

# INDIVIDUALNE UTOPIJE

## Lažu ko psi!

„Biće neka radionica s Talijanima. Želiš li biti jedna od umjetnica na toj njihovoj radionici?“, pitala me je Asja iz sarajevskog Centra za savremenu umjetnost (SCCA).

*Connecting Cultures*,<sup>1</sup> organizacija sa sjedištem u Milanu, ima dosta ozbiljan projekt, činilo se. Nakon mog inicijalnog pristanka da sudjelujem u radionici, CC su mi poslali dokumentaciju o projektu gdje se spominje *Project 1 Billion*,<sup>2</sup> suradnja s glasovitim profesorom s Harvarda Richardom Mollicom; spominjala se ostvarena suradnja sa SCCA, Ministarstvom zdravlja Federacije BiH (Ministarstvo) a preko njih i sa Centrima za mentalno zdravlje Zapadni i Istočni Mostar (CMZZ, CMZI). U dokumentaciji se našlo i pismo preporuke Ministarstva. *Art and Survival*<sup>3</sup> projekt se laički pozdravlja, jer „mjetnost je neutralna disciplina“. U radionicu je kao voditelj bio uključen i Cesare Pietroiusti, umjetnik za kojeg sam znala. Bile su spomenute čvrste veze s milanskim trijenalom<sup>4</sup> kao i obećanje izložbe u Milanu, produkcija novog rada; otvaralo

se pregršt novih mogućnosti. Uključeni u tu suradničku mrežu su bili i OKC Abrašević, s Marijom Kolobarić kao lokalnom koordinatoricom, pro.ba iz Sarajeva s ekipom koja je trebala snimiti film o PTSP-u u BiH, kao i gospođa Irfanka Pasagić, psihijatrica iz Tuzle. Negdje na dnu suradničke piramide smo bili mi – mediji koji će taj elokventno raspisani projekt ostvariti. Mi umjetnici – Arman Kulašić, Sandra Dukić i ja.

Suradnja je bila imperativ. Svi su trebali surađivati sa svima. U praksi i bosanskohercegovačkoj realnosti to je bilo daleko od izvedivog. Suradnja je bila utopija.

Usprkos lošoj organizaciji, nespretno odrađenoj komunikaciji, nerealnim očekivanjima i neprecizno definiranim ciljevima, radionica *Art and Survival* u Mostaru potrajala je pet dana. Premisa: mentalno oboljeli zaslužuju voditi dostojanstven život. Često su žrtve socijalne nepravde i diskriminacije, pogotovo u društvima koja su proživjela traumu kao što je rat. *Connecting Cultures* želi ostvariti projekt koji će preko radionice

LALA  
RAŠČIĆ

## Those Lying Dogs!

“There will be some workshop with the Italians. Would you like to be one of the artists there?” – I was asked by Asja from the Centre for Contemporary Art Sarajevo (SCCA).

*Connecting Cultures*,<sup>1</sup> a Milan-based organization, had a rather serious project, as it seemed. When I agreed to participate in the workshop, I received some documentation on the project, which mentioned, among other things, *Project 1 Billion*,<sup>2</sup> collaboration with the famous Harvard professor Richard Mollica, an ongoing cooperation with SCCA, Ministry of Health of the Federation of Bosnia and Herzegovina, and through them, with the Centres for Mental Health in Mostar West and Mostar East (CMZZ, CMZI). The documentation also included recommendation letters from the Ministry, in which the *Art and Survival*<sup>3</sup> project was offhandedly welcomed with the remark that “art is a neutral discipline.” The workshop also included Cesare Pietroiusti, an artist that I had heard of. It boasted of close connections to the Milan Triennial<sup>4</sup>

and promised an exhibition in Milan, as well as sponsoring the production of a new artwork; plenty of possibilities seemed to be opening up. The collaboration network also included OKC Abrašević, with Marija Kolobarić as its local coordinator, pro.ba from Sarajevo with a team that was supposed to shoot a film on PTSD in Bosnia and Herzegovina, as well as Ms Irfanka Pasagić, a psychiatrist from Tuzla. Somewhere at the bottom of this collaboration pyramid, there was us, the media that would realize that eloquently announced project. It was us, the artists – Arman Kulašić, Sandra Dukić, and myself.

Collaboration was the absolute imperative. Everyone was supposed to collaborate with everyone else. In practice, and in the reality of Bosnia and Herzegovina, that was far from feasible. Collaboration was a Utopia.

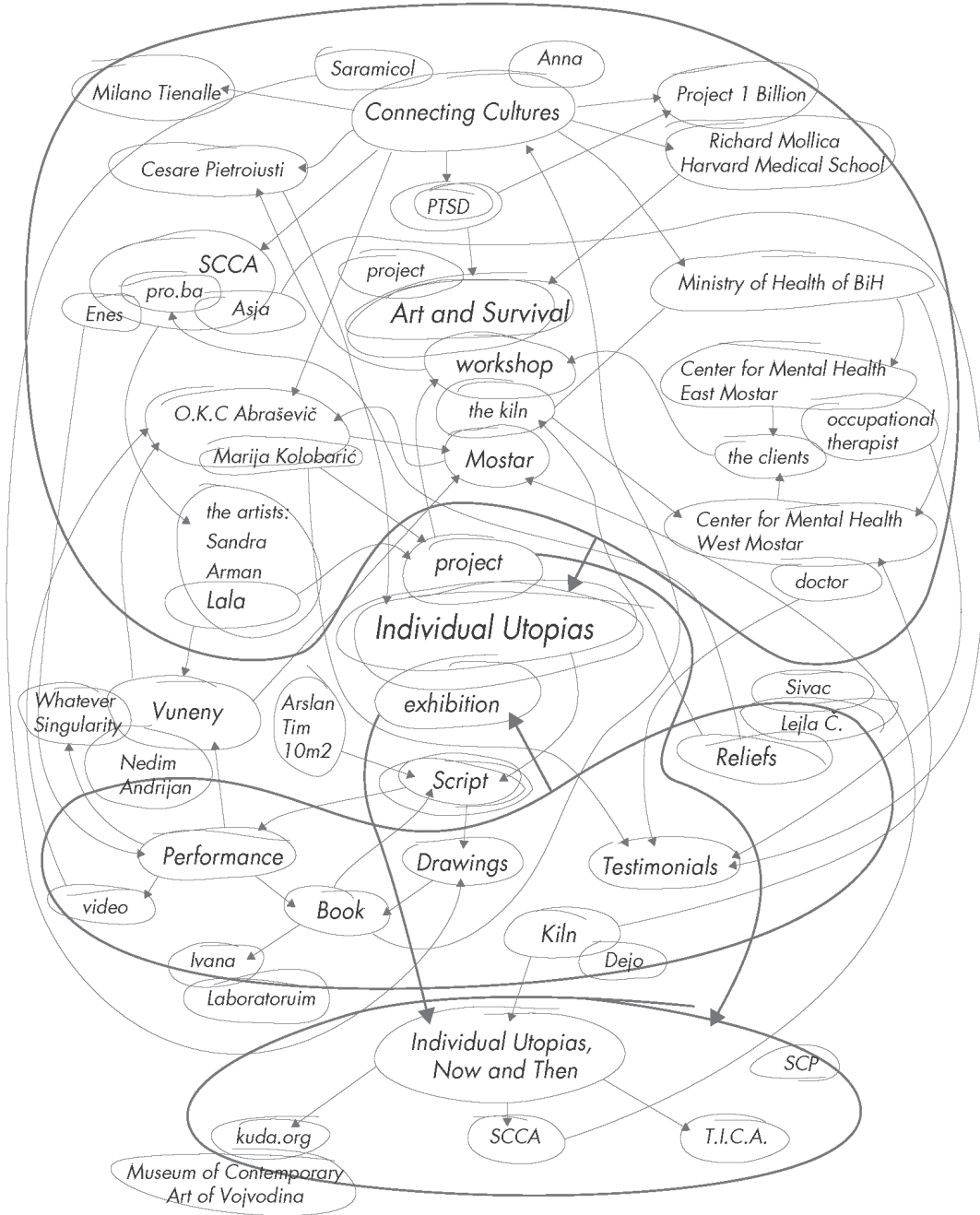
Despite bad organization, clumsy communication, unrealistic expectations, and imprecisely defined goals, the *Art and Survival* workshop in Mostar managed to last for five days. Its premise

