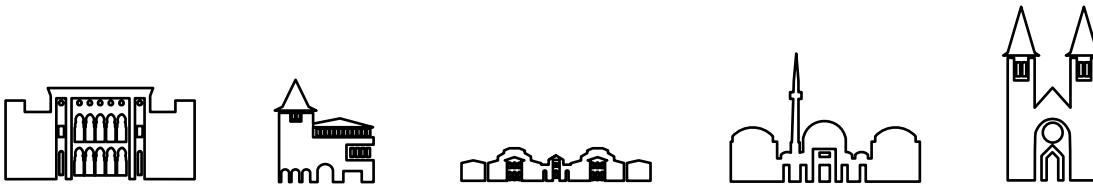


# Austro-Hungarian pattern



## The Modern (Austro-Hungarian):

- Patterns: The patterns are based on the Art Deco and Vienna Secession textile patterns. The arrangement of patterns reflects the longitudinal extension of Sarajevo's center along the river Miljacka.

- Motifs: The individual motifs are derived from cultural institutions built during the Austro-Hungarian period.

- Warp motifs: The Sarajevo City Hall (1894) [*Vijećnica*], which announced the new imperial rule through its Neo-Moorish style, and which was targeted and burned down in 1992 and restored in 2013. The Bosnian Pavilion at the Paris Expo (1900), which constructed an imaginary colonial identity for the region. The National Museum (1888) [*Zemaljski Muzej*], which represents the beginning of the modern academic and cultural institutions in Bosnia-Herzegovina, and which was closed down in 2012 due to its unresolved legal status and funding disputes, reopening in 2015. The National Museum and Bosnian Pavilion represent Austro-Hungary's colonial and "civilizing" mission in Bosnia, as well as the creation of a shared Bosnian national identity through the realm of culture, through educational and research institutions and their politics of representation.

- Weft motifs: The religious institutions and their new organizational structures that were established in this period are represented by the Rijaset of the Islamic Community, the Orthodox Cathedral Church of the Nativity of the Theotokos (1868) [*Saborna crkva Roždestva Presvete Bogorodice*], the Catholic Sacred Heart Cathedral (1887) [*Katedrala Srca Isusova*], and the Ashkenazi Synagogue (1902). The Austro-Hungarian Empire introduced major changes in the organization of religious and cultural life, with all religious sects institutionalized and placed under its direction.

- Colors: The choice of colors is derived from the Sarajevo City Hall [*Vijećnica*] and the National Museum [*Zemaljski Muzej*].

## Palimpsest of '89

Artistic Installation by Azra Akšamija

Project team: Blanca Abracek (patterns), Joshua Howard (animation),  
Kristen Wu (patterns & stencils)

*Palimpsest of '89* is an artistic installation exploring the role of cultural institutions in shaping the common heritage of Yugoslavia through the lens of Sarajevo's history. The underlying thesis is that the region's history has been "written and rewritten" through the work of institutions that have been framing and preserving a common heritage. The installation is conceived both as exhibition furniture and as a conceptual, structuring format that organizes the exhibition through specific historical contexts. The first idea translates into museum shipping crates, representing the museum as an institution that preserves cultural memory and frames common heritage. The second idea translates into a "palimpsestic carpet," which proposes a way of thinking about the creation of heritage of the commons through the weaving of integrative and disintegrative narratives and policies related to cultural institutions. Taken together, these two ideas inform the design of the exhibition architecture in the form of museum shipping crates painted with carpet-like patterns that provide the historical context for the interpretation of the work on display.

