¹⁵

Archives like memory are unstable repositories, fragile and in a constant process of forming and disappearing. In the former Yugoslavia, the trauma of remembering fratricidal massacres and competing historical narratives threaten to perpetuate a violence of forgetting. Obfuscating inconvenient truths is essential for the formation or rebuilding of nation states. In his "Theses on the Philosophy of History" (1970)¹⁶ Walter Benjamin suggests that the past is a tentative (mental) image, such as images of memory. This fragile image of the past is evoked in thesis IX, in the metaphor of the 'Angel of History'. Benjamin's concept of history is a detachment from its chronological temporality. The 'Angel of History' is an impotent observer who is powerless to intervene as the debris of catastrophe piles higher and higher, obscuring a way forward. For Benjamin there

narativi često bivaju svedeni na jedan politički svrhoviti, povijesni narativ (Woodward, 2007.; Little, 2014.).¹⁸ Nerazriješeni povijesni antagonizmi postaju duboko usađeni u kolektivne identitete i uzrokuju neprekidni strah od ponovnog izbijanja nasilja. Whelan smatra da je temeljna zadaća svjedočenja da obnovi sjećanje na mrtve i proširi arhivski materijal na kojem povjesničar može u konačnici raditi. Referirajući se na Edwarda Saida, tvrdi da se svjedočanstvo nalazi na razmeđu „sjećanja i povijesti“, „očinstva i pripadnosti“. U svjedočanstvu se prisjećamo događaja kako su se odvijali, no istovremeno moramo osvijestiti činjenicu da je sjećanje fragmentarno i selektivno. Ne sjećamo se doista svih događaja onako kako su se odvijali. Whelan sugerira da bi etika svjedočenja trebala biti smatrana ljudskim pravom – uključujući pravo na očuvanje vlastitih sjećanja, pravo na svjedočenje i pravo na publiku. Osim što imamo pravo da ispričamo svoje priče, imamo i etičku dužnost saslušati priče drugih (Whelan, 2005.: 11–20).¹⁹ „Izvedena“ svjedočanstva u instalaciji *Razrješenje* funkcioniraju na sličan način, prizivajući Benjaminovo i Ricoeurovo tumačenje etičnog sjećanja i arhiva. Sjećanje za njih „nije toliko usidreno u prošlosti, već teži upotrebi prošlosti kao mehanizma za oslobađanje budućnosti“ (u: Whelan, *ibid.*).²⁰ Osim toga, možemo se prisjetiti Taylorova navoda da je „čin prisjećanja ujedno i vraćanje duga umrlima“ (1998.: 298).²¹ Ako arhiv interpretiramo kao oblik izvlačenja i razotkrivanja povijesti i skrivenih informacija uz njihovo kritičko razmatranje,

VIDEO PROJEKCIJA, INSTALACIJA *RESOLUTION*, 2003.,
SITE-SPECIFIC INSTALACIJA (DETAIL), WHITES HLADNJAČA,
DUNDALK, CO. LOUTH, IRSKA © A. HAUGHEY

VIDEO PROJECTION, *RESOLUTION* INSTALATION, 2003,
SITE-SPECIFIC INSTALLATION (DETAIL), WHITES COLD STORAGE,
DUNDALK, CO. LOUTH, IRELAND © A. HAUGHEY