PROCES I SURADNIČKA MREŽA  
PROJEKTA *INDIVIDUALNE UTOPIJE*,  
GRAFIKON LALA RAŠČIĆ.

PROCESS AND COLLABORATIVE  
NETWORK OF THE PROJECT *INDIVIDUAL  
UTOPIAS*, GRAPH BY LALA RAŠČIĆ

# INDIVIDUAL UTOPIAS

The process and collaboration network of the Individual Utopias project



s umjetnicima uspostaviti samoodrživi model gdje će se žrtvama posttraumatskog stresnog poremećaja (PTSP-a) omogućiti da pomognu sami sebi. Sve je to komunicirano preko Ministarstva, omogućeno kroz institucije javnog zdravstva, koordinirano preko lokalnih partnera i ostvareno angažmanom lokalnih umjetnika.

### Mjesto radnje: Mostar

Radionica je bila namijenjena pacijentima PTSP-a u Mostaru. Mi umjetnici trebali smo raditi s njima po nekom nedefiniranom kurikulumu. Jedino što se znalo jest to da je poželjan rad s keramikom. Tijekom radionice djelovanje je, osim na simboličkom planu, bilo nemoguće. Sastanci, razgovori, diskusije, kreativna rješenja, sav trud završio je s poražavajućim rezultatima. Keramička peć kao kamen spoticanja (zamislite veliku keramičku peć u skućenim prostorijama previdenim za dnevni boravak korisnika CMZZ-a), preko nje se preskače, nju se obilazi, o njene dimenzije se zapinje, o njene uglove se udara. Peć je nabavljena po izričitoj želji jednog ili obaju CMZ-a. Potražitelj je do danas nepoznat, a želja je CC-u priopćena preko Ministarstva. Na kraju je ostala neiskorištena. Od tucet korisnika naišli smo na svega dva pacijenta s PTSP-om, a tenzije između dvaju centara – dvije strane Mostara – postale su očite i inhibirajuće. Cijeli projekt *Art and Survival* je, zbog gore navedenih nemogućnosti realizacije, petog dana radionice – okončan.

### Velesuradnja

Pomalo je smiješno da u nazivu ovog projekta postoji riječ „individualne“. Istina je da je jako malo individualnog rada bilo na njemu. *Individualne utopije* je projekt koji je od početka do kraja iniciran kroz suradnju, koji svoje ostvarenje doživljava kroz suradnju i nastavlja živjeti kroz suradnički projekt. S njim sam započela 2007., dovela ga do prividnog kraja 2008., a finalizirala ga 2009. godine. Kao modularni umjetnički rad više je puta izlagan, izvođen kao performans, o njemu se i ponešto pisalo i govorilo, da bi na kraju zaživio neovisnim životom. U trenutku kad se *Individualne utopije* kao putujuća izložba spremaju na posljednje gostovanje u sklopu „*Individualne utopije* nekad i sad – Diskontinuitet generacijskog dijaloga ili što nam je zajedničko?“<sup>5</sup> suradnički odnosi poslužiti će mi kao pomagalo za mapiranje kreativnog procesa, slučajnosti, uzroka i posljedica, koje su oblikovale projekt u sve ono što, dok to pišem, u hodniku u kutijama čeka transport za Tiranu.

### Naziv

Naziv projekta *Individualne utopije*, koji je poslije i SCCA preuzeo kao naziv svog većeg projekta, sintagma je koju je prvi put izgovorio Cesare Pietroiusti, talijanski umjetnik i sudionik radionice. Svake večeri za trajanja radionice Talijani i mi, umjetnici, imali bismo sastanak. Uglavnom smo se bavili strategijama:

was: the mentally ill deserve a dignified life. Often they are victims of social injustice and discrimination, especially in those societies that have gone through a trauma such as war. *Connecting Cultures* wanted to accomplish a project that would use the form of a workshop with artists in order to establish a self-sustainable model that would enable the victims of PTSD (Post-Traumatic Stress Disorder) to help themselves. The whole thing was communicated through the Ministry, facilitated by the institutions of public health, coordinated by the local partners, and realized through the engagement of local artists.

### The Setting: Mostar

The workshop was intended to help the PTSD patients in Mostar. We, the artists, were supposed to work with them according to some undefined curriculum. The only thing that we knew was that we were supposed to do something with ceramics. During the workshop, however, it was impossible to do anything, except on a symbolic level. All the meetings, talks, debates, creative solutions, all our efforts ended with disastrous results.

One of the stumbling stones was the ceramic kiln (imagine a large ceramic kiln in a small lounge intended for the daily use by CMZZ clients; we had to jump over it or walk around it, stumbling over its volume, bumping against its corners. The kiln

was acquired at the explicit request of one or both CMZs. The person in charge of ordering it has remained anonymous to the present day and the order was communicated to CC through the Ministry). The oven eventually remained unused. Out of a dozen patients, we found only two suffering from PTSD, while tensions between the two Centres – from the two sides of Mostar – were becoming obvious and inhibiting. Owing to this impossibility of realization, the whole *Art and Survival* project was closed down on the fifth day of the workshop.

