

Chişinău

Sofia

Pristina

Sarajevo

Warsaw

Zagreb

Ljubljana

Witnessing the Times

Through their work for the “relations” project Katrin Klingan and Ines Kappert have been engaged in intensive exchange with cultural actors in the countries of eastern Europe for the last three years. Everyday life and visions, social realities, and aesthetic practices are at the center of this discourse, which sometimes took place in cafes, sometimes at symposiums, through e-mails or in conversations, at exhibitions or on train journeys. The starting point was always the specific local situation, the goal to connect the local context to the international discourse and vice versa. Which issues are being discussed currently in Warsaw? What relevance does art have in Chişinău? How are heroes being created in Bosnia-Herzegovina? And what importance do these experiences have for the public sphere in these cities; what is their place in the context of a European identity?

Leap into the City presents around 50 authors, artists, and photographers and their positions on contemporary issues in essays, discussions, photographs, literary texts, and artistic works.

How to envisage and reflect on the present? This question is the leitmotiv running through our book. At the same time though, the title specifies the precondition for an answer: all of the contributing artists and authors leap into the city, daring to venture into their own or a strange city. They set themselves adrift there and take positions in the here and now. It's about creating and cultivating texts and images that make it easier to shift views; that enable the known and the unknown to be grasped beyond the spectacular or the exotic. This is how new perspectives are opened up. Taking part in or, perhaps more accurately, witnessing the times is for this reason the starting point of each contribution.

Leap into the City does not provide portraits of the cities; likewise, eastern Europe is not presented here through a selection of its capitals. Instead, the book seeks to capture a particular movement. For the last three years our work for “relations” has involved us in a constant exchange of ideas with artists and cultural actors in Chişinău, Ljubljana, Pristina, Sarajevo, Sofia, Warsaw, and Zagreb. A project initiated by the German Federal Cultural Foundation, since 2002 “relations” has supported art and culture projects in the aforementioned cities and linked the respective local contexts to international debates (www.projekt-relations.de). In the firm conviction that art and culture form the vital center of any society, in the last few years we have undertaken many journeys to meet artists and theoreticians on their local terrain and ask the following questions: what is the major contemporary issue in the city? What do you regard as being especially relevant? Which

vision and which criticism needs to be brought to the attention of a broader public? What can art accomplish here? *Leap into the City* picks up these issues and themes and frames them. For each of the chapters devoted to a city we invited artists and photographers to produce works especially for this publication. At the same time, we talked to writers, curators, journalists, economists, and sociologists. Many of them also subsequently embarked on journeys, for the confrontation between insider perspectives and views from the outside is one of our pivotal concerns. How does a visitor perceive Sofia differently than a Sofia resident? What do the differences tell us?

Bit by bit we compiled – supported by our advisors Marius Babias, Mathias Greffrath, and Georg Schöllhammer – extensive material from diverse areas. In this way a reader evolved that assembles original artistic works next to essays, reportages, photo galleries, discussions, and analysis. Chapter for chapter they give an insight into the cities and their current debates.

Chişinău, the capital of Moldova: what does it mean to reluctantly perform critical cultural work in a political and cultural no man's land? Which language is used to express rage, sarcasm, or an unflappable self-irony? Sofia: a city is making itself fit for Europe and radically changing its appearance. Who are its new owners, and which new visual surfaces and codes are they bringing with them? Kosovo and its capital, Pristina, are marked by uncertainty with regard to their status. Will the vision of independence become reality in 2006? What consequences does freezing a

society as a protectorate of the United Nations have for the everyday lives of its people? Sarajevo, ten years after the war: what does it mean today to pose questions here about the prevailing politics of memory? Which strategies of remembrance are being pursued? Which ones are not? Zagreb: intellectuals and artists are once more unfurling the history of their networks: the collective is enjoying a new lease of life as a response to a new situation oscillating between nationalism and capitalism. Warsaw, Poland's booming capital: the critique of neo-liberalism is becoming more pointed and participation in Europe a matter of course. Ljubljana: Ljubljanians have always seen international networking and an unusually lively art and culture scene as being part of their city's identity. Intellectuals and artists are fighting to maintain this openness in the face of a changing political and economic situation. What does internationality mean in Ljubljana today?

