

nebojša
jovanović

šejla kamerić, ili ispunjavanje neispunjivog

šejla kamerić, or attaining the unattainable



¹ "Kada, primjerice, feministice sa Zapada govore o feminizmu, tada one mogu raspredati o tako apstraktnim temama poput "žene u film noire-u", "pretpostavke falusa u feminističkoj teoriji", itd.; no, dolazite li sa europskog Istoka tada morate govoriti o položaju žene u vlastitoj zemlji zbog tamošnjih "užasa". (Renata Salecl, *The Spoils of Freedom: Psychoanalysis and feminism after the fall of socialism*, London, New York: Routledge 1994., 2.)

² Izložba *Što ja radim ovdje? (What am I doing here?)*, Galerija ŠKUC, Ljubljana: 17. 08. - 11. 09. 2000., kustosica: Lejla Hodžić.

³ Ovdje se oslanjamo na već klasično djelo Jona Elstera *Kiselo grožđe*.

¹ When, for example, Western feminists speak about feminism they can discuss such abstract issues as "women in film noir", "the notion of the phallus in feminist theory", etc.; but someone coming from Eastern Europe must speak about the situation of women in her own country because of the "horrors" going on there. (Renata Salecl, *The Spoils of Freedom: Psychoanalysis and feminism after the fall of socialism*, London, New York: Routledge 1994, 2.)

² The exhibition *What am I doing here?*, Galerija ŠKUC, Ljubljana: August 17 thru September 11, 2000, curator: Lejla Hodžić.

³ Here we refer to Jon Elster's classic, *The Sour Grapes*.

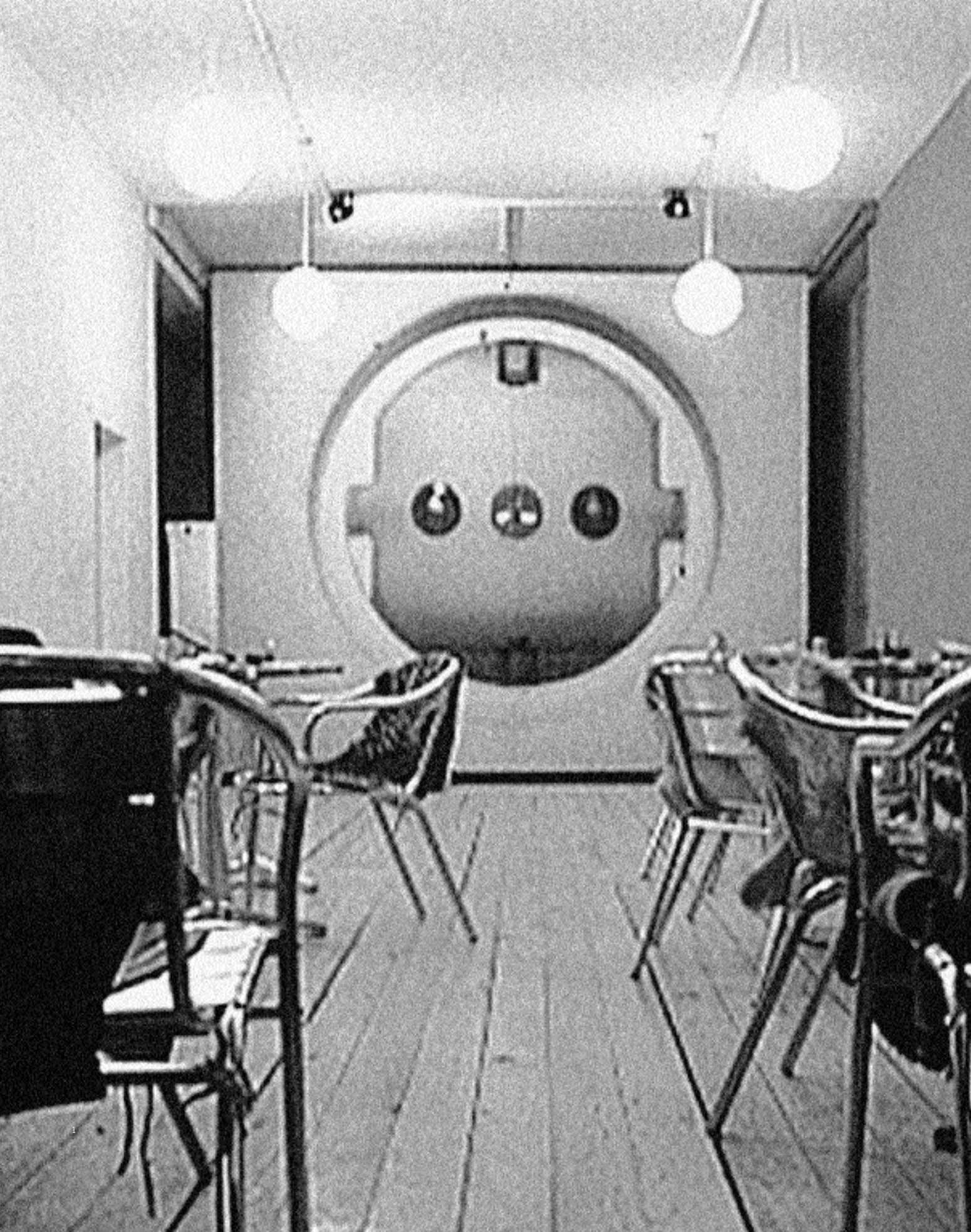
sl.1: Š. Kamerić, *Plug, instalacija / insallation, Obala Meeting Point, Sarajevo, BiH, 1997.*

▼ Pozivajući se na vlastito iskustvo predavača na Zapadu, Renata Salecl je primijetila stanovitu predrasudu: na zapadnoj se katedri od nje uvijek prvenstveno očekivalo da govori o zbivanjima u regiji iz koje dolazi (Istočna Europa, bivša SFRJ, Slovenija) - o padu socijalizma, postsocijalističkim fenomenima, nacionalizmu, itd.¹ Već je opće mjesto da Zapad sa sličnom predrasudom dočekuje i umjetnike s europskog Istoka. Dok se radove umjetnika sa Zapada iščitava kroz najrazličitije sheme i pomoću najsvakovrsnijih teorijskih aparata, od istočnoeuropskog se umjetnika očekuje da svoj rad nužno postavi u kontekst postsocijalističke stvarnosti na kojemu se, posljedično, inzistira i pri tumačenju rada, čime se taj rad brutalno svodi na puku posljednicu društveno-političkih "užasa". Pojedini umjetnici iz BiH ne pokazuju namjeru pristati na ovu igru, nego nastupaju onkraj predrasudama natopljenoga obzora zapadnjačkih očekivanja odbijajući ulogu egzotičnih mučenika koji bježe iz krvave i mračne postsocijalističke ludnice. Šejlu Kamerić možemo prepoznati kao epitomu tog stava: njezini se radovi snažno opiru svodenju na "istočnoeuropski", "postsocijalistički", "nacionalistički", "(po)ratni" itd., kontekst. Daleko od toga da Kamerićeva ne referira na aktualne društveno-političke probleme koji obilježavaju Bosnu danas - ona jednostavno odbija svoj rad podvrgnuti imperativu "bosanskog povijesnog i političkog udesa", ili, da se poslužimo pomodnim izrazom, imperativu "bosanske paradigme" kad bi takve uopće bilo. Štoviše, analiza radova Kamerićeve pokazuje da je njezina konfliktna strategija spram očekivanja umjetničkih institucija neodvojiva od sadržaja njezinih radova koji sistematski razrađuju problematiku odnosa subjekta i velikog Drugog.