Carpet iconography functions like a form of storytelling and history writing. The carpet patterns of this exhibition depict the creation of a commons' heritage through certain cultural institutions that were founded throughout various periods of Sarajevo's history: 1. The Pre-Modern (Pre-Ottoman and Ottoman), 2. The Modern / Austro-Hungarian, 3. The Modern / Socialist, and 4. The Post-Dayton Period (1995–2016). Each of these periods translates into a layer of the palimpsestic carpet. With each room, more and more symbols are added to the carpet, while others are revised or erased. The largest, central space of the exhibition focuses on the period of the War of 1992–95 as well as on the now, represented through an analog / digital carpet in the center of the space. This carpet brings together the constantly changing digital animation of all of the patterns from all exhibition rooms with the real-time crisis of commons' heritage today and in the future. For the exhibition opening, this carpet will re-enact Azra Akšamija's *Digesting Dayton* project, inviting exhibition visitors to eat away at the inter-ethnic borders established through the 1990s war and institutionalized through the Dayton Peace Accord of 1995, which now stands in the way of peaceful coexistence. Throughout the exhibition, the analog dimension of the carpet will be created through textile encounters between Slovenian craftswomen with the Ljubljana-based Bosnian refugees from the 1990s and the current asylum seekers from Syria, Iraq and other places.

# Avstro-ogrski vzorec



## Moderno obdobje (Avstro-ogrška):

- Vzorci: vzorci izhajajo iz tekstilnih vzorcev art décoja in dunajske secesije. Njihova razporeditev odraža podaljšanje središča Sarajeva vzdolž reke Miljacke.

- Motivi: posamezni motivi izhajajo iz kulturnih institucij, ki so bile zgrajene v avstro-ogrskem obdobju.

- Motivi osnove: Sarajevska mestna hiša (1894) [Vijećnica], ki je naznanila novo imperialno oblast z neomavskim slogom, je bila napadena in požgana leta 1992 ter nato obnovljena leta 2013; bosanski paviljon na svetovni razstavi v Parizu (1900), ki je ustvaril namišljeno kolonialno identiteto regije; Narodni muzej (1888) [Zemaljski Muzej], ki predstavlja začetek modernih akademskih in kulturnih institucij v Bosni in Hercegovini in ki so ga zaradi nerešenega legalnega statusa in zapletov glede financiranja leta 2012 zaprli ter ga leta 2015 ponovno odprli. Narodni muzej in bosanski paviljon predstavljata kolonialno in »civilizacijsko« poslanstvo Avstro-ogrške v Bosni ter oblikovanje skupne bosanske narodne identitete na področju kulture z izobraževalnimi in raziskovalnimi ustanovami in njihovo politiko reprezentacije.

- Motivi votka: verske ustanove in njihove nove organizacijske strukture, ki so bile ustanovljene v tem obdobju, predstavljajo rijaset islamske skupnosti, pravoslavna stolna cerkev Rojstva Marije Božje matere (1868) [Saborna crkva Roždestva Presvete Bogorodice], katoliška stolna cerkev Srca Jezusovega (1887) [Katedrala Srca Isusova] in sinagoga Aškenazi (1902). Avstro-ogrsko cesarstvo je uvedlo korenite spremembe v organizaciji verskega in kulturnega življenja. Vse verske sekte so bile institucionalizirane in pod upravo monarhije.

- Barve: izbira barv izhaja iz sarajevske mestne hiše in Narodnega muzeja.

## Palimpsest '89

Azra Akšamija: umetniška instalacija

Projektna skupina: Blanca Abramek (vzorci), Joshua Howard (animacija), Kristen Wu (vzorci in šablone)

*Palimpsest '89* je umetniška instalacija, ki na primeru sarajevske zgodovine postavlja pod vprašaj vlogo kulturnih institucij pri oblikovanju skupne jugoslovanske dediščine. Projekt temelji na tezi, da se je zgodovina te regije pisala in spreminjala pri delu institucij, ki oblikujejo in ohranjajo skupno dediščino. Instalacija je zasnovana tako v smislu razstavne opreme kakor konceptualnega formata, ki strukturira razstavo glede na specifične zgodovinske kontekste. Prvo idejo utelešajo muzejski transportni zaboji: ti predstavljajo muzej kot institucijo, ki ohranja kulturni spomin in oblikuje skupno dediščino. Druga je udeležena v »palimpsestni preprogi«, ki s tkanjem pripovedi in politik integracije in dezintegracije ponuja način razmišljanja o ustvarjanju dediščine skupnega. Obe ideji se prepletata v osnovi razstavne opreme v obliki muzejskih transportnih zabojev, poslikanih z vzorci s preprog, ki razstavljena dela umeščajo v ustrezen zgodovinski kontekst.