These are only a few examples. Allow us to repeat: it's about witnessing the times. It's about creating distance in empathy. It's about gaining some idea of how everyday life is led and structured, which visions open up perspectives, and what people are laughing and arguing about.

We would like to warmly thank all those whose unstinting commitment has made this book possible and wish everyone an enjoyable reading experience!

Katrin Klingan and Ines Kappert, editors

Katrin Klingan, artistic director of “relations,” Berlin. In 2001/02 she was an advisor on cultural matters for the Erste Bank Group in Austria, the Czech Republic, Croatia and Slovakia. From 1998 to 2001 she was a dramaturge for the Wiener Festwochen and co-curated the projects “Wahlverwandtschaften” (1999) and “du bist die welt.” Since 2003 she has been artistic director of “relations.”

Ines Kappert, cultural theoretician and author, Berlin. From 1999 to 2003, research associate in the Department of Studies of Feminist Literature at the University of Hamburg. Since 2003 she has been a research consultant to “relations.” Publications include *Ein Denken, das zum Sterben führt: Selbsttötung – das Tabu und seine Brüche* (A Thinking Leading to Death: Suicide – The Taboo and its Breaks, 2004).

Marius Babias, curator and art critic, Berlin. 2001–2003 co-curator at the Kokerei Zollverein, Essen. In 2005 he curated the exhibition “The New Europe” at the Generali Foundation, Vienna; guest professor for art theory and art communication in Frankfurt/Main, Linz, and Kitakyushu. He has edited numerous publications and exhibition catalogues, most recently *Die Offene Stadt* (The Open City, 2003).

Mathias Greffrath, sociologist and author, Berlin. 1991–1994, editor-in-chief of *Die Wochenpost*. Freelance writer for *Die Zeit*, *Süddeutsche Zeitung*, and *die tageszeitung*, primarily on the future of labor and the effects of globalization on culture and society. His most recent publications include *attac: Was wollen die Globalisierungskritiker?* (attac: What Do the Critics of Globalization Want? 2002).

Georg Schöllhammer, curator and art critic, Vienna. Editor-in-chief of the journal *springerin: Hefte für Gegenwartskunst*, which he co-founded. Director of *t'ranz.it.at*, curator of numerous exhibitions and projects in the fields of contemporary art, performance and architecture. As editor-in-chief for “documenta 12” he is planning and directing the publication projects.



Images from *Leap into the City* (Selection):

1 Pavel Brătia, excerpts from *Next Episode*, photographs, 2005, Chişinău 2 Excerpts from the television art magazine *Alte Arte*, 2004-2005, Moldova 3 Photographs by Ruben Agadjanean, Vadim Hincu, Maxim Morar and Radu Zara from the series *Extreme Minibuses*, 2005, Chişinău 4 Lucezar Boyadjev, excerpts from *Billboard Heaven*, digital prints, 2005, Sofia 5 Sean Snyder, digital prints and video stills, 2004, Sofia 6 Mustafa Kunt, Özlem Günyol, *Scenes*, photographs, 2005, Kosovo 7 Ziyah Gafić, photographs, 2001-2004, Bosnia and Herzegovina 8 Shirana Shahbazi, photographs, 2004, Warsaw 9 Jerzy Gumowski, photographs, 2004-2005, Warsaw 10 Jasmila Žbanić, photographs from *Rođendan* (Birthday), 2005, and film stills from *Grbavica* (2005), Sarajevo 11 Marija Mojca Pungerčar, excerpts from *Pred domačim pragom* (Outside My Door), 2001-2004, Ljubljana

“The Republic of Moldova became sovereign and independent, but comrades quickly split into various camps full of shit: communists and nationalists, or to be more precise—neo-Nazis. The comrades moved around from one camp to another. Everything was in flux. On the horizon appeared the new world of unrestrained capitalism, just a few steps away.”

From “Wax Figures” by Alexandru Vakulovski, writer, Bucharest

“If they did a medical exam on me / They would find that I’m all fucked-up inside / They hypnotized my cells and now I can’t see the bars to my cell / It’s all still communist, and everybody wants a visa to get out / To make a few dollars because UNMIK has been guzzling money like a lizard would swallow flies”

From “Raptishism” by the hip-hop band N’R, Pristina

“Being ‘self-employed in culture’ with the professional title of ‘poet,’ a lesbian activist, and left-leaning intellectual, I belong, for the first time in my life, to a majority population of a special kind: to a multitude of the marginalized.”