Otpočnimo elaboraciju ove dimenzije rada Kamerićeve analizom njezinih video-radova *Here* i *American dream* koji, premda nastali zasebno, tek u izravnom kontrastiranju - kao što su i postavljeni na izložbi² - funkcioniraju kao cjelovit, jedinstven rad. Video *Here* zapravo je "komad" programa jedne lokalne sarajevske TV kuće koja znatan dio svog programa popunjava snimkom "uživo" jedne od najprometnijih točki u gradskom centru (Skenderija) - upravo od te snimke Kamerićeva je i načinila *Here*. Posebno intrigira činjenica da snimka nije načinjena televizijskom kamerom, nego kamerom za nadgledanje, koja je dio sigurnosnog sistema zgrade u

● With reference to her own experience as a lecturer in the West, Renata Salecl can say that she noticed a certain prejudice: at the Western universities, it was always expected of her to speak primarily about the developments in the region that she came from (Eastern Europe, Former Yugoslavia, Slovenia), about the fall of socialism, post-socialist phenomena, nationalism etc.¹ It is already a known fact that the West greets young Eastern-European artists with a similar prejudice. Whereas works from Western artists are interpreted through the usage of different schemes and various theoretical devices, from an Eastern-European artist it is always expected that he necessarily put his work in the context of the post-socialist reality. Consequently, it is also insisted on that when interpreting the work and so it ends up being brutally reduced to be seen as a sheer result of the socio-political "horrors". Some artists from Bosnia and Herzegovina do not intend to accept to play this game, instead they work in opposition to the prejudice-filled view of the Western expectations, refusing to play the role of exotic martyrs who are running away from the bloody and sombre post-socialist madhouse. We can take Šejla Kamerić as an epitome of that standpoint: her works strongly resist being reduced to the "Eastern-European", "post-socialist", "nationalist", "afterwar" etc. context. It is not to say that her works do not refer to the current socio-political problems which characterize Bosnia today, she simply refuses to subject her work to the imperative of "Bosnian historical and political adversity", or to use a contemporary expression, to the imperative of "Bosnian paradigm", if such existed at all. Moreover, the analysis of Kamerić's works shows that her strategy, which conflicts with the expectations of the art institutions, cannot be seen as separate from the subject-matter of her work in which she systematically works out the problems regarding the relationship between the subject and the big Other.

Let us start the elaboration of this aspect of Kamerić's work by analyzing her video projects *Here* and *American Dream*, which, although made as separate works, function as a complete and unique work only if put in direct contrast - as they were displayed at the exhibition.² *Here* is actually a "part" of a program of one of Sarajevo's local TV stations which covers a great deal of its program by taping "live" one of the busiest places in the town center (Skenderija). She used that tape recording to create *Here*. What is especially intriguing is the fact that the video recording





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kojoj je TV kuća smještena. Ljudi koji prolaze ulicom u vidokrugu kamere nisu niti svjesni da ih se nadgleda/snima te da ih se može vidjeti na TV ekranu. Čak i osoba koja zna za "programsku politiku" spomenute TV kuće rijetko će se - šecući ili žurno grabeći na posao preko nadgledanog područja - sjetiti da je upravo u tom trenutku uhvaćena pogledom Drugog.

Ovom videu Kamerićeva supostavlja video *American Dream (AD)*, nadahnut fenomenom videoporuka što ih emigranti sa Zapada šalju svojim obiteljima i prijateljima u domovini nudeći im prizore iz svog "novog" života. Ove videoporuke trebaju uvjeriti gledatelje da su snimljene osobe dobro, da ih je nova sredina sjajno primila, da njihov život ide dalje itd. Gotovo uvijek po pravilu sadrže prizore iz novog doma, susjedstva, s radnog mjesta, s novim prijateljima i susjedima, ali ništa manje nisu obavezni detalji koji garantiraju da pošiljatelj održava duhovnu vezu s domajom, rodnom grudom ili obitelji (fotografije i ine memorabilije: "Premda smo daleko od vas, još uvijek slušamo domaću glazbu, uživamo gledajući stare slike, spravljamo naša jela itd."). Kamerićevu su ove videoporuke zaintrigirale temeljnim, još preciznije *utemeljiteljskim* neskladom. Naime, premda ove videoporuke "odišu" spontanošću i realnošću, Kamerićeva je u njima dijagnosticirala isforsirani privid. Zamišljene kao svojevrсни nusprodukti određene životne situacije, djelići svakodnevnih rutina, videoporuke se promeću u smiješne pokušaje da se prikaže autentičnost i spontanost³. Kako iz straha da ne prikažu dovoljno videoporuke prikazuju previše, to one neminovno ne uspijevaju imitirati spontanost svakodnevice. Otuda *AD* - video u kojem Kamerićeva prikazuje do ridikulizma dovedenu "spontanost" vlastitoga života u Sjedinjenim Američkim Državama - u konačnici funkcionira kao imitacija imitacije.

Kako protumačiti učinak cjeline koji nastaje supostavljanjem ova dva rada? Prvo, standardno bi tumačenje referiralo na komplemetarnost na razini oblika: *Here* koristi statičnu kameru nad kojom autorica nema izravnu kontrolu, u *AD*, pak, autorica posve kontrolira "pogled"; *Here* prikazuje stvarnost kakva "ona jeste", bez ikakvih intervencija od strane autorice, dok je stvarnost prikazana u *AD* izrežirana; dok *Here* prikazuje javni prostor, *AD* prikazuje domenu osobnog; dok pogled što ga preu-

had not been made by using a TV camera but a monitoring camera, which was part of the security system of the building in which the TV station is set. The people who pass in the street within the eyeshot of the camera, aren't even aware that they are being monitored/taped and that they can be seen on the TV screen. Even a person who knows about the "programming policy" of the TV station in question, will rarely, when walking or hurrying to work across the monitored area, remember that at that particular moment he or she is seen by the Other.

Kamerić sets this video project together and in contrast with *American Dream (AD)*, a video project inspired by the phenomenon of video messages which are being sent by the emigrants to the West to their families and friends in their homeland, showing them scenes from their "new" lives. These video messages serve a purpose to convince the viewers that the persons who appear on the screen are well, that they have been well-accepted in their new surroundings, that they are moving on with their lives etc. As if by a rule, they contain scenes from the new homes, neighborhoods, work places, scenes with new friends and neighbors and also details which guarantee that the sender is spiritually still connected with his homeland, native soil or family (such as photos and various momentos: "Although we are far away from you, we still listen to our national music, enjoy looking at the old photos, we still make our national dishes etc."). Kamerić was intrigued by these video messages because of their fundamental incongruity or, rather, incogruity in *founding*. That is, even though these messages do give a feeling of spontaneity and reality, Kamerić saw in them a forced illusion. Imagined as certain by-products of a certain life situation, as parts of everyday routine, these video messages translate into silly attempts to show authenticity and spontaneity.³ From fear of showing too little, these video messages show too much and in doing so they unavoidably fail to imitate the spontaneity of everyday life. That is why *AD* - the video in which Kamerić shows the "spontaneity" of her own life in the States brought to ridicule - in the end functions as an imitation of an imitation.