### Super-Collaboration

It seems rather ridiculous that the project title should have contained the word “individual”. The truth is, there was very little individual work there. *Individual Utopias* was from the outset initiated through collaboration, it was realized through collaboration, and continues to live in a collaboration project. I started it in 2007, brought it to an apparent end in 2008, and finalized it in 2009. As a modular artwork, it was exhibited several times, enacted as a performance, written and talked about for a while, and eventually it started its own, independent life. At the time when the travelling exhibition of *Individual Utopias* is preparing for its last visit on a tour entitled “*Individual Utopias Now and Then – Discontinuity of Generation Dialogue, or What Do We Have in Common?*”,<sup>5</sup> our collaborative relations

vječito pitanje *A što sad?*, raspravljali o slojevitim frustracijama koje su iskrsnule taj dan i analizirali događaje. Kad je već postalo jasno da nema kohezije vizija među protagonistima radionice (Talijana, umjetnika, klijenata i osoblja CMZ-ova), Cesare je na svoj smiren, intelektualan način uspio opisati situaciju terminom „individualna utopija“: „Situacija je tako čudna, kao da svatko ima svoju verziju onoga što bi se trebalo dešavati, svoju individualnu utopiju.“

Tad sam mu najavila da će se, ako ikad budem radila bilo što vezano za radionicu, taj moj projekt zvati *Individualne utopije*.

### Scenarij

Sjedeći na obali Neretve s Marijom, koordinatoricom projekta u OKC Abrašević, razgovaramo o situaciji, koja ne bi smjela proći nekažnjeno. Stvaramo neformalni pakt o suradnji – valja skupiti dokaze, organizirati grozdove činjenica, spremiti građu za obradu. Kako dolazi vrijeme da se otpočne s radom, preuzimam inicijativu. Arslan i Tim (moj brat i zaručnik) asistiraju mi na razradi zapleta, dijaloga, kompozicije narativa.

Scenarij po prvi put čitam pred desetak uzvanika u 10 m<sup>2</sup> u Sarajevu.<sup>6</sup> Arman Kulašić i Asja Hafner su bili prisutni pri projektu *Art and Survival*, on kao jedan od umjetnika, ona kao djelatnica SCCA, regionalnog partnera projekta. Na njih se oslanjam za komentare o autentičnosti i o preciznosti dočaravanja atmosfere našeg mostarskog iskustva dok mi drugi daju komentare na izvedbu, trajanje, ritam.

### Performans

Radionica se održava u Mostaru, otkud su i članovi grupe Vuneny (Nedim Čišić i Andrijan Zovko). Pored toga što smo prijatelji, naša suradnja na zajedničkom projektu već se spominje kao mogućnost. Scenarij koji se odvija u Mostaru ukazuje se kao savršena prilika da radimo zajedno. Na prvom sastanku Vuneny zauzimaju jasan stav: „Nama nije interesantno da ti kao na predstavi puštamo zvučne efekte. Mi ako radimo onda istražujemo ono što je nama tu interesantno, razvijamo ono što inače radimo.“

Među prvim odlukama kratimo originalni scenarij za 60% , zatim, s iskustvom komponiranja 2 albuma i 600 odsviranih koncerata, Vuneny predlažu strukturu performansa. Imamo zakazan premijerni nastup u Istanbulu.

„Nije ti to isto ko kad izvođiš nešto za galeriju. Vidiš češ, drugačije je kad se popneš na *stage* i trebaš da odradiš 30 minuta za koncertnu publiku“, kaže mi Nedim.

U kratkom, intenzivnom periodu razvijanja i uvježbavanja performansa, nakon početne neusklađenosti radnih navika, kroz noći provedene u sobi za probe u Abraševiću, shvaćam što to znači biti u bendu.

Izvodimo generalnu probu na pozornici u Omladinskom kulturnom centru Abrašević. Proba je snimljena i postaje sastavni dio *Individualnih utopija*.

will serve me as a tool for mapping the creative process – all those coincidences, causes, and effects that have shaped the project into all that it is now, while I am writing this – packed in boxes, waiting at the corridor to be transported to Tirana.

### The Name

The name of the project, *Individual Utopias*, which SCCA later adopted as the name of a larger project, was first articulated by Cesare Pietroiusti, an Italian artist who participated in the workshop. Every evening during the workshop, the Italians and us, the artists, would have a meeting. We mostly dealt with strategies, such as the eternal question of *And what now?*, we discussed the multilayered frustrations that we had encountered that day, and analyzed the events. When it became clear that there were no coherent visions between the workshop participants (the Italians, the artists, the clients, and the personnel of CMZs), Cesare managed to describe the situation in his own calm, intellectual way as an “individual utopia” – “The situation is so strange, everyone has his own version of what should be going on, their own Individual Utopia.”

That was when I told him that, should I ever do anything connected to this workshop, my project would bear the name of *Individual Utopias*.

### The Script

I was sitting on the bank of Neretva with Marija, the project coordinator at OKC Abrašević, and we talked about the situation, agreeing that it should not pass unsanctioned. We created an informal collaboration pact – we must collect the evidence, organize clusters of facts, prepare the materials to be processed. As the time to begin with it was approaching, I took over the initiative. Arslan and Tim (my brother and my fiancé) helped me to elaborate the plot, the dialogue, and the narrative composition. I first read the script before a dozen guests cramped in 10m<sup>2</sup> Gallery in Sarajevo.<sup>6</sup> Arman Kulašić and Asja Hafner had been present at the *Art and Survival* project – he was one of the artist and she was an official of SCCA, a regional partner of the project. I relied on them for comments on the authenticity and precision with which I managed to describe the atmosphere of our Mostar experience, while others commented on the performance, its duration and rhythm.