is potential for redemption; as he has written, "articulating the past historically does not mean recognizing it 'the way it really was'. It means appropriating a memory as it flashes up in a moment of danger" (1990: 247).¹⁷ The moment of danger in Europe in the 1990s was the invocation of historical myths to engender support for nationalist agendas and ethnic cleansing in towns and villages throughout the former Yugoslavia, culminating in the Srebrenica genocide in 1995 followed by the Dayton Accord and shifting of territorial boundaries. It is the present where collective memory is mobilised by political agendas in order to perpetrate violence. In post conflict situations complex and contesting narratives are often reduced to a politically expedient single historical narrative (Woodward 2007, Little 2014).¹⁸ Unresolved historical antagonisms become deeply embedded in collective identities threatening to erupt, an ever present fear of a re escalation of violence. Whelan has argued that the fundamental task of testimony is the retrieval of the memory of the dead and the expansion of the archive of what the historian can ultimately work with. Citing Edward Said, he suggests that testimony lies between 'memory and history' somewhere between 'filiation and affiliation'. Testimony recalls events as they happened but at the same time we must recognize that memory is partial and selective. We do not remember events exactly as they happened. He suggests that an ethics of testimony could be considered as a human right – including, the right to maintain one's memories, the right to testimony and the right to an audience. As well

tada arhiv djeluje transformativno, kao čin otpora – oživljavanje umrlih, izgubljenih glasova, zaboravljenih sjećanja i „pročišćenih povijesti“, koje Allen Feldman opisuje kao „ogroman tajni muzej povijesnih praznina“ (Feldman, 1994.).²²

Usprkos sveprisutnosti i senzacionalizmu povezanom sa slikama užasa, u konačnici je bolje da su one dostupne i vidljive (Barthes, 1999.; Keane, 1996.; Taylor, 1998.). Taylor smatra da odsutnost vizualnih prikaza grozota može ljude dovesti u zabludu: „Udaljiti ih od upoznatosti s velikim zločinima: ne vlastitom krivnjom, ali ti ljudi jednostavno ne znaju. S druge strane, prisutnost slika i iskaza znači da ako ih odlučimo zaboraviti ili ih odbijemo pogledati, riječ je o svjesnom izboru, hotimičnom građanskom činu.“ (1998.: 195).



as having the right to tell our stories, we also have an ethical duty to hear other people's stories (Whelan, 2005: 11-20).¹⁹ The 'performed' testimonies in the installation *Resolution* function in a similar register, recalling Benjamin and Ricoeur's account of ethical memory and archives. Memory that is "not so much locked into the past, but is concerned with opening the past as a mechanism to release the future" (in Whelan, *ibid.*)²⁰ and recalling Taylor's comment that "the act of remembrance is also the payment of a debt owed to the dead" (1998: 298).²¹ If an archive is interpreted as the extraction and elucidation of histories and hidden information for critical attention, then it may be considered transformative; an act of resistance – to recover the dead, the lost voices, forgotten memories and 'cleansed histories?' described by Allen Feldman as "a vast secret museum of historical absence" (Feldman, 1994).²²

Despite the over saturation and sensationalism associated with images of atrocity, it is argued that on balance it is better to circulate images

UNresolved: Film koji tematizira 20. obljetnicu genocida u Srebrenici

Godine 2014. vratio sam se u Srebrenicu te počeo raditi na kratkom filmu naslovljenom *UNresolved*, koji je dovršen 2015. godine. Film se bavi 20. obljetnicom genocida u Srebrenici, a scenarij je napravljen na temelju arhivskih izvora, uključujući moje vlastite bilješke, sudske zapisnike ICTY-ja, izvješća UN-a, svjedočenja žrtava i komentare lokalnih i međunarodnih stručnjaka koji su se detaljno bavili događajima nakon pada Srebrenice. Najvažnije, scenarij u pravi plan stavlja način na koji ideološki konstrukti oblikuju povijest. Beogradsko-tuzlanski umjetnički kolektiv Grupa Spomenik smatra da je „genocid potpuno izgovoriv, ali politika i kritika ideologije jedini su pravi jezici u kojima ga je moguće izgovoriti“ (Arsenijević; Levi; Tomić i Stojanović, 2009.).²³ Zadatak je umjetnika da postavlja teška pitanja koja službene državne povijesti nastoje izbrisati ili isključiti. Whelan ističe da „umjetnost može prošlosti povratiti tu otvorenost [...] To stvara prostor za alternativnu povijest – povijest gubitka, viktimizacije, poniženja – koju tako dobro predočuje Walter Benjamin.“²⁴ Važan je element tog gubitka sjećanje i svjedočanstvo same zajednice, skrivene povijesti koje nam mnogo govore o životima onih koji su proživjeli traumatične događaje i prevrate. „O sjećanju govorimo tako mnogo zato što ga je tako malo preostalo“, objašnjava Pierre Nora, dodajući da

