Duplex 100m2 and contemporary art in Bosnia and Herzegovina: 2004-2018

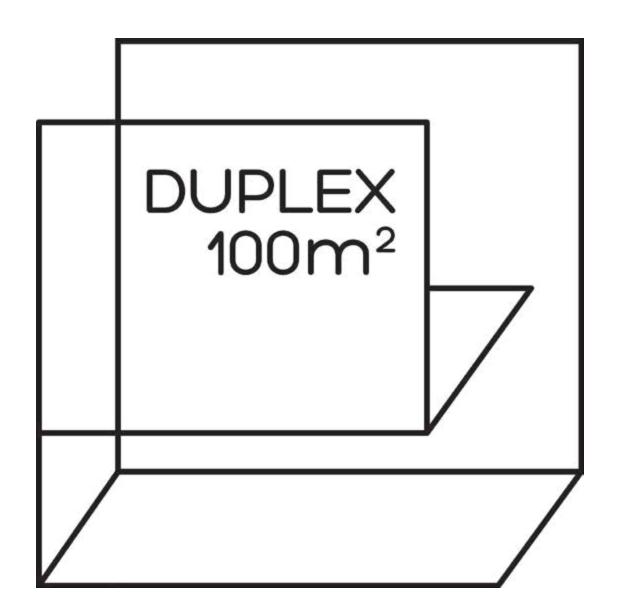
BLACKWOOD, J. (ed.)

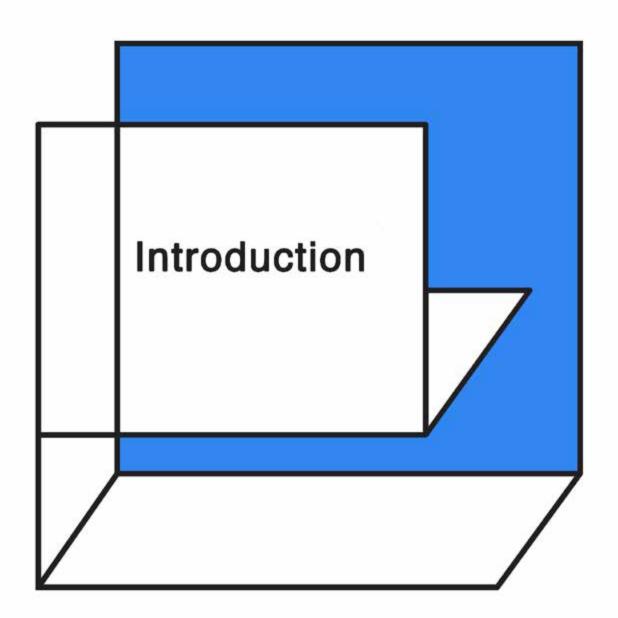
2019

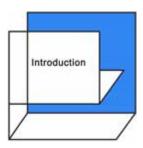












The challenge is to invent a radically different future!

Thank you, it's easy to say, we forget it too often.

Thank you all, all of you who will have somehow participated in the adventure of the gallery. You are numerous, very numerous, never this artistic adventure would have been possible without you, once again thank you.

In fact it is quite simple, at the beginning of this story there is the «Galerija10m2» opened in November 2004 in the city center of Sarajevo close to the Center Andre Malraux Sarajevo.

Thirteen years later, when the gallery has been installed on the Obala docks I take the difficult decision to close down the exhibition space permanently in order to devote myself to new projects.

In the end the gallery will have proposed and produced 112 exhibitions at the « Galerija10m2 » from 2004 to 20011, 55 exhibitions at « duplex10m2 » from 2009 to 2011, 63 exhibitions at « Duplex100m2 » from 2012 to 2018. To this we add 25 outdoor projects and 22 fairs of contemporary art.

Each project has an idea to defend, a proposal, something to do, to try, the gallery has never been a « gallery » in the true sense of the word. And that's good!

My friends Éléonore Pano-Zavaroni & Pascale Riou wrote in the Idoine magazine in March 2016 that « Pierre Courtin likes to think, act and work with his hands. With a sense of humor, he multitasks and embodies different jobs; gallerist, collector, artist, consultant, curator. Each one of these activities is embodied, questioned and has a powerful artistic and political engagement. Pierre Courtin offers experimental formats in a sharing economy. Since 2004, he's headquartered in Sarajevo where he opened a gallery or rather a singular platform for artistic encounters. »



It is brief and concise, everything said! More than everything Duplex will have been a place of life, a space of encounter, creation, attempts and overflows, a small island of cultural « resistance », a place inscribed in the city as a reference for contemporary art in Bosnia -Herzegovina, a place open to all and for all.

It goes without saying that it was a real enchantment, I thank again very much all those who have made possible this adventure.

Their book is dedicated to them, tracing thirteen years of action it is composed of 12 chapters.

The first chapter « Introduction » includes a series of texts written by Jon Blackwood, Dunja Blažević, Sandra Bradvić, Aline Cateux, Tobias Flessenkemper, Elma Hodzić, Irfan Hošić, Christophe Sollioz and Claudia Zini.

The three following chapters summarize all the exhibitions made since 2004 in the three establishments Galerija10m2, Duplex10m2, Duplex100m2.



Facebook, January 22nd, 2018

From Paris to New Orleans, from Budapest to Stockholm, from Athens to New York, the chapters « Outdoor » and « Arts fairs » are reminiscent of projects carried out outside Bosnia and Herzegovina.

Then follow the chapters « Human Rights Festival », « Warm » and « Franz Ferdinand ».

A penultimate chapter is devoted to the « Memory Lane » exhibition, a major project that brought together 20 representative artists from Bosnia and Herzegovina at the Agnès b gallery in Paris in 2014.

Finally, a last chapter « Collection » presents the project of the collection begun in 2001 in Paris and very widely developed in Sarajevo since 2004.

Everything that works for the development of culture also works against the war.

Today I leave Sarajevo, not without sadness, but with a light heart.

Because I know this story is not over yet.

The challenge is to invent a radically different future!

Pierre Courtin Sarajevo, January 2019



Duplex100m2 and Contemporary Art in Bosnia-Herzegovina

Jon Blackwood

It is strange to have to write an essay on the passing of an art institution that has been so high profile, in the production and consumption of contemporary art in the last fourteen years in Bosnia-Herzegovina. In this short text, I hope to set out the various ways in which duplex 100m2, under Pierre Courtin's guidance, was so important, in a time when the conditions for the production and consumption of art in this context, seemed almost hopeless. Not only did duplex provide high quality exhibitions for local audiences, it was perhaps more significant as a space which invested in local artists and helped to grow careers, as well as providing a vital link to the international art market.

The ending of the first part of the duplex story was my beginning with it. The last show in the original duplex 10m2 space, in October-November 2011, was a group exhibition curated by Veronika Somnitz. In its choice of artists- local and international- and the perspective it offered on contemporary art in Bosnia-Herzegovina, it was both provocative, and politically engaged.

« ...the general current social environment in Bosnia and Herzegovina, a country which a press article by Clemens Ruther has described as « The last yet undead living part of the corpse of Yugoslavia » and as « being kept alive in an international intensive care unit », a country where post war trauma, everyday nationalist political madness, corruption, a catastrophic economic situation with an average unemployment rate of 50%, demonstrations of power instrumentalising religious confessions, homophobia and macho structures meet, where a feeling of powerlessness, demoralisation and disatisfaction prevails and which seems to be trapped in a dead-end street of depression,



Porschismus, Deal with It Duplex10m2, 2011

lethargy and complaining, without a critical mass believing itself ready to actively address these conditions... ».

The last part of 2011, when Somnitz's group show was underway, was a troubled time for contemporary art in Sarajevo. Damir Nikšić began an eighty-four day occupation of the National Gallery of Bosnia-Herzgovina, which at that point had closed due to a chronic starvation of funds. Damir's intervention in the debate saw him not only occupy a vacated public space for culture, he used it purposefully, to establish a « Ministry of Culture » for Bosnia-Herzegovina.

This determined action drew attention to the fact that, despite the proliferation of political representation and ministerial posts in the Dayton-derived constitution of BiH, there was no single political authority responsible for funding and shaping culture, owing to oversights in the drafting of the Dayton agreement. As a result, national institutions that had been established and fully funded in Yugoslav times fell into barely-existing states



Protest National Gallery of BiH, March 2011

of atrophy, obliged to apply for adhoc funding from charities and international bodies, just to stay operational; the political classes, meanwhile, at all their various levels, abdicated their responsibility to fund culture. It is very rare indeed for an institution such as duplex to expand to fill the vacuum left by a collapsed infrastructure for cultural production and consumption, but this certainly was the case for some time, in Sarajevo. Artists and curators who would have found themselves in critical opposition to official narratives of visual culture in any other European city, instead became the city's visual arts scene by default, with duplex as one of the central exchanges of ideas and opportunities.

As a result, the temporary withdrawal of duplex from the cultural

ecology of Sarajevo seemed to compound this already very bleak set of circumstances for Sarajevo's art world. In the first part of 2012, whilst the gallery sought new premises from which to re-establish itself with an invigorated profile, only Collegium Artisticum, Jusuf Hadžifejzović's remarkable Charlama gallery, and ZVONO, were able to maintain some level of activity in contemporary visual art. In this sense then, Veronika Somnitz's text, from the Deal With It show, seemed bitingly accurate.

The re-opening of Duplex in July 2012 at new premises in Obala Kulina Bana, was a real highlight of that summer. The opening show presented the richness and depth of the collection that Pierre had amassed in his first seven years in the city, and this provided a very solid platform to develop a new contemporary



Baptiste Debombourg, Retrovision Duplex100m2, 2013

programme from. Critical throughout the life of both duplex spaces was the ability not just to present Bosnian contemporary art to local audiences, but also to show it in the context of international art production; for a scene whose scripts relating to war, conflict and poverty are often written by others outside of the country; this was perhaps the most significant contribution the institution made.

A good early example of this was the exhibition Anthropology of Body, Anthropology of Violence curated by Andreja Dugandžić for the Pravo Ljudski festival in October / November 2012. Duplex was always ready to work in a comradely fashion with local festivals and NGOs and the annual collaboration with Pravo Ljudski was always a challenging highlight. This exhibition was one of the most memorable in Sarajevo in recent years, with the work of Jenny Holzer and Sarah Vanagt shaping Lana Čmajčanin's 20,000 installation in a challenging, visceral counterpoint.

Lana's spoken-word and sound installation was almost

unbearable to witness; it presented starkly the suffering of Bosnian women and girls who had endured rape and sexual violence during the 1992-95 conflict, and who presently, owing to a mixture of social convention, fear of consequences and a Byzantine and sclerotic legal system, have no chance of acknowledgement or redress for the crimes perpetrated against them. The contextualising of this work alongside international practices locating womens' bodies as sites of conflict and recipients of patriarchal violence, cleverly took the focus away from the specificity of the Bosnian circumstances, and presented it as one facet in a global context of gendered inequality and violence.

It's important too, to speak of the international visitors who showed at duplex. Baptiste Debombourg's Retrovision, mounted in September / October 2013, is a case in point. The show was dominated by a video installation of a crumpled plastic shopping bag, plated fully in gold, to the accompaniment of a beautiful ambient soundtrack, which added an atmospheric and breathy note to this show. The plastic shopping bag- a throwaway symbol of contemporary capitalism that has no status as an object in everyday life, was transformed and made precious by its gold plating. The video slowly turned the form of this sculpture around, almost allowing the viewer to turn it over in their minds, as a collector would get to know a new precious ornament by turning it over slowly in their hand. The piece made a huge, meditative impact on the viewer, not only on an immediate sensory level, but also in terms of the way in which we perceive everyday objects.

The artist defined Retrovision as «A retro-furturistic allegory, questioning the place of memory sites in our collective consciousness...and archaeology of the future...based on repressed untold or neglected stories.»

This was made clearer in the presence of the actual sculpture in the next room. underneath a glass case, the gold plated shopping bag is a curious object almost had the appearance of a find from



Igor Bošnjak, Hotel Balkan Duplex100m2, 2013

an archaeological dig; the possession of an ancient nomadic warrior. Glittering softly in the light, the mundane original function of the object is totally forgotten; an enhanced 21st century readymade. The absurdities of contemporary capitalism and its marketing narratives were further belied by a series of drawings, in which the well-known plans of twentieth century guns were presented, almost as technical drawings. On closer inspection, we can see that Debombourg had turned the inner workings of these weapons into living space, in the manner of an architect's plan; the re-purposing of every available space as future living quarters, where the only motivation is profit. This interplay of critique of contemporary social conditions, and a playful materiality, came to define many duplex shows.

The re-purposing of space and the collision of space and memory was also key to the show of Igor Bošnjak in April 2014, where he presented his Hotel Balkan series of video installations. The Trebinje-based artist had completed a series of works based on Josip Broz Tito's nuclear bunker at Konjić, a closely guarded

state secret during Yugoslav times and currently re-purposed as a space for contemporary art on a modern-day Bosnian army base; it is also the home of the D-0 ARK biennale event. The varied installations of Bošnjak played in the slippages of memory, and images of the Yugoslav modern and the emotions they provoke in the post-Yugoslav present. This was a show that presented modernist entropy, the discomfitting awareness of the ruins of empire, and the haunting of the present by the lost futuristic promises of a very different past.

By the time Igor's show was in progress, preparations for perhaps the most significant intervention outside of Bosnia-Herzgovina that Pierre was able to make, were on the point of realisation. The canonical show Memory Lane, featuring the work of twenty contemporary artists from all parts of BiH, opened in June 2014 at the galerie du jour in Paris. It was the biggest show of art from the country since the exhibition Five Thousand Years of Yugoslav Art organised at the Centre Pompidou in 1971.

This remarkable exhibition, documented extensively not only in the French but the international art media, was titled after a work by Adela Jušić, one of duplex's closest collaborators in the years of its existence. This was a presentation of the rich patinas of contemporary art from the country. Its strength also lay in its representation of artists from many different generations and active across the range of media from painting, installation, performance and video. Typical of duplex, there was a stolid and principled refusal to acknowledge the scripts of ethnic and national identities that have riven Bosnian civil society in the last quarter century.

Alma Šuljević, who, as a pedagogue at Sarajevo's academy of fine art had inspired so many in Adela Jušić's generation, appeared at the opening night of Memory Lane to perform her well known and challenging, disturbing Holy Warrior piece, in which she adopts the role of a suicide bomber; moving silently, unspeakingly from work to work, clicking a « detonator ».



Alma Šuljević, Holy Warrior Performance, galerie du jour agnès b, Memory Lane, Paris, 2014

Although this piece of very well known in the Bosnian and regional context, it was fascinating to see its effect on a Parisian audience; their obvious alarm and discomfort was an echo of the reception of the first iteration of Alma's performance in Vienna in 2003.

Somehow, on that opening night, Alma's work, based on a long and profound study of the role of women and language, and of the very specific Islamic traditions in Bosnia-Herzegovina, provided a unifying thread to a diverse series of works that formed the most comprehensive and critically informed show of Bosnian art mounted outside of the country, since independence.

Duplex continued to challenge, innovate, and provoke, without compromise, for the remainder of its existence. Contemporary galleries usually content themselves either with maintaining a saleable roster of artworks, or to support the development of emerging talents, or to act as a broker between artists and shifting audiences. Perhaps in the absence of a functioning



Dante Buu, Mama I am OK in the Neon Green Duplex100m2, 2013

infrastructure for contemporary art in Bosnia-Herzegovina, duplex did all three, and more.

Were there space, I would also choose to mention the experimental evening of music, performance and visual imagery mounted by the Ambrosia group in March 2014, which saw an audience queuing down the stairs in curiosity; the first exhibition of the eponymous « Dante Buu » in December 2013, curated by Šejla Kamerić, which bravely addressed LGBT subjectivities in the context of the contemporary Balkans; and a major showing of the work of Jusuf Hadžifejzović in 2015, Property of Emptiness, which played with the forms of the readymade and the performative in chronicling time past, through mundane everyday objects.

How to assess the significance of duplex now that it has come to an end as an institution? Often, it requires the passage of time and acclimitisation to absence before such an assessment could be made. Duplex as a place, and Pierre as an individual, made an incalculable impact of the development of contemporary art in Bosnia-Herzegovina in this century. It functioned as an example of contemporary curatorship; provided examples of practice to an audience with very few opportunities to see contemporary art; did its best to provide a marketplace for contemporary art in a country where there is none; deliver hands on experience for young people in that art world, many of whom have gone on to develop professional careers; and, perhaps most significantly, provide a two way dialogue between contemporary art as it was in Bosnia, not as it was perceived by outsiders. Duplex did not engage in Bosnian contemporary art as a privileged outsider, but as a deeply embedded, empathetic and respected co-worker.

Everyone active in contemporary art in Bosnia has memories of duplex; now that duplex too has passed into memory, so it must live on in the practices of everyone that it has shaped in the last fourteen years. Perhaps most telling will be the ways in which not only the experience of duplex, but of Bosnia-Herzegovina and Sarajevo, will mutate in Pierre Courtin's practice as a curator and artist in the years to come, as it develops elsewhere.

For as long as artists, curators and writers focus on the art of the early twenty first century in the ex-Yugoslav region, the work of Pierre and duplex will be a subject of central importance. Few galleries, even those with a much larger reach and profile internationally, can lay claim to such a generous, and rich, legacy. A fond adieu, duplex but, I'm sure, not farewell.



Ambrosia Visual and audio performance, 2014



Jusuf HadžifejzovićGiorgio Morandi Department Store, 2015



Appendix: SCCA-s - Still Alive / Case Study

Dunja Blažević

This looking back through history and significance of the Soros Centers for Contemporary Art (SCCA), from their establishment in the nineties throughout the countries of Eastern Europe and ex-Yugoslavia (euphemistically named west Balkans), corresponds with the systematization and editing of the SCCA - Sarajevo archive.

Soros Centers for Contemporary Art were formed on a common platform within the national Open Society Funds (OSF-s) and were adapted to specific conditions in each country. They all went through transformation after becoming independent in 2000. Many of them have survived and have continued their work, mostly as non-government, non-profit organizations. They found themselves on the market of cultural and art projects, living from one project to another, without any stable source of income. Some of them have not survived and some have become parts of newly established state institutions. The initial program dynamics, the continuity of work and keeping all the programming lines open weren't possible anymore. What remains as a constant and comparative advantage, thanks to professional skills acquired and developed working as a parts of Open Society Institute (OSI), is projects writing and managing, networking and constant presence, reputation and professional image on the international art scene. Interesting is the fact that collaboration between SCCA-s, especially those within ex-Yugoslavia, is still intensive, primarily thanks to foundations which support regional projects (Swiss Cultural Program, European Cultural Foundation). Further reasons for those connections being still alive and kicking are the common cultural space we had shared for decades, as well as the fact that the SCCA-s from ex-Yugoslavia since their very beginning positioned themselves in relation to the existing museums

of modern and contemporary art in the countries of former Yugoslavia which in most of other countries of Eastern Europe (in former regimes) had not existed until nineties. From today's perspective the SCCA «experiment» seams to be one of the most productive and successful segments of the OSI's Foundation.

The fundamental model of the chain of SCCA's that operated in former Communist countries was based on small professional team and a flexible program adapted to local needs and conditions. They acted as a corrective agent or complement to the institutions of the old system. The program mission was to keep contemporary art alive in the countries in transition (which is not taken care of by anybody during the so called transition period) and ensure its equal participation in international art scene. The basic activities were financial support of new projects; assembling and editing documentation; creating a database and forming a library; organizing annual exhibitions and individual actions that affirm contemporary artistic tendencies complementary or alternative to the predominantly traditional and anachronistic local scenes. Connected in a network, they developed intense mutual communication and in joint or coordinated initiatives they helped the presentation of Eastern European art in the West.

In 2000 (when Open Society Institute started to reduce financial support, which would end in 2003) the centers legaly changed their status and names and established a new network - the International Contemporary Art Network (ICAN). Since 2000, SCCA has operated as an independent, non-profit professional organization, and changed its name to Sarajevo Center for Contemporary Art (abbreviation remained the same – SCCA).

The argument of Mr. Soros for terminating the budget line of the SCCA network was that if the local actors cared about culture, then they should finally assume the responsibility for the vitality of contemporary art. His logical assumption was that from the 90s until that moment, there had been enough time in all the countries of transition to establish new structures capable

of assuming the care and responsibility for social - economic development. Bosnia and Herzegovina, as a special case was not considered.

SCCA story

For the existence of what we call contemporary visual art an important role from the end of the war has been played by the Soros Center for Contemporary Art (SCCA) founded in 1996 by the Open Society Fund Bosnia and Herzegovina, the latest in the network of more then twenty Soros Centers for Contemporary Art in Central and Eastern Europe (the reason was the war 1992 – 1996). It's organizational and program structure was based on a concept common to all the centers in the network. The analysis of post-war situation in the country and specifically in Sarajevo gave the guidelines for future program activities of the SCCA: gather dispersed creative energy and recognized the urgent needs specially of young generation of the artists who wanted to reappropriate the streets and places after years spent in shelters and give them a chance; fulfill generation's gap; bridge discontinuity in artistic life; reestablish missing links between individuals and cultural centers. Direct response to all these accumulated problems and the complexity of the existing situation, SCCA developed itself as an information/documentation/education / production and distribution center.

As a gathering place, an active promoter of new cultural model, new events and developments in art, SCCA unites the functions of institution and active participant in the cultural scene. SCCA does not have its own gallery space, but acts as a mobile art center, in complement and as an alternative to the programs of other art institutions. Most of its projects, such as annual exhibitions, are held in open spaces of the city. The change of environment, the relocation from art-oriented space (the gallery) to non-art-oriented space (the street), changes an artist's manner of thinking and behaving, his / her choice of subject matter and materials, and his / her manner of communication with the public - with casual passers-by. New meeting places are created

for interactions between artists and a new audience. Art becomes a part of everyday life. The mobilization of public opinion with the emergence of this new concept not only relates to a change in the artistic paradigm, but also to a change in the understanding of the function of culture and art. The new model of art, whose references are grounded in personal (life) experience and a critical approach to the social environment, influences the public opinion. This kind of concept has proved itself to be productive, has expanded the notion of art, and has become a corrective agent to local artistic and public life.

As the cultural life in the city is mainly reduced to the level of one-time events or traditional manifestations for the general public, the Center considers that its primary role is to focus its activity on clear program goals and to keep programs' activities on three basic levels: local – local; local – international; international – local.

The Centre developed two-way communication between BiH and international artistic communities, promoting art beyond territorial boundaries; establishing active cooperation with BH artists in the Diaspora, and with the artists and similar centers in neighboring countries and in the region. Important task, not only because of artistic but also political reasons, was development of collaboration with Banja Luka (Republika Srpska) in spite political obstruction of local ministries.

SCCA projects overview

SCCA's First Annual Exhibition in 1997, « Meeting Point, »—a two-month series of installations, actions and performances in creative response to the historical and architectural context of one specific place, the summer garden «Čulhan» located in the remains of a 16th-century Turkish bath in the heart of Baščaršija (the old town), and the screenings of collected video works that were created during and immediately after the war—defined the fundamental programmatic directives of SCCA.

As a result of great interest and the need to systematically

continue what began the year before, SCCA initiated new projects in out door spaces (second Annual Exhibition – «Beyond the Mirror» in 1998, and the Third one in 1999 – «Under construction») and continued to work in the electronic and digital arts.

A technical base was created for the multimedia production department pro.ba, which enabled number of artists to create higher quality and more professional video works, as well as the means by which the Center could document its own actions and exhibitions, pro.ba has been producing original work in new media, encourages and enables young authors to realize their own projects using digital technology, and provides assistance to artists in creating works in new media. In the last ten years, pro. ba has developed rich video and independent (non-commercial) film production, developed collaboration with public televisions as independent producer (realizing TV series on alternative art and culture «Kitchen», literature «Compulsory reading» etc.) as well as multi media public campaigns. Number of films produced or coproduced by pro.ba have been selected and presented at numerous galleries and international film festivals (Sarajevo, Venice, Rotterdam etc.)

In 2000, SCCA officially registered as an independent, non-profit organization, which meant that every project had to compete for funding from various sponsors and donors. Center changed the strategy and tactics, but not its essence. Attention was directed to the «export» of new art from BiH that was already recognized as having originated with SCCA's support. There were no more resources for the main annual activity - Annual Exhibition. Instead of it SCCA organized a series of exhibitions by domestic artists around B&H (Mostar, Bihać, Zenica, Tuzla, Travnik, and Banja Luka), in neighboring countries (Zagreb and Rijeka in Croatia; Celje and Ljubljana in Slovenia) and—in cooperation with other regional centers—in Europe (Bruxselles, Warsaw).

The year 2001 was characterized by the continuation of these established activities on the local and international levels, with a

few long-term programmatic innovations: internationalization of our production - initiation of the guest-artist program, in which artists from abroad, during their visits in Sarajevo, create their own works or collaborative works with domestic artists, with our production and logistical support. Because this program is most often realized in collaboration with similar institutions abroad, it ensures reciprocity - the participation of our artists in residencies at corresponding centers; presentation of contemporary art scenes and new production from other cultural centers of our region, Europe and non-European countries. Active protagonists in art scenes from different countries, representatives of like institutions, and artists are invited. This program also opens up the possibility of initiating common exhibitions and other forms of programs' collaboration; series of individual and group actions in the city by domestic artists taking place throughout the year (instead of Annual Exhibition), which guarantees continuity and fills the gaps between big one-time-only festival-type events.

From 2003 on SCCA remained without any financial source which would cover operational / running costs. Aside of individual projects financed by different donors, SCCA is focused on mid-term and long term projects within B&H and our Region realized with different partners.

Let's mention the most important once:

De/construction of Monument, multidisciplinary project, 2004 – 2007, composed as a series of panel discussions, lectures and seminars, artistic presentations, exhibitions and interventions in public space. This project involved particularly important examples of the post-Yugoslav counter-monument--works that re-thought the forms, objects and stakes of public memory. The project started with introduction of the artists who use the form of monument in anti-monument sense (Braco Dimitrijević, Sanja Iveković) or creating «monument to the negative past» (Jochen Gerz). Last faze of «De/construction» was contest for the «new monument». Four monuments have been produced and installed one in Mostar and three in Sarajevo.

Local partners: Urban Movement from Mostar, Cener for Information's Decontamination from Banja Luka. Project was supported by German Cultural Foundation, Open Society Fund B&H (OSF B&H)

Bosnia and Herzegovina Searching for Lost Identity, 2006 – 2009, media – cultural project consisting of several different segments. It is unique in its research, cultural

different segments. It is unique in its research, cultural and phenomenological orientation. Based on the series of documentaries and fictions, 12 films and videos and have been produced and then broadcasted at BH public Television. Some of them were selected for international festivals.

The project was supported by Swiss Cooperation Office Bosnia and Herzegovina, Embassy of Switzerland and OSF BiH.

Political Practices of the (Post) Yugoslav Art, 2006 – 2009, a multidisciplinary project consisting of research, mapping and analyzing the historical, socio-political and economic conditions, which lead towards the contemporary constellation of art practices, intellectual and cultural production in the post-socialist region of the former Yugoslavia, now defined as West Balkans. Regional partners: kuda.org (Novi Sad), Prelom Collective magazine (Belgrade), WHW Collective (Zagreb), SCCA (Sarajevo).

The project was supported by European Cultural Foundation (ECF) and Erste Foundation.

ZVONO (The BELL), Annual Young Visual Artists Award – (Yvaa), started in BiH in 2006 as a ongoing project organized by SCCA in collaboration with Foundation for Civil Society and Trust for Mutual Understanding (New York). Local partners are Museum for Contemporary Art and Protok Collective, (Banja Luka). The Foundation for a Civil Society (FCS) with affiliates in eight countries in Central Europe and the Balkans has organized an international fellowship award program for young visual artists in the region. This program was established with President Havel and a group of artists in Czechoslovakia in

1990. Since then this annual program with national exhibitions and awards, including travel fellowships to the United States for artists under the age of 35, has now been expanded from the Czech Republic to Slovakia, Bosnia and Herzegovina, Croatia, Kosovo, Macedonia, Serbia, Slovenia, Albania and Bulgaria. In each country local institution organizes competition, selection of four artists by international jury, exhibition of finalists and the winner (Banja Luka, Sarajevo). Awarded artist spend six weeks in New York in at International Studio and Curatorial Program (ISCP) center. Interesting to mention is the fact that the former SCCA-s are organizers of the awarding process in at least five countries.

ZVONO is supported (sporadically) by Ministries for culture in BiH and the French and German Embassies in B&H.

Individual Utopias Now and Then, 2009 – 2012, a long term research and production project with multidisciplinary and multimedia approaches, focused on artistic practices and different media phenomena (individual and collective). The project is run by SCCA in partnership with Tirana Institute of Contemporary Art – T.I.C.A (Tirana), KUDA.ORG (Novi Sad).

Supported by Swiss Cultural Program (SCP) and Open Society Fund (OSF) BiH.

Conclusion

New forms of artistic communication become means for change, not only at the cultural level, but on the socio-political level as well. That's how SCCA recognizes its role in the process of democratization and in the creation of a civil society.

Culture and art in B&H and in the former Yugoslav countries play a decisive role in the process of catharsis, reconciliation, reestablishing broken ties, and abolishing physical and mental barriers. «In no country in Europe is cultural policy more important than in Bosnia Herzegovina. Culture is both the cause and solution to its problems. Cultural arguments were used to

divide the country, yet culture might be able to bring the people back together again through initiating cultural programs that increase mutual understanding and respect.»¹

SCCA supports art which thinks critically and poses the provocative questions, which deals with social traumas, which demystifies the traditional notion of art as well as collective ideological patterns and truths. Such art practice is, on one hand unaccepted (the majority of local art and cultural arbiters neither recognize nor admit these appearances as art), and on the other hand, unacceptable for political arbiters who control and behave as owners of the public space.

SCCA stands behind and promotes these new tendencies in art together with our partner's organizations from the region and the others who work on reestablishing broken ties among neighboring countries. Our method of organization, our working strategies and spheres of interest, have the potential to change the dominant cultural models and thought matrices. To make this potential visible and recognized is the main task and the goal of the new and emerging cultural subjects in the region.

SCCA (today - Sarajevo Center for Contemporary Art) not only changed the image of art in this country but also appeared as a mediator and promoter abroad for the works created in B&H and cooperated (professionally and logistically) with foreign professionals and institutions in organizing exhibitions in the region and wider area. It is difficult to say that the existence of SCCA in Bosnia and Herzegovina is more significant than in other countries (for the above-mentioned reasons), however the fact stands that it was the nucleus for generating and creating of a new art scene (not only in Sarajevo after the war but also in Banja Luka (Republika Srpska several years ago), focusing on the development of multimedia and art in public space, video –

film production collaborating with artists in the country and in Diaspora, and creating two-way cooperation on an international level.

In short, the concrete output is as follows: without this Center, artists from Bosnia and Herzegovina would not be represented in international exhibitions since 1997, from Manifesta(s) to the International Biennales in Valencia, Istanbul, etc. In this moment the continuation of the work of SCCA is insecure, even considering its flexibility and ability to adapt to all sorts of conditions.

The survival of SCCA and the continuity of its essential activities is dependent on securing and maintaining stable partners who will support SCCA's projects financially; this means that they recognize not only the artistic merit, but also the cultural, social and political significance of SCCA in the development of a civil society in Bosnia and Herzegovina, as well as SCCA's contribution to a positive image of B&H on the world stage.

¹ Cultural Policy in Bosnia Herzegovina: Experts Report, «Togetherness in Difference: Culture at the Crossroads in Bosnia Herzegovina», by Charles Landry; European Programme of National Cultural Policy Reviews; Steering Committee for Culture, COUNCIL OF EUROPE. This report was presented and accepted at the 1st Plenary Session, Strasbourg, October 9, 2002





Make it, or break it

Sandra Bradvić

The story about Pierre Courtin is not only a story about Duplex 100m2. It is at the same time a story about what it means to work in the field of culture in Bosnia-Herzegovina, and which obstacles most cultural organizations in BIH are facing, due to a-let's say – very specific cultural policy in BIH.

I exactly remember my first encounter with Pierre Courtin. It was in 2009, a couple of years after I had finished my studies of art history in Zurich, where I lived since 1991, and was eager to find out more about the art scene in my country of origin, Bosnia-Herzegovina. I waited in front of Duplex, which at that time had already grown from a 10 to 100 square meter space in a former, postmodern shopping center « Stakleni Grad » (English: glas city) in the very city center of Sarajevo, at Ferhadija street. Came came with a broken art, wearing a cast bandage around it. Looking back, this picture seems symbolic to me for Pierre's method he followed with Duplex: Make it or break it!

He obviously did both. After spending a semester at the art academy in Sarajevo as an exchange student coming from the art academy in Paris, France, he soon came back again with the idea to do what seemed impossible elsewhere: to run an art space with a budget of 100€ a month. Understandable, that thereby he had not only to break his arm, but also some prejudice, or at least bewilder astonishment.

Sarajevo is not only known for it's openness and incomparable hospitality, but also for a certain skepticism towards foreigners. This, on one hand, certainly is a reaction towards the critically discussed role of the international community during the war in Bosnia-Herzegovina. Secondly, the skepticism is also directed towards numerous researchers, who invested a limited amount of time on location, yet expecting from the locals to share with them profoundly, but instantly, their experiences and



Damir Nikšić, What does he want? Video on YouTube, 5min 45s, 2013

knowledge. It could often be heard that such an approach was largely being perceived negatively, since it left the local artists and professionals with the feeling awkward of being «brain drained» (better: brain sucked?) quickly and left behind with no commitment or feedback. But there is also a third reason for the skepticism to be find in the « Bosnian mentality », which the artist Damir Nikšić has probably best put to the point in his youtube videos, mimicing a « typical bosnian men », resistent to any education or independent thought, diminishing in a depreciatory way anybody who is trying to make a change (Damir Nikšić, 'ta će on?, 2013; English: What does he want?). Instead, the protagonist in the videos prefer to preserve the status quo and to stay « exactely where I am », braging that « I never read a book, but I'm smart, yet, naturally smart » (Damir Nikšić, Govorit', 2013; English: Telling).

Under these premises, wanting to come to Sarajevo and to establish something new and different, especially 14 years ago, was not necessarily something, the majority of citizens – except from a very small critical mass still existing in BIH –, or the officeholders was/were necessarily waiting for and embracing.

In 2004, when Pierre made his way to live and work in Sarajevo, there was no other space for contemporary art accessible for the youngest generation of artists and open for experiments and failures. The Sarajevo Center for Contemporary Art at that time was still fully operating, regionally and internationally, but coming from being founded as a Soros Center for Contemporary Art in 1996 and funded by the Georges Soros Foundation (1996-2000), the SCCA had a specific curatorial agenda. Most of the artists closely attached to the SCCA grew up in socialist Yugoslavia and had finished the art academy before or just after the war (Maja Bajević, Danica Dakić, Šejla Kamerić, Nebojša Šerić Shoba), and were – what seems comprehensible - primarily dealing with the socio-political situation and the devastating consequences and damage the war had caused to the society. A primary endeavor of SCCA was the renegotiation of the common public space, which at that time still was contaminated. One of the strongest performances in public space realized by SCCA was probably Maja Bajević' « Women at work – Under construction » (1999), a performance realized with women refugees from Srebrenica, embroidering on the scaffolder net around the façade of the Art Gallery of Bosnia-Hercegovina Sarajevo.

The Art Gallery itself did not have a program specifically oriented towards contemporary art, while the former Art Gallery in Banja Luka was renamed into the Museum for Contemporary Art only in 2004. Abart in Mostar was established in 2008, « focused primarily on research projects and the implementation of artistic interventions in the context of Mostar »¹, while Protok – Center for Visual Communication, established in 2006 in Banja

Luka, was an « international co-curatorial and multidisciplinary project mainly dedicated to the newest proposals in the field of contemporary art »², which – due to it's critical stances and financial cuts – had to stop its work at the time, when the organization probably was at the peak of its performance with regard to its professional organization and relevance for the international curatorial discourse.

In Sarajevo – but also in Bosnia – Duplex was the only space with a constant program of rapidly changing exhibitions, which since its inception in 2004 decidedly supported contemporary art.

Duplex took upon the younger and youngest generation of artists who had finished their studies some ten years later after the war, which did not necessarily follow a certain content, subject, approach or medium, but who were eager to find out where art might take them. A space with non-defined curatorial approach and complete freedom and openness towards artistic experiments, but which also had a constant - even though tiny - space and a consistent program over years, was not existing at that time in Sarajevo and BIH. Duplex10m2 therefore was embraced by local artists, who finally had a place to gather and exhibit, and was much appreciated by any visitor as the first address to start with when wanting to explore contemporary art in Sarajevo. The international approach – meaning to focus on artists from BIH and from abroad at the same time - should prove not to be a concept necessarily understood by the local authorities, nor by international representatives in Sarajevo.

Since Pierre was a French citizen, in the first few years (2004-2008) Duplex10m2 was informally associated to the Centre André Malraux. He was independent in his program making, but since he by far showed more Bosnian positions, the legitimation of the program became difficult for the Centre Malraux. As a consequence, the French Embassy, which had supported

¹ Bobar, M. (2003) *U Tranziciji*, exhibition catalogue, Sarajevo: National Gallery of Bosnia-Herzegovina, p. 5.

² Buden, B. (2010) 'Children of postcommunism' in *Radical Philosophy*, available at: www.radicalphilosophyarchive.com/article/children-of-postcommunism

Duplex for four years, retrieved its annual contribution with the argument of a lack of support of French culture. A first crisis for Duplex, which led to the first organizational restructure.

In 2009, in the same location, at the former shopping center at Ferhadija, just of couple of steps away from Duplex10m2, Pierre opened an additional space, Duplex100m2, and formally registered as an « Udruženje » (English: Association), the most common legal form for NGO's in BIH, this time with the financial support of the agnès b. Endowment Fund. While Duplex10m2 could be described as an informal, artist run space, with shows changing every couple of weeks, Duplex100m2 probably mostly resembled a « mini Kunsthalle ». Devided on two floors, the space on the ground floor was big enough to stage a proper show, while in the basement there was a little office, library and space for workshops. Many of the Bosnian artists had their first solo show there, and collaborations with international artists and curators became more regular.

Duplex10m2 officially went along with the subtitle « Research Center ». The concept behind it, as Pierre explained in an interview, did not mean to show research-based art nor an academic approach. In fact it ment to give to the artist the freedom to search, re-search and re-figure their notion on art, which other words, to experiment. In that phase, Pierre possibly became less an « exhibition manager », like he calls himself, but more of a curator, who closely worked with the artists, supporting and advising them with regard to their work production and installations of shows. The exhibitions still primarily were the result of an DIY attitude he shared with the exhibiting artists, which in fact characterized Duplex as a « Produzentengalerie ». The artists strongly felt, Duplex was their gallery.

Despite the financial support by agnès b., occasional sales and the support by international organizations based in Sarajevo, it was yet not easy to balance out higher costs the bigger space had caused. While foreign organizations follow their own cultural-political agendas to support artists coming from their respective



Nardina Zubanović, Pazi Muzej Intervention, 2016

countries – the biggest challenge was to find money for shows featuring Bosnian artists, which in fact was Pierre's main goal and the biggest credit he achieved so far with Duplex. It can be discussed, whether it was a good decision by Pierre, to resign on the support by the local Bosnian cultural-political ministries and foundations, supporting cultural projects. As a foreigner in Sarajevo, Pierre felt, as he describes, he needed to give precendence to organizations, which, unlike himself, might not have had contacts and possibilities to fundraise money abroad. Although this is a commendable empathetic gesture, to give up completely on the anyhow very poor support by the public authorities, also meant to give up to claim for their responsibility they in fact do have towards the support of own culture and role of culture in the society.

Here it is, where I would like to take a little excursus and employ (write about) the cultural policy in BIH, relevant as the general context Duplex, but any other NGO in BIH, works in.

One of the major problems with public funding in BIH is, that there is no support on the basis of an annual program. The grants are exclusively given on the basis of singular projects, to be conducted within the same year. There are only few exceptions, where the project might have a duration over 18 or 24 months. The second problem is the late publication of open calls for the current year, which earliest happens in March and latest in August, meaning that the decisions are not made before late summer/early fall, sometimes even not before next year. At the same time, the applicants are expected to conduct their project as planned, in the current year, and to legitimate that with bills coming from the announced period for the realization of the project. That means, that even if the applicant is happy enough to receive support, in fact, he or she need to have a credit from elsewhere in order to be able to conduct the project, most of which of course happen during the entire year, and not only September-December, when the money most likely is been transferred by the public authorities.

As a consequence, the public support can't provide to the organizer any security or possibility for long term planning. This not only causes problems for the organizors' employees and external collaborators, which are left in the unknown about their payment. In the public eye – meaning the majority of citizens, which in BIH are not necessarily is culture affine – this only influences to the negative the image of culture and reassures the assumptions that culture is not needed in society, since it seems to be worth nothing and only functions under the highest level of uncertainty and improvisation, being wrongly perceived as the not binding, somewhat chaotic nature of «arty people», and not as a result of precarious working conditions for both, artists and curators, for the most part caused by a system- and methodless cultural policy and the almost complete lack of art market.

While the East and West dualities have long been overcome on paper, in theoretical and curatorial discourse, which has produced numerous terms of how to treat them equally, respectively their art historian narratives, on the level of real politics and cultural policy, which are crucially affecting the day-to-day business, the shadow of Yalta still casts a tremendous shadow. There are simply put diametrically different working conditions for artists, curators, researchers in eastern and western

parts of Europe. Period. And so are the funding opportunities, especially for the non-EU countries from the eastern part of Europe, to put it politically correct.

Bosnia-Herzegovina is a divided country by the constitution: The Bosnian-Croat Federation and the Republika Srpska. The country does not have a Ministry of Culture on the level of state. Each entity has its own. The division into separate administrations goes down until the smallest scale of any officiary and ministerial organization. The Dayton Peace Agreement, which in fact became the constitution for BIH, defined a peace based on separation. With regard to the cultural policy of foreign organizations in BIH, which support cultural projects in BIH, this has a huge impact. No application form without a minimum of 5 to a dozen of questions, directed at how the project attempts the reconcile the two (or three) hostile parts of the population or how it guarantees the equal inclusion of different participants – meaning based on a different ethnicity or religion.

Yet, by constantly stressed on the differences, they are each time being confirmed from anew, rather than overcome. This seems rather contraproductive and in addition, it puts culture in the invidious position to constantly being forced to react on the predominant political nationalism and ethnical separation. Culture appears to be – will it or not – a problem solver of the existing conditions caused by political elites. Thereby, both the bosnian-herzegovinan and the foreign cultural policies in BIH miss the chance to truly empower culture and art by installing competent commissions consisting of art professionals, competent to decide about the quality and relevance of an art project. But to give culture and the persons working in the cultural field the place within state departments and assign them as decision makers, would presuppose, that they are been considered an important and crucial part of the society and its development, which by far is not the case in BIH.

But to come back to Duplex. The decision, not to apply for public funding can be criticized, since it to a certain part means,

to deliberately dispense the public sector from their responsibility they need to take for culture. On the other hand, in any country of this world public funding solely has ever been the magic key for a flouring culture. Only a diverse funding strategy, spread over the public, private and sponsor sector, ideally combined with an art market can function on the long term. Which leads me to the conclusion that the biggest merit Pierre possibly achieved with Duplex, was namely to tirelessly search for new ways of funding, constantly taking the risk to re-structure the own organization when the existing form did not seem to quiet work. Something, which both, the public institutions and the cultural policy in BIH urgently would need to do too.

In 2012 Pierre closed the doors of Duplex10m2 and moved to a new address at Obala Kulina Bana, at the river bank of Miljacka. Again, this move went hand in hand with the change of the organizational form, from being an the association to becoming an « obrt » (English: manufacturing business), which is one of the most common legal forms in BIH to run a commercial business. Since the funding by private donors was not sufficient to cover the running and project costs and renting the gallery space for commercial reasons was not an option without compromising the program, the orientation towards the art market seemed the logical step in order to continue to work programmatically independently.

In 2012 Pierre started to participate in international art fairs. On the one hand, among them were fairs like the Art Market Budapest, Supermarket - Stockholm Independent Art Fair, which was an artist-run art fair or Parallel Vienna, focusing on young, emerging galleries but also associations and project spaces, and as such, this choice were connected to Duplex' prior organizational form as an artist run exhibition space. Other art fairs again, like the Paris Photo or Art Paris Art Fair, held at the Grand Palais and featuring more established galleries representing also modern art and art from the post-war period, were more oriented towards the global art market. During that time as gallery (2012-2017) Pierre continued working with

the artists he already had a long established work relation like Adela Jušić, Lama Čmajčanin or Marianne Marić, but took into program also an older generation artists, such as Jusuf Hadžifejzović, Gordana Anđelić-Galić, or Milomir Kovačević Strašni, some of which were already established in the Yugoslav art scene. He also started to work with new artists from a younger generation like Bojan Stojčić or Selma Selman. The biggest commercial success he probably had with Radenko Milak, who at that time had already established his collaboration with one of the founding members of the Slovenian art group IRWIN, namely Roman Uranjek, with whom together Milak represent Bosnia-Hercegovina at the 57th Venice Biennial in 2017.

In parallel, Pierre continued the collaborations with noncommercial festivals and partners, which has been built over years, like the WARM festival, organized by the WARM Foundation, dedicated to the war reporting, war art, and war memory, or Pravo Ljudski, a human rights film festival.

This range of different types of art fairs shows well Duplex' transitory process from an exhibition space towards a commercial gallery and the difficulty to change the working mode from informal hand-in-hand work along the artists and hand-shake with partners, towards an tuff gallerist operating on the basis of representational contracts with artists in the sale oriented art market.

In 2015 Pierre undertook the attempt to establish an art fair in Sarajevo, which was a visionary and courageous undertaking, since there is in fact not a single commercial gallery in BIH – apart from Duplex – which was trying to shape a certain programmatic profile and actively represent an certain amount of artist to collectors and introduce their work to curators and institutions. Moreover, Duplex so far is the only gallery in BIH which ever took place in an art fair, of any kind of type. But this undertaking failed exactely because of his knowledge of rules of the global art market and standards required by the

galleries in order to not only make it a « random sales market », but an international art fair a specific programmatic profile. It proved to be difficult, to balance out the interests of the local art scene, which wanted to see them represented in it at their art fair in their city, and the concept of an art fair, operating along international standards and criteria for the participating galleries.

Pierre withdraw himself from the project, which despite took place from May 21-25, 2015, at the Art Gallery of BIH, featuring individual artists, who represented themselves, different associations for visual and applied art, artist spaces, and some international guest, yet not one single gallery. To sum up, as Nermina Zildžo, the former curator of the Art Gallery commented: « There is some progression, but also regression ».

Instead, Pierre introduced in 2016 a summer exhibition named « Kupujmo Domaće » (English: Let's buy local), which featured around 40 artists and was an attempt to bring the fact to attention – especially of the local public - that local art, actually, could be bought too, like local apples in the supermarket or fancy stuff in the many shopping centers spred around the city. The works chosen for the show, were for the most part those, Pierre assembled during the years as presents by artists or work in commission, they gave him for the purpose of presentation in exhibitions or art fairs. Some of them were also new works by new artists, he just recently added to the « collection ».

From 2012-2017 Duplex took part in 14 art fairs. After ceasing to be featured as one of the emerging galleries, which during their first few participation were awarded a major reduction on the participating fees and despite the financial success, without the constant possibility to invest into further participations in art fairs, whose regular fees could have horrendous prices, it was impossible to keep up with globally operating galleries, even though the invitations did not stop to come.

In December 2017, Pierre once more shut the doors of Duplex100m2. I assume, that somewhere else in this book, there



Kupujmo Domaće, exhibition view Duplex 100 m2. 2016

will be an overview with an impressive number of exhibitions in and outside BIH, which Pierre realized with Duplex 2004-2017. But beyond numbers, what seems to me the biggest merit Pierre achieved with Duplex are the incredible 13 years of constant and continuous work, which has majorly supported and shaped the contemporary art scene in BIH, while at the same time constantly taking the risk to re-structure the own organization when the existing form did not seem to quiet work.

As for now, the exhibition The Sarajevo Storage – Collection Pierre Courtin, which was on display from June 4 until July 6, 2018, at the Art Gallery Sarajevo and this inventory book with project 2004-2017 is preliminary the last project we know about. But there is actually good news. Some days after I begun to write this text and and remembered my first encounter with Pierre with his broken arm, I saw a picture of him on social media, with one arm in a cast bandage. Make it, or break it. We know what that means. That he will make it again, since he always does both.



Duplex100m2, the crucial interstice

Aline Cateux

Sarajevo had the chance, from 2004 to 2017 to host in its core an unrivalled adventure in contemporary art successively known as « Galerija10m2 », « Duplex10m2 » and « Duplex100m2 ». This odyssey is mainly a story of patient discovery, high quality requirements and generous sharing, all of this crowned by a crazy amount of work that lasted 15 years. My companionship with this adventure started in 2006 as a curious visitor of this hidden little space in the very center of Sarajevo. It was and has always been a lively interstice in the city, a crack through which very different people could reach out to each other, exchange, discover, work, bound, party.

In my 20 years' experience of Bosnia and Herzegovina, the two Duplex and 10m2 are among the most important places that helped me make sense of certain aspects of bosnian society. Most of all, it made me discover an entire artistic scene I knew almost nothing about. The public was as interesting as the art. Artists, sarajevians, foreigners, people from very different horizons gathered in the same space, as much in search for art than for social life.

My personal story with these spaces is of extraordinary density and varies from the discovery of a blooming bosnian artist to the meeting of one of the photographer I admire the most. In Duplex, the artist is definitely present, and you don't need to queue to look at her/him in the eyes.

In 2007, I discovered the work of Adela Jusić during the Short film Festival of Mostar that I was curating and organizing. A fierce advocate for the 10m2 gallery, Adela presented the Video Salon program curated by Pierre Courtin. It included her film, « The sniper », in which she tells the story of her father, a sniper in the army of Bosnia and Herzegovina, killed



Adela Jusić, Kome treba Drnč Single channel video/sound, 5min40s, 2008

by another sniper from the bosnian serb army. The film left me very impressed by its story but mainly by the sharpness of its rythm, its culmination, its simplicity. But it's the year after, with « Kome treba DRNČ ?1 » that for me, the work of Adela took full meaning and shifted from being a source of emotions to being a starting point of reflection on many different subjects among which: my bosnian friends' childhood through war. In this second movie, Adela cleans her father's rifle, disbands and reassembles it as she used to do as a kid when her father would come back from the frontline. Both movies were shown simultaneously, on loop, one on the huge wall behind 10m2 and the other inside the gallery. This installation created an extremely dense sensorial experience where the noise made by the weapon being disbanded, cleaned and reassembled overlapped with the voice of Adela reading her father's sniper diary in which he wrote down the dates, location and occupation of people he shot down. You could sit down and not watch the movies, the soundtracks would still occupy all of the space and dress it with anxiety. Anxiety which the neighbors of the gallery complained about. This friction between Adela's work, the gallery's work and the neighbors were for me an incarnation of what Sarajevo was at that time: an assemblage of people trying to deal with the war in different, sometimes incompatible ways.

¹Detergent, solvent of soot layers. A type of weapon cleaner as Adela Jusić explains on her website https://adelajusic.wordpress.com/works/who-needs-drnc/



Enrico Dagnino, Trebević front line Bosnian army officers checking the front line after a major battle, 1993

Ten years later, I was sitting in the second Duplex, by the Miljacka river on a hot day of June and about to leave when Pierre told me to stay for a coffee as « Enrico » is going to drop by. Although I very well knew Enrico Dagnino was going to exhibit in Duplex, I didn't realize this « Enrico » was that « Enrico ». I had taken a long time to look at the exhibition which was already hanged up on the walls of the gallery. The pictures and videos were orphans of their legends for my greatest pleasure. The exhibition was called « (un)titled ». It was the first time I could look at Dagnino's work so closely, so quietly. In the silence of Duplex, I seemed to rediscover the immense ability of Enrico Dagnino to describe the world. For me, his work resembles more to an ethnography of conflict than war reporting. There is a deep sense of the Human in Enrico's work that always stroke me very hard.

Duplex being a very casual « salon », when Enrico Dagnino came in, it was easy to engage into a discussion with him. His simplicity also helped a lot. We gently drifted from the topics

of the photos to the requirements of being a war reporter to finish on the beauty of watching the exhibition with no legends. Among others, we especially talked about a very intriguing picture, totally enigmatic to me: two soldiers facing each other in the middle of a forest, one has a machine gun, the other doesn't. What is going on is not clear, the period is not clear either. The shape of the hat that one of them is wearing suggests it is taken somewhere in eastern parts of Europe. I was so happy to have no explanation and to be able to keep it as a mystery, to have the space, as a watcher, to imagine where, what, when and how, and that ultimately, this picture or none of the other of the exhibition was losing any of its strength because of the lack of information on the environment of the image taken. Still, legends were to be put on the walls as in the vast majority, people, visitors wanted to know the whereabouts of the photos they were watching.

In 10 years, I had, we all had, the opportunity of decisive encounters in 10m2 and both the Duplex. Encounters that shape your vision of society, your vision of Art, feed your reflection with new questions, challenge your assumptions. The closing down of « the Miljacka Duplex » as I called it² was as if someone had filled this crucial interstice with concrete. The bitterness of the closing down of Duplex is largely balanced by the consciousness of the immense chance it was to live in the bosnian capital while the galleries were operating. Still, the disappearance of this interstice is the cancellation of many possibilities and lucky hazards and for Sarajevo, the loss of a unique space that I believe, bosnian institutions, sadly never recognized as their own nor supported.

² It was located on the bank of the river Miljacka



Duplex generation Europe Bosnia and Herzegovina and the EU: a parallel story

Tobias Flessenkemper

In an age of globalisation, a united Europe is also the best safeguard for national, regional and cultural diversity. Because the European Union is founded on diversity, not on uniformity.

Romano Prodi, Sarajevo 6 April 2002

Duplex stands for the life stories of a generation of Europeans meeting in Sarajevo after the 1990s. Duplex also tells a story about Europe, the hopes and ambitions of the 2000s. Duplex grew for half a generation parallel to the relations of Bosnia and Herzegovina with the European Union (EU). The conclusion of Duplex in Sarajevo - in its current incarnation - reflects the beginning of another phase of being a European citizen today, though characterised by new and old uncertainties in culture and politics.

EUphoria

On May 1, 2004 the European Union witnessed the « big bang » enlargement. After years of preparation, ten new members from Central, Eastern and Southern Europe joined at once. Only a year before, at a summit in Thessaloniki in June 2003, the EU had (aösp) promised the countries of the former Yugoslavia and Albania a perspective of membership in the European Union. For Bosnia and Herzegovina, joining the EU instilled fresh energy into society just re-emerging from the horrors of the war of 1992-1995. Against the global uncertainties after 9/11 and the wars in Afghanistan and Iraq, European integration projected a positive and dynamic image. After a 1990s decade full of war, dissolution, genocide and dictatorship, it seemed that the Balkans were also finally joining the European mainstream of cooperation and a new common future; an impression also



Chess players Sarajevo Central Park, 2006

reinforced by Romano Prodi in his speech in Sarajevo in 2002. The United States reduced their role in the Balkans after having dominated the scene during the 1990s when the Europeans were unable to bring peace and stability to the Balkans.

The aim for the European Union was to foster the « Europeanisation » of Bosnia and Herzegovina. Europeanisation was not about the Europeaness of Bosnians and Herzegovinians - which was obvious - but about their integration into the European systems of laws and regulations, and into a common economic and also cultural space. The devastations of the war in the cultural field and the deliberate destruction of cultural heritage such as the Sarajevo National Library, the Stari Most in Mostar and thousands of other buildings, artefacts and other cultural objects had already mobilized artists and cultural activists during the war. That explains why Bosnia and Herzegovina had already ratified the European Cultural Convention of the Council of Europe in 1994. The country

joined the Council of Europe as early as April 2002, setting one of the bases of the Europeanisation process in the years to come.

