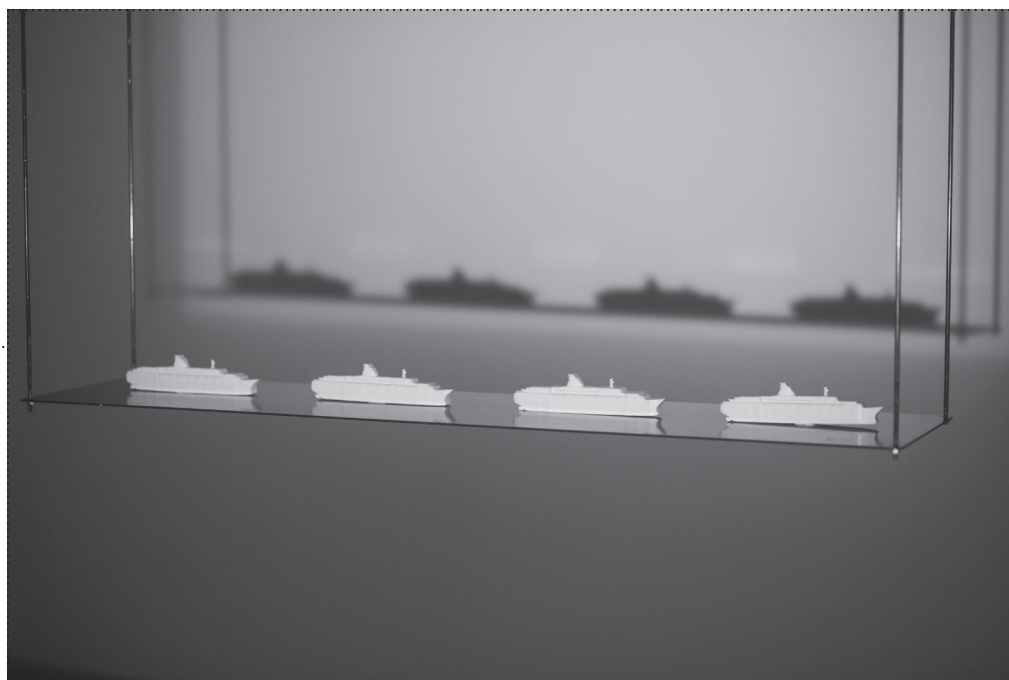


# Kyrie ili granice vidljivosti

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VALENTINA  
RADOŠ  
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# Kyrie, or borders of visibility

## KYRIE

*Ponekad u mraku moj bi život otvorio oči.  
Osjećaj kao da mase srljaju ulicama  
slijepi i nemirne na putu prema čudu,  
dok ja nevidljiv ostajem stajati.*

*Kao što dijete zaspi u strahu  
slušajući teške korake srca.  
Dugo, dugo dok jutro ne stavi zrake u bravu  
i vrata mraka se otvore.<sup>1</sup>*

Čini li nas ljubav pokretljivima ili stuporoznima?

Dopustite da ovaj tekst započnem osobno, omiljenom pjesmom švedskog nobelovca Tomasa Tranströmera. Iako je pisana u možebitno drugačijoj kontekstnoj i vremenskoj konstelaciji, čini mi se da savršeno opisuje svijet koji nas u ovom trenutku okružuje (a možda i sve druge trenutke, ali mi tek ovaj živimo). Grčka riječ koju je pjesnik izabrao za naslov – vapaj za milošću – suvremena je pa tako i suvremena, i u svijetu u kojem su se *vrata mraka otvorila* milost nam treba više no ikad. Jer društvo, ili bolje rečeno svijet koji nas okružuje u svojoj globalističkoj skučenosti i izobilju podražaja, kao da je lišeno te milosti, smilovanja. U odmjeravanju snaga tame i svjetla, koju ulogu pripisujemo neustrašivosti ljubavi, prema sebi i prema bližnjima? U društvu

koje vlastitu percepciju o sebi hrani prividom slobode i napretka, gdje se najniži osjetilni nagoni okružuju u individualna ispunjenja i istinsku vjeru zamjenjuju religije, ima li mjesta za umjetničko propitivanje granica ljubavi i granica njezine vidljivosti? Ili spavamo u strahu naslućujući da jutro još dugo nema i da su nam vrata samospoznaje još uvijek zaključana?