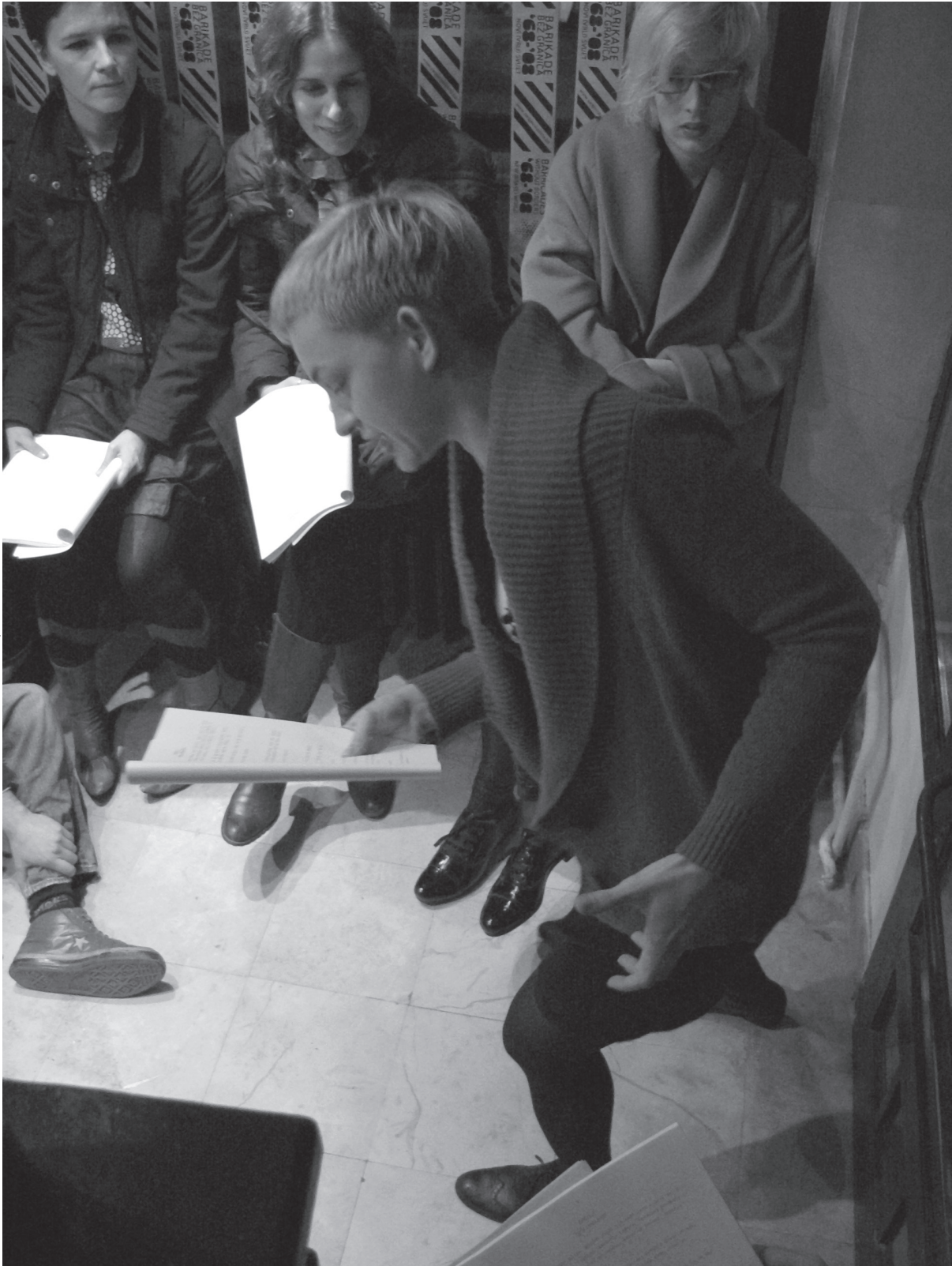
### The Performance

The workshop had taken place in Mostar, which is the hometown of the band Vuneny (Nedim Čišić and Andrijan Zovko). We are friends, and we had already talked about the possibility of a joint project. A script taking place in Mostar appeared as a perfect opportunity of working together. At our first meeting, Vuneny were



PRVO ČITANJE U 10 M<sup>2</sup>. FOTOGRAFIJA PIERRE COURTIN.

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FIRST READING IN 10 M<sup>2</sup>, PHOTO BY PIERRE COURTIN

U vrijeme nastajanja i izvođenja performansa Vuneny snimaju svoj treći studijski album. Modificirani *semplovi* mog glasa iz *Individualnih utopija* nalaze se na njihovu albumu *Whatever Singularity*.

### Crteži

Trećeg dana radionice *Art and Survival* u Mostaru predloženo je da se svi akteri i suradnici fotografiraju. Poslušno sam napravila *snap-shotove*.<sup>7</sup> Po nastanku scenarija pomislila sam da bi bilo zgodno imati ilustracije u njegovoj tiskanoj verziji. Odlučila sam ilustrirati scenarij s portretima 28 likova koji se u njemu pojavljuju. Portrete crtam prema fotografijama koje je doslovno naručila jedna od organizatorica. Prikazi aktera depersonalizirani su u crtežu – likovi su postali uloge. Izostavljam naznake koji lik tumači koju ulogu. Moglo bi se reći da su crteži karikature naših naličja, gdje svi mi izgledamo kao potencijalni klijenti Centra za mentalno zdravlje.

U izložbi portreti se izlažu kao sastavni dio projekta, kako su tretirani u knjizi pročitajte pod podnaslovom *Knjiga*.

### Reljefi

Konflikt i nesporazum u Mostaru konkretno se vrtio oko sporne keramičke peći. U nju su bile uperene sve oči, ona je bila motiv radionice i istodobno njezin kamen spoticanja. Naše kolektivno

neznanje o tehnici keramike kao i generalne tehnološke nemogućnosti korištenja peći dovele su do toga da je peć bila neiskorištena do kraja radionice i naše ruke tek malo zaprljane s dobavljenih 10 kg gline (svatko tko ima iskustva s keramikom može potvrditi da je 10 kg gline dovoljno da tek tri osobe modeliraju po pepeljaru).

U priču o reljefima uvlači se pro.ba, produkcijska kuća iz Sarajeva koja usko surađuje sa SCCA. Pro.ba je imala zadatak da napravi dokumentarac o projektu *Art and Survival* i PTSP-u po narudžbi organizacije *Connecting Cultures*.

Dok sam pisala scenarij, odšetala sam se do pro.binog ureda znajući da imaju dosta snimljenog materijala iz Mostara, kako bih pregledala i preslušala videomaterijal u potrazi za podacima i eventualnim izjavama koje bi mogla koristiti u svom tekstu. Završila sam na skidanju *still-frameova* s videomaterijala. Snimatelj je uglavnom bio Enes Zlatar.<sup>8</sup> Rezultat je bio zanimljiv niz slika, komponiran u linearni slijed, poput fotostripa.

Frustrirana zbog neiskorištene keramičke peći, silno sam željela da se ona nekako, jednog dana, upogoni, ako nikako – onda bar za svrhu mog rada. Jednom ću napraviti nešto u keramici... Na prvomajskom izletu u vikendici mog rođaka u Pazariću, dok su ostali igrali *jamba*, uz kamin sam napravila 12 skica prema *videostilovima*. Skice sam modelirala kao reljefe. To će se peći u toj peći, sve će se dokumentirati za potrebe projekta. Prekinuta i

clear about their attitude: "We are not interested in producing sound effects for your show. If we work together, then we will research on what we like there, we will develop things as we would do otherwise."