The future was meant to be linked « irrevocably » to the European Union. In essence the EU offered membership so as to maintain the peace and guarantee that a return to the catastrophic politics of the 1990s would become impossible. The level of commitment and ambition was credible as the Union visibly honoured the promise to enlarge. This credible push to create a European future with and for Bosnia and Herzegovina mobilised not only the citizens, artists and cultural community within the country, but also those from abroad. Projects and initiatives were developed and a new generation, born between the late 1960s and early 1980s and those returning from refuge and emigration back to Bosnia and Herzegovina, entered the scene with fresh creativity. This was the environment in which Pierre Courtin and Claire Dupont started the project of a a contemporary arts space in Bosnia and Herzegovina in 2004.

However, EUphoria came to a sudden halt across Europe not long after, although repercussion were felt in the Balkans with a delay. In 2005 the French and the Dutch voters rejected the Treaty establishing a Constitution for Europe. The Constitution for Europe was meant to provide a framework for an even larger community of people and states, including all of the Balkans. The rejection of a changing European Union in France and the Netherlands put a stop to those ambitions. It also meant that the EU institutions which had dynamically entered the field in the Balkans a few years earlier were weakened. The ardour of EU member states cooled, for some it even disappeared. Changing and transforming the post-war societies of former Yugoslavia for the better was at least no longer an urgent priority. In the wake of Montenegro's independence in 2006, the EU lost the argument for making the constitution of Bosnia and Herzegovina more effective. In April 2006, a momentous vote on the reform of the so-called Dayton constitution failed in the House of Representatives of Bosnia and Herzegovina. This opened the way for a return to antagonistic politics, symbolised



Nebojša Šerić-Shoba, Cleaning the garbage in front of EU Embassies after visa applicants, Sarajevo, 1999

by the ambition of Haris Siljadzić on the one hand and Milorad Dodik on the other. After the elections of October 2006 the political situation had changed, but the relatively good economic situation, fuelled by post-war recovery, somewhat postponed the realisation that BiH was no longer on a straight track to EU membership.

Back to the future: 2007-2010

On January 9, 2007 Steve Jobs introduced the iPhone in San Francisco. He called it a revolutionary device that would potentially be « changing everything » - and probably it did change a great deal in relation to how politics and culture developed, on how we communicate and engage with the arts. At first the event on the US West coast had little repercussion in Sarajevo but this would change within a few years. Despite the fresh antagonism in Bosnian politics after the elections of October 2006, development was in the air. Ten years after the war ended, the city started to sparkle again. The economy continued to grow and also the eventual EU membership of Bulgaria and Romania in January 2007 had reassured Sarajevans that the Balkans were indeed « part of Europe ». The second half of the 2000s were dominated by various attempts to

modernise the state. Some steps were successful, such as the introduction of a value-added tax (VAT), although the single rate obviously also made artworks more expensive. A reform of the police, requested by the European Union, largely failed. The resistance to change increased among politicians while at the same time the tormentuous discussions concerning Kosovo's independence and the future of Serbia dominated the political debate in the Balkans. The arrest of the by now convicted war criminal Radovan Karadžić on 21 July 2008 was a relief for Sarajevans, although it came too late for many. Nevertheless, 2008 also brought with it the prospect of overcoming the detested visa regime for travels to EU countries. Visa free travel would ultimately be introduced at the end of 2010. This would also become the single most tangible step towards bringing the citizens of Bosnia and Herzegovina closer to the EU. The lifting of the visa requirement also meant more mobility for artists and the cultural actors who could now travel more easily and participate in events across Europe. However, all other attempts to change the fundamental direction of the predicament of a divided country would prove hardly successful. Although the European Court of Human Rights in Strasbourg found in December 2009 the BiH constitution discriminatory towards people who do not declare themselves to be Bosniak, Croat or Serb, the three constituent peoples. A Rom and a Jew, Dervo Sejdić and Jakob Finci, have won their this case against Bosnia and Herzegovina as they were banned from standing as candidate in elections because they rejected to declare themselves members of any of the three constituent peoples. Now, almost ten years later, this instance of discrimination has still not been removed from the constitution. The political elites were not ready to change the constitution of Dayton, which was agreed to end the war in 1995.

Against this backlash of ethno-nationalist blockages, the elections of October 2010 brought a new majority led by the Social Democrats with Zlatko Lagumdžija as Prime Minister and Željko Komšić as Croat member of the Presidency. However,



Haris Pašović, Sarajevo Red Line Sarajevo, Bosnia & Herzegovina, April 2012. 11,541 red chairs, arranged so that they create a red river. Photography by Vanja Čerimagić

the effects of the economic crisis which had hit Bosnia and Herzegovina in 2009 with a recession made it difficult for the Social Democrats to change the direction of the country. Moreover, the iPhone also had made its way to Sarajevo and people started to « like » and « share », moving the mahala into their mobile social media applications on their ever flashier smartphones which started to sit next to coffee and cigarettes on the tables of Sarajevo's kafane. So did Duplex when they too started to share their work on Facebook during those years.

Noisy stalemate: 2011-2014

In 2011 the European Union agreed the terms of membership with Croatia. What was once a remote prospect of full EU membership for the Western Balkans countries had started to become a reality for Croatia. Hence the EU was coming closer, since Croatia and Bosnia and Herzegovina share a common border of almost 1,000 kilometres. The eventual arrest of the

Serb army general Ratko Mladić in May 2011 was another too little too late moment for many in Sarajevo, yet it meant that there was a moment of closure with regard to the arrest of war criminals. However, for Bosnia and Herzegovina the European political momentum was lost. The EU demanded an end to discrimination against minorities in the Dayton constitution, now in shorthand referred to as the Finci-Sejdić case. Only then would the EU be ready to start talking about membership. In addition, the economy was not picking up and in 2012 another recession hit. Against all odds and with Bosnian inat (spite). Duplex moved in 2012 from its old premises in Stakleni Grad to an Austro-Hungarian residential building on Obala Kulina bana. At this time Sarajevo was back in the headlines as Haris Pašović staged the biggest single artwork since the war, the Sarajevo Red Line, to commemorate the victims of the city's siege that had begun 20 years earlier on April 6, 1992. Only ten years before, in 2002, Romano Prodi evoked the ideals of joint European future, quoted above, also on an April 6 in Sarajevo. Throughout those years the themes Duplex exhibitions circled around those very same themes: diversity, remembrance, war and dealing with the past. With the consolidation of the arts scene in Bosnia and Herzegovina, they were prominently featured in the gallery's programme with shows by Adela Jušić, Lana Čmajčanin, Milomir Kovačević, Marianne Marić, Radenko Milak, and others.

On October 12, 2012 the Nobel Peace Prize was awarded to the European Union, not least for its positive role in the Balkans during the previous decade. This news was met with some consternation in Sarajevo. Yet the award did gain some more credence when on July 1, 2013 Croatia became the 28th member state of the European Union. A certain degree of incredulity was felt in Bosnia and Herzegovina as the new EU rules started to be applied at the joint border. At the same time, a sense of tiredness had started to beset the EU process. This, combined with the economic crises of the previous years, exposed the precariousness of developments in Bosnia and Herzegovina and

Sarajevo's arts world in particular. 2014 started with the eruption of a noisy stalemate. For the first time since the end of the war. mass protests emanating from Tuzla on February 4 moved the political and economic misery into the limelight. A revolutionary spirit spread across the country, inspiring hope of change. While ultimately little changed, 2014 would become a crucial year for Europe. The war in Ukraine and the illegal annexation of Crimea by the Russian Federation on March 18, 2014 created a fresh sense of urgency with regard to the European integration of the Balkans. The floods that inundated large parts of Bosnia and Herzegovina and Serbia in spring exposed also the fragility of the physical infrastructure in the region, adding to the widespread social and economic precariousness. For Bosnia and Herzegovina the EU started to change its approach and prioritised economic and developmental over political aspects. The elections of October 2014 returned the nationalist parties to power. Against the advances of other countries in the region, Bosnia and Herzegovina started to be increasingly considered a backwater of Europe.

Paradoxically, with the arrival of budget airlines in Bosnia and Herzegovina during this very same period and the commemoration of the centenary of the murder of Archduke Franz Ferdinand on June 28, 1914 in Sarajevo that led to the outbreak of the First World World War, the city gained a new place in the collective conscience. More and more (young) tourists who booked into the new hostels and Airbnb flats through their smartphones and enjoyed affordable and also a bit exotic holidays in the Balkans. Duplex, with its new central location just steps away from Baščaršija, naturally attracted ever more visitors, but just like small art galleries elsewhere, found it challenging to sell works.

A new normal? From 2015 to 2018

The dramatic events of 2014, together with the symbolism of the centenary of the First World War and also the 20th anniversary of the Dayton peace agreement, gave Sarajevo yet another brief moment of attention. German chancellor Angela Merkel visited Sarajevo on July 9, 2015 and advocated greater regional cooperation of the neighbouring countries of the Western Balkans. Although Sarajevo has been the seat of the Regional Cooperation Council since 2008, it has hardly been politically productive for Bosnia and Herzegovina in recent years. The conflicts between the entities and the political elites continue. Despite an increase in tourism, the cultural landscape looks ever more fragmented and deserted, due to a lack of commitment and funding. Somewhere between ethno-nationalism, festival culture and closed museums, Duplex has tried to create a space for exchange and production. However, the neglect by the European Union of the cultural dimensions of European integration had become all too apparent. The encouraging words of Romano Prodi back in 2002 have been replaced by hollow statements. Formally, Bosnia and Herzegovina appeared to have moved closer to the EU when it submitted its application for membership in 2016, the year when Brexit started and Donald Trump was elected as US-President and European uncertainties would grow further.

While the next centenary, marking the end of the First World War in November 1918, passed, a relaunch of the European integration project seems more important and yet more elusive than ever. For this to succeed, the countries of the Balkans and Bosnia and Herzegovina will have to be part of it. If there are lessons to be learned from the last 15 years, then it is that the marginalisation of culture cannot continue without risking the purpose of European integration. Taking common action across borders, to develop a sense of European culture was at the centre of Duplex's endeavour. The spirit of Duplex will persist and remain part of Saraievo's European heritage and vocation.





The role of contemporary art in History museum of BiH Can art help us dealing with the past?

Elma Hodžić

History and memory do not possess the absolute accuracy and the past, of the event that happened. However, the present needs a past, so we are forced to reconfigure it. Art is, historically, often used for the materialization of the past - the motives were different: sometimes the art was used to postpone misfortune, to speak on behalf of all those who did not (or could not) express themselves, to disturb fear, to create in order to survive ... Considering the impossibility of complete reconstruction of the past, it may seem to us that the work of the institution we have named « the museum » is condemned to incompleteness. Somehow it is. However, for centuries the states have been helping museums to create a collective identity and to nurture their state narratives. The situation in Bosnia and Herzegovina after the signing of the Dayton Peace Agreement¹ is different from the usual practice - museums with the state sign remain without a status, and without regular financial support. The consequence of the absence of state-level culture ministry and the enormous state administrative apparatus is the development of culture in some sort of entropy. But art and museum institutions again find survival mechanisms in spite of the state of society. How?

I will speak through an example. One of the « no man's land » institutions is the Historical Museum of BiH, the former Museum of the Revolution of BiH. In its seventy-year history, the museum has undergone a series of transformations: from change of the name/title, to the change of structure and location. The museum was founded just after the Second World War as a tool for creating a collective narrative, and ¹ The General Framework Agreement for Peace in Bosnia and Herzegovina or the Dayton Agreement is the peace agreement on the arrangement of Bosnia and Herzegovina after the 1992-1995 war.



Gordana Anđelić-Galić, Kunst macht frei Site specific installation, 1995-2012



Nardina Zubanović, Ira Skopljak, Nela Baždar, Gloves Sarajevo Winter Festival, 2013. Photography by Esad Hadžihasanović

the institutionalization of collective memory was performed through all museum functions and activities. The state narrative after the Second World War was clearly structured, and art, stored in The Art Collection of the Museum of the Revolution of BiH, has often served to illustrate certain historical scenes or social values. After the 1992-1995 war, the situation is completely different. The museum remains without help from the state and is unable to articulate a multitude of narratives that emerge after the end of the war. In 2012, the Museum was about to close - without financial support, without a guardian, without heating and someone who will help to repair a war-torn museum building². The key moment in changing the politics of the institution was the action called « Show solidarity: lets warm up the museum », organized with the aim of informing academic and cultural public, politicians, representatives of foreign embassies, representatives of civil society, as well as wider publicity about the collections of History Museum of BIH, but also about problems of the museum. The event, conceived as a week of open doors, made activities that promoted the cultural and historical heritage held in museum collections each collection was promoted during a whole day programme. Special attention was paid on activity « Artists for the museum », through which Bosnian artists were trying to problematize the state of culture and museums in BiH, but also to point out the specificity of the legacy that is kept in collections of the BiH Historical Museum. Jusuf Hadžifejzović, Emir Kapetanović, Gordana Anđelić Galić, Color Crew (Emina Huskić, Dženan Hadžihasanović and Emir Mutevelić), Asja Krsmanović, Nardina Zubanović, Ira Skopljak and Nela Baždar participated in the programme. Most artists have problematized the relationship between contemporary BIH society towards culture using museum exhibits, messages or stories for communicating with the audience. Color Crew used the names of 101 artists from Art Collection of the museum, while Jusuf Hadžifeizović used sculptures from the museum collection for his performance.



Saša Peševski, Muhamed Baručija, Rikardo Druškić, Srebrenica-Guernica 2015. Photography by Rikardo Druškić

Artists were also exploring and questioning the museum as a cultural space: Gordana Anđelić-Galić sets a fence with the inscription « Kunst Macht Frei » in front of the museum, Emir Kapetanović sets the piano with hens and fence in the hall of the museum, alluding to the general claustorfobia of the divided post-war BIH society. On the facade of the museum were placed gloves (worker's gloves, children's gloves, stylish gloves...) - the work of Nardina Zubanović, Ira Skopljak and Nela Baždar. This work points to the fact that the legacy inherent in the collections of museums belongs to all citizens of Bosnia and Herzegovina. During the action, artists have marked the museum space with their installations and interventions. They make a connection with the museum which will be developed even more in the future.

A special chapter necessary to open with a special treatment was the musealisation of the last war in Bosnia and Herzegovina. Many artists in Bosnia anad Herzegovina were talking about the war, and many of them were involved in commemorating important dates in the museum. Special attention was paid to museum programmes for commemorating the genocide in Srebrenica. In 2015 the work « Srebrenica-Gurenica » made by Saša Peševski, Muhamed Baručija, Rikardo Druškić was created

 $^{^2\,\}mathrm{The}$ building of History Museum of BiH was declared National Monument of Bosnia anad Herzegovina in 2012.



Adela Jusić & Lana Čmajčanin, Bedtime Stories 6 channel sound installation, 2018. Photography by Zijah Gafić

at the facade of the museum, and in 2016 "Places of Pain« by Adis Fejzić and Hariz Halilović. A great undertaking in the field of dealing with the past was the permanent museum exhibition « Besieged Sarajevo ». The exhibition was presented for the first time in 2004. It is a story about creativity and resourcefulness of Sarajevans during the longest siege in recent history. Improvised stoves and lamps, home-made soaps, hand-made thermos bottles, photographs, documents, letters, and diaries made the collection « Besieged Sarajevo », a story told from the perspective of a ordinary man living in war. The exhibition introductionary text explains that this exhibition aimes to avoid finite courts, ideological options and qualifications. The exhibition was made in order to testify the time and the events using original objects made behind the « closed doors » of Sarajevo - an exhibition of testimonies of citizens becomes a document per se. The process



Vladimir Miladinović, Memoria Bosniaca Ink-wash on paper, various dimensions, 2018

of promoting the exhibition has been open since the first public presentation. Citizens bring objects and share their stories with the curators on a daily basis. In 2017, the curatorial team of museums begin working on the redesign of the exhibition, and art reappears as an opportunity to communicate with the audience.

In January 2018, in collaboration with the University of The Arts London, the museum opened a public invitation and search for the best artistic response to the exhibition « Besieged Sarajevo ». The call titled « Art & Reconciliation: Conflict, Culture and Community » was open to all art media in the domain of visual arts. The artists were given the opportunity to submit project proposals being structured as allegorical reaction to the siege phenomenon, the presentation of everyday life during the siege, a commentary on innovation and creativity as a means of survival, or an indicator of the power of the human spirit during the war and the crisis. The work « Bedtime Stories » by Adela Jušić and Lana Čmajčanin have been selected as the overall winner of the open call, among more than 50 submitted proposals. Throughout this work Jušić and Čmajčanin reconstruct the atmosphere of war shelters. During the war people had to spend a lot of time

sleeping and living in basements, sometimes for days and weeks at a time, without leaving those spaces at all. Through written and audio interviews, the artists collected stories that happened in the basements during the war. As they say in the project proposal, resistance, resilience, and creative survival techniques at the times of the siege of Sarajevo are the main subject of all the audio stories. « Bedtime Stories » and the narratives presented in the work show the strength of the human spirit during the war and crisis, especially through the testimonies of the younger generation at the time.

However, the coordinating committee of the project, due to the quality of some works, has decided to present a few more proposals. This is how the exhibition « Reconciliations » was created. The exhibition consists from works made by: Vladimir Miladinović (Serbia), Paul Coldwell (England), Sabina Tanović and Dario Kristić (BIH), Mladen Miljanović (BIH), Milena Michalski (England). Interestingly, there are many different emotions within this presentation of specific topics and allegorical interpretations of war and trauma. Work « A Life Measured; Seven sweaters for Nermin Divović » was inspired by a story about the boy Nermin Divović, killed not far away from the museum, where his sweater is kept today. The gradation of the sweater by size (from age 1 to age 7) is a unique hommage to the broken life and childhood. The work « Cathode Infusion » by Dario Kristić and Sabina Tanović talks about everyday life during so-called « reductions », the city's districts were supplied with electricity for brief periods of time. Next to all the household jobs that were efficiently done within that short span of time, TVs were turned on and car batteries were loaded. Images of the 'outside' world would penetrate homes and linger long after the cathode infusion was switched off as electricity was cut at the end of each reduction. Vladimir Miladinović, with the skill and dedication of ancient builder interpreted the museum documents from the 1992-1995 war. Giving them a new life in the form of ink drawings, Miladinović also gives them new meanings (or aura) within the frames of the art. Mladen



Mladen Miljanović, MWRL 100mm, Multi Water Rocket Launcher, Sarajevo, installation view, 2018

Miljanović made a real-size replica of the weapon, he made an installation that was placed on the roof of the museum in order to water the museum garden. In this witty inversion Miljanović is actually asking us:

What can be the role of the artist in constructive deconstruction, in the process of healing / transforming the society?

The answer to this question depends on whether the reader of this text is pessimistic or optimistic. Examples of museum pedagogical work in dealing with the past by using the language of art shows that the optimists are closer to the truth. Contemporary art in the museum has a big potential in changing microcosm – art can be used in order to communicate, to resist lethargy, to associate with the community... until we finally realize that art and heritage belong to everyone! We can open up the institutions and hope that ultimately we can benefit on a macro plane.



Bosnian and Herzegovinian contemporary art and a resurgent question of context

Irfan Hošić

In his text « Discussion on contemporary Bosnian and Herzegovinian art », written for the Yugoslav Documenta '87 exhibition, the art historian and critic Aleksandar Adamović put forth several claims whose interpretation can, even today, almost thirty years later, be used as a basis for the following questions: Is there something particularly « Bosnian and Herzegovinian » in the currently produced art, referred to as contemporary, in the present territory of Bosnia and Herzegovina, and if there is, what is it all about? The text contains Adamović's claims that the term contemporary Bosnian and Herzegovinian art « is not grounded in an aesthetic reality » and that « it plays the card of its own rhetorical importance ». In one place in the text, the author even writes about denotation - it is a « sign that develops its own parasitic system ». Turbulent and brimming with intriguing claims, Adamović's text on the one hand raises the question of the social, political and cultural context of the period in which it originated. On the other hand, it can lend itself as a motive for addressing similar issues and for understanding the extent of their present meanings.

In examining Adamović's perspective, it is almost impossible to leave out scholarly disputes that concerned a general political and cultural climate of the period. For years, entrenched and uncompromising debates between two approaches to researching and writing about Bosnian and Herzegovinian history went on in important institutions such as the Academy of Sciences and Arts of Bosnia and Herzegovina, whose public statements were carefully shaped and only occasionally released. When the country's history came closest to being perceived as a comprehensive or even a unitary concept, there were scholarly factions or groups who advocated that Bosnian and

Herzegovinian history should be researched through the histories of individual ethnic and religious groups (Croatian, Muslim and Serbian). Today, it is with ease that these past circumstances can be reconstructed in order to better understand issues of Bosnian and Herzegovinian cultural identity in a historical perspective. « (Alojz) Benac gave reasons for the approach to researching Bosnian and Herzegovinian history as a whole, even if a composite one, while (Milorad) Ekmečić deemed investigations into the history of Bosnia and Herzegovina and Yugoslavia possible only as research of individual national histories ».1 Even in socialist Yugoslavia, the question of Bosnian and Herzegovinian cultural context was strongly influenced by the country's closest eastern and western neighbours and their underlying nationalism. « There were circles in Zagreb, and especially in Belgrade, who were so disturbed by the idea of Bosnia and Herzegovina gaining political « independence » that they readily inflated the narrative about the « firm Bosnian hand », which later turned into a genuinely dreary legend. »2

On the other hand, the critical tenor of Adamović's words was certainly not based on the aforementioned national spirit. The period when he wrote his text was the « time when Sarajevo's artistic scene underwent a transformation from being a passive follower to becoming an active contributor to contemporary artistic developments with Sarajevo emerging as a new and strong arena for the production and organization of artistic activities in a pluralist atmosphere of high postmodernity ».³ Following the example of art criticism's emancipated language, Adamović searched for a potential foundation of the term contemporary Bosnian and Herzegovinian art within the artistic practices of his time, in that way implicitly suggesting that there was a « lack of precisely defined substance » of what the term signified. His text does not have that air of nationalism

¹ Ivan Lovrenović and Miljenko Jergović, *Bosna i Hercegovina – budućnost nezavršenog rata*. Novi Liber, Zagreb 2010. pp. 95 and 96.

² Ibid. p. 9⁴

³ Ješa Ďenegri, «Sarajevske umjetničke priredbe u drugoj polovini osamdesetih» in: *Novi Izraz, Autumn*, Sarajevo 1998. pp. 164 and 166.

that was created in Bosnia and Herzegovina though somewhat more rigid patterns of political control exerted by the next-door neighbours in the former federation. Moreover, Adamović emphasizes that the essential artistic occurrences in Bosnia and Herzegovina « remained disregarded due to their strong links with the local artistic context ». He rightly recognized that the « wind of new spiritual climate which, in all fairness, did not have a real origin in the social context » was not accompanied by « new technological advancement, industrialization, philosophy, literature, theoretical writings in journals, criticism ».

Aside from legitimate doubts about the accuracy of Adamović's statements, much more questionable is the existence of something specifically Bosnian and Herzegovinian in the contemporary art created in the territory of Bosnia and Herzegovina today. From the years in which he wrote the text, the 1980s, onwards, Bosnia and Herzegovina witnessed radical changes on a broadest spectrum - from political and economic to demographic and cultural, and many others. The collapse of the Yugoslav federation, the rejection of self-managing socialism, a violent conflict during the 1990s, deindustrialization, the constitution of the country based on the Dayton Agreement are merely some of the hiatus that defined its recent history. These fractures coincided with the structural shift in focus within the discipline of art history in a wider academic context. Iconology and iconography were pushed into the background to make room for the well-known « pictorial turn ». Social aspects took the place of formal and aesthetic features in the contextualization of art works. Political, social, cultural and many other circumstances have become main frameworks for interpreting art works.

The « substantial connection » between the social context and artistic practices in Bosnia and Herzegovina seems to have grown stronger in the period of the aforementioned hiatus. A fragile transition enabled art to become more socially sensitive and responsible. An obvious example of such connection or the legitimacy of a certain topic as a substantial problem of Bosnian



Mladen Miljanović, Welcome to Bosnia Installation, rope, chair, Installation view at Real Presence exhibition Belgrade, 2005



Šejla Kamerić's, Closing Border (Welcome to the ancient land of freedom)
Intervention, 2012

and Herzegovinian society from its independence to the present day is the problem of its external and internal borders.

This particular examination sees the border only as one theme, or model, that can be easily subjected to analysis, which is the backbone of this text. In the Dayton-based social context, it is possible to list numerous works of Bosnian and Herzegovinian artists who have used the border in relation to the state, entities, ethnicities or in general, as a predominant topic and an art element laden with different meanings. In the minds of Bosnia and Herzegovina's citizens, borders that are understood in terms of state legislation evoke confounding and adverse feelings from patriotic to claustrophobic, and they arise in the midst of particular social and political circumstances. The border has therefore become a sign of imprisonment, isolation, division, jeopardy, insecurity, problem and conflict. In the artworks that span from Šejla Kamerić's 2002 Closing Border (Welcome to the ancient land of freedom) to the cartographic intervention entitled Europe 2020 and created by the Sarajevo-based group of Trio, the concept of borders has reached universal meanings and has been interpreted as an international convention of problematic meanings and segregation. In addition to these art works, where meanings and functions of the border are alluded to, there

are also works where the use of Bosnia and Herzegovina's borders is more explicit. They include Alma Suljević's 1997 intervention with a minefield map, Maja Bajević's Dressed Up from 1999, Gordana Anđelić Galić's Zašivanje (Stitching) from 2000, Andrej Đerković's 2003 table-tennis intervention, Welcome to Bosnia by Mladen Miljanović and Umjetnost Bosne i Hercegovine je u gradnicama Bosne i Hercegovine (Bosnian and Herzegovinian Art is within the Borders of Bosnia and Herzegovina) by Veso Sovilj, both created in 2006, Borjana Mrđa's Borders from 2010, and Lana Čmajčanin's Krojenje i šivanje (Tailoring) from 2011. These works, although mutually without formal connections, suggest the existence of a general social problem that is typical for Bosnia and Herzegovina – even in a historical perspective.

Bosnian and Herzegovinian art sublimates the particularities determined by the country's historical, cultural and recent social circumstances. Its recent history, from the Austro-Hungarian annexation to the formation of states such as the Kingdom of Serbs, Croats and Slovenes and the Kingdom of Yugoslavia, is characterised by a systematic dissolution and destabilization of Bosnian and Herzegovinian society by the agency of radical nationalism of its eastern and western neighbours. These



Andrej Đerković, Untitled / Between 2003. ARS AEVI Museum of Contemporary arts Sarajevo. Photography by Dejan Vekić

processes are present even today and they concern the borders, their redrawing and the ensuing trauma. Almost a monumental example of this was depicted by the Croatian artist Lovro Artuković on his 2007 painting Potpisivanje deklaracije o pripajanju Zapadne Hercegovine i Popova polja Republici Hrvatskoj (The signing of the declaration of the unification of Western Herzegovina and Popovo Polje with the Republic of Croatia). Although it originated outside Bosnia and Herzegovina, this canvas speaks about social phenomena and historical challenges in the country, and in doing so, it restructures parameters that help define an artistic context and back up the claim that the « genuine social substance » really exists.

Naturally, the question of borders is depicted in the painting as merely one example that supports the claim that there is something specifically Bosnian and Herzegovinian in contemporary Bosnian and Herzegovinian art today.

By examining Bosnian and Herzegovinian history, one can easily discern an ambivalent and fragmented development of its art and culture. The condition in which the country finds itself today is characterized by ethnic fragmentation and regional disintegration, which, in the end, results with stratification, a demographic and social collapse. For that reason, exactly these specific characteristics should be the place in which to search for the main postulates of « contemporary Bosnian and Herzegovinian art ».

From a stylistic perspective, contemporary Bosnian and Herzegovinian art can easily be situated in the context of wider recent artistic developments. Its topics stand firmly connected to social, political and cultural characteristics of the society within which it develops. In that way, art becomes a mouthpiece of the fragmented environment, entities, social enclaves or individuals with loose identities. Such a perspective contributes to the awareness of the significance of the term « contemporary Bosnian and Herzegovinian art » and of its distinction from other similar terms such as «art of Bosnia and Herzegovina» or « art in Bosnia and Herzegovina ». Through this hierarchy, the term «contemporary Bosnian and Herzegovinian art» sublimates a complex issue that goes well beyond territorial or national determinations.

Translated by Željka Miklošević



Today's Keyword: 'AND'

Christophe Solioz

A paradigm change with 'and'

Written soon after Point and Line to Plane (1926), a short programmatic text that Vassily Kandinsky published in Amsterdam in January 1927 is fully deserving of a revisit: « And. Some Remarks on Synthetic Art »¹.

The Nineteenth Century and the start of the Twentieth bore for Kandinsky the stamp of an order characterised by unilateral specialisation and extreme fragmentation. The exclusive logic of either / or' governs the partitioning of knowledges and practices, as well as the overexposure of false dilemmas and contradictions. From this « disenchantment with the world » (Max Weber) and interpretations in conflict, there emerges a Manichean world that constantly requires one to make a choice that procures the illusion of « finding the whole in the part », to take up the terms of Mikhail Bakhtin².

Avoiding the trap of false alternatives, Kandinsky proposes as a new programme the flexible and vivid conjunction: 'and'. This change of paradigm seeks to reconnect contraries, going beyond splits between form and content, between outside and inside, and, at another level, between matter and mind, between the sciences and art. It is a matter, therefore, of reckoning – in border spaces – juxtaposition, combination and synthesis, which Kandinsky's artworks offer to view.

On the picture rails: the fish can be a dream just as much as a constellation – both small and large, in and outside time, concrete and abstract; « Black Spot » (1912) is a dream of Einstein's equation demonstrating the existence of black holes (before being established in 1916 by Karl Schwarzschild); and lastly,



 $\mbox{ \begin{tabular}{ll} \begin{tabular}{l$

the cheerful paradox of « Several Circles » (1926) recalls the greatness of the small and the smallness of the large of « Small Worlds I » (1922).

On the epistemological plane: an approach that is at once analytic, synthetic and dialogical – on both theoretical and practical levels, Kandinsky tells us – transcends the traditional breaks between practices, discourses and genres. Kandinsky further specifies his viewpoint in « Art Pedagogy », published in the journal *Bauhaus* (1928): what is at issue is not to reject the heritage of the previous period, namely analysis, but 'to extend and deepen it by our synthetic approach [...] to experience and to demonstrate organic connections between apparently widely separated realms (synthesis = connection)'³.

In so doing, Kandinsky grasps something of the Zeitgeist. Indeed, on 16 September 1927, just a few months after the

¹ «UND. Einiges über Synthetische Kunst», i10, (1927) 1, p. 4–10; English version from Kenneth C. Lindsay and Peter Vergo, Kandinsky Complete Writings on Art (Cambridge: Da Capo Press, 1994), pp. 708–717.

² Mikhail Bakhtin (V.N. Volochinov), 'Slovo v zhini I slovo v poézii' ['Discourse in Life and Discourse in Art'], *Zvezda*, (1926) 6, p. 248.

³ «Kunstpädagogik», *Bauhaus*. *Zeitschrift für Gestaltung*, 2 (1928) 2–3, pp. 9–10; English version from Kenneth C. Lindsay and Peter Vergo, *Kandinsky Complete Writings on Art* (Cambridge: Da Capo Press, 1994), p. 724.

aforementioned, the Danish physician Niels Bohr presented at the International Conference of Physics in Como the notion of complementarity. This hinges on three principles: the existence of several necessary descriptions for a single phenomenon; the observation that there exist mutually exclusive pairs of descriptions that cannot be applied simultaneously; and the idea that neither one nor the other is sufficient to give an exhaustive description of the phenomenon in question.

In the first place, Bohr makes reference to the contrasting notions of particle and wave – what is at stake here is the opposition between quantum physics and classical physics. Considering conceptions that appear to be contradictory to actually be complementary allows for a reconciliation of apparently antinomic conceptions, and thus for an escape from the multiple dilemmas, bringing with it the further consequence of leaving behind the interpretations in conflict. Beyond the concept itself, Bohr was applying a veritable philosophical project, first to physics and then to other forms of knowledge⁴.

Without each being aware of the other's works, that same year both Kandinsky and Bohr introduced a paradigm shift that reactualised the romantic programme of Friedrich Schlegel, and anticipated the « complex thought » of Edgar Morin, Michel Serres and Donna Haraway. The latter of the three encapsulates very well the logic of the and: « We need to hold positions that are conflictive and at the same time to hold them without moving beyond them, because all of them are true »⁵. It is, therefore, a matter of staying with the trouble⁶.

This perspective invites another understanding of borders: not an arbitrary line of demarcation that divides, drives out and excludes, but a common territory that is a zone of exchanges⁷. This is the



Šejla Kamerić, There is No Border

border as a relation to the other; a skin or an interface that, by virtue of its porosity, binds and emancipates. It is understood that borders have to be reckoned in their multiple forms: border of places, border of time, border of the social world of experience; borders between mind and body, between human and animal, between man and machine; without forgetting distinctions between inside and outside, light and darkness, savoury and sweet, transgenders, and so on.

Hence the necessity of reckoning borders without Ordnance Survey Maps, in order to put them into perspective, toliberalise them, and to allow for multiple appurtenances. Far from denying frontiers, what is important is to integrate them: « to shuffle like a pack of cards and [...] play again »⁸. This is precisely what a number of artworks that have been expertly, passionately and tenaciously exhibited by Pierre Courtin invite us to do.

The work of art in the borderline situation

Of course, a number of artists represented in this body of work question the traditional geopolitical representation of inter-state, but also intra-state, borders. We are thinking in particular of

Condition (Cambridge: Polity Press, 2016).

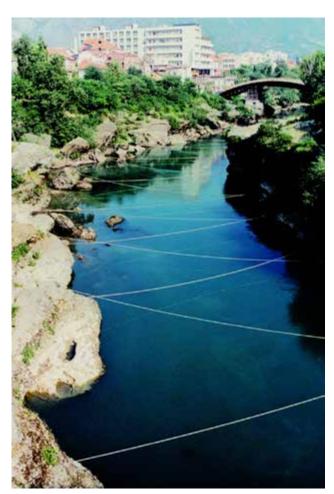
⁴ See Niels Bohr, *Atom Physics and Human Knowledge* (New York: John Wiley and sons, 1958; new edition, Mineola: Dover Publications, 2010).

⁵ Donna Haraway, during the discussion following her keynote speech 'Living and Dying Well with Creatures of Empire', Cerisy La Salle, July 7, 2010. Quoted from Elsa Dorlin and Eva Rodriguez (Eds.), *Penser avec Donna Haraway* (Paris: PUF, 2012), p. 33.

⁶ Donna Haraway, Staying with the Trouble (Durham and London: Duke University Press, 2016).

⁷ See Michel Agier, Borderlands. Towards an Anthropology of the Cosmopolitan

⁸ Céline Minard, 'Repousser les frontières?' in Jean Birnbaum (Ed.), Repousser les frontières? (Paris: Gallimard, 2014), p. 115.



Gordana Anđelić-Galić, Sewing Site-specific installation, Mostar, 2000

« Between » (2003) by Andrej Đerković, as well as of « Sewing » (2000) by Gordana Anđelić-Galić, which literally sews together the two banks of the Neretva – a river that has often been presented both as a frontline and line of demarcation, dividing her native town of Mostar. In an emblematic way, her work literally occupies, reckons and operates on the border.

These types of border are usually considered to be static and immutable, but the real story is quite different as the history of our old continent reminds us, not to mention the recent Yugoslav ruptures whose corpus Courtin has put before us in these many artistic elaborations. One of the points of interest of this corpus is precisely to have given equal weight to borders that are not geopolitical ones. he artworks here discussed are thus not « on » but « in » borderlands. To form an understanding of these artworks, which confront fundamental and universal questions head on, one has to move beyond an overly reductive regionalist reading.

Edin Numankadić here moves close to the *Outrenoir* ['beyond black'] of Pierre Soulages, turning black into a luminous colour. His work reaches a tipping point between the figurative and the abstract, staging the subtle play of being and seeming, of internal and external, and also of subject and society. Mere traces of letters supersede what were initially quotations copied then partially effaced with strokes of the brush. The text is effaced so as not to impose a message, and the work explores the *champ / chant* [field / song] of an imaginary writing that restores a deep emotion with a touch of provocation. Between the text and its effacement, an emotion is exposed: pure passion, the trace of a drive and an intuition of the impossible.

The canvas bears the mark of a long engagement with the world of literature – as borne out by his Thesis on painting and the writings of Ivo Andrić, and his assiduous readings of texts by Breton, Beckett, Cioran, Kafka, Musil, and Walter Benjamin. With « Zapis » (2010), Numankadić both writes and paints; with a stroke of the brush he effaces the barrier between writing and painting so that a pared down poetry can emerge. From the depths of his work, one word allows itself to be made out: « hope ».



Edin Numankadić, Zapis Acrylic on paper, 50x65cm, 2010. Photo by Almin Zrno

Graffiti marks the presence of the artist with an ephemeral trace; writing the work itself in order to signify its existence, from which it ensures its permanence. Combining writing and photography, emotion and reflection, this détournement of the self-portrait plays simultaneously on absence and presence, space and time. Lack, symbolised by a trimmed rosebush, transmutes into waiting: a rose is not (merely) a rose, but above all a promise. The word is important here: « rose » announces growth and allows the name of the flower to be guessed. A dialogical relationship is knotted with « Viva la Transition! » (2015) [page 228-229], and suggests that the artist himself is in waiting, in the gap between past and future.

While each of the works draws on a montage process, this one also structures the whole of the collection *No Trace, Promises, The Path*: thus « Memory Tends to Idealize » is juxtaposed with « Silent Presence », and the contents page invites a good many further juxtapositions. From this whole there emerges a key motif: silence as a first language (*Ursprache*). Bosnian is



Bojan Stojčić, Silent Presence From « No Trace, Promises The Path », 2017

deliberately left behind in favour of English. But how can one escape from the mother tongue, which here is reconstructed image by image? This detour proves nevertheless to be necessary, since it enables one to escape from the lure of the mother tongue in order to return to the language of origins – « Silence is Stronger on Mother Tongue ». Whereas « Roses of Sarajevo » – referring to the scars caused by mortar shell explosions during the 1425 day-siege of Sarajevo that were later filled with red resin – recall death, Bojan Stojčić's rosebush evokes life and the certainty that something will come, and, above all, the hope for another life. And nothing will stop a rose from becoming a rose.

The riveting installation by Andrej Đerković was initially presented at the Collegium Artisticum of Sarajevo in 2004. The 80 panels mention the names of the victims of the genocide perpetrated in Srebrenica (1995) – at the time of the first exhibition, this list of names was still being kept secret for the work of the International Criminal Tribunal for the former Yugoslavia (ICTY). An invitation to those who can see to put their fingers on the unsayable. This installation aims to restore dignity to the victims, given how one tends obsessively to mention the numbers and to end up forgetting the names and the people who bore them.

It is a magisterial work, that 'touches' through touch, restoring to those who too often avert their gaze the clear-sightedness of the world's decadence. « And if I could somehow block my ears and kill my hearing, I would not hold back. I'd make a dungeon of this wretched body, so I would never see or hear again. For there is joy in being isolated though completely sealed off from a world of pain ». (Sophocles, *Œdipus the King*, 1385-1390). Andrej Đerković awakens us from this world.

The artwork '5th Season' focuses on the tradition of women crafting embroidered dowry pieces,tracing the personal history of women from the artist's family. Four embroidery pieces handmade by the artist recount the invisible labour and lived experience of women situated in the region of Sandžak



Andrej Đerković, Missing Braille alphabet, paper on kapafix, 21x30 cm, 2004. Photo by Alex Zakletsky

(Montenegro and Serbia). « A Portrait of my Parents / Summer », one of the four pieces composing « 5th Season », draws from the moment in which the artist saw his mother sitting at the bottom of his father's hospital bed, waiting for him to wake up. The act of embroidering the white cloth with black silken thread unites his mother's long waiting with his father's barely audible breathing. This work constitutes a highly original addition to the artistic work of Dante Buu, who regularly questions and deconstructs gender roles, sex identities and stereotypes set by mechanisms of power.

This patient work of « closure », which can be read as a letter to his parents, invites us to do away with a certain representation of gender and role distributions. Doesn't bisexuality teach us that we are all border creatures? Contrary to discourse that is formatted by gloomy western dichotomies, the social and the biological are to be thought through as always bound together in a way that is both deep and contingent, demanding and enigmatic. A long way from roles that are intimated by blood or by genes, what needs to be imagined is a shared world. The



Dante Buu, A Portrait of my Parents / Summer (5th Season)
Performance, black silk thread on needlepoint canvas,
150x200cm, 2014. Photography by Aleksandar Kordić

embroidery, transgressing the borders, becomes a manifesto text that is both ironic and blaspheming, envisioning « other forms of power and pleasure in technologically mediated societies »⁹.

A nod to Isaac Asimov (I, Robot, 1950), both a genuine and a dialectical image, « I Bot » bursts through the screen on account of its in/actuality; a postmodern mythology with its roots in Hephaestus – Zeus's son, according to Homer. The god of fire and robotics makes automatons that serve these gods, but they are autonomous in every sense ... even to the point of being able to reproduce. This was a conjecture that John von Neumann took up in 1948; the utopia became a reality in 2005. This story won't let go of us.

The particularity of Daniel Premec's « I Bot » lies in how it projects the image of a screen memory onto the material screen — the image of Premec as a child. It's an ingenious piece, both a self-portrait and a mirror game: what one projects into the other, the cyborg is merely one's own image, which one loves and



Daniel Premec, I Bot Multimedia installation. Duplex 10m2, 2010

hates at the same time. Indeed, this was perceptively captured by E.T.A. Hoffmann: Nathanael falls in love with his own image by contemplating Olimpia (Der Sandmann, 1817). And this sense of being threatened by robots stems in the end only from a fearful and unavoidable regression to the state of primary narcissism. This 'primary ego feeling' designates the moment of origin when, before separating itself from the exterior world, 'the ego includes everything' 10.

In short, this is the subject grappling with multiple shifting borders, including his own. The subject takes pleasure in the confusion of boundaries, and takes responsibility in their re/construction. So, clearly, « by the late twentieth century, our time, a mythic time, we are all chimeras, theorized and fabricated hybrids of machine and organism; in short, we are

⁹ Donna Haraway, 'A Cyborg Manifesto', in *Socialist Review*, (1985) 80, pp. 65–108; republished as 'A Manifesto for Cyborgs', in *The Haraway Reader* (New York: Routledge, 2004), p. 13.

¹⁰ Sigmund Freud, Civilisation and its Discontents (1930), in The Standard Edition of the Complete Psychological Works of Sigmund Freud, volume XXI (London: Vintage, 2001), p. 68.

cyborgs. The cyborg is our ontology; it gives us our politics »¹¹. But there is more, the uncanny (Freud) that is stirred up in the western culture of robots allows itself to be reformulated in terms of ego-feeling frontiers¹². Far from any post-humanist discourse, 'I Bot' invites one to find again the child in oneself and to undergo one's becoming with.

¹¹ Donna Haraway, «A Manifesto for Cyborgs», *The Haraway Reader* (New York: Routledge, 2004), p. 8.

¹² See Paul Federn, *Ego Psychology and the Psychoses* (New York: Basic Books, 1952).

'Maybe' is 'between' in another dimension.

Trying is overcoming the 'between'.

Dreams try to overcome that 'maybe'.

Dreams live in another maybe.

There even fear can be pleasant.

In 'between', fear can only be a constant maybe.

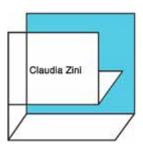
There nothing is easy and easy is such a pleasurable word.

World should be an easy place.

Between should be something else.

Šejla Kamerić¹³

¹³ Šejla Kamerić, *Two Words* – Deux mots (Geneva: La Baconnière/Arts, 2009), p. 68.



Impressions on contemporary art from Bosnia and Herzegovina

Claudia Zini



Stolac, 2014

It is no easy task to write of the contemporary art from Bosnia and Herzegovina. As the local people often say, in Bosnia, nothing is simple and nothing can be taken for granted.

Having resided and conducting research in the country as an art historian and curator for the past few years, I focused on the destruction inflicted by the 1992–1995 Bosnian war and the way it radically transformed the aesthetics, contents and techniques used by local artists, giving birth to new artistic vocabularies. As I have learnt, the conflict changed the lives of millions of people in the settings of former Yugoslavia, and it also affected artists, whose canvases became « too small and insufficient to articulate

all the emotions caused by the shock of the war and to channel the immense energy of emotion ».¹

My research was initially motivated by the noticeable scarcity of academic accounts of art related to the war and post-war production from the Bosnian region. Until Pierre Courtin established his art gallery in Sarajevo, the local artists in the region were still peripheral figures on the art world map. Courtin displayed the history of contemporary Bosnian art on the walls of Duplex 100m2, where two generation of artists dialogued with the audience; those educated under the old socialist system and those who had matured in the post-war period, who had first-hand experience of the war but were too young at that time to take action. Boris Buden would say that the two generations share the identity of the « children of post-communism » who remain « what they once already were, namely marionettes in a historical process that takes place independently of their will ».2 However, artists who had no agency during the war started to regain power through their art and played a crucial role not only in the cultural reconstruction of their country but also in the memorialisation of the past within the Bosnian society. So many outstanding and courageous projects have been produced since the country gained its independence in 1992 – both during the war and in its aftermath – that it would be impossible to mention them all in this brief account of personal impressions. Fortunately, Pierre Courtin recognised the importance of such projects and organised and hosted as many of them as possible in his gallery as well as abroad.

Autobiographical art is perhaps the best product of a country, where identity has truly been « a constant work in progress », often beyond people's control and defined by others; personal narratives often recount a different story from what has become the official nationalist discourse. In Bosnia, art has become a

¹ Bobar, M. (2003) *U Tranziciji*, exhibition catalogue, Sarajevo: National Gallery of Bosnia-Herzegovina, p. 5.

² Buden, B. (2010) 'Children of postcommunism' in *Radical Philosophy*, available at: www.radicalphilosophyarchive.com/article/children-of-postcommunism

vehicle for the interpersonal transmission of experience; this way, many artworks created on autobiographical elements act as « alternative truths and counter-memories, or forms of resistance from below ».³ Such personal stories, rather fragments of memories, often get lost or are purposely excluded from the official narrative. Working on a piece of art offers the chance to rethink and re-examine one's past, eventually bringing individual narratives from the margins to the centre – from the private to the public domain.

As Catherine Riessman stated, telling stories regarding difficult times in our lives creates an order and contains emotions, facilitating a search for meaning and enabling one to make a connection with others.⁴ Anastasia Christou argued that 'personal narratives are valuable tools for investigating the depths of personal meaning as they illustrate socio-cultural and historical meaning'.⁵ Hariz Halilovich confirmed that this is particularly true for the survivors of injustice, who suffered the grave crimes that were committed against them, their family and other community members, and added that the act of narrating memories enables an individual to connect with their own past life, mourn their losses and get closures.⁶

In Bosnia and Herzegovina, art represents a weapon of resistance against manipulation and oblivion and as the only form of defiance possible against the dominant nationalist discourse. It is also particularly political in nature and aspirations, tirelessly engaging recent Bosnian history with such fervour and a sense of provocation, that it stuns the viewer, making itself unforgettable.

³ Halilovich, H. (2013). *Places of pain. Forced displacement, popular memory and trans-local identities in Bosnian war-torn communities*, New York, Oxford: Berghahn Books.

⁴ Riessman, C. (2008) Narrative Methods for the Human Science, London: Siege.

⁵ Christou, A. (2003) (Re)collecting Memories, (Re)Constructing Identities and (Re)Creating National Landscape: Spatial Belongingness, Cultural (Dis)Location and the Search for Home in Narratives of Diasporic Journeys', *International Journal of the Humanities 1*, pp. 456–64.

⁶ Halilovich, H. (2013). *Places of pain. Forced displacement, popular memory and trans-local identities in Bosnian war-torn communities*, New York, Oxford: Berghahn Books.







10m2 GALERIJA



Galerija10m2 Stakleni Grad, Feradija 15 Sarajevo, Bosnia & Herzegovina 2004 - 2011

« Art is making life more interesting than art » Robert Filiou

« I am my own government » Gustave Courbet

« May be excused my total liberty » Antonin Artaud

Galerija10m2 was located in Stakleni Grad (city of glass) in the Sarajevo city center close to the Markale Market and carries on with its contemporary art activities from November 2004 until December 2011.

Galerija10m2 have been encouraged and supported various artistic attitudes and practices, has proposed collectives and thematic exhibitions and hosts punctually performances, fashion shows and contemporary dance projects.

Galerija10m2 was not exactly a gallery but rather an « art house space », a space of experimentations, confrontations and meetings, a field of artistic experiments, attempts and overflowing; a place of great liberty which enables artists to face an uncommon space.

The point is not to know whether what is presented is art but rather to wonder if the goal was reached or not.

More than anything, Galerija10m2 wanted a space of liberty, exchanges for artists and the audience.

Pierre Courtin December 2018



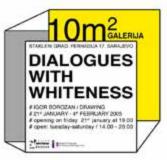














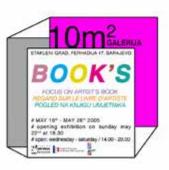






































































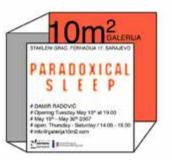










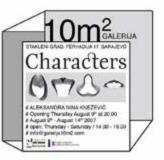








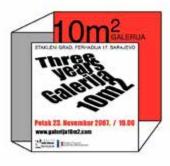
































































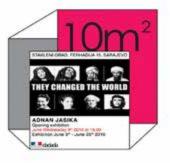








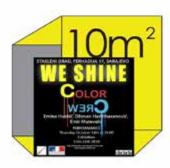


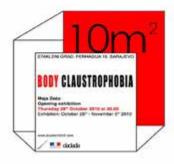






















































2004

Opening Galerija10m2 STATEMENTS

Photography 05th - 17th December 2004

Edo Vejselović UNTITLED PROJECT

Photography 18th - 31st December 2004

Zlatan Filipović BALANCE

Video installation 08th December - 15th January 2005

2005

Igor Borozan DIALOGUES WITH WHITENESS

Drawing 21st January - 04 February 2005

Pierre Courtin & Edo Vejselović ZIMA COLLECTION

Mixed medias 07th February - 03rd March 2005

Jusuf Hadžifejzović CHARLAMA PERFORMANCE

Performance March, Wednesday 09th 2005

Barry Johnston BARRY PRODUCER

Performance March, Thursday 10th 2005



Zlatan Filipović Balance, 2004



Barry Producer Barry, 2005

Luc Delahaye & Gisèle Freund COLLECTION MALRAUX

Curator: Francis Bueb

Photography

08th -13th March 2005

Mathieu Jouffre SCRIPT#1 & SCRIPT#2

Wall paintings 13 April - 14th May 2005

Book's FOCUS ON ARTISTS' BOOKS

Art books and limited edition 16th - 26th May 2005

Alma Fazlić 50, IN MEMORIUM, ALEKSANDAR ACO ADAMOVIĆ

Installation in situ 05th - 20th June 2005

Nicolas Boone, Filomena Borecka, Vincent Epplay, Caroline Gillot, Selecta Monodread, Sébastien Petit, Sebastien Szczyrk PRAZNIK MUZIKE

Performances & sound installation June, Tuesday 21st 2005

Damir Nikšić FRENCH KISS

Video installation 22nd June - 01st July 2005

Srebrenica 1995-2005 COLLECTIVE MEMORY PROJECT

Installation 08th - 22nd July 2005



Fred Landois & Damir Radović
Fulltime Ultime, 2005

Jack Pettibone Riccobono ACTIVE VIEWER

Interactive video installation 27th July - 13 August 2005

A.M.G / MARS-Fred Landois & Damir Radović FULLTIME, ULTIME

Mixed medias 18th - 28th August 2005

lstok RÊVES

Performance September, Friday 09th 2005

Andrej Đerković BEAUTIFUL OCCUPATION

Installation in situ 30th September - 12th October 2005

Ibro Hasanović TO BE GOOD, TO BE TRUE

Installation in situ, performance 14th - 22nd October 2005

M.Chat CHTOLAC

Wall painting 16th - 22nd November 2005

Ivan Hrkaš & Armina Pilav THE GREEN HOUSE

Installation in situ 02nd - 16th December 2005

2006

Happy New-Year COLLECTION

Mixed medias, performances 20th December 2005 - 04th January 2006

Stefania Kregel & Stefan Goldgruber TANZELARIJA

Contemporary dance-performance January, Friday 06th 2006

Frank Hoppe

11

Sound installation 11th - 20th January 2006

Igor Borozan ZAGRLJAJ

Video installation 21st January - 04th February 2006

Adla Isanović GREETINGS FROM

Interactive installation 11th - 16th February 2006

Bakir Mustajbegović SARAJEVO: REVIVAL OF A CITY THROUGH ITS PERIPHERY

Architecture project 17th - 23rd February 2006

Laurence Bonvin SUITE NOCTURNE - IT'S NOT WHAT YOU SEE

Photography 24th February - 03rd March 2006

Stéphane Forni HIPOLITA SMRT / LA MORT D' HIPPOLYTE

Video installation 07th - 14th March 2006

VIDEO-SALON CURATORIAL REBOUND PROJECT

Video installation 16th - 21st March 2006

Sarah Fauguet & David Cousinard SPRAVE

Installation in situ 20th April - 04th May 2006

Stefania Kregel & Fabienne Boursiquot BUROCRAZY

Performance May, Saturday 27th 2006

Maja Rožman REKONSTRUKCIJA

Print and collage 10th - 22nd June 2006

Renata Papišta & Dženita Huseinović TANDEM ROULETTE, A SAD VI, AND NOW YOU!

Interactive exhibition of printmaking 23rd June - 05th July 2006

Art Force EXTRACT OF THE 10m2 COLLECTION

10th July - 05th September 2006

Sébastien Szczyrk, Sébastien Petit, Philippe Orivel OVCA NA RAMENU, A SHEEP ON THE SHOULDER

Sound performance August, Saturday 19th 2006

Demis Sinančević LIGHTING CREATURES WITH ANGEL ZOE (SUDDEN JUDGMENT)

Video installation 30th September - 06th October 2006

Damir Nikšić BOOGEYMAN: BORN FREE (STEREOTYPES AND MENTAL SLAVERY)

Performance and installation 07th - 15th October 2006

Aymeric Delhay SPRING, UNITED NATION PEACE KEEPER SOLDIER

Video installation 19th - 26th October 2006

2007

Ervin Babić RE-OPENING

Performance & video installation 17th March - 03rd April 2007



Art force Collective exhibition, 2006



Damir Nikšić Boogeyman, Born Free, 2006



Ibro Hasanović 6,8m2, 2007



Alma Suljević Charles de Gaulle mon ami, 2007

Ibro Hasanović 6.8m2

Installation in situ 13th April - 03rd May 2007

Alma Suljević CHARLES DE GAULLE, MON AMI

Performance May, Thursday 03rd 2007

Claire Dupont 10 on 10

Installation in situ 05th - 13th May 2007

Damir Radović PARADOXICAL SLEEP

Mixed medias, performance 15th - 30th May 2007

VIDEO-SALON 2 CURATORIAL REBOUND PROJECT

Video installation 01st - 17th June 2007

Fred Forest SOCIOLOGICAL ART

Multimedia installation 21st June - 05th July 2007

Florentine Lamarche & Alexandre Ovize UNTITLED

Mixed media 17th - 31st July 2007



Nika Oblak & Primoz Novak The ${\rm Box}, 2007$

Alastair MacLennan WOULD BELLING Curator: Alma Suljević

Performance
July, Tuesday 17th 2007

Aleksandra Nina Knežević CHARACTERS

Illustrations 09th -16th August 2007

Mathieu Jouffre DUBBING

Mixed medias 16th - 25th August 2007

Baptiste Debombourg TURBO

Installation in-situ 05th - 20th October 2007

Nika Oblak & Primož Novak TEAMWORK 4

Mixed medias 25th October - 9th November 2007

Andrej Đerković, Nicolas Boone, Alexa Brunet, Enki Bilal, Sarah Fauguet and David Cousinard, Robert Filliou, Aymeric François, Jasmin Duraković-Kukurijek and Amir Galijacević a.k.a Monodread, Jusuf Hadžifejzović, Ibro Hasanović, Uwe Max Jensen, Mathieu Jouffre, Fred Landois, Bertrand Lavier, Sébastien Legal, Alexandre Léger, Damir Nikšić, Damir Radović, Alma Suljević, Tanzelarija, Didier Trenet

THREE YEARS GALERIJA10m2

Mixed medias, performance, music 23rd November - 15th December 2007

2008

Zlatan Filipović NUMERIČKI ARTEFAKTI – DIGITAL ARTEFACTS

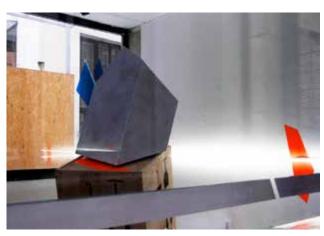
Video installation 17th January - 03rd February 2008

Irena Eden & Stijn Lernout MOBIL HOME

Installation in situ 13th - 30th February 2008

Fred Forest EXPERIMENTAL TERRITORY CENTER & SOCIAL LABORATORY

Creation in Second Life February, Thursday 28th 2008



Irena Eden & Stijn Lernout Mobile Home, 2008

VIDEO-SALON 3 CURATORIAL REBOUND PROJECT

Video installation 07th - 21st March 2008

Lala Raščić INDIVIDUAL UTOPIA

Lecture March, Thursday 13th 2008

Ivan Fijolić SPLIT PERSONALITY

Drawing installation 27th March - 13th April 2008

Lana Čmajčanin TOPOGRAPHY OF HUMAN FACES

Installation in situ 25th April - 02nd May 2008

Camille Laurelli ILLUSION D'OPTIQUE

Installation in situ 24th May - 15th June 2008

Adela Jušić KOME TREBA DRNČ

Video installation 17th - 30th Octobre 2008

Leila Čmajčanin REVERSE

Installation & performance 14th - 30th November 2008

2009

Mariama Cottrant-Bostandžija BOSNA 2030

Launch book January, Wednesday 10th 2009

Renata Papišta VOĐENI ZAPISI

Lithography and serigraphy 20th June - 08th July 2009

Boris Hodak NO-VEGETARIAN LUNCH WITH SHEITAN WE'VE GOT MICHAEL JACKSON AND PRINCE CHARLES FRESHLY SERVED JUST FOR YOU!

