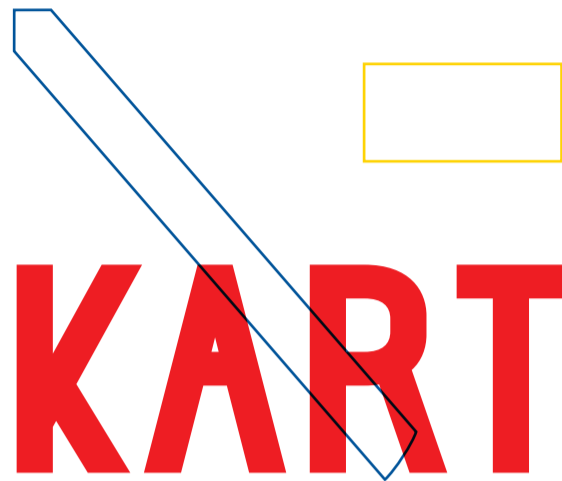
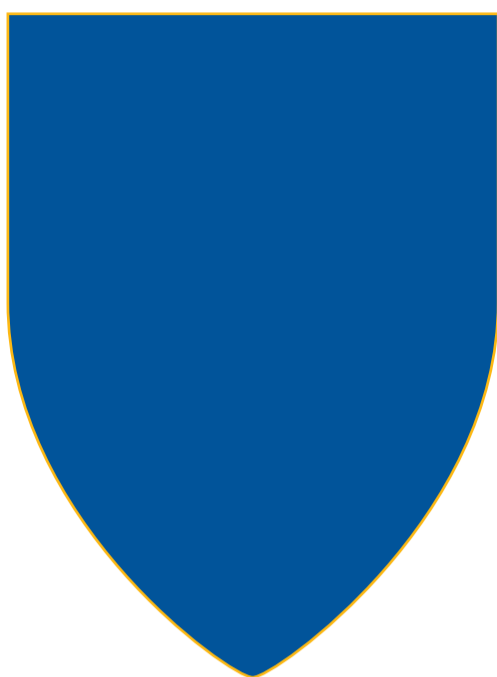


LANA

ČMAJČANIN

NEME



KARTE

BLANK



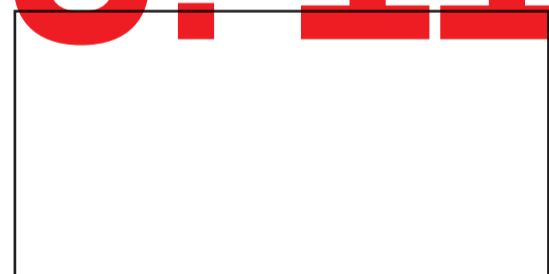
MAPS



5.11.



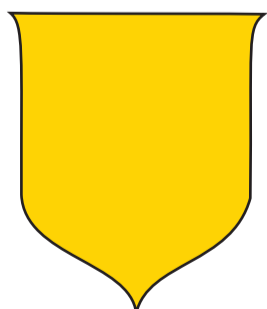
12.12.



2014



KULTURNI
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TOBAČNA 001



Muzej in galerije mesta Ljubljane Kulturni center Tobačna 001

Lana Čmajčanin
5.11. – 12. 12. 2014

NEME KARTE BLANK MAPS

Vljudno vabljeni na odprtje
razstave v sredo, 5. novembra,
ob 19. uri v KC Tobačna 001.

You are cordially invited to attend
the opening of the exhibition on
Wednesday, November 5, at 7 pm
at the CC Tobačna 001.

Kustosinja razstave / Exhibition curator: Alenka Trebušak

Rezidenca in razstava Lane Čmajčanin sta bili organizirani v sodelovanju z Galerijo SIZ, Reka. / The residence and exhibition of Lana Čmajčanin were organized in collaboration with SIZ Gallery, Rijeka.

DOGODKI

POGOVOR Z UMETNICO

Lana Čmajčanin, Alenka Trebušak

Datum bo objavljen naknadno.
Pošljite e-sporočilo z besedilom 'Prijava'
na mestna.galerija@mgml.si in se prijavite
na naša obvestila.

EVENTS

ARTIST TALK

Lana Čmajčanin, Alenka Trebušak

The date will be announced later.
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our announcements.