Sentiment uvodne pjesme indirektno je povezan s temom ovoga teksta. Ona je kustosko promišljanje projekta 25. *slavonski biennale*, a Traströmerove riječi kao da rezoniraju u pozadini, kako na počecima tako i tijekom trajanja same izložbe, i ako želimo postići još dramatičniji opis – poput recitativa antičkog kora.<sup>2</sup> Izložbena manifestacija koja je u 2016. godini obilježila svoje jubilarno izdanje predstavljena je pod naslovom *Granice vidljivosti*. S pretpostavkom da salonsku priredbu kao što je *Biennale* moralno treba usidriti u trenutku, bez nepotrebnih pretenzija slavljeničke ili samonagrađujuće naravi, smatrali smo da je njezina znatno važnija uloga *učiniti stvari vidljivima*. Potaknuti društvom koje naočigled i brzinom zvuka mijenja „opće i općenite” vizure humanosti i humanizma, naslov *Biennala* usmjerili smo na pitanje postavljeno u prvom retku ovoga teksta. Ako voljeti znači i vidjeti, dokle sežu granice te perspektive kada se pred nama postavi „onaj drugi”? Do kojih smo se granica spremni pokrenuti da bismo uz sebe napravili mjesta za druge? U natječajnom tekstu za izložbu istaknuto je sljedeće

ANA BILANKOV, SHE FOR SHIP OR REGATTA IN WHITE  
(GALILEO GALILEI, GALILEO, MERIDIAN, SUN VISTA), 2015.

ANA BILANKOV, SHE FOR SHIP OR REGATTA IN WHITE  
(GALILEO GALILEI, GALILEO, MERIDIAN, SUN VISTA), 2015.

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## KYRIE

*At times my life suddenly opens its eyes in the dark.  
A feeling of masses of people pushing blindly  
through the streets, excitedly, toward some miracle,  
while I remain here and no one sees me.*

*It is like the child who falls asleep in terror  
listening to the heavy thumps of his heart.  
For a long, long time till morning puts his light in the locks  
and the doors of darkness open.<sup>1</sup>*

Does love makes us more mobile or more stuporous?

Allow me to start this text on a personal note, with my favourite poem written by Swedish Nobel prize winner Tomas Tranströmer. Although written in a somewhat different contextual and time constellation, I believe it to be a perfect description of the world in this moment (and perhaps in all other moments, but we have only this one to live in). The Greek word chosen for the title – a cry for grace – is both timeless and contemporary; and in the world in which *the doors of darkness have opened*, we need grace more than ever. The society, or better say the world that surrounds us in all of its global constraint and abundance of stimuli, seems to be deprived of such grace and compassion. In the confrontation of the darkness and the light, what role do we assign to the

fearlessness of love to both ourselves and those near us? In a society that feeds its own perception with illusion of freedom and progress, where the most basic sensory impulses are crowned into individual fulfillment and where the true faith is replaced by religions, is there any place to artistically question the limits of love and its visibility? Or do we sleep in fear, sensing that it will take a very long time for the morning to rise and that the door of self-knowledge still remain locked?

The sentiment of this poem indirectly relates to the theme of this text, the curatorial reflection of the 25<sup>th</sup> Slavonian biennial; Traströmer's words seem to resonate in the background, as a recital of an ancient Greek choir<sup>2</sup>, both at the beginning and during the exhibition. The 2016 jubilee edition of the biennial carries the title *Borders of visibility*. Presuming that a salon event such as this should be morally anchored in the moment, without any unnecessary celebratory or self-awarding pretensions, we believed that its role should be much more important in the sense of *making things visible*. Enticed by the society in which “the general” views of humanity and humanism are evidently and rapidly changing, we directed the Biennial's title towards the question presented at the very beginning of this text. If to love also means to see, how far-reaching are the limits of such a perspective once we stand confronted to “that other one”? To what limits are we prepared to move ourselves in order to make

polazište: „Istupanjem u svijet/svjeto ve izvan izložbenog prostora, pogledom na Europu na prekretnici i pragu nove seobe naroda, na rubu ideoloških ratova, učvršćujemo prostor umjetnosti kao jednu od posljednjih slobodnih zona otpora. Otpora svim podjelama na osnovi različitosti i otpora negaciji ljudskosti. U postkolonijalnoj i posthladnoratovskoj Europi, kada se grčevito borimo za hibridne ‚nacionalne‘ identitete isključivanjem drugog i drugačijeg, umjetnost je još uvijek arena političke moći i mogućnosti djelovanja proširenjem granica vidljivoga.”<sup>3</sup> Konkretizirano, polazište je bilo ono što se medijski etiketira kao izbjeglička ili migrantska kriza. Izložba se koncipirala oko zaprepašujućeg podatka UNHCR-a o dosad nezabilježenoj broju od 65,3 milijuna ljudi u svijetu koji su prisiljeni ostaviti svoj dom, a unutar tog broja više je od 21 milijuna djece mlađe od osamnaest godina.<sup>4</sup> Kako se uopće postaviti u svijetu gdje je taj podatak stvaran?