Painting and collage 14th - 25th July 2009

Melina Sadiković & Aleksandra Nina Knežević WHAT TO DO WITH BAGS?

Permanent thinking 07th - 30th November 2009

Christiana Biron COLANIZATION

Installation & performance 05th -19th December 2009

2010

Laurent Marissal, Eric Watier, Hubert Renard, Mladen Miljanović, Damir Radović D'UN MUR À L' AUTRE / FROM ONE WALL TO THE OTHER Mixed medias

09th January - 12th March 2010

Nardina Zubanović 10m2

Installation in situ 02nd - 17 April 2010

Lejla Čehajić SURPRISE Curated by: Aida Salketić

Installation in situ 15th May - 02nd June 2010

Adnan Jasika THEY CHANGED THE WORLD

Video installation 09th - 25th June 2010

Edo Vejselović STAR CITY

Mural 25x15m Inaugurated on 09th June 2010

Fred Landois SOMETHING IN THE WAY

Installation in situ 17th - 31st July 2010



Edo Vejselović Star City, 2010

Elma Selman, Sanela Hasanović, Azra Ibrahimović, Šefko, Saša Krga THEYDREAM

Dance performance September, Friday 03rd 2010

Nardina Zubanović & Saša Peševski KUČA

Performance & installation 17th September - 06th October 2010

Dženan Hadžihasanović, Emina Huskić, Emir Mutevelić COLOR CREW

Body painting 15th - 23rd October 2010

Maja Zećo BODY CLAUSTROPHOBIA

Installation in situ 28th October - 05th November 2010



Camille Laurelli Untitled yet, 2011

Elvis Dolić NCRC - ACRR

Wall painting November, Thursday 19th 2010

Edo Vejselović UNTITLED

Photography December, Friday 10th 2010

2011

Camille Laurelli UNTITLED YET

Installation in situ 17th March - 05th April 2011

Guillaume Robert & Baptiste Tanné MOTIFS (DRINA)

Video installation 08th - 12th April 2011

Irena Sladoje MILA

Video installation 16th - 30th April 2011

Moreen Vogel GDJE SU ZMAJEVI

Lithography and drawing 18th - 28th June 2011

Christian Horisberger JULIE / JULY

Installation in situ 26th - 30th July 2011

Michael Dax an Ïacovone, Billy Friebele, Bruce Feldman, Kathryn Zazenski GOING PUBLIC: 360

Video installation July, Tuesday 26th 2011





2007

Zagreb Galerija10m2 Copy/Paste Project Directed by Pierre Courtin and Robin Holmes

Gallery opening, December December, Thursday 13th 2007

Maja Rožman THE FUTURE COULD NOT BE BRIGHTER

Drawings, December December, Friday 14th 2007

Ivan Fijolić DEN

Installation

December, Saturday 15th 2007

Karla Šuler FLESH FOR FANTASY

Installation

December, Sunday 16th 2007

2008

Baptiste Debombourg AIR FORCE ONE

Installation 26th January - 10th March 2008

Damir Očko SAFE WAY OUT

Installation 11th April - 05th May 2008

Rodion BODY AS IMAGE

With: Tijana Gojić, Vjekoslav Fabijanić, Katarina Fišter

Installation & performance 19th - 29th October 2008

Dario Smetisko FACE CACHÉE

Light installation

07th - 21st November 2008

Kristina Lenard BALLOONS

Photography

22nd November - 07th December 2008

2009

Xavier Lucchesi UNTITLED

Light installation

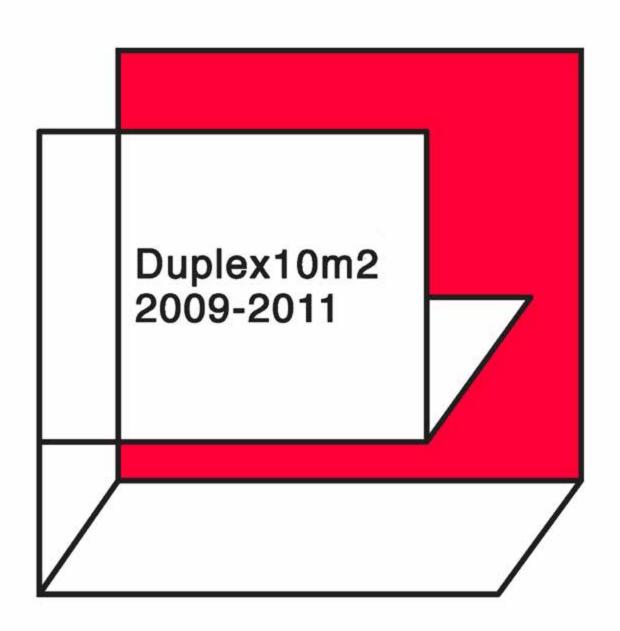
May, Saturday 09th 2009

Pierre Courtin & Robin Holmes Closed

30th May 2009









Duplex10m2 Stakleni Grad, Feradija 15 Sarajevo, Bosnia & Herzegovina

2009 - 2011

The Duplex is a Contemporary & Research Art Center with an international perspective.

It is dedicated to the creations of young artists and managed by artists, for artists and for their audiences. The gallery is set in Stakleni Grad, downtown Sarajevo, between Mula Mustafe Bašeskije street and the Ferhadija pedestrian mall. The Duplex is approximately 150m2 and has two floors.

The Duplex is dedicated to exhibiting and promoting artistic projects that spring from a variety of media (sculpture, painting, drawing, video, installation, sound, photography, performance, books, etc.), and that are carried out by innovative artists from Sarajevo, the Balkans, and the international stage. It gives carte blanche to guest curators, organises monographic, collective and thematic exhibitions, as well as site-specific projects and public interventions related to other artistic activities such as theatre, music, and dance.

The Duplex hosts exhibitions that engage with regional, national and international creation. It is building a documentation resource on contemporary art (research on artistic creation, history and theory of contemporary art) and has a strong editorial policy (first and foremost, exhibition catalogues), as well as a policy aimed at sensitizing audiences (communication and pedagogical workshops). It also carries out mediation activities that accompany exhibitions, and manages cultural and social projects in the heart of the local community.

The Duplex also aims at facilitating and empowering young artists as they develop their professional careers: introducing them to commercial galleries, presenting their work at contemporary art fairs, integrating them into international art networks. The Duplex connects and brings together the various actors of the contemporary art scene from various backgrounds and with different approaches, giving the impetus for new projects and staging a platform for these energies to meet and connect. The goal is also to give art classes to very young members of the local community and to give them a sense for contemporary art.

The Duplex also develops numerous «relocated» events with its partners in France, Germany, Hungary, Sweden, USA, and elsewhere in the world, depending on the opportunities that arise.

The Duplex is a living space: it is open, flexible, and committed to exploration and discovery.

Pierre Courtin December 2008

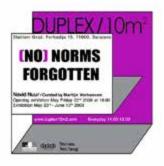








































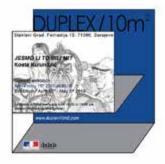










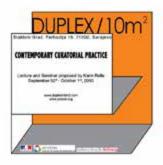


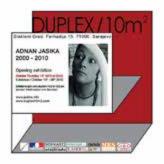






















































Services

Servic









2009

Alexis Argyroglo LE GRAND MIDI - VELIKO PODNE

With: Martin Argyroglo, Aymeric François, Adela Jušić, David Cousinard & Sarah Fauguet, Antoine Nessi, Mahir Bostandžija, Raphaël Etienne, Yuriko Hirohata Mixed medias 20th January 2009 - 28th February 2009

Poster of Sarajevo POSTER EXHIBITION CONTEST

Curator: Jean-François Daoulas 20th March - 27th March 2009

Adela Jušić & Leila Čmajčanin A DINNER FOR THREE - MYSTERIOUS ARTIST

Video installation and performance 27th April - 07th May 2009

Mladen Miljanović SIT-NO, FROM «I SERVE ART»

Combined technique 09th - 20th May 2009

Navid Nuur (NO) NORMS FORGOTTEN Curator: Martijn Verhoeven Installation in situ, mixed medias 22nd May -13th June 2009

Clôde Coulpier ONLY TOUT Curator: Stéphane Sauzedde Installation in situ, mixed medias 22nd June - 10th July 2009



Alexis Argyroglo, David Cousinard & Sarah Fauguet High Noon, 2009



Navid Nuur (NO) Norms Forgotten, 2009



Mladen Miljanović Sit-no from « I serve art », 2009



Ambrosia Second Hand Smokers, 2009

Lisa Bushe, Baptiste Debombourg, Damir Radović GIPS

Installation in situ, mixed medias 13th - 25th July 2009

Mai Yamashita, Naoto Kobayashi, Meiro Koizumi, Yuki Okumura, Chikara Matsumoto, Daisuke Nagaoka, Yoshi Inatsugi

JAPAN VIDEO WINDOWS

Co-curator: Silvija Dervišefendić

31st July - 12th August 2009

VIDEO-SALON 4 CURATORIAL REBOUND PROJECT

Video installation 13th - 20th August 2009

Ambrosia - Semra Kikić, Ognjen Šavija, Igor Banjac, Elvir Šahić, Nebojša Šavija-Valha PASIVNI PUŠAČI / SECOND-HAND SMOKERS

Art performance and sonic installation Saturday 26th September 2009 at 20.00

Ivan Hrkaš SUCK IT... LICK IT Curator: Silvija Dervišefendić

Video installation and sweet painting

02nd - 10th October 2009

Ervin Babić LA RIVOLUZIONE SIAMO NOI / REVOLUCIJA TO SMO MI

Performance and video installation 31st October - 15th November 2009

Michel Doneda & Jonas Kocher IMPROVISED MUSIC

Performance Saturday 21st November 2009 at 19.00



Trio, Bojan i Dada Hadžihalilović



Daniel Premec I bot, 2010

Adela Jušić & Daniel Premec IN THE NAME OF...

Video sound installation Saturday 28th November 2009

Emmanuelle Antille STRINGS OF AFFECTION

Video installation 05th - 20th December 2009

2010

Bojan & Dada Hadžihalilović: TRIO Sarajevo NAŠA PRIČA

Print on canvas 18th December - 05th January 2010

Nela Hasanbegović BETWEEN / IZMEĐU

Light installation 09th - 23rd January 2010

Edo Numankadić, Aleksandra Nina Knežević, Dejan Vekić, Veronika Somnitz, Sead Gološ, Dominique Geslin, Jean-François Le Roch, Pierre Courtin, Jean-François Daoulas JURY

Curator: Jean-François Daoulas

Mixed medias Friday 05th February 2010

Ivica Pinjuh - Bimbo TRIPTIH OD ŽIVOG KREČA

Poetry acoustic performance, Live translation by Amira Sadiković and Dinko Kreho Monday 08th February 2010

Daniel Premec

Multimedia installation 13th - 24th February 2010

Dženat Dreković FOTOGRAFIJA

Photography 26th February - 08th March 2010

Elshopo, Jérome Cavalière, Camille Laurelli, Laura Kuus, Serge Comte, Eleonore Pano-Zavaroni, Fabrice Croux, Elise Pautard, Clôde Coulpier, Fanette Muxart, Géraldine Michel, Anaëlle Taluy, Stéphane Déplan, Séverine Gorlier, Alice Assouline, Johann Rivat, Quentin Armand, Triin Tamm, (Pinhole project) Matthieu Bonjour & Sandrine Binoux, Grégory Cuquel, Samuel Moncharmont, Petit Chat Magazine, Break borderline production, Vincent Lorgé, Jérémy Teruel, Delphine Robin, Going Blind Gallery, Pied la Biche, Audrey La Delfa, André Guiboux MOUNTAINS

Mixed medias 13th - 27th March 2010

Tea Hatadi, Zdravko Horvat, Igor Juran, Martina Miholić, Maja Rožman, Karla Šuler PROJECT 6 (AUTO)PORTRAIT: THE HOUR WE KNEW NOTHING OF EACH OTHER

Mixed medias 02nd - 13th April 2010

Kosta Kulundzić WHAT IS US?

Drawing and serigraphy 16th April - 03rd May 2010

Rumiko Hagiwara ALMOST NOTHING STUFF IN AN ORDINARY SITUATION Curator: Martijn Verhoeven

Performance and installation 15th May - 16th June 2010



Baptiste Debombourg Volte-Face, 2010

Baptiste Debombourg VOLTE-FACE

Installation in situ and drawings 09th -27th June 2010

Stefan Sulzer THE READING ROOM Curator: Sandra Bradvić

Video installation 17th - 31st July 2010

Emir Kapetanović 1000 Paintings

17th - 30th September 2010

Contemporary Curatorial Practice LECTURE AND SEMINAR MANAGED BY KARIN ROLLE

30th September - 01st October 2010



Igor Bošnjak Balkanication, 2010

Nenad Malešević & Miodrag Manojlović Storyboard, 2010

Adnan Jasika 2000-2010

Mixed medias 14th - 26th October 2010

Igor Bošnjak BALKANICATION - AS A WORD WHICH HAVE STUPID, FALSE, WRONG OR INAPPROPRIATE MEANING

Video installation and print 28th October - 04th November 2010

Guillermo Carreras-Candi ECHOES OF TRAGOVI

Video installation 07th - 17th November 2010

Nenad Malešević & Miodrag Manojlović STORYBOARD

Drawing and painting 19th - 26th November 2010

4 Tuned Cities INDEPENDENT FILM AND VISUAL ARTS FESTIVAL

Mixed medias 27th November - 03rd December 2010

Laurent Van der Stockt IN IRAQ

Photography 10th - 25th December 2010

2011

Damir Nikšić ORIENTAL DREAM

Performance, painting, video 22nd January - 05th February 2011

Irena Eden & Stijn Lernout ACROSS THE POND

Installation in situ 11th February - 12th March 2011



Oriental Dream, 2011



Ulay For the Love of Water, 2011

D'Incise, Jonas Kocher, Patricia Bosshard & Ambrosia IMPROVISED MUSIC & LIMINALIT

Live music Thursday 17th March 2011

AMBROSIA - Elvir Šahić, Igor Banjac, Ognjen Šavija, Nebojša Šavija-Valha HALALI

Performance Saturday 19th March 2011

Andrej Đerković RESIDENTS DE LA REPUBLIQUE

Wall painting, sound installation 08th - 12th April 2011

Uwe Laysiepen - ULAY FOR THE LOVE OF WATER

Mixed medias 12th - 16th April 2011

Timur Sijarić SAKSOFON NOVO

Sound performance Thursday 21st April 2011

Nardina Zubanović WHO STOLE THE MOON

Drawing Saturday 07th May 2011

Nebojša Šavija-Valha, Ognjen Šavija, Davor Samek, Maja Zećo LIMINALIT

Music performance Friday 13th May 2011



Zlatko Baracskai DJ Glatko, 2011

Ambrosia, Alexis Argyroglo, Ervin Babić, Christiana Biron, Sandrine Biroux and Mathieu Bonjour, Elvire Bonduelle, Igor Bošnjak, Leila Čmajčanin, Clôde Coulpier, Grégory Cuquel, Baptiste Debombourg, Andrej Đerković, Elvis Dolić, Dženat Dreković, Jusuf Hadžifejzović, Ibro Hasanović, Adnan Jasika, Adela Jušić, Jan Korbes and Denis Oudendijk, Kosta Kulundzić, Fred Landois, Camille Laurelli, Miodrag Manojlović, Marianne Marić, Nenad Malešević, Mladen Miljanović, Adi Muslić, Damir Nikšić, Navid Nuur, Roman Ondàk, Renata Papišta, Damir Radović, Lina Scheynius, Dario Smetisko, Triin Tamm, TRIO (Bojan i Dada Hadžihalilović), Unknown Author, Edin Vejselović, Nardina Zubanović

ARTISTS FROM THE 10m2 COLLECTION

Mixed medias June 15th - June 30th 2011



Adela Jušić When I die, you can do what you want, 2011

Zlatko Baracskai DJ GLATKO

Live sound performance Saturday 18th June 2011

Armin Beširević, Admira Bradarić, Jasna Čolić, Dino Džumhur, Taida Fitozović, Admir Ganić, Amer Hadžić, Adnan Hozo, Lea Jerlagić, Davor Ilinčić, Alma Šemšić UNDER PRESSURE

Curator: Renata Papišta Lithography & serigraphy 02nd - 09th July 2011

Sara Rajaei TALE TELL & RETELL Curator: Martijn Verhoeven

Video installation 16th - 30th July 2011

Andy Kania ALL GOOD THINGS COME FROM THE BOTTOM Curator: Veronika Somnitz

Photography 16th - 30th September 2011

Adela Jušić WHEN I DIE, YOU CAN DO WHAT YOU WANT

Video installation 16th - 30th September 2011

Christiana Biron, Jusuf Hadžifejzović, Adnan Jasika, Emir Kapetanović, Elvedin Klačar, Jean-Gabriel Périot, Diana Righini, Edo Vejselović, Nardina Zubanović

+ La Ginestra: Maja Musić, Bojan Dizdarević, Zlatan

Džananović, Irfan Tahirović PORSCHISMUS#9 - DEAL WITH IT Curator: Veronika Somnitz

Mixed medias 15th - 30th October 2011

VIDEO-SALON 5 CURATORIAL REBOUND PROJECT

Video installation 05th - 15th November 2011

DUPLEX10m2 CLOSING PARTY Live music & a lot of drinks Saturday 17th December 2011

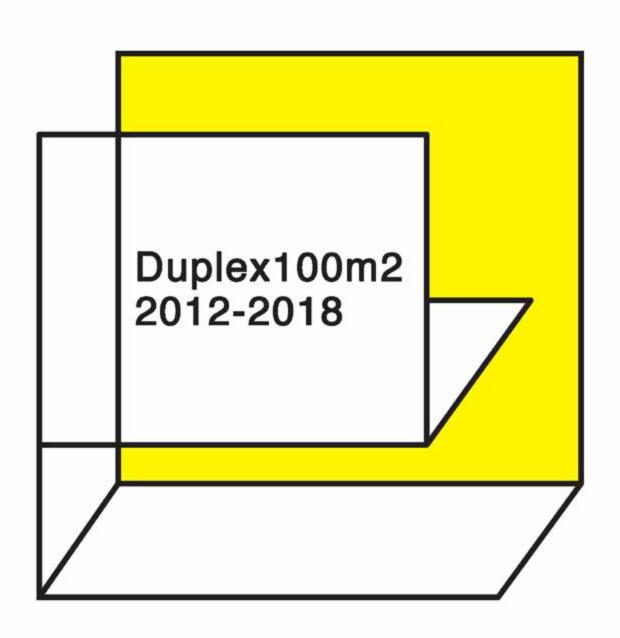


Andy Kania All good things come from the bottom, 2011



Video-Salon 5 2011





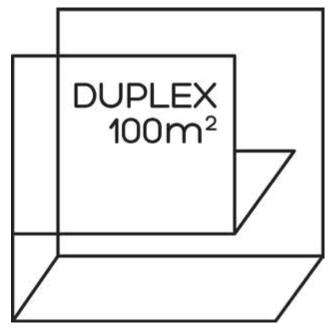


Duplex100m2 Obala Kulina bana 22 Sarajevo, Bosnia & Herzegovina 2012 - 2017

« Without culture we have even less». I had to think about these words, visiting Sarajevo a few weeks ago. Meeting and speaking with artists, art institutions and cultural workers in Sarajevo, I am now convinced: with culture, old and new, we can achieve more and better! However, just like everywhere else, Sarajevo needs to invent new organizational and financial models in order to 'make' culture work for today and tomorrow. What Duplex has been and is doing is a perfect exemple ». Chris Dercon, 2015

Duplex100m2 has been situated on a new address in the citycenter of Sarajevo since July 2012 and has since then emerged into Duplex100m2. The gallery's new address is Obala Kulina Bana 22. The new space is an apartment of 100m2 built in the Austrian-Hungarian style with a view on the Miljacka River, devoted to contemporary art. It is separated into two parts. The first part, the «living room», kept its domestic character, while at the same time serving as an office, a space for meetings and discussions, and a show room for the presentation of artistic works. The second part of the apartment is dedicated to exhibitions: two standard white cube exhibition spaces.

From 2004, the gallery supports the art scene of Sarajevo, Bosnia and Herzegovina and the Balkans. It hosts numerous artists, enables them production, exhibition and presentation of their works; plans and organizes exhibitions on the local, regional and international level; it enhances the visibility of art in Bosnia and Herzegovina out of its boarders, especially on international contemporary art fairs; it makes connections between numerous contemporary art actors – artists, curators, institutional representatives and private partners; everything with the aim to



foster new projects and establish an unusual platform of artistic encounters.

Duplex100m2, with its strong network and on-the-ground experience, also develops its service and advisory activities for international project leaders in Sarajevo and Bosnia and Herzegovina: agencies, institutions, companies, and individuals who are active in the field of art and culture. Duplex's team ensures total or partial planning, implementation, communication, logistical support and monitoring of projects.

Duplex100m2 is expanding its activities in a space which at the same time serves as an exhibition space, manufacturing shop, agency for project design and development, show room for hosting art lovers and art collectors, as well as a space of encounters and actions.









Archaeology of Body, Antiropology of Vidence/ Arheologi ja ti jela Antiropologi ja hasil ja/ Jemy Holser, Lana Ona janin, Sarah Vahagti,



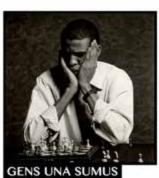












Milomir Kovačević 11-06 / 25-07-2013

DUPLEX 100mS Obsis Nation Store 20, 71000, Eargent Sorie 1 remognitus Tuesday Eakinday 14.00-19.00 wine digitar 100m2 seen





DUPLEX/DONG
Chais Foline Date 22:
1100: Europeo, Borna; Hannophore: project. &:
1100: Europeo, Borna; Euro





http://www.iscut.com

Sarajevo Culture Bureau precents :

DISCUSSION ABOUT CONTEMPORARY ART IN **BOSNA I HERCEGOVINA**

Jonathan Blackwood, Pleme Courtin, Elma Hodgic Moderated by Aida Salkets:

November, Thursday 28* 2013 at 19:00 pm.

All positive energy are welcome !

CAPLEXYODINE
CRUIS Flating flore 22
F1000, European, Brown of Hormografies
Theories, Flanguing (14,00+19,00)
seen display10000 pain
seen display10000 pain





Sarajevo Culture Sureau presents :

NO(W) FUTURE : CONTEMPORARY DANCE

Wm : Dubravka Zmčić-Kulenović, Nevena Planinšek, Dima Salman

January, Thursday 30* 2014 at 19:00

All positive energy are welcome ! tongglorigh

DURLENTONG
Chain Aufrice Born 25
71000 Sameros, Costo i Percepcioles
71000 Sameros, (Sold - 16 80
71000 Sameros (*168 - 16 80
7100 Sameros (*168 - 16 80
7100 Sameros (*168 - 16 80
710 Sameros (*168 - 16 8







12-09 / 31-10-2013 Opening enhance: September, Thursday 12"-2013 at 1400 pm.

CUPLENCE-G
Onde King Bres 22
Onde King Bres 22
Frido, Sarper, Borran Forcegoine
Procing - Fordity / 1 (46 - 1/1/4)
was chapter/Dyslam
and chapter/Dyslam







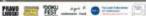
















Darte Buy MOR IN THE NEGRI OFFER.

town in hardware

Starting Street, State of Street, Acres Serv









April, Saturday 12th 2014

18:00 - nemaTREts biennal presentation 19:00 - Opening exhibition

DUPLEX 100x2
Citate Notice State 20
T1000, Sergence, Source I Housegowine
T1000, Sergence, Source I Housegowine
Transcorp - Sergence (J. 100 - 19.00)
When Supplex 100 million and sergence A durable













MISLIŠ DA SAM NAŠJEJIM S VO ŞITSIM MISLIŞ DA SAM MISLIŞ DA S

Do you three I am horsy? Disyon find the toget?

Bas Jan Ader (NL) Mayaan Amir/ Ruti Sela (ISR) Maarten Boekweit (NL) Gitte Hendrikx (B) Ilona Rybka (PL)

December 5, 2016 starting of 19,009 DUPLEXXOLD

S ---



JUSUF HADŽIFEJZOVIĆ "GIORGIO MORANDI" DEPARTEMENT STORE 28.02.2015 / 14.03.2015

Opening exhibition: February, Salumbay 28" 2015, 7-10 p.m.

SAPLEXTROME
Chair fulne bone 201
71000. Samprol. Bone 8. Hernegovine
Tundday : Salvaday 1 14:00 - 18:08
www.dujter foots/2.sam - seeke

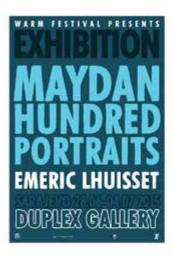




22/05/2015 20:00 Duplex100m²













KING SIZE



DRINAL

SA DENIFINE®FILTEROM



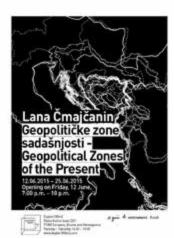
Jasmin Agić

TKD Sahinpatid i Umjetnička galerija Duplex100m2 predicardiau knjigu priče BAHKA, savremenog bosanskohercegovačkog književnika Jasmina Agića. Razgovar s autorom moderira Kristina Ljevak.

Četvrtak, 14. maj 2015. u 19,00

COMMEXTORMS (Seria 20, New York Trick)
Thick Future (Seria 20, New York Trick)
Trick(Seria) - Settling (11,00 - 19,00
August 100m2 asm







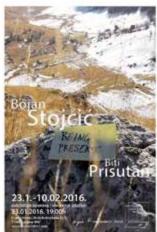
Generic Art Solutions Malcolm McClay Lala Raščić Christopher Saucedo Dan Tague











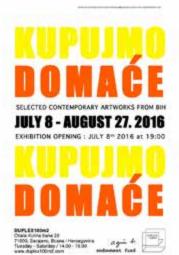












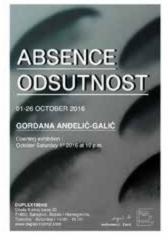








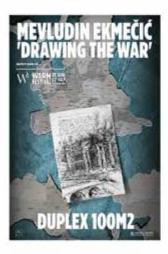














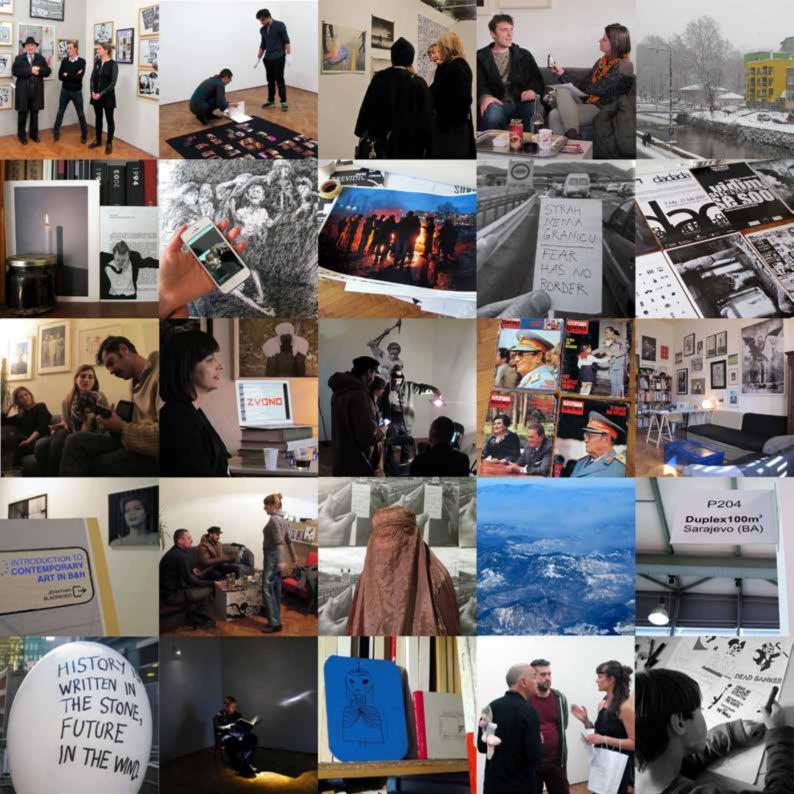






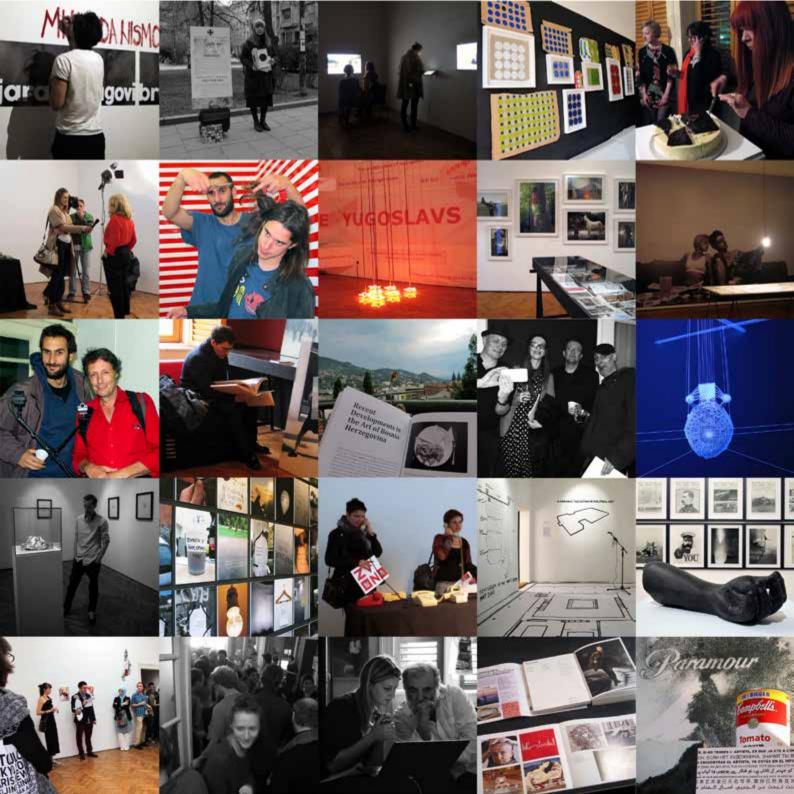


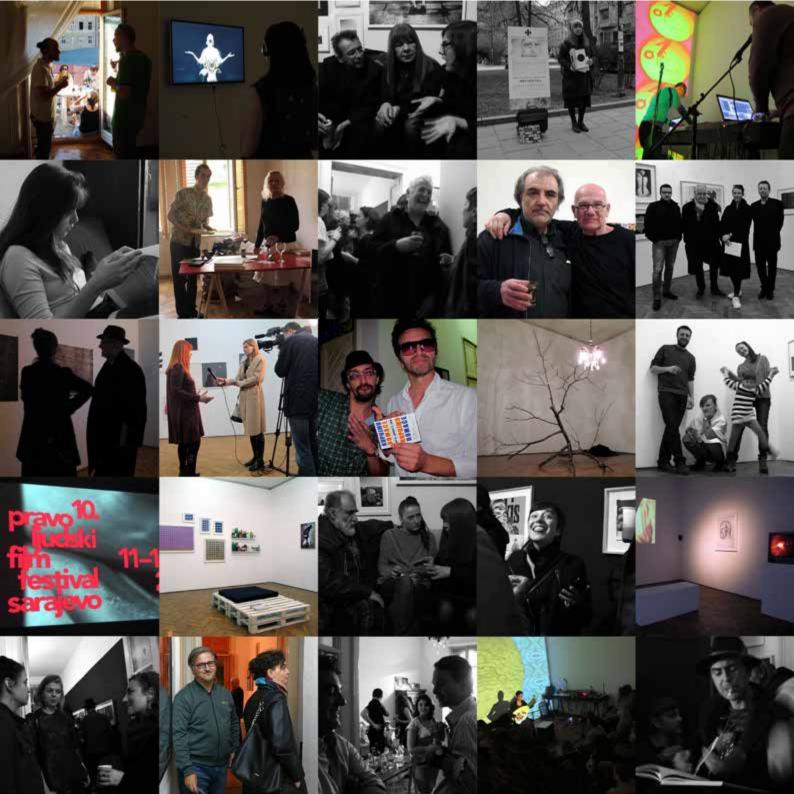


















Baptiste Debombourg, Adela Jušić, Ibro Hasanović, Christophe Herreros, Nina Knežević, Milomir Kovačević, Kosta Kulundzić, Camille Laurelli, Marianne Marić, Radenko Milak, Damir Nikšić, Renata Papišta, Damir Radović, Edo Vejselović

RE-OPENING DUPLEX100m2

Launch book & exhibition

8th July - 20th September 2012

The opening of the Gallery is an occasion to present a printed retrospective « Duplex10m2 - Exhibitions' Inventory 2004-2011 », which includes more than 150 projects realized from 2004 until the end of the year 2011.

Besides the book promotion a group exhibition will be displayed including the following artists: Baptiste Debombourg, Adela Jušić, Ibro Hasanović, Christophe Herreros, Milomir Kovačević, Nina Knežević, Kosta Kulundžić, Camille Laurelli, Marianne Marić, Radenko Milak, Damir Nikšić, Renata Papišta, Damir Radović, Edo Vejselović, and Nardina Zubanović.

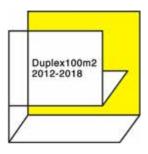
We'd like to give special thanks to Agnès b and Ulay.











Mathieu Valade & Valerie Roberge

THE ART IT'S JUST AIR Mixed medias & lecture 12th - 30th October 2012

Wind Art 2012

In the rectangular surface of a large volume made of plywood is carved the word « ART ».

From the opening of these three letters comes a powerful wind, mades by three fans. The aesthetic simplicity of this geometric object makes use of invisible effects (sound and wind) which act on the one who approaches it. The simple fact of getting into the presence of « art » comes here to affect the viewer.

Visible Hiding 2010

A huge tree is covered with a military camouflage patterned fabric. Each branch is carefully covered and sewn like a garment. This intervention was here to pack the natural object (the tree) by a cultural image of the nature, made by mans (the camouflage pattern).

The network of the centers of self-managed artists of Quebec

Lecture by Mathieu Valade

The reputation of the RCAAQ, founded in 1986, is based on an expertise of over 20 years in Contemporary Art. Over the years, it has become the meeting point of a network of some sixty artist-run centers and cultural organizations from all over the province of Quebec. It represents an interest community of over 2 250 professional artists and cultural workers. Each year,



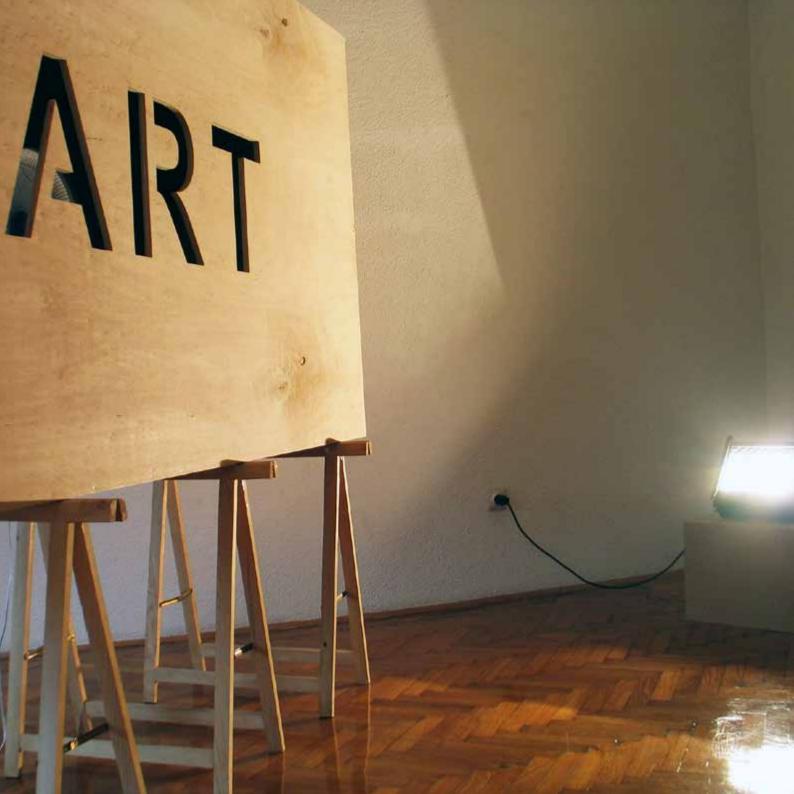
this network produces over 800 activities including exhibitions, performances, publications and symposiums. It also offers a program of continuing professional education for cultural workers and professional artists. All this activity generates over 350 000 visitors and participants per year.

Beyond Illusion

Lecture by Valérie Roberge

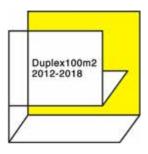
Beyond Illusion is a short reflection on illusion in art. Where Valérie Roberge questions the interactions between representations produced by a work of art, as well as their impacts on the viewer. Looking at the effects of these experiences imposes a paradoxical conclusion: illusion breaks down illusions.

Next page: Mathieu Valade Dissimulation apparente, intervention, 2010









Radenko Milak

I HAVE SAID TOO MUCH? I HAVE SAID ENOUGH Painting

November 29th 2012 - January 8th 2013

The painting of Radenko Milak

Radenko Milak's show of new paintings and watercolours opened about ten days ago now at duplex, and it is an intriguing exhibition full of subtleties and wry political and historical observations. Art History is littered with examples of critics or arts administrators who were not quite so good as painters (Roger Fry, Adrian Heath, Miodrag B. Protić) but Milak, head of the PROTOK artists' organisation in Banja Luka, is certainly not a name for that list.

In the duplex corridor we find the watercolour series Borders of 2012. This is a rather monochrome series full of new uncertainties. At the best of times, borders are a grey, cheerless, bureaucratic zones, somewhere to be got through as quickly as possible. In this series however, Milak conveys the slight tinge of fear and the uncertainty of the new with the seemingly endless erection of new borders across former Yugoslavia in the last twenty years. A red Lada Zhiguli trundles slowly towards the viewer from a grey and depopulated landscape; all the tension in these unsettling little compositions is held in the silhouetted outline of the figure just beyond our space and behind the picture plane; As viewers, we are left in the same state of awkwardness as the car driver as he prepares for the encounter with the faceless, armed official; will this strange new border be crossed without incident, or will many hours and much money have to be spent before the invisible line can be crossed- indeed, will it be crossed at all?

Many of the paintings here are open ended and ambiguous, inviting the viewer to compare possible endings. In this sense, Milak invites the viewer to join with him in trying to resolve



the uncertain narratives presented. Take, for example, the large scale work in oil Big Time, the newest painting on display. This is a timeless painting, set in an uncertain period. The colour and composition are tightly controlled; the palette is restricted to dull green and grey; unlike in the Flags series, there is no sensory appeal here. A figure lies slumped on a blanket in the middle ground, with his tent slightly behind; is he just resting, or dead? It is impossible to tell. The recognisable landscape of BiH, completed almost in the manner of a stage-set, is presented in two ways; as a beautiful place in which to enjoy leisure, a beauty counteracted and tarnished by a long history of sudden violence, murder and death. Milak's paintings are understatedly bittersweet; deliberately unsettling a sense of the normal and banal through small details and murky painterly depths.

Perhaps the most powerful series is the pencil and watercolour portraits, Body Language, fourteen in total, and a sequence of works still in development. The subject is the notorious Ratko Mladić, whose long career as a fugitive after the Bosnian war, subsequent arrest and recent arraignment before the ICTY in



the Hague, have been such a livid and controversial thread in the history of BiH. Milak offers little comment on Mladić himself, but seeks to approach him almost in experimental terms, exploiting the forensic gaze of the international court to portray Mladić in different moods; defiant, contemptuous, uncertain, bored. Much in the manner of Sarah Vanagt's rubbings of the defendants' desk at the ICTY, exhibited at duplex in November, Milak seeks to approach Mladić through the banal and the commonplace, in order to try and provide a closer look at him. The trapping of particular flickers of the eyes, sets of the jaw, and gestures of the hands in this series are the means through which he provides a psychological portrait of this man.

The watercolour series Flags employs a similar method. Here, the psychological focus is not on individuals, but in how whole groups of people willingly buy into the mythical narratives of nationhood as represented by pieces of coloured cloth; and subsume their own priorities and preferences in the name of this myth. This bizarre process, so corrosive in this part of the world, is presented through many different small vignettes; in the example above, typically, the colours of the flag are livid and luminous, reducing the appearance of the individual to that of a cypher, a puppet. The same composition is employed across this series of works, from the Greek football fans burning the Bosnian flag in the recent international in Athens, to the Albanian paramilitary holding the red and black flag alongside







the Stars and Stripes, mounted on horseback. In each of the paintings, the handling of the colour and the landscape recalls late nineteenth century realism. In those paintings, however, typically of agricultural labour (I am thinking of Courbet, Bastien Lepage, James Guthrie) the character and experience of the individual is paramount in understanding the priority of these paintings; this is a kind of twisted twenty first century Balkan realism, where the equation is inverted; the individual matters much less than the arbitrary and contingent symbol that they identify themselves with.

Ultimately, the strength of this exhibition lies not only in Milak's very assured control of the differing mediums that he chooses to work in, but in holding up a mirror to historical and political developments in South-Eastern Europe in the last two decades.

For people who lived here or in exile through the traumatic wars and subsequent anarchic period of transition, these are very familiar. But, to present these events again and to have an audience re-consider the familiar, to subtly prompt the individual to think again and re-examine their recollections and fixed perceptions, is surely all that one can ask of a painter. In this task, Milak has achieved a major success in this show, and the exciting thing about him is that he has still so much room to develop further. That will be a very interesting process to watch in the years to come.

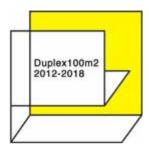
Jon Blackwood - Sarajevo Culture Bureau December 2012











Baptiste Debombourg, Zijah Gafić, Boris Hodak, Adela Jušić, Andy Kania, Milomir Kovačević, Miodrag Manojlović, Radenko Milak, Renata Papišta, Damir Radović

SHOW ROOM 1

Mixed medias January 15th - February 16th 2013



Right page: Boris Hodak, Would you really like to reveal all the secrets?
Oil painting, 150x110cm, 2010
Milomir Kovačević, Kids and the war
Silver photography, 50x60cm, 1992-1995





Aleksandra Nina Knežević

MAY BE UNTITLED

Illustrations February 21st - March 03rd 2013

« May Be Untitled » is a selection of earlier and new works by Aleksandra Nina Knežević.

Nina work is fresh and contemporary, and easily communicates an international visual language through playful typography and graphics.

Visitors will have the opportunity to see her new book illustrations of the Faruk Šehić's novel « Knjiga o Uni », « Book on the Una River ».

A room will present older works including « Sarajevo symbols - Sarajevo Dingbats », posters and book covers.









Adela Jušić

WHAT HAS OUR STRUGGLE GIVEN US?

Mixed medias 8th -15th March 2013

MARIJA BURSAĆ Danijela Dugandžić-Živanović

I had a beautiful red silk skirt. I wore it only once. Those were not times for skirts, and the youth of Kamenica did not have their own flag. I ripped that skirt and made a flag, on which I embroidered with yellow thread a sickle, hammer and star. When we walked to the Sreski choir in Gruborski Nasloni, my red skirt waved at the head of the column. I sewed it as a sign of brotherhood and sisterhood.

RAVIJOJLA RAVA JANKOVIĆ Andreja Dugandžić

One day

as I marched spritely down the Šekovići in the new skirt that I sewed out of parachute silk,

I met a fellow soldier, Mitar Minić.

Amazed, he looked at me and asked why the skirt when no other comrades wear it.

I liked the skirt

and the parachute silk.

I dreamt about going to town – that I would go there and be nicely dressed.



RADOJKA LAKIĆ Davorka Turk

It was a New Years's Eve. I sew all night, for me and for him, that dress. My commarades brought/gave me the fabric./ The fabric was given by my commarades. -it turned out very nice, with the fine, white collar. The only one I've ever had, the real one, festive. So when the party begun I couldn't stop myself, I was singing aloud, the spirit has taken me. And I thought, everything will be fine. It has to. Look at us, I thought, the revolution has begun.

DANICA MATERIĆ **Adina Žuga**

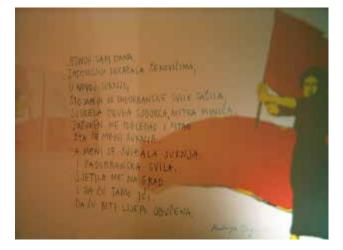
I wasn't ashamed of any work. I went to scrub and wash laundry in villages and towns, I plowed the fields for them to sew me a blouse or a skirt. When I became a partisan I wore a colorful men's shirt over a pleated cotton skirt, and over it a long military tunic, pinched at the waist with a belt and a gun, my feet in light leather peasant shoes. And a red bandana on my head! Soon on my shirt there was a red vertical stripe, and above it a five-pointed star with a hammer and sickle – I had become a Commissar.

VAHIDA MAGLAJLIĆ Elvira Jahić

I was born in an age when parents did not celebrate female children. The first of ten, I was the daughter of a judge. I was lucky to finish high school, for Muslim girls rarely did. I wanted to go to Zagreb, to school for teachers. Father said that girls should not be let out of the house. I never gave up on removing the hijab. Finally he relented. The only place where I could say what I thought and felt were our female gatherings. There, I shattered prejudices – that books are not for females, that a Muslim woman must hide and obey. They go to college, move freely, and we stay at home. Even when we go out, we are restrained in the hijab, like bugs in a cocoon. Women from wealthy families used to condemn me: « A Vlah (Serbian) woman! Wearing a tight blouse, cuts her hair, goes to cinema, theater... » Those poorer would say, « Dear Vahida, it can not be so with us. » The war came and our gatherings were replaced with books and marching songs. One day, when comrades from the woods asked for some clothes, I dragged from beneath the settee two packed suitcases and started cutting. Must comrades go naked and barefoot! I was angry with myself for not thinking of my attire earlier.



Out of her red skirt made of silk she wore only once, she made a flag and on it, using a yellow thread, she embroided a sickle, a hammer and a star.









Ibro Hasanović

SPECTRE

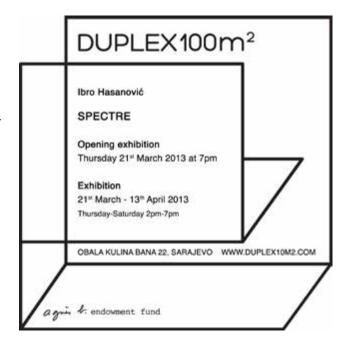
Video installation March 21st - April 13rd 2013

Spectre is a meditation on decay and death; on the ways memory haunts and affects the present.

The film was shot on Yugoslav Navy Yacht GALEB which Josip Broz Tito used for parties, foreign visits and diplomacy. Once a glamorous symbol of Yugoslav history, the yacht now sits abandoned in a shipyard.

Spectre, 2012, HD video, color, 5,1sound, 7min30s

Projections start every 10 minutes.







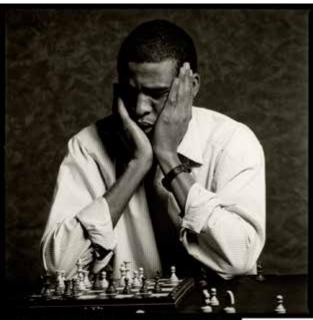
Milomir Kovačević

GENS UNA SUMUS

Photography June 6th - July 25th 2013

When I came to Paris from Sarajevo in 1995, I wandered through the city downhearted, trying to forget the war, sufferings, destructions... Neither did I know the language nor did I know anyone – the city seemed unreal and dazzling. Wandering around, I saw a group of people playing chess. That was the first thing that brought me back to my previous life: chess matches with my father, aunt and Mirko who bought me my first chess book. It reminded me of my high school, the chess club «Bosna» and long matches in the photo club with Šile, Željko, Mirza...

I was watching them for quite some time, interested and curious, until one day Pepito offered me to play. At that time I played chess pretty well and impressed them with my play. After that, I was seen as part of the group and was able to play whenever we'd met. Finally, I had found my own place where I could feel «at home». Days and nights passed-by in playing chess. My circle of friends was expending and we had a nice time, in spite of the fact that I didn't speak French. The place where we've played chess (Les Halles) was very lively and crowded. On one side there was a merry-go-round, while on the other there were jugglers, vagrants, tourists and lots of other people coming out of the shopping mall. All of this created a special atmosphere and our game had been part of this picture. I was surprised by the variety of people with whom I played chess – various races, nationalities and ages. There were no problems at all; everyone wanted to play or watch the game. After I had gotten back on my feet, I felt like taking pictures of those people who where an integral part of my new life and the time I've lived in. In a cellar near Beaubourg, which I was allowed to use, I installed a



GENS UNA SUMUS

Milomir Kovačević

11-06 / 25-07-2013

Opening exhibition: June, Tuesday 11th 2013 at 19.00

DUPLEX100m2
Obala Kulina Bana 22,
71000, Sarajevo, Bosna i Hercegovina
Tuesday - Saturday / 14.00 - 19.00
www.duplex100m2.com

agrin to



photo studio with a table, chess game and lighting. Each time, I'd invite someone of the chess players to play a match with me and take photos of him in a distinctive pose that I've observed during the match or remembered from before. Everyone was very open and willing to be part of the shooting, while at the same time wishing to help me carry out my project. At the end of each shooting I would ask them a few questions: how and when they've started playing chess and where they're from. After that, I went on shooting at the Gallery Nikki (Places des Vosges). At last, it was the G'lthy bar where the shootings took place, since we've moved there to play our nightly games. The atmosphere in the bar was great and our circle of players was expanding. The improvised photo studio was on the first floor and each day I would set up the lighting, wait for my «models», shoot them, and put things back on their place. I gave five photos to each of them. They were very happy about them and told me they looked much better on the photographs than in reality. In the end, I've decided to organize an exhibition in the bar. All the «models» came to the opening. Of course, other people came, too. Visitors were able to look at the photos while at the same time watching those same people playing chess right next to them. Those who walked by where stopping at the bar window to see the exhibition and watch the chess matches. I was taking pictures even during the exhibition ending up with 125 photos of chess players. It was really a miracle. Among those portraits were people of 70 different nationalities, with all the races from all continents. Was it passion, love for chess, love for playing games, a wish for mingling, affirmation, winning or was it just a game in which everyone was equal and had the same chances to win? Was such a thing possible because we were in Paris, the world's metropolis open to all people or because France is a civil state in which you are able to hang out with all those people? At that time, I would remember Sarajevo, Bosnia and Yugoslavia heavyhearted when thinking of the people with the same background, culture, mentality, language, and skin color who are unable to live together. Some time after, while coming back from a trip, I visited the bar and found it empty without any chess players.



Later on I found out that they had a disagreement with the owner and boycotted her by leaving the bar. Now everyone was on their own: some of us left to the Luxembourg Park, others play at Louvre only at night, the third ones are at Saint Michel, the Yugoslav guys went to the Turk at Saint-Denis, while I found a bistro in Marais where I'm playing chess with Karl, Pierre, Vaso, Fabris or other friends from Sarajevo if they drop by.

Milomir Kovačević

















Milomir Kovačević, Gens Una Sumus Black & white silver photography, 45x45cm, 1995



Lana Čmajčanin, Nela Hasanbegović, Adela Jušić, Nina Knežević, Milomir Kovačević, Ibro Hasanović, Radenko Milak, Mladen Miljanović, Damir Nikšić, Renata Papišta, Damir Radović, Daniel Premec, Edo Vejselović

SHOW ROOM 2

Mixed medias 20th - 31st August 2013

Before the opening exhibition at 19:00pm. do not miss the comic book signature and the presentation of « Le tombeau perdu d'Alexandre le Grand » with Gilles Kraemer and Damir Nikšić at 12:30pm.



Obala Kulina Bana 22, 71000, Sarajevo, Bosna i Hercegovina Tuesday - Saturday / 14:00 - 19:00 www.duplex100m2.com

endowment fund











Baptiste Debombourg

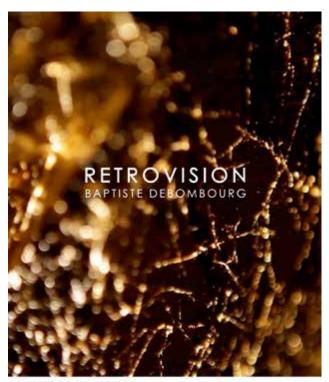
RETROVISION

Mixed medias September 12th - 31st October 2013

This focused and carefully calibrated exhibition is Baptiste Debombourg's third at duplex, but the first in the new 100m2 space on Obala. Previously exhibiting in 2007 and 2010, Debombourg returns this time with a thought provoking show of drawings, sculpture and video. The show deals with some of the artist's signature interests; the relationship between destruction and creation, between the collective consciousness of memory and imaginations of the future, and the power of the image to surprise, and to make the viewer think again about what they imagine to be familiar. Moreover, the show demonstrates an ongoing, evolving interest in materials, and a real inventiveness in delineating and organising internal space.

The exhibition is dominated by one video installation. The video slowly rotates the forms of a crumpled plastic shopping bag, plated fully in gold, to the accompaniment of a beautiful ambient soundtrack, adding a breathy tone to the hushed, dark space. The plastic shopping bag- a throwaway symbol of contemporary capitalism that has no status as an object in everyday life, is transformed and made precious by its gold plating. The video slowly turns the form of this sculpture around, almost allowing the viewer to turn it over in their minds, as a collector would get to know a new precious ornament by turning it over slowly in their hand. The piece makes a huge, meditative impact on the viewer, not only on an immediate sensory level, but also in terms of the way in which we perceive everyday objects.

Moreover, it is clear that this is the piece which is the foundation for the whole concept of «Retrovision» in the show. The artist defines retrovision as «A retro-furturistic allegory, questioning



12-09 / 31-10-2013

Opening exhibition: September, Thursday 12th 2013 at 19:00 pm.

