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Bosnia and Herzegovina



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“Culture of Remembrance: Twilight or New Awakening”



International University of Sarajevo
12—13 April, 2014 Sarajevo, Bosnia and Herzegovina

CULTURE OF REMEMBRANCE

Book of proceedings

I INTERNATIONAL SYMPOSIUM

*“Bosnia and Herzegovina – Culture of remembrance:
Twilight or new Awakening“*

Editors

Sabahudin Hadžialić

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***“Bosnia and Herzegovina – Culture of remembrance:
Twilight or new Awakening“***

**I MEĐUNARODNI SIMPOZIJ
KULTURA SJEĆANJA**

***„Bosna i Hercegovina – Kultura sjećanja:
Sumrak ili Novo buđenje“***

**И МЕЂУНАРОДНИ СИМПОЗИЈ
КУЛТУРА СЈЕЋАЊА**

***„Босна и Херцеговина – Култура сјећања:
Сумрак или Ново буђење“***

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Affirmation of "ugly" art and its role in the culture of memory

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Abstract

In this text (as well as in my practical work in the medium of artistic printmaking) I am trying to "provoke" the observer -the participant and encourage them, if it's possible, to seriously rethink everything we witness in the extent of the current cultural - sociological aspects. Specific quality of this region, and this time, is that the visually - artistic speech must take the features (both in concept and in practice) of a more engaged expression. This is a term that indicates the reality and history of our misfortune. The expression keeps and inherits both the experience of a bloody war, and the experience of "defective" peace. Art of such spiritual and geographical environment is "ugly" ... such kind of creative expression became a warning - it refers to the truth, it is opposed to kitsch and to establishing of false, incorrect values.

Such kind of "ugly art" is humane because it is appropriate to the man who was wounded by the war and who is persistently injured by peace. To shine a light, and underline the importance of this kind of artistic commitment, it was necessary to look back on what can only be considered its foundation or a predecessor of the appropriate historical review and analysis. As the author of this work was also a participant in the war, and is a participant in what could only be considered as a post-war everyday life trauma, a special section is dedicated to his own artistic handwriting, poetics and attitude. In short, art is primarily supposed to be means of active influence on each and every devalued, diminished aspect of life and living.

The creative act is a reminder and a testimony. It is a testimony that the unfortunate times (maybe even Don Quijote-esque times) were attempted to be changed and "healed" with consistent attempts and faith.

Introduction

The age of hypocrisy, the age of false values ... the age of callousness and profiteering ... age of marketing and lies ...that would be our age. We shape it and are shaped by it. Art, as the highest individual's expression of Himself within space and time, therefore must reflect precisely these same "values" ... but, it should only reflect and describe - on no account to magnify or to even glorify. A society that is in addition to all of the above, a "hostage" of the recent bloody and traumatic war experience has an additional obligation to educate and cultivate such kind of artistic language that "illustrates" and "deciphers" the pain, disappointment, loneliness and loss... everything that could be considered a sacrifice in one way or another - something that can not, and must not be forgotten. In this sense of the term, the concept and the role of "ugly art" certainly has its role and significance - it can be seen as an interpreter of the current and the actual situation, within "the Here and the Now". More engaged, but also more profiled approach to the problems of spiritual, cultural and social downfall truly arises as a high priority aspect of action. This "injection" revitalizes the art scene and its very essence, allowing it its necessary and associated momentum which, we must admit, is currently drowning in general bleakness and apathy. Death is obviously omnipresent (it integrates all that we consider as suffering, loss, pain into One), it is obvious as

well as unknown and unfathomable. Thus an everlasting inspiration.(Jankelevitch, 1997)Death and its phenomenology became an integral part of life, even for Freud... It is accepted as the beginning and the end of life – furthermore, as its essence.(Dufresne, 2000)Understanding the overall meaning and presence of death as an artistic motive that we describe, “decipher“, we realize that it is yet a fact of life itself. Thus that death no longer resides as horrifying. (Spivey, 2005)As an artist who forms his own artistic (graphic) language within the classical art and printmaking, I try to point out what is our history and our heritage with direct and straightforward expressions: those are cruel, shocking, grim and frustrating experiences worthy of recording. To preserve these and similar fragments of collective consciousness and memories (through my own artistic statement) becomes a priority in my case.I am a supporter of the thesis that the classic technical-technological process in modern circumstances becomes the adequate and exemplary way of showing yourself inside such era. The ability of the traditional, conditionally speaking – “essential“ approach (respecting the laws of the craft which the artist's hands master) is something that I have always persevered. (Fosijon, 1964)Multiplication of the artist's inner world scribe and all of the levels of such world – in such manner I am bringing it closer to the viewer and sending a message... Ideal field of acting.It is already being discussed of such abilities of printmaking inside the modern frames, but not enough, I fear. (Melot, Griffiths, S. Field, Beguin, 1981)My own judgement, my own thoughts about what is, and what should be a piece of art (both general and specific) I established additionally in observations of Felix Guattamaria:

A work of art, for those who understand it, is activity. The activity of breaking the frame, of termination ... whether it is a baroque refinement or extreme debauchery that leads to recreating and redefining the subject as such.
(Massumi, 2002)

In order to achieve a greater sensation, it should be, by all means, an artistic endeavor that requires the whole man, and proclaims the truth. It is necessary to consistently believe (through creative engagement) that the better tomorrow is possible and deserved. With terrible and shocking approach to the world which is around us, and which limits us, it should be endeavored to "beautify", to heal and improve the same set framework. True coping with ourselves, and with the past that simultaneously forms us, embodies the artist's plan - internal suppressed cries assume an image and a purpose. The truth in the service of art - and art services the truth! Such "ugly" truth should actively and affirmatively affect memory that must not be short-lived, and a subject to categoric manipulation.

Methodology

The art of these times and this surroundings (in my opinion) must be warning and disturbing ... as such, it is humane and engaged -it is just right in its dark form, and it keeps the message of light and the very beginnings. I'm talking about a beginning that follows the effective and concrete encounter with the wounds of the past, the wounds of which none other than the artist should speak. Set goals of such artistic considerations are establishing the "ugly" art that has its own language, orientation, and sociological purpose and foundations. It is both the inside and the outside of (the concrete) space and time. Construction and elaboration of this artistic and humane messages are based on empirical methodological approach, where various historic developments and circumstances are adopted and perceived, and on such experiences are (conditionally speaking) established peculiar artistic expressions. As an artist that bases his manuscript, in large part, on what is called a classic, traditional approach, and poetics based on it, it is understood that such a path requires an enviable knowledge of the development of art and thought processes (during the epoch) which pointed to similar problems and thematised frames. Records of all kinds and of

timeless horror, suffering and death were most certainly a worthy guide and basis for my own artistic and scientific quest. As a support to already mentioned, and as well as what follows, it is my obligations to note several appropriate examples, and authors who certainly find their place in the general history of art as "heirs" of the humane - artistic worldview and commitment, that I feel so close to my own. These works of art are primarily strong in their stressfullness and as such, are touching to our senses, they become the permanent part of our memory and perception. My opinion is that they are truly great artistic successes which I deliberately refused to portray by reproductions. If the case is such that the reader is not familiar with the works, it just might be stimulating enough to start individually exploring these great artists. It is entirely worth trying provoking the reader's curiosity. As the first in the series I would mention "Crucifix" by Matthias Grünewald...

This central part of Isenheim altar at first encounter does not leave the observer indifferent - it is about an unbeautified view of Jesus' suffering, which is, as such, able at the same time to present and bring closer the religious message, and wake condolences over the artist's horrifically real vision of suffering and sacrifice. He's able to awaken a human in each and every one of us. Taking into account that this is a period of the German Renaissance, the impression that you get, as well as the importance of the mentioned work, is somewhat stronger and bigger. A similar situation occurs when faced with Rembrandt's "Slaughtered ox" ... a concrete, true and strong presentation of, conditionally speaking, banal motifs, suddenly gets much deeper qualities and arouses emotions. Through the time, the most brilliant of artists established their present status and significance because they dealt with the real, timeless causes of misery, misery, death, despair ... and that way (perhaps paradoxically) contributed to a better, more moral and more sensitive society, and to the reactions to these phenomena. In short, they "humanized" their art and the world in which it was created. Definitely a must for this analysis is, Edward Munch. Hereby we look back on the famous "The Scream". The painting and the print of the same name (almost identical) in an expressive way give us a closer look on anxiety, loneliness and mental pain from which the artist simply did not want to avert his eyes. Extreme interpretation of an omnipresent spiritual enfeeblement. Following Pablo Picasso and the unavoidable "Guernica" - an image, about which was almost all been said but, again manages to revive the hope that after the sacrifice and suffering (in this case the war) comes the ascension and victory. Unfortunately, like many times before history proved to be a really bad teacher - and people the worse students. Joel - Peter Witkin in his fascinating and shocking way represents the entire gallery of bizarre characters and situations that at first impression certainly evoke a feeling of discomfort, but essentially, it is all about a highly consistent author and his work which says that there is no one and nothing that can not be seen as dignified performance. Any form of accidents, mutilation, anomalies of the common man, the artist experienced in a special way and elevates him to a level worthy of the Child of God. (Celant, 1995)