One of our first decisions was to cut down the original script by some 60% ; then, with their experience of two albums and six hundred concerts behind them, Vuneny proposed the performance structure. Our premiere was organized in Istanbul. "It is not the same thing as performing something in a gallery. You will see, it's a different thing when you step on the stage and you must do your thing for 30 minutes in front of a concert audience," Nedim told me.

During that brief and intense period of developing and rehearsing the performance, after the initial difficulties to coordinate our working habits, through all those nights spent in the rehearsal rooms of OKC Abrašević, I understood the notion of being in a band.

We had our final rehearsal on the stage of OKC Abrašević. It was filmed and became a part of my project *Individual Utopias*. At the time of creating and presenting the performance, Vuneny were at the studio recording their third album. Modified samples of my voice from *Individual Utopias* are present on their album *Whatever Singularity*.

### The Drawings

On the third day of the *Art and Survival* workshop in Mostar, someone suggested that all participants should be photographed and I obediently made some snapshots.<sup>7</sup> Having written the script, I thought that it would be nice to have some illustrations in its printed version, so I decided to illustrate it with portraits of its 28 characters. I drew the portraits after the photographs that had been literally ordered by one of the organizers. These drawn versions were rather de-personalized – characters had become roles. I left out the inscriptions of which character played which role. One might say that these drawings were caricatures, where we all looked like the potential clients of the Centre for Mental Health.

At the exhibition, the portraits are presented as part of the project. On the way they were treated in the book, please refer to the subtitle *The Book*.

### The Reliefs

The conflicts and misunderstandings in Mostar escalated around the controversial ceramic kiln. We all had our eyes on it, the motive of our workshop and its stumbling stone at the same time. Our collective lack of knowledge on the technique of ceramics and the general technical impossibility of using it resulted in

neaktualizirana radionica realizirat će se mojim projektom. Cilj će biti ostvaren!

Pokušala sam s dopisima, telefonskim pozivima organizaciji *Connecting Cultures*, prijedlozima radionica Ministarstvu, ali... CMZ ni da čuje! Ne može se: nema trofazne struje za napajanje peći, nema adekvatne prostorije za korištenje.

Preko Marije sam našla udomitelja za peć – Akademiju likovnih umjetnosti u Mostaru. Oni bi rado peć, čak su bili spremni dijeliti troškove struje kad će se peć paliti za potrebe CMZ-a. CMZ kaže: „Niti govora“.

U procesu modeliranja i lobaranja istraživala sam tehniku keramike. Modelirani reljef se mora prebaciti u negativ, kalup od gipsa, nakon toga glina se utiskuje u negativ (kvečanje) da bi se dobio pozitiv, koji se dalje suši i tek tada peče. U lijevanju i kvečanju mi pomaže prijateljica Lejla Čehajić.

Dalje ostajem pri ideji da se reljefi moraju ispeći – bilo gdje – da bi se proces, koji je neostvaren za radionice, ostvario bar simbolično umjetničkom gestom. Prva runda kvečanih reljefa nosi se kod Enesa Sivca (profesor na ALU, ima ljevaonicu u Vogošći). Reljefi iz peći izlaze u 48 komada. Sličnu sudbinu doživljava druga i treća serija po 12 reljefa.

### Svjedočanstva

Istina na kojoj projekt počiva reinterpretirana je u pričama,

umjetničkim medijima, osobnim doživljajima. Scenarij je interpretacija događaja radionice, performans je interpretacija scenarija, crteži su interpretacije fotografija, scenarij je ilustriran crtežima, scenarij i crteži su obrađeni u dizajnerskom studiju, performans je reprezentiran videom, dokumentarni videomaterijal je skulpturalno obrađen, reljefi su prebačeni u negativ pa opet u pozitiv, pozitivni su popicali u pečenju, itd.

Što se stvarno desilo? Koje verzije događaja postoje osim moje, re-interpretirane?

Vraćam se na vrh mreže suradnika, suorganizatora. Vodim videointervjue postavljajući ista pitanja Asji iz SCCA, Mariji ispred OKC Abraševića, doktorici iz CMZZ i okupacionom terapeutu iz CMZI. Ti intervjui postaju drugi videoelement projekta *Individualne utopije* i preusmjeravaju narativ u 4 nova smjera.

### Knjiga

Predstavlja krunski dokaz sveukupnog rada na projektu, kako za mene tako i za *Connecting Cultures*.

Na zadnjem sastanku organizatora i sudionika radionice – Talijana i nas, umjetnika, netom prije objave da je projekt okončan, a radionica proglašena neuspjelom i eksperimentom, Talijanima saopćavam svoje ideje vezane uz rad temeljen na apsurdnom nizu događaja kojima smo nedavno bili svjedocima. Podsjećam ih na njihova već kriomice zaboravljena obećanja produkcije, nastavka

the fact that the kiln remained unused until the very end of the workshop and our hands got only a little dirty with the 10 kg of clay that were brought for us (everyone with a little experience in ceramics can confirm that 10 kg of clay is barely enough for three persons to make an ashtray each).

This is where pro.ba, a production house from Sarajevo that closely cooperates with SCCA, comes into the story on reliefs. Pro.ba had the task of shooting a documentary on the Art and Survival project and PTSD, commissioned by *Connecting Cultures*.

While I was writing my script, I went over to pro.ba's office, knowing that they had a lot of materials from Mostar. I wanted to see and hear those video materials in search of some data and perhaps some statements that I might use in my text. I ended by capturing still frames from the video material. The camera man was mostly Enes Zlatar.<sup>9</sup> It resulted in an interesting series of images, composed in a linear sequence, like a photo-story.

Frustrated because of the unused ceramic oven, I desperately wanted to make it function one day, if in no other way – then at least for the purposes of my own work. One day I would produce something in ceramics...

During the Labour Day trip to the summer house of a relative of mine in Pazarić, while the others were playing dice, I sat down at the fireplace and made twelve sketches after the still frames. Then I sculpted the sketches as reliefs. Those would be baked in

the kiln, and the process would be documented for the project. Our interrupted and unrealized workshop would finally be realized through my project. The goal would be reached!

I tried with letters, telephone calls to *Connecting Cultures*, workshop proposals to the Ministry, but... CMZ did not want to hear about it! It was impossible: there was no three-phase electric current to run the kiln, no adequate room to use it in.

