

Ruta and the Monument, 2007, a work conceived during Poljak's stay in the city of Berlin, is a two-channel video installation with an accompanying printed text. It is an earlier work that also juxtaposes documentary and fictitious in an effort to narrate distinctive but mutually fulfilling stories, this time revolving around the Holocaust.

One part of Poljak's installation is in fact inspired by a preface of Miljenko Jergovic's 2006 novel ***Ruta Tannenbaum*** (reproduced and available for take away in the exhibition space) - a short story about a fifteen-year-old Jewish girl who wishes to become invisible, and daydreams about traveling to India while in a cattle wagon of a train taking her to a Nazi camp. While traveling, she indulges in a sensual feeling of a cow licking her foot, affirming her pleasurable imagination.

Poljak lyrically staged this particular fantasy. She created a surreal video representing a small foot underneath the sea, surrounded with turquoise water, being licked by a giant red cow tongue. The slow rhythm of this scene is accompanied only by sea sounds and flows, at moments similar to breathing rhythm.

In other video, however, the artist follows a guided tour in Berlin, on the site of **Peter Isenman's *Memorial to the Murdered Jews of Europe*** (2005). Her camera captures strange moments of people laughing at the guide's anecdotes related to building of this monument, quite impertinent considering the Holocaust, the monument itself and the city of Berlin. These anecdotes, becoming a reinterpretation of a particular event, witness about tourism and its fabrication of history as a part of an entertainment industry. In ***Ruta and the Monument*** artist once again underlines the instability of memorizing which always happens in real time simultaneously employing both past and present, and the consequences of this process on (in)visibility, fragmentation and construction of history.

Zeljka Himbele, January 2013