

Jakob Finci | Wolfgang Petritsch | Christophe Solioz [Eds.]

# Sarajevo Singular Plural

Contributions in Honour of Zdravko Grebo



Nomos



## **Southeast European Integration Perspectives**

Urban Space

Edited by

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# Sarajevo Singular Plural

Contributions in Honour of Zdravko Grebo



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## Sarajevo boxes for the now

*Edin Numankadić*

The Sarajevo boxes of Edin Numankadić, Edo, refer to his *objets trouvés* routine during the war: collecting objects from relatives, sent by friends or found on the street while on the way to his atelier in Alipašino polje.

The boxes are thus a montage of objects, photography and quotes creating an intermediate space that is both verbal and pictorial, connecting the intelligible and the sensible, the universal and the particular, reason and emotion. In “processing” them, they obtain a new existence, freed from their initial context to the point of gaining a new aura. This should be related to the artist’s literary background which drives his art. The list of his favourite authors is consistent, to name but a few: Baudelaire, Breton, Cioran, Kafka, Musil and Walter Benjamin. The latter especially matters: “I remember when I came across Walter Benjamin’s sentence stating that it is only when we are confronted with death and destruction that we truly understand the value of life. This quote completely sums up my position.” (From an interview with the author, Sarajevo, April 2017).

Charles Baudelaire casts the poet as a chiffonier, or ragpicker: “Here is a man whose task it is to pick up all the rubbish produced on one day in the capital. All that the great city has thrown out, all it has lost, all it has disdained, all it has broken, he catalogues and collects. He consults the archives of debauchery. He chooses astutely: he picks up, as a miser seizes on treasure, therefore which, when chewed over by the divinity of Industry, will become objects of use or enjoyment.” (Baudelaire, *On Wine and Hashish*). Edo is Sarajevo’s chiffonier, a collector of the traces of the past.

Edo’s boxes, saving from mystification a past which carries a hidden meaning that beckons us, present “dialectical images” for the 21st century. His dreamlike images form places where the collective consciousness falls asleep to dream of itself. They only wait to be interpreted and receive their meaning.

Christophe Solioz





EDIN (EDO) NUMANKADIĆ  
(Sarajevo, 1948)

EDIN (EDO) NUMANKADIĆ  
(Sarajevo, 1948)



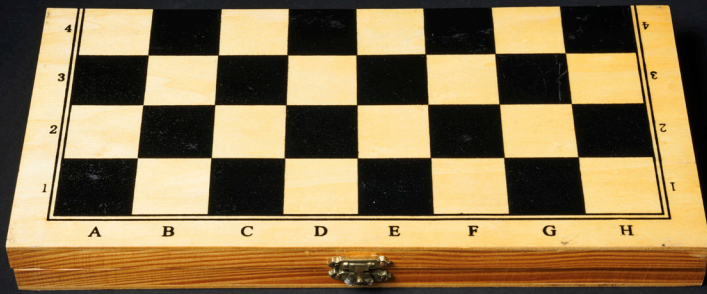














- Page 112 Vrijeme je istina [Time is truth]  
Ibn Arabi  
Sarajevo 1992-1996  
Legacy Piero Del Giudice, 2019  
© Mueso Diotti, Casalmaggiore
- Page 113 Vrijeme je istina [Time is truth]  
Ibn Arabi  
Sarajevo 1992-1996  
Legacy Piero Del Giudice, 2019  
© Mueso Diotti (Casalmaggiore)
- Page 114 Duhavna pobjeda strašnija je od ratničke pobjede  
[A spiritual victory is more terrible than a warrior's victory]  
Robert Musil  
Sarajevo 1992-1996  
Legacy Piero Del Giudice, 2019  
© Mueso Diotti (Casalmaggiore)
- Page 115 O blažena moja boli [O blessed my pain]  
Dželaludin Rumi  
Sarajevo 1992-1996  
Legacy Piero Del Giudice, 2019  
© Mueso Diotti (Casalmaggiore)
- Pages 116-117 Značenje stvari razumijemo proporcionalno tome koliko je  
prisutna smrt i destrukcija  
[We understand the meaning of things in proportion to how  
much death and destruction is present]  
Walter Benjamin  
Sarajevo 1992-1996  
Yvana Enzler collection  
© Severin Nowacki
- Pages 118-121 Sarajevo boxes from 1997-2005  
Yvana Enzler collection  
© Severin Nowacki



tion in major international art festivals, as well as abundant awards and recognitions, speak of his active and continuous participation in the development of fine arts in his country. With his artistic activities, he has undoubtedly contributed to the pluralization and liberalization of art on the Bosnian art scene. He has participated twice in the Venice Biennale – in 1993 with the project “Witnesses of Existence”; and in 2003 as part of the selection of Bosnia and Herzegovina.