From “Battle for the Cities” by Nataša Velikonja, essayist and activist, Ljubljana

“Speaking for myself, we don’t fall for Stalinist slogans. We should be building factories instead of churches and mosques, but if they want them build hundreds of churches and mosques, for God’s sake. Why can’t it be done attractively?”

Nino Raspudić, literary scholar, Zagreb/Mostar, in the discussion “The Bruce Lee Monument in Mostar”

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From “Go”

“The Chişinău of my childhood was not the Chişinău of my childhood consisted of me about the people who live here—the THE MOST alert, THE BEST.”

From “Chişinău—A City of Headaches!” by Nicoleta Esinencu, playwright and

“Things move, reform, develop, collapse, transit, in an attempt to become something they are not. Then, when the myth of progress drops out of sight, modernization becomes a state of mind, an ethos of temporariness. This might sound depressing, but just look at Sofia and you will find that there is a cozy element to it.”

From “Sofia, Fluid City” by Ivaylo Dichev, Professor of Cultural Studies, Sofia

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"This is the youngest nation on the continent. Seventy percent of Kosova's population is under the age of thirty. This leads to the image of Kosova as a large and noisy cafeteria where mostly young people full of energy and make-up hang out. Mixed in with all the noise another percentage stands out, yet remains in silence. Seventy percent of Kosova's young population is unemployed."

From "Waiting for the State" by Migjen Kelmendi, writer and journalist, Pristina

d and the market are now the fundamental choices that the public
main has to offer the citizens of Poland. Politicians are busy making
life conform to market principles, so that 'freedom' and 'rationality'
have the upper hand in the end. At the same time, the Church looks
er our national, cultural, and religious identity. It also tries to make
e that Poland's entry to Europe is one in which our country's torso and
hands needed for labor are included in Europe, but our minds and
ls remain in Poland."

and the Market" by Sławomir Sierakowski, sociologist and journalist, Warsaw

t about empty shelves in shops or endless lines. The
'my teachers and the Soviet poets, who spoke to
ey are THE MOST diligent, THE MOST hospitable,

d dramaturge, Chişinău

"There is a young woman behind the counter at the bakery. Her arm is resting on the counter. She is watching the traffic outside. She stands there confidently. Oblivious. Beautiful. A match for anything. But what will that look like. One day. How does that relate to the many old women who beg. In the city. Who lean on the corners of buildings, bent with age, or cower in entryways."

From "go. went. gone." by Marlene Streeruwitz, writer, Vienna

"What we experienced as the fall of communism was a kind of travesty. Back then people were saying that we had lived in a totalitarian communist system, but in the final years it was anything but totalitarian. And then came a system that was supposedly free and that promised to be the opposite of communist one-dimensionality but in fact brought with it one-dimensionality and nauseam. In the early 1990s I had the feeling that was I was surrounded by the berserk and the insane."

Pero Kvesić, writer and contributor of Zagrebfilm, Zagreb, in the discussion "The Second Life of the Collective"

In the Meanwhile

by Tilman Rammstedt

In the end, I did photograph the West billboard. Although I'd decided not to do exactly that—after all, I realized that billboards in eastern Europe for West cigarettes were no better suited as subjects for photographs than the Eiffel Tower, the Statue of Liberty, or blue window frames in Greece. But, despite it all, it was just too tempting, at the end of the trip, to document something clear finally, something that patently conformed to my expectations.

Those posters were also virtually the first thing I saw in Kosovo. Already on the way from the airport, not even half an hour after my arrival, they were displayed, huge and prominent, every couple of kilometers, between the half-finished houses with no plaster, sometimes without a roof or even windows, between the improvised gas stations and repair shops, between the scattered pizzerias, the cemeteries, and blinking monuments to the UÇK—Ushtria Çlirimtare e Kosovës, the Kosovo Liberation Army. The billboards showed a Formula 1 car just before the race begins, and beneath it, in English: “Everything starts now.”

So here it goes, I thought, on the way from the airport, here something is finally starting; it's just about to begin, just a few seconds, and then the car can join the race, then the nation can ride along, time itself, lap

after lap, only a little left to wait, waiting for the start, waiting for the state.