je „povijest neprestano sumnjičava prema sjećanju i njezin je pravi zadatak da ga potisne i uništi“ (Nora, 1989.).²⁵ Arhivsko istraživanje pretvoreno je u scenarij i ponovno izvedeno za pripovjedača filma, Bošnjaka koji se vraća na mjesto zločina 20 godina kasnije da bi uzburkao i nadopunio službeni političko-povijesni narativ onim nezastupljenim i potisnutim; on je svjedok nerazriješenih pitanja krivnje. Narativ donosi suprotstavljena viđenja dana koji su uslijedili padu Srebrenice i kritički promišlja sukobljene ideološke motivacije i odnose moći koji iscrtavaju ovu sirovu povijest, odražavajući spomenutu tvrdnju Grupe Spomenik da je kritika ideologije jedini prikladan jezik za govoriti o genocidu, kao što pokazuje ovaj isječak iz filma:

Dana 29. listopada 2014. započelo je iskapanje na lokaciji za koju se pretpostavlja da je masovna grobnica u Jasenovcu kod Srebrenice: „Nekoliko metara ispod gline i mulja – forenzički dokazi, etičko rezoniranje, povijesni iskaz. Tko je počinio zločine, a tko je nedužan? Koliko je bagera, kamiona i skladišta bilo potrebno da se sakrije i zakopa ovoliko ljudi? Tko je naručio opremu i zaposlio izvršitelje – to je pitanje logistike masovnih ubojstava. Uzeli su si vremena i dobro promislili o tome što učiniti s tisućama nenaoružanih zatvorenika koji su čekali u skladištima, školama i tvornicama da netko donese odluku o njihovoj sudbini.“ Jedan od preživjelih iz Srebrenice rekao je: „Počeo sam se pitati je li Europa htjela da preživimo ili ne.“²⁶

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of atrocity (Barthes: 1999; Keane; 1996; Taylor: 1998). Taylor argues that the absence of images of horror in society can mislead viewers. "Drawing them away from recognizing significant crimes: through no obvious fault of their own, these people simply do not know. On the other hand, the presence of imagery and reports means that forgetting about them or refusing to see them is a deliberate choice, a conscious act of citizenship" (1998 195).

UNresolved: A film reflecting on the twentieth anniversary of genocide in Srebrenica

In 2014 I returned to Srebrenica once again and began working on a short film, *Unresolved*, which was completed in 2015. The film reflects on the twentieth anniversary of genocide in Srebrenica, and the script was researched and constructed from archival sources including my own research notebooks, ICTY court hearings and archives, UN and military statements, first hand victim testimonies and reflective accounts from local and international commentators who have researched and written extensively about the events following the fall of Srebrenica. Most importantly, the script foregrounds how histories are formulated by ideological constructs. The Belgrade/Tuzla artist collective *Grupa Spomenik* argue that "genocide is fully speakable, but that politics and critique of ideology are the only proper languages in which it can be spoken" (Arsenijević; Levi; Tomić and Stojanović, 2009).²³ The task of the artist is to ask the difficult questions that official state histories attempt to erase or deem unimportant to

include. Whelan has argued that "art can restore this openness to the past (...) This creates the space for a counterpoint history, of loss, of victimisation, of humiliation, so brilliantly evoked by Walter Benjamin".²⁴ A significant element of this loss is community memory and testimony, the hidden histories that reveal much about the lives of people who experienced significant trauma and upheaval. "We speak so much of memory because there is so little of it left," claims Pierre Nora, adding that "history is perpetually suspicious of memory, and its true mission is to suppress and destroy it" (Nora, 1989).²⁵