How then should we interpret the effect of the complete work which comes into being by putting together and contrasting these two projects? Firstly, standard interpretation would refer to their complementary nature at the level of form: *Here* is made by using a static camera over which the author has no direct control, in *AD*, on the other hand, the



⁴ Za elaboraciju pretpostavke "A je a", vidjeti drugo poglavlje u: Slavoj Žižek, *The Indivisible Remainder: An Essay on Schelling and Related Matters* (London, New York: Verso 1996.).

⁵ *Manifesta 3*, Europsko bijenale sodobne umetnosti, 23. 06. - 24. 09. 2000., Ljubljana, kustosi: Francesco Bonami, Ole Bouman, Mária Hlavajová, Kathrin Rhomberg.

⁴ For the elaboration of the thesis "A=a", look at the second chapter in: Slavoj Žižek, *The Indivisible Remainder: An Essay on Schelling and Related Matters* (London, New York: Verso 1996).

⁵ *Manifesta 3*, The European Biennale of Contemporary Art, June 23 thru September 24, 2000, Ljubljana, curators: Francesco Bonami, Ole Bouman, Mária Hlavajová, Kathrin Rhomberg.

zima *Here* uopće ne računa na gledatelja (snimka ide na TV-u kada na njemu nema programa), dotle pogled što ga preuzima *AD* računa s jasno definiranom publikom (obitelj, prijatelji), itd. No, pravu komplementarnost treba tražiti daleko od pobrojanih formalnih aspekata. Približimo joj se pitanjima: što ako videoporuke uopće nemaju za svrhu prenijeti Drugom (obitelji, prijateljima) poruku o životu u emigraciji? Što ako problem uopće niti ne leži u novom životu, nego je problem upravo u onome što su emigranti ostavili iza sebe, dakle u tom ostavljenom Drugom? Što ako se pošiljalatelj videoporuke boji da će za Drugog (s kojim je donedavno živio) postati nezanimljiv i dalek, odviše neprepoznatljiv i mutan, odnosno da će ga Drugi uskoro vidjeti na isti način na koji kamera za nadgledanje u *Here* vidi ulične prolaznike, lišavajući ih svake subjektivne dimenzije, poništavajući ih kao jedinstvene subjekte i svodeći ih na amorfnu gomilu? Ovo bi pojasnilo i činjenicu da videoporuke putuju i u suprotnom smjeru: obitelj i prijatelji koji su "ostali u starom životu" također šalju videoporuke, no "obrnuto predznaka": dok poruke iz "novog života" prikazuju isključivo novine (nova lica, lokacije, itd.), poruke iz "starog života" prikazuju dobro znana lica i mjesta. Stoga se treba usredotočiti na činjenicu kako imamo posla s porukom koja želi uvjeriti velikog Drugog da i dalje postoji "u našem srcu", iza čega se zapravo krije posve obrnuta poruka, općeznana lakanovska teza da veliki Drugi zapravo ne postoji, a koja je upravo banalno očigledna na primjeru *Here* (pogled kamere kroz koju nitko ne gleda).

No, ovo tumačenje nije dovoljno: radovi Kameričeve daleko su od pukog potkrjepljenja teze da veliki Drugi ne postoji. Parafraza Žižekove opaske o problematičnosti užitka ovdje nas odvodi korak dalje - baš kao što problem s užitkom nije što ga nikad ne možemo postići, tako niti problem s velikim Drugim ne leži u činjenici da on ne postoji, nego da od njega (baš kao i od užitka) nikada ne možemo pobjeći - uvijek ostajemo u njegovoj sjeni. Dakle, nije dovoljno ostati na tezi da je kamera za nadgledanje okvir iza kojeg nitko ne (po)stoji i da je, kao takva, ultimativna metafora nepostojanja velikog Drugog. Jer problem s tom prazninom je da ona nikada nije prazna; u njoj se ispod krinke velikog Drugog (A) zapravo krije malo drugo, objekt a, objekt-uzrok želje, odnosno, prizovemo li metaforu hegelovske imperijalne greške,

author has complete control of the "view"; *Here* shows the reality as "it is", without author's interventions, whereas the reality shown in *AD* is staged; whereas *Here* presents a public area, *AD* presents a personal domain; whereas the view shown by *Here* does not count on having viewers (the video recording is shown on TV when there is no program), the view of *AD* has in mind and counts on a clearly defined audience (family, friends) etc. However, the real complementary nature of these works should not be sought after in the above mentioned formal aspects. Let us try to get closer to it by asking: what if the video messages do not at all serve a purpose to transmit the message about the life in emigration to the Other (family, friends)? What if the problem isn't to be found in the new life but in what the emigrants have left behind, i. e. in the Other? What if the sender of the video message fears that he or she will become uninteresting and distant, too unrecognizable and vague to the Other (with whom they lived with not so long ago), that is, that the Other will start looking at him or her in the same way that the monitoring camera of *Here* sees the passers-by, depriving them of any subjective dimension, obliterating them as unique subjects and reducing to an amorphous crowd? This would also explain the fact that the messages are being sent from the other side as well: families and friends who were left behind "in the old life" also send video messages, but they are of the "opposite nature": whereas the messages from the "new life" show only the things that are new (new faces, locations etc.), the messages from the "old life" show well-known faces and places. Therefore, we should now focus on the fact that we are dealing with a message which is trying to convince the big Other that he still has a place "in our hearts", but behind which a message of a completely opposite nature is hidden, a well-known Lacanian thesis that the big Other does not really exist, which is clearly obvious if we take into consideration *Here* (the view of the camera through the lens of which there is no one looking).

However, this interpretation is not enough: Kamerič's works are far more than a sheer corroboration of the thesis that the big Other does not exist. The paraphrase of Žižek's comment on the problem of enjoyment takes us a step further - just as the problem of enjoyment is not that we can never achieve it, so the problem with the big Other does not lie in the fact that he does not exist, but in the fact that we can never (just as it is with enjoyment) escape it, we always remain in its



sl.2-3: Š. Kamerič, *EU / OTHERS, instalacija/installation, Manifesta 3, Ljubljana, Slovenija 2000.*

6 Standardnom iskazu subjekta ukotvijenog u ovoj doksi (primjerice: "Sigurna sam da istodobno mogu biti i kiberfeministkinja i čitateljica Shakespearea, mogu pisati poeziju i vjerovati u iracionalnu komunikaciju s uličnim mačkama, no u svakom slučaju to je moj izbor, učinjen pri punoj svijesti.") mogli bismo suprotstaviti iskaz poput: "Ne vjerujem u pluralnost, jer je moja pozicija duboko opresivna, pozicija nekog iz radničke klase, intelektualnog aktivista, nekoga tko je u konstantnoj politizaciji i turbulenciji, budući da nema tu privilegiju da bude "podijeljen" ili "plutajući" subjekt, niti ima privilegiju biti svuda i biti sve." (Marina Gržinić, u intervjuu *Politika gledanja, razgovarala: Nataša Govedić, Zarez, II/44, 07. 12. 2000.*) Istaknimo ovdje da je inzistiranje na "punoj svijesti" problem za sebe, jer se njime niječ udio fantazme u kreiranju identiteta.

6 The standard statement of a subject who finds his anchor in this belief (e. g. "I am sure that I can be a cyberfeminist and a Shakespeare reader at the same time, that I can write poetry and believe in irrational communication with street cats but that it is my choice, made in full consciousness") could be contrasted with a statement such as "I don't believe in plurality because my position is deeply oppressive, the position of someone from the working class, an intellectual activist, someone who is in constant politization and turbulence, since he/she is not privileged to be the "devided" or "floating" subject, nor is he/she privileged to be able to be everywhere and everything". (Marina Gržinić, in the interview *The Policy of Watching*, interviewer: Nataša Govedić, *Zarez, II/44, December 7, 2000.*) It should be pointed out here that the insistence on the "full consciousness" stands as a separate problem, because it affects the portion of phantasm in the creation of identity.