Ikografija preprog deluje kot način pripovedovanja zgodb in pisanja zgodovine. Vzorci s preprog na tej razstavi upodabljajo ustvarjanje dediščine skupnega prek izbranih kulturnih institucij, ki so nastale v različnih obdobjih sarajevske zgodovine: 1. v predmodernem (predotomanskem in otomanskem), 2. modernem/avstro-ogrskem, 3. modernem/socialističnem ter 4. v postdaytonskem obdobju (1995–2016). Za vsako od teh obdobji dobi palimpsestna preproga novo plast – z vsako sobo se na njej pojavijo novi, dodatni simboli, drugi pa se spremenijo ali izbrišejo. Največji, osrednji prostor razstave je posvečen obdobju vojne (1992–95) ter sedanosti, kar predstavlja analogno-digitalna preproga sredi prostora. Ta preproga združuje vse vzorce iz vseh razstavnih prostorov, ki so digitalno animirani in se nenehoma spreminjajo, ter hkrati v realnem času spremlja krizo dediščine skupnega današnjega in prihodnjih časov. Ob odprtju razstave bo na preprogi uprizorjena ponovitev projekta Azre Akšamija, pri kateri bodo obiskovalci vabljani, da se pregrizejo skozi medetnične meje, ki so se začrtale med vojno v devetdesetih letih in so bile institucionalizirane z daytonskim sporazumom, zdaj pa predstavljajo oviro za miren soobstoj. Analogna dimenzija preproge bo nastajala ves čas trajanja razstave na srečanjih med izkušenimi domačimi veziljami ter v Ljubljani živečimi bosanskimi begunkami iz devetdesetih let in sedanjimi prosilkami za azil iz Sirije, Iraka in od drugod.

# Otomanski vzorec



## **Predmoderno (predotomansko in otomansko) obdobje:**

- Vzorci: razpored motivov in vzorcev temelji na tradicionalnih bosanskih preprogah (čilimih).
- Motivi: posamezni motivi izhajajo iz kulturnih institucij, ki so bile zgrajene v otomanskem obdobju.
  - Motivi osnove: Gazi-Husrev-begov vakuf z Gazi-Husrev-begovo medreso (1537)
  - Motivi votka: Mošeja Skender paše (1518) [Skender- pašina džamija], prva mošeja s kupolo v Bosni-Hercegovini, je stala na mestu današnjega Centra Skenderija; stara pravoslavna cerkev (14. stol.) [Crkva Sv. Arhandela Mihaila i Gavrila], ki so jo zgradili v času otomanske vladavine na temeljih starejših srednjeveških zgradb; stara sinagoga (1587), zgrajena z vakufom otomanskega guvernerja Sijavuš paše, ki je izdal posebno dovoljenje za postavitve te sinagoge ter pri tem zaobšel zakonske omejitve pri gradnji neislamske verske arhitekture.
- Barve: izbira barv izhaja iz tradicionalnih bosanskih ročno tkanih preprog (čilimov); prevladujoči osnovni barvi sta rdeča in zelena.