This archival research was scripted and restaged for the film's narrator, a male Bosniak, returning to the scene of the crime twenty-years later to uncover and disturb the official political-historical narrative with that of the unrepresented or repressed; a witness to unresolved questions of culpability. The narrative generates conflicting accounts of the days that followed the fall of Srebrenica and critically engages with contested ideological motivations and power relations inscribing this raw history, reflecting *Grupa Spomenik's* assertion that critique of ideology is the 'only proper language' to speak of genocide, as this excerpt from the film demonstrates:

29th of October 2014: Excavation began on a suspected mass grave in Jasenovac near Srebrenica: "Several metres below the clay and silt, forensic evidence, a moral calculus, an historical account. Who killed, or was innocent of these crimes? How many bulldozers, trucks, and warehouses were needed to hide and bury this many people? Who commissioned the equipment and employed the operators, this is the

Film *UNresolved* dobio je ime po UN-ovoj Rezoluciji 819 kojom je u travnju 1993. godine Srebrenica proglašena „sigurnim područjem“ te je stavljena pod protektorat oružanih snaga UN-a, čiji je neuspjeh da ispuni svoju humanitarnu misiju pak doveo do prodora srpskih snaga i genocida. Film započinje kadrovima otvorenih grobnica na mjestu današnjega Memorijalnog centra Srebrenica – Potočari, a slijedi refleksivno putovanje kroz zgrade, tvornice i polja na kojima su brutalno ubijene tisuće muškaraca i dječaka. Ti lokaliteti povratili su svoju nekadašnju funkciju; usjevi se uzgajaju na poljima na kojima su otkrivene masovne grobnice, na igralištima i u školama u kojima su bili zatočeni mladići prije no što su ubijeni boravi nova generacije djece koja žive unutar nanovo označenih etničkih granica, a mnogi nisu ni svjesni ove sramotne prošlosti.

Film je najvećim dijelom snimljen pokretnom kamerom, pri čemu se pokret i duboki fokus primjenjuju za stvaranje osjećaja distance ili otuđenosti. Gledateljima je uskraćeno suosjećajno motrište i bivaju uključeni u narativ putem dugih sekvenci koje usmjeravaju njihov pogled onkraj motoričko-osjetilnog. Kao što navodi Andre Bazin, duboki fokus „navodi gledatelja da sudjeluje u značenju filma tako da razdvaja implicitne odnose i stvara psihološki realizam koji ga vraća u stvarne uvjete percepcije“.²⁷

Francuski filmski kritičar Luc Moulet potvrđuje Bazinov zahtjev za etičkim integritetom ovog realističkog modela obraćanja, navodeći da je moralnost pitanje pokretnih kadrova, koje je i Godard opisao

kao „pitanje etike“. Oba autora ukazuju na to da filmski medij nije uspio na primjeren način odgovoriti na patnju proživljenu za vrijeme holokausta, kao ni na upotrebu invazivnog snimanja ili suviše empatičnog kadriranja koje su mnogi filmski kritičari okarakterizirali kao neetično. Ili, kako piše Barthes, „mi smo u svakom slučaju lišeni prosudbe: netko je zadrhtao za nas, razmislio za nas, prosudio za nas ... za nas, oni nemaju povijest“, i, najvažnije, slika zauzima poziciju aktivnog, fokusiranog promatranja; poput Barthesa, pomalo ironično, pozivajući gledatelje da „nepokolebljivo preispituju [sliku]“ (1999.: 34).²⁸ Film potiče gledatelja na razmišljanje o suprotstavljenim iskazima i da sklopi, kako to naziva Ariella Azoulay, „građanski ugovor“, koji predstavlja oblik građanskog znanja u odnosu prema fotografiji i reprezentaciji, potencijalni prostor političkih odnosa u tripartitnom ugovoru između subjekta, umjetnika i gledatelja. Unutar takvog intersubjektivnog „ugovora“, gledatelj je dužan stupiti u dijalog s filmom, koji predstavlja više od pukog dokaza. Jedna je od glavnih teza Arielle Azoulay o ovom obliku proizvodnje slika da gledatelj prestaje *promatrati* (pasivni pogled) i počinje *pozorno gledati* slike. Na taj način propituje se etika gledanja; promatrač postaje uključen u sliku, a vezan je ugovorom građanstva i odgovornošću prema onome što slika (ili film) prikazuje.²⁹

