

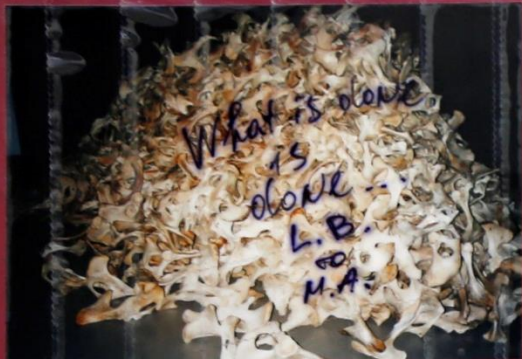


Luchezar Boyadjiev
Schadenfreude
Guided Tours, 2003
installation
50 drawings ink on
paper,
1 worker's coat with a
logo,
an artist's book - the
modified exhibition
catalogue,
and video film – a tour
around the show
made in situ

After being preoccupied for years with the question of who goes to see and who pays for the shows he is part of, the artist finally got a chance to spend 7 weeks out of the 13 weeks run of the show of contemporary art from the Balkans titled "In the Gorges of the Balkans" and curated by René Block in the Friedericianum in Kassel, 2003. Doing for hours each day his Schadenfreude Guided Tours – performative lectures about the art works in the show made in the space of the exhibition, the artist was animating and uniting the works and the space for the audience. The resulting works – a video tape documenting a tour; the artist's book – the catalogue annotated and covered with drawn and collaged comments; the coat used as a uniform; and the 50 drawings – letters to the other artists, are a special kind of testimony where the memory of a single yet huge show is preserved and kept by/with the work of one of its participants.

Collection René
Block-Berlin





DIE BALKAN TRILOGIE 2003 – 2004

1 IN DEN SCHLUCHTEN DES BALKAN. EINE REPORTAGE.

Kunsthalle Fridericianum Kassel
Kuriert von René Block

Zeitgenössische Kunst aus Albanien, Bosnien und Herzegowina,
Bulgarien, Griechenland, Kosovo, Kroatien, Mazedonien, Montenegro,
Rumänien, Serbien, Slowenien, Türkei
30. August – 23. November 2003

2 DIE ERFINDUNG DES BALKANS. GEOPOLITIK, KUNST UND KULTUR IN SÜDOSTEUROPA

Kunsthalle Fridericianum Kassel
Symposium organisiert von Bojana Pejić und Marius Babias
in Kooperation mit ifa / Institut für Auslandsbeziehungen, Stuttgart
24. – 26. Oktober 2003

3 IN DEN STÄDTEN DES BALKAN

Ausstellungen, Publikationen, Diskussionsforen organisiert
von Kooperationspartnern in
Belgrad, Bukarest, Cetinje, Istanbul, Ljubljana, Priština,
Sarajevo, Skopje, Sofia, Tirana und Zagreb
November 2003 – Mai 2004

4 JENSEITS DES BALKAN

Kunsthalle Fridericianum Kassel
Mangelos N° 1-9 1/2
Kuriert von Branka Stipančić
Marjetica Potrč: Kassel Project
Juni – September 2004

Gefördert durch die
Kulturstiftung des Bundes

☐ kunst ☐ halle ☐ fridericianum





Bora
Iljovski - p. 21

I don't quite get it...
Abstraction based on
Oriental representation?

(see also p. 68....)
One must see the original,
Here it's flat.
Or maybe this is
the Balkan Bazaar in
2-D?

D. 98 - Personal Cinema



area of application
of the proverb
mentioned below

p. 58



Dağ inler, gök çöker, titrer denizler
Ey Koca TÜRK, uyan uyan

That's the famous Ottoman word - the 'jataran' sharp
as a razor. An old Bulgarian proverb says that
a head, bent down like this, cannot be cut off
easier with a 'jataran'.

p. 71 BORA ILJOVSKI

p. 98 PERSONAL CINEMA

p. 58 MEMED ERDENER

I guess whoever invented
the proverb had a lot
of experience
bending over
and sleeping
his head down...
Now 'jataran' use to be found
only in Hale Teyze's installation - p. 118

first author's
quotation
2.p. even did
as a student.



Rafaelo

A. Montenegro

p. 100

Jacobson

Ad Reinhardt

J. J. Grey



Who killed the T.V.?



p. 70

p. 116



ZORAN POPOVIĆ p. 100

EDI HILA p. 70

MARKO TADIĆ p. 116



p.84 - Mangelos

Taking the text
out for a walk,
around the concept?
or taking the concept
out for a walk around
the corner?