## **Palimpsest '89**

Azra Akšamija: umetniška instalacija

Projektna skupina: Blanca Abamek (vzorci), Joshua Howard (animacija),

Kristen Wu (vzorci in šablone)

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Ikonografija preprog deluje kot način pripovedovanja zgodbe in pisanja zgodovine. Vzorci s preprog na tej razstavi upodabljajo ustvarjanje dediščine skupnega prek izbranih kulturnih institucij, ki so nastale v različnih obdobjih sarajevske zgodovine: 1. v predmodernem (predotomanskem in otomanskem), 2. modernem/avstroogorskem, 3. modernem/socialističnem ter 4. v postdaytonskem obdobju (1995–2016). Za vsako od teh obdobji dobi palimpsestna preproga novo plast – z vsako sobo se na njej pojavijo novi, dodatni simboli, drugi pa se spremenijo ali izbrišejo. Največji, osrednji prostor razstave je posvečen obdobju vojne (1992–95) ter sedanosti, kar predstavlja analogno-digitalna preproga sredi prostora. Ta preproga združuje vse vzorce iz vseh razstavnih prostorov, ki so digitalno animirani in se nenehoma spreminjajo, ter hkrati v realnem času spremlja krizo dediščine skupnega današnjega in prihodnjih časov. Ob odprtju razstave bo na preprogi uprizorjena ponovitev projekta Azre Akšamija, pri kateri bodo obiskovalci vabljani, da se pregrizejo skozi medetnične meje, ki so se začrtale med vojno v devetdesetih letih in so bile institucionalizirane z daytonskim sporazumom, zdaj pa predstavljajo oviro za miren soobstoj. Analogna dimenzija preproge bo nastajala ves čas trajanja razstave na srečanjih med izkušenimi domačimi veziljami ter v Ljubljani živečimi bosanskimi begunkami iz devetdesetih let in sedanjimi prosilkami za azil iz Sirije, Iraka in od drugod.

# Ottoman pattern



## The Pre-Modern (Pre-Ottoman and Ottoman):

- Patterns: The arrangement of motifs and patterns are based on the traditional Bosnian carpets (kelims).
- Motifs: The individual motifs are derived from cultural institutions built during the Ottoman period.
  - Warp motifs: The Gazi-Husrefv-beg's Waqf represented through Gazi-Husrefv-beg's Madrasa (1537) [Gazi Husrev-begov vakuf sa Gazi Husrev-begovom medresom]
  - Weft motifs: The Skender Pasha Mosque (1518) [Skender- pašina džamija], which was the first domed mosque in Bosnia-Herzegovina and stood in the place of the Skenderija Center. The Old Orthodox Church (14th ct.) [Crkva Sv. Arhandela Mihaila i Gavrila], which was built during Ottoman rule on the foundations of previous Medieval structures. The Old Synagogue (1587) built with the waqf, or endowment, of the Ottoman Governor Siyavus Pasha, who issued a special permit to allow for the construction of this synagogue, circumventing the legal restrictions on the construction of non-Islamic religious architecture.
- Colors: The choice of colors is derived from the Bosnian traditional flat-weave carpets (kelims), red and green being the dominant base colors.

## Palimpsest of '89

Artistic Installation by Azra Akšamija

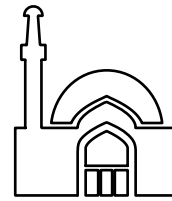
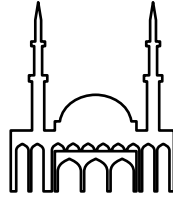
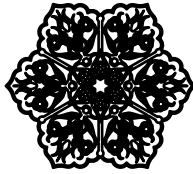
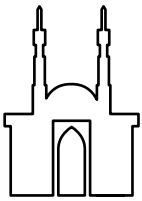
Project team: Blanca Abramek (patterns), Joshua Howard (animation),