Through Marija, I found someone who would adopt the kiln – the Academy of Fine Arts in Mostar. They wanted the kiln and were even prepared to share the electricity costs in case the kiln were used for the purposes of CMZ. CMZ's answer: "No way."

During this process of sculpting and lobbying, I was researching on the technique of ceramics. I had to produce a negative of the sculpted relief as a plaster mould, and then press the clay into the mould in order to obtain a positive, which should then be left to dry and only then I could put it into the kiln. My friend Lejla Čehajić helped me with the moulding and pressing.

I was still insisting on the idea that my reliefs should be baked – anywhere – in order that the process which remained unfinished during the workshop should be finalized at least symbolically, through an artistic gesture. We took the first round of pressed reliefs to Enes Sivac (professor at ALU, who also owns a foundry at Vogošća). The reliefs came out of the oven in 48 pieces, a fate that was shared by the second and third series of 12 reliefs each.

suradnje, izlaganja. Najavljujem scenarij. Predlažem skromnu publikaciju. Obećavam da će scenarij biti interesantan, a izdavanje male edicije scenarija jeftino.

*Individualne utopije* kreću u produkciju u slijedu: scenarij – performans – crteži – reljefi – svjedočanstva. Između termina produkcije ostajem pri namjeri izdavanja knjižice, no dizajnom bi se trebao pozabaviti netko drugi.

Pristupam Ivani Vučić, jednoj od voditeljica studija Laboratorium i svojoj dugogodišnjoj poznanici. Laboratorium je već imao zamjetan uspjeh s dizajnom za umjetnike i kulturne institucije. Nakon prvog sastanka Ivana mi se vratila sa sljedećom idejom: „*Individualne utopije*, to je nešto osobno, nešto fragilno. Zašto ne bismo napravile male sveske, na tankom papiru osjetljivog uveza, bez korica. Smjestili bismo ih u kutije, iz kutija ih vadiš s pomoćnom trakicom. Crteži – njih bi odvojila u razglednice, ne bih ih umetala u slog. Kad staviš ilustraciju uz tekst, oni su u interakciji, stvaraju se konotacije. Svaki primjerak bi se pečatirao, numerirao i potpisivao.“ Tako je i bilo.

Cijena tiska nije bila zanemariva. U moju korist je išlo što *Connecting Cultures* do tad nije dobio niti jedan prijedlog s čijim bi rezultatom mogao zatvoriti izvještaj za dobivena sredstva (koja su očito bila dovoljna da se među ostalim uzaludno kupuje keramička peć i transportira iz Milana u Mostar). Igrom slučaja projektu je dodijeljen trostruki budžet. *Connecting Cultures* je

dobio trećinu edicije, a više od trećine podijelila sam po izložbama i kao poklone, dok ostatak čeka da postanem poznata i da dobiju na vrijednosti. Skoro dvije godine nakon izdavanja knjige *CC* je organizirao prezentaciju knjige u Milanu, uvezanu s izvedbom performansa, pokušavajući je tom prilikom prodati po 100 €. Od izlaska knjige *Individualne utopije* Studio Laboratorium je među nagrade pribrojio i broncu na European Design Awards.

## Peć

Ponovo o keramičkoj peći. Od našeg odlaska iz Mostara uoči ramazan bajrama 2007. godine trudim se svakih šest mjeseci bocnuti CMZZ i provjeriti nije li peć već podlegla nekoj vrsti divlje privatizacije. Posljednji put kad sam provjerila, peć je bila gdje smo je i ostavili. Uz sudoper dnevnog boravka CMZ-a, pokraj prozora. Jedino što se promijenilo u njenom statusu bio je broj biljaka koje je ukrašavaju. U rujnu 2009. *Individualne utopije* se vraćaju u Mostar u režiji samostalnog života projekta kao djela „*IU* sad i nekad“. To je bio znak da se moj dio projekta u sklopu *IU* zatvara. U izložbu projekta, postavljenu gdje drugdje do u OKC Abraševiću, dodala sam samo još jedan finalni element, ključ za razumijevanje tog fragmentiranog, suradničkog zapleta. U posljednjem posjetu CMZZ sa mnom je bio Dejan Vladić,<sup>9</sup> koji je napravio fotografiju tadašnjeg stanja peći. Fotografija sada putuje s izložbom kao efemerna projekcija, dokaz o već dalekoj

## The Testimonies

The truth on which the project is based has been reinterpreted through various stories, artistic media, and personal experience. The script interprets the workshop events, the performance interprets the script, the drawings interpret the photographs, the script is illustrated by the drawings, the script and the drawings have been processed by a graphic designer, the performance is represented through a video, the documentary video materials have been transformed into sculpture, the reliefs have been turned into a negative and then into a positive again, the positives cracked in the baking process, etc.

What actually happened? What versions of the events are there except for mine, the reinterpreted one?

I went back to the top of the collaboration and co-organization network. I conducted video interviews, posing the same questions to Asja from SCCA, Marija from OKC Abrašević, the doctor from CMZZ, and the occupational therapist from CMZI. These interviews became the second video element in the project on *Individual Utopias* and redirected the narrative into four new threads.

## The Book

It is the crown proof of the entire work invested in the project, both by me and by *Connecting Cultures*.

At the last meeting of the workshop organizers and participants

– the Italians and us, the artists – immediately preceding the announcement that the project was ending and the workshop was proclaimed a failure and an experiment, I communicated to the Italians my ideas for an artwork that would be based on the series of absurd events that we had just witnessed. I reminded them of their silently forgotten promises of sponsoring an artwork, of continuing our collaboration, of exhibitions. I announced the script. I proposed a modest publication. I promised that the script would be interesting and the publication of a small edition cheap. *Individual Utopias* went into the process of production in the following order: the script – the performance – the drawings – the reliefs – the testimonies. In accordance with the production terms, I insisted on publishing the booklet, but decided to leave the design to someone else.

I approached Ivana Vučić, one of the managers of the Laboratorium studio and an old acquaintance of mine. Laboratorium had already achieved considerable success with designs for artists and cultural institutions. After our first meeting, Ivana came back with the following idea: “*Individual Utopias*, it is something personal, something fragile. Perhaps we should produce small booklets on fine paper with sensitive binding, no covers. We would place them in boxes, from which one could extract them with the help of a ribbon. And the drawings – I would publish them separately, as postcards,



istini, istini koja se svakim upriličenjem izložbe, svakom izvedbom performansa, svakim pisanjem i spomenom *Individualnih utopija* afirmira kao stanje stvari, kao apsurd i frustracija koje i dan-danas, čak i u većoj mjeri nego prije tri godine, obilježavaju stvarnost u Bosni i Hercegovini.