Not even half an hour later I had confirmation that my ideas were right. Reassured, I made a note, the first of many intended to describe the new awakening, the impatience, a feeling of being on the starting blocks which I also shared, looking out through the taxi window with wide-open eyes. Everything was an impression, a first impression, a formative impression, everything had to be noted down—and two weeks later my notebook was indeed filled with all the impressions, quotations, and helpless attempts at assessment. As the pages filled up it became clearer that once again the idea was unfounded, and everything was more complicated, that the promise of the West billboards was merely empty. But I couldn't know that after just half an hour in Kosovo; at best I could only sense it. The half-finished houses did not look as if they would be finished anytime soon. There was no construction work going on anyway; missing windows were replaced by tarps; if a roof was missing, then the top floor would be empty but the rest of the building occupied. Laundry hung on unplastered balconies; there were no stores on the ground floor. These were no temporary measures; this had long since been the state of affairs.

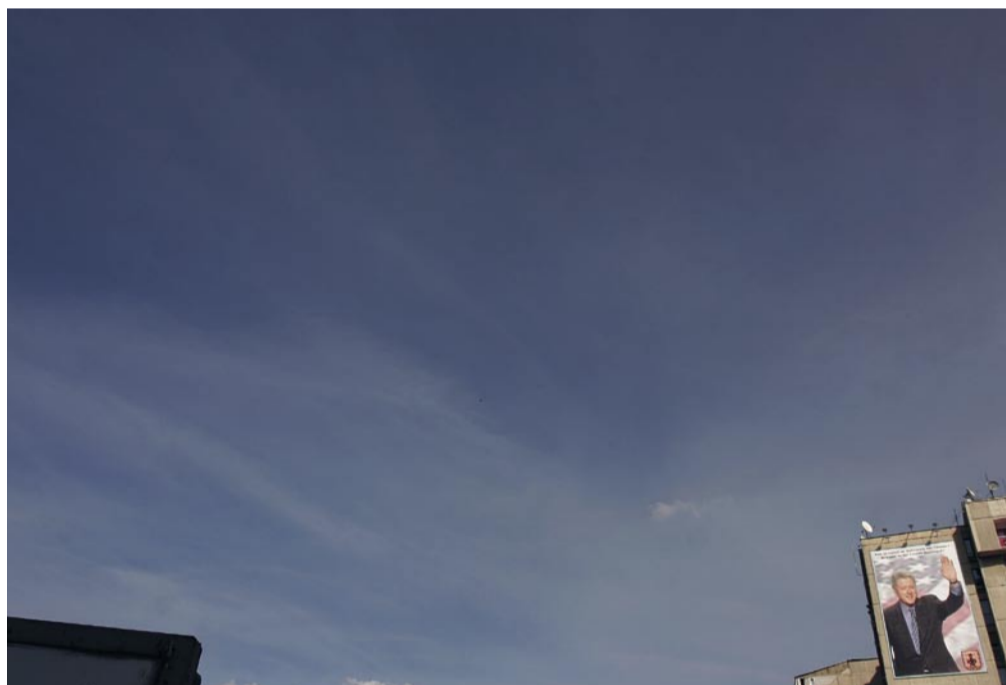
The more I saw “Everything starts now” in the two weeks that followed, the less I read it as a promise than as a challenge or a mantra that, repeated often enough, would someday be accepted as truth. Suddenly it didn't seem to be addressed to Kosovar consumers at all but to the foreign diplomat, the potential investor, or just the visitor, and then the slogan was a seductive interpretative aid for everything you saw but didn't understand, because inside you knew that everything that had been painted on the outside quickly lost its validity. [...]

Tilman Rammstedt was born in Bielefeld in 1975 and lives as a writer in Berlin. His fiction debut *Erledigungen vor der Feier* was published in 2003, followed by his first novel in 2005, *Wir bleiben in der Nähe*. With the band Fön he recorded the album *Wir haben Zeit* in 2004.

The present text is an excerpt from Tilman Rammstedt's contribution to *Leap into the City*.