DUPLEX100m2
Obala Kulina Bana 22
71000, Sarajevo, Bosna i Hercegovina
Tuesday - Saturday / 14.00 - 19.00
www.duplex100m2.com

agrin b



the place of memory sites in our collective consciousness... and archaeology of the future...based on repressed untold or neglected stories.» This is made clearer in the presence of the actual sculpture in the next room. underneath a glass case, the gold plated shopping bag is a curious object. It almost has the appearance of a find from an archaeological dig; the possession of a Viking or other such nomadic warrior. Glittering softly in the light, the mundane original function of the object is totally forgotten; an enhanced 21st century readymade, a concept that Debombourg has played with before.

There is a chilling counterpoint to this fleck of gold in the room. Around the walls, in clinical pencil, the artist has hung a series of drawings entitled Tradition of Excellence. This is a series which takes its visual impetus from the outlines of individual weapons- landmines, pistols and rifles. The drawing Tradition of Excellence XX- the Yugoslav made PMA-2 anti personnel mine particularly resonates in view of the destruction it has wrought in recent times here. The drawings ape technical drawings-appearing to show the mechanical workings of the landmines. the viewer is seduced by the spiky, mathematically exact forms within the space of the weaponry, associating them with their potential destructive power. Then, when one has had time to think, the realisation dawns that these drawings are- technically-a nonsense, and deliberately so.

Maintaining the tension between destruction and creation, Debombourg has re-imagined the insides of these destructive instruments in terms of positivity, and creativity. In the drawing Tradition of Excellence VII, we are confronted with the very familiar shape of the Soviet AK-47 rifle. Again, the weapon's internal space has been carefully organised- not as a showing of its internal workings, but in an imaginary architectural space. The artist, with a passion for architecture and spatial organisation, has worked with architects on these designs, imagining the interior of these weapons as architectural space, and turning them into dormitories, hospitals, and prisons.



Karl Marx, collaboration with David Marin Plastic bag covered with real gold 24 carats, 40x25x25cm, 2012

This provides another intriguing re-imagining, a scrambling of familiar codes, and a clever use of what appears to familiar to use our imagination.

Overall, this show leaves the sensation of an artist who has carved out a familiar territory, but who is not content merely to replicate that as a formula; rather, to use that territory to challenge assumptions of imagination, form and material, as a means of expansion and development. With a substantial body of work already behind him, and ambitious plans for future work, this is an artist very well worth watching the the next few years.

Jon Blackwood







Sarajevo Culture Bureau

DISCUSSION ABOUT CONTEMPORARY ART IN BOSNA & HERZEGOVINA

With: Jonathan Blackwood, Pierre Courtin, Elma Hodžić Moderator: Aida Salketić

Thursday, November 28th 2013

This event, co-hosted by Duplex100m2 and Sarajevo Culture Bureau, is an open discussion of contemporary art and the contemporary art scene in our country.

There will be three short presentations, covering contemporary art criticism, contemporary art practice and infrastructure, and curating contemporary art from our three speakers.

Speakers are Pierre Courtin (Director, duplex100m2), Elma Hodžić (art historian, SCB) and Jon Blackwood (editor SCB). The discussion is moderated by Aida Salketić (Foundation Cultural Heritage without Borders / SCB)

The floor will then be thrown open for a general discussion involving members of the audience, either responding to what has been said or adding their own insights.

It is intended that this will be the first of a series of open discussion on contemporary art at Duplex, to be held on the last Thursday of every month. The focus of our discussions will be contemporary art now and how we can all work together to realise its potential in the critical years ahead. Keep your eyes open for more details!

Our discussions will be held alongside a re-hang of the Duplex collection in the gallery's office which we are working together to choose - come and have a look at what has been chosen.

The event will be held both in Bosnian and English. All positive minds are welcome! Wine, beer, soft drinks and maize-based snacks will be provided.

Photography by James Alexander Marshall



Sarajevo Culture Bureau presents :

DISCUSSION ABOUT CONTEMPORARY ART IN BOSNA I HERCEGOVINA

Jonathan Blackwood, Pierre Courtin, Elma Hodzić Moderated by Aida Salketić

November, Thursday 28th 2013 at 19:00 pm.

All positive energy are welcome !

DUPLEX100m2 Obala Kulina Bana 22 71000, Sarajevo, Bosna i Hercegovina

Tuesday - Saturday / 14.00 - 19.00 www.duplex100m2.com









Dante Buu

MAMA I AM OK ON THE NEON GREEN

Curator: Šelja Kamerić Mixed medias

December 13rd 2013 - January 17th 2014

Interview with Sarajevo Culture Bureau

The pseudonymous artist Dante Buu opened his debut solo show, Mama I am OK in the Neon Green, at duplex on the 13th December. This week SCB was able to have a walk through of the show with him. Here is the transcript of our talk:

SCB: So, it is an unusual start for a new artist to have a solo show here in duplex. Tell us how the exhibition came about, and your main ideas in developing it.

DB: Well, the origin of the show is in a blog of images that I made a while ago, these postcards home that I manipulated in photoshop. They represent different phases of my life to date. Then, last year I met Šejla (Kamerić) and began to help her with the work on her new movie. She really encouraged me a lot, saying that I had talent and that i should try to exhibit some of my pieces. So I suppose that in that sense, it really was a lucky break.

The title piece for the exhibition is these twenty one postcards on the table- Mama I am OK. I suppose these postcards reflect the difficulties of trying to share intimate feelings with your parents. I also wanted to explore the idea of how to achieve intimacy through open-ness, and honesty. These postcards are really clean and are just simple sentences, but they are important as much as for what is implied rather than what is said. The messages are mixed and share my feelings clearly.

SCB: What is the significance of neon green?

DB: Well, as I think the postcards show too, this is an exhibition





about identities, how we choose identities in the present time and the consequences that choice has for us. Neon Green I suppose is a really artifical colour; it is a setting where the many falsehoods we tell about ourselves to others can be seen as most vivid. It's a colour which reflects how we choose artifical things about our selvesa nd how we present ourselves to others. But this is not an innocent choice; the lies we tell about ourselves carry on impacting long after we have told them. In part, it is a call for self reflection, on these processes; where are we going with all this?

SCB: This is interesting though, as in this room we are surrounded by photographs that echo the worlds of fashion and film; staged photographs that are acutely artifical....

DB: Absolutely, these photographs are all about pretence and artifice. This photograph is from the series Weekend Lovers; it is a presentation of a perfected image of the heterosexual man. We live in a society where patriarchy and heterosexism are hegemonic. The image suggests a normal heterosexual couple, but of course the viewer knows that this is not true. It's an image of a couple shown in the best possible light, but I am always interested in what is not shown, or hidden. It's an image about lying, and I suppose I am suggesting how different things could be, if we channelled the force and energy we put into pretending, in other directions. It's also a refelctive and sad image, of how people become trapped in the lies they tell and are unable to escape them; it's a theme which bears a relationship to instagram culture, to social media narcissism. In the social media age we have all become trapped in our own artificiality.

SCB: Let's go through and look at this Dark Room Installation next door. Can you explain the thinking behind it?

DB: Well, the overall look is taken from the darkrooms that you see in gay nightclubs. It's a glass box with neon green lights, and the message is very direct. Dust- I suppose like experience from the past, falls on the lights and creates the medium on which my message is written. Again, the message «I fuck with foreign men because from where I come from no one is gay» links back to this idea of images and stereotypes. In the Balkans, the stereotype of gay men are camp and effeminate ones. However, if you are gay and not acting like that, it scrambles the codes. I suppose it touches on the idea, too, of gay men being objectified and marginalised; as being womens' best friends; of having to try and conform to some kind of set behaviours determined by others. Few people in our time have a very healthy approach to life, with this obsession with labels and appearances. It's a piece about visual saturation in our society, but there is nothing behind this visual facade.

SCB: In the front office you have shown a number of video and sound installation pieces...

DB: yes, there's a ctually a sound piece in the corridor which a lot of people miss..it is called In the Next Video I Will Sing for you.

The sound comes from videos that past lovers have sent to me. It is a mixture of a Chopin Waltz, and a monologue. I suppose this kind of communication is the new love letter, an extension of contemporary artifice into intimately personal communication. This piec is about the promise of love that such messages convey, btu the brutal reality that these expectations are never met. It's about us, too, and how we change and adapt our identities so that others might love us. Image creation is as much pretence as it is working towards a final goal.

SCB: After such a high profile first appearance, what is next for you?

DB: Really, I am not sure, we will see. My background is in Gender Studies and Journalism, I am particualrly intertested in marginalised groups and how they are represented. I am also interested in developing my work on intimacy and honesty further. I grew up in Montenegro, in a small town near the borders with Serbia and Kosovo. It was tough growing up there, being a slightly different kid, but those hard early experience made me into the person i am today. I want to show that to people, and to continue living life as i want to. I hope I have found a way to develop, to intervene and make an impact, and this is just a start. I am not terribly interested in being seen as a «gay artist»; it is part of me and my identity, but only a part. I want to speak out honestly about other issues, too...







Irena Eden & Stijn Lernout

BEYOND BELOW ABOVE / A GRAVITY THAT SLUMBERS

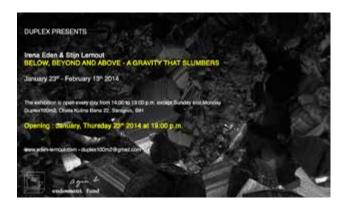
Mixed medias January 23rd - February 13rd 2014

At Duplex100m2 Vienna based artists Irena Eden & Stijn Lernout set up a site specific installation consisting of large scale landform configuration panels referring to raw industrial material sources in Bosnia and Herzegovina. The installation transmits satellite data and statistical investigations on Bosnia and Herzegovina's natural resources found in the internet. The artist's intervention focuses in an experimental and playful mode on possible forms of aesthetic and image transformation based on digital information. Their interest in geographical landscape characteristics in general and in Bosnia and Herzegovina in specific will be confronted and balanced with pleasure of intervention and spatial (architectural) composition on site.

The transformation of nature and its representation into cultured landscape and its utilization build the basic concept of their work at Duplex100m2.

With the title of their third solo exhibition at Duplex100m2 Irena Eden & Stijn Lernout quote a phrase from the song Places named after numbers by American musician Frank Black:

Beyond below above
A gravity that slumbers
At the center of
Places named after numbers





o.T. (circle surface sun.200.96.13) o.T. (662.424.13) / o.T. (590.377.13) Acryl on wood, 2013









Sarajevo Culture Bureau

NO(W) FUTURE - CONTEMPORARY DANCE IN BIH

With: Dubravka Zrnčić-Kulenović, Nevena Planinšek, Elma

Selman

Moderator: Jon Blackwood January, Thursday 30th 2014

Speakers: Dubravka Zrnčić-Kulenović, dramaturg of the Sarajevo War Theatre (SARTR) and one of the founders of the Sarajevo Studio for Puppetry. Elma Selman, performer and visual artist. Nevena Planinšek, director of Tanzelarija, organisation for promotion of contemporary dance in BiH.

Ms Zrnčić-Kulenović will open the discussion with the little insight into the history of contemporary dance in Bosnia and Herzegovina, main figures in the dance scene and influences which were coming from other regions and countries, while Ms Selman will speak about the different trends in today's contemporary dance scene in general.

We will close this short presentation with Ms Planinšek who will mention some of the local practices in the field, challenges and future plans of Tanzelarija.



www.sarajlijacult.com www.elmaselman.com www.tanzelarija.org

Sarajevo Culture Bureau presents :

NO(W) FUTURE : CONTEMPORARY DANCE

With: Dubravka Zrnčić-Kulenović, Nevena Planinšek, Elma Selman

January, Thursday 30th 2014 at 19:00

All positive energy are welcome ! Bring some drinks ! tanzelorija

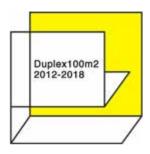
DUPLEX100m2 Obala Kulina Bana 22

71000, Sarajevo, Bosna i Hercegovina Tuesday - Saturday / 14.00 - 19.00 www.duplex100m2.com

a agris b







Filip Jovanovski, Maja Kirovska, Angel MODPA (Denis Saraginyoski and Slobodanka Stevceska)

A PARALLEL UNIVERSE: CONTEMPORARY ART FROM MACEDONIA

Curator: Jon Blackwood Mixed Medias 20 February - 15th March 2014

The exhibition features artists spanning tow generations; artists who already have a significant international career (OPA), and younger artists developing an international profile. The aim is to show how contemporary art is mutating in a slightly different way in another part of the ex-Yugoslav space, and to draw parallels and to develop a long term exchange of ideas and exhibitions between the two cities. in this sense the presence of the art historian and curator Bojan Ivanov, owner of Mala Galerija is important. Bojan will be providing the money for the exhibition catalogue, as well as contributing an important essay, and will be a critical link in the exchange that we hope will be one of the outcomes of the show.

The notion of a «parallel universe», in this exhibition, operates on two separate levels.

The first is geographical; there are many parallels in the contemporary art scenes in both Skopje and Sarajevo, yet the relative isolation of both capitals, means that few people are aware of their resonances. Both art scenes exist on a near-subterranean level, for different reasons. Artists in these cities all have to cope with institutional and infrastructural atrophy, chronic lack of funding and the vanishing of a whole audience for contemporary art, in the last twenty years of post-Yugoslav «transition». In both locations, a vestigal Yugoslav-era cultural infrastructure functions, which is simply no longer equipped to provide informed discussion or consumption of contemporary



art; these shattered fragments of a common past, cannot do more than facilitate the most basic survival of a very few artists.

And, in different ways, both art worlds are plagued by a political atmosphere crudely indifferent to the role and function of contemporary art in post-industrial societies. In Skopje, the megalomaniac «Skopje 2014» make-over, has seen neoclassicism established as the hegemonic visual narrative of a deeply insecure political class desperate, to overwrite common history with a highly contentious interpretation of the foundations of the current Macedonian state, through the creation of a political theatre-set. This constant over-writing of the past is a scenario wearily familiar to BiH audiences, long used to the poisonous and divisive atmosphere created by contested historical narratives, and their uneasy co-existence in the present.

Yet a rehearsal of the many well known problems facing artists in both these cities, is only a small fraction of the parallels opened out by this exhibition. More fundamentally, it thinks

through the marginal position occupied by contemporary art in both cities. At a time when the cultural economy in twenty-first century Europe is becoming ever more significant as an indicator of economic and social well being, and as a marker of nations being at ease with themselves, the existence of a real «cultural economy» in both BiH and Macedonia is painful by its absence. The works that are shown here illustrate the real leap of faith that is required to continue to work as an artist in such circumstances.

But the contemporary artist cannot live on faith and hope in our time, any more so than could be expected in previous passages in art history. Behind such an uncompromising belief in the role of contemporary art- and the right of the contemporary artist to address any subject in the manner of their choosinglies clever strategy. It is such a stratgy that led, in 2012, to the formation of the artists' organisation Kooperacija, in which three of the exhibitors (OPA and Filip Jovanovski), are involved. Kooperacija does not have a permanent premises, a membership list or fixed programme, rather it is a very subtle and agile vehicle by which a shifting cast of artists can intervene and raise awareness of issues of concern in contemporary Macedonian society, providing a focus for discussion, debate, and humour. Rather than indulging in sensational provocation, Kooperacija functions as an echo chamber, encouraging public dialogue in a society where such dialogue is not always welcome.

Of course Kooperacija's strategy is just one possibility; the independent practices of Maja Kirovska and Angel Miov are another. It is another opportunity for Sarajevo audiences to engage with their work, after their exhibition at Čarlama in March 2012. Working both separately and together, maja and Angel's work encompasses performance, photogrpahzy and poetic, allegorical installation. In their recent shows we can perhaps unpick anopther meaning of the «parallel universe» idea; the creation of an alternative, beautiful reality in which the hard pressed visitor can momentarily escape for their problems.

This is not intended as a panoramic view of contemporary art being produced in Macedonia. Rather, it is a focused glimpse into some of the issues and themes that are being worked through by the country's practitioners, at present, and an invitation to make comparison with our own situation here in Sarajevo. These videos and installations here at duplex address problems in the present and utopian visions, parallel to reality.

It would have been possible to include many others, such as Igor Toševski, Ana Ivanovska, Gjorgje Jovanovik, Oliver Musovik, Simon Uzunovski...perhaps these artists will come in a future show. For the aim here also is to establish a strong link, through this exhibition, between the art scenes of the two cities, with future collaborations and projects in mind. As the careers and contemporary practices of these five artists in this show underlines, solidarity, and programming internationally whilst being deeply involved locally, is the only sure way to by pass the delimitating limitations of «transition» in our local present.

> Jon Blackwood January 2014

o.T. (circle surface sun.200.96.13) o.T. (662.424.13) / o.T. (590.377.13) Acryl on wood, 2013

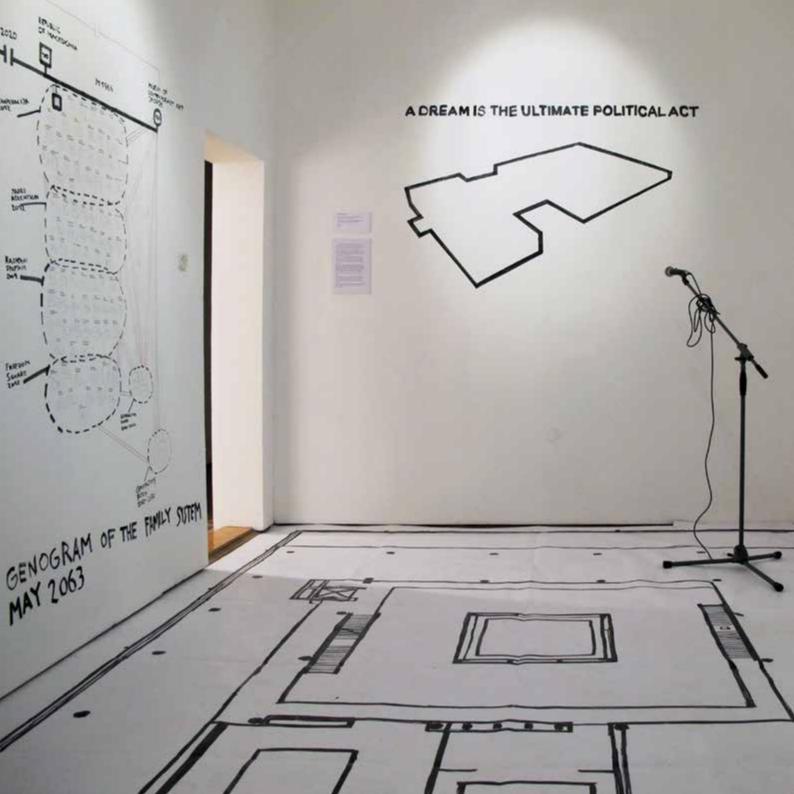
Next pages: Maja Kirovska, Blood Is Thicker Than Water, the Water Is Red, Red Is a Color Installation, 2013 Angel Miov, Untitled Installation, 2013

Filip Jovanovski, I like the Museum of Contemporary Art in Skopje, and the Museum of Contemporary Art in Skopje likes me Installation, 2013

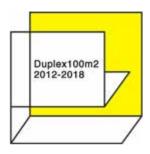
OPA (Obsessive Possessive Aggression), Eternal Body Video installation, 2013











Ambrosia - Ognjen Šavija, Nebojša Šavija-Valha, Elvir Šahić, Maja Zećo & Hana Alivodić

EXPERIMENTAL & AMBENT MUSIC & VISUALS

Performance & music March, Tuesday 18th 2014

Liminalit Exploring

Liminalit Exploring performed improvised experimental and ambient music accompanied with visuals. In this live act Liminalit Exploring have played with frequency range of audible and visible spectra by merging vibrations of space, sounds and light. In this inter-frequencies' interaction, Liminalit explores possibilities of creating new meanings and shapes within the space-time, heading for infinity.

Liminalit Exploring live act was prepared and performed by:

Ognjen Šavija – MIDI-controllers, voice, laptop, block-flute, spiralophone, improvised percussions, objects and FX

Nebojša Šavija – Valha– keyboards, voice, laptop, block-flute, zurna, improvised percussions, objects and FX

Elvir Šahić – didgeridoo, voice, improvised percussions and objects

Maja Zećo – Visuals



Liminalit Exploring is a project of the Ensemble LIMINALIT which is formed in summer 2009 under auspice of cultural association Ambrosia. Based on idea of extending boundaries in all direction, LIMINALIT plays with arrangements, rhythms, melodies, etc, which are all freed of strict genres; it is also an exploration of sound potentials. Thus, sound of LIMINALIT is built in intersections of what could be recognized as ambient, down tempo, fusion, experimental, world and avantgarde jazz, psychedelic, dub... all the way to classical and contemporary music. Live acts of the ensemble are supported by visuals which follow similar idea of artistic creation

With various line-ups and projects, LIMINALIT performed at EXIT festival 2010 in Novi Sad, Solstice Festival 2011 in Amsterdam, Zelenkovac Jazz Festival 2012 and in several ocassions in Sarajevo, at Art-Cinema Kriterion, Duplex10/100m2, CKA Charlama Gallery, Zvono Gallery and at café Pussy Galore.







Igor Bošnjak

IT IS NOT THE LITTERAL PAST THAT RULES US, IT IS IMAGE OF THE PAST...

Video installation 12th -30th April 2014

« It is not the literal past that rules us, save, possibly, in a biological sense. It is images of the past. Each new historical era mirrors itself in the picture and active mythology of its past or of a past borrowed from other cultures. It tests its sense of identity, of regress or new achievement against that past ».

George Steiner

It is not the literal past that rules us, it is image of the past... In that context video Hotel Balkan represent it self as a meditative and ambiental video which defines borders between futuristic memory of past and present thinking of future. I've been wondering about something: Why is it that images from the past - the actual past - often feel more futuristic than our current images of an imagined future? But if the future doesn't look much like the future, the past often does. There are pictures from the past that, while you immediately recognize them as being from the past, nevertheless feel futuristic. It's as though there's something in your brain that wants to read them as images from the future.

Igor Bošnjak



April, Saturday 12th 2014

18:00 - namaTREba biennal presentation 19:00 - Opening exhibition

DUPLEX100m2

Obala Kulina Bana 22 71000, Sarajevo, Bosna i Hercegovina Tuesday - Saturday / 14.00 - 19.00 www.duplex100m2.com













Marianne Marić

ROSE SARAJEVO

Photography & video 8th- 30th May 2014

In 2012, Marianne Marić moved to Sarajevo for a residency like no other. Although having no memory of the city, the country or the landscapes, she shares a painful relationship with her former home, Yugoslavia. With the involvement and help of Pierre Courtin, Director of Duplex100m2 gallery in Sarajevo, she tames a complex past. Her reason for going was to confront her history, her family's heritage (her father was born in Kupres, a Serb village in Bosnia) and more in particular, her sister Yelena's past. At 16, Yelena left Alsace and her family to try her luck in Paris. A tall, dark haired and green eyed woman, she was approached to become a model. Eight years later she died tragically.

Her loss created a silence that the artist start to break with images, travels and encounters. Walking on a wire through her history, she strove to bring all the pieces back together in herself. In Bosnia she photographed young women that she met. Initially, these women were faceless, with no identity. She carried on non-remembering Yelena. Today, faces appear along with calmness and serenity.

Thus, Marianne Marić combines women as objects, the walking (modeling, military, memorial) and transferring her story with that of a region traumatized by a fratricidal war. She photographs girls, architecture, nature, the city marked by violence (the shells that had fallen from the sky left flower-shaped imprints on the asphalt that people painted in red, the «Roses of Sarajevo»). The artist observes traces of a violent movement through a country under reconstruction, while seeking the foundations of her own history. The memories are fragmented, though it is through



DUPLEX100m2

Obala Kulina Bana 22 71000, Sarajevo, Bosna i Hercegovina Tuesday - Saturday / 14.00 - 19.00 www.duplex100m2.com







the production of images that stories may be reconciled, as an attempt to fill in the cracks. By activating an initiatory and liberating process, the artist faces her memories so as to write her own history.

Her images characterized by fragility, impertinence and innocence arise as new tracks.

Julie Crenn For Art Magazine Branded











Šejla Kamerić, Milomir Kovačević, Radenko Milak, Selman Trtovac

NEVER ENDING STORIES

Mixed medias June 26th - September 7th 2014

Šejla Kamerić

SUMMERISNOTOVER

Site specific public intervention as shared images, posters and stickers, 2014 (1,2,3)

The jarring, unanticipated juxtaposition of shocking imagery and anodyne text immediately calls into question our false, belated sense that our response to violent images in the media is untainted by more personal images, and vice versa. The artist begins with publicly available imagery of fires and explosions – which may at first appear to come from fireworks and rockets, but ultimately reveal themselves to derive from more violent sources such as bombs or grenades. Superimposed on these images are blunt captions that have the sound of hash tags one associates with online social networks: phrases like "THROWBACKTHURSDAY", widely used on the photosharing service Instagram, or "SUMMERISNOTOVER", which can easily come from a Twitter user broadcasting gossip of a holiday at the beach. All images impinge upon one another, and our understanding of the world via images is in the process of a massive historical shift. The artist exposes how violence can too easily recedes into spectacle, and how new social forms of image circulation are transforming the means by which we understand the world.









Milomir Kovačević

VIJEĆNICA

Black & white silver print, 50x60cm, 1992-2014

The fact that Milomir Kovačević is a native of Sarajevo makes his view on war radically different than the one of foreign photographers. His images embed both violence and extraordinary serenity. Their quality lies above all in the pictorial force, which is far from any stylization, whereby Kovačević shares with us his personal story that we often call our own.

« The sublime photographs of the ruins: the perfect composition of the rubble and the light that illuminates them; the dazzling symmetry of arches and columns, framing something that no longer exists » . Andrea Lesić





Radenko Milak

INTIMACY OF PLANETARY EVENT Watercolors, variables sizes, 2014

The painterly work of Radenko Milak circles around questions of fixation and recall of the visual presentation in our personal memories and in the visual world of film and photo. He transform in his water colours and oil painting found footage from film, reportages and press into intimate visual scenarios. These small scene might evoke for the viewer the facts and stories behind the images, but can develop at the same time their own pictorial stories, if the historical background has been forgotten or is unknown.

Selman Trtovac

TWO RELATED AND DIFFERENT ARTISTIC SIGNS IN A COMMON EXHIBITION SPACE

THE BLACK HAND Bronze, 1990 ...Contemporary art works based on experiences of historical avant-gardes and postwar radical modernism – and such in each in their own way Crna ruka (The Black Hand) of Selman – cannot and simply must not be perceived as final neutral esthetic objects, but rather as provocative initiator of polemical dialogues on ideas and contexts of their own continuation and functioning in a particular society, politics, culture, institutional and market "system of art".

... The work of Selman Trtovac, the Black Hand was created in the mid 1990s, at a time of all well known terrible circumstances and events from the previous decade, as an indirect but undoubtedly the artist's intimate, human, and in the final instance political reaction to those circumstances and events which he could not more effectively in reality oppose expect with this symbolic act. The Black Hand is in fact the cast of the hand of an actual murderer, the work was created for an exhibition at the Academy in Düsseldorf where the artist was studying at the time in the class of Klaus Rinke, but the work was made in Belgrade under very gripping circumstances. In solid metal, hard, black, the Black Hand is frightening in appearance, the more so when the reasons and the significance of its creation and the messages it conveys become known. In stead of being just the work of this artist, this work is almost a sublimation of a super individual and common generational existential experience, it is one of the most memorable artifacts of an entire important, although insufficiently recognized and evaluated, emergence of a series of local artists formed at Beuys' Düsseldorf Academy, by Rinke, Kounellis and other leading artists - pedagogues who conferred on their students not just technical and operative knowledge but also a critical awareness of what, in fact, it means to be a responsible artist towards oneself and others in a contemporary society and the world.

Ješa Denegri, 2009







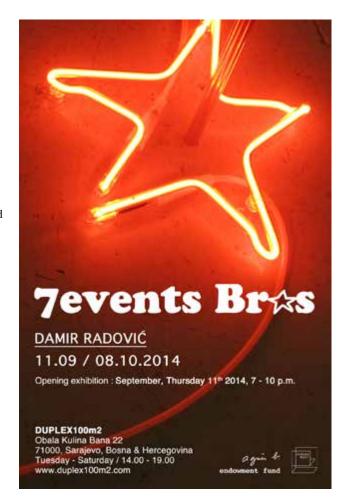


Damir Radović

BROTHER EVENTS BROTHERS

Mixed medias September 11th - October 8th 2014

For Duplex100m2 artist Damir Radović has conceived the exhibition with three specific installations. The starting idea and found inspiration in the legend of Turbe Seven Brothers or Jediler mausoleum, (Turbetu Sedam Braće ili Jediler turbetu) built up in 1815 in Sarajevo, at the bottom of Bistrik. The mausoleum is not with buried brothers by blood, but people who are innocent convicted and executed. Among other things, according to the legend should throw one coin in 7 holes planned for it, in order to resolve a dilemma, which later popularly understood as a way to fulfill the desire. It is important after not returning to the same street which come and listen first spoken word or sentence of the first passerby to which it encounters. Usually, according to legend, just to be the answer to the question posed in front of the tomb ... cumulation of historical data about the number 7, Damir Radović takes us into the world with multiple pictorial meanings, historical facts and scientific syntheses that offer us many questions, and give partial or no answers . On the other hand, banners and models show us the current global world situation, as in the art market as well as on the territory of Bosnia and Herzegovina. For several years Radović used banners to its installation. They're almost reminiscent of strikes in the past, a parallel show us the present. Of course these banners we are indirectly linked with models of the artist Jenny Holzer that uses elements such as politicized words or statements. The fact is that the choice of some of these statements gives reason for good-natured laughter and seems to be this world turning into a new artistic experiment. Through models, banners and neon installations Damir Radović skillfully manages to get a striking solutions to the problem of global topics, such as the paradigm of integration of nomadic societies and identities.







Bas Jan Ader, Mayaan Amir/ Ruti Sela, Maarten Boekweit, Gitte Hendriks, Ilona Rybka

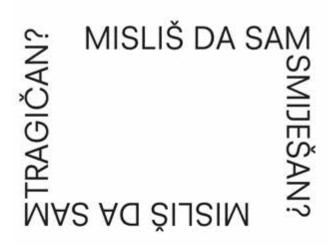
DO YOU THINK I AM FUNNY? DO YOU THINK I AM TRAGIC?

Curator: Martijn Verhoeven

Video

December, Friday 5th 2014

A programme with video works about the funny and the tragic curated and presented by Martijn Verhoeven with: Bas Jan Ader, Mayaan Amir/ Ruti Sela, Maarten Boekweit, Gitte Hendriks, Ilona Rybka



Do you think I am funny? Do you find me tragic? A programme with video works about the funny and the tragic, current by Martin Verbouver.

Bas Jan Ader (NL)
Mayaan Amir/ Ruti Sela (ISR)
Maarten Boekweit (NL)
Gitte Hendrikx (B)
Ilona Rybka (PL)
et al.

December 5, 2014 starting at 19.00h DUPLEX100m2, centre for contemporary art Obala Kulina Bana 22 71000 Sarajevo Bosna and Hercegovina www.duplex100m2.com



Special thanks to: Museum Boljmans van Beuringen, Rottardam, agnès ti.; Charlotte Gramberg & Jan van der Klein, 1646 The Hague.

you wanna do it, go ahead?



Nela Hasanbegović

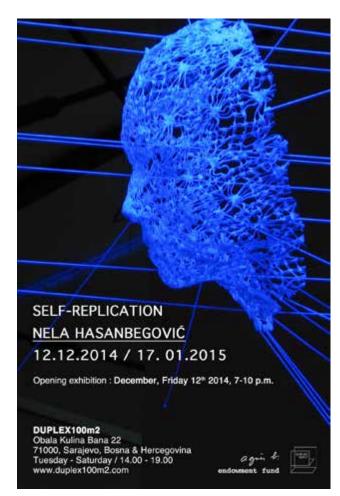
SELF-REPLICATION

Installation in-situ 12th December 2014 - 17th January 2015

Self-Replication as necessity

Nela Hasanbegović has shown an interest in human nature, in man as substance and spiritual being, and in the problem of the positioning of human being towards technology in her work many years ago. She looks for answers in form, in the construction of form, of defining it within and towards a space, or in a material that defines its form. In her new series of light/ambient installations titled Self-Replication, the artist abandons her use of steel cables and other heavy materials that have constituted her previous work for the use of delicate lace installations evoking human muscle fibers to explore these most fundamental aspects of human existence.

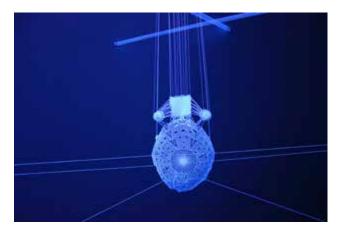
Hasanbegović keeps her focus on the functionality of language in order to explore how truth(s) can be verbalized and articulated within the context of visual art. Every exhibited word in the relief installation represents a personal truth that seems to shape or define her as a person. Words like freedom, equality, femininity, power, love, unity seem to constitute the artist's selfportrait and to weave the quality of her being while at the same time describing each of her experiences as a human. Weaved words in the form of such as atom, energy, light, evolution and being, seem to represent a kind of life-formula for the artist. These are important elements in human life and without them our genesis and continuation as organic entities or biological structures would not be possible. The meaning of these terms could be seen to extend from the concept of the atom as a basic unit from which every substance is made, to the energy that shows our ability to act and provide an existence for ourselves,

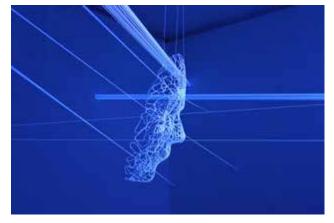


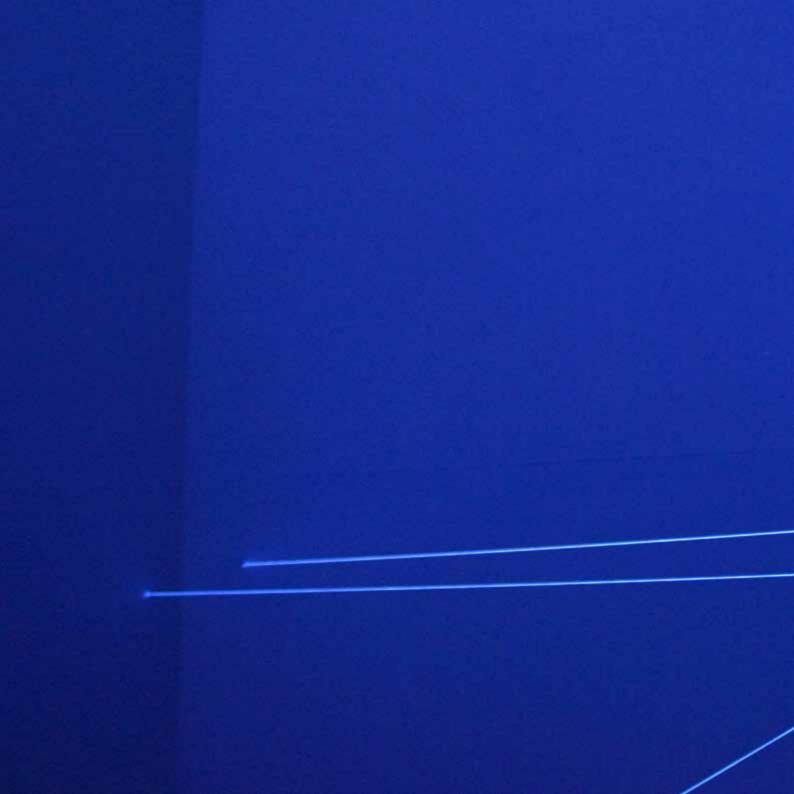
to the evolution and the long time duration of the survival of the human form. In this context, the word being might then be understood as the kind of existence belonging to a sort of mechanically programmed human, one who, through technology and the digitalization of culture in a Tron-like concept, exists simultaneously in two worlds – within a technological software world that is parallel to or that encompasses that of our real one.

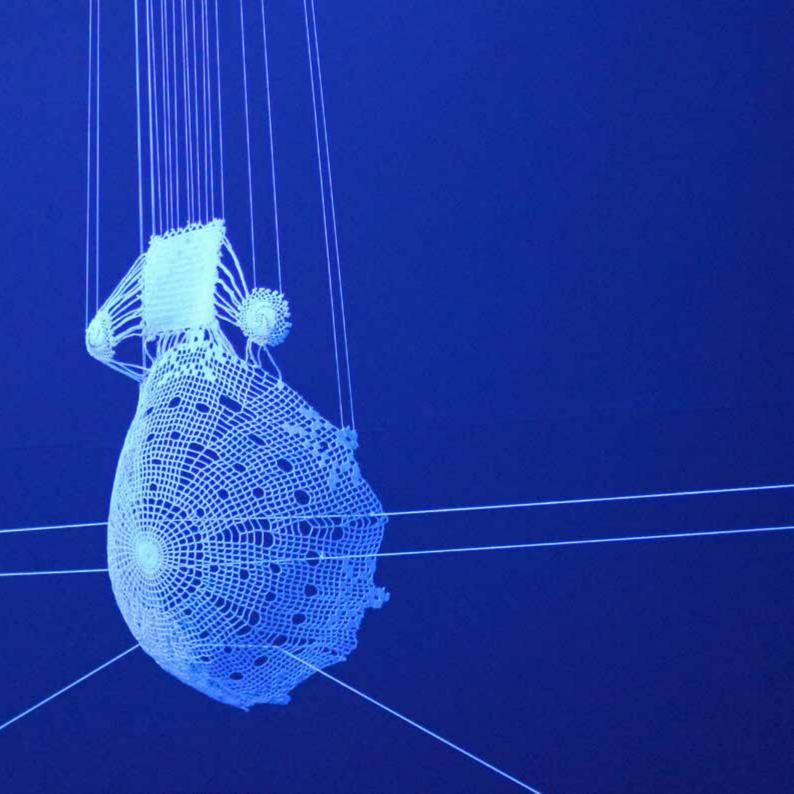
The torso with the notable form of an abdomen could be seen as a sign of the artist's maternal experience, made of lace in a way that reminds one of a circuit board (or, perhaps, a motherboard). Like a 3D computer grid, the installation is supported by strings that evoke an ephemeral kind of digital suspension as if by laser beams in the void of the exhibition space. In this way, this artwork extends her questioning of the technological experience of the human and its mechanical reproduction posed by her other artworks. Humanity exists in a kind of computer simulation of real life, and the problem of its existence has become connected to its use of this system of immersive technologies that could be considered as an evolutional extension of an 'upgrade' or propagation process of the human species. The artist thus simulates this parallel/subsuming electronic world by replicating her biological body into the form of a body made of schematized lace. The self-replication that she speaks about in her artwork may refer then to the construction of a technological copy of herself that, through the physical extension of her work, takes-up the only possible remaining space – that of the art gallery – within which to establish new models of behaviour, thought and feeling.

> Silvija Dervisefendić Translation and proof-read: John Ferrara











Martin Argyroglo, Dženat Dreković, Taida Jašarević, Milomir Kovačević, Radenko Milak, Edo Vejselović, Nardina Zubanović

SHOW ROOM 3

Mixed medias 30 January - 14th February 2015







Jusuf Hadžifejzović

GIORGIO MORANDI, DEPARTMENT STORE

Painting, installation 28th February - 14th March 2015

Dear friends and collectors.

Become the owner of an original Jusuf Hadžifejzović, one of the most established artist of his generation!

During the two weeks of the exhibition « Giorgio Morandi's Department Store », Duplex100m2 is selling empty packaging, consumed by Jusuf for the price a a full container!

For example: an empty bottle of milk is on sell for the price of a full bottle of milk, which is 2KM/1euro.

All containers and packages are signed by the artist, and the gallery will provide you with a stamped certificate of authenticity.

You can choose from some of the best « Still life » pieces that I have seen in the last few years...

It is an unique opportunity to acquire an original work by Jusuf Hadžifejzović.

Our offer lasts for two weeks only.

Don't miss this great opportunity!



JUSUF HADŽIFEJZOVIĆ

"GIORGIO MORANDI" DEPARTEMENT STORE 28.02.2015 / 14.03.2015

Opening exhibition: February, Saturday 28th 2015, 7-10 p.m.

DUPLEX100m2

Obala Kulina bana 22/1 71000, Sarajevo, Bosna & Hercegovina Tuesday - Saturday / 14.00 - 19.00 www.duplex100m2.com en



























- 100 mer















WESTERN



Zvono Award

Finalists: Mila Panić, Bojan Stojčić, Irma Markulin, Selma Selman

Jury: Lala Raščić, Mladen Miljanović, Gordana Anđelić-Galić, Omar Lopez-Chahoud, Sandra Dukić

Mixed medias

9th - 30th April 2015

ZVONO (the BELL) Award, a member of the network of the Annual Young Visual Artists Award (Yvaa), started in Bosnia and Herzegovina (BiH) in 2006 as an ongoing project organized by the Sarajevo Center for Contemporary Art (SCCA) in collaboration with the Foundation for Civil Society and the Trust for Mutual Understanding (New York, USA). Local partners have been the Museum for Contemporary Art RS and the Protok Collective, (Banja Luka).

The Foundation for a Civil Society (FCS) with affiliates in ten countries in Central Europe and the Balkans (Czech Republic, Slovakia, Croatia, Serbia, Slovenia, Bosnia and Herzegovina, Kosovo, Macedonia, Albania and Bulgaria) has organized an international fellowship award program for young visual artists from the region.

This project, named the Jindřich Chalupecký Award, was established by Václav Havel and a group of artists in Czechoslovakia in 1990. Their goal was to create a prestigious award in Czechoslovakia that would recognize young artists under 35 and expose them to the international art scene.

Since '90s, the successful Chalupecký Award model has been replicated within the whole network: a transparent competition for artists under 35 decided by an independent and changing jury, an exhibition of the award finalists at a prestigious gallery or museum, an award ceremony, and a travel fellowship to the United States, followed by a solo exhibition of the winner upon



his/her return. For the past several years, the residency in the United States consists of a six-week stay in New York with a studio at the International Studio and Curatorial Program (ISCP) for each of the winning artists. The Foundation for a Civil Society administers the residencies and the Trust for Mutual Understanding has been their dedicated founder since the beginning of the Chalupecký Award.

In each participating country, the Award is named after one person or artist group that made important contribution to the development in the field of modern or contemporary art. SCCA decided that the name of the Award in BiH would be ZVONO as a tribute to the artist group formed in Sarajevo in 1982 and active until the outbreak of war in 1992. The group was named



after the Zvono café (Zvono/ the Bell) in which these artists used to meet. Not yet accepted and recognized into the infrastructure of the existing art system, they started to exhibit and present their works and performances in the most out-of-the-ordinary places: in bars, in the streets, in stadiums and shop-windows. That's how they introduced a new artistic practice on the local art scene.

The members of the 2014 Jury are: Lala Raščić (Sarajevo/Zagreb), Mladen Miljanović (Banja Luka), Gordana Anđelić-Galić (Sarajevo), Omar Lopez-Chahoud (New York) and Sandra Dukić (Banja Luka – 2011 ZVONO Award Winner).

Finalists: Mila Panić, Bojan Stojčić, Irma Markulin and Selma Selman.

Winner: Selma Selman

ZVONO is supported (sporadically) by the Ministries for culture in BiH and the French, Spanish and German Embassies in BiH

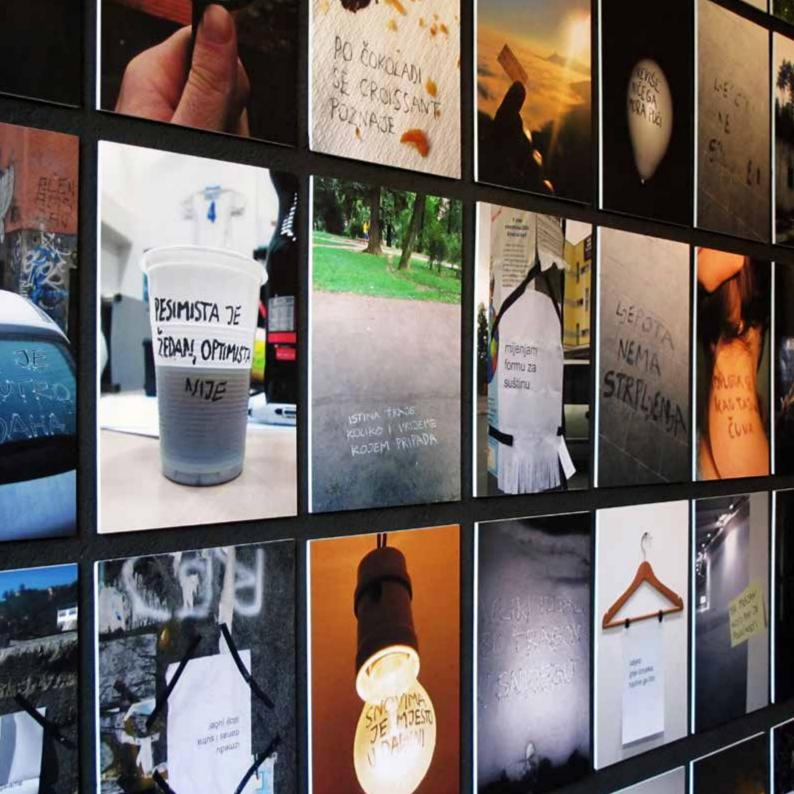


Irma Markulin Heimatspuren - double exposure, 2015



Mila Panić We have a wonderful life, 2014







Robert Olaf Gabris, Gabi Jiménez, Damian Le Bas, Delaine Le Bas, Mihails Kokarevics, Kiba Lumberg, Lidija Mirković, Denis Mustafa, Sami Mustafa, Nihad Nino Pušija, Roma Kale Panthera, Věra Duždová, Tamara Moyzes, Marina Rosselle, George Mihai Vasilescu

HAVE A LOOK INTO MY LIFE! SELF - REPRESENTATION OF ROMA IN CONTEMPORARY ART

Curators: Astrid Cury, Ursula Glaeser, Delaine Le Bas Mixed medias 5th - 18th May 2015

« Have a look into my life! » is a joint exhibition of internationally renowned and young emerging Roma-artists from all across Europe. To prevent the ubiquitous kinds of discrimination against Roma remains one of the main challenges in Europe and is a key topic of contemporary Roma art.

Have a look into my life...

Curators' statements

Ursula Glaeser

For this art project Roma from all over Europe have chosen their most important three words in the Romani Čhib, the language of Roma, Gypsies, Manouches – however they may call themselves. These words express the hopes and reflect the priorities in the lives of their speakers. The Romani language represents a cultural heritage; involving Roma throughout Europe and making Romani words the basis of an art exhibition was the idea behind « Have a look into my life! ». Roma from the Balkans up to Finland participated by contributing their words and comments, setting the agenda for the exhibition. Together with the artists they leave nothing less than a powerful, political statement.



Delaine Le Bas

This exhibition is of works produced by artists from my community across Europe. What we decide to call ourselves, how we decide to present and to represent ourselves is up to us. There is still even in 2014 a sense, that we can still be portrayed as « the others » from the outside looking in. This is a very old fashioned way of seeing that is at odds with a diverse cultural world that we now all live in. A very « white western » way of seeing dictates how art is seen, who it is made by and what and who it represents. My own inclusion as both artist and curator has been to guide a process of self-representation throughout the whole project. Together we discussed the concept of the exhibition and the choice of works. For some of the younger artists being mentored as part of the project, this will be their first international exhibition, their work being given exactly the same attention as everyone else's. This is not some idealistic project as many of the works will tell, but we have tried to focus on a new way of seeing who and what we are as a community. We have a rich visual, oral and musical culture, and we are more than capable of being able to represent our world through the many multi-faceted ways that are to be seen here within this exhibition and the catalogue, that will be a testament to this time of change for the future.

Astrid Kury

This project draws from the cultural network of the Romale! festival we three started together in Graz 2008 to present activist strategies in contemporary Roma art. Like Romale this exhibition is a forum for the presentation of « inside », the community, to the « outside », the audience. Exhibition and catalogue are a production of the participating artists themselves. Some know each other from the 1st Roma Pavilion at the Venice Biennial 2007; this network has widened with the Romale, and together with the young artists they form an international pressure group. We all believe in the power of art as an effective means of self-empowerment and a strong medium to communicate political concerns.



Nihad Nino Pušija, Duldung Deluxe 2012

« Have a look into my life! » is likewise based on a transnational cooperation between the cities of Graz and Strasbourg, and we thank them for hosting and supporting this project. We are also happy to cooperate with European Roma and Travellers Forum, DOSTA! Campaign of the Council of Europe and European Alliance of Cities and Regions for Roma Inclusion. We are confident to bring forth a strong and vivid movement against discrimination on behalf of a common European future.



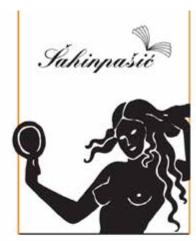




Jasmin Agić

BAHKA

Launch book Moderator: Kristina Ljevak May, Thursday 14th 2015



Jasmin Agić

TKD Šahinpašić

i Umjetnička galerija Duplex100m2 predstavljaju knjigu priča BAHKA, savremenog bosanskohercegovačkog književnika Jasmina Agića. Razgovor s autorom moderira Kristina Ljevak.

Četvrtak, 14. maj 2015. u 19,00

DUPLEX100m2

Obala Kulina Bana 22, first floor 71000, Sarajevo, Bosna i Hercegovina Tuesday - Saturday / 14.00 - 19.00 www.duplex100m2.com

agrin b.







Lana Čmajčanin

GEOPOLITICAL ZONES OF THE PRESENT Mixed medias 12th -25th June 2015

Through centuries, military and political inscriptions of statehood and sovereignty into the landscape of geographic maps have become stagnant strongholds of factual history, fixtures which are never oppugned, in spite of perpetual shifts in the dominant positions of power commissioning their production. Lana Čmajčanin applies the methods of distillation, overlapping and reduction of the content of maps, while utilizing the usual cartographic tools and techniques of etching, drawing, reproduction and representation. The artist thus creates a space which contests the geopolitical historicity of the borders of Bosnia and Herzegovina, from the Roman Empire all the way to the Dayton Agreement.

Lana Čmajčanin's solo exhibition entitled Geopolitical Zones of the Present includes three spatial installations which, despite their geometrical precision and rootedness in the existing geopolitical, military, didactic and other relevant charts and maps, become blurred locations which undermine universally accepted, yet systematically fabricated, dominant historical truths. The work on these installations, which are interconnected through their engaged investigation of geopolitical space, began with the solo exhibition opened in Ljubljana in November 2014, continued the following month in Rijeka and was finally updated with new engravings and interventions to be displayed at the Sarajevo exhibition which opens on 12 June 2015.

The point in which the artist's work departs from previous readings and internalisations of geopolitical facts is the installation entitled 551.35 Geometry of Time, which acquaints us with the concept of what might be called geometry of geopolitics. The installation consists of 35 selected maps





which defined the borders of Bosnia and Herzegovina during the last 551 years. Overlapping on a lit background, instead of showing distinct and clear borders, these maps evidence their shifts, deviations and instability caused by colonial, imperial, conquering, migrational, martial, as well as 'peace-keeping' redesigns. Monumentally conceived with a view to presenting 'objective' borders, this installation makes incursion into the geometry of the course of history, since the expected and distinct borders are replaced with a palimpsest of previously subjugated and thus forgotten truths. Palimpsest as a metaphor, transposed from the textual into the domain of visual, calls into question the very linearity of historical time, as well as political and, above all, military strategies of space organisation, thereby highlighting the repetitive patterns of creating (dis)continuous history and cyclicality of historical violence.

Deconstructing this monumental, while simultaneously blurred and illegible installation inscribed with the history of conquests, wars and violence takes us to another thematic assemblage which may be called Geometry of War and Peace. Comprising two sets of glass engravings, this installation testifies to the cartographic representation of history, i.e. charting of borders which here fully coincide. The first set consists of maps filled in with intricate etching marks in line with the patterns used in map legends to designate the locations of military operations. The second set, as a reflection of the first one, includes simplified engravings of linear sketches representing the development of the borders of Bosnia and Herzegovina, taken from school textbooks, i.e. didactic maps. The creation of a link between these two contexts, military and educational, sheds light on the mechanisms that normalise the history of violence, as well as on the normative processes of its perpetuation and reiteration. The engravings thus represent deep and resistant inscriptions, as they overlap and mirror one another in the glass, while emphasising what is evident, yet flimsy and fragile.

The third spatial installation transforms previously engraved drawings of the borders of Bosnia and Herzegovina into the silent, blank maps used for didactic purposes in schools, where they are inscribed with different contents in order to check one's knowledge.

Designed as an interactive projection via an overhead projector, the installation recreates the environment of a classroom which, apart from the maps projected from the slide, incorporates modular cubes as cartographic objects which are playfully moved, assembled and disassembled to define and redefine the knowledge of borders. In the sphere of education, which used to be predominantly women's territory of numerous female history teachers and educators, geopolitical maps are turned into geographical ones, while repetition of their simplified border outlines and general content creates a geometry of knowledge which does not oppose some previously configured geometries, but rather adopts them as absolute truths. This gender dimension of the artist's work at the same time implies the necessity of transcending gender stereotypes and engaging women politically and socially in mass exposure of the entrenched historical

knowledge, and also calls for the acknowledgement of collective responsibility for the construction of reality and its borderlines.

The moment of confrontation in which the borders vanish. or are erased only to be reinvented through the cycles of historical violence, takes us back to some other works by Lana Čmajčanin as it directly evokes the 2011 installation entitled Tailoring and Sewing. This interactive exhibition dictates that borders should be perceived as tailoring patterns in which the demarcated borders of Bosnia and Herzegovina, tailored in line with the Dayton Agreement, may be customised to fit those who eventually use them and live within or without them. In this respect, the approach is an ambivalent one. On the one hand, there is subversive play with a cluster of nationalist, elitist, martial and transitional interests before and after Dayton; on the other, social responsibility for the change of the current situation is upheld. This essentially entails a dialectic approach which actually implores one to leave the field of (post)ideological lethargy and political, economic and social subjugation and enter the domain of resistance and struggle. Through geometrical fissures in time continuum, Geopolitical Zones of the Present makes reference to this earlier work, which makes the intervention on the meanwhile scientifically founded historical factuality both complicated and inevitable, while it once again evokes forceful and creative emancipation through the medium which metaphorically reflects women's activity.

Making her artistic positions engaged, Lana Čmajčanin introduces into geopolitical mapping a society whose political subjectivity becomes exclusively and necessarily counterhistorical. Thereby she penetrates the geopolitical zone of the present, which now does not act from the position of political power and historical knowledge, but rather from the positions which are erased, subjugated, repressed, yet simultaneously unrestrained by the conventional ruling mechanisms of control. In other words, these positions are left out of the administrative, institutional, scientific and legislative apparatus which is ultimately tuned and objectified by the system of education.



Blank Maps Installation, 2014

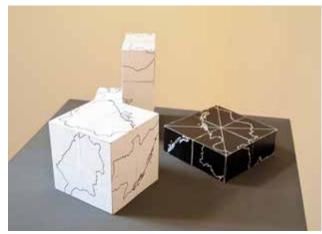


Geometry of Space Engraved glass, 2014

Thus a host of relations and processes is introduced, by and in which the society is safeguarded and politically subjectified. This demand for safeguarding society can certainly be read in the context of Foucault's theses, primarily his definition of the term counter-history, but is by no means reduced to this. It further actualises those social relations which, in the process of creating different geopolitical zones of safeguarding society, advocate for the removal of the borders stigmatised and besmirched by the layers of all that social subjugation and exploitation.

Finally, Lana does not only lend us a critical insight into the factually objectified and stagnant history of those who draw up geopolitical borders. She makes visible the ebb and flow of borderlines, which leave in their wake blurred grey zones of overlapping, dissolving and reconfiguring entities which now call for the construction of some new and resistant artistic narratives: the ones of perpetual struggle against the forces which objectify, control and confine us, simultaneously keeping us in the positions of political oppression and social exploitation.