⁷ U okviru projekta *Environment on the Eve of the III Millennium*, Perejaslavi-Zaleskij, Rusija: 20. 06. 1999.

⁸ Posebno je zanimljivo autoričino objašnjenje ovog rada koje na prvi pogled pobija njegovu "nasrtljivu", "totalitarnu" dimenziju. Naime, sama autorica tvrdi da joj je po dolasku u rusku pustoš bilo neobično stalo uspostaviti neku točku oslonca, neki prepoznatljiv detalj koji bi tu traumatičnu pustoš učinio bar malo toplijom i prepoznatljivijom, pacificirao je, odnosno podržao fantazmatski okvir kroz koji autorica percipira stvarnost. Ne bi nas smjela zbuniti ova dvoznačnost: detalj koji je stroga naredba, istodobno uzrokuje i subjektivno samopuzdanje. Jer, upravo zbog naredbe koju nam izriče - ili još preciznije: zbog naredbe za koju se odlučujemo da nam bude izreknuta - cijela mizanscena i postaje toplija i bliža. Ovdje opet nailazimo na pretpostavku "A je a." Sam subjekt odlučuje oko kojeg će "dragog", "prepoznatljivog" detalja, objekta a, konstruirati privid velikog Drugog, A koji će mu jamčiti konzistenciju.

⁹ Šejla Kamberić bila je gost 26. *Salona mladih* u Zagrebu, 08.01.2001.

⁷ In the context of the project *Environment on the Eve of the III Millennium*, Perejaslavi-Zaleskij, Rusija: June 20, 1999.

⁸ The author's explanation of this work, which, at the first sight, refutes its "aggressive" and "totalitarian" dimension is very interesting. That is, the author herself claims that when she came to the Russian deserted land, she had her heart set on establishing a certain point she could rely on, a recognizable detail which would make that traumatic, deserted land at least a bit warmer and more recognizable, which would pacify it, which would actually support the phantasmatic framework through which the author perceives reality. We shouldn't be confused by this ambiguity: a detail which is a strict order, at the same time, leads to the subject's self-confidence. For, exactly because of the order he issues, or to be more precise: because of the order we choose to be issued, the whole mise-en-scene becomes warmer and closer. Here again we come across the thesis that "A is a". The subject alone decides around which, to him "fond" and "recognizable" detail, object a, he will construe the ghost of the big Other A, which will guarantee his existence.

⁹ Šejla Kamberić was a guest of the 26th *Salon of Young Artists* in Zagreb, January 8, 2001.

možemo reći da postoje carstva (veliki Drugi) koja ne samo da se ne ruše zbog neke mane (objekt a) ugrađene u njihove temelje, nego upravo zahvaljujući toj mani i opstaju. Ja, naprosto, ne mogu uzeti u obzir da iza te kamere ne stoji nitko - netko tamo mora stajati, netko me mora promatrati, to mjesto iza kamere mora biti zaprljano nečijim prisustvom - no naravno, istina je da je jedino što prlja to mjesto moja želja da netko svojim prisustvom prlja to mjesto. Upravo je na toj ravni *AD* najkomplementarniji videu *Here*: on posve raskrinkava *A* kao a: cijeli poredak koji smo mi, emigranti, ostavili iza sebe, vrti se oko srčike naše želje, kristalizira se oko objekta a: svojim videoporukama mi ugađamo opsjenama-pogledima koje je stvorila naša želja⁴.

Pojasnimo implikacije ove travestije malog *a* s velikim *A*, uvodeći u igru i instalaciju *EU citizens / Others*⁵: na ljubljanskom Tromostovlju Kamberićeva je postavila znake kakvi na graničnim prijelazima EU reguliraju ulazak u zemlje Unije segregacijom došljaka na građane EU i ostale. Na Tromostovlju ste mogli birati hoćete li prijeći most iznad kojeg je tabla s natpisom "EU citizens", ili pak most iznad kojeg je natpis "Others". No, u konačnici biste svedjedno bili prevareni: kada bi se po prolasku ispod odabranog znaka osvrnuli, vidjeli biste da je na poledini odabranog znaka natpis posve suprotan onom kojeg ste vi odabrali: naličje "EU citizens" jeste "Others" i *vice versa*.

Plitka kritika koja bi rad komentirala na razini aktualnog dnevno-političkog konteksta ne bi se odmakla dalje od teze da rad reflektira frustriranost zemalja koje očekuju ulazak u EU (poput Slovenije): da ih podsjeća kako su blizu EU, a ipak tako daleko od nje, kako odluka o pridruženju Uniji nije njihova, nego odluka zemalja članica Unije, itd. No, problem je daleko općenitiji: daleko od svakog vezivanja za dnevno-politički kontekst, veliki nas Drugi - kako već biva s travestijama - redovito iznevjerava tako što nam isporučuje našu vlastitu poruku u njezinom obrnutom, istinitom značenju: "Hoću u EU!" - "A ne, ti zapravo hoćeš svoju nacionalnu državicu, jer niti EU nije drugo do konsenzusni projekt nacionalnih država." ili pak: "Hoću među Druge!" - "A ne, ti zapravo pokazuješ prezir prema EU i s takvim osornim stavom ti si zapravo veći *EUropljanin* od samih *EUropljana*: da se samo nalaziš na drugoj, EU strani, uveo bi ti još oštriju segregaciju od one koja već

shadow. Thus, it is not enough to rest on the thesis that the monitoring camera is the frame behind which no one exists and to take it as an ultimate metaphor for the inexistence of the big Other. Because, the problem with that emptiness is that it never *is* actually empty; under the mask of the big Other (*A*), the little other is hidden, the object a, object-cause of desire, that is, if we allude to the metaphor of the Hegelian imperial error, we can say that there are empires (the big Others) which are not only being ruined because of a flaw (object a) built in their foundations, but that they actually survive thanks to that flaw. I simply cannot believe that no one is standing behind that camera, someone has to be there, someone has to watch me, that place behind the camera has to be smeared by someone's presence - but, of course, it is true that the only thing smearing that place is my desire for someone to be there smearing that place. And it is exactly at this point that *AD* shows its complementary nature with *Here* to the greatest extent: it completely reveals *A* as a: the whole set that we, the emigrants, have left behind revolves around the center of our desire, becomes chrysalized around the object a: with our video messages we play to the tune of our illusions - views created by our desire.⁴

Let us explain the implications of this travesty of little *a* and big *A*, introducing to the play the installation *EU citizens / Others*⁵: in the area of three bridges in Ljubljana, Kamberić put signs which at the borders of European Union, serve to regulate the entrance to the countries, members of the European Union by segregating the new-comers as EU citizens and Others. There, you could choose to cross the bridge above which there was a sign with "EU citizens" written on it, or the bridge above which the sign read "Others". Yet, in the end, you would still be deceived: if you turned after passing under the chosen sign, you would see that on the back of the sign you chose, something completely opposite from what you actually chose was written: on the back of the sign that read "EU citizens" you would see "Others" and *vice versa*.