Teme migracije i izbjeglištva, naravno, nisu nove. U posljednjih (barem) desetak godina problematika migracije kao tema i kao estetska kategorija redovito se obrađuje u istraživanjima, tekstovima, na simpozijima, pa i izložbama.<sup>5</sup> Za Hrvatsku je tema postala doista aktualna u jesen 2015. godine, kada su kolone od više tisuća unesrećenih muškaraca, žena i djece prolazile kroz našu zemlju na takozvanoj balkanskoj ruti ne bi li se domogli Europe i Zapada. Osijek je tada bio jedna od točaka na toj ruti.

S razmakom od četvrt stoljeća, koliko je prošlo otkad su ljudi iz Osijeka bježali od rata, održavanje izložbe upravo ove tematike u ovom gradu činilo se ne samo simptomatskim nego i sudbinskim. Medijske slike strahota utopljenih, smrznutih, bespomoćnih ljudi koje smo pratili na malim ekranima jukstaponirane su izbornim utrkama, koje su se smjenjivale redosljedom prvo u državama Europske unije pa onda u SAD-u. Bez ikakvog ustezanja možemo zaključiti da su retorički manevri neokonzervativnog populizma u tim utrkama u stalnom jačanju i kao takvi obrazlažu sljepoću bezlične i beskonturne mase nazvane „narod” – *Osjećaj kao da mase srljaju ulicama / slijepe i nemirne na putu prema čudu*.<sup>6</sup> U ime demokracije i slobode, novokomponirane istine i novopronađenog božanstva, individualno preuzima prevlast nad sveljudskim i objektivnim. Ljubi bližnjega svoga, ali samo dok je s druge strane granice, s druge strane ekrana? Izrazi svoju zabrinutost, suosjećanje, ljudskost tako da podijeliš osjećaje na društvenim mrežama, palac gore, i smatraš da si time učinio svoj dio? Ljubav prema onome drugome – bilo ona romantična, altruistična ili biološka – više je no ikada (?) žrtva samoljubljenja. Okruženi smo porukama o samoispunjenju, samopronalaženju, samoljubljenju... I dok ih sve ispuniš, ostaješ upravo to – sam. Ovaj *Slavonski biennale* kao svoje polazište zauzeo je stav da u socijalnoj domeni umjetnost i umjetničko stvaranje još uvijek posjeduju znatnu snagu pružanja otpora, barem u konkretnoj

place for others, to have them next to us? The competition text for the exhibition emphasized the following: “By stepping into the world beyond the exhibition space, by looking at Europe on the turning point and on the threshold of a new great migration on the verge of ideological wars, we consolidate the art space as one of the last free zones of resistance. Resistance to all divisions on the basis of diversity and resistance to negation of humanity. In the post-colonial and post-Cold War Europe, when we fight fiercely for hybrid ‘national’ identities by excluding others and those who are different, the arts still remain to be the arena of political powers and possibilities to act by widening the borders of visibility.”<sup>3</sup> Concretely, the starting point was based on what the media label as refugee or migrant crisis. The exhibition concept was built around the UNHCR’s staggering record-high figure of 65,3 million people in the world who were forced to leave their homes, of which more than 21 million are children below 18 years old.<sup>4</sup> How do we even take a stance in a world in which such a figure is real?