*Wolfgang Petritsch* was the EU’s Special Envoy for Kosovo (1998-1999), EU chief negotiator at the Kosovo peace talks in Rambouillet and Paris (1999) and then High Representative for Bosnia and Herzegovina (1999-2002). He served as Austrian ambassador to the UN in Geneva (2002-2008) and to the OECD in Paris (2008-2013). He was the Joseph A. Schumpeter Fellow at Harvard University (2013-2014) and currently serves as the President of the Austrian Marshall Plan Foundation. He is co-editor of the series Southeast European Integration Perspectives (SEIP) published by Nomos. His latest book *Epochenwechsel – Unser digital-autoritäres Jahrhundert* (2018) deals with the tipping points in global affairs.

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*Haris Piplaş* is Co-Director of Integrated Urban Solutions of Drees & Sommer International and also Guest Lecturer in Smart City Solutions, Stuttgart Technical University (HFT Stuttgart). He is co-author of the publication *Global Urban Toolbox* (2019) which highlights the spatial and infrastructural challenges emerging under the influence of economic, geopolitical and cultural factors in several case study cities in Asia, Europe, Africa and the Americas. His practice, applied research and teaching focuses on integrated and inclusive methods in planning smart, sustainable and creative cities. He is a former Young Leader Chair of the Urban Land Institute and a Nominator of the Aga Khan Architecture Award; and has featured as an expert for various international organizations including IPBES and UN-Habitat. He holds a doctorate in architecture and urban design from ETH Zürich and an urban design masters from Berlin University of Technology. Furthermore, he was the creator of the “Sarajevo Now” pavilion at the 15<sup>th</sup> Architecture Biennale in Venice as well as a keynote speaker at numerous international conferences. He is the initiator of the city

partnership between Zürich and Sarajevo and of the Urban Transformation Project Reactivate Sarajevo, an applied research project that aims to modernize the urban planning system of the city.

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*Christophe Solioz* was involved from the early 1990s in various citizens' initiatives in the former Yugoslavia, most notably in the Helsinki Citizens' Assembly (hCa). A founder member of the Association Bosnia and Herzegovina 2005 (2003-2005) and, later on, of the Center for European Integration Strategies (2005-2014), he was Professor of Philosophy and German literature at the Collège de Genève (2013-2022) and, in 2022, initiated the Multiplex Approach (MAP) Nomad Seminar. He has written extensively on transition and democratization as well as on EU integration and regionalism in south-east Europe. He published in 2020 at Nomos: *Viva la Transición. The Balkans from the Post-Wall Era to Post-Crisis Future*.

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*Igor Štiks* is Professor at the Faculty of Media and Communications in Belgrade and a senior research fellow at the Faculty of Arts, University of Ljubljana. He previously worked and taught at universities in Edinburgh, Ljubljana, Sarajevo and Graz. Earning his PhD at the Institut d'Études Politiques de Paris and Northwestern University, Štiks later published a monograph, *Nations and Citizens in Yugoslavia and Post-Yugoslav States* (Bloomsbury, 2015). Together with Jo Shaw he edited the collections *Citizenship after Yugoslavia* (Routledge, 2013) and *Citizenship Rights* (Ashgate, 2013); and, with Srećko Horvat, *Welcome to the Desert of Post-Socialism* (Verso, 2015). In 2021 he co-authored with Krunoslav Stojaković *The New Balkan Left: Struggles, Successes, Failures* (Rosa Luxemburg SEE, 2021). His most recent novel *W* (Fraktura, 2019) deals with post-1968 left-wing activism in Europe. He was honoured with the French distinction *Chevalier des arts et des lettres* for his literary and intellectual achievements.

*Nenad Stojanović* is SNSF Professor of Political Science at the University of Geneva. His main research topic is democracy, with a focus on political institutions for multicultural societies. In recent years he has conducted numerous

“deliberative minipublics” (i.e. citizens’ assemblies selected via lot) in several Swiss cantons and cities, and has collaborated in similar projects in Bosnia and Herzegovina. He is the author of *Dialogue sur les quotas: Penser la représentation dans une démocratie multiculturelle* (Presses de Sciences Po, 2013; Il Mulino, 2014) and *Multilingual Democracy: Switzerland and Beyond* (ECPR Press, 2021).

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*Sabina Tanović* is an award-winning architect and researcher. She graduated from the University of Sarajevo (2006) and holds a doctoral degree (2015) from Delft University of Technology (2015) where she also teaches. Her current research and practice deal with contemporary memorial projects and traumascape informed by participatory and grassroots approaches, environmental psychology and processes of bereavement. In her book *Designing Memory: The Architecture of Commemoration in Europe, 1914 to the Present* (Cambridge University Press, 2019), she analyses the evolution of memorial architecture since the First World War and discusses their commissioning processes and design strategies.