A shallow critique which would comment on this work at the level of current daily-political context, would not go further from the thesis that the work reflects the frustration of the countries awaiting to be admitted to the EU (such as Slovenia): that it reminds them of how close, yet still how far from them they are, how the decision of joining the Union isn't really their decision but a decision of the EU member states etc. But, the problem is more general than that: far from any connec-



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postoji. Uostalom, to se vidi već i u zakoni- ma tvoje vanEUropske države koju tretiraš kao strogo nacionalnu stvar, koju se ne smije zaprljati ničim što ne odgovara nacionalnom obrascu” itd. Ali, zašto smo se glede ovog odabira toliko vezali uz nacional- nu državu? Ta zar nitko ne bi mogao odabrati, primjerice, opciju EU zato jer se osjeća pripadnikom europskog civilizacij- skog, kulturnog, geografskog itd., kruga - dakle, potpuno zanemarujući problematiku nacionalne države?

Na ovo nam odgovor može ponuditi demistificiranje pomodne dokse o slobod- nom odabiru identiteta. Prema ovoj doksi subjekt slobodno i racionalno bira i kombinira razne identitete koje na svojim poli- cama nudi supermarket postmoderne⁶. Naravno, doksa prikriva samu činjenicu da subjekt iz tog dućana izaći ne može. Dakle, netko se uistinu može opredijeliti za cijeli set identiteta, ali to može uraditi samo po cijenu prihvaćanja i očuvanja zadanog okvi- ra. Osim standardnim primjerima (u suvre- menoj liberalnoj demokraciji možemo birati između raznih političkih opcija, no po cijenu pristajanja na kapitalizam kao “jed- inu igru u gradu”; u kiberprostoru možemo biti što god poželimo, no po cijenu prista- janja na *interface* koji nas zauvijek dijeli od našeg simboličkog zamjenika itd.), ovu logiku možemo oprimirati i nizom još uvijek aktualnih političkih pojava u regiji. Primjerice, izbornim sistemom u BiH: kad glasate za kandidate za tročlano državno predsjedništvo, dakako da možete birati iz- među socijaldemokratskih, liberalnih, na-

tion with the daily-political context, the big Other - as it usually happens with travesties - is constantly failing us by transmitting our own message in its opposite yet true mean- ing: “I want to be admitted to the EU!” - “Oh, no, what you really want is your national (i. e. of a certain nation/ethnic group) state, because not even the EU is interested in the consensus project of national (ethnic) states.”; or maybe: “I want among the Others!” - “Oh, no, you actually show contempt towards the EU and that contemptu- ous attitude makes you a bigger EUropean than EUropeans themselves are”: if only you were on the other, the EU side, you would introduce even greater segregation than the one that already exists. After all, that can already be seen in the laws of your outerEUropean country which you treat as a strictly national (ethnic) matter, which cannot be smeared by anything that does not suit the national (ethnic) pattern,” etc. Why then are we, given this choice, still so attached to our national (ethnic) state? Could not someone choose, for example, the EU option just because they feel they belong to the European civilizational, cultural, geographical etc. circle, completely ignoring the issue of a national (ethnic) state?

We can try to obtain the answer to that ques- tion by demistifying the contemporary belief in the freedom of choosing our own identity. According to this belief, a subject can freely and rationally choose and combine various identities which are offered on the shelves of the post-modernist store.⁶ Of course, that belief is just a cover-up for the fact that the subject cannot leave that store. Thus, one can really decide on a whole set of identities,



¹⁰ Poruku je, ironično, razobličio i “odgovor Realnog”: naime, nekoliko dana uoči izbora OESS je naredio da HDZ BiH mora ili ukloniti svoje bilboarde, ili izmijeniti njihov morbidni sadržaj. Hadezeovci su se odlučili za modifikaci- ju: bijelim su papirom posve prelijepili crnu polovicu (“ISTREBLJENJE”), a preko “ILI” prelijepljeno je veliko “ZA”, “zaokruženo” crvenim - dakle, manifestna poruka plakata sada je bila nesumnjivo “dobročudna”: “OPRE- DJELJENJE - ZA”. No, kada je nakon nekoliko dana vlaga iz zraka učinila svoje, benigna je poruka metastazirala u svoj maligni oblik: ispod bijelog papira se sablasno probila siva nijansa zatamljenog crnila zajedno s riječju “ISTREBLJE- NJE” - tek što biste se zagledali u bijeli papir plakata u sljedećem vam je trenutku, zapravo, bilo jasno da iz te bjeline isplivavaju još bjelja slova: “ISTREBLJENJE”. U tom trenutku, billboard bi odavao posve jasnu, svoju istinsku poruku: “OPREDJELJENJE ZA ISTREBLJENJE”.

¹⁰ That message was, ironically, revealed also by “the response of the Real”: that is to say that a few days before the elections OESS had issued an order by which the Croatian Democratic Union of Bosnia and Herzegovina (HDZ BiH) had to either remove its billboards or change their morbid message. The people from the party in ques- tion decided on modifying it: they used white paper and pasted it over the black half (“EXTERMINATION”), and instead of “OR” they put a huge “FOR” and even “encir- cled” it in red - thus, the manifest message of the bill- board became unquestionably benign: “DECLARATION - FOR”. But, when, after being exposed to humid weather conditions, that benign message metastasized into its malign form: underneath the white paper, a grey nuance of suppressed blackness uncannily came out and it read “EXTERMINATION” - as soon as your eyes were set upon the white paper, at the next moment it would become clear to you that behind that whiteness, even whiter let- ters are coming to the surface: “EXTERMINATION”. At that moment, the billboard would give its true, completely clear message: “DECLARATION FOR EXTERMINATION”.



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¹¹ Treća godišnja izložba SCCA Sarajevo *Oprez! Radovi!*, Sarajevo: 23.07.-17.09.1999., kustosica: Dunja Blažević.

¹¹ The third annual exhibition of SCCA Sarajevo *Caution! Works!*, Sarajevo: July 23 thru September 17, 1999, curator: Dunja Blažević.

sl.6-9: Š. Kamberić, *Crossroad*, instalacija/installation, projekt/project: *Environment on the Eve of the III Millennium*, Perejaslavi-Zalesskij, Rusija/Russia, 1999.

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cionalističkih, republikanskih itd. kandidata, ali u konačnici svi ti kandidati završavaju zarobljeni tronacionalnom matricom državnog predsjedništva. Tako, premda ćete vi “pri punoj svijesti” odabrati, primjericice, socijaldemokrata, on će u slučaju pobjede završiti kao predstavnik jednog od tri bosanska naroda i biti reduciran na Bošnjaka, Srbina ili Hrvata. Ili, jedan srbijanski primjer: sjetimo se kako su za Miloševićeva režima predstavnici *Druge Srbije* voljeli ponavljati “Ja *jesam* protiv režima, ali *nisam* protiv svoje zemlje!” U srbijanskom ste političkom spektru mogli birati između Draškovića i Miloševića, Đinđića i Pešićeve, između identiteta socijalista, liberala, demokrata, rojalista, četnika, mogli ste ove identitete kombinirati “pri punoj svijesti”,

but he can only do that at the cost of accepting and keeping the given framework. Except by using standard examples (in contemporary liberal democracy we can choose among various political options, but at the cost of accepting capitalism as the “only game in town”; in cyberspace we can be whatever we wish to be, but at the cost of accepting the *interface* which separates us from our symbolic substitute forever; etc.), we can exemplify this logic by a number of still present political developments in the region. Let us take, for example, the electoral system in Bosnia and Herzegovina: when you are voting for candidates for a three-member state presidency, you can, of course, choose among social-democratic, liberal, nationalist, republican etc. candidates, but in the end all of those candidates are caught in the web of the trina-

no cijena svih tih alternativa bila je ostajanje unutar okvira patriotizma/srpsstva.