## Epilog

Iako sam autorica projekta *Individualne utopije*, očito je da je svaki segment tog projekta, od začetka do izvedbe, oslonjen na višestruku i višesmjernu suradnju – „velesuradnju“. Mogla bi se primijeniti i metafora nekog progresivnog benda u kojemu pored ustaljenog klišeja suradnje između frontmena, bubnjara, basista, gitarista, klavijaturista vlada klizna hijerarhija. Kao kad prateći vokal istupi da otpjeva jednu pjesmu. Utoliko je suradnja s Vunenyjem meni kao umjetnici iz nekog ipak strukturiranijeg, hijerarhiziranijeg svijeta bila značajna. Gosti kipari, gosti fotografi, gosti komentatori, institucije kao izdavačke kuće, organizacije kao producenti, i publika – nitko nije radio ZA mene, svi su radili SA MNOM. Kao suradnici.

Specifičan splet okolnosti kao i specifična distribucija sposobnosti i motivacije u datom prostoru i vremenu doveli su do toga da iskoristim polje mogućnosti generirano kroz *Art and Survival* i te potencijale okupim u cjelovit umjetnički projekt.

Možda u kontekstu suradnje spominjanje hijerarhije nema smisla,

no spominjem je kao elastični pojam, koji je po meni nuždan u njezinoj organizaciji. *Art and Survival* bio je velesuradnički pokušaj gdje je u nedostatku prave hijerarhije došlo do rastakanja lanca odgovornosti i njegove propasti. No, iz pepela propale suradnje emancipirao se umjetnički projekt u kojemu je moja individualna utopija nastojala ostvariti nemoguću „suradnju“. Moje *Individualne utopije* nastupaju kao prateći vokal, pjevaju jednu pjesmu te se nakon aplauza povlače u bend.

Dovršetak procesa u rujnu 2009. u Mostaru bio je dvoznačan, jer je on nakon toga otpočeo svoj samostalni život. *Individualne utopije*, projekt koji je u nastajanju bio pokrenut pojedincima – suradnicima, u svom razvoju biva institucionaliziran i okoštava u galerijsko-muzejsku reprezentaciju (projekt je izložen u Muzeju savremene umetnosti Vojvodine u Novom Sadu), hermetičnu u svojoj suvremenoj umjetničkoj kontekstualizaciji. Slobodno se prepušta nastavku priče o suradnji – ovaj put na institucionalnoj razini.

Iz ostataka potrebe koja je stvorila projekt *Art and Survival* proizlazi i san koji su *Connecting Cultures*, SCCA i OKC Abrašević usnuli – san o potencijalu suradnje između internacionalnih, regionalnih, lokalnih organizacija, vladinih i nevladinih. Na kraju, *Individualne utopije* posudile su ime projektu koji trenutno svoju realizaciju doživljava uvjetovan suradnjom. „Individualne utopije, sad i nekad“ kao svoj *kick off event* imale su radionicu,

rather than inserting them into the layout. Once you place an illustration next to the text, you establish an interaction, you create connotations. Each sample would be stamped, numbered, and signed.” And that’s how we did it.

The printing costs were far from negligible. Luckily, up to that point *Connecting Cultures* had not received any proposal that would enable them to finalize the report for the finances they had received (which were obviously sufficient to buy a ceramic kiln and transport it from Milan to Mostar). So it happened that the project received a triple budget. *Connecting Cultures* received a third of The Book and the second third I distributed at various exhibitions and as gifts – the rest is waiting until I become famous and it gains on value. Almost two years after the book’s publication, CC organized a presentation in Milan and tried to sell the booklets for 100 € a piece.

Since the publication of *Individual Utopias*, Studio Laboratorium won the bronze at the European Design Awards for The Book.

## The Kiln

Some more words on the ceramic kiln. Since we left Mostar, on the eve of Ramadan Bayram of 2007, I checked on CMZZ every six months to see whether the kiln had already fallen victim to some sort of wild privatization. The last time I checked, the kiln was where we had left it. Next to the sink in the lounge of

CMZ, by the window. All that had changed in its status was the number of plants adorning it. In September 2009, *Individual Utopias* returned to Mostar in the framework of the project’s independent life, as an artwork within a larger project called “*IU Now and Then*.” It was a sign that my part of the project within *IU* was coming to an end. I added only one final element to the project exhibition, which took place at OKC Abrašević, of course. It was the key for understanding this fragmented, collaborative plot. During my last visit to CMZZ, I was accompanied by Dejan Vlačić,<sup>9</sup> who made a photo of the oven as it was back then. That photo now travels with the exhibition as an ephemeral projection, evidence of the long-gone truth, truth that is confirmed in each and every exhibition event, performance enactment, each writing or talking about *Individual Utopias* as a state of the affairs, the absurdity and frustrations that even today, perhaps even more than three years ago, mark the reality of Bosnia and Herzegovina.

## Epilogue

Even though I am the author of *Individual Utopias*, it is evident that each segment of the project, from the beginning until the end, relied on multiple and multidirectional collaboration – on super-collaboration. One might apply the metaphor of a progressive band, in which, instead of the common cliché of collaboration between the frontman, the drummer, the bass

performans i izložbu *Individualne utopije*, u Mostaru u rujnu 2009. godine.

<sup>1</sup> Izvor: [www.connectingcultures.info/main/?page\\_id=667](http://www.connectingcultures.info/main/?page_id=667).

<sup>2</sup> *Project 1 Billion* organizirali su Harvard Program for Refugee Trauma, Fulbright New Century Scholar Program, Istituto Superiore dalla Sanità i Istituto Studi Superiori Assunzione. Projekt okuplja oko 40 ministara iz postkonfliktnih zemalja. Više od milijardu ljudi na svijetu pati od PTSP-a.

<sup>3</sup> Izvor: [www.connectingcultures.info/main/?page\\_id=667](http://www.connectingcultures.info/main/?page_id=667).

<sup>4</sup> Triennale se spominje kao eminentna internacionalna institucija za suvremenu umjetnost, dizajn, arhitekturu kao i institucionalni partner od samog začetka projekta *Art and Survival*.

<sup>5</sup> Projekt regionalne suradnje u organizaciji Sarajevo centra za suvremenu umjetnost i partnerskih organizacija iz Albanije (TICA) i Srbije (Centar za nove medije\_kuda.org). Realizaciju projekta pomaže SCP. Više o projektu na: [www.pro.ba/bs/utopije](http://www.pro.ba/bs/utopije).

<sup>6</sup> Među prisutnima su: Asja Hafner, Dunja Blažević, Lejla Hodžić, Asja Mandić, Gaša Miladinović, Ibro Hasanović, Ivan Hrkaš, Jelena Milušić, Andreja Dugandžić, Arman Kulašić te voditelj galerije Piere Courtin.