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*Nina Ugljen-Ademović* is Professor at the Faculty of Architecture, University of Sarajevo, as well as an architect and researcher. She obtained a doctoral degree from the Faculty of Architecture of the University of Sarajevo and a science masters from the University of Ljubljana, Faculty of Architecture. She is an author of more than twenty scientific papers and five scientific books. She was a member of the Council of Mayors of the City of Sarajevo (for urbanism, ecology and architecture). She is a member of the Association of Architects in Bosnia and Herzegovina and is that country’s voting member for the ICOMOS International Committee on 20th Century Heritage. Currently, she is working both as a professor at the Faculty of Architecture in Sarajevo and as an associate architect (Atelier Ugljen).

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*Kenan Vatrenjak* is an architect from Sarajevo. He studied in Sarajevo and Barcelona. Since 2010 he has worked as co-founding partner in the architecture studio FILTER Arhitektura, which has been recognized via numerous awards in architecture competitions in the region and worldwide, and also by its projects in the built environment. Notable projects in which he has been engaged span a wide range of typology and scale, from furniture design to urban masterplans. This span illustrates his interest in design as a tool for the synthesis of multidisciplinary research and thus social engagement. He has also engaged in the Association of Architects in Bosnia and Herzegovina through exhibition design and organization, interviews and lectures.

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*Mejrema Zatrić* is an architect, historian and independent researcher, focusing on the intersections between architecture, environmentalism and media theory. Her designed and written work draws on the rich and often problematic histories and geographies of Sarajevo and the Balkan region. She holds a doctoral degree from ETH Zürich, where she is a doctoral fellow at the Institute *gta*. She was a curatorial advisory board member of the Museum of Modern Art's exhibition *Toward a Concrete Utopia: Architecture in Yugoslavia, 1948-1980* (MoMA, 2018-2019) and is a founding member of Do.co.mo.mo\_B&H.

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*Almin Zrno* is widely recognized as one of the most influential photographers from Bosnia and Herzegovina. After the Bosnian war, he continued to pursue his professional career, working mainly in the field of journalistic photography, which resulted in two awards for best published photograph by the Association of Journalists of Bosnia and Herzegovina. In 2003 he organized his first solo exhibition, STAGE, at the National Gallery of Bosnia and Herzegovina and slowly turned to other forms of expression, primarily in nude and portrait photography. In 2007 he became a prominent independent artist. He has received seven prestigious Collegium Artisticum awards for best photo design and has published two monographs: *Vijećnica* (2015) and *Apology of Eros* (2018).

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## Acknowledgements

This volume started with his title. To state the obvious, “Sarajevo Singular Plural” clearly refers to Jean-Luc Nancy’s “Being Singular Plural” (1996, and 2000 for the translation). We are extremely grateful to Jean-Luc Nancy and to Éditions Galilée (Paris) for their welcome and acceptance of the title of the present volume.

Many people is what this book has been about. We would like to extend our heartfelt thanks to everyone who contributed to it, especially the artists and photographers who offered their time and their works. Our warmest thanks go to all those we met on the way, all of whom gave it their full support. It wouldn’t exist without them. Among them: Zdenka Brajković, Svebor Dizdarević, Ellen Elias-Bursac, Pepe Navarro and Bojan Stojčić.

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Our special thanks go to our copy editor Calvin Allen for his subtle and professional presence, precious advice and hard work throughout the time it took to put this book together.



*Sarajevo Singular Plural* offers a collection of contributions – essays as well as art and photography portfolios – focusing on Sarajevo as a “multiplex city”.

The book screens how “being with” – at one and the same time co-existence, exposure to each other and hybridisation – is translated into the permanent metamorphosis of a city bonding its past and its future. Sarajevo’s recent past contains tragedies, suffering and failures of humanity as well as much unrealised hope and potential. The art and photography portfolios attempt in particular to capture this in delicate and refined ways.

Sarajevo’s urban space is scrutinised from a diversity of standpoints combining approaches inspired by architecture, urbanism, literature, art, anthropology, history, philosophy, social sciences and politics. *Sarajevo Singular Plural* views the city as ceaselessly active and perpetually changing; it presupposes a multidimensional and collaborative system composed of highly reactive projects connecting a wide range of “drivers for change”.

This volume should not be considered as a closed and completed whole, a form deposited once and for all, or a totality. It amounts rather to an open site inviting a further combination of the different contributions which may be conceived as fragments which engage, over time, different readings of the urban space.

#### **With contributions by**

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