The theme of migration and refugees is no novelty, of course. Over the last (at least) ten years, the problem of migration as a topic as well as an aesthetic category has been subject of various researches, texts, symposiums and even exhibitions.<sup>5</sup> This theme became quite actual in Croatia in the fall of 2015, when several thousands of distressed men, women and children passed through our country on the so-called Balkan route in

order to reach Europe and the “West”. The city of Osijek was one of the route points. Twenty-five years after the people of Osijek had fled the war, to present an exhibition with such a theme in this city seemed not only symptomatic but also destined. The media images showing the horrors of drowned, frozen and helpless people are juxtapositioned with election campaigns which first took place in the EU countries and later in the United States. Without any hesitation, we can conclude that the rhetorical maneuvers of the neo-conservative populism in those campaigns continue to grow stronger and, as such, they explain the blindness of the impersonal and contourless mass to which we refer as “people”. – *The feeling as if the masses pushing through the streets / blindly and excitedly towards some miracle*.<sup>6</sup> In the name of democracy and freedom, of the newly composed truth and the newly found deity, the individual become predominant over the all-human and the objective. Love thy neighbor, as long as he is on the other side of the border, on the other side of the screen? Express your concern, your empathy and humanism by sharing your feelings on social networks, by “liking” – and you think this is where your part ends? Love for that other one – whether romantic, altruistic or biological – is more than ever (?) a victim of self-love. We are surrounded by messages on self-fulfillment and self-finding, on self-love... Yet once you reach that point, you find yourself to be – alone.

mikroperspektivi lokalnog djelovanja, i tako (možebitno) pomiču granice razmišljanja. Stvaranjem poveznica, asocijacija i buđenjem svijesti otvaraju pogled i perspektivu, otkrivaju snagu svoje relevantnosti.<sup>7</sup> Na izložbi je predstavljeno 30 radova: njih 26 izabranih natječajem te četiri izravnim pozivom žirija, što je vjerojatno najmanji broj radova u povijesti ove manifestacije.<sup>8</sup> S druge strane, prvi put od davne 1968. i prvog *Biennala* poziv na natječaj međunarodnog je karaktera, a pridjev „slavonski” označava tek mjesto održavanja. Svaki od trideset radova, na sebi svojstven način, otvara pitanje doseg humanizma i suosjećanja, samospoznaje i sjećanja – sve u metaprosstorima muzejske izložbe. Svoje individualne odgovore pružaju promatrači suočeni s temama i prizorima poznatima i vrlo aktualnima i u „stvarnom” životu. Snažna i jasno vidljiva konceptualna okosnica izložbe upravo je taj uzajamno upereni pogled radova i promatrača. Primjer koji u

sebi obuhvaća ta razmišljanja instalacija je Ane Bilankov *She for ship or Regatta in White (Galileo Galilei, Galileo, Meridian, Sun Vista)* iz 2015.<sup>9</sup> Miniijaturni brodovi, učetverostručeni američki turistički kruzeri printani 3D tehnologijom, obješeni o strop i fokusirani jarkim snopom svjetla reflektora, plovili su bespućem bezgraničnog vakuuma izložbenog prostora, poput duhova ulovljenih u vlastitim sjenama. Gledamo ih u neprostoru, ali i u novoj nefizičkoj pojavi – krhki su podsjetnici ljudske dislokacije. Govore o migracijama: turističkima, kao i finansijskima, duhovnima i utopijskima. Bogati zapadnjaci plove morima tragajući za neiskvarenim i očuvanim Paradisom, dok na nekom drugom moru, *mare nostrumu* iliti bojištu nove ere, drugi ljudi ginu s istim ciljem pred očima, ali drukčijim startnim pozicijama. Lažne nade plutajućih gumenih splavi zamijenili su luksuzni kruzeri. Rad potiče pitanje po čemu razlikujemo pojmove

POSTAV 25. SLAVONSKOG BIJENALA – GRANICE VIDLJIVOSTI,  
MUZEJ LIKOVNIH UMJETNOSTI, OSIJEK, PROSINAC 2016. – VELJAČA 2017.  
SNIMIO DINO SPAIĆ



25TH SLAVONIAN BIENNIAL – BORDERS OF VISIBILITY, EXHIBITION SET UP,  
MUSEUM OF VISUAL ARTS, OSIJEK, DECEMBER 2016 – FEBRUARY 2017  
PHOTO BY DINO SPAIĆ