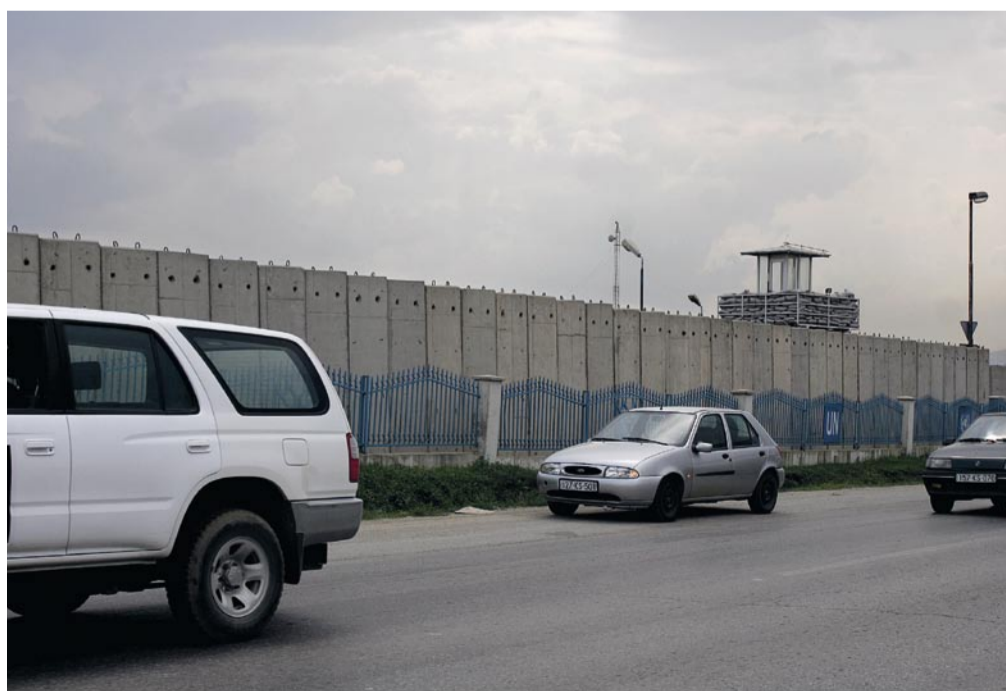
Statue of Liberty on the roof of Hotel Victory. Photograph: Astrit Ibrahim, 2005



The main street in Pristina was renamed Bill Clinton Boulevard in 2002. Photograph: Astrit Ibrahim, 2005



A poster campaign run by KFOR: Freedom of movement / is a human right / respect and make use of it. Photograph: Astrit Ibrahim, 2005



Headquarters of the UN mission in Kosovo (UNMIK) on the outskirts of Pristina. Photograph: Astrit Ibrahim, 2005

The Name of the Game: War

by Emir Imamović

“The truth is: for alarmingly large chunks of an average day, I am a moron,” Nick Hornby says at the beginning his novel *Fever Pitch* (1992), which has been widely acclaimed as the best soccer book ever written. And truly, this novel—slim but packed with self-mockery—is an ideal primer for anyone who wishes to enter the mind of the soccer fanatic, to discover what drives him to see the stadium as a church, enter it with a religious reverence, and experience an emotional high watching twenty-two men play what in the end is a simple game.

Were Hornby not English and a fan of Arsenal London—if he was, say, from Bosnia-Herzegovina and had spent his youth at a stadium in Sarajevo, Tuzla, Mostar, Banja Luka, Široki Brijeg, Trebinje, or Zenica—he may not have become quite such a literary sensation. He would probably have been equally talented, and it is not impossible that his literary debut would have been about soccer. But he would have given it a more somber title.

We have said that the first book of our imaginary Hornby would be mainly about soccer, so let’s forget about any metaphor linked to the country’s recent history scorched by the Serbian blitzkrieg and divided by the mutual hatred of its inhabitants. It is true that soccer stadiums were used as starting points for mass deportations in the campaign of ethnic cleansing, and that—especially in eastern Bosnia on the border with Serbia—they were collection points for people whose remains were later exhumed from mass graves. As it turned out, the mass stadium brawl between Serbian fans of Red Star Belgrade and the Croatian fans of Dinamo Zagreb in the last season of the joint soccer league of socialist Yugoslavia was a foretaste of the brutal war that followed and was

to turn what had been the most open noncapitalist society into a testing ground in the search for ultimate evil. [...]