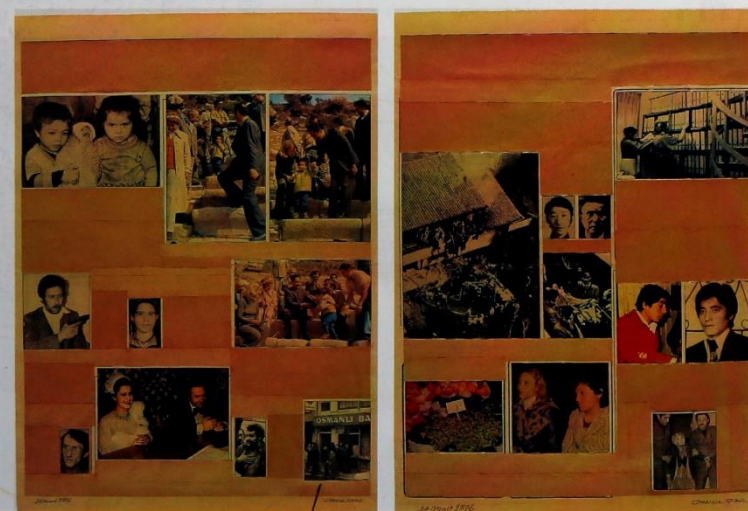
p.72 - IRWIN



Malevich or Malevič
of Belgrade, 1985? →

Good, the term "avant-garde"
is headed backwards! Maybe
it will reach it's final destination
the French Army where it came
from anyway. Years ago
David Hockney suggested that.

I have been telling the IRWIN's for 2 years now that they should do and
publish a book — "The Secret Life of IRWIN"... It's about time...



Whose media is it
anyway?

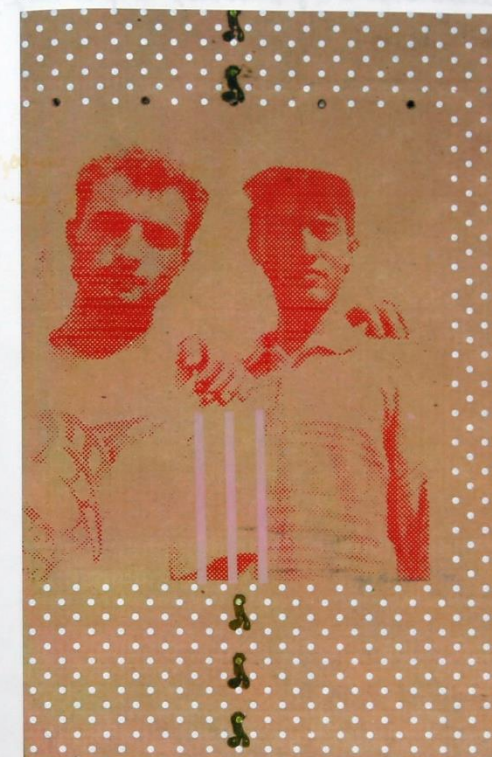
MANGELOS p.84

IRWIN p.72

CENGİZ ÇEKİL p.51

see p.51 and p.40 (Platform-Istanbul)

p.104 - IGOR RAKOVIĆ



FRAGILE!
HANDLE
WITH
CARE!

These are
people from
the margins of
the city - Podgorica,
capital of Montenegro.
They deal with
stuff in cardboard
boxes. I think
the silk-screened
portraits would
have looked better
on the boxes - 3D,
rather than on
their 2-D sides.



MALEVIC. Black blob on yellowish paper. 19...



p.85



My homage to Hladica S.
(extreme, useful! / L.B.
2000)

IGOR RAKOVIĆ p.104

VLADO MARTEK p.85

MLADEN STILINOVIĆ
see p.114

ANDRÉ CADERE
p.49

That's the most
important stick in
contemporary art!

This stick has been around quite a bit. It has the colors of the Serbian national flag + white, red, blue.
I wonder if the artist did not see himself as a shepherd leading/protecting the flock of "other artists"? Because
this stick is the size of and reminds me a lot of the "yogi", the "yogi" that shepherds use in the forests, etc.

ŠEJLA KAMERIĆ

Šejla Kamerić gehört zu der Generation von Künstlern aus Sarajevo, die während des Krieges aufwuchsen, als die Stadt dreieinhalb Jahre belagert und mit Granaten beschossen wurde. Diese biographische Tatsache hat ihre Einstellung sowie ihre künstlerische Auffassung und Praxis stark geprägt.

Dies bedeutet zunächst, dass hier die Kunst nicht das Ziel, sondern das Mittel der Selbstidentifikation ist – die Vermittlung eigener Erfahrungen, Erinnerungen und Meinungen –, die sie anderen nahe bringen und mit ihnen teilen möchte.