<sup>7</sup> Bila sam dosljedna pa sam načinila fotografije suradnika projekta i na *eventu Art and Survival Study Day*, koji je nakon radionice organiziran u Milanu za one koji nisu bili prisutni u Mostaru.

<sup>8</sup> Enes je također snimao moj glas čitanja scenarija. Kasnije su te snimke postale semplovi, koje smo Vuneny i ja koristili.

<sup>9</sup> Dejo inače nije fotograf, u Mostaru se našao jer je pomagao prijateljicama koje su organizirale festival „Umjetnost u podijeljenim gradovima“ koji se tokom travnja održao u OKC Abraševiću. Više na: [www.artindicities.org](http://www.artindicities.org).

guitarist, the lead guitarist, and the keyboardist, there is a sliding hierarchy. It is as if the back vocal stepped forward and sang a song. That is why my collaboration with Vuneny meant so much to me, as an artist coming from a world that is, after all, more structured and more hierarchical. All my guests – the sculptors, the photographers, the commentators – as well as the institutions such as publishing houses, producers' organizations, and the audience – none of them worked FOR me, everyone worked WITH me. As collaborators.

The specific set of circumstances, as well as the specific distribution of skills and motivations in the given space and time made me able to use the field of opportunities generated through the *Art and Survival* workshop and to gather those potentials into a coherent art project.

It may be meaningless to talk about hierarchy in the context of collaboration, but I would like to introduce it as an elastic notion, which is, in my opinion, necessary in its organization. *Art and Survival* was a *super*-collaborative attempt that ended in the dissolution of the chain of responsibility precisely for the lack of genuine hierarchy. But then again, from the ashes of that failed collaboration a new project emancipated itself, in which my individual utopia sought to realize an impossible "collaboration". My *Individual Utopias* appeared as a back vocal, sang a single song, and retreated to the back of the band after the applause.

The closure of this process in September 2009 in Mostar was ambiguous, since after that it started its own, independent life. *Individual Utopias*, a project that was first launched by individual collaborators, was institutionalized in the process and petrified into a gallery type of representation (the project has been exhibited amongst others at the Museum of Contemporary Art of Vojvodina at Novi Sad), hermetic in its contextualization in terms of contemporary art. It freely continued the collaboration story – this time at the institutional level.

The remnants of the need that once created the *Art and Survival* project also generated a dream dreamt by *Connecting Cultures*, SCCA, and OKC Abrašević – a dream on the potential of collaboration between the international, regional, and local organizations, both governmental and non-governmental. Eventually, *Individual Utopias* has lent their name to a project that is currently being realized as a result of collaboration and through collaboration. "*Individual Utopias*, Now and Then" had their kick-off event in the workshop, performance, and exhibition of *Individual Utopias* that took place in Mostar in September 2009.

<sup>1</sup> Source: [www.connectingcultures.info/main/?page\\_id=667](http://www.connectingcultures.info/main/?page_id=667).

<sup>2</sup> *Project 1 Billion* was organized by the Harvard Program for Refugee Trauma, Fulbright New Century Scholar Program, Istituto Superiore dalla Sanità, and Istituto Studi Superiori Assunzione. It included some 40

**IU** INDIVIDUAL UTOPIA NOW AND THEN  
DISCONTINUITY OF GENERATION DIALOGUE OR WHAT DO WE HAVE IN COMMON?  
**INDIVIDUALNE UTOPIJE NEKAD I SAD**  
DISKONTINUITET GENERACIJSKOG DIALOGA ILI ŠTA NAM JE ZAJEDNIČKO?

**IU** INDIVIDUAL UTOPIA NOW AND THEN  
DISCONTINUITY OF GENERATION DIALOGUE OR WHAT DO WE HAVE IN COMMON?  
**UTOPIE INDIVIDUALE DIKUR DHE TANI**  
VAZHIMESIA E SAKIZMA E DIALOGUT MES GENERATAVE APO CI LIDH BRESAT NE NIBERI TIEKIN

LOGOTIP ZA PROJEKT REGIONALNE SURADNJE *IU NEKAD I SAD*, SCCA, SARAJEVO, KUDA.ORG, NOVI SAD I T.I.C.A., TIRANA, DIZAJN LOGOTIPA ENES HUSEINČEHAJIĆ.

LOGO FOR THE PROJECT OF REGIONAL COOPERATION *IU NOW AND THEN*, SCCA, SARAJEVO, KUDA.ORG, NOVI SAD AND T.I.C.A., TIRANA, DESIGN BY ENES HUSEINČEHAJIĆ

ministers from the post-conflict countries. More than a billion people in the world suffers from PTSD.

<sup>3</sup> Source: [www.connectingcultures.info/main/?page\\_id=667](http://www.connectingcultures.info/main/?page_id=667).

<sup>4</sup> The Triennial is a prominent international institution for contemporary art, design, and architecture, listed as an institutional partner of the Art and Survival project from its very outset.

<sup>5</sup> A project of regional cooperation, organized by the Centre for Contemporary Art Sarajevo and its partner organizations from Albania (TICA) and Serbia (Centar za nove medije\_kuda.org). It has been co-sponsored by SCP. More on the project at: [www.pro.ba/bs/utopije/](http://www.pro.ba/bs/utopije/).

<sup>6</sup> Among those present, there were Asja Hafner, Dunja Blažević, Lejla Hodžić, Asja Mandić, Gaša Miladinović, Ibro Hasanović, Ivan Hrkaš, Jelena Milušić, Andreja Dugandžić, Arman Kulašić, and the gallery manager Piere Courtin.

<sup>7</sup> I was consistent and also made photos of the project participants at the *Art and Survival Study Day*, an event organized in Milan after the workshop for all those who could not be present in Mostar.

<sup>8</sup> Enes also recorded my voice while reading the script. Later on, those recordings were turned into samples and used by Vuneny and me.

<sup>9</sup> Dejo is actually not a photographer, but was in Mostar at that time because he was helping some friends in organizing the “Art in Divided Cities” festival, which was taking place during the month of April at OKC Abrašević. Additional information at: [www.artindicities.org](http://www.artindicities.org).

POSTAV IZLOŽBE *INDIVIDUALNE UTOPIJE* U MUZEJU SAVREMENE UMETNOSTI VOJVODINE,  
NOVI SAD, FOTOGRAFIJA IVANA STOJANOVIĆ.

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*INDIVIDUAL UTOPIAS*, EXHIBITION SET AT THE MUSEUM OF CONTEMPORARY  
ART VOJVODINA, NOVI SAD, PHOTO BY IVANA STOJANOVIĆ