It would be interesting, if possible, to find someone in Oslo, for example, who knows nothing about Bosnia-Herzegovina, acquaint him afresh with the basics of its recent history, explain to him how three peoples continue to live here who differ significantly only in terms of religion (Muslims, Catholics, and Orthodox), and then demand from him that he pass judgment on Bosnia after attending matches of its Premier League. That is a clumsy competition with a total of sixteen clubs and an average of just a few thousand spectators per match. It is highly probable that our Norwegian would predict straight out Bosnia-Herzegovina’s future to be even gloomier than its past!

Well, let’s try and put ourselves in his position. Here we are in Banja Luka, the capital of Republika Srpska, at a match between the home club Borac (Fighter) and the Sarajevo club Željezničar (Railwayman). The fans in the grandstands are mainly locals, attired like soccer fans in most countries of Europe: scarves, caps, flags, the works. Down on the pitch we see the host team Borac from Republika Srpska’s most open city—its administrative, political, and cultural center—and their opponents, the visitors from Sarajevo, the capital of Bosnia-Herzegovina, with its largely Muslim population. About a decade has passed since Serbs from Banja Luka marched and took up positions around Sarajevo, when Željezničar’s stadium was on the front line. The Vultures, as the organized Borac fans call themselves, have hung a banner on the stadium fence with the words “Knife, Wire, Srebrenica,” which rhymes in Serbian and is a clear allusion—

and acceptance of—one of the greatest crimes since World War Two in which around 8,000 Muslims were murdered, as well as a message telling the visitors what their fate ought to be. Behind the banner young men with T-shirts sporting the two most wanted Serbian war criminals—Radovan Karadžić and Ratko Mladić—sing songs glorifying the Chetnik movement from World War Two and voice the desire for a Greater Serbia and the end of Bosnia. [...]

Emir Imamović was born in Tuzla, Bosnia-Herzegovina, in 1973 and lives today in Sarajevo. Since 1992, he has worked both for television and the print media. He was also a war reporter in Kosovo, Macedonia, and Afghanistan. He currently publishes in *Dani*, the most influential news magazine in Bosnia-Herzegovina, and in the Sarajevo magazine *Gracija*; he writes screenplays for documentary films and is preparing his first novel.

The present text is an excerpt from Emir Imamović’s contribution to *Leap into the City*.

Bringing Communism to the Museum

by Konstantin Akinsha

[...] At last, the German TV reporters set Mr. Kozicki free and I had a chance to ask him a few questions. Marek Kozicki proved to be a tall, well-mannered man with a short haircut. I tried to get from him a description of the conception behind the future Museum of Communism. He was not the first person in Warsaw whom I asked this question. At first, Kozicki attempted to give me a general description of the idea. It was instantly clear that he had repeated his explanation many times before. However, after my inquires as to why the Museum of Communism as such has to be located in Warsaw, Kozicki deviated from the well-rehearsed version and told me that he believed that the future institution should be dedicated not so much to communism in general, but to the life of Polish people during the years of socialism. As he spoke, the project coordinator became increasingly animated, as he declared that the museum should not only recreate the interiors of the period, but also employ actors who would reenact different life situations typical for the socialist years, from lines in food stores to the interrogation of political prisoners. His fancy carried him away a bit, as he stated proudly that “We will even reconstruct the smells of communism.”

His words took me by surprise. I tried to remember the smells of my own personal communism—the odors of Soviet life of the 1960s–1980s. We had many of them: the odor of rotten cabbage in the dining halls, the trademark army barracks funk of sweat and shoe polish, the fragrance of Red Moscow perfume (sold in bottles produced in the shape of the Kremlin Spassky Tower and adored by my grandmother), the sharp smell of the cheap “Triple” eau de Cologne frequently consumed by alcoholics as an affordable substitute for vodka and, of course, the all-penetrating stink of chlorine used for disinfection purposes everywhere from public toilets to prisons. I was not sure that all of those smells (maybe with the exception of the Red Moscow perfume) were specifically “communist.” As I began to muse that it is possible that Polish—not to mention Chinese

or Cuban—communism could smell different than my Soviet past, Mr. Kozicki unexpectedly changed the topic. He admitted that the organizers of the museum had no concrete conception of the future institution and that they were planning to organize a conference—to invite museum experts to discuss how the museum should be arranged. “We are not museum professionals,” the coordinator conceded.