This elementary review of the artists who, in my opinion, share a similar worldview and sensuousness like myself, had a purpose to briefly confirm that art (and artists), during different periods of their development, had a need - an obligation to be much more than a conformist chronicler or someone whose works can be labeled as just pleasant. It comes as no coincidence that in relatively recent history Adolf Hitler's fascist regime mercilessly pursued and belittled the artists who dared to stand up to the established standards, constantly criticizing the omnipresent crisis and lack of spirit. The greatest of the painters, poets, cinematic directors lose their status of great and deserving people. They were pursued, marked and antagonized for their rebellion against the ideological monotony. Each age has its own chosen individuals, but also an ideological antonym, its own Goebbelsesque propaganda. Ironically, we haven't gotten very far... We witness an epoch that, within this "misfortunately bewitched" climate, requires considerably bigger, stronger, better planned and more direct questioning of the causes and consequences of the state that lasted far too long and that hampers the overall mental perception of the Better and the Different... Frustration

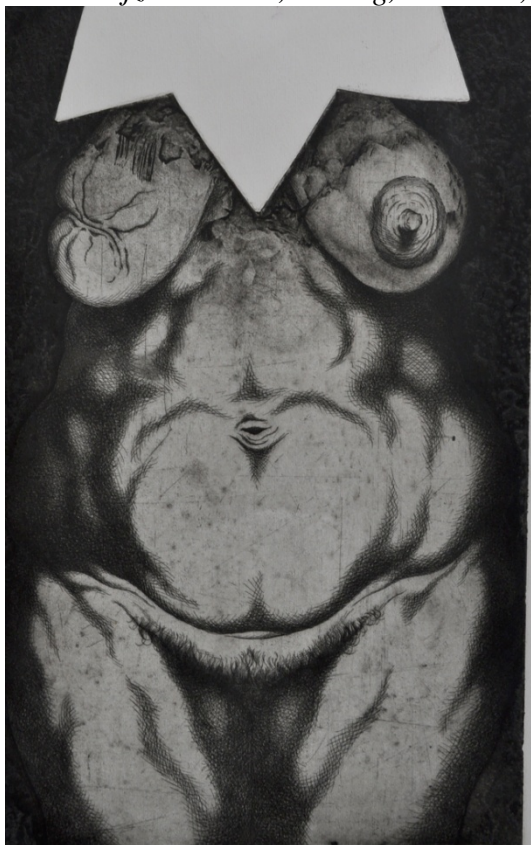
and discontent of such setback had me prompted on a more serious dealing with the problems that I interpret. For presenting authentic visual expression, it was necessary and thought about, the constant monitoring of everything that political occurrences in Bosnia (post-dayton, unbuilt and not entirely accomplished) carry and contribute. Such conglomerate of objective daily life and subjective experience has formed and sobered own worldview. "Principally, it came to occurrence that the rational, conscious design becomes overpowered by irrational uncontrolled result". (Lucie Smith, 1975)Therefore I will make this a personal statement and consideration of additional "boost" and with a few of my own prints reproductions that definitely round off (in its own medium) all that's already been written. It is, therefore, a copyrighted review of what I experienced, as an intimate reaction of a man who survived the war and post-war spiritual, political, social ruptures and wrongdoings. With my prints I point to the religious hypocrisy and false celebration of warped values, all under the slogan "The Icons Of Our Time". It is an obvious ironical toying with something that should be sublime - sacred, but in today's order is clearly not. This deliberate flirting with elements of Sacred should indicate the general hypocrisy and falseness.



Danis Fejzić: "Lost Child", etching, 50x70cm, 2012.



Danis Fejzić: "Icon", etching, 50x70cm, 2013.



Danis Fejzić: "Holy Mother", etching, 70x100cm, 2013.



Danis Fejzić: "Warrior", etching, 70x100cm, 2013.

Result

A few key moments seemed additionally crystallized and clearer and, (trying to avoid the trap of pretentiousness) above all that was a clearer understanding of the overall cause – the resulting mechanism which allows systematic chaos of society, institutions of the State, distorted criteria and values and so on. But, as after Auschwitz art was necessary, the same applies after Srebrenica, art must react, recollect ... and be kept from oblivion. I must notice, the artist's role as an effective promoter of ideas and messages has been unreasonably doubted. Likewise, he is assumed to be a subject of cleansing, conscious and aware, a sort of a civilisational wheel. Pertaining to that the main idea behind "Twilight or New Beginning" certainly does not affirm or negate either of those roles. Namely, we are witnesses of a constant limbo syndrome - a sort of a cultural and sociological purgatory where no lasting true virtues can be established. In such an undefined everyday, a situation is created where false idols can fester into existence, easily being installed, and implanted into the prestige, which is being slowly overtaken by the aesthetics and philosophy of kitsch. It's too soon for us to know twilight, and entirely too early to experience awakening, at least in the sense of creative and meaningful enlightenment. Which brings the term "true moment" once again before us.