Nach Aussagen der Künstlerin steht *Bosnian Girl*, eine ihrer jüngsten Arbeiten, in direktem Zusammenhang mit der Tragödie von Srebrenica: beschäftigt sich aber auch mit den Vorurteilen, die wir gegen andere und die andere gegen uns haben. Dies sagt sehr viel über die „Bidirektionalität“ und leichte Lesbarkeit ihrer Botschaften aus.

Was Šejla (und die Gruppe der Künstler der „Kriegsgeneration“) von anderen Angehörigen ihrer Generation“ unterscheidet, sind vor allem die Aussagen ihrer Arbeiten, nicht die Mittel, die sie anwenden. Indem sie mit ihrer Arbeit fortfährt, ohne sich Gedanken darüber zu machen, was Kunst wirklich ist oder nicht ist, erweist sie sich zudem als Angehörige der im Zeitalter der Massenmedien geborenen Generation, in der nicht die Geschichte der Kunst, sondern die Medien und die sie umgebende Realität der Hauptbezugspunkt sind.

Deutsch: Birgit Herbst

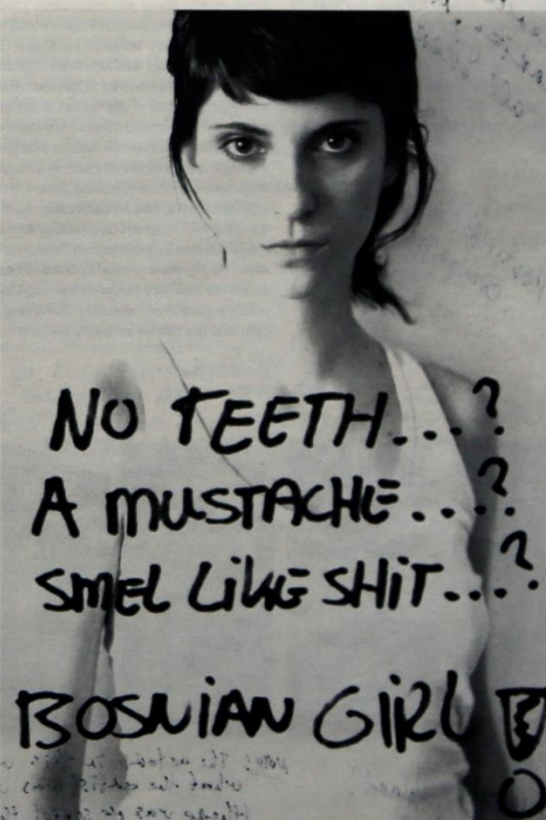
Note: for a detail of the work 'Bosnian Girl' see center (color) of this book. The work represents the artist in simple human 'possession' of the main basic things that: of course life possible / love taken easily for granted in affluent / societies with a recent war -> light / mental / bread / water.

Predominantly, what this means is that art is not the goal, but the means for self-identification – communicating own experiences, memories, and opinions – which she wants to share with others, or wants to confront them with.

About one of her most recent works, *Bosnian Girl*, she herself says that it is directly connected to the Srebrenica tragedy, but also deals with prejudice as well, not only by others towards us, but also by us towards others. This statement very clearly expresses how "two-way" and how legible her messages are.

What makes Šejla (and the entire group of "war generation" artists) as essentially different from "other members of their generation", is the meaning inherent in their works, as opposed to the means they use. Furthermore, by getting on with her work without worrying about what art really is, or isn't, she proves herself to be a member of that generation born in mass-media age, in which the main references are the media and the reality around them, and not the history of art.

that's the artist, not that girl... Dunja Blazević... But at the end - does it matter who exactly? ethnic cleansing? UP 'protection' - responsibility - fear.



Bosnian Girl, 2003

Das Graffiti wurde von einem unbekannten niederländischen Soldaten 1994/95 an die Wand der Kaserne in Potočari, Srebrenica geschrieben. Die Royal Netherlands Army Truppen waren als Teil der UN Friedensstruppen UNPROFOR, 1992-95 in Bosnien-Herzegowina stationiert und für den Schutz der Region Srebrenica verantwortlich.

Graffiti written by an unknown Dutch soldier on the wall of the army barracks in Potočari, Srebrenica 1994/95. The Royal Netherlands Army Troops, as a part of the UN Peace Keeping Forces UNPROFOR in Bosnia and Herzegovina 1992-95 were responsible for protection of Srebrenica safe area.

And at one point they did not interfere but just stood aside as 600 people were slaughtered in front of their eyes. One of these 'bystanders' with a UN mandate to protect, probably wrote this graffiti text. Why in English and not Dutch? Did he expect to have a UN audience he could communicate the "message" to??

NO TEETH...?
A MUSTACHE...?
SMEL LIKE SHIT...?
BOSNIAN GIRL

This graffiti... doesn't it express what some people may think but are afraid to say in public? Well, I hope this shows pieces otherwise.