A few days prior to this memorable Saturday on which the population of Warsaw was invited to “bring communism to the museum” I was sitting in the office of Czesław Bielecki, an architect and the former Chairman of the Foreign Relations Committee of the Polish Sejm. Bielecki knew what communism was only too well—he was one of the founders of the democratic opposition in Poland in the mid-1970s and had spent some time in prison. In later years, Bielecki was the moving force behind the establishment of the Socland Foundation. The creation of the Museum of Communism was his old dream. The foundation, established in 1999, includes such celebrities on its board as film director Andrzej Wajda. The list of honorary members includes Zbigniew Brzezinski, the former US National Security Adviser, French historian Alain Besançon, and former Czech President Václav Havel. “Look at the font!”—Bielecki exclaimed, pointing to the logo of the foundation. “We’re using the same font that was used for the name of *Tribuna Ludu*, the main party newspaper. Every Pole who lived during that time can recognize it.” The architect’s eyes glistened with excitement behind the lenses of his heavy rimmed glasses. Bielecki was thrilled at the idea that the future museum would be interactive. In 2003, his foundation had already organized an exhibition in the cellars of the Palace of Culture, which was rich in various computer tricks—visitors entered a room where documentary footage of the May Day parade was shown and then they unexpectedly could see themselves among crowds waving to the party leaders; in the other hall they could recognize themselves among the strikers at the Lenin Shipyard in Gdańsk. Bielec-

ki’s special pride was the “interrogation machine.” Here, people entering a room decorated as an interrogation office were met by the screaming voice of invisible secret policemen demanding that prisoners sign their “confession.”

Bielecki’s vision of the future museum was a mixture of a memorial to victims and high-tech entertainment park. The foundation’s name was not accidental—Socland is directly related to another entertainment venue, one deprived, however, of the stern seriousness of “retrospective justice”: Disneyland in Florida. [...]

Konstantin Akinsha was born in Kiev in 1960. In the 1990s Moscow correspondent and contributing editor of *ARTnews* magazine, New York. He worked on the confiscation of cultural property during World War II and, amongst other engagements, was a research fellow of Kunstverein Bremen, Research Center for East European Studies, University of Bremen, and Germanisches Nationalmuseum. 1999–2000 deputy research director of Art and Cultural Property of the Presidential Advisory Commission on Holocaust Assets in the United States. One of his most important publications is the book *Beautiful Loot: Soviet Plunder of European Art Treasures* (1995).

The present text is an excerpt from Konstantin Akinsha’s contribution to *Leap into the City*.

Leap into the City

Seven scenes from Europe – a book on cultural positions and political conditions in Chişinău, Sofia, Pristina, Sarajevo, Warsaw, Zagreb and Ljubljana.

What does one encounter in Berlin when you ask about Chişinău, in Chişinău about Sofia, in Sofia about Pristina? Mostly and above all: ignorance. Around 15 years after the fall of the Berlin Wall and six years after the end of the war in Kosovo, Europeans still have astoundingly little understanding of the everyday life of their neighbors. *Leap into the City* counters this with multiple levels of information. Starting from the conviction that art and culture form the vital center of a society, the book offers artists, theoreticians, journalists, and cultural actors a platform. In essays and reportages, in literary texts and artistic contributions, they take positions on current issues, pose new questions, and so portray a subjective tableau of their cities, the cultural scenes, and the public realms.

Seven cities are presented in seven chapters. The chapters begin with a specific artistic work, while they conclude with an essay whose thematic points beyond the local context. How are the new elites facing up to the wars of the recent past and their consequences? Who is bringing the Communist era to the museum? How is the European Union securing its external borders, and who is the Protectorate in the former Yugoslavia actually protecting? The publication provides insights into a European present that is determined by numerous factors and yet has at least three things in common: a Socialist past, the experience of radical social reconstruction, and the task of establishing a democratic political culture. It also shows how artists and intellectuals are tackling this challenge, and what they stand up for.

> Discuss *Leap into the City*

at the Leipzig Book Fair on
March 16, 2006 in the
Café Europa

"Waiting for Europe? Cultural positions and political conditions in Kosovo and Moldova"

4 - 5 pm: authors read from *Leap into the City*.

