
PRESS

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PRESS RELEASE

FROM WHAT WILL WE REASSEMBLE OURSELVES

*A group exhibition conceived by Anna Dasović and curated by Natasha Marie Llorens.
Exhibition design by Studio L A and Arna Mačkić.*

Duration 06 Sept – 03 Jan 2021

Press Preview 05 September, 16:00h

Opening 05 September, 17:00h

Curator Natasha Marie Llorens

Participating artists

Lana Čmajčanin | Anna Dasović | Ana Hoffner ex-Prvulović* | Arna Mačkić | Marko Peljhan
Selma Selman | Hito Steyerl | Facing Srebrenica Project

From what will we reassemble ourselves brings together six contemporary artists, a team of researchers, and an architect to consider a crucial question posed by Croatian-Bosnian author Jozefina Dautbegović: from what fragments - images, stories, archives, historical scraps - does one represent a life in the wake of genocide?

The artworks and research presented take a long view of the representation of genocidal violence. *From what will we reassemble ourselves* includes the pre-image, or what was known about a people through the way they were historically represented; the monument, erected to stand for the memory of violence long after its eruption has subsided; the state archive, which holds the justification for what was seeable at the time; and the personal archive and the body, containers exceeding the historical record and yet persisting in daily life.

The unquestioned question that names the exhibition, *From what will we reassemble ourselves*, positions the artwork and research presented within the context of the genocide that took place in and around Srebrenica, in Bosnia and Herzegovina, 25 years ago. If genocide is a spectrum of effects rather than an event, what does the act of looking at this spectrum entail in the Netherlands? Which histories of colonial imagery are called upon - consciously and unconsciously - to render the people that belong to it? What can we remember with the pieces that are available to a viewer in the Netherlands, and how might the structure of that memory itself be rethought if it were to include the pieces of people from there, or elsewhere?

The exhibition includes commissioned works by Anna Dasović, Selma Selman, and Arna Mačkić, as well as an artwork by Marko Peljhan on loan from the Van Abbemuseum.

ADDRESS

Oranje- Vrijstaatkade 71
1093 KS Amsterdam
The Netherlands

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Tue-Sun 12:00 - 18:00

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Participating artists and researchers

Anna Dasović (Amsterdam, b. 1982) examines the ways in which the hands of Dutch Blue Helmets have touched the surfaces of a UN compound through the written and drawn traces that remain of their presence. She also shows archival footage released to her through a Freedom of Information Act, which documents military exercises conducted by the Royal Netherlands Army to prepare soldiers for deployment as part of the UN peace-keeping mission in Bosnia and Herzegovina.

Arna Mačkić (Čapljina, Bosnia and Herzegovina, b. 1988) with Studio L A designed the exhibition architecture. Made with reference to Mačkić's long-term research into brutalist public monuments in ex-Yugoslavia. The design's conceptual intention is to render palpable how difficult the history of the Bosnian territories is to access from the Netherlands today.

Marko Peljhan's installation *Territory 1995* (2006-2010) includes row upon row of Plexiglas sheets, suspended and engraved with analysis maps of electronic and radio communications from operations in and around the 'UN Safe Area.' *Territory 1995* is part of the Van Abbemuseum's collection and was presented at the Istanbul Biennale in 2009.

Erna Rijdsdijk and **Guido Snel**, researchers working at the Netherlands Defense Academy and the Amsterdam Center for European Studies (ACES), University of Amsterdam, present their research project *Facing Srebrenica and the Future of Memory in Europe*, in which they collect private photographs taken by Dutch blue helmets in the 'UN Safe Area' of its inhabitants and connect them with survivors and their relatives. The first results of this long-term digital database project are presented in collaboration with Iris Sikking (curatorial advice), Velma Šarić (research and interviews in Bosnia), and Tim Klaasse (video storytelling).

Curator

Natasha Marie Llorens is a Franco-American independent curator and writer. A graduate of the MA program at the Center for Curatorial Studies at Bard, Llorens is currently finishing her Ph.D. at Columbia University. She is Professor of Art and Theory at the Royal Institute of Art in Stockholm and a Core Tutor at the Piet Zwart Institute in Rotterdam.

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The title of the exhibition is derived from Jozefina Dautbegović's poem *The Unidentified* (2003).

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