Jelena Petrović



Modular Geography Interactive modular object, magic cubes, 2014







Generic Art Solutions, Malcolm McClay, Lala Raščić, Christopher Saucedo, Dan Tague

GOOD CHILDREN GALLERY PRESENTS: MATERIAL

Curator: Lala Raščić Mixed medias 10th - 31st July 2015

« Material» » is the first in the series of exhibitions « Good Children Gallery Presents: » conceived as an exchange between the artist run spaces Good Children gallery from New Orleans, and Duplex 100m2 from Sarajevo.

« Good Children Gallery Presents: » is a series of exhibitions conceived as an ongoing exchange between Good Children Gallery from New Orleans and Sarajevo's Duplex100m2. The exchange will spread out across 2015 and 2016. «Good Children Gallery Presents:» will highlight the work of artists promoted by these two artist-run spaces, and promote the dialog between New Orleans' and Sarajevo's burgeoning, independent, art scenes. «Good Children Gallery Presents:» exhibition series will unfold over four exhibitions of Good Children Gallery members in Sarajevo and one exhibition in New Orleans, curated by Duplex100m2. The four Sarajevo shows are loosely grouped around concepts of Material, Color, Form, and Spirit, accommodating for the diverse artistic practices within the Good Children Gallery collective.

The exhibition «Good Children Gallery Presents: 'Material' » features work of artists Christopher Saucedo, Generic Art Solutions, Dan Tague, Malcolm McClay, and Lala Raščić. Material is taken as term that morphs into concepts of source material, material as cloth, materialism, material as capitalism, violence, and revolt in contact with the work of the artists presented in the exhibition, reflections of strained societies. Last few years have been intense in the U.S., to focus on just New Orleans, the city has seen its share of environmental and manmade devastation ranging from Hurricane Katrina, the BP



Generic Art Solutions Malcolm McClay Lala Raščić Christopher Saucedo Dan Tague

oil spill, sink holes, high poverty, and murder rates, all seeming to pave a way to galloping gentrification of the city, turning someone's misery into other man's profit. With capitalism and democracy disappointing some of its members, we can maintain a bleak outlook. In the U.S., tensions exploding in Baltimore are not unrelated to the issues addressed by the Occupy movement. Class and economic struggle is real, revolution is possible, the people are willing to fight, but before we casts the first stone, we have to analyze and articulate.

Boris Buden says in a January 2015 Al Jazeera interview: «... there is a struggle for bare existence in the capitalist reality, many repressed forms of class struggle. There is a culture of resistance in which a new generation of young, courageous people who do not accept this kind of reality is growing up in.» A similar sentiment is present in the «Material» show.

The exhibited works include drawings by McClay, based on the failed real-estate bubble in Ireland, Saucedos' suggestive soft sculptures – embroidered blood towels, Tague's already-iconic folded dollar bill prints, G.A.S. flammable videos «Molotov» and «Fuse,» and Raščić's video «The Eumenides,» a feminist revolutionary augmentation on J.P. Sartre's drama «The Flies.»

This year marks anniversaries of events that left profound impressions on both Sarajevo and New Orleans, with 2015 marking 20 years from the Dayton agreement and the Srebrenica massacre, and 10 years from hurricane Katrina. Now is the time to strike up the conversation between Sarajevo and New Orleans.





Introduction to Contemporary Art in BiH

Launch book: Jon Blackwood

Exhibition: Adela Jušić, Milomir Kovačević, Nina Knežević, Mladen Miljanović, Renata Papišta, Selma Selman, Bojan Stojčić, Marianne Marić, Taida Jašarević, Radenko Milak Mixed medias

18th - 25th August 2015

This will be the first ever book on contemporary art in Bosnia & Herzegovina, in any language.

The book derives from a period of three years of research and participatory observation around the differing art activities in BiH. In a challenging contextual essay, the key drivers of contemporary art in the country are considered. The main themes discussed are the legacy of the 1992-95 war, the collapse of infrastructure, informality, futavizam, art activism and politics, art and the environment, Yugoslavism, and diaspora.

In addition to fleshing out these broader themes, the book will consider key works of contemporary art in grater detail, in order to open out the complex interplay of these themes in individual works.

Designed by Maja Zeco, lavishly illustrated, the book will provide a key starting point both for the general and the academic reader, and will stand as a guide to BiH art for many years to come.

The presentation of the book is accompanied by an exhibition of selected art works of Bosnian artists.











Louis Jammes

SARA-EVE 1993-2015

Photography September 10th - October 30th 2015

Between 1993 and 1995 the artist and photographer Louis Jammes captures unknown characters on the streets of Sarajevo during the siege of the Bosnian capital and gives them a face and angel wings. Then he glues these giant angel portraits on the destroyed walls of the besieged city. And suddenly the life seems paradoxically taking its course thanks to their appearance on the city walls. Feeling of peace, nostalgia, beauty.

Louis Jammes doesn't photograph barbarism but the victims, mostly children, alone in a scenery he reworks subsequently in painting. He introduces beauty and immortality where there is suffering and chaos.



RIGHT PAGE: Jean-François Daoulas, Louis Jammes, Laurent Van der Stockt, Ibrahim Spahić, Danis Tanović, Remy Ourdan, Maëylis De Rudder, Damir Šagolj, Bojan Hadžihalilović

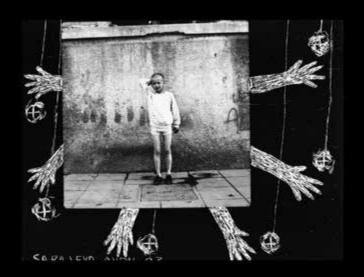


















Louis Jammes Sarajevo Angels, drawings on polaroid, 1993-1995







diSTRUKTURA

THEIR VERY LANDSCAPE IS ALIVE

Mixed medias November 26th 2016 - 23rd December 2015

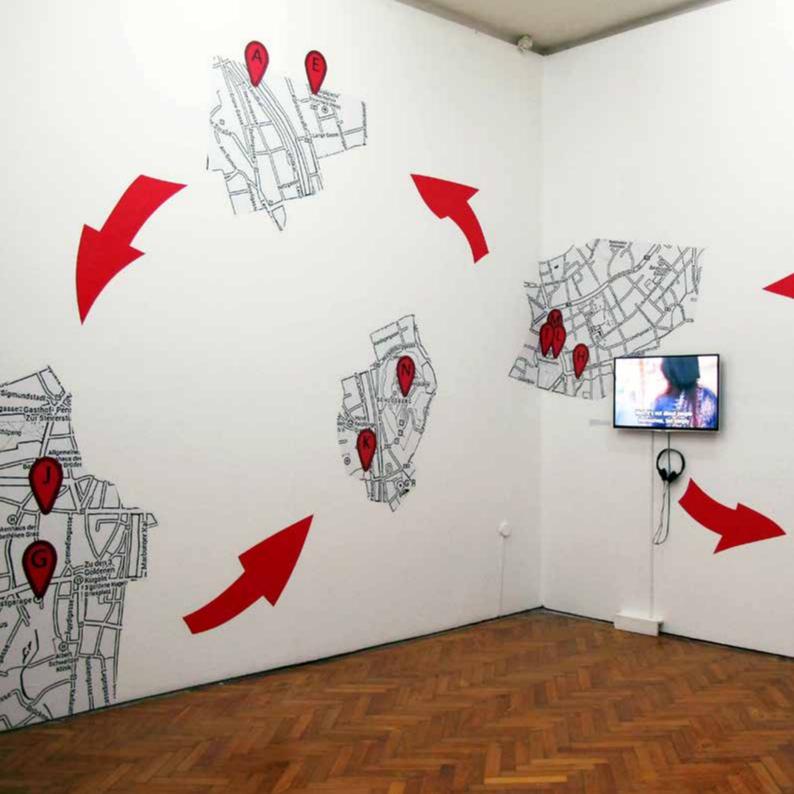
The main theme of the latest works of the artistic couple diSTRUKTURA is landscape, urban landscape as a constructed image, geographical term, social category. The works were created in the period 2013-2015 and are part of an ongoing project where Central European landscape is recognizable as the main theme. Although geographically determined, this term can be understood beyond it, as a paradigm of our movement in the process of identifying our past and anticipating our future: cultural, social, political...

diSTRUKTURA uses obsessive examination of the possibilities of landscape as a defined space as a method to explain all the conditions and consequences of interpretation of the mentioned term – Central European landscape. The justification of their procedure is in the origin of the places (geographical term) and the pattern of the spaces they come from. In search of a perfect, precise, well defined landscape, the artists in their joint actions put an emphasis on the landscape as a constructed space.

The works are realized in various media: painting, photography, video – although photography is the medium most often used by diSTRUKTURA in their projects – as if they want, through media diversity, to emphasize the diversity of landscapes as given, yet uncertain and variable structures. Observing the works, we talk about landscape as though it were a picture, representation. We talk about indentedness, division into tiny, miniature fields that remind us of a digital image. This pixelization warns us that we are deep into the 21st century, in that very time when man is alienated from the space although he is physically in it, belongs to it, moves, marks it. How else when our perception today is conditioned by digital media.



These works are also examples of a continuous deliberation about the space that surrounds us and reflects us, both outer and inner space, about space as a (non)variable category. The intimate geography, which we master in moving through the selected area, directs us to identify, investigate, interpret its characteristics, givens, clear geometric statements.





A guide is talking about the assassination in front of the museum.



Bojan Stojčić

BEING PRESENT

Mixed medias January 23rd - February 10th 2016

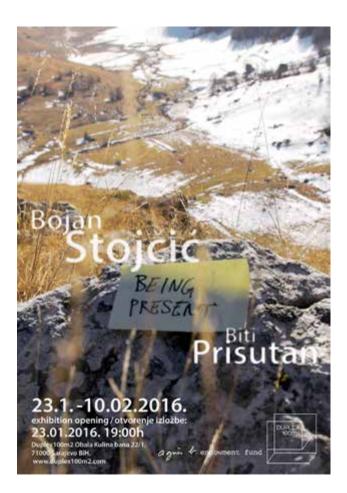
We are glad to present the first exhibition in contemporary art gallery Duplex 100m2 of Bojan Stojčić, a young artist born in Sarajevo, Bosna & Herzegovina.

His work is based primarily on interventions in public space (both physical and virtual). Those interventions are primarily textual and almost always demonstrate intimate thoughts and ideas of the artist. Positioned in particular places or set on different objects coming from artist's living space, all his works carry a message that is provoked with time and space, but also with the artists position within those frames. More than that, some works (realised in different institutions) are politically and socially engaged and use the space itself to bring about these written metaphors.

Works done in studio are mostly text-based paintings, «liberated» from visual manifestations, or drawings that incorporate different narratives; pictorial or textual.

The exhibition will presents a large corpus of his art works including photographies, installation, paintings and drawings.

Among other prizes and recognitions, Bojan Stojčić was a ZVONO award finalist (2014.) and a winner of National drawing competition (2014.) His works are collected by the Deutche Telekom, Digital Art Collection, privates collection in Austria and France.





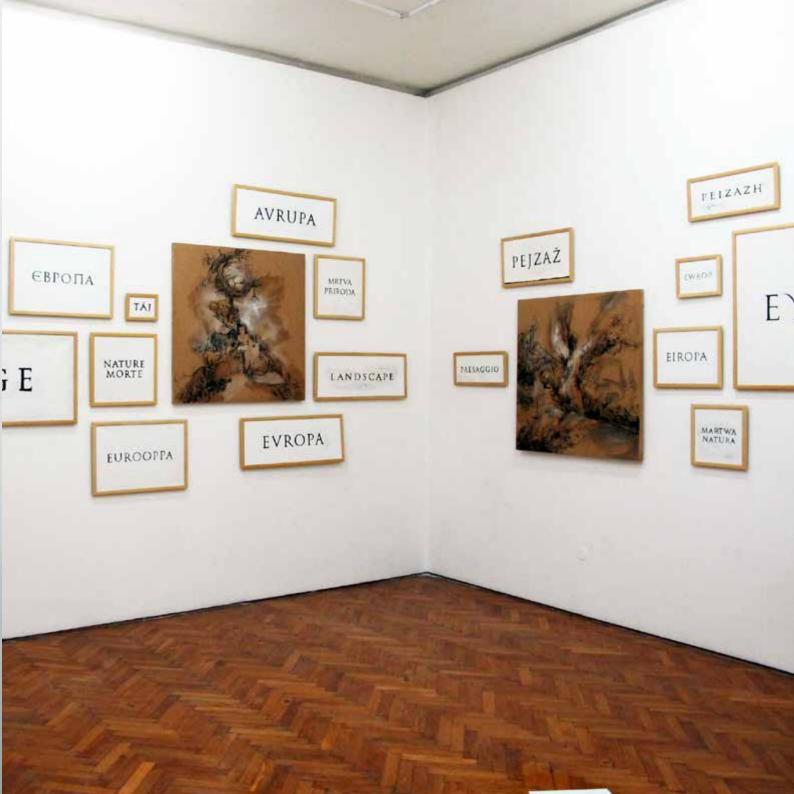






BITI PRISUTAN BITI PRISUTAN







Goran Dragaš, Vladimir Frelih, Branislav Nikolić, Ana Petrović, Jovana Popić, Selman Trtovac, Dragan Vojvodić

UNUTARNJA MIGRACIJA - INNER MIGRATION

Mixed medias 13th - 22nd February 2016

Exhibition of the artists Goran Dragaš, Vladimir Frelih, Branislav Nikolić, Ana Petrović, Jovana Popić, Selman Trtovac and Dragan Vojvodić, entitled « Inner migration » in the gallery Duplex 100m2 in Sarajevo, from 13th to 22th of February 2016 includes the presentation of different artistic positions, through different visual languages and different media. All artists have something in common, they were faced with the issue of migration, in the broadest sense of the word.

All exhibitors are closely related to the topic of migration as they used to live (or are currently living) outside of their home country. This exhibition, however, is not all about migration in a physical sense. Moreover, migration of these artists, in addition to the physical nature of migration, includes cultural changes and spreads their artistic experience of the world. Artists point out that their migration is above all an « inner migration ». No changes that somebody experiences while « on the way », while searching, can leave a permanent trace without finding a firm anchorage inside of that person. A fundamental migration results in a deep change of human identity, which can be expressed more or less intense, but it confirms the universality of human being, and cultural dependence on the environment in which it resides. Within this joint exhibition the artists want to show how deep they are affected by the circumstances of « migrations » in their lives. They explore the relationship between the inner and the external (physical) migration and want to show how important and necessary the migration experience is in order to deal with art, but also to live.



The beginning of this particular dialogue lies in the fact that in the long history of modern art, from the early 20th century to the present day there was always cooperation and co-existence of many artist emigrants from the former Yugoslavia in France, Austria, Italy , Germany etc. For these people physical migration was usually a small issue compared to those inner dramas that they had experienced. After the first migration in a certain direction artists have often returned to the place from where it started, for various reasons, and this was again some new migration, re-migration. It could be said that the artist are in constant migration, inner or external.

The idea for this exhibition, as well as for the exhibition in the gallery Popup in Osijek (April 2015), arose from the artistic dialogue of the two artists Vladimir Frelih and Selman Trtovac. During the 1990s they studied at the Academy of Arts in Dusseldorf at the same time, Frelih in the artistic class of Nam Jun Paik, later by Magdalene Jetelova, and Trtovac in the class of Klaus Rinke. They cooperated closely not only in the field of art but they often worked together as manual workers to be able to finance their stay in Germany. After they'd finished their studies, their paths diverged, but they met again after 15 years, when they re-started their artistic dialogue and cooperation. Both of them were aware of a common cultural space, the drama through which the people of the former Yugoslavia passed and the need to re-examine many important artistic issues in the arts, and beyond.











Gordana Anđelić-Galić

I HAD A DREAM

Mixed medias February 23rd - March 2nd 2016

Why are we to be believed?

Witness 2016, video, 13min Camera: Almir Abaz Photo: Tarik Zahirović

Retrospective

Wall installation of paintings and drawings, variable sizes, 2016

The first material evidence of the religion we are offering to you are about 35,000 years old.

Therefore, it is 28,900 years older than Islam, 28,500 years older than Christianity and 28,000 years older than Buddhism.

Our murals and drawings found on cave walls of Altamira and Lasceaux try to understand, describe and explain themselves and others their reality, just as we, as their followers, do it in the 21st century. Techniques and methods are the same, but reality is different.

It is impossible to establish exactly the number of its believers and followers. However, one thing is certain: their number is growing day by day.

Members of our religion gather regularly and present the results obtained through their committed believing to everyone who finds it of interest.

As believers we are ready to withstand the rigorous penance: poverty, lack of understanding from our environment and authorities, hunger, disease, criticism, humiliation, denial, only to remain in our religion and loyally serve it.



The followers of our religion, those who are completely dedicated to practicing it, spread the belief that it reliably cures, heals and makes us better as humans.

It is known that many have definitely come to see after having understood our faith, its beauty, features and powers.

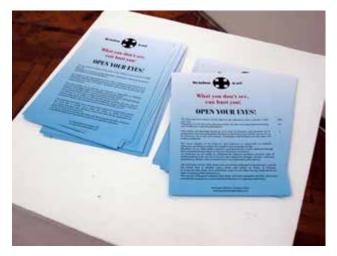
We can say with great certainty that many who have grasped our faith, its beauty, possibilities and powers, have definitely had an eye-opening experience.

Walking Malevich 2005-2014, video, 12min 35s Camera: Jo, Young-Ho

Right on the border between South and North Korea at DMZ Dae Myoung Ri, Gimpo, by walking across the beach sand on which my footprints were the only human marks, I have left an imprint of my own mandala: Malevich's square as a symbol, a sign of concentrated hope.

By leaving my footprints in a minefield within the demilitarised zone and sublimating these two symbols into the interspace between the conflict zones, I have positioned the act of mandala imprinting into the present-day and the current political context.

By leaving an imprint of his palm on the walls of Altamira, prehistoric human has announced the arrival of visual arts, and in the beginning of 20th century Kazimir Malevich has summed up the entire preceding art into one symbol – a Black Square, through which he proclaimed the end of objective and the beginning of the new non-objective, «ontological art.»















Radenko Milak & Roman Uranjek

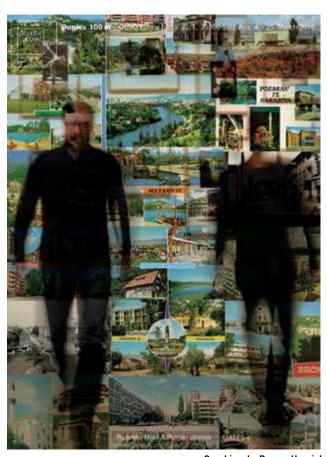
DATES

Painting, collage 04th - 25th March 2016

History as its own negation

Dates [as in a calendar] is only one of many possible meanings of the word dates, which artists Radenko Milak and Roman Uranjek used as the title for their joint exhibition format. According to the artists themselves, other meanings are also correct: diaries, procedures of measuring time, which in their case, due to an arbitrary procedure that was used to make the work integral, becomes a diachronic, relativized time, devoid of continuum. Dates could be understood also as a form of social engagement that includes al least two interested parties. Both meaning are correct here. Namely, since 2013, Milak and Uranjek have been publishing their art works on the social network, Facebook, which enabled them to meet in the first place. Milak then started publishing his diary cycle of blackand-white watercolors, 365 Image of Time, dating from 1 Jan 2013 to 31 Dec 2013, while Uranjek was publishing his collages from the At Least One Cross a Day series, which he initiated on 1 Jan 2002. Both of them chose the diary principle of subjective and obsessive time recording as their daily strategy; Milak was applying it for a year, and Uranjek has been doing this for 13 years already. Their interest for the other's work, their mutual recognition of their artistic closeness in understanding objective time and historical time, as well as in distinguishing phenomena of social and cultural past (history) from those of personal/ obsessive documenting, 1 and from the process of memory, developed into a concrete collaboration, creating and exhibiting

¹A partial textual formula, taken from the back cover of the exhibition catalog, Radenko Milak & Roman Uranjek: Dates 1, signed Banja Luka – Ljubljana 29 5, 2015. Published by Muzej savremene umetnosti Republike Srpske, Banja Luka, 2015.



Graphism by Roman Uranjek

their joint and composite works. And, what was that the artists recognized as their joint platform? As an answer, or at least as a trigger for possible explanations, I will cite the Facebook status by Radenko Milak from 7 Nov 2010: «Images of the past are threatened by extinction if the present is not recognized in them...» Therefore, the question is how to not forget the past, how to make it visible here and now, but also, how to rise above it, in the processes of transforming reality as a whole.²

Today, when it is obvious that the world has been for many decades exposed to recurring wars, terrorism, brutal violence, mass migration, resurgence of cold war trends, xenophobia, fear and paranoia, this question becomes the mother of all questions. Both artists approached it very early, already in their formative period – Uranjek did it as a founding member of the Slovenian group IRWIN in mid-eighties, and Milak, being younger of the two, appeared about a decade ago on the artistic scene of Bosnia and Herzegovina. Both of them tied their artistic work to the domain of cultural and political activism using artistic means. Uranjek did it through the well-known activities of the IRWIN group and the Neue Slovenische Kunst (NSK) that caused a big disruption in the social and cultural currents in ex-Yugoslavia, and significantly contributed to the processes of democratization; later, it enhanced the polarization and weakening of the totalitarian consciousness of the political elites. On the other hand, Milak, at the beginning of the new millennium, making a generational leap over the war-time nineties, as the founder of the art association Protok and the SpaPort Biennial of Contemporary Art in Banja Luka, questions his personal and social perception; he is interested in how the media influence our memory of the events of the (war) time that, as the consequence of the process of dissolving totalitarianism

and statist unitarism, caused the tragic and appalling conflicts between the newly formed national states. The generational differences between Milak and Uranjek did not reduce their similarities in understanding the past as an aggressive and exhausting «parasite» on our everyday life, a «parasite» that social and national communities in the region of ex-Yugoslavia cannot get rid of.

Uranjek's diary At Least One Cross a Day is fueled by an obsessive need of marking with a symbol of the cross. It is about the artist's need to encompass and, using the painterly gesture of leaving a mark, appropriate the wide civilizational, cultural, and artistic field. To this purpose, Uranjek uses all resources within his reach, literally - books, catalogs, magazines, newspapers, all kinds of printed material in which a work of art or a work of any recognizable cultural activity is reproduced, or a historically verified event. His reading of the motif of the cross, which he applies on the templates taken from the printed material, varies from the religious symbol of the Greek Cross to Kazimir Malevich's cross, one of his three Suprematist signs by which the artist initiated the era of the transcendental in visual arts of the 20th century. However, Uranjek's cross is closely tied to the sign inaugurated by members of the musical band Laibach, and then appropriated by the IRWIN group; it often appears in almost all their works, not as a sign of social or ideological affiliation, but as a sign of warning, of pointing to what is relevant and essential, and also as a sign of negation, sign of opposite statement. Depending on the manner of applying the motif of the cross - whether using a painterly, swiftly executed gesture, collage technique, or drawing - the motif of the cross often stripped of all other reflections, and it becomes the artist's statement about his appropriating some motif that is important to him.

In his diary 365 Image of Time, Milak takes photographical motifs, or photographic «images», from the last 150 years, the period in which the medium of photography has been used as a challenging tool for extracting moments of time. These

² The «law of negation of the negation» is one of the three well-known Hegel's laws of dialectics, in his philosophy of absolute idealism. This law says that every phase in the development of the absolute idea negated a previous phase, bit will be itself negated by the next (future) phase, i.e. every phase is already a negation of a negation. Here, negation does not mean abrogating or rejecting, but overcoming, surpassing in the process of transforming reality as a whole.



are mostly photographic records of historic, artistic, social or natural events. The original black-and-white photographs were reproduced in newspapers, or as reproductions in historical or artistic books, or are simply available on-line in internet stocks. The artist copies the selected black-and-white photographs as watercolors, keeping their basic features, from framing to high-key or low-key tonalities. The documentary quality of photographic medium is subjected to the procedure of appropriation, when the artist liberates himself from the historical original and from authorship, and transforms the motif into his own statement, his subjective document through which he speaks about the here and now.

While the original quality of photographs is denial (negated) in Uranjek's work by adding the element of the cross, Milak transforms the technical medium of photography into a manual, artisanal, skillfully executed watercolor, thus realizing the idea of re-contextualization of the principle of objectivity of the photographic medium.

Both of them use their artistic positions as translators, mediators, even teachers who, through the procedure of repetition, teach us or at least remind us that the past can and must participate in reality, but not as its burden but as its initiator and its correcting agent. In this resolute, but somewhat masochistic gesture of formal and content-related repetition of «what was», we find a certain kind of self-punishment, by which the artists symbolically take the blame for the failed and unsatisfactory reality. Still, the artists would like that the viewers recognize the motif they took, hoping that they would understand the original associational values that the photographs carry, as well as the reasons of their re-invoking in the new temporal, spatial, political and social contexts. As for the artistic procedure of Milak and Uranjek, we could say that their original material are not «found objects«, as art history defines innovative artistic practices introduced by Marcel Duchamp and Kurt Schwitters, invoking the experience of collecting civilizational oddities in «cabinets of curiosities». Here, they are «found motifs»,

taken from the «memory cabinets» in the mediatized memory, characteristic of our digital era.

However, as an exhibition format, Dates has brought to the viewing public some composite works, treated in the same way, but still different in their concepts. The artistic decision about their joint presentation and formal juxtaposition of the autonomous works – is their conceptual plan to connect those using dates. The procedure of formatting starts from Milak's watercolors of photographic motifs of real historical events, with precise dates, and the most frequent themes are various catastrophes and ones that are art-related. Then, Uranjek takes the process in his hands and uses the dates from Milak's watercolors as keys in selecting corresponding works from his archive of drawings and collages. In last thirteen years, Uranjek's archive At Least One Cross a Day has grown over 10,000 works, among which he selects adequate matches that, according to him, correspond with motifs in Milak's watercolors, although what is matching are only their dates, i.e. day and month, (but not the year) of the event. Events and motifs are connected / juxtaposed on an irrational level, and this kind of union is being mirrored in a historically unreal time and space, in a history that never happened, according to the conventional interpretation of linear «arrow of time». But, is it really so? Using the new narrative that originated in a constructed temporal discontinuity of two historically incompatible entities, the artists freed a space to cancel the objective chronological sequentiality and enabled the appearance of history as its own negation. In this, due to their idealistic tendencies, the artists recognized an important factor in the positive processes of transforming reality as a whole.

Tihomir Milovac







Hörner & Antlfinger

SARAJEVO TIME TRAVEL AGENCY. PASTS? PRESENTS? FUTURES

Curator: Darija Šimunović Mixed medias & workshop 02nd - 30th April 2016

Have you been dreaming of time travel? Now it might just be possible. If you find yourself in Sarajevo in April 2016, with some luck you might be able to book one of the 50 tickets that are available at the Hörner/Antlfinger «Sarajevo Time Travel Agency» and to embark on a journey with us.

On this journey you will learn — with psychological guidance — how to go into a light trance and to imagine the past, present and future of the city of Sarajevo. The images that appear before your eyes can be captured in drawings, texts or notes and later discussed with your fellow travellers. They will become part of the time travel archive of the exhibition «Sarajevo Time Travel Agency. Pasts, Presents, Futures» by Ute Hörner and Mathias Antlfinger that will take place from the 2nd to the 30th of April 2016 in the Duplex100m2 art gallery.

With their experimental travels through imagined cities, the artist duo from Cologne refers to the ideas of the American psychologist and constructivist Milton H. Erickson, the founder of modern hypnotherapy. Erickson undertook mental time travels with his clients with the goal to reflect on the images of the past, gain new perspectives and form visions of one's own development in the future.

«Our time travel experiments are about creating the possibility to examine the past, present and future of a city outside of the everyday discourse, on another cognitive level, and to discuss these visions. Hereby we are viewing the city as a continuation of one's own body,» say Hörner/Antlfinger.



«The process of imagination, the inner creativeness as a resource that we are all capable of tapping into» is central to their artistic interest.

Hörner/Antlfinger have been working together since the 1990s. Their works of art open critical perspectives on controversial socio-political questions. Conveyed in a subtle way, they are even more striking and persistent. The artists' approach is influenced by processual and transmedial concepts that lead them to work with media art installations, public art projects, video, sculpture or even time travel experiments.

Hörner/Antlfinger have been working on the processual series of works «Time Travel Experiments – Speaking with the Unconscious Social Mind» with different participants across multiple location of the Balkan Peninsula since 2005. After finishing the first time travel series through the Bulgarian capital of Sofia, they undertook a further time travel experiment in Istanbul in 2010. As a final instalment of the Balkan-Trilogy, in April 2016 Hörner/Antlfinger and their «Sarajevo Time Travel Agency» will organize ten time travels in Sarajevo.

The art project is being curated by Darija Šimunović and is aimed not only at local residents but also at those who have previously left Sarajevo and now only visit it or temporarily live there. In other words, at all those who have a personal connection to the city.

The guided imagination journeys will be conducted in collaboration with certified psychologists Ranka Katalinski and Andrea Soldo, who will guide the time travellers in Bosnian/Croatian/Serbian.

With friendly support from Logos Kunststiftung, Goethe Institut, ifa, Duplex, agnes b.











Zvono Award

Finalists: Jelena Fužinato, Alma Gačanin, Nina Komel, Enes Žuliević

Jury: Maja Bajević, Dunja Bošnjak, Jusuf Hadžifejzović, Selma Selma

Mixed Medias 19th May - 05th June 2016

Artist's statement:

Jelena Fužinato

In my practice I approach the institutional context problematics from the artistic, mediating and curatorial position. I work with a format of museum and archive in order to create off-archives and para-museums. My works are often contraposition from the central narratives and often talk about marginal social positions of things and beings. My practice is based on questions about the cultural heritage, politics and production of knowledge and education. The projects that I work on are often long-lasting and multimedia projects with a complex outcome.

Alma Gačanin

My work is based on exploring and questioning erotica and love and their interpretations and manifestations in contemporary society. I question the meanings inside the nature and myself, constantly striving towards different aspects and perspectives. Having in mind that erotica and eroticism come from within, I become a central figure in my own work. I use my poetry and the image of myself as a starting point for work in the fields of video and sound. I am fascinated by experimental cinema and sci-fi literature, as well as by classical and minimalistic music. Due to this, in my work the aesthetics of video and the aesthetics in general are focused on the non-narrative expression.



Nina Komel

Starting point of my work is based on documenting personal experience inside a real space, using visual and non-visual language. My guiding idea rests on individual poetics. It helps me emphasise the experience of recognizing the absurd state and everyday banalities which belong to general experience. Using objective transformation during my work I strive towards the recognition of time in which I'm in, turning towards the «panopticon» project and ironizing it in my artistic practices. By occupying the real space, I talk about the context of getting isolated and I perceive reality as signs which inform the spectator about the states that culture, artists and works are in. Under the influence and pressure of culture, I wish to express the imposed feeling, thought and behaviour which constantly shape us.



From the left: Saša Bukvić. Sandra Bradvić, Nina Komel. Enes Žuljević, Jelena Fužinato, Alma Gačanin

Enes Žuljević

Even though I can't remember my early years, I know that the events from that period still have an effect on me. Members of my family often retell the events from the past which I then reconstruct. I learn from them and revive the parts from my life which I thought were gone. My works, relying on those reconstructed stories, historical facts and my incomplete memories tell my personal story, but they also talk

about universal themes such as anxiety, fear, vulnerability, submissiveness and loss. I use different techniques to create my works. In recent years I have produced short animated films which emerged from my sketches and other drawings. Animation as an expressive media allows me to revive the memories and construct new narratives.

Text edit: Asija Ismaijlovski, Sandra Bradvić Translation: Lejla Bakić



Vanja Solaković & Zlatan Hadžifejzović

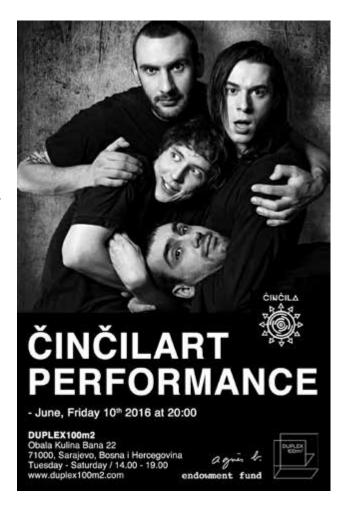
ČINČILART

Performance June, Friday 10th 2016

The duo Vanja Solaković and Zlatan Hadžifejzović previously collaborated in action paint performances, based on painting with their guitar over their bodies and walls, inspiring some qualities to those of the Viennese Actionism but without the «Viennese » and « ism ».

The exhibition included, an installation, screen documentation of previous performances, music videos, sculptures and a live event - a happening under the score of « Moment of connection ».

The performance took over the main gallery space embracing the sound effects of the guitar as a feedback in response to the installation - a graphical spiral of red duct tape. Zlatan's work is well known for the use of duct tape and for this installation he created a spiral in resonance to the architectural available space provoking a sense of movement in the space.







Jim Marshall, Damir Radović, Damir Nikšić, Lana Čmajčanin, Radenko Milak, Daniel Premec, Edo Vejselović, Selman Trtovac, Marianne Marić, Radenko Milak, Milomir Kovačević, Renata Papišta, Nardina Zubanović, Pierre Courtin, Gordana Anđelić-Galić, Nela Hasanbegović, Šejla Kamerić, Dante Buu, Aleksandra Nina Knežević, Enes Žuljević, Selma Selman, Jusuf Hadžifejzović, Bojan Stojčić, Damir Šagolj, Dženat Dreković, Kasja Jerlagić, Alexandra Lopatić, Miodrag Manojlović, Adela Jušić, Dženan Hadžihasanović, Mak Hubjer, Mladen Miljanović, Radenko Milak and Roman Uranjek

KUPUJMO DOMAĆE!

CONTEMPORARY ART FROM THE BALKANS

Mixed medias July 8th - August 27th 2016

A collective exhibition of contemporary Bosnian art will be on display at the Duplex100m2 gallery from July 8- August 31, 2016. « Kupujmo domaće! » will consist of a cabinet of more than 80 artworks that will include paintings, drawings, digital prints, photography and serigraphy.

The aim of the exhibition is to present some of the best contemporary Bosnian artworks to the local and international audience and to promote the development of an art market in the region. It will be the perfect occasion for visitors to start their own collection of Bosnian art; the public will have in fact the opportunity to discover a piece of work, buy it and take it home.

« Kupujmo domaće! » is intended for young as well as established collectors who will be able to find affordable artworks produced by young artists, together with some masterpieces from older generations.

KUPUJMO DOMAĆE

SELECTED CONTEMPORARY ARTWORKS FROM BIH

JULY 8 - AUGUST 27. 2016

EXHIBITION OPENING: JULY 8th 2016 at 19:00

KUPUJMO DOMAĆE

DUPLEX100m2

Obala Kulina bana 22 71000, Sarajevo, Bosna i Hercegovina Tuesday - Saturday / 14.00 - 19.00 www.duplex100m2.com









Collecting an art piece for the first time is an exciting and rather addictive experience – no matter what people are interested in or how big their budget is. We strongly believe that artworks in intimate living spaces can change people's environment and life.

It is never too early or too late to become a collector!

Pierre Courtin & Claudia Zini









Andrej Đerković

TABERNACLE

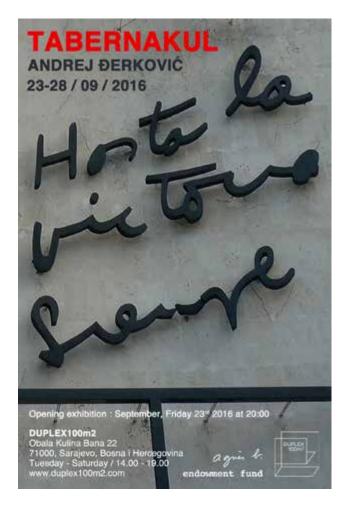
Photography 23rd - 28th September 2016

Just like in the liturgical consecution, photographed places in this lineup have notion of a tabernacles, the places of « prayer and worship » of modern society.

In this series, the selected sites are taking Eucharistic role of the central places of meeting, prayer and worship in the cities that are centres of important social changes in the last century, cities who lived (through) different social movements whose terminology ends with the suffix « ism »... fascism, communism, terrorism, populism and finally, capitalism. These places, mostly central squares, were (are) used as a tabernacle for different ideologies and social systems that have dominated the modern history. Dual meaning of the word svetohranište (tabernacle on artist's maternal language), denounces the amalgam between hraniti (to store) something sacred and hraniti se (idolatry) with the existence of a particular person or idea.

Tabernacle in religious iconography is a space where you keep consecrated sacramental bread, which serve as « food for the soul » or spiritual food. In contemporary social iconography and throughout history, this spiritual food was dressed in all kinds of uniforms and according to geographical and temporal belonging it dictated social systems that, independently of its doctrines or typologies of social movements, were always tragic.

This series of photographic triptych, shows squares as altars of intellection of social consciousness and ideologies, and with his iconoclastic directness and emptiness, it confronts them with the original psychology of the masses. With its critical review, photographs are examining human behaviour during convergence in these social systems.



Next page: Andrej Đerković Tabernacle, Place de la République, Paris, 2016









Gordana Anđelić-Galić

ABSENCE

Mixed Medias 01st - 26th October 2016

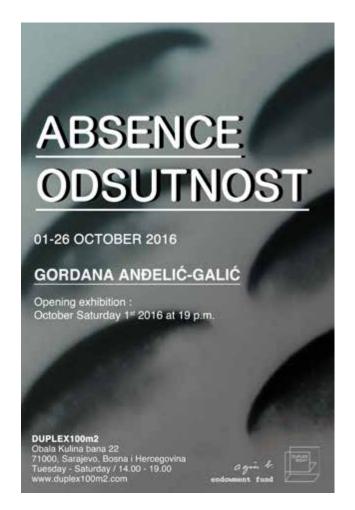
After exhibiting her artworks in the solo show I had a dream..., a sort of homage to Kazimir Malevich, in Duplex100m2 last February, Gordana Anđelić-Galić is now presenting her new body of works such as drawings and a video projection / performance titled Home Sweet Home. As art historian Maja Bobar pointed out on the occasion of the artist's solo exhibition ... In transition... held at the National Gallery of Bosnia-Herzegovina in 2003, Gordana Anđelić-Galić started her career as a painter, but she then became one of the most engaged artists in the area of installation and performance in Bosnia-Herzegovina. In post-war Sarajevo, the artist has been dealing primarily with consideration about the Bosnian conflict, particularly focusing on the suffering of civilians. The focus of this new exhibition Absence is well explained by the artist herself.

When did you start working around the concept of absence?

I already thought about 'absence' while preparing my last show I Had a Dream, but actually it was long before that, now that I think about it. Traces of what I'm doing right now are visible in artworks made ten years ago, or even prior to that. That is why at this exhibition I am also including one old piece that perhaps constitutes the starting point for Absence.

The artworks that you will present at Duplex100m2 were made specifically for this show. Could you tell us something about them?

This is in a way my renewed return to drawing. For the umpteenth time.







I wanted to show what is invisible, what is not there in the picture/drawing but what exists within us. I wanted to show the absence.

Absence is related to presence, to the visibility in the invisibility, and to the manifestation of visibility behind what lies behind; what seems to be vague is always determined by the social, cultural and historical context in which the drawing/image is produced.

The absence emphasizes the presence, not only in its material form. The absence of peace, freedom, respect and love is what actually defines their importance.

That what is missing speaks more than what is present because it allows the viewer to use their own ability of perception and growth.

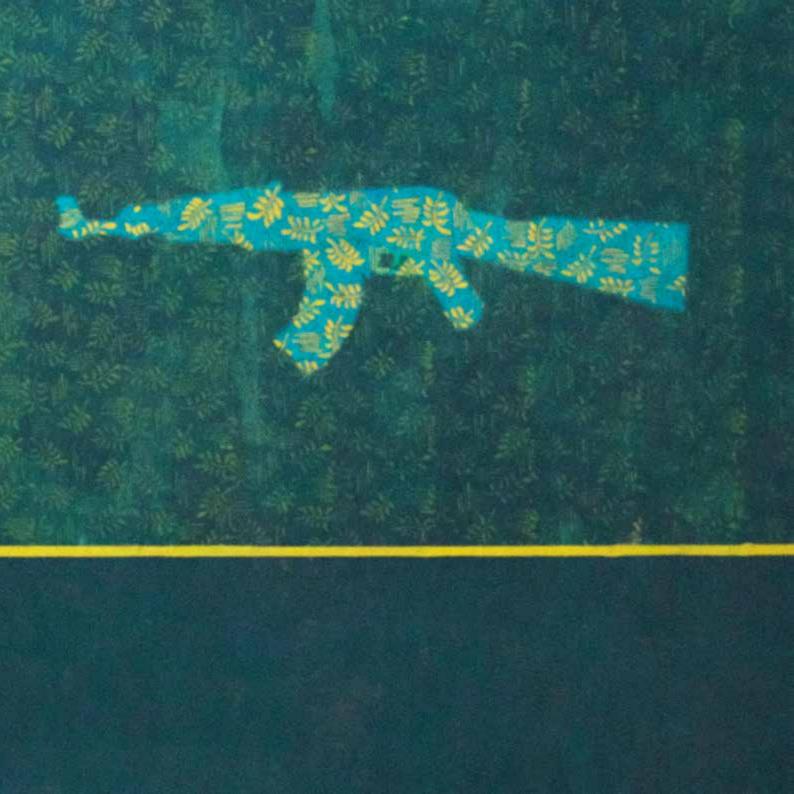
Is there any link between this exhibition Absence and your last solo show I had a Dream?

From the onset my show at Duplex100m2 was conceived as a two-part exhibition, although at first glance it does not seem so. The first exhibition dealt with the deconstruction of images; all along I drew inspiration from Malevich's black square and the thinking behind that black square. These ideas led me to this exhibition Absence.

Why wallpaper?

The motif of wallpaper, in this case, is in the background and to me it has the same role and significance of the color white within Malevich's black square: it makes the square visible.







Video-Salon#6

Video installation December 15th 2016 - January 30th 2017

« Video-Salon#6 » is a collective exhibition of video art gathering more than 400 video art works: this is a fragmentary panorama of a contemporary activity whose formal multiplicity and abundance coerce us into questioning the reality of what is «visual», its temporality and its mobility. We have no other ambition here than to open up a crack in the video-graphic universe, to give a glimpse of the richness and multiplicity of the medium form, with no attempt at extracting one or several tendencies that would serve to somehow refine an act of showing what intends to be purely «raw». No subjects, no central questions, no techniques, no set time limit. The curatorial work functions by ricochet.

Since 2006 the gallery invites numerous artists and several curators, and each artist can invite another, who in turn can submit the work of a third artist, etc.

Video-Salon presents a free and empirical principle of accumulation of works, to which the spontaneity of the presentation corresponds: cosy salon, free access to all videos, free access to monitors, flat screens and DVD players.

Guest curators & artists

Bitumas: Jérémy Le Corvaisier, Grégory Kaz Delauré, Laurent Bechtel, Blutenschwein Productions: Paolo Bonfiglio, Isabel Becker, Susan Schmidt, David Buob, Franz Aman, Carmen Malin, Dunja Blazević: Nika Oblak & Primož Novak, Rada Bukova: Eric Stephany, Olivier Nourisson, Constantin Alexandrakis, Olivier Nourisson, Rada Boukova, Assaf Gruber, Aline Cateux: Slobodan Maksimović, Razim Karalić, Goran Stanković, Stanka Gjurić, Srđan Keča, Mihajlo Jevtić, Aline Cateux, Verica Patrnogić, Davor Konjikušić, Marko Kancanski,



Szymon Jakubowski, Ivona Juka, Conatus - Boris Achour: François Nougiès, Stephane Bérard, Michel Blazy, Pierre Huyghe, Cyprien Gaillard, Boris Achour, Nicolas Boone, Elise Parré, Jay Chung & Takeki Maeda, Joanna Malinowska, Vanessa Desclaux: Vittorio Santoro, Fabien Giraud, Raymond Taudin Chabot, Johanna Billing, Gail Pickering and Bernd Behr, Ensb-a: Jérôme Baudard, Sung-Eun Chang, Sandra Bohme, Roxane Borujerdi, Laurence Cathala, Julie Chabin, Ladane Dehdar, A.B Girot, Amélie Juillard, Céline Lachkar, Eve Mattus, Marie Preston, Daniela Sergieva, Claire Tabouret, Evgenija Wassilew, Global Screen: Shahram Entekhabi, Jan Verbeek, Agnes Meyer-Brandis, Juanjo Fernandez Rivero, Ran Slavin, Judith Nothnagel, Gabriela Gerber and Lukas Bardill, Franziska Megert, Gudrun Kemsa, Janeann Dill with Hank Lazer, Anneke Ingwersen, Astrid Hagenguth, Antek Grzybek: Marta Dunder, Piotr Zielinski, Kasia Robak, Ewelina Sugajska, Natalia Drej, Kamil Iwanczyk, Kasia Kulagowska, Mariusz Owczarek, Juliusz Zenker, Tomasz Wolszczak, Enver Hadžiomerspahić: Bizhan Bassiri, Ibro Hasanović: Laura Huertas Millan, Armand Morin, Jean-Christophe, Gregory Buchert, Aurélien Vernhes-Lermusiaux, Benjamin Naishtat, Theodora Barat, Christophe Herreros, Arthur Zerktouni, Argentinne Lee: Argentine Lee & Sébastien Szczyrk, Kim Hyun-Myung, Kim Seong-Youn, Kim Byoungkwon, Lee Sejung, Kim Jaejeong, Lee Kwang-Ki, L'ambassade: Rémi Uchéda, Aymeric François, Michael Sellam, Jochen Dehn et Monika, Gintersdorfer, Charlie Jeffery, Jérémy Laffon: Nicolas Daubanes, Jean Dupuy, André Fortino, Alexandre Gerard, Jérémy Laffon, Géraldine Py et Roberto Verde, Alain Rivière, Jean-Claude Ruggirello, Argentine Lee: Nam-kee Hong, Hyun-myung Kim, Seong-hoon Park, Laurent Pernot, Yu-cheng Chou, Argentine lee, Marc Mercier & François Lejault: Masako Hattori, Barbara Roguszczak, Label Ombres: Carole Arcega, Mikael Rabetrano, Ele, Othello Vilgard, Mikael Rabertrano & Frédéric d'oberland, Sébastien Cross et Carole Arceg, Adrien Pasternak: Jean-Baptiste Couronne, Charlotte Puertas, Lee Wells: Hackworth Ashley, George Barber, Josephin Boettger, Chris Coleman, Cecilie Dahl, G.H. Hovagimyan,

Stephanie Lempert, Iris Piers, Nicholas and Sheila Pye, Alexander Reyna, Jaye Rhee, Cinzia Sarto, Melissa Schubeck, Endre Tveitan, Lam Mai Kit, Amelia Winger-Bearskin, Stephane Sauzede: Camille Laurelli, Dick Head Man Records, DHMR, Trop The Big Band Off Musicians, Super Force Bomber Kart, Raphaël Charpentié, Docteur Cool, Ggrü, Tolga Taluy, Pierre Lesclauze, Denis Savary, Denis Savary, Tolga Taluy, Clôde Coulpier, Fabrice Croux, Fanette Muxart, Rootsfosky, Raoul Beckman, The dead people, Joe deadssin, Capitaine Sentiment, Nude Cocker, Kim Croux, Super Polar, Petr Bende, Hjalmar, Camille Laurelli, Grégory Cuquel et Benjamin Seror, Samuel Moncharmont, Emilie Besse, Jeanne Trong: Chia-En, Wilfried Agricola de Cologne: Daniel Lo Iacono, JiHyung KimLorenzo Nencini, Oksana Shatalova & Alla Girik, Matthieu Capel, Small Room Tango, Unnur Andrea, Einars dottir, Dennis Miller, Kaspars Groshevs, Lycette Bros, Nick Fox-Gieg, Hermes Mangialardo, Rafaèl Alcala, Marco Batista, Larissa Sansour, Jon Keith Brunelle, Rami Fischler, Artur Augustynowicz, Wilfried Agricola de Cologne, Antony Rousseau, Margarida Paiva, Laurent Pernot, Oksana Shatalova, Jeremiah Jones, Norbert Attard, Anders Weberg, Daniel Iturrizaga, Martijn Verhoeven: Sara Rajaei, Bas Jan Ader, Mayaan Amir/ Ruti Sela, Maarten Boekweit, Gitte Hendriks, Ilona Rybka, Pravo Ljudski: Aïda Maigre-Touchet, Anna Brass, Brigitte Uttar Kornetzky, Coffee Project, Dani Rosenberg, Iara Lee, Jamie Doran, Jared Katsiane, Kristof Bilsen, Miglena Sandmeier, Pip Chodorov, Roland Wehap, Tristan Daws, Vanja Čelebičić

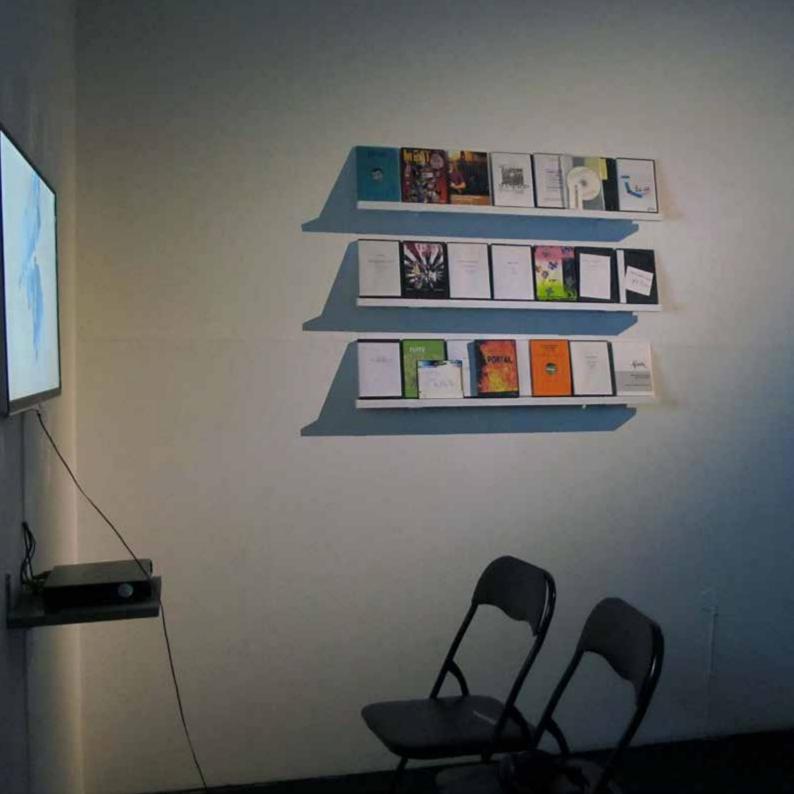
Artists, Curatorial Rebound Project

Jean-Max Abrial, Lucy Allard, Ambrosia, Belinda Annaloro, Antenna / Chiyo Ogino, Yuka Saeki, Tanaka Hideyuki, Oka Hiroshi, Yazu Yoshitaka, Ichimura Keisuke, Emmanuelle Antille, Alexis Argyroglo, Audrey Armand, Rémi Arora, Arunakaij & Bruno Bresani, Ervin Babić, Ismail Bahri, Virginie Balabaud, Gilles Balmet, Vincent Barré, Anahita Bathaie, Neil Beloufa & Dorian Gaudin, Abdelkader Benchamma, Alexis Bergeron, Bertran Berrange, Renaud Bézy, Christiana Biron.



Rada Boukova, Igor Borozan, Nicolas Boone, Igor Bošnjak, Halida Bougriet, Peggy Bougy, BreakBordeline Production & Pierre-0 Rivière, Amandine Brenas, Chris Borkowski, Rada Bukova, Stefanie Bush, Anna Byskov, Olivier Cans, Guillermo Carreras- Candi, Julien Chevy, Claude Chuzel, Lana Čmajčanin, Leila Čmajčanin, Jean-Philippe Convert, Gaël Comeau, Séverine Coquelin, Clôde Coulpier, Raffaella Crispino, Pierre-Yves Cruaud, Baptiste Debombourg, Romain Delange, Aymeric Delhay, Anais Delmas & Paul Pirritano, Pauline Delwaulle & Clément Postec, Gilles Desplanques, Delphine Deval, Steven Dixon, Jasmin Duraković, Irena Eden & Stijn Lernout, Cicero Egli, Sandrine Elberg, Susanne Fasbender, Samir Fejzović, Isabelle Ferreira, Zlatan Filipović, Thomas Fontaine, Fred Forest, Stephane Forni, Aymeric François, Marie Frier, Yoko Fukushima, Iris Gallarotti, Florence Girardeau, Jean-Luc Godard, Raphaël Grisey, Antek Grzybek, Henry Gwiazda, Jusuf Hadžifejzović, Enver Hadžiomerspahić, Ibro Hasanović, Nela Hasanbegović, Anne Le Hénaff & Fouad Bouchoucha, Robin Holmes, Natalja Dordević, Luka Petrusić, Frank Hoppe, Kim Hyum-Myung, Yoshiaki Inatsugi, Adla Isanović, Lanit Illouz, Adnan Jasika, Barry Johnston, Željka Jović, Mathieu Jouffre, Filip Jovanovski & Dean Damjanovski, Pauline Julien, Nico Juret, Adela Jušić, Yoko Kajio, Sima Khatami, Johanna Kirsch, Elvedin Klačar, Hannes Kôlblinger, Andreas Kressig, Andrea Kustić, Jérémy Laffon, Jean-François Lanthier, Mars -Fred Landois, L'écran fantôme, Argentine Lee, Jinkyung Lee, Lemeh42, Sentini Michele and Paoloni Lorenza, Alexandre Leroy, Sébastien Levassort, Yann Levy, Sébastien Loghman & Thomas Guillaume, Josef Nadj, Solomon Nagler, Julie Navarro, Alessandro Nassiri, Cécile Nduhirahe & Katherine Oggier Chanda, Jeremy Newman, Damir Nikšić, Tore Nilsson, Jenn E Norton, Marie Magescas, Matthieu Martin, Nenad Malešević, Miodrag Manojlović, Anne-Laure Maison, Edwige Mandrou, Laurent Marissal-Painterman, Chloé Mazlo, Ricardo Mbarkho, Mladen Miljanović, Aaron Miller & [dNASAb], Eden Morfaux, Moona, Monochrom, Sabrina

Muller, Damir Očko, Katherine Oggier, Mona Oren, Richard O'Sullivan, Irena Paskali, Antonio Gonzales Paucar, Tomoyuki Ueno, Valérie Pavia, Jean-Gabriel Periot, Laurent Pernel, Sylvie Petitjean, Guillaume Poulain, Daniel Premec, Damir Radović, Milica Radić, Sara Rajaei, David Ramin, Vedran Residbegović, Jack Pettibone Riccobono, Guillaume Robert, Baptiste Tanne, Marjorie Glas, Anne-Marie Rognon, Mathieu Rouget, Roxy in the Box, Lionel Sabatté, Saidin Salkić, Nedžat Šantić, Kim Seong-Youn, Raphaële Shirley, Iva Simčić, Demis Sinancević, Elizabeth Smolarz, Selimir Sokolović, Benoit Stefani, Martin Stumpf, Stefan Sulzer, Sébastien Szczyrk, Stéphane Thidet, Vladimir Tomić, Ukoso Prod - Amila Abramov, Ulay, V-Atak, Edo Vejselović, Evgenija Wassilew, Lee Wells, Letitia Werth, Jean-Michel Wicker, Anna Wignell, Sanford Wintersberger, Film Production, Virginie Yassef, Mouhi B Yba, Raphael Zarka, Clément Zerbola, Lucia Cristiani, Anna Fernandez De Paco.