- Tilman Rammstedt: "In the Meanwhile"
- Migjen Kelmendi: "Waiting for the State"
- Nicoleta Esinencu: „Chişinău—A City of Headaches!"
- Moderation: Marius Babias, curator + art critic, Berlin

5 - 6 pm: discussion forum "Waiting for Europe?"

- Migjen Kelmendi,
journalist and writer, Pristina, Kosovo
- Gerald Knaus,
Director of the European Stability Initiative,
Berlin/Istanbul
- Hortensia Völckers,
Artistic Director of the German Federal
Cultural Foundation
- Moderation: Thomas Krüger,
President of the Federal Agency for Civic Education

Location: Messehalle 4, Stand D505
www.projekt-relations.de

At the "Streitraum" of the
Schaubühne Berlin on
March 19, 2006 at 12 noon

Mathias Greffrath in discussion with

- Boris Buden, writer, Berlin
- Ivaylo Ditchew, Professor of Cultural Studies, Sofia

Location: Schaubühne am Lehniner Platz in Berlin
www.schaubuehne.de
Held in collaboration with the Forum Goethe-Institute.

Leap into the City.
Chişinău, Sofia, Pristina, Sarajevo, Warsaw,
Zagreb, Ljubljana.
Cultural Positions, Political Conditions.
Seven Scenes from Europe.

A book by "relations"
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Advisors: Marius Babias, Mathias Greffrath,
Georg Schöllhammer

Contributions by, among others: Konstantin Akinsha, Branislava Andjelković, Boris Bakal, Edwin Bendyk, Sokol Beqiri, Regina Bittner, Latchezar Bogdanov, Luchezar Boyadjev, Sezgin Boynik, Pavel Brăila, Boris Cvjetanović, Boris Buden, Cosmin Costinaş, Ivaylo Ditchew, Nicoleta Esinencu, Ziyah Gafić, Javor Gardev, Maciej Gdula, Maurycy Gomulicki, Mathias Greffrath, Marina Gržinić, Jerzy Gumowski, Özlem Günyol, Enver Hasani, Emil Hrvatin, Jasmina Husanović, Emir Imamović, Nebojša Jovanović, Migjen Kelmendi, Vesna Kesić, Mustafa Kunt, Kurt und Plasto, Sławomir Magala, Joanna Mytkowska, Aldo Milohnić, Nataša Petrešin, Piotr Piotrowski, Marjetica Potrč, Andrzej Przywara, Marija Mojca Pungercar, Tilman Rammstedt, Petrit Selimi, Christian Semler, Sławomir Sierakowski, Klaus Ronneberger, Shirana Shahbazi, Sean Snyder, Hito Steyerl, Marlene Streeruwitz, Sofie Thorsen, Ovidiu Țichindeleanu, Alexandru Vakulovski, Nataša Velikonja, What, How & for Whom, Dominik Zaum, Jasmila Žbanić, Maria Ziegelböck und Andrea Zlatar.

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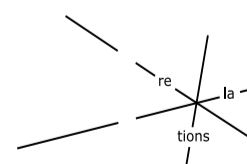
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relations is a project initiated by the German Federal Cultural Foundation that is exploring new ways of cultural exchange between Germany and the countries of eastern Europe. "relations" becomes active wherever cultural actors, starting from local problems and issues, develop artistic projects which tackle socially relevant questions in a unique and idiosyncratic way and critically discuss and analyze both the present and the past. Together with its cooperation partners, in 2003, "relations" initiated the projects *Alte Arte* (Chişinău), *De/construction of Monument* (Sarajevo), *East Art Map* (Ljubljana), *Missing Identity* (Pristina), *Re:form* (Warsaw), *Visual Seminar* (Sofia), and *Zagreb – Cultural Kapital of Europe 3000* (Zagreb), as well as the international film project *Lost and Found*. Since 2005 projects elaborated with German partners have ensued: *Displaced* (Berlin), *Wild Capital / Wildes Kapital* (Dresden), *Academy Remix* (Frankfurt/Main), *Mind the Map! – History Is Not Given* (Leipzig), and *Peripherie 3000* (Dortmund).

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