The starting point for this Slavonian Biennial was a premise that arts and artistic action still carry a significant force of resistance in the social domain, at least as far as concrete micro-perspective of local action is concerned, and thus (perhaps) they push the limits of thought. By creating connections and associations as well as by raising awareness, they open the view and perspective, they reveal the strength of their relevance.<sup>7</sup> The exhibition presented 30 works of art: 26 of them were selected through a competition and four were directly invited by the jury, which is probably the lowest number of works in the history of the Biennial.<sup>8</sup> On the other hand, for the first time since its 1<sup>st</sup> edition in 1968, an international call for competition was organized, whereas the adjective “Slavonian” stands only for the location of the event. Each of the 30 works of art tackles, in its own way, the question of reach of humanism and compassion, of self-

awareness and memory – all of it presented in the meta-spaces of a museum exhibition. The observers, confronted with themes and scenes that are very familiar and actual in the “real” life, offer their individual responses. The mutual view between the works of art and the observers forms a strong and clear conceptual framework of this exhibition. This can be seen in Ana Bilankov’s installation *She for ship or Regatta in White (Galileo Galilei, Galileo, Meridian, Sun Vista)* from the year 2015.<sup>9</sup> Miniature ships, four-tiered American touristic cruisers printed in 3D technology, suspended from a ceiling and focused by the spotlight’s glaring beam, sailed through the wasteland of infinite vacuum of the exhibition space, as ghosts caught in their own shadows. We observe them in non-space, as well as in the new non-physical phenomenon – they are fragile reminders of human dislocation. They speak of migrations: touristic, as well as financial, spiritual

migracija i izbjeglištvo. Migracija implicira doživljaj nesigurnosti prelaskom iz jednoga govornog okruženja u drugo, simboličke transfere, klizno područje značenjskih karakterizacija, ali kretanje je uglavnom samovoljno.<sup>10</sup> Izbjeglištvo znači sve to isto, ali ne i vlastiti izbor. Izbjeglištvo je zasićeno traumom nepovratnosti. U vremenu postmoderne pojam nacije bio je proglašen istrošenim, s objašnjenjem da je čovječanstvo područje bezgranično brisanih granica i u vječnom tranzitu.<sup>11</sup> Međutim, danas, nekoliko desetljeća kasnije, jasno je da živimo u vremenu *backlasha* ove ideje. Lišeni smo jasnog univerzalnog okvira i strategije stvarnoga ljudskog ujedinjenja. Umjesto slabljenja nacija i homogenih društava, danas se osjećaji privrženosti „nacionalnom” i „našem” naglašavaju kao štit koji (nas) brani od onih drugih i drugačijih. Umjesto otpora širih masa prema korporativnim međunarodnim oligarhijama, otpor je usmjeren prema nama sličnim ljudima, ali koje kategoriziramo po nekom ključu i zaključujemo da su strani i drugačiji. Po nacionalnosti, vjeri, boji kože, seksualnosti... Dopustite da ovaj osvrt ponovno zaključim osobnim tonom. U uvodnim stihovima spominje se otvaranje očiju u mraku. Kada se oči otvore u mraku, ne možemo očekivati da ćemo vidjeti, ali ćemo možda progledati. Ako shvaćaš da si okružen mrakom, pozicija onog koji gleda postaje iznimno važna. Ili kako Leonida Kovač zaključuje u predgovoru izložbenog kataloga 25. *slavonskog biennala*: „Felman, međutim, odlazi korak dalje od

Althussera ukazujući na činjenicu da ‚ograničenja’ mogućnosti viđenja, ta strukturalna izuzeća iz naših činjeničnih referencijalnih okvira, nisu određena samo (svjesnom ili nesvjesnom) ideologijom, nego ugrađenom kulturalnom nemogućnošću da se vidi trauma, jer je zloporaba moći upisana u kulturu kao trauma. A trauma je upravo ono što se ne može vidjeti; ona je nešto inherentno što politički i psihoanalitički osujećuje viđenje, čak i kada dolazi u doticaj s pravilima dokaza i s pravnom potragom suđenja za vidljivošću. Političko je stoga vezano za strukturu traume. Zato bi naše ‚oči’ trebalo obrazovati upravo za strukturu traume, a ne naprosto za drugačiju ideologiju.”<sup>12</sup> Zapravo je spomenuta trauma glavna nit izložbe *Granice vidljivosti*. Trauma dislokacije, prelaska, gubitka vidljivosti. Riječ „metafora” na grčkom znači transport, kretanje, putovanje – tako je i umjetničko djelo u nekoj svojoj značenjskoj dimenziji putovanje. U smislu mentalnog putovanja, bez obveze pomicanja s mjesta, umjetnost djeluje kao snaga premoštenja i prijenosa, zbližavanja s drugim i drugačijim. Starokršćansku molitvu/uzvik *Kyrie eleison (Gospodine, smiluj se)* usmjeravamo „uzvišenome”, ali prava je možda istina da bismo je trebali uputiti samima sebi. Ako možemo ostati nepomični pred slikom sirijskog dječaka u crvenoj majici i plavim hlačicama koji leži na grčkoj plaži, ima li onda nade i za nas same, na ovoj strani ekrana? Slike svijeta koje nas okružuju doista nas i oblikuju, a na nama je da odlučimo o