See also: p. 108: Kalin Sepanovic - 'Nearly Beautiful' 2003 (woman) p. 37: Dan Perjovschi - left here and text



key drawing to understand also of p. 75 - the Dutch soldier's graffiti in Srebrenica 'Bosnian Girl' 8/ p. 108 - the thrown, crying puppets in 'Nearly Beautiful' of K. Sepanovic



Dan Perjovschi. "URBAN DRAWING," 2003 (detail) - project of 10 days graffiti drawing in public space in Kassel, Germany. Graffiti on pavement in Kassel during the show 'In den Schluchten des Balkans' (In the Gorges of the Balkans) that I thought relates visually (the... what that Dutch soldier probably had in mind... Is media representation of Balkan people (in some cases, hopefully there will be less and less, unlike around and after WWII) that much different from what the Dutch soldier wrote? Subconsciously expressing...

Dan Perjovschi - graffiti

p. 128

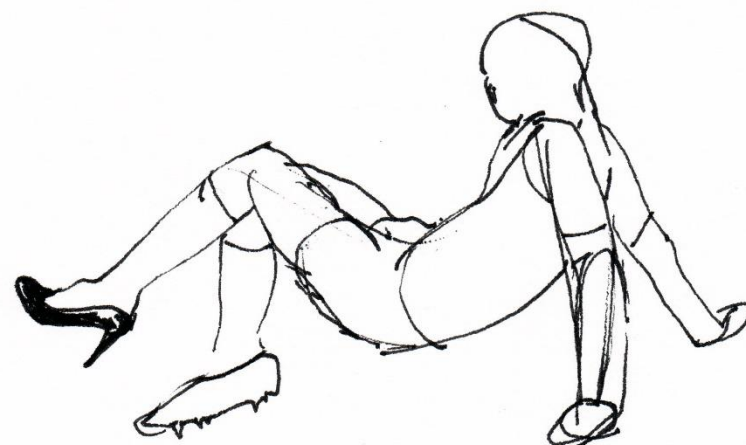
p. 107

p. 86

p. 128 DUNJA ZUPANČIĆ

p. 107 SARKIS

p. 86 ANTONI MAZNEVI



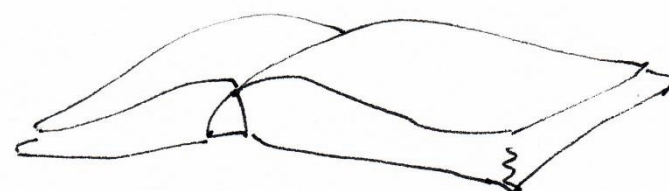
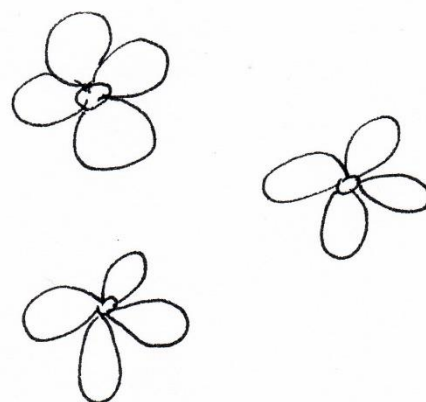
Dear Gser, dear Öner,

Yours,
Lücherer

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Dear Sanja,

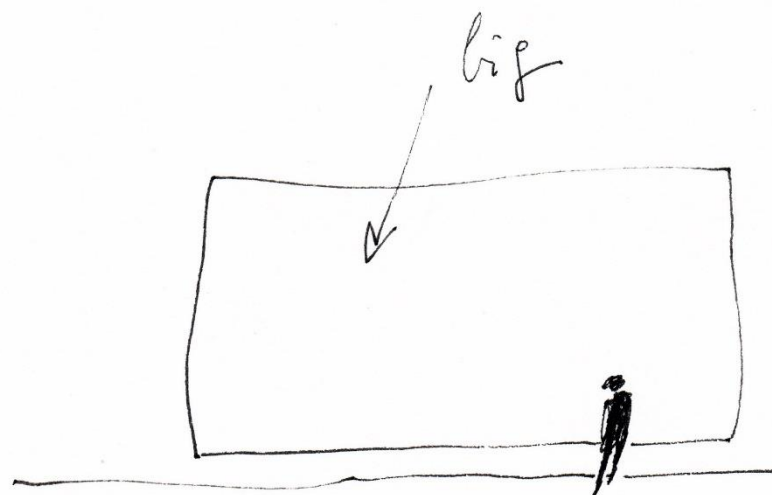
A BOOK
OF
FLOWERS



Yours,
Luchezar

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Dear Aarti,



Thinking big, acting small...

Yours,
Luchezar

@Luchezar BDI 2003