Ovdje možemo posegnuti za psihoanalitičkim modelom krivnje: krivnja zbog nekog zločina zapravo prikriva krivnju zbog originalnog zločina (patricida), a krivnja zbog patricida, pak, prikriva činjenicu da je otac impotentan, da ga se nije niti trebalo ubijati. Analogno, naše busanje o prsa kako smo odabrali identitet koji smo i htjeli prikriva činjenicu da je i taj odabir lažan koliko i svaki drugi unutar određenog okvira; činjenica da ne možemo izaći iz tog okvira, pak, disimulira postojanje velikog Drugog, dostatno moćnog da taj okvir kreira / garantira. Dakle, izbor "EU citizens" - "Others" već samim svojim okvirom dokida svaku naivnost spram problematike nacionalne države - vi se možete odlučiti za "EU citizens" ili "Others", ali vam nacionalna država, unutar arbitrarnih EUropskih granica ili izvan njih, ne gine. Štoviše, morate preuzeti odgovornost za svoj odabir - nema uzmicanja: "Ah, nisam znao što je posrijedi, za mene su Europa Cervantes, Kierkegaard, Musil, Buñuel, itd., a ne pitanje nacionalne države..."

Inzistiranje na moći velikog Drugog i njegovoj nametljivosti Kamerićeva je u nekim radovima dovela do apsurdna. U intervenciji *Crossroad*⁷ izmjestila je (što je njezin omiljeni umjetnički zahvat) pješački prijelaz na cestu gotovo bez ikakva prometa. Dakle, tu ste usred ničega i veliki Drugi vam nalaže da prijedete cestu na točno određenem mjestu. Hoćete li se tomu povinovati?⁸ Još ekstremniji slučaj interpelacije subjekta Kamerićeva je prepoznala u predizbornoj kampanji za opće izbore u BiH u studenom 2000. godine. U svestranačkoj propagandnoj kampanji, koja je i inače bila ocijenjena kao najbrutalnija u novijoj političkoj povijesti Bosne, za najradikalniji predizborni potez odlučila se HDZ BiH najavljujući da će na dan izbora održati i referendum hrvatskog naroda u BiH. Dio kampanje kojim su hadezeovci pozivali na referendum bio je i billboard, vodoravno po sredini podijeljen na dvije polovice: na gornjoj, bijeloj polovici, pisalo je "OPREDJELJENJE", a na donjoj pak, crnoj polovici - "ISTREBLJENJE", dok se u samo središte billboarda uglavilo "ILI". Dakle, na manifestnom nivou plakat dovodi gledatelja pred izbor "OPREDJELJENJE..." (za prava koja bi, u konačnici, dozvolila kreiranje paradržavnih tijela i treći etnički određen entitet, itd.) "... ILI ISTREBLJENJE" (Hrvati će biti istrieblieni

tional make-up of the state presidentship. Thus, although you might "in full consciousness" choose, for example, a social-democrat, in case of victory, he will end up as a representative of one of the three Bosnian nations, he will be reduced to a Bosnian, Croat or Serb. Or, to take an example from Serbia: let us remember how the representatives of the "Other Serbia" still under Milošević's administration, liked to repeat "I am against the regime, but I'm not against my own country! In the Serbian political spectrum you could choose between Drašković and Milošević, Đinđić and Pešić, among the identities of socialists, liberals, democrats, royalists, Chetnics, you could combine these identities "in full consciousness", yet the cost of all of these possibilities was to stay within the framework of patriotism/serbianism.

Here we can reach out to the psychoanalytical model of guilt: guilt felt on account of a crime in fact conceals the guilt felt on account of the original crime (the patricide), whereas that guilt conceals the fact that the father is impotent, that he should not have been killed at all. By analogy, our bragging about having chosen an identity that we wanted, conceals the fact that the choice we had made was as false as any other within a certain framework; the fact that we cannot get out of that framework, however, shows the existence of the big Other, powerful enough to create/guarantee that framework. Thus, the choice between the EU citizens and Others by its framework *per se*, suppresses naivete when it comes to the question of an ethnic state - you can make your decision in favor of "EU citizens" or "The Others" but you are still going to be faced with the question of an ethnic state whether within the arbitrary European boundaries or outside them. Moreover, you have to take the responsibility for your choice - there is no backing down: "Oh, I didn't know what was behind it, Europe means Cervantes, Kierkegaard, Musil, Bunuel etc. to me, and not the question of an ethnic state..."

In some of her works Kamerić brought the insistence on the power and imposition of the big Other almost to absurdity. In the intervention titled *Crossroad*⁷ she dislocated (which is one of her favorite artistic interventions) the pedestrian crosswalk to a road with almost no traffic. Thus, here you are, in the middle of nowhere and the big Other dictates you to cross the road at the clearly defined spot. Do you give in?⁸ An even more extreme case of trying to explain the behaviour of the subject, Kamerić saw in the pre-electoral campaign for the general elections in Bosnia and Herzegovina, held in November, 2000. In an all-party promotional campaign rated, as it was,



¹² Ili, kako je to sročio Robert Storr, kustos njujorškog Muzeja moderne umjetnosti, "Muzej ne postoji. ... Ma koliko velika bila kolekcija nekog muzeja, predstavljeni materijal je uvijek tek djelić onoga što bi se trebalo prikazati kako bi se adekvatno prikazalo produkciju nekog umjetnika, razdoblja ili estetske tendencije u svim njezinim bitnim detaljima." (Robert Storr, katalog izložbe *Modern Art despite Modernism*, New York: The Museum of Modern Art New York 2000., str. 21) S druge strane, direktorica i kustosica Umjetničke galerije BiH na koju je postavljen rad *Zauzeto*, preferira drukčiji tip Istine: drugi mogu poticati umjetničku produkciju ili sami stvarati, ali "mi (Umjetnička galerija - op. N.J.) smo ti koji će ocijeniti da li će to djelo ući u Umjetničku galeriju i našu historiju umjetnosti." (M. Husedžinović u intervjuu *Revolucija u Umjetničkoj galeriji*, Dani 190, 26. 01. 2001.) Nesvjesnu svake kontigentnosti i uvjerenju u apsolutnost svojih mjerila, Husedžinoviću možemo navesti kao argument više u prilog tezi da galerija ne postoji osim kao trenutačno zaposjednuće, okupacija.

¹³ *Utičnica*, instalacija, *Obala Meeting Point*, Sarajevo: 19. 12. 1998. - 19. 02. 1999.

¹² Or, according to Robert Storr, the curator of the New York Museum of Modern Art: "The Museum does not exist.... No matter how big a collection of a certain museum is, the displayed material is always just a part of what should be shown to adequately present the production of a certain artist, period or the aesthetic tendency in all its important details." (Robert Storr, catalogue of the exhibition *Modern Art despite Modernism*, New York: The Museum of Modern Art New York 2000, p. 21). On the other hand, the directress and curator of the Art Gallery of Bosnia and Herzegovina at which the work *Taken* was displayed, prefers a different type of Truth: others can prompt the artistic production or create by themselves, yet "we (*The Art Gallery of Bosnia and Herzegovina - op. N.J.*) are the ones who will rate whether that work should go to the Art Gallery and our art history." (M. Husedžinović in the interview *Revolution in the Art Gallery*, Dani 190, January 26, 2001). Unaware of any contingency and convinced in the absolutism of her standards, Husedžinović can be seen as one more argument in favor of the thesis that the gallery does not exist except as a temporary possession, occupation.