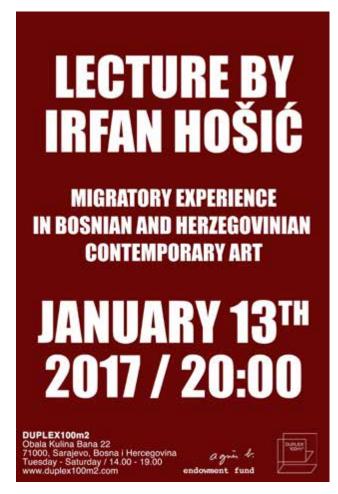
Irfan Hošić

MIGRATORY EXPERIENCE IN BOSNIAN AND HERZEGOVINIAN CONTEMPORARY ART

Lecture January, Friday 13rd 2017

In the years following the 1990's war, the register of the diasporic Bosnian and Herzegovinian art production became gradually filled with works that deal with displacement, memory, and trauma. Scattered across the globe as a direct result of the war, artists such as Bojan Sarčević, Aida Šehović, Amer Kobašlija, Endi Pošković, Mladen Bundalo, Naida Begeta, Nermin Duraković, Damir Radović, Amir Husak, Sanela Jahić, Zlatan Vehabović, Alem Korkut, Margareta Kern and Irma Maudlin address personal and collective memories of the violent exodus and the social environments they originally belonged to. The works of these artists are coded with artistic vocabulary that refers to the processes of transnational re-identification while – at the same time – they enact a struggle to preserve the memories that were formed at the moment of forcible separation from their homeland. Interpretation of these works is inevitably multilayered and bespeaks the complexity of the Bosnian-Herzegovinian multiethnic society; the Balkan conflict of the 1990s; and the social stratification conditioned by historic discontinuities and the adverse political circumstances of today. In essence, we are dealing with reproductions of experiences related to migration trauma, and a specific aesthetic of mediation and reception.

Bosnian and Herzegovinian emigration of the 1990s can be placed in the contexts of both continuous practice of migration and consecutive failures of forming a collective migration conscious. This paper aims to examine the key characteristics of the phenomenon and offer a new reading of contemporary Bosnian Herzegovinian art through the prism of recent (global) migrations from east to west.







Pierre Courtin

NEVER ENDING STORIES

Curator: Claudia Zini

Drawing

February 21st - February 29th 2017

« These drawings are the reflect of our today craziness, of the craziness of the war, of the craziness of peoples, it is about the huge capacity for human to destroy them self... »

Pierre Courtin's solo exhibition « Never Ending Stories », curated by Claudia Zini within the framework of the International Festival Sarajevo « Sarajevo Winter' » directed by Ibrahim Spahić, will present a series of around 100 drawings realized between 2004 and 2017, inspired by different newspapers' headlines, books' covers and famous cultural images in an dynamic interplay between image and text.

Since more than ten years Pierre Courtin has been working on two different series on drawings in a 'non-stop' process. The first series started in 2004; the second one was initiated the day after the ferocious assassination of the Charlie Hebdo cartoonists in January 2015. His practice is a visual echo to the continuous stream of everyday news and its final outcome constitutes a big composition resembling a personal press clipping with the most important news and hot topics dealing with politics and society. World tragic events and human tragedies are recorded, from WWI up until Trump's election, often mixing news from the past with present-day news; this stratagem results very effective in underlining the absurdity of events happening over and over again in history. The drawings represent the artist's personal reflection about the times in which we are living, particularly insisting on themes such as the return on nationalism in Europe, capitalism and consumerism, racism and religion, in general 'the craziness of our time'. They will to question our close 'relation-ship' or addiction to mass media, representing at the same time the artist's meditative reaction to everyday violence as it portrayed on daily news.



























Adela Jušić

REAL BUT NOT TRUE

Mixed medias 08th - 30th March 2017

The First, and especially the Second World War was a turning point for the women of Yugoslavia. In the Kingdom of Yugoslavia women could have only a few roles - they could be wives, mothers (property) and a cheap workforce. Legally, they didn't even have the status of a person. World War One brought small changes, culminating in the victory of the national liberation. While men were on the fronts of WWI, women took vacant positions which were until then reserved exclusively for men. In WWII, women gave their contributions side by side with their co-fighters, showed superhuman resistance and mobilised against enemy forces in every way possible: through legal and illegal activity, on occupied and liberated territory, in fear and in freedom, women acted in the struggle against the enemy and fascism.

According to Mitra Mitrović, WWII was the war that blurred the lines between the front and the background. Women were in both at the same time; in the army with machine guns and with the laboring force in the background. With their bodies, in combat and in physical labour, women made the revolution possible and greatly influenced the outcome of WWII in Yugoslavia. They fought with guns and paid in blood for the rights we have today. We must never forget the most important rights we inherited from their struggle - women's suffrage and the right to compulsory education.

As one of the largest women's organisations in the region and the world, the Antifascist Front of Women counted at the time more than 2 million members, making it the biggest organised women's movement in the Second World War. 100 000 women fought as Partisans, out of which 2 000 received a military rank. 25 000 partisans were killed, and over 40 000 were wounded



in combat. The AFW, with its numbers and its activities, will be memorialized as one of the greatest instances of women's organising of all time. After WWII the role of the AFŽ moved from the battlefield to the task of rebuilding the country. In 1947, the decision was made to start realizing the first Five-year plan, and AFW became one of the organisations fulfilling their obligation by working diligently on the reconstruction of the country. The realization of the Five-year plan depended heavily on the heroic work of women as a reserve army of labour for the creation of a happier future for the Yugoslav people. Women dug, built railways and railroads, worked in mines and fields, built infrastructure and factories. In addition to their heroic work on reconstruction, they still carried out all their traditional duties. The responsibilities of caring for children, the sick, the elderly, the feeble, and the household all still fell on them. The AFŽ is a phenomenon of a time inscribed with the experience of the witnesses, a time of struggle where women really, but not completely, won their rights, a time when everything changed and stayed the same for women.

How do we treat this past in a time of complete dissolution of the idea of togetherness and collective struggle? On the one hand, for generations who are completely cut off from their past, even comprehending the power and magnitude of the AFŽ would be a genuine step forward in the fight against the dominant ideology of oblivion, the everlasting present, and the historical revisionism of reactionary forces. And on the other hand, radical dehistoricization and mythologization of the AFŽ by the Left has led to a complete misunderstanding of the historical circumstances and causes which ultimately led to AFŽ's formation, and the original roles envisioned for it. Exactly because of this, now more than ever, we have to think through our past critically and not nostalgically, against the ideology of oblivion, defiantly remembering and collecting experiences from which we can learn a lot - about the past, but also about ourselves.



Skirt: Red Skirt: White, 2017 / If needed, we are all soldiers, 2016



Heroism of Labor, 2017

Tijana Okić



Gilles Clément, Jacques Ferrandez, Chloé Traband & Julia Coquelle, Coloco, Paysagistes sans frontières, Joséphine Billey, Samuel Berthet, the National School of Architecture of Versailles

THE GARDENS OF STOLAC, THE GARDEN OF EUROPE

Mixed medias 14th - 29th April 2017

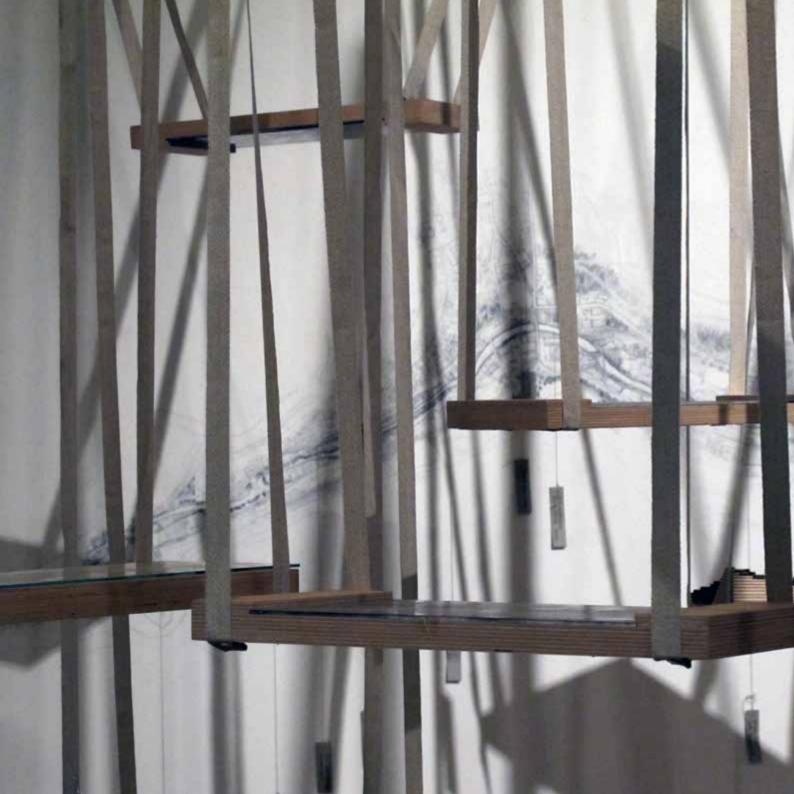
Under the auspices of the André Malraux Center, the project initiated by Francis Bueb asked the question: « Do gardens have the power to connect human beings? ».













Dante Buu

SOLO SHOW

Mixed medias 5th - 27th May 2017

you said,

in the midday light of your boyfriend's bedroom:

«You are the most beautiful man I have ever kissed.» (Bring Me His Heart, 2013)

Dante Buu was born in Rožaje, Montenegro. Rooted in intimacy, his work addresses the brutal sociocultural environment and omnipresent alienation in society through a variety of media. Gender roles, identities, sex and stereotypes set by the mechanisms of power are questioned and deconstructed in order to express intimate quests of resistance and subversion and how they extend from private to public and beyond. What is ostensibly beautiful, joyous and accessible is stripped down in Dante Buu's work to expose its flipside so he can examine its implications and how they affect us both individually and collectively.







Maja Ružnić

PHANTOM CARAVAN

Painting 02nd - 22nd June 2017

These paintings are a search for lost cousins, forgotten uncles, and unknown fathers. The process of painting allows me to sift through my ideas about who they might have been. I make them up as I go, wiping and staining the surface of the canvas until a face feels familiar. They dance to help me remember. The finished painting is a collaboration between myself, their whispers and moans. Their dance destabilizes certainty and makes us feel comfortable with fog. My marks, barely legible, flirt with abstraction and let the figures be unraveled. My painterly language is the spoken language of my ancestors-gibberish--and it is in this balderdash that we meet. My marks break, trip on themselves and cough up hairballs. How little can we get away with and still derive meaning from something? Can I take the eyeballs away and one will still know that it's a face?

I first learned about Pierre Courtin and his gallery, Duplex 100m2 in January of 2017 through Facebook. He showed up as a 'recommended friend' and after some investigating, I learned that our mutual friends were other Bosnian artists. I was curious and quickly sent him a friend request. I followed up with a message and asked if he would be interested in exhibiting my work in Sarajevo, a dream I've had for years. Within hours, Pierre responded positively and we started planning an exhibition for the summer of that year.

Phantom Caravan opened on June 2nd, 2017 and it was my first exhibition in Bosnia—the country where I was born and was forced to flee from as a child. My work, which deals with trans-generational trauma and its lingering effects, was warmly



welcome by Pierre and the Sarajevo art community. This exhibition felt more important than any other, as Bosnia and my childhood refugee experience symbolize the origin of my deep interest in trauma and healing. I fell in love with everyone I met and was moved by the deep conversations and emotional recollections of the war years.

Pierre's passion and commitment to Duplex100m2 radiated and I wished I had the resources to help him to continue running the gallery. I wondered where all his energy came from—and why so much love for a country that was not even his birthplace. I still don't fully understand the root of Pierre's dedication to the Bosnian art community, but I've realized that my curiosity is futile. Pierre's love for Bosnia, its artists and the art community reveals a desire to preserve a memory of conflict and people's struggle for survival. This instinct to not forget through art, is what I believe makes Pierre Courtin an important figure in the contemporary landscape of art from BiH and the Balkans.

His exhibitions celebrated the work of numerous artists of Bosnian and Balkan heritage and by giving them this platform, Pierre created a space that acknowledged their existence and ensured that their stories are not forgotten.











Sarajevo - l*a*tribu*t de l'art

Launch book June, Tuesday 24th 2017

« Sarajevo – l*a*tribu*t de l'art », edited by Pierre Courtin, Pierre-Philippe Freymond & Christophe Solioz presents a set of 19 exclusive interviews of Sarajevo-based artists belonging to different generations: Edo Numankadić, Nardina Zubanović, Emina Kujundžić, Edin Zubčević, Almir Kurt, Daniel Premec, Nela Hasanbegović, Asim Đelilović, Gordana Anđelić-Galić, Adela Jušić, Pierre Courtin, Nenad Dizdarević, Danis Tanović, Damir Imamović, Aleksandra Nina Knežević, Mak Hubjer, Paul Lowe, Dante Buu, Andrej Đerković.

The interviews were realized in Sarajevo by students from the « Collège de Genève » during their « Art Study Trip » which took place end of March 2017 in the framework of the « Philosophy of the City » lecture given by their philosophy professor Christophe Solioz.

This project was done in partnership with the Gallery Duplex100m2

This 160 pages strong art book is published by Riveneuve Editions (Paris) and Duplex100m2 and printed in Sarajevo.

The layout is done by Aleksandra Nina Knežević.





Daniel Premec

 NOUS STYONS AS XXIE SERVE THE NOUVELLE ERE D'ENCLAVAIRE NOUS
 NOUS STANDARD TO AN AND THE SERVE THE PROPERTY OF THE SERVE THE SE COMMEDIA PRODUTE DE CONSOMMATION. DELIFICA ET IUTAS COMME DES RECRETS, ON NODE PAUCHE AND RESET DE NOTRE PARCOURS. TOUS COMME DE PLUME ARRIES - D. PREMER

POURRIEZ-VOUS VOUS PRÉSENTER EN QUELQUES MOTS) je stris në a Sarajevo en 1976. Jat vecu en Allemagne durant trois ans au début des an auts revenu à Sarajevo et j'ai fait mes étades à l'École des arts appliqués, dans le depa ture. Par la suite l'ai fait un Master à l'Acole des la l'École des arts appliqués, dans le departements de Sarajevo. Louise suas revenua sarajevo er jarrant mes etudes a riccore des arts appudos s, unas se tudes fum. Par la suite, Jai fair un Master à l'Académie des beaux arts de Sarajevo, tonjou de suas arts de Sarajevo, tonjou Je suit en train de finir un doctorat à Belgrade en Serbie, tout en travaillant com assistant à l'Académie des beaux arts de Satijevo

Durant les 23 dernières aunées, l'ai beauxoup participé à la scène d'art contemporayear local qu'a l'étranger, avec des expensions en solo et en groupe. Dans mon trava sieurs supports : cela va de la sculpture à la vidéo, en passant par les installations et la Pourquoi êtes-vous devenu artiste >

Parce que c'est ce que je savais faire le mieux, je trouve mon inspiration dans la vie. A plus done co sculpture, je voulais d'about devenir designer, purce que je croyais que ne me permettrait pas de vivre correctement. Mais mes notes netaient pas suffisan pour être admis à l'école de design

Je tiens à dire seci à propos des notes : si un jour vous faites partie d'un jury, pen mission est de rechercher le vrai talent, et pas seulement les bons elèves. Souvenes prix et les notes obtenus ne représentent pas forcement toute la personne, tout soit ne faut jamais désexpérer à cause d'un marvais score. Nous avons tous le devoir d'acc don, quel qu'il soit. Ne gâchez pas votre talent, cultives le '



Milomir Kovačević, Thomas Nolf, Ziyah Gafić, Radenko Milak, Nela Hasanbegović, Bojan Stojčić, Gordana Anđelić-Galić, Selman Selman, Kosta Kulundzić, Jusuf Hadžifejzović, Marianne Marić, Renata Papišta, Louis Jammes, Taida Jašarević, Ziyah Gafić, Maja Ruznić, Enrico Dagnino, Damir Radović, Edo Vejselović, Roman Uranjek, Alexandra Lepotić, Nina Komel, Ibro Hasanović, Damir Sagolj, Damir Nikšić, Kasja Jerlagić, Daniel Premec, Nardina Zubanović, Nika Oblak & Primož Novak, Mak Hubjer, Adela Jušić, Dzenat Dreković, Camille Valentin, Hector Morić, Mladen Miljanović

KUPUJMO DOMAĆE! CONTEMPORARY ART FROM THE BALKANS

Mixed medias 12th August - 30th October 2017

After the great success of the first edition last year we are glad to invite you to the new « Kupujmo Domace! » collective exhibition which is going to be open everyday during the Sarajevo Film Festival.

- « Kupujmo domaće! » focusing on contemporary art from the Balkans will be on display at the Duplex100m2 gallery from August 12 and will be open until September 29, 2017.
- « Kupujmo domaće! » will consist of a cabinet of more than 100 artworks that will include paintings, drawings, digital prints, sculptures, photography and serigraphy.

The aim of the exhibition is to present some of the best contemporary artworks from the Balkan region to the local and international audience and to promote the development of an art market in the region. It will be the perfect occasion for visitors to start their collection; the public will have the opportunity to discover new artists and their works, buy them and take them home.







« Kupujmo domaće!» is intended for young as well as established collectors who will be able to find affordable artworks produced by young artists, together with some masterpieces from older generations.

Collecting an art piece for the first time is an exciting and rather addictive experience – no matter what people are interested in or how big their budget is. We strongly believe that artworks in intimate living spaces can change people's environment and life.

It is never too early or too late to become a collector!

Pierre Courtin & Claudia Zini







HOWARD







Outdoor projects 2006 - 2017

Early on, in 2006, the ambition of the gallery was also to promote the artists of Bosnia and Herzegovina on the international scene of contemporary art.

We had to try to invent a balance between our local action in Sarajevo and the development of projects abroad. The numerous projects abroad have allowed a better visibility of the artists of Bosnia-Herzegovina, have allowed to weave a network of international relations of curator, collectors, directors of museum, art critics.

Today we have a real and powerful network all over the world, we will of course continue to develop new projects in the near future...

















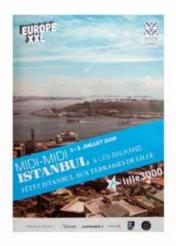
among thesis bearetime, in our last for fearly bear beared, in consume beared that any configuration of the control of the con















IDIPEAMS VS CAUCHEMAPS IBATTLEFIELID

AINZELEI:

18p (Brenne bar

Une exposition de Dany Niksio

de 16h à 20h. Performance à 16i

[1], partie d'art contemporare. 59-59 de se Replanacie, 95000 Generale. 64 til 16 64 til - Infostiglaccol org. www.scu.org



PAS PAR LÀ/ TAKHLE NE



PERTURNAL VIOLOGRAPHIES, CHUTTAS, AND EXPERIMENTAL IMAGES PERTURAL THICKNESS OF THE SETS

PRESENTED ARTESTS:

ANOTHERS MILEA, GORDANIA PARTS N° GALIF, MISTERAS MARGILOUS,

EDITA MÁC MINA YLEDGIE MLÁCHE MILLENOVIČ, MALSTR BURGALO

CARTS NUMBER - CURLISTS SY PRIME COUNTY - MARCH SP* 2013 AT 2020









Lancement de Idoine & Pierre Courtin Pierre Courtin le vendredi 25 mars à 18b00 à la Librairie PETITE ÉGYPTE

Launch of Idoine & on Friday, March 25th at 6.00 pm at the library PETITE ÉGYPTE

"I harbor the idealist idea that we still have a little latitude to change all of this, but we will continue recidessly to destroy everything. I do not believe in any god but I believe in Mad Max and Terminator ... "



2006

Vidimo Se Soon **Presented artist: Pierre Courtin**

Ćejvan Ćehaja Hamam, Mostar, Bosnia and Herzegovina October 2006

2007

Video-Windows

Presented artists: Ervin Babić, Pierre Courtin, Ibro Hasanović

Museum of Contemporary Art of Busan, Busan, Korea March 2007

Dadada

Presented artists: Emmanuelle Antille. Ervin Babić. David Cousinard & Sarah Fauguet, Andrej Đerković, Jusuf Hadžifejzović, Frank Hoppe, Adla Isanović, Damir Nikšić Video program: Boris Achour, Abdelkader Benchamma. Nicolas Boone, Baptiste Debombourg, Aymeric Delhay, Aurélie Dubois, Zlatan Filipović, Ibro Hasanović, Barry johnston, Argentine Lee, Laurent Mareschal, Jean-Gabriel Périot, Damir Radović, Edo Vejselović, Lee Wells, Virginie Yassef

Ćejvan Ćehaja Hamam, Mostar, Bosnia and Herzegovina July 2007

The 4th Busan International Video Festival Presented artists: Lionel Sabatté, Nika Oblak & Primož Novak, Boris Achour, Demis Sinancević, Damir Nikšić, Jeangabriel Périot, Laurent Mareschal, Raphaël Zarka, Baptiste Debombourg, Ervin Babić, Fabien Giraud, Guillaume Poulain, Stéphane Thidet, Aymeric Delhay, Barry Johnston, Damir Radović, Jusuf Hadžifejzović, Virginie Yassef, Nicolas Boone, Seong-hoon Park, Emmanuelle Antille, Zlatan Filipović

Community Media Center, Busan, Korea October 2007 **302** | Duplex 100m2

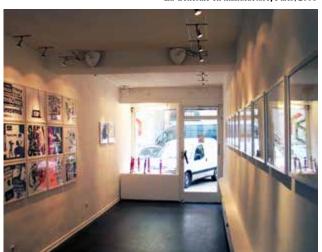


Ćejvan Ćehaja Hamam, Mostar, 2007

Sarajevo, Memory and Communication Presented artists: Ervin Babić, Ibro Hasanović, Yoshiaki Inatsugi, Šejla Kamerić, Damir Nikšić, Sébastien Szczyrk Art center of Shiga, Shiga, Japan November 2007



Video Box La Générale en manufacture, Paris, 2008



Don't think twice it's alright Gallery KUK, Köln, 2008

2008

Don't think twice it's alright Presented artists: Pierre Courtin & Damir Radović Gallery KUK, Köln, Germany April 2008

6th Short film festival of Mostar

Presented artists: Lionel Sabatté, Jean-Gabriel Périot, Boris Achour, Nika Oblak & Primož Novak, Jenn E Norton, Bitumas, Grégory Kaz Delauré, Damir Nikšić, Mathieu Rouget, Demis Sinancević, Leila Čmajčanin, Seong-hoon Park, Baptiste Debombourg, Raphael Zarka, Laurent Mareschal, Bertran Berrange, Adela Jušić, Bitumas, Jérémy Le Corvaisier, Damir Radović, Ervin Babić, Laurent Pernot

Cultural Center Abrašević, Mostar, Bosnia and Herzegovina June 2008

Parcours West

Presented artists: Lionel Sabatté, Jean-Gabriel Périot, Boris Achour, Nika Oblak & Primož Novak, Jenn E Norton, Bitumas, Grégory Kaz Delauré, Damir Nikšić, Mathieu Rouget, Demis Sinancević, Leila Čmajčanin, Seong-hoon Park, Baptiste Debombourg, Raphael Zarka, Laurent Mareschal, Bertran Berrange, Adela Jušić, Bitumas, Jérémy Le Corvaisier, Damir Radović, Ervin Babić, Laurent Pernot

La Générale en manufacture, Paris, France June 2008

Collection10m2 Curator: Stéphane Sauzedde Art Center OUI, Grenoble, France July 2008



Video-Box & Singles Videos Halo Galeria, Olstyn, 2009

The 5th Busan International Video Festival Presented artists: Adela Jušić, Mladen Miljanović, Damir Očko, Nika Oblak & Primož Novak

Community Media Center, Busan, Korea October 2008

2009

Video-Box & Singles Videos Presented artists: Jean-Gabriel Périot, Adela Jušić, Nika Oblak & Primož Novak

Halo Galeria, Olstyn, Poland January 2009

Super Nova

Presented artists: Nika Oblak & Primož Novak, Ervin Babić, Damir Nikšić, Ibro Hasanović, Demis Sinancević, Leila Čmajčanin, Irena Paskali, Damir Očko, Mladen

Miljanović, Adela Jušić, Damir Radović, Andrej Đerković, Zlatan Filipović

La Générale en manufacture, Paris, France June 2009

Lille 3000 festival, Europe XXL - Balkan Video Box Presented artists: Nika Oblak & Primož Novak, Ervin Babić, Damir Nikšić, Ibro Hasanović, Demis Sinancević, Leila Čmajčanin, Irena Paskali, Damir Očko, Mladen Miljanović, Adela Jušić, Damir Radović, Andrej Đerković, Zlatan Filipović

Tri Postal, Lille, France July 2009

I will find a title

Presented artists: Baptiste Debombourg, Irena Eden & St Stijn Lernout, Damir Radović, Adela Jušić, Clôde Coulpier & Séverine Gorlier, Sébastien Legal, Ibro Hasanović, Lionel Sabatté, Alexandre Léger, Leila Čmajčanin, Aurélie Dubois. Vincent Barré

Gallery KUK, Köln, Germany September-October 2009

2010

From One Wall to the Other One Presented artists: Eric Watier, Hubert Renard, Mladen Miljanović, Laurent Marissal, Damir Radović Co-curator: Laurent Buffet

Le Mur Saint Martin (Paris) & Galerija10m2 (Sarajevo) March 2010

Vidéo-Salon Éphémère

Presented artists: Emmanuelle Antille, Bertran Berrenger, Rada Boukova, Igor Bošnjak, Leila Čmajčanin, Baptiste Debombourg, Gregory Delaure, Gilles Desplanques, Thomas Fontaine, Nela Hasanbegović,



Vidéo-Salon Éphémère Nuit Blanche, Paris, 2010



Nicolas Cante Concert hall Dom OS, 2011

Ibro Hasanović, Adela Jušić, Nenad Malesević, Laurent Mareschal, Miodrag Manojlović, Eden Morfaux, Mladen Miljanović, Julie Navarro, Damir Nikšić, Nika Oblak & Primož Novak, Damir Očko, Jean-gabriel Périot, Laurent Pernot, Lionel Sabatté, Demis Sinancević, Stéphane Thidet, Virginie Yassef, Raphael Zarka Co-curator: Baptiste Debombourg Nuit Blanche
Le Point Éphémère, Paris, France October 2010

2011

Dreams vs Cauchemars Battlefield: Bosnia Presented artist: Damir Nikšić Art Center OUI, Grenoble, France February 2011

April 2012 - Duplex100m2 project Lecture ENSBA, Paris, France Special Guest: Milomir Kovačević Strašni March 2011

Nicolas Cante - Sounds...from my piano Concert Concert hall Dom OS & Club SO.BA Organisation: Sabina Sabić Avril 2011

2012

Inventory book 2004-2011 Launch book « Duplex10m2 Exhibitions' Inventory 2004-2011 »

Flammarion Bookstore, Pompidou Museum, Paris, France Thanks to Alexis Argyroglo July 2012

Pas par là Lecture

National Art School of Annecy, France November 2012

2013

Collection 10m2

Galerie Showcase, Place aux Herbes, Grenoble, France Curators: Camille Laurelli, Éléonore Pano-Zavaroni, Pascale Riou

February 2013

Collection 10m2

Art Center Bang, Chicoutimi, Québec October 2013 - January 2014

2014

Memory Lane

Presented artists: Gordana Anđelić-Galić, Maja Bajević, Igor Bošnjak, Lana Čmajčanin, Jusuf Hadžifejzović, Nela Hasanbegović, Andrej Đerković, Ibro Hasanović, Adela Jušić, Šejla Kamerić, Milomir Kovačević, Nina Knežević, Radenko Milak, Mladen Miljanović, Damir Radović, Lala Raščić, Nebojsa Šerić-Shoba, Irena Sladoje, Alma Suljević, Edo Vejselović

Galerie du jour agnès b, Paris, France June-July 2014



Launch book, Flammarion library, vitrine by Nina Knežević Pompidou Museum, Paris, 2012

2015

Festival Vidéographies - Digital and Experimental images Festival

Presented artists: Radenko Milak, Gordana Anđelić-Galić, Miodrag Manojlović, Adela Jušić, Irena Sladoje, Malden Bundalo

Théâtre de Liège, Liège, Belgium March 2015

Franz Ferdinand Project

Presented artists: Stéphane Bonjour, Lana Čmajčanin, diSTRUKTURA, Damir Radović, Marianne Marić, Selman Trtovac

Co-curators: Marjorie Glass, Sébastien Roux Gran Lux, Saint-Étienne, France April 2015

Video Project Presented artists: Gordana Anđelić-Galić, Adela Jušić, Mladen Miljanović

Galerie A, Angers, France April 2015

2016

Idoine

Launch book « Idoine & Pierre Courtin »
Curators: Éléonore Pano-Zavaroni & Pascale Riou
Design: Jérémy Glâtre
Bookstore La Petite Égypte, Paris, France
March 2016

Conquer The Beauty
Presented artists: Bojan Stojčić, Adela Jušić, Selma
Selman, Mladen Miljanović
Good Children Gollory, Naw Orleans, USA

Good Children Gallery, New-Orleans, USA April 2016

2017

You Have No Idea Presented artist: Selma Selman

Agnès b galerie & boutique, New-York, USA February - March 2017

Never Ending Stories
Pierre Courtin
Curator: Claudia Zini
Meeting Point, Sarajevo, Bosnia & Herzegovina
May 2017



Launch book "Idoine & Pierre Courtin" Library La Petite Egypte, Paris, 2016

2018

The Sarajevo Storage

National Gallery of Bosnia & Herzegovina, Sarajevo, Bosnia & Herzegovina June-July 2018

The Sarajevo Storage

International Gallery of Portrait Tuzla, Tuzla, Bosnia & Herzegovina November 2018



Mladen Miljanović, Bojan Stojčić, Selma Selman, Adela Jušić CONQUER THE BEAUTY

Curator: Pierre Courtin Organisator: Lala Raščić

Good Children Gallery, New-Orleans, USA

April 9th - May 8th 2016

Good Children Gallery is proud to present « Conquer the Beauty », an exhibition featuring emerging art from Bosnia and Herzegovina, curated by Pierre Courtin of Duplex100m2, Sarajevo. The exhibition will highlight the work from artists Adela Jušić, Mladen Miljanović, Selma Selman and Bojan Stojčić, the rising stars of the Bosnian and Herzegovinian art scene.

« Conquer the Beauty » continues the exchange between the Sarajevo-based artist-run gallery Duplex 100m2 and Good Children Gallery. The exhibition will be accompanied by a series of events, including the performance « You have no idea » by Selma Selman during the exhibition opening.

The exhibition takes its title from a photography of the artist Bojan Stojčić.





Exhibited art works:

Mladen Miljanović

KILL Wall painting 2008 250x165cm

Bojan Stojčić

No trace promises the path 30 photographies 30x20cm 2014-2016

Bojan Stojčić

InshAllah
Installation combining wall painting and chairs, variable sizes 2014

Selma Selman

16000 Parts HD Video, 7 min 07s 2014

Selma Selman

Do not be like me Oil painting on canvas, 160x130cm 2015-2016

Adela Jušić

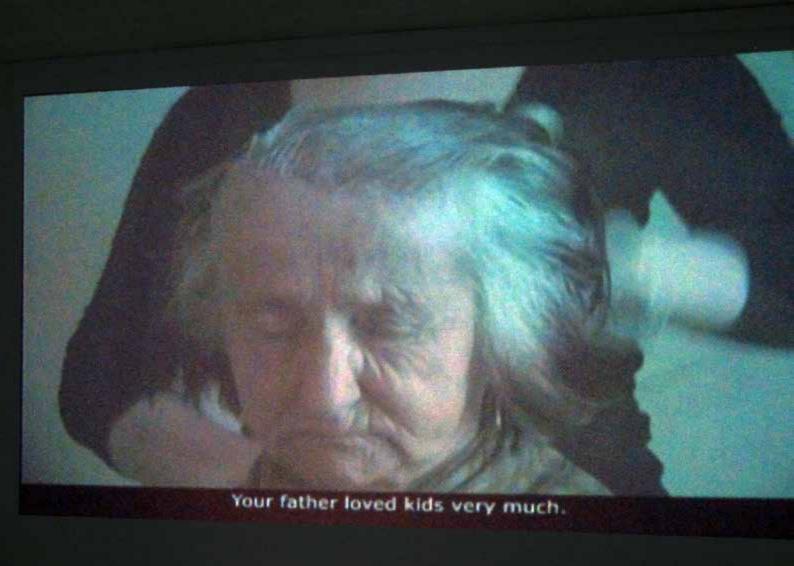
When I die, you can do what you want HD Video,19 min 24s 2011















Selma Selman YOU HAVE NO IDEA Curator: Pierre Courtin

agnès b. Galerie Boutique, New York, USA February 5th - March 19th 2017

I met Selma Selman for the first time in the Duplex 100m2 gallery in Sarajevo in 2013. Artist Mladen Miljanović had organized a gallery visit for his students from the Banja-Luka Art Academy. All students showed me their art portfolios. I still remember all of them, but I was particularly impressed by a young and very promising artist named Selma Selman. I didn't know how yet, but I was already sure that I was going to do my best to support her. In 2014 Selma Selman was a finalist for the Zvono exhibition award in Duplex100m2, organized by the Sarajevo Center for Contemporary Art. I was not surprised when she finally won the award. She then moved to the USA for a residency art program where she had new exciting opportunities.

Almost three years later, Selma Selman is still living in the USA, where she is a Transmedia MFA candidate, and professor at Syracuse University, in Syracuse, New York.

Later in 2015, I presented some of her artworks at the Budapest Art fair, in 2016 I invited Selma to be part of the collective exhibition « Conquer the Beauty » in the « Good Children Gallery » in New Orleans.

I am today really pleased to work again with Selma Selman for her solo show at the agnès b. Galerie Boutique in New York. It is Selma Selman's first solo show in New York and it is conceived as a portrait of the artist dealing with ideas of prejudice, survival, self-emancipation and collective freedom. The exhibition will present the work «Paintings on metal», a project consisting of paintings made on different kind of metal pieces started in 2013 and is still in process. Selma Selman belongs to the Roma

agnés le galice boutique new york!!



SELMA SELMAN YOU HAVE NO IDEA

Curated by Pierre Courtin

February 5 ->> March 19, 2017

Opening Reception with the artist and the curator:

February 4, 6-8pm

Performance by the artist at 7pm

50 Howard Street, New York, NY 10013 [Detecen Warcer St. and Broadway) www.50bowardstreet.com www.agnesb.com community in BiH, she has always had a very personal relation with metal, since her family is living from the proceeds of collecting and selling it.

Roma people are the biggest minority in Europe where they face constant discrimination and exclusion from the world. Roma, in their language means «Human.» However, by most of Europe, the Roma are known as Gypsies. The inherent universality of the Roma is ironically obscured with notions of stealing, begging, dirtiness and a host of other negative attributes.

As a personal diary, Selma Selman portrays her family and community life on metal pieces found in the streets: self-portraits, family scenes with her and her mother, portraits of all relatives but also a painting of a van Mercedes Benz. The paintings that will be on display represent something intimate, but they also speak of her family's struggle to survive. There is the beauty of the family life but also the brutality of life in Bosnia and Herzegovina for the Roma community without legal status. For the local BiH government, the Roma community simply does not exist!

The video «Do not look into my gypsy eyes» will also be part of the exhibition. A beautiful woman is warning us to be careful: gypsy women can be dangerous, they can put a spell on you, they can eat you, one never knows. In this video performance the artist is fighting against a common stereotype connected with Roma women.

It is a way for Selma Selman to say between the lines that she wants to be free, to decide things for herself, to do whatever she wants even if her family wants her to be married. It is about her freedom, but also about the freedom of all women.

The exhibition will also show some of the artist's portrait photography. Closely linked to the video «Do not look into my gypsy eyes,» the exhibition presents the photograph «BalKan,» a black and white portrait of the artist proudly posing,

looking directly at the viewer. The context of this work is the representation of the female body as something that is most of the time hyper-sexualized. The aim is to portray a female body that was affected by traditional influences from both the society and country. In order to survive both tradition and institutions, the artist learned to be a boy in particular situations as well as a strong woman. For Balkan women, there are two possible roles: a woman who listens, or a woman who uses her strength to do everything necessary fulfill her goals.

The other two photographs titled «Mercedes 310» is a portrait of the artist in a white dress in front of the Mercedes truck of her father. The Mercedes truck refers to the stereotype of the relation between Roma community and the Mercedes brand; in the case of Selma it represents a vital element of the Selman family who works with iron and metal to make a living. The contrast between the artist posing like a model for a fashion magazine photo shoot, or for a wedding, deliberately links how she's taking care of the truck and her own safety; the truck is like a «cocoon» and represents how she survived during her childhood and how her family still survives today.

On the exhibition opening the artist will present the performance «You have no idea.» Very simply, in a «crescendo» move until her voice breaks, the artist will infinitely repeat the sentence «You have no idea.» The exhibition will include a selection of artworks produced from 2013 until today. It will give a «picture» about Selman and the topics she deals with such as ideas of prejudice, freedom and emancipation together with her Roma background. As Selman nicely said, «Through my work, I hope to break down prejudice against Roma, as my art does not focus only on Roma, but on all human beings.»

Without doubt, the development of her body of art works needs to be followed, I'm already looking forward to it!

> Pierre Courtin January 2017





Exhibited art works:

Collection of 15 paintings on metal, acrylic on metal, variables sizes, 2014-2016

Do not look in Gypsy eyes Video, 5min04s, 2013 Edition of 3 + 1 AP

Balkan Photography, 50x34,2cm, 2016 Edition of 5 + 2AP

Mercedes 310 Photography, 60x40cm, 2014 Photo: Alisa Burzic Edition of 5 + 2AP



You have no idea Performance, 2017





























Art Fairs 2010 - 2017

From 2010 until today the gallery has participated in 23 art fairs to promote the artists I love. Some of them have become an annual « rendez-vous », in the case of the contemporary of Art Market Budapest (Budapest), Art Paris Art Fair (Paris) and Supermarket (Stockholm).

During the last fifteen years the global art market has radically changed, gallery owners are in broad agreement that collectors make more purchases at art fairs than at the galleries themselves.

As I know there are today more than 250 art fairs around the globe, those art fairs are specialized and focused in this or that, they are very famous and prestigious or more local and independent, they are more classical or more trendy, they are more or less expensive, there's something for everyone.

And of course everybody wants to be part of it. Why not! It is like a game, to throwoneself into the lion's den, sharks and profiteers of all kinds with big white teeth are everywhere but very good and passionates collectors are there too, that's clearly the most important.

It pushes you to be strong, it pushes you to be the best.

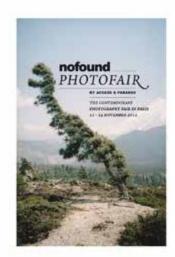
It is also here the right place to thank all collectors who trusted us, who followed me during all these years, thanks to their support I was able to continue the work of the gallery in Sarajevo where the art market is close to zero.

All those art fairs would have never been possible without the great support of so many friends, big thanks to them:

Agnès b, Emeric Glayse, Andreas Ribbung & Pontus Raud, Guillaume Piens, Attila Ledenyi, Lilla Boros, Christopher Yggdre, Róna Kopeczky, Robin Holmes, Alexis Argyroglo, Eléonore Pano-Zavaroni, Pascale Riou, Tobias Flessenkemper, Ghislaine Deruyter, Lucia Gigli, Romain Tichit, Artemis Potamianou, Mathieu Valade, Veronica Somitz...

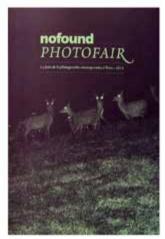


















Ya









PARALLEL
VIENNA 2015
SEPTEMBER 23RD-27TH
ALTE POST. DOMINIKANERBASTEI















Next Page: Art Market Budapest, 2017 Milomir Kovačević, Soldiers (BiH) photography, 1992-1995 Radenko Milak, Miss Sarajevo oil painting, 2012 Zijah Gafić, Heartland photography, 2015







Few words by Andreas Ribbung and Pontus Raud

« In a taxi on the way to Sarajevo. Gus Viseur's melodies convey a little of the mystique that characterises travelling through the Balkans. The accordion livens up the darkness in the back seat of the shabby Mercedes as it makes its way down the winding mountain road towards Montenegro.

We are on a quest to find the vital artist-run exhibition spaces, to gauge and take stock of the local contemporary art scenes and to assess the current situation for artists in the Balkans.»

This is an excerpt from an article we featured in the Supermarket Art Magazine 2012 about our research trip to West Balkans in 2011: Tirana, Sarajevo and Belgrade. We made the bold – and perhaps a bit too adventurous – decision to go the 300 km from Tirana to Sarajevo by taxi. The trip took us thirteen hours, first on dirt roads followed by a terrifying journey on pitch dark mountain roads.

Duplex10m2 was housed in a backyard in the old section of Sarajevo. Pierre Courtin was away but we met the curator Veronika Somnitz who showed us around. The gallery was originally ten square meters, but had gained access to additional neighbouring premises. Much of the young Balkan art scene was presented there, and we were impressed by the large video archive that included works by over three hundred artists.

Even though Duplex 10m2 had just decided to close after a lot of struggle, we wanted to invite Pierre and Duplex 10m2 to Supermarket 2012. It was possible to make it happen together with several spaces from Albania and Serbia, with financial support from the Swedish Institute. At the art fair Pierre took part in a panel discussion on the contemporary art scene in the Western Balkans moderated by Helene Larsson, who was the cultural counsellor of Sweden in Belgrade at the time. The

other panellists were Alketa Kurrizo from Zeta Galeri in Tirana, Selman Trtovac from Treci Beograd in Belgrade, Dimitrije Tadic, an official from the Ministry of Culture in Serbia, and Johan Pousette who curated Belgrade's October Salon in 2010. Other Serbian exhibitors participating that year were KC Grad from Belgrade and Moba from Banatska Dubica.

The visit to Stockholm in 2012 seems to have been a vitamin injection to Duplex. The following year Pierre boldly expanded the business and the name was changed to Duplex100m2, and since then Duplex has participated every year until its closing, five times in total. In 2017 Pierre was invited for an Expert visit by the governmental body Iaspis – the Swedish Arts Grants Committee's International Programme for Visual and Applied Artists.

With his catching enthusiasm and by introducing a diverse range of upcoming and established artists, Pierre made a great contribution to Supermarket over the years.

> Andreas Ribbung and Pontus Raud, project directors of Supermarket – Stockholm Independent Art Fair

> > Right page: Supermarket, 2012 Adela Jušić, Baptiste Debombourg, Radenko Milak Next page: Art Paris Art Fair, 2015, Radenko Milak (collaboration with l'Agence à Paris)









2010

Baptiste Debombourg, Adela Jušić, Kosta Kulundzić ACCESS & PARADOX

Espace des Blanc Manteaux, Paris, France 22nd - 25th October 2010

Igor Bošnjak BUDAPEST ART FAIR

Műcsarnok of Budapest, Budapest, Hungaria 25th - 28th November 2010

2011

Jasmin Brutus, Dženat Dreković, Adela Jušić, Andy Kania, Milomir Kovačević, Damir Nikšić, Nika Oblak & Primož Novak, Guillaume Robert NOFOUND_PHOTOFAIR

Garage de Turenne, Paris, France 11th - 14th November 2011

2012

Baptiste Debombourg, Adela Jušić, Radenko Milak SUPERMARKET - STOCKHOLM INDEPENDENT ART FAIR

Kulturhuset of Stockholm, Sweden 17th -19th February 2012

Baptiste Debombourg, Kosta Kulundzić, Marianne Marić, Radenko Milak, Damir Radović BELGRADE ART FAIR

Kulturni Centar Beograda, Belgrade, Serbia 25th - 28th October 2012

Zijah Gafić, Adela Jušić, Milomir Kovačević, Marianne Marić, Nebojša Shoba Šerić NOFOUND PHOTOFAIR

Garage de Turenne, Paris, France 16th - 19th November 2012 **340** | Duplex100m2



Access & Paradox Art Fair Paris, 2010



nofound_photofair Paris, 2012



SUPERMARKET Art Fair, Performance "You are cordially invited" by Eléonore Pano-Zavaroni, Elise Carron, Nayoung Kim and Julie Sas Stockholm, 2013



Art Paris Art Fair Paris, 2014

2013

Kosta Kulundzić, Nina Knežević, Radenko Milak, Damir Radović, Edo Vejselović You Are Cordially Invited Project Guest curators: Eléonore Pano-Zavaroni, Nayoung Kim, Julie Sas

SUPERMARKET - STOCKHOLM INDEPENDENT ART FAIR

Kulturhuset of Stockholm, Sweden 15th - 17th February 2013

Adela Jušić, Milomir Kovačević, Radenko Milak ART PARIS ART FAIR

Grand Palais, Paris, France 28th March - 1st April 2013

Baptiste Debombourg, Ibro Hasanović, Radenko Milak ATHINA ART FAIR

Faliro Pavilion, Athens, Greece 16th - 19th May 2013

Radenko Milak YIA ART FAIR

Bastille Design Center, Paris, France 24th - 27th October 2013

2014

Julien Boily, Andy Kania, Bruno Marceau, Marianne Marić, Mathieu Valade, Edo Vejselović SUPERMARKET - STOCKHOLM INDEPENDENT ART FAIR Curated by Veronika Somnitz: Andy Kania

Kulturhuset of Stockholm, Sweden 14th - 16th February 2014

Maja Bajević, Adela Jušić, Radenko Milak, Mladen Miljanović ART PARIS ART FAIR

Grand Palais, Paris, France 27th - 30th March 2014



Supermarket Art Fair Stockholm, 2015



Art Market Budapest

2015

Radenko Milak ART PARIS ART FAIR

Grand Palais, Paris, France 26th - 29th March 2015

Benjamin Artola, Fériel Boushaki, Simon Collet, Clôde Coulpier, Guillaume Durieu, Roman Grateau, Jusuf Hadžifejzović, Camille Laurelli, Ju Hyun Lee, Laura Preston and Lucy McMillan, Pascale Riou, François Roux, Seyoung Yoon You Are Cordially Invited Project

Curators: Eléonore Pano-Zavaroni, Nayoung Kim, Julie Sas

SUPERMARKET - STOCKHOLM INDEPENDENT ART FAIR

Kulturhuset of Stockholm, Sweden 16-19th April 2015

Irena Eden & Stijn Lernout, Bojan Stojčić PARALLEL ART FAIR

Alte Post, Vienna, Austria 23rd - 27th September 2015

Jusuf Hadžifejzović, Radenko Milak, Selma Selman Millenàris, Budapest, Hungaria ART MARKET BUDAPEST

8th - 11th October 2015

Radenko Milak DOCKS ART FAIR

Confluence, Lyon, France 10th September - 4th October 2015

2016

Marianne Marić, Radenko Milak, Bojan Stojčić BUDAPEST ART FAIR

Millenàris, Budapest, Hungary 13th - 16th October 2016 AAA [Association for Arrangement of Activities], Dick head man Records, IDOINE, Le Cahier [The Notebook], La Souche [the stub], MUSEUM OF MUSEUM Cluster Project

Curators: Eléonore Pano-Zavaroni & Pascale Riou SUPERMARKET - STOCKHOLM INDEPENDENT ART FAIR

Kulturhuset of Stockholm, Sweden 21st - 24th April 2016

2017

Enrico Dagnino, Radenko Milak, Bojan Stojčić SUPERMARKET - STOCKHOLM INDEPENDENT ART FAIR Kulturhuset of Stockholm, Sweden March 2017

Zijah Gafić, Milomir Kovačević, Radenko Milak, Bojan Stojčić

ART MARKET BUDAPEST

Millenàris, Budapest, Hungary October 2017

2018

Zijah Gafić ART MARKET BUDAPEST

Millenàris, Budapest, Hungary October 2018



Art Market Budapest



Art Market Budapest 2018







Fragile Strength, or the Impossibility of Art

Art is not to please. Art is not to inspire.

Creating never pleased. Creating never inspired. Fragile it is. Yet, its strength upholds us.

Act 1. Scene 1. Avant-garde is possible. I'm an artist. I know. I will create.

Act 1. Scene 2. Avant-garde is impossible. I'm still an artist. I should know. I should create.

Act 2. Scene 1. Art is possible. Am I an artist? Do I know? Do I create?

Act 2. Scene 2. Art is impossible. I am not an artist. I don't know. I create.





07. Pravo Ljudski Film Festival

Archaeology of Body / Anthropology of Violence Jenny Holzer, Lana Čmajčanin, Sarah Vanagt Curator: Andreja Dugandžić 07th - 12th November 2012

Archaeology of Body / Anthropology of Violence

Archaeology of Body / Anthropology of Violence, curated by Andreja Dugandžić, and featuring the work of Jenny Holzer, Lana Čmajčanin and Sarah Vanagt, was perhaps one of the most significant exhibitions held in Sarajevo in recent years, mounted in association with the 7. Pravo Ljudski Film Festival (Seventh Human Rights Film Festival). The works displayed, dealt with one of the great unspoken crimes of the wars of Yugoslav succession in Bosnia & Hercegovina; the orchestrated use of rape, and sexual violence, as an instrument of war against a defenseless civilian population. Shockingly, as Dugandžić recounts in her introductory essay in the catalogue, twenty thousand rapes, of women and girls, were recorded, with little if anything being done to help the victims, let alone bring the perpetrators to face some kind of justice. Indeed, as is pointed out, victims of rape in BiH are trapped in a double bind; the patriarchical nature of society does not permit the open discussion of such crimes, with those who speak out risking social isolation and marginalisation in the eyes of family, friends and wider society. It is a grotesque choice facing individuals who have been severely traumatized by their experiences. Each participant in the show was given a room in duplex to develop as they saw fit, in response to this complex and difficult theme. The office space in duplex was cleared, and given over to the work of Jenny Holzer, who used the space to show her photographic series Lustmord. Holzer, of course, had used an edition of the Suddeutsche Zeitung magazine in 1993, as the beginning of this series; to try and jolt a somnolent European

Pravoljudski Film Festival 07 - 12, 1.1, 2012

Archaeology of Body, Anthropology of Violence/ Arheologi ja ti jela, Antropologi ja nasil ja/ Jenny Holzer, Lana (ma joanin, Sarah Vanagt,



audience into some kind of awareness of the sickening sexual crimes then taking place in BiH. Text is written in ink on the skin of anonymous women's bodies, taken from the imaginary thoughts of the rapists themselves, in all their dehumanising, narcissistic, revolting objectification of their victims. The ink itself was made with a mixture of the blood of women from Germany and from the then Yugoslavia; written on the skin, and then photographed. We are painfully aware that these mark only a fragment of the number of crimes that were committed in the civil war; ironically, the presentation is akin to a presentation of forensic evidence in a War Crimes court. The use of blood and anonymous 'testimony' reminds the viewer of the double bind facing rape victims, and presents them with a fresh dilemma; the only way in which actual testimony from perpetrators would be achieved, is under conditions of anonymity and an assurance of no subsequent criminal proceedings. Meanwhile, the bodies of the women and the memories trapped within, are as far



away as ever from a judicial process in local courts, let alone international ones.

Whilst Holzer addresses the details of specific crimes and a dark attempt to imagine the thought processes of a rapist, Lana Čmajčanin's installation attempts to grasp the almost unimaginable scope of the rape industry during the war years. In a blacked out room, the number '20,000', the title of her piece, in white, dominates the back wall, in a room filled with partly-illuminated music stands. On each of the music stands is a score filled simply with successive numbers, much as though the room has been prepared for a kind of demonic John Cage or LaMonte Young performance; literally, an anonymous orchestra of rape. In this dark, claustrophobic interior, a low, ambient soundtrack plays, overlaid with the voices of rape victims describing, in excruciating detail, either the trauma they suffered or individual detailed recollections of their attacker. The overall effect on the viewer is emotionally murderous; not dis-similar to the experience of visiting the former rape and death camp site at Srebrenica. This is exactly the effect that the artist intends; to make the viewer grasp, viscerally, the enormity of these unpunished crimes, and the daily choking memories of them, that the victims are obliged to cope with.

A series of video pieces and pencil rubbings fills the space given over to the work of Sarah Vanagt. Interestingly, this Belgian artist has rehabilitated the process of tracing and rubbing, more often associated with the harmless acquisition of new skills by amateur artists. Vanagt has spent considerable time in the Hague at the ICTY; amongst the works here is a tracing of the table where, currently, the most notorious names from BiH in the 1990s- Karadžić and Mladić- sit and listen to the legal dissection of their actions. The tracing and rubbing of these surfaces, with the warp of the wood and banal, bored marks made by defendants down the years, putting the spectator in



Lana Čmajčanin 20.000 - Trauma of a Crime, 2012

an uncomfortably intimate relationship, a position of shared material knowledge, with those names. Vanagt's video work Nocturno, featuring Karadžić reciting a poem before being slowly obliterated and Vanagt's tracing actions, is a metaphor for the indelible nature of the sexual violence of twenty years ago, an the possibility, in current circumstances, only of a symbolic, token retribution for these crimes.

This was a show that deserved a very wide audience and could act as a springboard for more open public discussion of what is still, appallingly, a largely taboo subject. The artists and the organisers deserve huge credit for their out-spokenness and unwavering commitment to this issue. The only pity is that it was on for such a short time. It was a deeply harrowing, moving and painful exhibition to walk around. But these three varied statements are, in their own way, a remorselesly matter-of-fact evaluation of the unseen victims and the unpunished perpetrators



Sarah Vanagt Disturbed Heart, drawings and video, 2012



Jenny Holzer Lustmord, 1983-1995

amongst us. Just as sections of the BiH countryside are still littered with dangerous ordnance from the war that continues to maim and kill, so a large and under-explored section of the nation's mental landscape is still subject to the memory of traumatic sexual violation, and unresolved injustice. The unanswered question is, where are the local and international teams and charities who will unclutter this mental landscape and (if possible) make it liveable again?

Archaeology of Body / Anthropology of Violence ran from 8-15 November at duplex, first floor, Obala Kulina Bana 22, and was part of the 7. Pravo Ljudski Film Festival (7th Film Festival of Human Rights) The exhibition catalogue, featuring a poem and essay by Andreja Dugandžić, and statements from the artists, is still available from the gallery.

Jon Blackwood November 212 As if someone big, someone knows about this all

There in that chair sits the body of my slaugther. The daring body of the squatter, who never moves out from me, my holy body.

The body, the body of war. I was present, now I am not.

Men, touch me, you fucked me. Violently. Now men don't want me, my name is shame.

I am elegy.
Marks on my skin
versify the unfinished
business on my skin.
My skin sings
of nostalgia
for sexual body.
Body of a woman.
Body of the country.

My country is a site of wars, human activity, the broken bones, broken souls. Places of crime, where some stayed and some never return. What we exhumate, we know its forever lost. There in his chair, where he sits, where he rests. Repentance is none when he answers those questions that lose in translations. Numbers as we are, the witnessess, his survivors, we keep him alive. His confession is for listeners, not from a doer.

What is dangerous about me?

The glamourus justice.
The convicted.
All those foreign languages administrate my story,
I accuse but who am I to the accused?

Testify, type, record Digitalize. Write history. Mystory is herstory So lonely, it is about me.

I know of my death. Does he? The nature archives.

And this body which remembers, as perfectly as the water remembers.

Someone big, someone knows about this all.

Andreja Dugandžić





08. Pravo Ljudski Film Festival

I was in Kosovo 9th -23rd 2013

Presented artists:

Ergys Zhabjaku (Albania), Danko Stjepanović (Bosnia and Herzegovina), Bojan Mrđenović, Mario Tomic (Croatia), Antoan Kurti, Majlinda Hoxha, Vigan Nimani (Kosovo), Lazar Simeonov, Tomislav Georgiev (Macedonia), Maja Medić (Serbia), Matjaž Rušt (Slovenia)

I was in Kosovo showcases the photography story maps of eleven contemporary, emerging and established, photographers from South East Europe, created during the DokuPhoto workshop in Kosovo, under the supervision of the acclaimed photographer Pep Bonet.

The annual DokuPhoto exhibition is an integral part of the International Documentary and Short Film Festival DokuFest. Each year the event manages to bring renowned names in documentary photography to Kosovo, including Gary Knight, Andrew Testa, Vanessa Winship, George Georgiou, Balazs Gardi, Espen Rasmussen, Teru Kuwayama, Tivadar Domanicky, Kamil Firat and many others.

The 2013 edition of DokuFest marked the jubilee edition of DokuPhoto with an exhibition of the acclaimed Spanish photographer Pep Bonet and workshop for 11 acclaimed photographers from the region, traveling throughout Kosovo and documenting local stories. The workshop was designed following the concept of the current festival edition: Breaking Borders.