Film *UNresolved* dovršen je početkom 2015. godine i u sljedećim tjednima izvođači radova iz Nizozemske došli su kako bi renovirali nizozemski bataljun Dutchbat u Memorijalnom centru Srebrenica –

logistics of mass murder. They took their time, thought long and hard about what to do with thousands of unarmed prisoners who awaited their fate in warehouses, schools and factories“. A survivor of the 1995 Srebrenica genocide said, “I began to doubt if Europe wanted us to survive or not” (Haughey, 2015).²⁶

UNresolved derives its name from UN Resolution 819 which declared Srebrenica a ‘safe area’ in April 1993 and placed it under the protectorate of United Nations armed forces. The subsequent failure of the UN to fulfill its humanitarian mandate resulted in the Serb forces overrunning the enclave and genocide. The opening sequence of the film is a tracking shot moving across open graves in Srebrenica-Potočari Cemetery, and what follows is a reflective journey through buildings, factories and fields where thousands of men and boys were brutally murdered. These atrocity sites have returned to their original use, crops are grown in fields where mass graves were discovered, football fields and schools where men and boys were held prisoner before they were killed host a new generation of children living in re-territorialised ethnic boundaries, many unaware of this shameful history. The film is for the most part a continuous tracking shot, where movement and deep focus is deployed to enable distancing or estrangement. The spectator is denied an empathetic point of view and is implicated in the narrative through durational sequences that extend the viewer’s gaze beyond the motor-sensory. As Andre Bazin argues: (deep focus) “forces the spectator to participate in the

meaning of the film by distinguishing the implicit relations and creates a psychological realism which brings the spectator back to the real conditions of perception”.²⁷

Bazin’s call for the ethical integrity of this realist mode of address is echoed by French film critic Luc Moulet who stated that, morality is a question of tracking shots, and Godard also described tracking shots as a ‘question of morality’. Both claims refer to the failure of cinema to adequately address the suffering endured during the Holocaust and the use of intrusive filming and overtly empathetic framing described by many film critics as unethical. Or, as Barthes has written, “we are in each case dispossessed of our judgement: someone has shuddered for us, reflected for us, judged for us... for us they have no history”... and most importantly for my argument here, the image assumes a level of active, forceful spectatorship; much like Barthes, somewhat ironically, calling on the spectator “to interrogate [the image] violently” (1999: 34).²⁸

In the film the spectator is invited to reflect on these conflicting accounts and enter into what Ariella Azoulay describes as a ‘civil contract’, a form of civil knowledge in relation to photography and imaging, a potential space for political relations in a tripartite contract between the subject, artist and spectators. Within this intersubjective ‘contract’ the spectator is obliged to engage with the film as more than mere evidence. One of Azoulay’s central arguments in relation to this form of image making is that the spectator stops *looking* at images (a passive gaze), and instead begins *watching* images. In this way the