¹³ *Plug*, installation, *Obala Meeting Point*, Sarajevo: December 19 thru February 19, 1999.



¹⁴ U ovoj točki leži i razlika između diletanta i umjetnika: za prvog je prezentacija djela način da ga se prizna u zacrtanim umjetničkim okvirima ili da te okvire pokuša prekoračiti; umjetnik je, pak, svjestan da nema zacrtanih umjetničkih okvira te se otud ne može niti djelovati unutar njih, niti ih se može prekoračiti - on zna (ili sluti) da se istinska umjetnička intervencija, baš poput političke, "ne dešava unutar koordinata neke temeljne globalne matrice, nego izravno "preuređuje" same postavke te matrice". (Slavoj Žižek, *Ko partija naredi samomor*, Problemi, br. 1/2, 2000., str. 47) Istaknimo još jednu snažnu asocijaciju ovoga djela, onu koja se dotiče ratnog fenomena zauzimanja tuđeg. Putujući Hrvatskom i BiH nerijetko na područjima ratnih ofanziva možemo vidjeti uništene kuće na čijim zidovima stoji "Zauzeto!" uz "potpis" vojske ili stranke (SDS, Arkan, HVO; kadšto funkciju potpisa preuzimaju simboli - četiri očila, polumjesec sa zvijezdom ili "šahovnica") koja je zauzela to područje. No naravno, postoji bitna razlika između Zauzeto! Kameričeve i tih natpisa. Dok Kameričeva svojom intervencijom ukida svaku apsolutnu aroprijaciju galerije, njezino moguće petrificiranje u jednom i jedinom zaposjednuću, dotle osvajači svojim natpisima žele upravo suprotno - potvrditi svoje zaposjednuće kao apsolutno. Ekstremni aktualni primjer ovoga jesu promjene toponima, u čemu su najdalje otišli bosanski Srbi: nakon protjerivanja i ubijanja Bošnjaka u područjima u kojima je bošnjačko stanovništvo bilo većinsko, Srbi su shvatili da imena mnogih gradova i dalje asociiraju na povijesni turski utjecaj ili bosanstvo. Preimenujući Skender Vakuf u Kneževo, Foču u Srbinije, uklanjajući sve pridjeve "bosanski" iz imena gradova, izmišljajući naziv "Republika Srpska" itd. oni su ponudili zoran primjer onoga što antideskriptivistička teorija zove "primarnim krštenjem": novi toponimi u pravilu nedvosmisleno upućuju na srpstvo i tako postularaju da su ti gradovi uvijek bili srpski, da su neizlučivi iz mitskog korpusa srpsstva. No, upravo u tome ne trebamo vidjeti znak trijumfa, nego simptom nesigurnosti bosanskih Srba: jesu li ti gradovi zaista srpski, je li zemlja po kojoj stupaju zaista srpska kako tvrde njihovi politički vođe?

¹⁴ The distinction between a diletant and an artist lies here too: for the former, the presentation of A work is a way to be recognized within the defined artistic framework or a way of stepping over them; the artist is, on the other hand, aware that there are no defined artistic frameworks, and that therefore one cannot work within them, nor can one step over them - the artist knows (or suspects) that the true artistic intervention, just like a political one, "does not happen within the coordinates of a fundamental global matrix, but that it directly "modifies" mere thesis of that matrix" (Slavoj Žižek, *Ko partija naredi samomor*, Problemi, no.1/2, 2000, p. 47).

Let us point out one more strong association this work makes us realize, the one that relates to the war phenomenon of gaining over somebody else's possessions. Traveling across Croatia and Bosnia and Herzegovina we can often, in the areas where the war offensives happened, we can see ruined houses on the walls of which it says "Taken!" with the "signature" of the army or a party (SDS - Serbian Democratic Party, Arkan, HVO - Croatian Military Organization; sometimes the symbols take the function of

od strane Bošnjaka i Srba. Kameričeva je, pak, odlučila ukazati na ideološku pretpostavku ove poruke potpuno je razobličujuć. U radu *Istrebljenje*⁹ ona je crnu polovicu "ISTREBLJENJE" postupkom copy-paste stavila i na gornju polovicu billboarda i tako razobličila njegovu pravu poruku: "ISTREBLJENJE ILI ISTREBLJENJE" - ili ćemo mi, bosanski Hrvati, istrijebiti ostale narode, ili ćemo sami biti istrijebljeni¹⁰.

Zaposjedanje praznog mjesta, ispunjavanje praznine, jedan je od lajtmotiva Kameričeve: u instalaciji *Zauzeto*¹¹ autorica je preko fasade Umjetničke galerije BiH rastegla golema crvena-slova-na-bijelom-platnu upozorenja "ZAUZETO!" Plićka je kritika u tome prepoznala buntovan stav mlade autorice koja paradigmatičnu umjetničku instituciju u BiH, koja je već zauzeta cijelim nizom označitelja (tradicija, establishment, itd.) želi isprovocirati tvrdnjom kako već sada polaže pravo na nju. No, daleko od mladalačke prošnjosti, Kameričeva je ponudila daleko subverzivniji stav: "Premda od strane postojećeg umjetničkog establishmenta - otjelovljenog u nacionalnoj galeriji - mogu biti etiketirana kao "mlada", "žena", "neafirmirana" itd., ja ipak imam pravo tražiti svoje mjesto u nacionalnoj galeriji!" Taj je stav daleko radikalniji i možemo ga lakanovski sročiti kao "galerija ne postoji!"; odnosno, galerija postoji samo kao privremeno zaposjednuće od strane nekog kustosa ili umjetnika.¹² Nije li otud galerija svojevrсна utičnica, poput one čiju je fotografiju Kameričeva načinila i izložila kao jedan od svojih prvih radova¹³, utičnica kao paradigmatički predmet čija jedina funkcija i jest da bude zaposjednut, ispunjen? Upravo nam galerija može adekvatno oprimjeriti tezu da "veliki Drugi ne postoji" onkraj subjekta. Uzmimo za primjer mladu umjetnicu koja želi da se njezino djelo upiše u registar velikog Drugog, da bude priznato od umjetničkog i općeg društvenog okruženja. Standardna bi procedura bila izlaganje njezinih djela u galeriji. No, Kameričeva ostvaruje tezu da već samo unošenje određenog umjetničkog djela u galeriju neuračunljivo mijenja okvir galerije (velikog Drugog): kad jedno djelo uđe u galeriju, ona nikad neće biti ista kao prije, svako novo zaposjedanje nepovratno je mijenja, ali naravno vrijedi i obrnuto.¹⁴