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Carpet iconography functions like a form of storytelling and history writing. The carpet patterns of this exhibition depict the creation of a commons' heritage through certain cultural institutions that were founded throughout various periods of Sarajevo's history: 1. The Pre-Modern (Pre-Ottoman and Ottoman), 2. The Modern / Austro-Hungarian, 3. The Modern / Socialist, and 4. The Post-Dayton Period (1995–2016). Each of these periods translates into a layer of the palimpsestic carpet. With each room, more and more symbols are added to the carpet, while others are revised or erased. The largest, central space of the exhibition focuses on the period of the War of 1992–95 as well as on the now, represented through an analog / digital carpet in the center of the space. This carpet brings together the constantly changing digital animation of all of the patterns from all exhibition rooms with the real-time crisis of commons' heritage today and in the future. For the exhibition opening, this carpet will re-enact Azra Akšamija's *Digesting Dayton* project, inviting exhibition visitors to eat away at the inter-ethnic borders established through the 1990s war and institutionalized through the Dayton Peace Accord of 1995, which now stands in the way of peaceful coexistence. Throughout the exhibition, the analog dimension of the carpet will be created through textile encounters between Slovenian craftswomen with the Ljubljana-based Bosnian refugees from the 1990s and the current asylum seekers from Syria, Iraq and other places.

## Post - Dayton pattern



### The Post-Socialist (Bosnia-Herzegovina today):

- **Patterns:** The arrangement of motifs and patterns is based on the furniture of the Ars Aevi Contemporary Art Museum in form of a depot, which is located in Skenderija.

- **Motifs:** The individual motifs are derived from the new shopping and religious landscapes of the city in the Post-Socialist period, as well as from outlines of Skenderija.

- **Box 1 Warp & Weft Motifs:** These make reference to Skenderija through the Olympic logo, with the patterns of the plastic Chinese shopping bags representing the decay of Skenderija and its transformation into a cheap shopping mall.

- **Box 2 Warp & Weft Motifs:** These refer to the Burberry textile pattern, representing the new rich class of Sarajevo's citizens, flourishing after the privatization of public goods. Another reference point is the extravagant new religious buildings erected in the middle of socialist housing blocks, reflecting the city's changed demographic and political landscape.

- **Box 3 Warp & Weft Motifs:** These make reference to the new cultural, religious and economic investments made by Saudi Arabia through the King Fahd Bin Abdul Aziz Al Saud Mosque (2000), and the Sarajevo City Center (2013), erected on the site of Marijin Dvor (near Skenderija), which had long been preserved for a new opera hall. This huge shopping mall, the largest in Bosnia, was an investment of the Al-Shiddi Group from Saudi Arabia (given as a gift to Bosnia-Herzegovina).

- **Box 4 Warp & Weft Motifs:** These refer to new cultural, religious and economic investments made by Turkey, Indonesia and other Islamic countries through the Istiklal Mosque, which is one of the largest in the country, and also include some Turkish ornaments, representing Neo-Ottoman cultural sentiments.

- **Colors:** The choice of colors is derived from the facades and textile patterns.

### *Palimpsest of '89*

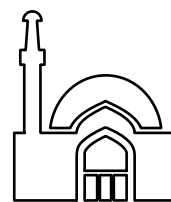
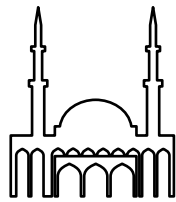
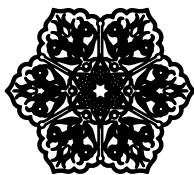
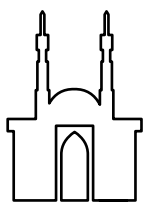
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## Postdaytonski vzorec



### Postsocialistično obdobje (BiH danes):

- Vzorci: razpored motivov in vzorcev temelji na pohištvu Muzeja sodobne umetnosti Ars Aevi v obliki depoja, ki se nahaja v Skenderiji.

- Motivi: posamezni motivi so izpeljani iz novih nakupovalnih in verskih krajev iz postsocialističnega obdobja kot tudi iz obrisov Skenderije.

- 1. zaboje, motivi osnove in votka: referenca na Skenderijo z olimpijskim logotipom in vzorci plastičnih kitajskih nakupovalnih vrečk, ki predstavljajo propadanje Skenderije in njeno spreminjanje v ceneno nakupovalno središče.