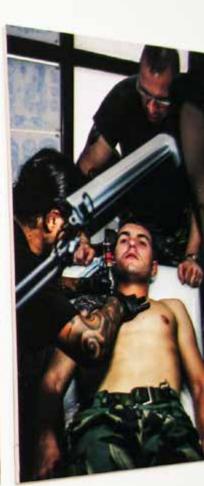














09. Pravo Ljudski Film Festival

12th-17th November 2014

November 12th 2014

22h

The Shorts / Kratki

Studies in Getting Lost / Studije iz gubljenja Julia Yezbick USA / 2014 / 39'

November 13th 2014

John Smith: Art(making) diaries

21h

If I Had Four Dromedaries / Kad bih imao četiri deve Chris Marker France / 1966 / 51'

November 14th 2016

21h Special Projections

Hotel Diaries / Dnevnici iz hotela John Smith UK / 2001–07 / 82'

November 15th 2016

11h Doc morning... / Dok jutro...

Master-class / Predavanje John Smith: Art(making) diaries



Om / Om UK / 1986 / 4'

A Girl Chewing Gum / Djevojka koja žvaće žvaku UK / 1976 / 12'

Dad's Stick / Očev štap UK / 2012 / 5'

Blight / Uništenje UK / 1994–1996 / 14'

Unusual Red cardigan / neobični Crveni džemper UK / 2011 / 12'

21h arts & docs

A Revolution Hunter / Lovac na revolucije Margarida Rêgo Portugal / 2014 / 10'56

A Big Rot / Velika trulež Susann Maria Hempel Germany / 2013 / 8'

Seven Times a Day We Bemoan Our Lot and at Night We Get Up to Avoid Dreaming / Sedam puta dnevno proklinjemo sudbinu A noću ustajemo kako ne bismo sanjali Susann Maria Hempel Germany / 2014 / 18'

November 16th 2016

11h Doc morning... / Dok jutro...

Master-class / Predavanje Ulrike Ottinger: It is forbidden to dream here! / Zabranjeno za snove!

November 17th 2016

11h

Doc morning... / Dok jutro... Master-class / Predavanje

Michael Baute: Work(ing) Image(s) / Rad(ne) Slike

Doc morning... / Dok jutro... Master-class / Predavanje

Ulrike Ottinger: It is forbidden to dream here! / Zabranjeno za

snove!



PRAVO LJUDSKI RICH FESTIVAL SARAJEVO

10. Pravo Ljudski Film Festival

11th-16th November 2015

November 12th 2015

22h The Shorts / Kratki

In Waking Hours / U budnim satima Sarah Vanagt, Katrien Vanagt Belgium / 2015 / 18'

Flash / Flash Maori Oda BiH, Japan / 2014 / 25'

24h Jesi li za les? / Wanna Dance?

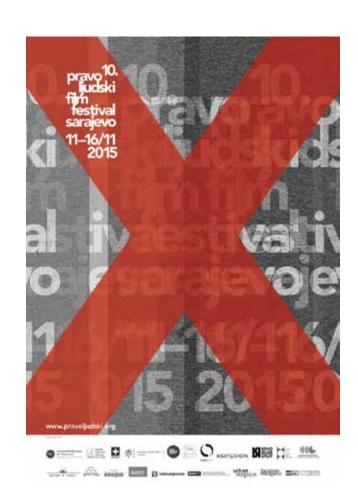
November 13rd 2015

22h The Shorts / Kratki

The Glory of Filmmaking in Portugal / Slava filmskog stvaralaštva Portugalu Manuel Mozos Portugal / 2015 / 16'

The Island That Was / Otok kakav je bio Alberto Gambato Italy / 2014 / 10'

Ich Kenn / I Know / Eu Conheço Clarissa Thieme Germany / 2015 / 12'



May We sleep Soundly / Spavajmo mirno Denis Côté Canada / 2015 / 14'

November 14th 2015

11h

Doc morning... / Dok jutro...

Discussion / Razgovor Sergio Oksman: The Story After the Modlins / Priča poslije Modlinovih

20h Arts & Docs

Welcome to This House, a Film on Elizabeth Bishop Barbara Hammer Usa, Brazil, Canada / 2015 / 79'

Zvono Jesi li za ples? / Wanna Dance?





Protestoj

May 22nd 2015 Protest Film Program Discussion with Biljana Ginova

Lights are finally on in Macedonia!

« We have to bring back the politics where they belong - in the hands of the citizens! ».

Point conference in Sarajevo on Political turmoil in Macedonia







Among the People

May 26th 2015

Retrospective programme of Želimir Žilnik's short works from the period of 1967–1973

« Yugoslav film earned its fame when it began talking about Yugoslav society without any restrictions, but instead openly, scientifically and with commitment. Before that, documentary film was a folk genre dealing mainly with the past. By now, those issues have been dealt with exhaustively. I won't make films about foreign influences, but about the things for which we are just as responsible as the federal government. First and foremost, I wish to offer people, women and children too, an opportunity to share the burden they carry around with them with the audience. Because obviously these are not exclusively private issues ».

Želimir Žilnik Susret, April, 1968

Želimir Žilnik (Novi Sad, Serbia) is one of the rare Yugoslav filmmakers that do not need an introduction not only among the international film professionals, but also among the wider cinephile community. Alongside authors like Makavejev, Godina, Stojanović - to name a few, Žilnik was one of the key artists and film-makers who gave birth to what was coined as the Black Wave cinema. He has been working as a director of short films, documentaries, features, essay films, and television productions since the end of the 60s, having earned the mark of an innovator of the 'docudrama' – or to use the contemporary term – hybrid cinema, due to his experimentations with a variety of strategies of intervention. His short films from the first phase (1967–1973), while balancing between protest art and creative documentary, stood up against the system in a self-reflexive manner.



The retrospective program focused on the Želimir Žilnik's short works from the period of 1967–1973.

Žurnal o omladini na selu, zimi / Newsreel on Village Youth, in Winter 15 min, 35mm, black & white Yugoslavia, 1967

Pioniri maleni, mi smo vojska prava, svakog dana ničemo ko zelena trava / Little Pioneers 18 min, 35mm, black & white Yugoslavia, 1968

Nezaposleni ljudi / The Unemployed 13 min, 35mm, black & white Yugoslavia, 1968

Lipanjska gibanja / June Turmoil 10 min, 35 mm, black and white Yugoslavia, 1969

Crni film / Black Film 14 min, 16mm (transfer to 35 mm), black and white Yugoslavia, 1971

Ustanak u Jasku / Uprising in Jazak 18 min, 35 mm, black and white + color Yugoslavia, 1973

Inventur - Metzstrasse 11 / Inventory 9 min, 16mm, color Germany, 1975







11. Pravo Ljudski Film Festival

9th-14th November 2016

November 10th 2016

20h The Shorts / Kratki

Events in a Cloud Chamber / Događaji u odaji od oblaka Ashim Ahluwalia India / 2016 / 23'

A Model Family in a Model Home / Primjerna porodica u primjernom domu Zoe Beloff USA / 2015 / 22'

The Sadness Will Not Last Forever / Tuga neće trajati vječno Alexei Dmitriev Russia, Netherlands / 2016 / 8'

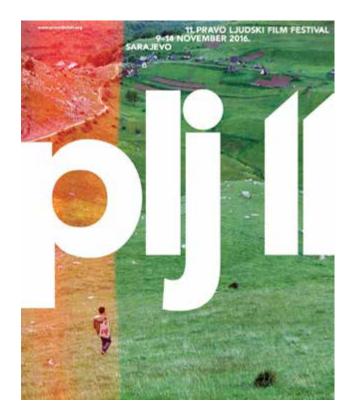
A subsequent fulfilment of a pre-historic wish Johannes Gierlinger Austria / 2015 / 10'

Doxing with ... / Doksanje sa...

November 11th 2016

11h Doc Mornings / Dokumentarna jutra Vocabulary to Talk about New Authors

Doxing with ... / Doksanje sa... Selma Doborac, film-maker, Austria / Bosnia and Herzegovina Johannes Gierlinger, film-maker, Austria Diana Toucedo, film-maker, Spain Stefan Weinert, film-maker, Germany



20h The Shorts / Kratki

Black Body / Crno tijelo Diana Toucedo Spain / 2016 / 07'40" Some Smallness Coming from Land / Nešto maleno niče iz zemlje Rei Hayama Japan / 2015 / 25

Ceiba

Noé Rodríguez Spain, Canada / 2016 / 28' Answer Print / Filmska traka kao odgovor Mónica Savirón USA / 2016 / 5'

Doxing with ... / Doksanje sa... Diana Toucedo

November 12h 2016

11h

Doc Mornings / Dokumentarna jutra On Creative Freedom in Cinema Case Study: Short Films

Doxing with ... / Doksanje sa...

Ibro Hasanovic, artist, Bosnia and Herzegovina Keina Espineira, film-maker, Spain Manel Raga Raga, film-maker, Spain / Bosnia and Herzegovina

20h

The Shorts / Kratki
The Masked Monkeys / Majmuni sa maskama
Anja Dornieden, Juan David Gonzalez Monroy
Germany, Indonesia / 2015 / 30'

The Unknown Companions / Nepoznati saputnici Lorenzo Apolli Italy / 2016 / 12'

Postal Cross: From The Other New Journey Valentina Alvarado Spain / 2015 / 5'

13 November 2016

11h

Doc Mornings / Dokumentarna jutra

Learning Cinema / Učiti film

Doxing with ... / Doksanje sa... Corinne Bopp, programmer, France Tanja Vrvilo, artist and programmer, Croatia Nuno Lisboa, programmer, Portugal

We All Love the Seashore / Svi mi volimo obalu Keina Espineira Spain / 2015 / 18'

Batrachian's Ballad / Žablja balada Leonor Teles Portugal / 2016 / 11'

The Nest / Gnijezdo Kristína Leidenfrostová Slovakia / 2015 / 25'

Iron / Željezo Benjamin Kahlmeyer Germany / 2015 / 19' Camrex Mark Chapman

UK / 2015 / 14'

2036 Giulia La Marca, Tommaso Perfetti Italy / 2016 / 14'

Doxing with ... / Doksanje sa... Keina Espineira 11. PRAVO LJUDSKI FILM FESTIVAL 9-14 NOVEMBER 2016. SARAJEVO





12. Pravo Ljudski Film Festival

9th-12th November 2017

November 9th 2017

16h Jury screening The Sea Stares at us From Afar Manuel Munoz Rivas Spain, Netherlands / 2017 / 93'

18h Shorts

The Ferry / Trajekt Laila Pakalnina Latvia / 1994 / 16'

Mail / Pošta Laila Pakalnina Latvia / 1991 / 16'

Short film about life / Kratki film o životu Laila Pakalnina Latvia /2014 / 2'

Dream Land / Zemlja snova Laila Pakalnina Latvia, Germany / 2004 / 35'

Papa Gena Laila Pakalnina Latvia / 2001 / 10'

Doxing with ... / Doksanje sa... Laila Pakalnina 20h





Kumjana Novakova, 2017 Photo by Tamara De La Fuente

The Shorts / Kratki

Zirdzin, hallo! / Halo, konju! Laila Pakalnina Latvia / 2017 / 25'

Stars of Gaomeigu / Zvijezde Gaomeiga Marko Grba Singh Serbia, China / 2017 / 23'

Nyo Vweta Nafta / Nyo Vweta Nafta Ico Costa Portugal / 2017 / 21'

Ayhan and me / Ajhan I ja belit sag Turkey / 2016 / 14' Blink / Blink Jakov Labrovic Croatia / 2017 / 19'

La Pesca / La Pesca Pablo Alvarez Mesa, Fernando Lopez Escriva Colombia, Canada / 2017 / 22'

23h Jesi li za ples? / Wanna Dance?

November 10th 2017

20h Shorts

Fantasy Sentences / Fantasy Sentences Dane Komljen Germany, Denmark / 2017 / 17'

Hiwa / Hiwa Jacqueline Lentzou Greece / 2017 / 11'

They just come and go / Oni samo dolaze I odlaze Boris Poljak Croatia / 2016 / 20'

22h Freedom

Sand and Blood / Pijesak I krv Matthias Krepp, Angelina Spangel Austria / 2017 / 90'

Doxing with ... / Doksanje sa... (Matthias Krepp, Angelina Spangel) November 11th 2018

November 11th 2017

11h

Jury screening

Sans bruit, les figurants du desert

MML Collective

France, Poland / 2017 / 64'

I Used to Sleep on the Rooftop

Angie Obeid

Lebanon, Qatar / 2017 / 61'

18h

freedom

The Man Who Envied Women / Čovjek koji je zavidio ženama

Yvone Rainer

USA / 1985 / 125'

20h

Re:Versus

A Skin So Soft / Koža tako mekana

Denis Cote

Canada / 2017 / 93'

22h

Re:Versus

A Modern Man / Moderni čovjek

Eva Mulvad

Denmark / 2017 / 84'

November 12th 2017

18h

Exploring Humanity / Istraživanje humanosti

Time We Lost / Vrijeme koje smo izgubili

Vladimir Tomic

Denmark / 2017/ 15'

Holy God / Sveti Bože

Vladlena Sandu

Russia / 2017/ 25'

Alazeef / Alazeef

Saif Alsaegh

USA / 2017/ 21'

20h

Freedom

The Buried Alive Videos / Ukopani živi videa

Roe Rossen

Israel / 2013 / 36'

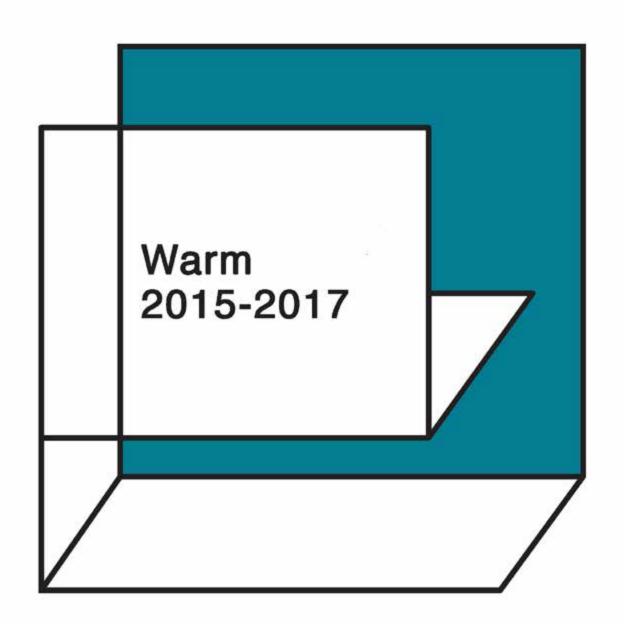
Borderhole / Rupa u granici

Amber Bemak, Nadia Granados

USA, Colombia / 2016 / 14'









DUPLEX. SARAJEVAN FORESTAGE

Sarajevo is a sort of forestage. In all artistic domains and all periods, whether it's rock music or cinematography during Yugoslavia period, very singular war art during the siege of the city, or the outbreak of new talents during bitter post-war period. A forestage in a real sense of the word, like a proscenium where the distance between artists and public is so tight that sometimes they are as one, where the artist has a vital need for the heartbeat of the city in order to thrive. A forestage like a city of artistic decoding, mixing merrily dilettantism and prophecy.

One day Duplex landed on this forestage. Whether it measured 10m2 in the narrow shopping allies in front of Markale, or later 100m2 in an apartment on the riverbanks of Miljacka, Pierre Courtin's gallery was for the contemporary Bosnian post-war art, a place of ultimate decoding.

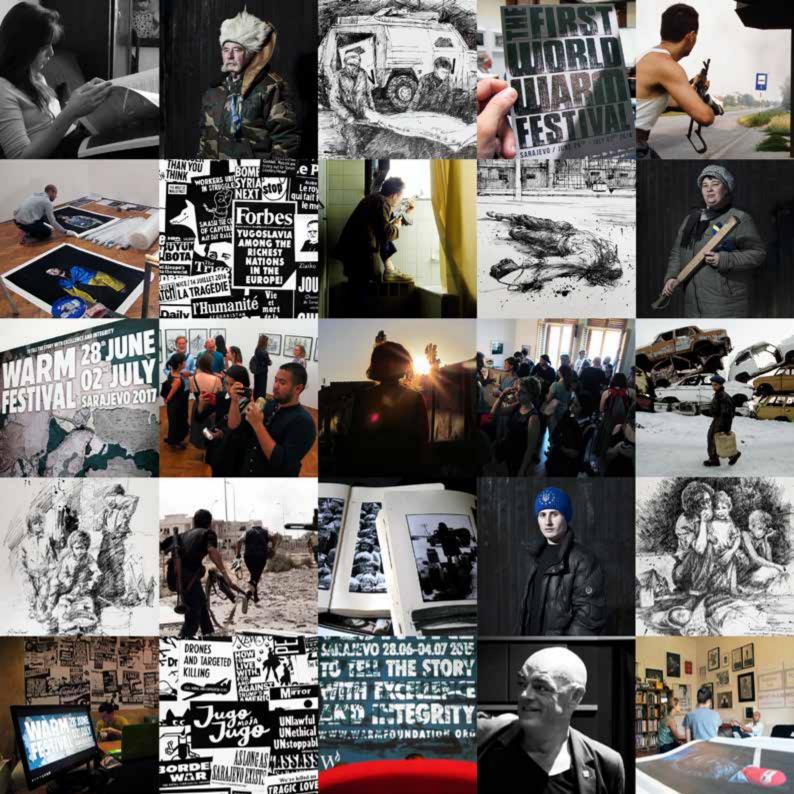
One could find in Duplex what has always made Sarajevo a forestage. The aspect of forerunner and chaos where a tenacious and luminous work finish by a last minute picture hanging and where the exhibitions open with the aroma of slivovitz. A place of passionate exchanges between artists and public, between Sarajevans and passing travellers. The audacity of side projects and presented works. The elegance and indulgence reign on this little island generously attentive and loyal to the creators.

Duplex was, since the creation of the WARM, Foundation on contemporary conflicts in 2012 (at the time of the 20th commemoration of the siege of Sarajevo) and since the first WARM Festival in 2014 (year of the centenary of the First World War), a friendly place, a backdrop of welcome and exchange. And Pierre Courtin its precious companion. Exhibitions by artists as different as Emeric Lhuisset (2015), Enrico Dagnino (2016) or Mevludin Ekmečić (2017) – the drawings of the latter having been discovered by Claudia Zini for Duplex – were

moments of grace of WARM adventure. Until the moment, Duplex closes its doors, WARM is associated to the presentation The Sarajevo Storage in 2018, astonishing and passionate Pierre Courtin's personal collection.

Sarajevo, in the moment of writing of these couple of lines, is Duplex' orphan, but its particular of forestage adventures to disappear before they can be recreated, to hand over the keys and then suddenly appear again, elsewhere, differently.

Remy Ourdan August 2018





Émeric Lhuisset MAYDAN HUNDRED PORTRAITS Photography 28th June - 04th July 2015

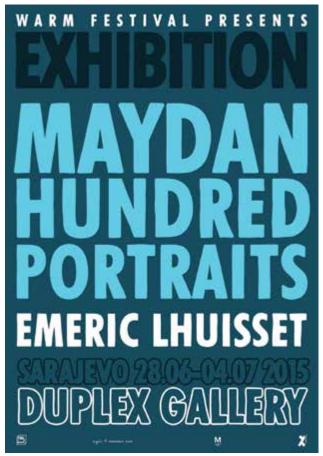
On Maydan Square in Kiev, French photographer Émeric Lhuisset created a compelling series of portraits of the demonstrators. He asked all of them two questions, which they answered on a sheet of paper:

- What would you like to see happening now? - What do you think will happen?

Lhuisset works in conflict zones such as Syria, Afghanistan, Colombia, and most recently Ukraine. By combining his back¬ground in geopolitics with visual arts, Lhuisset questions the representation of con conflicts in mass media with an alternative approach.

With Maydan - Hundred Portraits, Lhuisset introduces us to the faces of the revolution in February 2014. The protests united thousands of Ukrainians who were tired of the government's corruption and the Russian grip on their country. The situation escalated when protesters were red upon by the authorities, leading to the death of more than 100 people – referred to as the 'Heavenly Hundred'.

President Yanukovych and his government ed. For a short period of time, power belonged to the people. Realized during this moment when everything seemed possible, this series of 100 portraits conveys a shared and universal sense of hope. Be it in the eyes of the young nurse or the elderly Cossack, one can read the same determination, the same commitment. Together with the written interviews, each photograph becomes the testimony of a recent moment that is already long gone.



Graphism by Dino Hujić / Fabrika





As the French art critic Adrien Goetz wrote in the introduction to the book, «The strength of these images goes with the force of these words, scribbled by each, but in the name of all (...)».

The book and the exhibition Maydan – Hundred Portraits consist of the same basic material: a tabloid sized (29x42 cm) printed newspaper of 224 pages. All 100 portraits are included there, together with a reproduction of the hand-written statements. The interviews are transcribed in Ukrainian, Russian, English, French, German and Dutch. The prominent art critic and novelist Adrien Goetz penned the introduction to the book.

Designed by Pierre Rousteau, the book is a co-production between Andrè Frère Éditions and Paradox YdocPublishing.









Enrico Dagnino UNTITLED Curator: Gaia Tripoli Photography 26th June - 02 July 2016

Photography saved my life.

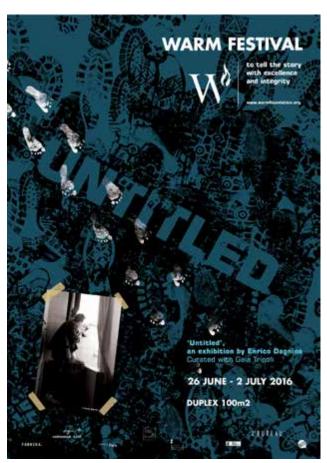
Without photography I would be dead or in jail. It gave me purpose. It opened the world in front of me. I could go everywhere and see it with my eyes, instead of being in a corner shooting up heroin and traveling inside my brain.

Why to have an exhibition? To clean myself up. It's a way to show the world as I see it and as I live. It's my vision of the world.

When I look at my photographs I can see they are all mixed up. Personal and reporting. They are entwined, it's hard to separate them.

After I come back from a trip I lock myself in my apartment listening to music for days and nights. It's hard to deal with people and normal things like going to a restaurant with bunch of friends. I make scrapbooks. I am trying to free my mind, to let the pain go.

I never thought I would live so long. I have pushed very hard against the edge of luck. I developed a kind of survival mode. Because the only thing that matters in a war zone is survival. I translated this to real life, but it doesn't go well with family or children or lovers. I was always thinking: today is my last day so lets take hold of it.



Graphism by Dino Hujić / Fabrika







At the beginning, preparing for the exhibition, going back editing searching, it was heavy to go through the ruins of my life. In order to choose pictures from Sarajevo I had to go through the rolls of negatives and there were pictures of my exwife, my kids, my father who died, all mixed up with the horror of the siege daily life. Old rolls of film, all my ex girlfriends, my lovers; I could see the moments when everything fucked up when all my illusions ends.

Often I feel like it's just an endless cycle that is getting worse and worse.

I cannot see the light at the end of the tunnel.

Enrico Dagnino June 2016

Next page:

On October 9th Katiba push the fight inside Sirt neighborhood of Mauritania, my friend Ahmed will be killed by a sniper







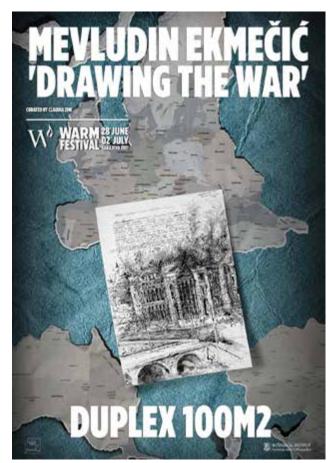
Mevludin Ekmečić DRAWING THE WAR: BOSNIA Curator: Claudia Zini Drawing 28th June - 02nd July 2017

All began at the beginning of April 1992 when I passed the bridge upon the river Sava, and I couldn't return because they destroyed it later. I remained on the other side, outside of Bosnia, confused and with a nostalgia which appeared to me unexpectedly. The alternative I had was to note the tragic events in my way. Confused by all these unlikely events, surprised and astonished, I began to wake up asking myself continuously one question: why, why, why,...?

Mevludin Ekmečić, Tuzla, February 1995

War has always been a subject of art. In the course of history, artists have depicted famous battles, and soldiers and civilians caught in the midst of war. As reminded us by Susan Sontag in her pivotal essay Regarding the Pain of Others, the practice of representing atrocious suffering entered the history of images with a particular subject, that of 'the sufferings endured by a civilian population at the hands of a victorious army on the rampage'. The theme emerged when Jacques Callot published eighteen etching titled Les Miseres et Les Malheurs de la Guerre (The Miseries and Misfortunes of War) in 1633, depicting the atrocities committed against civilians during the invasion and occupation of his native Lorraine in the early 1630s. During the XX century, a shift happened towards a more personal response to conflicts. This approach increasingly attracted high-profile artists and the work produced became more probing, challenging and thought-provoking.

The destruction of Bosnia-Herzegovina during the 1992-1995 war, documented by Bosnian artist Mevludin Ekmečić (b. 1929),



Graphism by Dino Hujić / Fabrika

radically transformed the aesthetics and contents used by local artists. When the war broke out, Ekmečić was forced to leave the country and took refuge in Paris. During the time of his exile, he transposed on paper the shocking images broadcasted on TV and newspapers by war journalists who were covering the Bosnian conflict, together with stories that he had collected from eyewitnesses. Ekmečić produced a black and white chronicle of the Bosnian war consisting of 77 drawings, gathered under the title Genocide Upon the Bosniaks 1992-1995, which he later divided by subjects: ethnic cleansing, camps, rapes, refugees, children, cultural heritage, how to survive, and graves. Each drawing was accompanied by the artist's drawn notes in which he attempted to describe in words the images that he had frenetically sketched on paper with black ink.

His pictures display the intents of the campaign against Bosnia and Herzegovina, its extent and character, specifically focusing on the 'terrible genocide upon the people which I belong to', as he told, and depicting astonishing scenes of savagery and suffering. A catalogue which gathered all drawings for the first time was printed in 1996; it is reported that part of these pictures was published in Bosnian and French media and showed in France and Belgium. Ekmečić later donated all the drawings to the Bosniak Institute in Sarajevo, where they are now conserved.

The exhibition Mevludin Ekmečić. Drawing the War: Bosnia 1992-1995, on display in June 2017 at Duplex100m2 gallery in Sarajevo as part of the program of the WARM Festival 2017, organised by the WARM Foundation from Paris and realised in collaboration with the Bosniak Institute of Sarajevo, presented a selection of 35 drawings. Among them, visitors could look at familiar images such as the soldier kicking a woman lying face down on the street in Bjeljina, which had become sadly famous thanks to Ron Haviv's photograph from 1992, the burning of the Sarajevo National Library, the pictures of segregated men in the Omarska concentration camp, or of the refugees from Srebrenica. In my experience as PhD student at The Courtauld



Institute of Art in London, focusing on the contemporary art production from Bosnia and Herzegovina in the aftermath of the 1992-1995 war, this corpus of drawings represents something unique. I remember the first time I saw them at the Bosniak Institute a few years ago; the immediacy of the images and the fury of black scratches and drops of ink on the paper spoke of an urgency that could be felt after more than two decades since the drawings were made. The fury of fire destroying the buildings, the grief of people, the monstrous expressions on the faces of the aggressors and their wicked violence left me astonished. Ekmečić's pictures can be considered among the most significant artworks dealing with the conflict in Bosnia-Herzegovina. Their originality and truth-telling ferocity voice the full range of emotions aroused in the artist by the spectacle of collective violence and destruction. This exhibition is an attempt to show the importance of the artist's opus which successfully catalogues the brutality and fatal consequences of war in such a stark and confrontational manner that inevitably remind of The Disasters of War by Goya.



Before the war, Ekmečić was an academic painter whose subjects ranged from nudes, portraits, and motifs from Baščaršija to paintings of landscapes and panoramas. In 1992, in a time in which an artist was not allowed to keep silent, as he would later affirm, he became a war artist for the urge of documenting the destruction of his country, the violation of human rights and the effects of the war on individuals.

Susan Sontag affirms that it is vital to secure images of atrocities in our minds in order not to ever forget. She claimed: 'Let the atrocious images haunt us. Even if they are only tokens, and cannot possibly encompass most of the reality to which they refer, they still perform a vital function. The images say: This is what human beings are capable of doing - may volunteer to do, enthusiastically, self-righteously. Don't forget'.

Claudia Zini June 2017





chrutte al, Moraco Si Craja - Sopola juli li he fill ilora is ned rods gina 47 roddinam too mak banitanja Bairy of waroda Kolitar je pordebiuja odvedan w logane it of the dachonar o ducky Lok malas shotombour i a skaristonoso, douge ? Hisoks, descriptification. Broken werkyn ali posty falo Sigures kas & se obole a disposition Sorrace In Seve i dyrage id gred oriun gove mistal projeti oseva, prod lowing and darise poposal pariserge oras horode hungine Se no dorroforo ocorres jor la donore zatudono are dok trudavola mje magosodorola luneses born dels rejunctional () lile caponjecte in da si layer, kou die space solitied emocionales godieno Lougie kako L' le attrotilo especto



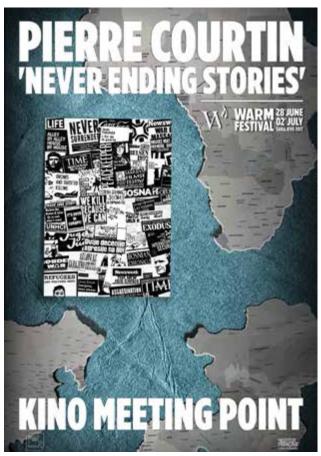


Pierre Courtin NEVER ENDING STORIES Curator: Claudia Zini Meeting point, Sarajevo 28th June - 2nd July 2017

« These drawings are the reflect of our today craziness, of the craziness of the war, of the craziness of peoples, it is about the huge capacity for human to destroy them self... »

Since more than ten years Pierre Courtin has been working on two different series on drawings in a 'non-stop' process. The first series started in 2004 and it counts 150 drawings as of today. The second series was initiated the day after the ferocious assassination of the Charlie Hebdo cartoonists in January 2015 and it now comprehends 20 drawings.

Pierre Courtin's drawings are made of different newspapers' headlines, books' covers, advertisements, posters, and so on. The artist's practice is a visual echo to the continuous stream of everyday news and its final outcome constitutes a big composition resembling a personal press clipping with the most important news and hot topics dealing with politics and society. World tragic events and human tragedies are recorded, from WWI up until Trump's election, often mixing news from the past with present-day news; this stratagem results very effective in underlining the absurdity of events happening over and over again in history. The drawings represent the artist's personal reflection about the times in which we are living, particularly insisting on themes such as the return on nationalism in Europe, capitalism and consumerism, racism and religion, in general 'the craziness of our time'. They will to question our close 'relation-ship' or addiction to mass media, representing at the same time the artist's meditative reaction to everyday violence



Graphism by Dino Hujić / Fabrika





as it portraited on daily news. As Courtin explained 'When I say « meditative » it means that in this crazy world I am finding time to draw and to relax myself, those drawings are very long to do, when I draw these sentences and images become abstract; it is a sort of personal way to exorcise the brutality of our today world'.

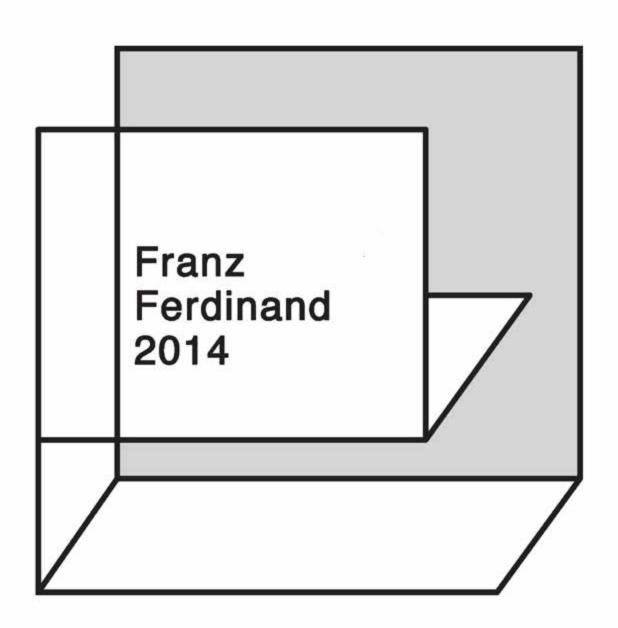
Claudia Zini June 2017











APPELAI E SOLDAT INCONNU Athur Ténor LA GUERRE DE 14 COMMENCE À SARAJEVO



Max Gallo

histoire de la Première Guerre mondiale

1918

la terrible victoire

AUX ARMES

GARY COOPER ADOLPHE MENJOU

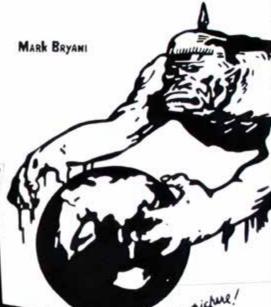
a Paramount Gicture

Des mazieny La Vie tranchée Hemingway A Farewell to Arms



LA PREMIÈRE GUERRE MONDIALE

CARICATURES



NOTRE QUIET MERE STERN LA GUERRE FRONT

Demain la troisième guerre mondiale?





Stéphane Bonjour, Lana Čmajčanin, Pierre Courtin, diSTRUKTURA, Amélie Dubosc, Marjorie Glas, Damir Radović, Sébastien Roux, Sarah Sajn, Baptiste Tanné, Selman Trtovac

FRANZ FERDINAND PROJECT

Residency Program
Duplex100m2, Sarajevo, Bosnia & Herzegovina
23-30th June 2014

Residency Program
Research Station for Contemporary Art Perpetuum Mobile,
Belgrade, Serbia
10-16th October 2014

Exhibition Gan Lux, St Etienne, France 20-25th April 2015

Exhibition
Duplex100m2, Sarajevo, Bosnia & Herzegovina
10-15th May 2015

Exhibition French Cultural Center of Doboj, Bosnia & Herzegovina 19- 26th July 2016

The ever-ending story of Franz Ferdinand : when memory and history are involved

The Franz Ferdinand Project came about after lively «sljiva» discussions we had several times in Sarajevo about the specific memorial issues the Balkans have been dealing with for years. When we heard about the organisation of official commemorations of the 100th anniversary of Archiduke Franz



Sarajevo, heart of Europe, 1914-2014 Photography by Amélie Dubosc, 2014

Ferdinand assassination, we decided to initiate a thought about historical and memorial stakes that this kind of event would definitely bring up in France, Bosnia-Herzegovina, but also Serbia. Three cultural organisations from the three countries gathered to imagine a common way to take over this issue.

Memory is a political and social issue that deals with a differenciated representation of social groups in the public area and with the building of a history that would convey an official identity (a national or local identity, on a country, region or city scale). The multiplication of «lieux de mémoire» (memorial places and assets) involves some goals that are often political: it is about telling the story of an official history that people must take over and about offering a one-dimensional idea of places and people.

The work we led within the Franz Ferdinand project aimed to question the way World War I history was told, according to national and local different memory issues. The commemorations of the beginning of WWI in Sarajevo have been observed by artists and researchers coming from Bosnia-



Research program, Belgrade Photography by Amélie Dubosc, 2014

Herzegovina, Serbia and France. Indeed, every country built its own claims, Franz Ferdinand assassination representing, for the Frenchs and, more broadly speaking, for Western Europeans, the beginning of a world war that has to be commemorated so as to build a European peace; in Bosnia-Herzegovina, the event meant a general thought about the Balkans' war history, a result of nationalisms the country inherited and its fight for the acknowledgement of an «ethnicised« history; for the Serbians finally, the terrorist Gavrilo Princip became a war hero of anticolonialist and anarchist struggle. And the differential positions are not only national ones: social groups, inside every country fight indeed for an acknowledgment of their historical and memorial point of view.

Three workshop residencies took place, one in Sarajevo during June 2014 commemorations, another in Belgrade in October 2014, and the last in Saint-Etienne in April 2015. A reflexive and sensible comparison of social and political actors points of views from the three countries led us to deconstruct and interrogate our visions of history so as to highlight social and political struggles that those memories and representations also carry. The artwork shown in this catalogue is the result of this process.

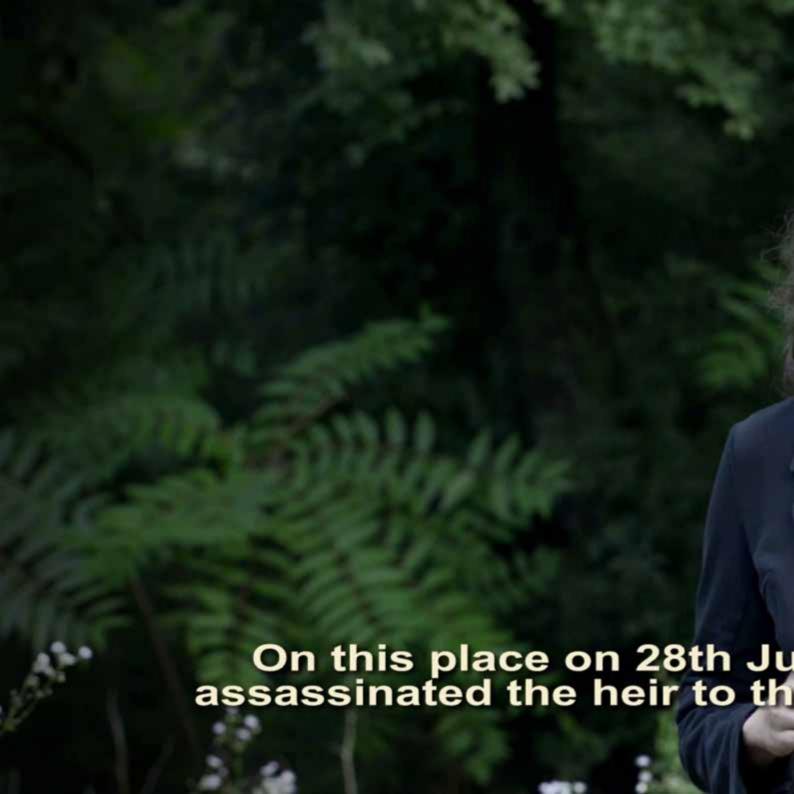


Exhibition view Duplex 100m2, 2014

The artists take a singular look at World War I history: each of them imbricates in their work the course of their own life, the memories (s)he's made of, the issues (s)he defends. Each artist shows something from her/his own intimate story, which has often been transcended by a larger history. Those artworks allow us to live a sensitive experience and raise some essential questions: our main preoccupation is to point out the memorial uses of history that contribute to focusing mostly on national difference, at the cost of a collective reflection on social and political issues that are involved in any analysis of the past. That is what artists and researchers tried to do their own way in the Franz Ferdinand Project.

Marjorie Glas, sociologist Sébastien Roux, artistic director of Hostellerie de Pontempeyrat

> Next page: diSTRUKTURA. Locus Suspectus Video, 26min 23s, 2014







Z as Ferdinand

We are in 2013 with Marjorie Glas, Baptiste Tanné and Sébastien Roux at the Hotel Europe, in the center of Sarajevo. We are sharing some Sarajevsko Pivo's and talking about the future commemorations that will be held in the capital of Bosnia-Herzegovina to celebrate the 100th anniversary of World War I.

Several European authorities, diplomatic representations and VIP's will get together in Sarajevo on the 28th June 2014, a century after the assassination of Franz Ferdinand, heir of an Austro-Hungarian declining Empire, but that was still dominating Balkans.

A great opportunity, we think, to observe closely an international scale memorial schedule, and to draw up the guidelines for a project deeply linked to the cultural and political reception of such an event, in today's Sarajevo and Europe context. From the of official announcement of the commemorations, the cultural and diplomatic world of Sarajevo goes into action: the European funding invested in the event is supposed to be huge, and all the potential pretenders claim a right to a piece of the pie.

Many of them wish to take advantage of the financial flows and of a very wide coverage. Numerous projects are carried out, the stakes and the outlooks for local and foreign organisations provide interesting expectations.

Into the background of this economic opportunity, the local medias are saturated with historical controversies and memorial debates about the events that provoked the first worldwide conflict: was the shooting of Gavrilo Princip who killed the archiduke and his a wife a liberating or a criminal action?

The traumatic memories of the Yougoslavian wars, of ethnic cleansing, of the murderous siege of Sarajevo in the 90s, come to interfere with the reading of 1914's events.

The social and symbolic stakes of commemorations slowly show their true colors. They appear from a context that makes



Exhibition view Duplex 100m2, 2014

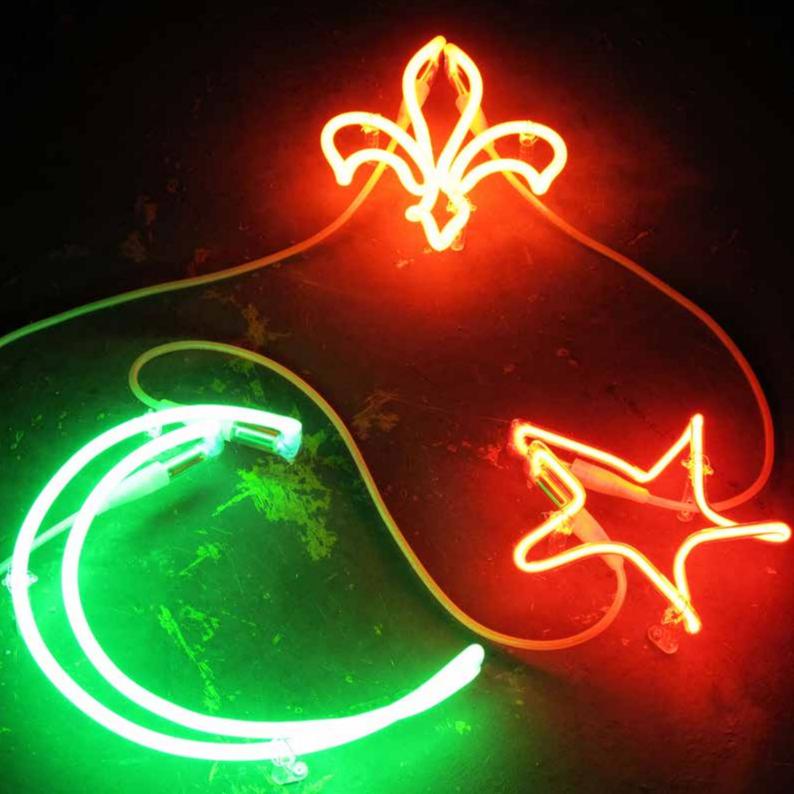
the stakes even more prominent: the country is deeply divided, torn by a never-ending social and economic crisis, by a structural bankrupt of institutions, by the corruption related to local and international ma as and to the domination of the international community. Moreover, we are in a context in which a political Europe is being seeked; and the building of such a «uniting» event would represent a great ideological opportunity.

We are in 2013 in Hotel Europe and it seems obvious that we will attend an event – the commemorations – that will be full of possible meanings and interpretations.

We have the idea to create in Sarajevo an observatory of the event that would gather artists, sociologists, researchers coming from France, Serbia and Bosnia-Herzegovina.

Once we'll get past the commemorations, we will be able to render as an exhibition the observations we made during our initial meeting.

Pierre Courtin





Subjects of history

June, 28. 1914: Gavrilo Princip shoots the Austro-Hungarian archduke Franz Ferdinand and his wife in Sarajevo.

June 28. 1948: Tito - Staline break-up.

June, 28. 1992: François Mitterrand goes to Sarajevo, three months after the beginning of the siege of the city.

June, 28. 2014: The foundation «Sarajevo, heart of Europe» opens the 4 years commemorations of the WWI in Europe.

June, 28' is definitely a date that marked Bosnia and Herzegovina, Yugoslavia, the Balkans but also Europe, and the whole world history. Although there are no natural connections between these events, they recall us how much our history is about entanglements. About dependence and independence. Freedom. And inevitably, about power. This is also what the commemorations of June, 2014 showed us, being the team of the project or the broader audience.

Who leads the public discourse, and decides which memories to ban and which to promote, is a question of power. As such, official commemorations crystallise the struggles over the past as much as over the present and the future. They are perfect laboratories of alliances and competitions, of all kinds of clean and dirty transactions, of power-struggles which structure our societies. The commemoration of Franz Ferdinand assassination was no exception, it was a short time-space where many people and institutions fermented like cells under a microscope.

The Franz Ferdinand Project was a collective jump in this mess.

We have been told that France and other EU countries were looking for « something European » for the opening of the

four-year commemorations of the First World War. That's how Sarajevo was branded « Heart of Europe » in June 2014. As the historian P. Miller noted, the memorialisation of the assassination « has rarely broke free from outside influence ».

The commemorations started with a bicycle race between Eastern Sarajevo and the central institutions in the city centre. First celebration of the so-called reconciliation power of sport and commemoration. It went on from private parties to cocktail receptions, until the one in Vijecnica. In the not yet reopened national library which burnt during the siege of the city in 1992, the Wiena Philarmonic Orchestra was playing. Inside, only VIPs, local and international politicians, public and private funders. Franz and Sophie were mourned, «Never again» was proclaimed and Europa served as a happy end. Finally, we watched a musical performed like a historical stop-motion class on the Gavrilo Princip bridge, today named the Latin bridge. The closing show pledged for « a century of peace after the century of wars », blurring a whole part of local history.

In the meantime, Republika Srpska's political, religious and cultural elite honoured the assassinator, Gavrilo Princip, and the Yugoslav Nobel Prize winner, Ivo Andric, as national heroes. But their use of the young anarchist was contested by activists who stood up on June, 28 on the shores of the river Miljacka with Princip face's masks to denounce the renewed «invasion of imperialism, nationalism and capitalism» in their country.

In that context, the organisers' claim «we don't speak about politics» seems at odd, especially as several years of negotiations and people employed, two millions euros from the country's EU accession funds and some extra millions from foreigns institutions competing for visibility, have been committed. Far from a uniting perspective, the commemorations performed the neocolonial government of Bosnia and Herzegovina and furthers the discrepancy between a fantasised pacified Europe and its social reality.



Research program, discussion with Slobodan Šoja, Sarajevo Photography by Amélie Dubosc, 2014

In fact, Bosnia and Herzegovina is at the margins of the EU, under international protectorate, politically divided since the bloody war of the 90's and suffering from deep socioeconomic problems. The corrupted nationalist elite, fed by external neoliberal policies, is promoting ethnic divisions far from the common good. And while cultural institutions are closing, citizens gets angry as much as hungry. Indeed, the commemorations took place five months after the establishment of the plenums, the self-managed citizen assemblies, and one month after the floods that made, in the some region, more material damages than the last war.

The need to get out of the representations inherited from the past, of the identity assignments as well as the moribund game of the elite is vital.

Here, the artists find their place, they add the missing dimensions, both political and poetical. They bring their perceptions, their stories and their memories into the big History. They carry the life into the picture.

Being criminals or heroes, both or neither, they make people subjects of history by shooting, drawing, or naming them. And in the meantime, they proclaim their own subjectivity, they take it back and they push everybody to do so.

In the end, that's what Franz Ferdinand project was about and that's what Duplex was also about. A meeting of History and everyday life stories, a space to resist deprivation of both memory and subjectivity.

Sarah Sajn

Next page: Franz Ferdinand Project Exhibition view, Gran Lux, Saint-Etienne, France, 2015







Many Thanks to:

Our partners:

Région Rhône-Alpes, Institut Français and Ville de Saint-Etienne, French Institute of Sarajevo, La Cartonnerie, Gran Lux, Duplex100m2, Research Station for Contemporary Art Perpetuum Mobile.

The people who also helped us to finance this project:

Alain HELOU, Alexia TURLIN, Alix DENAMBRIDE, Anne-Marie MAJLUND, Astrid DEFRANCE, Aurélia PIE, Baptiste TANNé, Camille DELARBRE, Céline LE CORRE, Christine MONTANT, Christophe COURTIN, Claire DOSSO, Delphine MAZUR, Dorothée BARBA, Elizabeth SAINT- JALMES, Elsa DECAUDIN, Elsa FOUCAUD, Frede GROSSI, Geneviève RIVORY, Guillaume MITONNEAU, Guillemette VACHEY, Gwenaël TANGUY, Jean-Philippe SALERIO, Julie BERNARD, Julie VERLES, Julien CROISEAU, Juliette KRAMER, Keith HENNESSY, Laurent POREE, Lila DERRIDJ, Marc LENOT. Marie FERAY, Marie-Claude GLAS, Marjorie NEAU, Mâya HEUSE- DEFAY, Michelle PECONTAL, Morgane WYDAUW-MEYNIER, Naéma BOUDOUMI, Nedjma BENCHAIB, Nicolas LEMEE, Odile PROUST, Pauline SCHERER, Robin HOLMES, Samuel GALLET, Sandrine PACAUD, Sandrine ROLDAN, Sarah SOUBEYRAND, Solange PORT-LEVET, Tobias FLESSENKEMPER, Virginie RABA.

People who participated in one way or another in this project:

Amélie DUBOSC, Anaïs ESCHENBRENNER, Baptiste TANNÉ, Ève RÉTORRÉ, Marie-Thérèse TETU, Michel RAUTENBERG, Nicolas MOLL, Sandrine BINOUX, Thierry FARGEOT, Slobodan ŠOJA

Exhibited art works

Selman Trtovac

Mano Negra, Video, 10min 40s, 2015,

diSTRUKTURA

Locus Suspectus, Video, 26min23s, 2014

Damir Radović

Burning Sky, installation, neon, copper tube, 2014

Lana Čmajčanin

FN M1910, print on plexiglass, 150x104x0,6cm, 2015

Marianne Marić

Miss Buren, black & white photography, 70x100cm, 2014 Miss Sarah, black & white photography, 50x70cm, 2014 Miss Tito, color photography, 20x30cm, 2014

Stéphane Bonjour

Untitled 0115, acrylic on canvas, 130x291cm, 2014 Untitled 0907, acrylic on canvas, 130x190cm, 2014









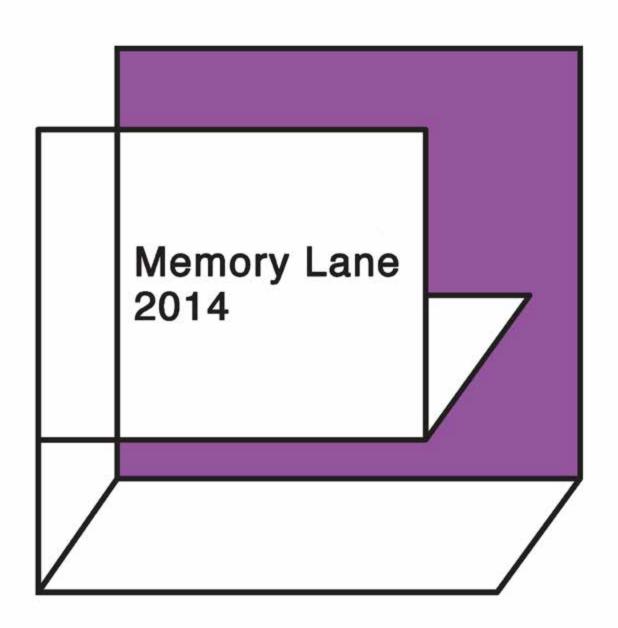






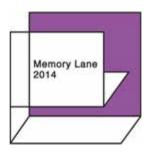












Gordana Anđelić-Galić, Maja Bajević, Igor Bošnjak, Lana Čmajčanin, Andrej Đerković, Jusuf Hadžifejzović, Nela Hasanbegović, Ibro Hasanović, Adela Jušić, Šejla Kamerić, Milomir Kovačević, Nina Knežević, Radenko Milak, Mladen Miljanović, Damir Radović, Lala Raščić, Nebojsa Šerić-Shoba, Irena Sladoje, Alma Suljević, Edo Vejselović

MEMORY LANE Curated by Pierre Courtin Galerie du jour agnès b, Paris, France June 7th - July 26th 2014

« A people with no memory is a people with no future »

Paul Garde

The Memory Lane exhibition gathers artists who live or used to live in Bosnia Herzegovina. Most of them live in Sarajevo, others come from Banja-Luka, Trebinje, Prishtina, New-York, Paris, Berlin or New Orleans. The exhibition is entitled after a work by Adela Jušić; it gathers artists who occasionally or permanently explore the manifold issue of individual and collective memory.

Memory Lane immerses the viewer in the memories of the Balkans, more precisely of Bosnia, a country that has been built and rebuilt on the ruins and remnants of a common history and on memories that diverge, like many forking paths, to paraphrase Borges. Memory Lane is an exhibition of memories, paths and contradictory lanes, of real places and passages from fiction to documentary, a collective exhibition that sheds light on the singular trajectories of major artists from the art scene in Bosnia – a scene whose very existence is explored and questioned here.

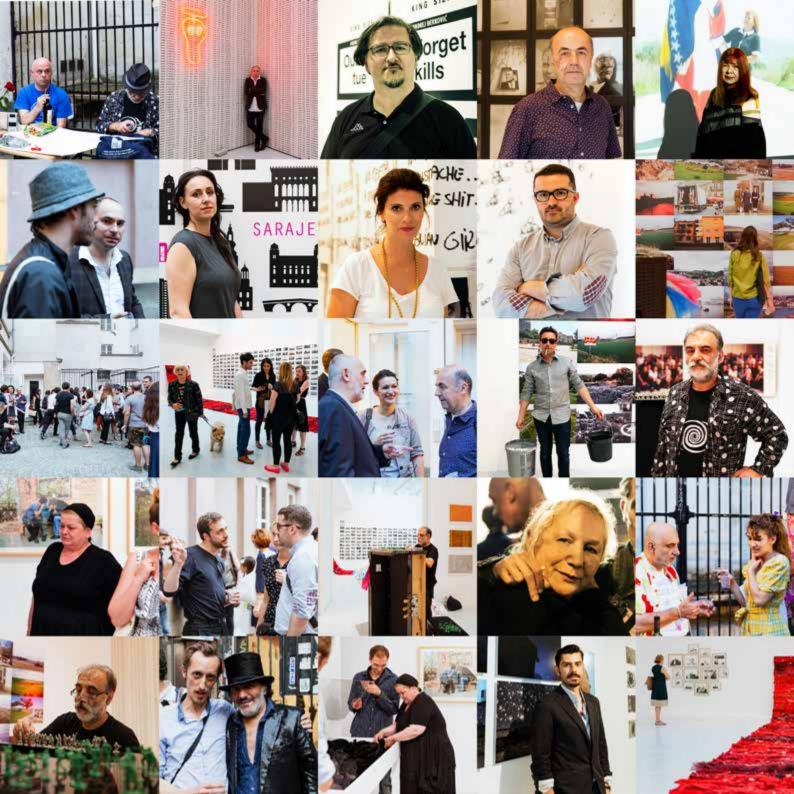
This interrogation summons artists whose sense of belonging to a country - Bosnia - is another issue: some of them have had to



Nina Knežević Exhibition poster, 2014

Right page: Jusuf Hadžifejzović, Battle for a piano, 2014 Nebojša Šerić Shoba, Battlefields, an ongoing series begun in 1999





migrate at some point, physically or mentally; besides, Bosnia as a country remains an unresolved issue. Personal or collective memory is the point of convergence where questions are raised, where certain answers confront each other, where certain words, images and ideas are born, where the meaning of memories surfaces, the meaning of concrete documentation material comes to life and emerge as the building blocks of metaphorical balance sheet of the current state of affairs. Memory is like a second nation that overlaps with the real nation and offers multiple angles of refraction. The artists featured in Memory Lane were hit by the 1992-1995 war in Bosnia-Herzegovina during their childhood or their youth. Here they return to it with a double movement of remembrance and of projection: memory is also a thing which informs the present and determines the future - as Paul Garde's words above remind us.