and utopian. Rich Westerners travel across the seas looking for the uncorrupted and preserved “Paradise”, while at some other sea, at “mare nostrum” aka battleground of the new era, other people die with the same goal in front of their eyes, but with other start positions. Luxurious cruisers replaced the false hopes of floating rubber rafts. This work of art tackles the question of how we distinguish the notion of migration and exile. Migration implies the experience of uncertainty in transiting from one language environment to another, symbolic transfers, the sliding area of the characterizations of meaning, however the movement mostly remains arbitrary.<sup>10</sup> The notion of exile implies all of the above-mentioned, except for one’s own choice. Exile is saturated with the trauma of irreversibility. In the post-modern time, the notion of nation was declared to be a worn out concept, with the explanation that humanity is an area of erased borders, in eternal transit.<sup>11</sup> However, in the present-day, several decades later, it is clear that we live in a time in which this same idea backlashed. We are deprived of a clear universal frame and strategy of real human unification. Instead of weakening the nations and homogenous societies, today the emotions of attachment to the “national” and “ours” are being emphasized as a shield that defends (us) from those other and different. Instead of having the masses resist the corporate international oligarchs, the resistance is directed towards those similar to us, which we categorize according to

certain characteristics and define them as foreign and different. Different in nationality, religion, colour of their skin, their sexual orientation...

Allow me to conclude this review again on a personal note. The opening verses refer to opening the eyes in the dark. When we open our eyes in the dark, we cannot expect to see, but we will perhaps receive our sight. If you realize that you are surrounded by darkness, the position of the observer becomes extremely important. Or as Leonida Kovač wrote in her preface of the 25<sup>th</sup> Slavonian biennial catalogue: “Felman, however, goes one step further from Althusser, by pointing out the fact that the ‘limitations’ of the possibility to see, those structural exceptions from our factual referential frames, are not only defined by (aware or unaware) ideology, but also by the embedded cultural incapacity to see trauma, for the abuse of power is inscribed in culture as a trauma. And trauma is precisely that what cannot be seen; it is something inherent that politically and psycho-analytically prevents from seeing, even when brought into contact with rules of evidence and a legal pursuit for visibility. The political is hence related to the trauma structure. Our ‘eyes’ should therefore be educated precisely for the trauma structure and not simply for a different ideology.”<sup>12</sup> The mentioned trauma is actually the main thread of the exhibition *Borders of visibility*. The trauma of dislocation, transition, loss of visibility. The word

smjeru. I završno, čini li nas ljubav pokretljivima ili stuporoznima? Ljubav koja je stuporozna orijentirana je prema vlastitom egu, u strahu od sila koje bi je mogle pomaknuti prema horizontu. Prava je pak ljubav ona koja se ne boji pokreta, putovanja, pa čak ni egzila. Uvijek je budna i otvorena prema drugom i drugačijem, tražeći protutežu vlastitom biću. Promatrajući svijet iz te i takve perspektive, 25. slavonski biennale kao izložba nastojao je naglasiti upravo tu snažnu komunikacijsku ulogu i moć koju umjetnost ima i time pomaknuti granice vidljivosti. Vjerujem da je to ispravan put za dalje.

<sup>1</sup> Tomas Tranströmer, *Kyrie*, u: *Pjesme i proza 1954. – 2004.*, prevela sa švedskog Sonja Bennet, Fraktura, 2013., 75.

<sup>2</sup> Izložba održana u Muzeju likovnih umjetnosti u Osijeku, prosinac 2016. – veljača 2017.

<sup>3</sup> Valentina Radoš, *Slavonski biennale i granice vidljivosti*, predgovor u katalogu za 25. slavonski biennale *Granice vidljivosti*, Muzej likovnih umjetnosti, Osijek, 2016.

<sup>4</sup> Prema podacima na službenoj mrežnoj stranici UNHCR-a.