- 2. zaboje, motivi osnove in votka: referenca na tekstilni vzorec Burberry, ki predstavlja novi razred bogatih Sarajevčanov, ki se je pojavil po privatizaciji javnih dobrin. Druga referenca so ekstravagantni novi verski objekti med socialističnimi blokovi, ki odražajo spremenjeno demografijo mesta in politično krajino.

- 3. zaboje, motivi osnove in votka: referenca na nove kulturne, verske in ekonomske investicije iz Savdske Arabije preko mošeje kralja Fahda bin Abdul Aziz Al Sauda (2000) in Sarajevo City Centra (2013), postavljenega na mestu Marijinega dvora (blizu Skenderije), ki so ga dolgo hranili za novo operno hišo. To velikansko nakupovalno središče, največje v Bosni, je investicija skupine Al-Shiddi iz Savdske Arabije (darilo Bosni in Hercegovini).

- 4. zaboje, motivi osnove in votka: referenca na nove kulturne, verske in ekonomske investicije iz Turčije, Indonezije in drugih islamskih držav preko mošeje Istiklal, ki je ena največjih mošej v državi, in turški ornamenti, ki predstavljajo novootomansko kulturno razpoloženje.

- Barve: izbira barv izhaja iz fasad in tekstilnih vzorcev.

### Palimpsest '89

Azra Akšamija: umetniška instalacija

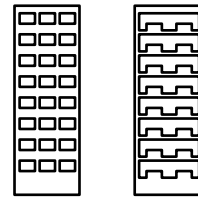
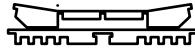
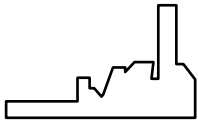
Projektna skupina: Blanca Abamek (vzorci), Joshua Howard (animacija),

Kristen Wu (vzorci in šablone)

*Palimpsest '89* je umetniška instalacija, ki na primeru sarajevske zgodovine postavlja pod vprašaj vlogo kulturnih institucij pri oblikovanju skupne jugoslovanske dediščine. Projekt temelji na tezi, da se je zgodovina te regije pisala in spreminjala pri delu institucij, ki oblikujejo in ohranjajo skupno dediščino. Instalacija je zasnovana tako v smislu razstavne opreme kakor konceptualnega formata, ki strukturira razstavo glede na specifične zgodovinske kontekste. Prvo idejo utelešajo muzejski transportni zaboje: ti predstavljajo muzej kot institucijo, ki ohranja kulturni spomin in oblikuje skupno dediščino. Druga je udeležena v »palimpsestni preprogi«, ki s tkanjem pripovedi in politik integracije in dezintegracije ponuja način razmišljanja o ustvarjanju dediščine skupnega. Obe ideji se prepletata v osnovi razstavne opreme v obliki muzejskih transportnih zabojev, poslikanih z vzorci s preprog, ki razstavljenega dela umeščajo v ustrezen zgodovinski kontekst.

Ikonografija preprog deluje kot način pripovedovanja zgodbe in pisanja zgodovine. Vzorci s preprog na tej razstavi upodabljajo ustvarjanje dediščine skupnega prek izbranih kulturnih institucij, ki so nastale v različnih obdobjih sarajevske zgodovine: 1. v predmodernem (predotomanskem in otomanskem), 2. modernem/avstroogrskem, 3. modernem/socialističnem ter 4. v postdaytonskem obdobju (1995–2016). Za vsako od teh obdobij dobi palimpsestna preproga novo plast – z vsako sobo se na njej pojavijo novi, dodatni simboli, drugi pa se spremenijo ali izbrišejo. Največji, osrednji prostor razstave je posvečen obdobju vojne (1992–95) ter sedanosti, kar predstavlja analogno-digitalna preproga sredi prostora. Ta preproga združuje vse vzorce iz vseh razstavnih prostorov, ki so digitalno animirani in se nenehoma spreminjajo, ter hkrati v realnem času spremlja krizo dediščine skupnega današnjega in prihodnjih časov. Ob odprtju razstave bo na preprogi uprizorjena ponovitev projekta Azre Akšamija, pri kateri bodo obiskovalci vabljani, da se pregrizejo skozi medetnične meje, ki so se začrtale med vojno v devetdesetih letih in so bile institucionalizirane z daytonskim sporazumom, zdaj pa predstavljajo oviro za miren soobstoj. Analogna dimenzija preproge bo nastajala ves čas trajanja razstave na srečanjih med izkušenimi domačimi veziljami ter v Ljubljani živečimi bosanskimi begunkami iz devetdesetih let in sedanimi prosilkami za azil iz Sirije, Iraka in od drugod.