Potočari. Zbog te renovacije *UNresolved* također funkcionira na jednoj drugoj razini, kao *povijesni* dokument koji je zabilježio objekt u njegovu izvornom stanju, kao „živući arhiv“ osjetljivih tragova i isprepletenih povijesti. Stuart Hall „živući arhiv“ opisuje kao prostor „prekida, značajnih puknuća, transformacija, novih i nepredvidljivih polazišta“. ³⁰ Za umjetnika interpretacija arhivskog materijala nije tek znanstvena vježba; također može biti smatrana društvenom intervencijom u kojoj povijesni narativi bivaju razlomljeni i nanovo kontekstualizirani, stvarajući nova kritička i suprotstavljena mjesta tumačenja. Prema Whelan, umjetnici imaju važnu ulogu u istraživanju i očuvanju arhiva od zaborava. (Re)prezentiranje prošlosti na takav način usporedivo je s Benjaminovom idejom kontingentnog i transgresivnog tumačenja povijesnih događaja utoliko što „umjetnost jamči da će ih uvijek biti moguće ispričati na neki drugi način; ta mogućnost otvara prostor za drugog, za dijalog, za pregovaranje“ (Whelan, 2008.: 1–9). ³¹ Upravo u tom kontekstu susrećemo se sa slikom koja definira našu

reakciju kao promatrača (Sontag.: 2003). ³² David Levi-Strauss ističe da se umjetnici ne mogu natjecati s velikim multinacionalnim medijima i oglašivačima koji distribuiraju i nadziru slike, odnosno „umjetnici se ne mogu nadmetati s tako nadmoćnim protivnikom; potkapacitirani su i potplaćeni“ (2004.: 160–164). Levi-Strauss također sugerira da bi usporavanje procesa opažanja slika i pažljivo kontroliranje toga kako se slike i prikazi predstavljaju različitim publikama moglo poslužiti kao „protuotrov“ za taj problem. ³³ Metafora povratka na scenu zločina aludira na dugoročnu, sveobuhvatnu i društveno angažiranu umjetničku praksu koja počiva na kritičkom bavljenju arhivima te istraživanju uloge sjećanja i podrijetvu „sirovih povijesti“. *Sporni teritorij* „tvrdoglavo i etično inzistira na ustrajnosti sjećanja, dokaza i svjedočanstva“.

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ethics of spectatorship is challenged; the viewer becomes engaged and is implicated in the image, bound by a contract of citizenship and responsibility to what is depicted in a photograph (or film). ²⁹ *UNresolved* was completed in early 2015, and in the weeks that followed, contractors from the Netherlands moved in to renovate the Dutchbatt headquarters in the Srebrenica-Potočari Memorial Centre where I had filmed extensively. As a result of this renovation project *UNresolved* also functions in different register, as a *historical* document which captured the building in its original state, a ‘living archive’ of sensuous traces and intersecting histories. Stuart Hall describes ‘living archives’ as a field of (...) rupture, significant breaks, transformations, new and unpredicted departures’. ³⁰ For an artist, the interpretation of archival material is not only an academic exercise; it can also be viewed as a societal intervention, where historical narratives are ruptured and re-contextualised, generating an emerging critical and contested site of reinterpretation. For Whelan, artists can perform a significant role in researching and rescuing archives from obscurity. (Re)presenting the past in

such a way may be akin to Benjamin’s notion of a contingent and transgressive interpretation of historical events where “art ensures that it is always possible to tell it another way; that possibility opens a space for the other, a space for dialogue, a negotiation of narratives”. (Whelan, 2008: 1–9). ³¹

It is also where and how we encounter an image that dictates our response as viewers (Sontag: 2003). ³² David Levi-Strauss notes that artists cannot compete with large multi-national media and advertising corporations who distribute and control images; “artists cannot compete with the pandemonium on its own terms; they are outgunned and vastly under capitalized” (2004: 160-164). He suggests that slowing down image reception and carefully controlling how images and representations are presented to audiences may find an antidote to this problem. ³³ The metaphor of returning to the scene of a crime alludes to a durational, immersive and socially engaged art practice, predicated on critically engaging with archives, exploring the role of memory and interrupting ‘raw histories’. *Disputed Territory* “stubbornly and ethically holds out for the persistence of memory, evidence and testimony”.