Vratimo se konačno našoj ishodišnoj točki zaokružujući pitanje komplementarnosti radova *Here* i *AD* apropos subjektivizacije. Pretpostavimo li da *Here* pita kako biti prepoznat u masi, kako se subjek-

as the most brutal in the recent Bosnian political history, Croatian Democratic Union (HDZ) of Bosnia and Herzegovina was the party which made a decision to make the most radical pre-electoral move, announcing it will, on the day of the elections, also hold a referendum for the Croatian people in Bosnia and Herzegovina. As part of their campaign the goal of which was to encourage people to come to the referendum, also served a billboard horizontally divided in two halves: the upper, white half read "DECLARATION" (i. e. choosing an ethnic identity), whereas the lower, black one read "EXTERMINATION" with "OR" in the center of the billboard. So, at the level of demonstration the billboard leads the viewer to choose between "DECLARATION" (choosing in favor of the rights which would, in the end, allow for the creation of non-governmental bodies and the third ethnically determined entity etc.)... OR EXTERMINATION" (the Croats will be exterminated by Bosnians and Serbs). Kamerić decided to point at the ideological supposition of this message, completely exposing it. In the work titled *Extermination*⁹ she used the copy-paste function to put the black half on which it said "EXTERMINATION" on the upper half of the billboard and by doing that she revealed its true message: "EXTERMINATION" or "EXTERMINATION" - either we (the Bosnian Croats) will exterminate other nations, or they will exterminate us.¹⁰

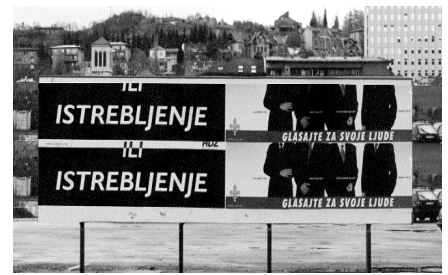
Occupying a vacant seat or filling the emptiness is one of Kamerić's leitmotifs: in the installation titled *Taken*¹¹ the author put a huge warning "TAKEN!" in red letters on white canvas all across the façade of the Art Gallery of Bosnia and Herzegovina. The shallow critique saw in it a rebellious attitude of a young author who wants to provoke the paradigmatic art institution in Bosnia and Herzegovina, which had already been taken by the whole set of markers (tradition, establishment etc.), by claiming that she already has the right on it. But, far from the pertness of youth, she offered a far more subversive attitude. Instead of "Although I can be labeled as "young", "a woman", "unrecognized" etc. by the existing art establishment, I still have the right to search for my place in the national gallery!", this attitude is far more radical and we can say it in Lacanian way as "the gallery does not exist!"; that is, the gallery exists only as a temporary possession of a certain curator or an artist.¹² Isn't then a gallery a kind of an outlet, just like the one that Kamerić has made a photo of and displayed as one of her first works¹³, an outlet as a paradigmatic object whose only function is to be taken, filled? It is the gallery that can serve as an

tivizirati u svijetu nadgledanim bešćutnim okom velikog Drugog, tada *AD* na njega daje okrutno pogrešan odgovor, komični *impasse* u destiliranom obliku. *AD* po tome funkcionira kao hegelovska obilaznica kroz pogrešnu spoznaju, trajektorij koji nam je proći kako bismo dobili istinit odgovor na naše pitanje. Jer, stoji da kamera za nadgledanje snima gomilu, no nije li u konačnici njezina prava funkcija da iz te gomile izdvoji određenog pojedinca, da ga prepozna kao jedinstvenog i neponovljivog? Zbog tog razloga, paradoksalno, upravo dosadne, monotone snimke javnih prostora načinjene kamerom za nadgledanje mogu, uz aktivno prepoznavanje, izručiti subjekt u njezinoj /njegovoj jedinstvenosti, dok videoporuke koje se upinju prikazati subjekt u njegovoj jedinstvenosti u konačnici promašuju svoj cilj (zbog istog su razloga svi obiteljski albumi, premda prikazuju posve različite osobe, nepodnošljivi i dosadni na isti način). Ovdje smo izazvani utvrditi da *Here* zapravo sugerira jedini oblik videoporuke koji ispunjava preduvjet za subjektivizaciju emigranata u očima njihovih obitelji/prijatelja: iz dijas-pore bi, zapravo, trebalo slati videoporuke načinjene upravo kamerama za nadgledanje instaliranim po tržnim centrima, poslovnim zgradama, parkinzima itd., kojima se emigranti kreću, kupuju, rade. Tek bi ih tada njihovi prijatelji i rođaci morali "izvlačiti" iz snimljene gomile, te im kroz ponovno prepoznavanje podariti status subjekta. ▼

example for the thesis that "the big Other" does not exist beside the subject. Let us take as an example a young artist who wants her work to be listed in the register of the big Other, to be recognized by the artistic and social circles in general. The standard procedure would be that she brings and displays her works in the gallery. Still, she materializes the thesis in that, it is already by bringing a certain work of art into the gallery that we irrationally change the framework of the gallery (the big Other): once a work is brought to the gallery, it (the gallery) can never be the same as before, every time somebody takes possession of it, it irrevocably changes, but it goes the other way around too.¹⁴

Let us finally return to our original discussion, concluding on the complementary nature of the projects *Here* and *American Dream a propos* subjectivization. If we assume that *Here* poses a question of how to be recognized in a crowd, how to get subjectivized in a world monitored by the ruthless eye of the big Other, then we can say that *AD* responds in a cruelly wrong way, it is a kind of comic *impasse* in a distilled form. *AD* then functions as a Hegelian way around, through a wrong realization, the trajectory that we have to pass to get to the true answer to our question. Because, it is true that the monitoring camera records a crowd, but is it not in the end its real function to separate a certain individual, to recognize him/her as unique? For this reason, paradoxically, exactly these boring, monotonous recordings of public spaces made by a monitoring camera can, with active recognition, deliver a subject in his/her uniqueness, whereas the video messages which are trying to show the subject in his/her uniqueness in the end fail to accomplish their goal (for the same reason, all the family albums although they show different people, are unbearable and boring in the same way). Here we are challenged to claim that *Here* actually suggests a certain form of a video message which meets the prerequisite for subjectivization of the emigrants in the eyes of their families /friends: the people in emigration should actually send video messages made by using monitoring cameras installed at the markets, business buildings, parking lots etc., where emigrants walk, shop, work. Only then could they be "taken out" from the recorded crowd by their families and friends, and by recognizing them again they can give them the status of a subject. ●

prijevod / translation: Ivana Marušić



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sl.10-11: Š. Kamerić, *Opredjeljenje*, instalacija / installation, 26. Salon mladih, Zagreb, Hrvatska / Croatia 2001.

● 14

signatures - four letters s , a halfmoon with a star, or a "chessboard") which gained that territory. However, there is an important difference between Kamerić's *Taken!* and those signs. Whereas Kamerić, by her intervention, does away with any absolute appropriation of the gallery, its possible petrification in its one and only possession, the conquerors with their signs want something opposite - to confirm their possession as absolute. An extreme, still present example of this are the changes of toponyms. The Serbs have done the most in that field: after the persecution and killing of the Bosnian people in the areas in which the majority of the population was Bosnian, the Serbs realized that the names of many towns still remind of the historical influence of Turkey or the Bosnian heritage. By renaming of Skender Vakuf into Kneževo, Foča into Srbinje, the removal of all adjectives "Bosnian" from the names of towns, creating a new name "The Republic of Serbia" etc. they gave an insightful example of what the antidescriptive theory calls the "primary baptism": by rule, the new toponyms unambiguously refer to Serbianism and by that postulate that those towns had always been Serbian and that they cannot be separated from the mythical corpus of Serbianism. But, it is exactly in that that we should not see a sign of triumph but a symptom of insecurity of Bosnian Serbs: are those towns really Serbian, is the ground they walk on really Serbian as some of their political leaders claim?

→ Nebojša Jovanović - pisac, prevoditelj i suosnivač Društva za teorijsku psihoanalizu u Sarajevu.
Nebojša Jovanović - free-lance writer, translator and co-founder of the Society for theoretical psychoanalysis, Sarajevo.