<sup>5</sup> Mieke Bal i Miguel Á. Hernández-Navarro (ur.), *Art and Visibility in Migratory Culture*, Rodopi, 2011.,

<sup>6</sup> Tomas Tranströmer, *ibid.*

<sup>7</sup> Bal i Hernández-Navarro, *uvodna riječ*, 9.

<sup>8</sup> Ocjenjivački sud u sastavu Leonida Kovač (predsjednica), Jasmina Bovoljak, Kata Mijatović, Iva Prosoli i Valentina Radoš.

<sup>9</sup> Multimedijaska umjetnica, rođena je u Zagrebu, živi i radi u Berlinu i Zagrebu. Njezina konceptualna umjetnička praksa uključuje medije kao što su fotografija, video / eksperimentalni film, instalacija i tekst, a glavne su teme poetika/politika dislokacije, migracije, nomadizam, nemjesta i konstrukcija identiteta u „među-prostorima“. [www.anabilankov.com](http://www.anabilankov.com)

<sup>10</sup> Néstor García Canclini, *Migrants: Workers of Metaphors*, u: *Art and Visibility in Migratory Culture*, Mieke Bal i Miguel Á. Hernández-Navarro (ur.), Rodopi, 2011., 24.

<sup>11</sup> *Ibid.*, 2.

<sup>12</sup> Leonida Kovač, *Digresija o granici*, predgovor u katalogu za 25. slavonski biennale *Granice vidljivosti*, Muzej likovnih umjetnosti, Osijek, 2016.

“metaphor” in Greek stands for transport, movement, voyage – in such a way the work of art is also a voyage in its own semantic dimension. In the sense of mental travel, with no obligation to move from the spot, the art operates as a force of bridging and transfer, of joining with others and different. The old Christian prayer / invocation *Kyrie eleison (Lord, have mercy)* we direct to the “divine”, but perhaps the real truth is that we should direct it to ourselves? If we can remain motionless in front of the image of a Syrian boy wearing a red t-shirt and blue pants, laying on a beach in Greece, is there any hope for us, on this side of the screen? The images of the world that surround us also really shape us, and it is up to us to decide in which direction it will go. And finally, does love make us more mobile or more stuporous? A stuporous love is oriented towards our own ego, in fear of the forces that might shift it towards the horizon. True love has no fear of movement, voyage and even exile. It is always awake and open to those other and different, searching for a counterbalance to its own being. By observing the world from such a perspective, the 25<sup>th</sup> Slavonian biennial tried to emphasize the powerful communication role and the power of art and thus change the borders of visibility. I believe this is the right path to go.

Translated by Ivana Bertić

<sup>1</sup> Tomas Tranströmer, *Kyrie*, in: *Poems and prose 1954-2004*, translated by Sonja Bennet, Fraktura, 2013, p. 75

<sup>2</sup> Exhibition held at the Museum of visual arts in Osijek, December 2016 – February 2017

<sup>3</sup> Valentina Radoš, *Slavonian biennial and borders of visibility*, preface for the catalogue of the 25th Slavonian biennial *Borders of Visibility*, Museum of visual arts, Osijek 2016.

<sup>4</sup> According to the UNHCR official web site

<sup>5</sup> Mieke Bal and Miguel Á. Hernández-Navarro (ed.), *Art and Visibility in Migratory Culture*, Rodopi, 2011

<sup>6</sup> Thomas Tranströmer, *ibid.*

<sup>7</sup> Bal and Hernández-Navarro, introduction, p. 9

<sup>8</sup> The jury composed by Leonida Kovač (president), Jasmina Bovoljak, Kata Mijatović, Iva Prosoli and Valentina Radoš.

<sup>9</sup> Multimedia artist, born in Zagreb, lives and works in Berlin and Zagreb. Her conceptual multimedia practice includes photography, video/experimental film, installation and text. Her principal themes are poetics/politics of dislocation, migrations, nomadism, non-places and the construction of identity in the „in-between-spaces“. [www.anabilankov.com](http://www.anabilankov.com)

<sup>10</sup> Néstor García Canclini, *Migrants. Workers of Metaphors*, in: *Art and Visibility in Migratory Culture*, Mieke Bal and Miguel Á. Hernández-Navarro (ed.), Rodopi, 2011, p. 24

<sup>11</sup> *Ibid.*, p. 2

<sup>12</sup> Leonida Kovač, *Digression on the border*, preface for the catalogue of the 25th Slavonian biennial *Borders of Visibility*, Museum of Visual Arts, Osijek, 2016