# Socialist pattern



## The Socialist (Yugoslavia):

- Patterns: The arrangement of motifs and patterns are based on the logo of the 14<sup>th</sup> Olympic Games, held in Sarajevo in 1984.
- Motifs: The individual motifs are derived from the Olympic logo and institutions built during the Yugoslav period.
  - Warp motifs: Skenderija Cultural and Sports Center (1969), which was expanded in the 1980s into a sports center that hosted the Olympic Games, as well as a shopping mall and various cultural institutions. Skenderija was the site of the Yugoslav Documenta of 1987 and 1989. Šerifudin's White Mosque (1980) in Visoko, a suburb of Sarajevo, was designed by a non-Muslim architect and announced the relaxation of Yugoslav policies towards the construction of new religious buildings, and received the Aga Khan Award for Architecture in 1983. Symbol of the Sarajevo 1984 Winter Olympics, which is placed in the square in front of the Dom Mladih / Skenderija. This was the place where the winners at Skenderija were given their medals.
  - Weft motifs: Socialist-housing blocks, which represent the industrialization of the city, the influx of new inhabitants, and a disintegration of the old mahala neighborhood model in favor of zadruga.
- Colors: The choice of colors is derived from the Olympic logo and Socialist housing.

## Palimpsest of '89

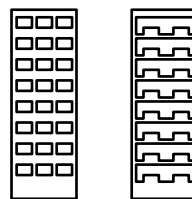
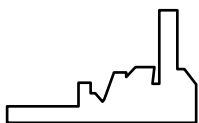
Artistic Installation by Azra Akšamija

Project team: Blanca Abracek (patterns), Joshua Howard (animation),  
Kristen Wu (patterns & stencils)

*Palimpsest of '89* is an artistic installation exploring the role of cultural institutions in shaping the common heritage of Yugoslavia through the lens of Sarajevo's history. The underlying thesis is that the region's history has been "written and rewritten" through the work of institutions that have been framing and preserving a common heritage. The installation is conceived both as exhibition furniture and as a conceptual, structuring format that organizes the exhibition through specific historical contexts. The first idea translates into museum shipping crates, representing the museum as an institution that preserves cultural memory and frames common heritage. The second idea translates into a "palimpsestic carpet," which proposes a way of thinking about the creation of heritage of the commons through the weaving of integrative and disintegrative narratives and policies related to cultural institutions. Taken together, these two ideas inform the design of the exhibition architecture in the form of museum shipping crates painted with carpet-like patterns that provide the historical context for the interpretation of the work on display.

Carpet iconography functions like a form of storytelling and history writing. The carpet patterns of this exhibition depict the creation of a commons' heritage through certain cultural institutions that were founded throughout various periods of Sarajevo's history: 1. The Pre-Modern (Pre-Ottoman and Ottoman), 2. The Modern / Austro-Hungarian, 3. The Modern / Socialist, and 4. The Post-Dayton Period (1995–2016). Each of these periods translates into a layer of the palimpsestic carpet. With each room, more and more symbols are added to the carpet, while others are revised or erased. The largest, central space of the exhibition focuses on the period of the War of 1992–95 as well as on the now, represented through an analog / digital carpet in the center of the space. This carpet brings together the constantly changing digital animation of all of the patterns from all exhibition rooms with the real-time crisis of commons' heritage today and in the future. For the exhibition opening, this carpet will re-enact Azra Akšamija's *Digesting Dayton* project, inviting exhibition visitors to eat away at the inter-ethnic borders established through the 1990s war and institutionalized through the Dayton Peace Accord of 1995, which now stands in the way of peaceful coexistence. Throughout the exhibition, the analog dimension of the carpet will be created through textile encounters between Slovenian craftswomen with the Ljubljana-based Bosnian refugees from the 1990s and the current asylum seekers from Syria, Iraq and other places.