- ¹ Grossman, A. i O'Brien, A. (ur.), *Projecting Migration, Transcultural Documentary Practice*. London: Wallflower Press., 2007., 10.
- ² Izjava dr. Kemala Bakaršića, knjižničara u Zemaljskom muzeju BiH, u kojoj opisuje bombardiranje Nacionalne i univerzitetske biblioteke BiH od 25. do 27. kolovoza 1992. Bakaršić, K., „The libraries of Sarajevo and the book that saved our lives“, u: *New Combat: A Journal of Reason and Resistance* 3 (jesen), 1994., 13–15.
- ³ Back, L., *The Art of Listening*. Oxford – New York: Berg, 2007., 125.
- ⁴ Ibid.
- ⁵ Seremetakis, N., „The Memory of the Senses, Part I: Marks of the Transitory“, u: Seremetakis, N. (ur.), *The Senses Still: Perception and Memory as Material Culture in Modernity*. Chicago: University of Chicago Press, 1994., 1–18.
- ⁶ Stoller, P., „Conscious Ain't Consciousness: Entering the Museum of Sensory Absence“, u: Seremetakis, N. (ur.), *The Senses Still, Perception and Memory as Material Culture in Modernity*. Boulder: Westview Press, 1994., 109–122.
- ⁷ Whelan, K., *Between Filiation and Affiliation: The space of art*. Dublin: The Arts Council / An Chomhairle Ealaíon, 2008., 1–9.
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- ⁹ Levi, P., *The Drowned and the Saved*. New York: Vintage International, 1988.
- ¹⁰ Keane J., *Reflections on Violence*. London: Verso, 1996., 165–6.
- ¹¹ Taylor, J., *Reflections on Violence*. London: Verso, 1996., 195.
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- ¹⁴ Ibid.
- ¹⁵ Bailey, D., Boyce, S., „The Living Archive' Papers“, u: *Third Text*, (proljeće), 2001., 87–88.
- ¹⁶ Benjamin, W., „Theses on the Philosophy of History“ (prvi put objavljeno u Ujedinjenom Kraljevstvu 1970.), u: *Reflections*. New York: Schocken, 1999., 245–255.
- ¹⁷ Ibid.
- ¹⁸ Little, A., *Enduring Conflict: Challenging the signature of peace and democracy*. New York: Bloomsbury Publishing, 2014. / Woodward, S., „Do the Root Causes of Civil

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- ¹⁹ Whelan, K., „Rights of Memory“, u: *Storytelling as the Vehicle*. Belfast: Healing Through Remembering, 2005., 11–20.
- ²⁰ Ibid.
- ²¹ Taylor, J., „Shock Photos“, u: Brittain, D. (ur.), *Creative Camera: 30 Years of Writing*. Manchester: Manchester University Press, 1999., 296–300.
- ²² Stoller, P., „Conscious Ain't Consciousness: Entering the Museum of Sensory Absence“, u: Seremetakis, N. (ur.), *The Senses Still, Perception and Memory as Material Culture in Modernity*. Boulder: Westview Press, 1994., 109–122.
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- ²⁶ Haughey, A., UNresolved, neobjavljeni scenarij, Dublin, 2015. Kratki isječak iz filma dostupan je na: <https://vimeo.com/169721280> (pristupljeno 7. lipnja 2016.).
- ²⁷ Bazin, A., *Orson Welles: A Critical View*, trans. Jonathan Rosenbaum. New York: Harper and Row, 1978., 80.
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UNRESOLVED, ISJEČAK IZ VIDEO INSTALACIJE, PROJEKCIJA (BOJA, ZVUK, 19 MINUTA).
PRVI PUT PRIKAZANÓ U LIMERICK CITY GALLERY, IRSKA, 2015., © A. HAUGHEY

VIDEO STILL FROM THE INSTALLATION UNRESOLVED, PROJECTION (COLOUR, SOUND, 19 MINUTES).
FIRST SHOWN IN LIMERICK CITY GALLERY, IRELAND, 2015, © A. HAUGHEY

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- ²⁰ Ibid.
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