As I have already mentioned, I act within the classical - traditional artistic expression, but I feel it obligatory that such a creative way, in my case it is the art of printmaking, should have a more visible and "circulatory" role, in a more direct collision with the realities of everyday life. A painting, printmaker's sheet, sculpture, all are necessary just outside the white, sterile and isolated walls of the gallery space. It is a priority. The circumstances are such. The situation is alarming. Stephen Bann polemized in detail of the artist's conscious and resolute intention of being the conductor through which own creative forces become the main factor of communicating with the surroundings. (Bann, 1970) Exhibitions with clearly defined objectives should be held in places like frontlines, ignition sites, slaughter locations... and such as an act of promoting the idea of a new beginning, seeing further, the idea of waking up ... whether it's hope, or a better understanding of the source that are repressed postulates of immeasurable Power of culture and knowledge.

Museums, religious temples and historical monuments must be recognized as the center of events and information. The interest is mutual and the moment is crucial. There are too many anomalies and specificities to hesitate. For it not be just words on a paper, my next art project will be designed and carried out exactly in accordance with the terms just mentioned.

Conclusion

In short, I was talking about the importance and affirmation of "ugly art" - art that, despite the seemingly awkward and unattractive name, essentially completes the factual order of things on this geographical and historical milieu. It is required, as it follows and corrects the current given framework of life. Such art is Our image and likeness. The mistakes and experiences of the past served me as lessons, and the impending possibility of war, intolerance and change of ideology in our region made me realize that it is high time for art to reconsider its values and to work towards completing tasks set upon it. Unmasked, it essentially modifies the exhibition process, which brings its own change in approach. The town square, a park, the "street ambient", government buildings, the localities of pain and suffering, all of which imperatively transform into exhibition venues, which, thanks to its natural and spontaneous circulation of information and people, additionally activates and promotes the artist's cause and mission. That sort of almost missionary dedication speaking of the past in the cause of celebrating the future (healthier than the one offered now) is a sort of idea that I am striving to perpetuate. To contain a glimmer of hope within oneself, a hope that this kind of endeavor and reasoning will find understanding and support among the fellow (especially younger) artists, is inspiring by itself. An encouragement that after sundown, awakening does truly arrive. This highly personal - intimate manuscript (and artistic expression) has the purpose to substantiate and encourage (based on personal experience and affinity) thesis that the downfall of overall values (and thus the artistic standards) can be prevented only by nonconformist approach or collision with everyday life ... with real environment, the real needs of real people ... collision with "crippled", disturbed and sick criteria and ideals. Yes, ideals - in a word, a term and a sublime concept of the aim of survival ... it's a tragic conclusion that just uttering such words evokes fear that all persevering and humane efforts are retained under the context of pathetic and banal. Change is possible, feasible and visible ... It becomes visible thanks to the cry of the artist. Such cry really is the only language which we have left. This kind of art and its presentation are in no way a reflection of nihilism or any (often mistakenly interpreted) aspects of blackness. For that reason, a few words on the black ... Black, in this case, is not only a design and symbolism of the dark, sordid abyss ... but also it represents light - that it is way to the light, the path to a way out and peace, to completed and achieved desires ... inevitable and unavoidable path to the way out- so, in a way an exit itself. In this regard, it is no accident that my prints are "black". My art, taking all of this into account, is black; it is full of contradictions, searching and proofs that continually collapse just to be reborn. It is eerie and morbid, but it is also dreamy and humane. It is (I gave myself the right to say it) noble; noble in concept, intention and purpose. To free oneself and to be free - to be a light, leastways it meant to be illusory devoured by darkness. A treasured guide through this field were the thoughts of Alan Clements, who emphasizes the worth of freeing oneself (in the broadest sense), and that process alone is closely associated with everything that build the individual and the individually.(Clements, 2003)An important segment of this work relies on something that we interpret as faith, hope ... On that note is the following quote:

The virtue of hope consists in the vision of human life as a journey that leads to the infinite and eternal satisfaction of all possible desires, if they meet certain conditions which are well within our capabilities. This objective can be achieved not only after death but also for a small number of exceptional people - exceptional as in the current phase of the cycle - even during this life.(Lings, 1997)

And so, let it be darkness ... darkness ... because how else could we recognize the light!

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