# Socialistični vzorec



## Socialistično obdobje (Jugoslavija):

- Vzorci: razpored motivov in vzorcev temelji na logotipu 14. zimskih olimpijskih iger v Sarajevu leta 1984.
- Motivi: posamezni motivi so izpeljani iz logotipa olimpijade in institucij, zgrajenih v obdobju Jugoslavije.

- Motivi osnove: Kulturni in športni center Skenderija (1969), ki so ga v osemdesetih letih povečali v športni center, ki je gostil olimpijske igre, nakupovalno središče in več kulturnih institucij. Skenderija je bila prizorišče *Jugoslovanskih dokumentov* leta 1987 in 1989; Šerefudinova bela mošeja (1980) v Visokem (predmestje Sarajeva), ki jo je projektiral nemuslimanski arhitekt in ki je naznanila mehčanje jugoslovanske politike pri gradnji novih verskih objektov in ki je prejela nagrado za arhitekturo Aga Khan leta 1983. Simbol sarajevskih zimskih olimpijskih iger leta 1984, ki stoji na trgu pred Domom mladih / Skenderija. Tu so v Skenderiji podeljevali odličja zmagovalcem.

- Motivi votka: socialistični stanovanjski bloki, ki predstavljajo industrializacijo mesta in pritek novih prebivalcev ter razpad starega modela soseske *mahala*, ki ga je nadomestila *zadruga*.

- Barve: izbira barv izhaja iz olimpijskega logotipa in socialistične stanovanjske gradnje.

## Palimpsest '89

Azra Akšamija: umetniška instalacija

Projektna skupina: Blanca Abramek (vzorci), Joshua Howard (animacija),

Kristen Wu (vzorci in šablone)

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Ikono grafija preprog deluje kot način pripovedovanja zgodb in pisanja zgodovine. Vzorci s preprog na tej razstavi upodabljajo ustvarjanje dediščine skupnega prek izbranih kulturnih institucij, ki so nastale v različnih obdobjih sarajevske zgodovine: 1. v predmodernem (predotomanskem in otomanskem), 2. modernem/avstroogrskem, 3. modernem/socialističnem ter 4. v postdaytonskem obdobju (1995–2016). Za vsako od teh obdobji dobi palimpsestna preproga novo plast – z vsako sobo se na njej pojavijo novi, dodatni simboli, drugi pa se spremenijo ali izbrišejo. Največji, osrednji prostor razstave je posvečen obdobju vojne (1992–95) ter sedanosti, kar predstavlja analogno-digitalna preproga sredi prostora. Ta preproga združuje vse vzorce iz vseh razstavnih prostorov, ki so digitalno animirani in se nenehoma spreminjajo, ter hkrati v realnem času spremlja krizo dediščine skupnega današnjega in prihodnjih časov. Ob odprtju razstave bo na preprogi uprizorjena ponovitev projekta Azre Akšamija, pri kateri bodo obiskovalci vabljeni, da se pregrizejo skozi medetnične meje, ki so se začrtale med vojno v devetdesetih letih in so bile institucionalizirane z daytonskim sporazumom, zdaj pa predstavljajo oviro za miren soobstoj. Analogna dimenzija preproge bo nastajala ves čas trajanja razstave na srečanjih med izkušenimi domačimi veziljami ter v Ljubljani živečimi bosanskimi begunkami iz devetdesetih let in sedanjimi prosilkami za azil iz Sirije, Iraka in od drugod.