Lana Čmajčanin (Sarajevo, 1983) z delom, nastalim v času rezidenčnega bivanja, nadaljuje svojo ustvarjalno prakso, gibajočo se na presečišču socialno-politične tematike in problematike spola. Projekt *Neme karte* predstavlja *Geometrija mesta in 551.35 – Geometrija časa*. S prvim Lana Čmajčanin v obliki političnih in vojnih zemljevidov raziskuje zgodovinske geopolitične tvorbe na področju Bosne in Hercegovine od obdobja Rimskega imperija do Dejtonskega mirovnega sporazuma. Za historično dejstvo velja, da sta postavljanje meja držav in njihovo zarisanje v domeni moškega. Edina možnost množičnejše ženske participacije se kaže v indirektni povezavi z mejami, in sicer v obliki poučevanja. Umetnica izkoristi prav to nedorečeno polje, ki postane mesto možne intervencije v oblikovanje mišljenja o preteklosti, vzpostavi pa ga prek učnega pripomočka – grafoskopa. Njegovo svetilno telo ne aludira samo na poučevanje kot razsvetljevanje misli, temveč s svojo osvetljevalno nalogo razkriva silnice, ki so privedle do današnjega stanja, torej Bosne in Hercegovine kot umetne geopolitične tvorbe. S svojo relacijsko naravo prosojnice predstavljajo »odprto« delo. Vanj lahko namreč aktivno posegamo, premeščamo zemljevide in tako redefiniramo meje ter konstruiramo našo lastno Bosno in Hercegovino.

Drugo delo sooča gledalca z raznolikimi razmejitvami Bosne in Hercegovine od 15. stoletja dalje, torej od inkorporacije Kraljevine Bosne v Osmanski imperij (1463) prek aneksije k Avstro-Ogrski monarhiji, priključitve ozemlja Kraljevine Jugoslaviji ter vse do njene končne dekonstrukcije, ki je rezultat Dejtonskega mirovnega sporazuma. Ob poizkusih razumevanja prekrivajočih se formacij, ki so jih skozi zgodovino definirale različne zunanje strukture moči (v službi imperialističnih sil), se razkrivajo konflikti, delitve in nestabilnosti kot njena družbeno-politična realnost in edini stalni ter neodvojljivi element njene zgodovine, država kot taka pa za nekaj spremenljivega, podrejenega subjektivnim željam in apetitom.

Lana Čmajčanin v projektu *Neme karte* izrablja fragmentiranost in organsko nepovezanost države. Iz zakladnice zgodovine z minimalnimi sredstvi postvari dokument časa, ki se uresničuje v igrivem razmerju med različnimi konotacijami, v izmišljanju novih odnosov ter možnih prepletov med ločenimi celotami, predvsem pa v razmišljanju o pravičnejši družbeni ureditvi.

Alenka Trebušak

With the work produced during her residential stay, Lana Čmajčanin (Sarajevo, 1983) continues her creative practice at the crossroads of socio-political theme and gender problem. The project *Blank Maps* comprises two works: *Geometry of place and 551.35 – Geometry of time*. With the former, Lana Čmajčanin stages different historical geopolitical formations in the territory of Bosnia and Herzegovina from the Roman Empire to the Dayton Agreement in the form of political and military maps. It is a historical fact that setting and demarcating state borders belong in the domain of men. The only opportunity for mass participation of women is reflected in an indirect connection with borders, i.e. in the form of education. The artist takes advantage precisely of this field, rendering it a space of possible interventions into the construction of contemplating the past, and establishing it through the teaching aid – overhead projector. Its illuminating surface not only alludes to teaching as enlightenment of the mind but uses its illuminating function to shed light on the lines of force that have led to the current state of affairs, i.e. Bosnia and Herzegovina as an artificial geopolitical formation. With their relational nature, transparencies represent an "open" work that allows us to actively interfere and shift maps, and thus redefine borders, constructing our own Bosnia and Herzegovina.

The latter work confronts the viewer with various delineations of Bosnia and Herzegovina from the 15th century onwards, in other words: since the incorporation of the Kingdom of Bosnia into the Ottoman Empire (1463), through its annexation to the Austro-Hungarian Monarchy, incorporation of its territory into the Kingdom of Yugoslavia, to its final deconstruction as a result of the Dayton Agreement. The attempts to understand the overlapping formations, which have throughout the history been defined by different external power structures (in the service of imperialistic forces), reveal conflicts, divisions and instabilities as its socio-political reality as well as the only constant and inseparable element of its history, and the state as such as something changeable, subordinate to the subjective wishes and appetites.

In her project *Blank Maps*, Lana Čmajčanin draws on the fragmentariness and the state's organic lack of cohesion. Drawing on the historical treasure trove and employing minimum means, she re-creates a document of time, enacted in a playful relationship between different connotations, in inventing new relations as well as possible interlacement of separate wholes, and especially in contemplating a more just social order.

Alenka Trebušak



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Odprto:

torek – petek
11.00 – 17.00

Sobote, nedelje,
ponedeljki in prazniki zaprto.

Opening hours:

Opening hours:
Tuesday – Friday
11 am – 5 pm

Closed on Saturdays,
Sundays, Mondays and
public holidays.

Projekt je podprla / Project is supported by:



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