So here we are in a sense making a «gesture of remembrance», which is necessarily manifold and fragmentary, made of fragments, and gives birth to works produced during a post-war era when the country's institutions are barred from studying history, dealing justice, reconciling memories, and building a shared future. Artists are unquestionably part of the avant-garde of a civil society determined to shoulder these tasks, taking the lead ahead of the ruling powers and administrations, but they do so with tools that extend far beyond politics, and that revisit it. Their task is to offer new ways of perceiving reality by exploring what shapes it: its memory, its persistance, and the elements it suppresses. In a different post-war context, which each of them experienced from different perspectives, artists with little in common gather and declare: «The new realists have become aware of their collective singularity. New Realism: «new perceptive approaches of the real.»

The gesture of remembrance that the show seeks to exhibit obeys the same principle of collective singularity and fractal realism.



Nina Knežević Dingbats, 2012-2014

The works gathered here are neither judgements, nor monuments to the dead, nor even hackneyed statements on things past. With their sharp focus, and by building a close-knit network of meaningful sensitive elements, they testify to a nationwide work-in-progress. They explore places of memory which also serve as fields of self-projection (public and private spaces, archetypal and mediatised images, body of the artist, random objects, ghosts, and symbols of the recent past).

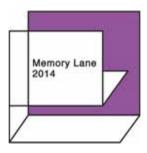
Pierre Courtin & Alexis Argyroglo

Special thanks to Agnès b, Juliette Chevalier, Sébastien Ruiz, Christopher Yggdre, Alexis Argyroglo, Jon Blackwood, Damir Radović, Jean-François Sanz, Laura Morch, Florie Berger, Vaso Milak, Amandine Sellier, Guislaine DeRuyter, Robin Holmes, Emilie Vasse

> Next page: Alma Suljević Four Identity (detail), photography, 2000-2004







Sarajevo Culture Bureau

So, after all the months of preparation, opening day of «Memory Lane» is finally upon us. The artists who are coming tonight have all arrived, and I am writing this article against the whine of an industrial vacuum cleaner, preparing the space for the opening.

Today, for the final article before the opening, I decided to concentrate on what we might call the «title track» of the whole exhibition; Adela Jušić's photographic installation Memory Lane. Longstanding observers of Adela's work will recognise the biographical theme as one of her signatures, but these four photographic prints, together with a rather moving text written by her sister, responding to the images, marks a new departure.

Amidst the intense trauma of the 1992-95 war in Bosnia and Herzegovina, the loss of small personal items seems almost trivial by comparison with the human suffering and the colossal damage to the built environment and infrastructure. However, the near-total destruction of a family's photographs, the loss of the physical evidence of collective experience and memory, built up over several decades, is in a micro-parallel to the attempted erasure of the collective memory of BiH (for example, with the shelling and destruction of Vijećnica in 1992). The four photographic prints, therefore, act as documentation of a vanished pre-war world, an attempt to re-engage with the past and to re-construct it, having survived that trauma. They mark a similar painstaking and slow process of re-construction and re-evaluation; the frustration of broken and black holes in the records; the photographs had to be gathered where they had survived, from relatives and friends.

In this show, the prints are cleverly placed next to Adela's video When I Die, You Can Do What You Want of 2011. As such, the viewer can see the life of her grandmother bookended; a



Adela Jušić When I die, you can do what you want, 2011,

beautiful young woman, about to marry a handsome soldier; a daughter and mother with a growing brood of small children; her son, and Adela's father, posing with his sniper's rifle (an image seared onto the viewer's memory by Adela's The Sniper of 2007-shown elsewhere in this exhibition); a group of kids standing together in a group of six, staring with the fierce curiosity of small children at the camera, an image made poignant by our fragmentary knowledge of their subsequent transition into adulthood. In this sense the video marks a full stop at the end of these life events; an old lady looking back on her rich and complicated life story which we can see like the fragments of a broken mirror, in these photographs.

Memory Lane holds together, in confessional tension, the main animating forces in Adela's work from the last three or four years. The impact of the war on her childhood and development; the role and contribution of women in the history of war in the



Adela Jušić Memory Lane, 2012

former Yugoslavia and contemporary Bosnia-Herzegovina; an evolving personal evaluation of gender and the role of women in contemporary society; an engagement with family and family narratives, as validating of personal experience and development; and, a desire to work in series, to expand and develop this material in new formats and new presentations. All of these factors come together in an intimate revelation of the roots of the artist's personality and set of interests, in a frank self-revelation which avoids much of the narcissism and trivia of contemporary artistic «biographical» and «confessional» strategies.

Between the grey-silver tones of a past long faded, and the pixelated life story of Adela's grandmother, lies a handwritten testament by her sister, a verbal link between the two works. Part of the extract from the text reads:

« I know very little about my father, and the little I know, I am not sure whether it is my own memory or a memory created based on other people's stories. I know that thanks to him I am left handed and I am glad. My mother wanted to convert me to being right handed, but he wouldn't allow that. I know I have only three photographs of him. This one is my favorite. I also know that to a great extent I am now a soldier, because he was one too, and that I have the same name on the uniform as he did ». Adela Iušić

It will be interesting to see where Adela's work goes next. She has been developing a new body of work in a residency in Tirana on the experiences of women in the Hoxha period in Albania. It may be that Memory Lane will continue to develop as new stories are uncovered, or it could be that this powerful piece will draw a line under the work of the last few years, and clear the ground for new pieces in different but related discourses. Whatever the outcome will be, the gripping tension between candour and intimacy, the scrupulous avoidance of sentimentality and nostalgia, in this work, will keep visitors to this show coming back to look again.

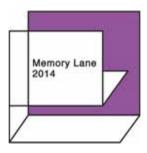
Jon Blackwood June 2014











DUTY OF MEMORY

It was twenty years ago. Besieged Sarajevo, a continent in fire and blood. That was yesterday. Today, Europe is hurting again. The results of European elections would alert anyone affiliated to democracy.

It is therefore lucky that an exhibition at la Galerie du Jour (Paris), which opens tonight, comes to wake up the memory of that other war.

Reuniting about twenty artists from Bosnia and Herzegovina, living in Sarajevo, Banja-Luka, Pristina, Berlin or New York, « Memory Lane » was set up by a young Frenchman Pierre Courtin, whose story is initially related to these ties, «I discovered Sarajevo during an Erasmus stay, while I was a student at the Ensba, 10 years ago, and I have never left it since », he tells us.

In 2004, he opened Galerija10m2 in order to support young local scene, in a particularly difficult context: « the majority of museums are closed, institutional funds are reduced to zero, and there isn't any art magazine ». For the occasion of the 10th anniversary of the gallery next November, he decided to set up this Parisian exhibition on the theme of memory.

« Of course the artists work on other ideas, but absolutely everyone, at one point of their career, works on the theme of the memory, memories, identity, trauma which followed the splitting of Yugoslavia », he states.

Young Adela Jušić, for example, recently found, hidden under a chest draw, a sniper notebook of her father, who died in combat. Every shot was written there, because he was payed by a shot. From this taboo, she created a video The Sniper, which participates with other exhibited art works of « that exploration of the zones which are vague and complex of that part of

history that wasn't really written about, analyses Pierre Courtin. Whether one is Serb, Croat or Bosniak, every view differs regarding the events, everyone is writing their own memory in a situation that stays quite tense. In that context, the artists try to write a common history, to project themselves into a common future.

Bosnian-Serb artist - Radenko Milak, thus examines the massacres in Bijeljina through a series of 24 paintings evoking one of the icons of the conflict, a soldier kicking with his boot civilians in their heads so he could finish them off. « He examines the implication of his own people in the massacres, like a catharsis. This work provoked a scandal when it was shown in Belgrade, while in Sarajevo, it was under-stood as a renunciation of the truth», continues Pierre Courtin. But how can one build and create together, when the exile is the common lot of so many artists? « We can observe certain progress towards a comeback. Stars like Maja Bajević or Šejla Kamerić came back to live in Sa-rajevo two years ago. There is an awareness in this country where everything goes badly, that it's up to young people to rebuild the future».

Over there, the European elections were observed with utmost worry. « A lot of people talk to me about the Balkanisation of Europe, and see horrible similarities between what they saw from 1985 to 1990 and what Europe is going through today: rise of fundamentalism, the sentiment of belonging, hatred for the other, all of that happened at their home before the break-up», he says. That was yesterday. And today?

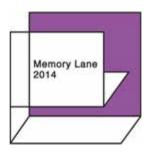
Emmanuelle Lequeux July 2014

Right page: Radenko Milak, 02. april 1992, Bijeljina, Bosnia and Herzegovina 24 oil paintings on canvas, 2008-2010 Next page: Damir Radović, Who started the war? neon, 2013



The startes

the war



A REVIEW OF MEMORY LANE'S OPENING NIGHT

By Lauren Lydic July 2014

With Memory Lane, contemporary Bosnian-Herzegovinian art is on exhibit in Paris from 7 June until 26 July 2014 at the galerie du jour - agnès b. Pierre Courtin, the director of the Sarajevo gallery Duplex 100m2, curated the exhibition. Many of the twenty artists whose work comprises the exhibition—all of whom live or have lived in Bosnia-Herzegovina—were present at the opening night on Friday, 6 June 2014. Among these artists were Jusuf Hadžifejzović and Alma Suljević, who each did a performance for the occasion, respectively in the courtyard and in the gallery in front of the exhibition's works.

By regrouping artists treating diverse subjects and working in various media, Memory Lane explores Bosnia-Herzegovina's individual and collective memories. Despite their differences, these artists have at least one thing in common: they all saw the light of day in Yugoslavia, a country that no longer exists except in memories. Born between 1949 and 1984, and therefore now between 30 and 65 years old, these artists lived between 8 and 43 years in what was their country before the Bosnian War began in 1992. This conflict interrupted the adult life of some artists and marked the childhood of others. The exhibition interrogates «the work of memory» after the war as well as reconstructions of memory itself.

Symbolic Objects

On the exterior, a wall adjoining the entrance is decorated with decals of Sarajevo Dingbats, a font of stylized symbols created by Aleksandra Nina Knežević, a graphic designer born in Sarajevo in 1973. These black and bright pink signs (re) immerse the gallery visitor in the heart of Sarajevo. Among



Andrej Đerković Zaborav Ubija - Forget Kill - Oublier tue, 2005

these symbols, one finds Vijećnica (the National and University Library of Bosnia-Herzegovina, destroyed in 1992 and reopened 9 May 2014); the Latin Bridge (near which Gavrilo Princip assassinated the Crown Prince of Austria in 1914); and the Eternal Flame (a memorial dedicated to the victims of the Second World War). There's also a džezva (traditional coffee pot), a fildžan (small coffee cup), and even a tramcar. Knežević continues to create these dingbats, which she has printed on postcards and other souvenirs.

When entering the gallery, one cannot miss Zaborav ubija – Forgetting kills (2005) by Andrej Đerković, an artist born in Sarajevo in 1971. These three prints on aluminum (100 x 70 cm) borrow their style from cigarette warning labels, incidentally re-appropriating one of the most well known Bosnian-Herzegovinian brands, «Drina,» which owes its name to the river shared by Bosnia-Herzegovina and Serbia. Created in a



Šejla Kamerić Red Carpet (M), 2011 Mladen Miljanović I Serve Art, 20/10/2006 - 14/07/2007

climate of denial and indifference on the tenth anniversary of Srebrenica's fall, the artist's admonishment—written in French, English, and Bosnian/ Croatian/ Serbian/ Montenegrin—declares that forgetting is more toxic than tobacco. And by indicating that these «Drinas» possess denifine® filters, Đerković suggests that denial gives forgetting a less bitter taste. This warning appears again elsewhere in Memory Lane, in the form of a multitude of posters—all identical—covering the walls of the staircase and returning the visitor back to the collective work of memory.

The Body of the Artist

Not far from the installation of Forgetting Kills, a wall is papered with numerous copies of the same poster, Bosnian Girl (2003) by Šejla Kamerić (born in Sarajevo in 1976). This poster combines a photographic portrait of the artist realized by Tarak

Samarah and the 1994/1995 graffiti of a Dutch soldier (never identified) on a barracks wall in Potočari/ Srebrenica. It should be noted that Kamerić chose to conserve the spelling error of the original inscription:

NO TEETH...?

A MUSTACHE...?

SMEL LIKE SHIT...?

BOSNIAN GIRL!

These atrocious words serve here to remind their reader that the Srebrenica genocide took place in a UN security zone. The Rembrandt lighting—as well as the close framing that cuts off the top of the head of the artist, a beautiful young woman—illuminate a psychological drama. The artist's direct gaze, fixed upon the lens and thus the viewer, amplifies tensions of politics and identity, as well as questions of gender.

I Serve Art, 20/10/2006 – 14/07/2007 by Mladen Miljanović, born in Zenica in 1981, explores the identity of spaces where the traumas of a recent past still exist. These 274 photographs (980 x 260 cm) document the artist's multidisciplinary performance on the former Banja Luka military base, Vrbas, where the National Academy of Fine Arts was installed after the war. Miljanović, who was a military officer before becoming an artist, depicts a figurative body not only in the service of deconstructive, postmodern, and conceptual art, but also politically engaged. This masculine and depersonalized figure is the epicenter of each photograph. Turning his back to the camera, the photographed man— now a mediator—calls into question again the frontiers of the subject and the limits of memory.



Nela Hasanbegović Postcriptum, 2008



Adela Jušić The Sniper, 2007

In Postscriptum (2008, 7 minutes 42 seconds), Nela Hasanbegović, born in Sarajevo in 1984, paints her body with the names of family members in Bosančica, an ancient Bosnian alphabet. As Hasanbegović writes this genealogy without ever lowering her eyes to look at the paintbrush, the camera lens serves symbolically as a mirror. The red letters on her naked skin evoke equally makeup and blood, and the writing on her face is so squeezed together that the letters overlap, forming a mask of memory.

Family Portraits

Memory Lane (2012) by Adela Jušić – the work after which the exhibition was named-regroups four black and white photographs measuring 40 x 60 cm. 1) The portrait of a couple, the artist's grandparents at the beginning of the 1950s, is from before their marriage. The grandfather wears a soldier's uniform. 2) In the middle of an idyllic landscape, the artist's grandparents appear again several years later in this portrait of three generations, here posing with two of their children and the artist's great-grandmother. 3) A photograph dating to the end of the 1960s shows the artist's grandparents' four children, including her father. 4) The last photograph is a full-length portrait of the artist's father, a member of the Bosnian army, taken several days before his death in 1992, when the artist, born in Sarajevo in 1982, was only ten years old. The four images, taken by anonymous photographers over a period of some forty years, were collected from neighbors or relatives after the artist's family lost many of their photographs during the war. The damage to the photographs, caused by the passage of time and – in particular – by the war, also was reproduced; these rips allow a glimpse into a lane of intimate memory.

To the right of the photographs, one discovers a handwritten text, in a wooden frame, by the artist's sister. A member of the National Army of Bosnia-Herzegovina, the young woman describes in English what she sees in each image, highlighting



Milomir Kovačević Tito in war. 1992-1995

the details that are important to her. Commenting for example on the grandparents' portrait, she evokes the «light, blue eyes» of her grandmother, who lived to be almost 100 and «always knew how to gather the entire family.» (On a screen installed not far from these writings, the grandmother appears once again in the video When I Die, You Can Do What You Want [2011]. With its voiceover of an old woman recounting her memories in the background, the memories of the artist and her grandmother meet and cross paths in the four nearby photographs.)

The portrait of the father brought the artist's sister to write about her relationship with him: «I know very little about my father, and the little that I know, I am not sure whether it is my own memory or memory created based on other people's stories. I know that thanks to him I'm left-handed and I am glad. My mother wanted to convert me to be right-handed but he wouldn't allow that. I know I have only three photographs of

him. This one is my favorite.» The trace of this memory lane, as intimate as it is fragmented, comes from the reflections of a young woman who lost her father when she was a child—and is not the product of statistics or political discourses. (In the same way, The Sniper [2007] – a four minute and nine second video revolving around the same photograph of Adela Jušić's father – doesn't seek to examine the status of victim, but instead interrogates war's inherent patriarchal constructions from the perspective of a young woman.) These different portraits of Jušić's family, reproduced, annotated, and transformed, render plural stories as the cobblestones of a memory lane.

Historical Ghosts

Having grown up during the period when the omnipresent image of Tito was a symbol of peace and Yugoslav unity, Milomir Kovačević (Strašni), a photographer born in Čajniče in 1961 who now lives in Paris, conjures Josip Broz with his Tito In War, 1992-1995 (silver prints on baryta paper, 175 x 190 cm). This historical Yugoslav figure opens the exhibition. The series of thirty-three framed, black and white photographs makes the visitor discover Tito's portraits, like silent witnesses to past events, in public places after conflict. If certain portraits are intact, others visibly have been subjected to acts of violence: the glass is broken; the frame is shattered; they are covered in debris or pierced with bullet holes. Whether intact or destroyed to varying degrees, these portrait-symbols are transformed by the photographer into fantastical images that refuse all simplistic readings of history.

02. April 1992, Bijeljina, Bosnia-Herzegovina (2008-2010) by Radenko Milak, born in Travnik in 1980, interrogates how one remembers history by using symbols and emblematic images that both help and hinder the memorial process. These twenty-four oil paintings (40 x 60 cm each, the collection measuring 385 x 175 cm) reinterpret again and again a worldwide known image by the American photojournalist Ron Haviv: a photograph



Gordana Anđelić-Galić Mantra, 2006

showing a member of Arkan's Tigers, a Serbian paramilitary unit, about to kick a Bosniak woman, who has just been shot. In reproducing this color photograph in grayscale with precise brush strokes, and especially by occasionally introducing a blur in some of the reinterpretations, Milak encourages reflection on the length and fidelity of historical memory; the media's ethical responsibility; and the limits of secondary witnessing.

Spectre (2012) by Ibro Hasanović, born in Ljubovija in 1981, broaches the question of the material and memorial degradation of Yugoslav cultural history. This 7 minute and 30 second video was filmed on the yacht Galeb, used by Tito during foreign dignitaries' visits and for grand parties. The camera scrutinizes this symbol of an opulent past, now abandoned in a naval yard, by employing a very coded cinematographic language. Through lighting effects and varied focal lengths, Hasanović creates a space so haunted by history that the gallery visitor feels with equal force the absence and the presence of this object from the past.



Ibro Hasanović Spectre, 2012

Reconstructions of Public and Private Spaces

In the video Mantra, filmed in 2006, Gordana Anđelić-Galić (born in Mostar in 1949) carries the Bosnian-Herzegovinian flag while marching on a deserted road in the suburbs of Sarajevo. To the sound of the national anthem, the artist advances alone on the road and catches different flags on wooden flagpoles, thrown to her from off camera. Each one adds to the others on her shoulders and in her arms. Among these twenty-two historical flags of Bosnian-Herzegovina, one finds: Yugoslavia, Republika Srpska, the Federation of Bosnia-Herzegovina, the Party of Democratic Action (SDA), the Bosnian Army, the 13th Waffen Mountain Division of the SS Handschar, the Austro-Hungarian occupied Province of Bosnia, and Independent Bosnia (1878). With each new flag that Andelić-Galić holds, her burden grows heavier. Some begin to slip from grasp and fall to the ground. A zoom-out slowly distances the visitor from the artist, who continues to march with her back now to the camera. Anđelić-Galić seems to suggest that the individual is crushed by political powers, becoming obliged to self-define according to the symbolic vocabulary of their discourses.



Lana Čmajčanin Bosnia and Herzegovina - Tailoring and Sewing, 2011

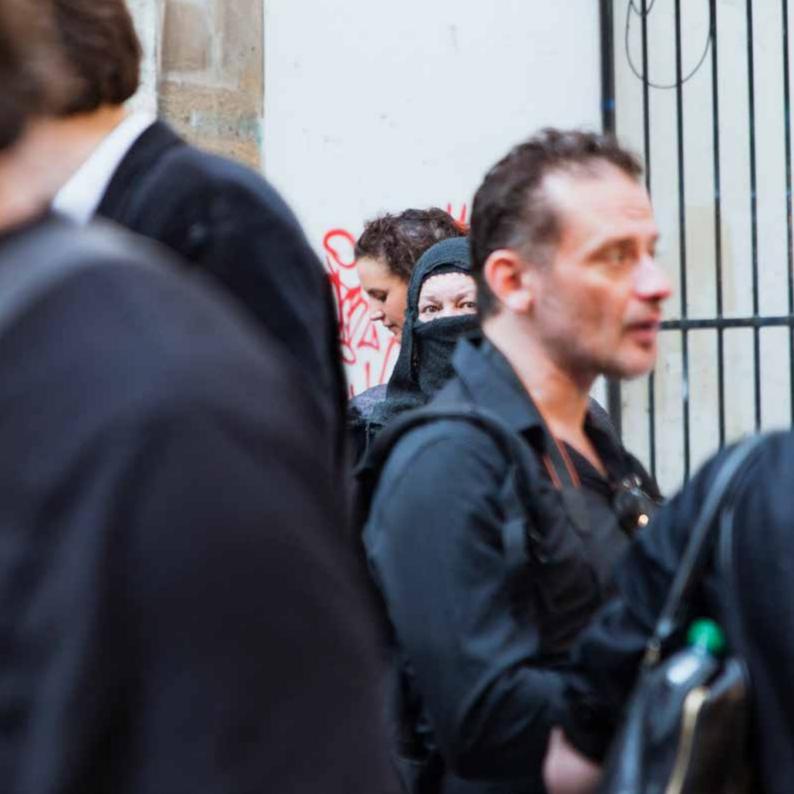
Lana Čmajčanin's installation, Bosnia and Herzegovina – Tailoring and Sewing, from 2011, invites the spectator to participate actively in the process of (re)defining Bosnia-Herzegovina's borders. Everything that one needs to tailor the country is made available on a table: patterns, thread, needles, scissors, and other objects for sewing. The artist, born in Sarajevo in 1983, shows how the Dayton Accords created divisions that line up with ethno-nationalist discourses based on the notion of «constituent peoples.» On one side of the sewing pattern, there's the Federation of Bosnia-Herzegovina, the Republika Srpska, the Third Entity, the District of Brčko, the cantons, the regions, the counties, the municipalities. On the other side, red, green, and blue lines are interwoven. By transforming a geopolitical pursuit into a domestic task, Čmajčanin invites the individual to create their own borders, all while reflecting on individual responsibility and the role of women in the country's reconstruction.

Irena Sladoje, born in Fojnica in 1976, also uses the theme of sewing in Paper Can Take Everything (2010), a 7 minute 2 second video, in which a wound on flesh-colored paper is sutured to a soundtrack that repeats, in part: «Dear family, we are well.» The medical gesture is repeated infinitely, because the wounds of the past never fully heal. The little black lines of surgical thread, like ink on a piece of paper, appear to the viewer as fragments of a personal history that is impossible to decipher. A second work by Sladoje, Green Carpet (2013), a series of twenty-five photographs (23 x 31 cm each), also explores the subject of healing. The artist reflects on the reconstruction of the individual and the city through images of grass seeds sown in mortar holes, vestiges of conflict still present.

Star City (2009) by Edo Vejselović – a set of five color photographs each measuring 70 x 50 cm – also features public spaces, transforming mortar holes into constellations of stars. The artist, born in Skopje in 1978, gives no attention to



Irena Sladoje Green carpet, 2013 Edo Vejselović Star City, 2009





Nebojša Šerić Shoba Battlefields, 1999-

monuments or institutional buildings partially or completely destroyed by the war, preferring instead ordinary buildings for which reconstruction is not considered a priority by the authorities. These are sites where everyday life follows its course in the middle of a historical trauma's traces, which Vejselović chooses to redefine rather than to forget.

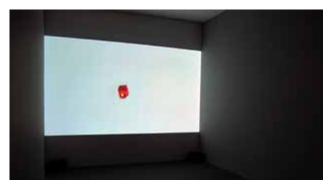
Battlefields, a series begun in 1999 by Nebojša Šerić Shoba (born in Sarajevo in 1968), defends the idea that each place is a potential battlefield, whether or not the scars of past conflicts are visible. In twenty-five color photographs (350 x 250 cm), the artist evokes conflict's strong presence in all places, via past remnants or future possibility. Halfway between memory and forgetting, many landscapes are troubling in their banality. For example, a photograph of a field is seemingly anodyne until we understand that it is near the site of the Battle of Verdun (1916)—thanks to an inscription on a roadside McDonald's advertisement.

Pastiche and Other Repetitions

Maja Bajević, born in Sarajevo in 1967, made How do you want to be governed? (2009) after Was ist Kunst? (1976) by Raša Todosijević. In the latter video, the artist's hand touches, explores, massages, and takes hold of the face of a woman whom he interrogates without pause, asking her: «What is art?» In Bajević's video, the artist herself remains immobile, her face stripped of all emotion. Each time that a voiceover says «How would you like to be governed?», a man's hand slaps her. By placing herself in front of the camera and thus inversing the dynamic of Was ist Kunst?, Bajević raises questions of gender in art history. She examines the borders between artist and subject, between the unsaid and history. While raising many ontological questions, the work also makes it impossible not to think of the Dayton Accords and the political situation of Bosnia-Herzegovina today.



Maja Bajević How Do You Want to Be Governed, 2009



Igor Bošnjak Yugoslavian Space Program, 2012

Like Maja Bajević, Igor Bošnjak bases his work on that of another artist. His short film (6 minutes 6 seconds), Yugoslav Space Program (2012), utilizes sonic elements from the trailer of a fake documentary by the Slovenian artist Žiga Virc, Houston, We Have a Problem! (2012). Bošnjak imitates Virc's parody in order to evoke the country of his childhood, where all was possible. Virc's voiceover and what it says contrasts sharply with the simplicity of the spacecraft that Bošnjak uses: a red paper lantern on which is handwritten «Југословенски свемирски програм 1969» («Yugoslav Space Program 1969»). Where Virc makes us discover «secret archives,» Bošnjak leads us to a field alongside two young people, suspended in time as if in a dream,



Lala Raščić A Load From the Inside, 2011



Damir Radović Le Sacre d'un Cri, 2012

floating between the Yugoslavia of the past—where the artist was born in 1981—and the Bosnia-Herzegovina of today—where the artist works and lives.

Damir Radović, born in Sarajevo in 1976, references Edvard Munch's The Scream, painted between 1893 et 1917, in his installation Le sacre d'un cri (2014, 695 x 380 cm). Radović responds to the expressionist cry of the Norwegian painter with a rhetorical question, multiplying the phrase «How the war started in...» in the form of vertical black stripes: the background to a loosely-drawn neon installation of a screaming man coiffed with a halo. His face illuminates with a red light the text that completely covers the wall behind him, without ever ceding to the ease of responding to his own inquiry. In this way, the text echoes one of Radović's other works present in Memory Lane, Who started the war? (2014).

In A Load from Inside (2011, 11 minutes, silent), Lala Raščić (born in Sarajevo in 1977) inserts herself in black and white photographs, taken by Edmund Engelman in 1938, of Sigmund Freud's office in Vienna. Projecting herself there thanks to





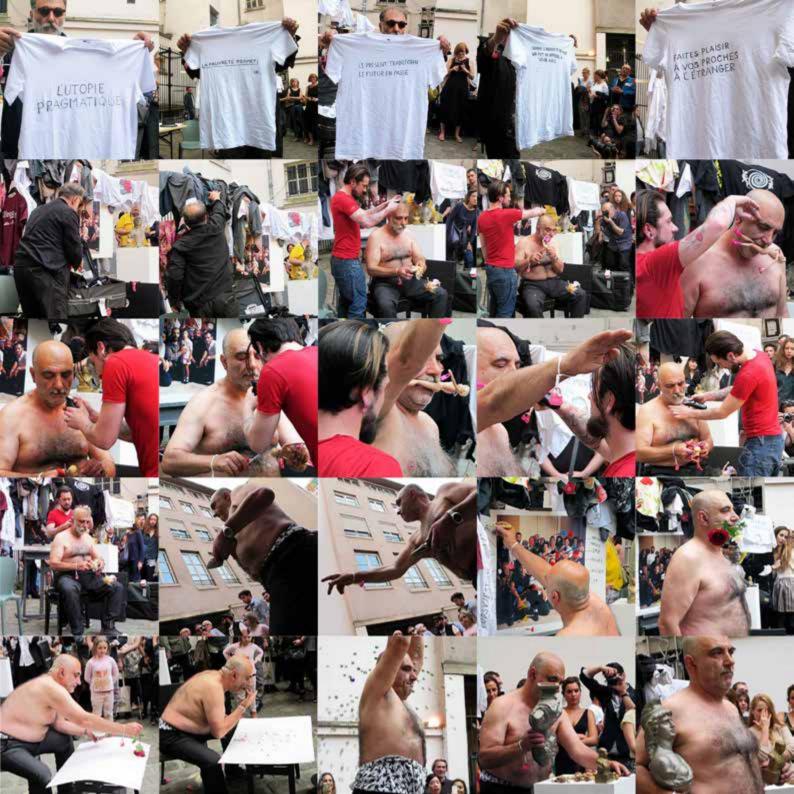
Jusuf Hadžifejzović Depography, 1995-2014

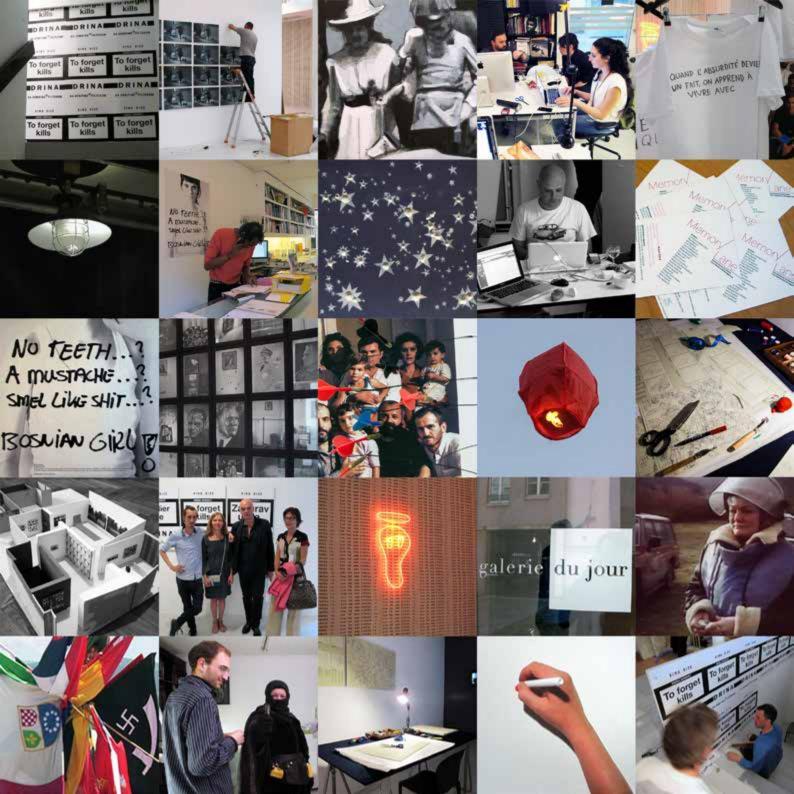
digital imagery, the artist places herself in historical memory with video as intermediary. Turn for turn, she sits in the psychoanalyst's chair or stretches out on the couch, an act which has become a metonym for the psychoanalytic process. Seated or upright, she fusses and hesitates. She repeats the same blunders, such as running into a desk several times, always with the same exaggerated gestures inherent to silent films. The artist's actions evoke multiple Freudian concepts, including the repetition compulsion and repressed memory, all while offering images of a fabricated memory of the past. This filmic memory reflects upon the identity of the real scriptwriter and introduces complex questions about history, trauma, and the place given to women in psychoanalytic thought. A performance by Raščić is scheduled at la galerie du jour - agnès b. on 27 June 2014 at 8 pm.

Memory, Live

At the exhibition opening, Jusuf Hadžifejzović (born in Prijepolje in 1956) gave a performance, Fear of Drinking Water, which lasted some forty minutes. The color photograph of a family reunion in Cetinje, where Hadžifejzović and his family members reunited in 1994, after having been separated for three years by the war, is at the center of the performance. At a decisive moment, Hadžifejzović threw at the image arrows that had been waiting in a porcelain high heel. Once all the projectiles landed on the target, the artist wrote names on it in marker, copying certain ones several times, in an act of memory at once exact and imprecise. Prints of this photograph, used in other performances and in the installation Battle for a Piano (2013), also are part of Memory Lane.

To the sound of music that changes constantly, Hadžifejzović deploys his characteristic «depotgraphy» – an artistic language constituted of accessories, objects, and gestures—in Fear of Drinking Water. To give form to political volatility, the immediacy of danger, and irremediable losses, the artist multiplied bodily and environmental transformations. He began by holding at arm's length t-shirts printed with phrases—for example, «Faites plaisir à vos proches à l'étranger» [«Make Your Family Happy Abroad»] – and changed his shirt several times. An unknown barber then shaved Hadžifejzović's head, while the artist cut a Barbie doll's blond hair. The artist's armpits and mustache also were shaved—leading the spectator to contemplate how conflicts are gendered - while Hadžifejzović did a fascist salute to his audience. The artist made a quotation appear by spilling red wine on a poster board («Bien le bonjour des voyous de la rue» [«Warm greetings from the street thugs»), then drew on another one using a rose as a paintbrush. Afterwards, he used a bust of Marianne to break open some walnuts on a pedestal and then dumped over his head a hat filled with marbles. They rolled in all directions, up to the feet of the





spectators, who if they had tried to move, would have been in danger. The transformations carried out by the artist re-animated memories that could be neither contained nor isolated.

Alma Suljević (born in Kakanj in 1963) was the second to perform this evening with Holy Warrioress. Clothed in a long black outfit resembling a burqa made of rich, ornamental fabric, and on top of which she put a belt of fake explosives, the artist moved around the gallery. Slowly, she circled the exhibition without saying a word, in a silent dialogue with not only the works, but also the spectators. She passed in front of her own creations, Minka (2008) et Elektra 98 (2001), but she stopped only in front of certain works, such as Memory Lane by Adela Jušić. From time to time, she pressed the detonator button that she kept in her hand. The reactions—or the absence thereof—from the audience became an integral part of this performance that stages the collective memory of female suicide bombers.

Female Holy Warrior comes to contradict the media discourse that only sees the woman behind the kamikaze as an invisible being, a stranger belonging to a place of conflict presented as far away. In offering the possibility to watch at arm's length this mythologized woman, Suljević showed the reasons that could have brought this «warrior» to choose violence and helped to rethink how female suicide bombers are represented. The presence of this «holy warrior» in the gallery brings to life the phantasmagoric attributes of the symbolic figure and makes the spectator feel intensely the violence of forgotten conflicts, whether belonging to the past or the present. By briefly donning the clothing of a «warrior,» the artist affirms that art is here to attract attention to the diverse effects of violence—especially the consequences on ordinary people's lives—and to aid society to improve. Placed at last in a showcase window, in view of all, this outfit made even more visible the ways in which the performance questions the construction of the holy warrior(ess).



Alma Suljević
Performance: Female Holy Warrior, 2014

The memory lanes slated by each of the works in the exhibition lead to memories sometimes linked, often contradictory, and always uncertain. Each memorial path taken draws a new imaginary map onto which the events of the past are placed, prompting the expression of and challenges to post-Dayton Bosnia-Herzegovina's geographic and artistic borders. Repetitions – in History and in artists' series – make all the more complex each fragment of the past and each glance towards the future.



Exhibited Art Works

Gordana Anđelić-Galić

Mantra, 2006, video, color/sound, 5min12s

Maja Bajević

How Do You Want to Be Governed, 2009; After Rasa Todosijević 'Was ist Kunst?', 1976, 2009, video, color/sound, 10min40s

Igor Bošnjak

Yugoslavian Space Program, 2012, HD video, color/sound, 6min06s

Lana Čmajčanin

Bosnia and Herzegovina - Tailoring and Sewing, 2011, installation, working station, prints, sewing tools and equipment, dimension variable

Andrej Đerković

Zaborav Ubija - Forget Kill - Oublier tue, 2005, 100x240cm, offset print mounted on aluminium Forget Kill, 2016, offset print, 70x50cm, edition of 300

Jusuf Hadžifeizović

Depography, 1995-2014, installation, variables sizes Performance: Schöne Grüsse Aus Der Banditen Strasse, 2014, 45min

Nela Hasanbegović

Postcriptum, 2008, video, color/sound, 7min42s

Ibro Hasanović

Spectre, 2012, HD video, color/sound, 7min30s A Short Story, 2011, HD video, color/sound, 10min20s

Adela Jušić

The Sniper, 2007, video, color/sound, 4min09s When I die, you can do what you want, 2011, HD video, color/sound, 19min24s

Memory Lane, 2012, 4 black and white photography mounted on aluminum, each 40x60cm + 1 handwriting on paper 30x21cm

Šejla Kamerić

Red Carpet (M), 2011, hand made rag rug woven out of secondhand clothes, made with Association for Protection of the Bosnian carpet, 140x640cm

Bosnian Girl, 2003-2014, offset print, site specific installation

Milomir Kovačević

Tito in war, 1992-1995, 33 black and white photography, 175x200cm

Nina Knežević

Dingbats, offset sticker print, installation, 2012-2014

Radenko Milak

02. april 1992, Bijeljina, Bosnia and Herzegovina, 2008-2010, 24 oil on canevas, each 40x60cm, 175x390cm Body language, 2012, 14 watercolors on paper, dimension variable

Intimacy of planetary event, 2006-2014, 3 acrylic on canevas, each 20x30cm

Mladen Miljanović

I Serve Art, 20/10/2006 - 14/07/2007, 274 photography, 980x260cm

Meadows of Ignorance, 2008, color photography, 60x90cm Guilty, 2008, color photography, 60x90cm

Damir Radović

Le Sacre d'un Cri, 2012, installation, neon, tapestry, 370x695cm Who started the war? 2013, neon, 120x30cm

Lala Raščić

A Load From the Inside, 2011, two channel video installation, BW/mute, lettering, 11 min
Performance: The Damned Dam, 2010-2013, 50min

Nebojša Šerić Shoba

Battlefields, 25 color photography mounted on forex, an ongoing series begun in 1999, 350x250cm

Irena Sladoje

Green carpet, 2013, 25 color photography mounted on aluminum, each 20x30cm
Paper can take anything, 2010, video, color/sound, 7min02

Alma Suljević

Elektra 98, 2001, video, color/sound, 8min Minka, 2008, mines, crystal jewellery boxes, shelf Four Identity, 2000-2004, 8 color photography mounted on aluminum, each 20x30cm Performance: Holy Warrioress, 2014, 30min Photography by Florie Berger

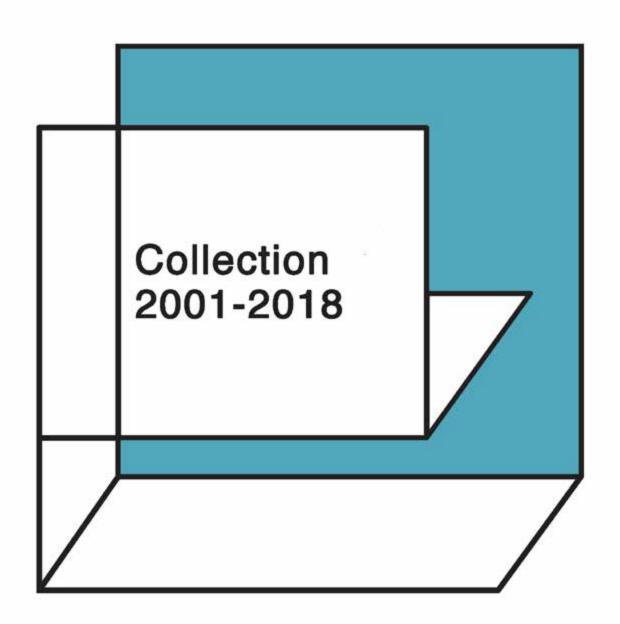
Edo Vejselović

Star City, 2009, 5 color photography, 70x50cm











COLLECTION PROJECT

Started in 2001 in Paris, the Collection of Pierre Courtin consists today of a bit more than 400 pieces representing the work of about 200 artists, young and established ones coming from Bosnia and Herzegovina, the Balkans and elsewhere.

Some extract of the collection have been presented at the Art Center OUI in Grenoble in 2008, at the Art Center & Research Duplex10m2 in Sarajevo in 2011, at the Art Center Bang in Chicoutimi in 2014, at the National Gallery of Bosnia & Herzegovina in Sarajevo and at the International Gallery of Portrait of Tuzla in 2018.

Exploring the borders between collection's work, artistic gestures, and exhibiting art works in galleries, it displays only the part of its own ambivalence: true-false collection where the «complete» works are mixed with fragment works, which are just as many other exhibition souvenirs, relics, cult objects, which seem to ironically, send us to the vanity of entire collection's act, its desire to be written in history, a «supra humane» temporality.

Pierre Courtin - Pioneer Collector

I am not only interested in art; I am interested in the society where art is only one aspect. I am interested in the world as a whole where the society is only a part of it. I am interested in the universe where the world is only a fragment of it. I am interested primarily in the ongoing creation of which the universe is only a product.

Robert Filliou (1963)

Amateur and professional art workers, who have never been tempted to take home a souvenir of an exhibition, an intervention in public space, a performance or concert? A subtle piece that will present a trace of a visual, sensory, aesthetic experience.

Does owning these traces make us thieves? Sentimentalists? Collectors? Since 2001, Pierre Courtin (artist, gallery owner and collector) raises the question of the status and function of an art collection. Articulating works (films, drawings, photographs, paintings and sculptures) with fragments of works, materials (booklets, posters, cards) and other objects, he has established an unconventional collection. Driven by passion, curiosity and a willingness to share, Collection 10m2 does not express any intention towards market perspectives, but does not stay at the margins of the world. Today, the collection counts more than 300 pieces from the work of more than 200 artists. As an artist himself, he questions the process of gestures: gleaning, collecting, compiling artists' works that he likes. As a gallery owner and collector, he raises questions on the articulation of pieces: their mobility, accessibility and visibility to a wider audience.

The result of these searches, unexpected findings, encounters, trips, collaborations, is that the collection of Pierre Courtin consists of gifts, details, scraps, anecdotes which have over the years made up the memory of an experience both personal and collective. A collection should normally not only be the taste of its creators, but rather a direction in the history of polysemic art. Such collection becomes gradually the material and conceptual voice of a man, a woman, a collective. Pierre Courtin slips between preconceived ideas, norms and traditions, making fun of conventions by combining value scales. The concepts of hierarchy, reputation, career, and merchantability are not at all taken into account. Coming from European and international scenes, these works – fragments are a result of eclectic works of artists such as Joseh Beuys, Jusuf Hadžifejzović, Baptiste Debombourg, Adela Jušić, Robert Filliou, Radenko Milak, Jean-Luc Verna, Camille Laurelli, Ulay and Robert Smithson.

The collection of Pierre Courtin reflects a particular and unique look at contemporary art. Through the work, its details and documentation, he offers us a different point of view of a piece of art he loves and defends. Since it does not correspond

THE COLLECTION PIERRE COURTIN SARAJEVO STORAGE

JUNE 14TH - JULY 6TH 2018

NATIONAL GALLERY OF BOSNIA & HERZEGOVINA ZELENIH BERETKI 8, SARAJEVO THE EXHIBITION IS OPPO PROFESSION FOR THE STREET STREET CONTROL TO STREET STREET STREET TO STREET S

www.duplex100m2.com

THE COLLECTION PIERRE COURTIN SARAJEVO STORAGE

14TH - 28TH NOVEMBER 2018

CENTAR ZA KULTURU TUZLA MEĐUNARODNA GALERUA PORTRETA TUZLA 2. TUZLANSKE BRIGADE BR. 13

OPENING: NOVEMBER 14TH 2018 AT 19:00

www.dapled00m2.com



INAUGURATION EXPOSITION COLLECTIVE





to any usual criteria, The Sarajevo Storage is extracted from commercial sector. In this sense, it appears as an anarchist island within the art world governed by money, standardization and compromises. Therefore, the collection, a «personal, emotional and sentimental utopia», is lead by a commitment and manifests itself in: against time, against the current. In reviewing the work and its residues, Pierre Courtin circumvents these obstacles to build long-term (conceptual and poetic) strategy which is an alternative to art shows. The collection is thus based on a personal, critical and ironic discourse carried by a breathless system in which it does not recognize itself.

Julie Crenn





THE SARAJEVO STORAGE

National Gallery of Bosnia & Herzegovina Sarajevo, Bosnia & Herzegovina June 14th - July 6th 2018

Presented artists: Gordana Anđelić-Galić, Martin Argyroglo, Enki Bilal, Eloïse Bollack, Stéphane Bonjour, Julien Boily, Mathieu Boisadan, Igor Bošnjak, Kurt Van Brijs, Lana Čmajčanin, Lejla Čmajčanin, Enrico Dagnino, Dante Buu, Baptiste Debombourg, Andrej Đerković, diSTRUKTURA, Elvis Dolić, Goran Dragaš, Dženat Dreković, Alma Gačanin, Ziyah Gafić, Going Blind, Jusuf Hadžifejzović, Trio – Bojan Hadžihalilović & Dada Hadžihalilović, Dženan Hadžihasanović, Anur Hadžiomerspahić, Nela Hasanbegović, Ibro Hasanović, Ivan Hrkaš, Mak Hubjer, Louis Jammes, Taida Jašarević, Kasja Jerlagić, Sanjin Jukić, Adela Jušić, Andy Kania, Šejla Kamerić, Nina Komel, Milomir Kovačević, Aleksandra Nina Knežević, Smirna Kulenović, Kosta Kulundžić, MARS, Fred Landois, Camille Laurelli, Alexandre Leroy, Irena Eden & Stijn Lernout, Aleksandra Lopatić, LPLT, Miodrag Manojlović, Mariane Marić, Jim Marshall, Karine Maussière, Vladimir Miladinović, Mladen Miljanović, Radenko Milak, Nicolas Mingasson, Hector Morić, Malcolm McClay, Bruce Nauman, Thomas Nolf, Nika Oblak & Primož Novak, Damir Nikšić, Edo Numankadić, Emir Osmić, Renata Papišta, Daniel Premec, Nihad Nino Pušija, Damir Radović, Lala Raščić, Maja Ružnić, Damir Šagolj, Selma Selman, Nebojša Šerić-Shoba, Irena Sladoje, Bojan Stojčić, Alma Suljević, Selman Trtovac, Unknown Autor, Roman Uranjek, Mathieu Valade, Edo Vejselović, Jean-Luc Verna, Moren Vogel, Dragan Vojvodić, Nardina Zubanović, Enes Zuljević

Objects and indefinables Things: Marina Abramović, Saâdane Afif, Alexis Argyroglo, Ambrosia, Andreas B, Szombathy Bálint, Basserode, Taysir Batniji, Viktor Bernik,



Joseph Beuys, Christiana Biron, Spartacus Chetwynd, Daniel Clapp, Clôde Coulpier, Enrico Dagnino, Stéphane Déplan, Adela Jušić & Danijela Dugandžić, David Cousinard & Sarah Fauguet, Robert Filliou, Gilbert & George, Gaëlle Le Guillou, Jusuf Hadžifejzović, Zlatan Hadžifejzović, Ibro Hasanović,





Jonathan Horowitz, Kurt & Plasto, Laura Kuusk, Laibach, Irena Eden & Stijn Lernout, Camille Laurelli, Hubert Marcelly, Jonathan Monk, Damir Nikšić, NSK, Eléonore Pano-Zavaroni, Daniel Premec, Damir Radović; Gérard Rondeau, Mathias Roth, SCCA, Richard Serra, Andres Serrano, Dario Smentisco, Robert Smithson, Dajan Spirić, Selman Trtovac, Unknown Author, Ulay - Uwe Laysiepen, Roman Uranjek, Dahn Vô, Milorad Vušanin Cujo, Yoko Ono

THE SARAJEVO STORAGE

The exhibition inside the National Gallery of Bosnia & Herzegovina in June 2018, « Sarajevo Storage - Collection Pierre Courtin » present art works and objets kept in the depot in Sarajevo and essentially presents the works obtained within these ten last years spent in Sarajevo.

There can be found works testifying an affiliation or particular attachment to Bosnian capital, contemporary local scene, and a strong link with a history of three facilities: Galerija10m2, Duplex10m2 and Duplex100m2.

The exhibition is supported by the Agnès b Fondation, the Superstrat N.G.O, the WARM Sarajevo festival, the French Institute in Sarajevo and the National Gallery of Bosnia & Herzegovina.

Special thanks to Strajo Krsmanović, Ivana Udovičić, Jean-François Daoulas, Lucia Gigli, Nina Knežević, Sébastien Roux, Remy Ourdan, Almir Sahović, Claire Dupont, Andrej Đerković, Guillaume Rousson, Emmanuel Mouriez

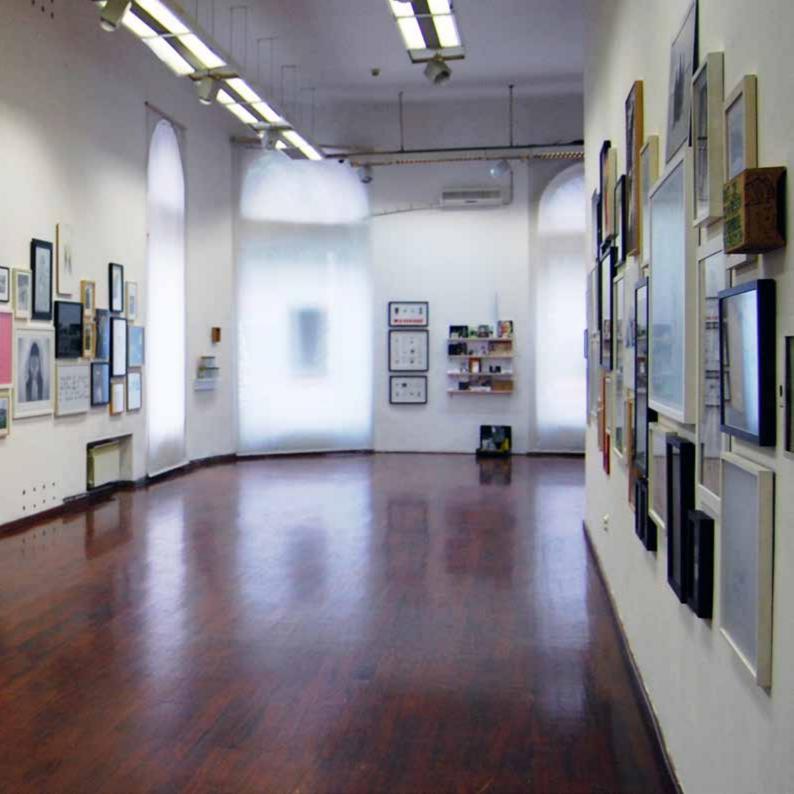














THE SARAJEVO STORAGE

International Gallery of Portrait Tuzla Tuzla, Bosnia & Herzegovina November 14th - 28th 2018

Presented artists: Gordana Anđelić-Galić, Martin Argyroglo, Enki Bilal, Eloïse Bollack, Stéphane Bonjour, Julien Boily, Mathieu Boisadan, Igor Bošnjak, Kurt Van Brijs, Lana Čmajčanin, Lejla Čmajčanin, Enrico Dagnino, Dante Buu, Baptiste Debombourg, Andrej Đerković, diSTRUKTURA, Elvis Dolić, Goran Dragaš, Dženat Dreković, Alma Gačanin, Ziyah Gafić, Going Blind, Jusuf Hadžifejzović, Trio – Bojan Hadžihalilović & Dada Hadžihalilović, Dženan Hadžihasanović, Anur Hadžiomerspahić, Nela Hasanbegović, Ibro Hasanović, Ivan Hrkaš, Mak Hubjer, Louis Jammes, Taida Jašarević, Kasja Jerlagić, Sanjin Jukić, Adela Jušić, Andy Kania, Šejla Kamerić, Nina Komel, Milomir Kovačević, Aleksandra Nina Knežević, Smirna Kulenović, Kosta Kulundžić, MARS, Fred Landois, Camille Laurelli, Alexandre Leroy, Irena Eden & Stijn Lernout, Aleksandra Lopatić, LPLT, Miodrag Manojlović, Mariane Marić, Jim Marshall, Karine Maussière, Vladimir Miladinović, Mladen Miljanović, Radenko Milak, Nicolas Mingasson, Hector Morić, Malcolm McClay, Bruce Nauman, Thomas Nolf, Nika Oblak & Primož Novak, Damir Nikšić, Edo Numankadić, Emir Osmić, Renata Papišta, Daniel Premec, Nihad Nino Pušija, Damir Radović, Lala Raščić, Maja Ružnić, Damir Šagolj, Selma Selman, Nebojša Šerić-Shoba, Irena Sladoje, Bojan Stojčić, Alma Suljević, Selman Trtovac, Unknown Autor, Roman Uranjek, Mathieu Valade, Edo Vejselović, Jean-Luc Verna, Moren Vogel, Dragan Vojvodić, Nardina Zubanović, Enes Zuljević

THE COLLECTION PIERRE COURTIN SARAJEVO STORAGE

14TH - 28TH NOVEMBER 2018

CENTAR ZA KULTURU TUZLA MEĐUNARODNA GALERIJA PORTRETA TUZLA 2. TUZLANSKE BRIGADE BR. 13

OPENING: NOVEMBER 14™ 2018 AT 19:00

www.duplex100m2.com



THE SARAJEVO STORAGE

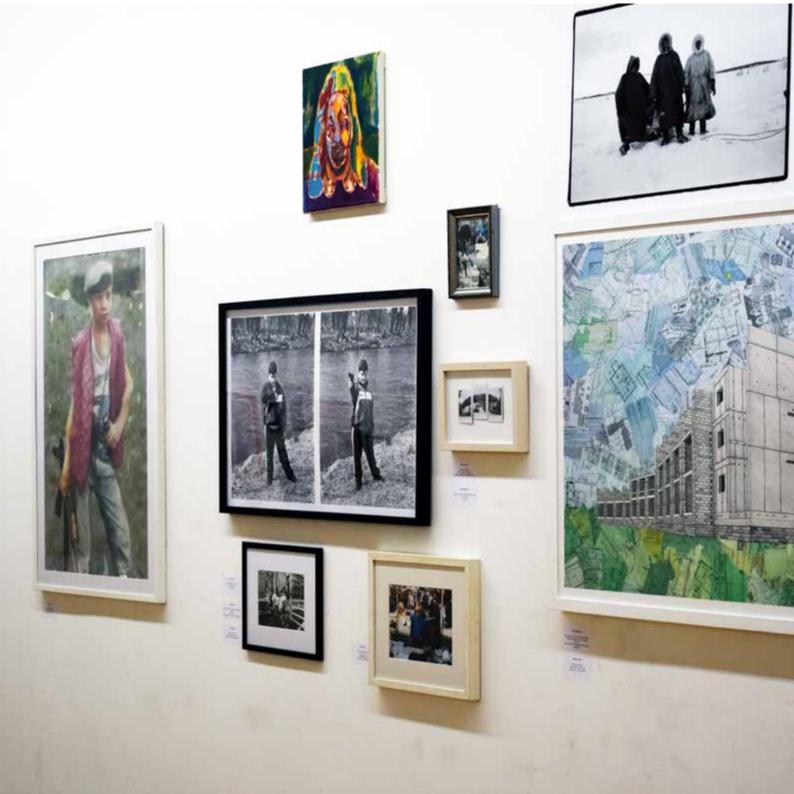
The exhibition inside the International Gallery of Portrait Tuzla, November 2018 in June 2018, « Sarajevo Storage - Collection Pierre Courtin » present art works and objets kept in the depot in Sarajevo and essentially presents the works obtained within these ten years spent in Sarajevo.

There can be found works testifying an affiliation or particular attachment to Bosnian capital, contemporary local scene, and a strong link with a history of three facilities: Galerija10m2, Duplex10m2 and Duplex100m2.

The exhibition is supported by the International Gallery of Portrait Tuzla and the Agnès b Fondation.

Special thanks to Eléonore & Dženan Jusufović, Lucia Gigli, Nina Knežević, Samir Sufi, Amra Čebić, Maja Hodžić, Lejla Bečirović, Mirza Korlatović, Ceraj Ceric Zlatan















COLLECTION10m2

Art Center Bang Chicoutimi, Québec, Canada October 17th 2013 - January 26th 2014

Presented artists: Adel Abdessemed, Ambrosia, Auteur à retrouver, Alexis Argyroglo, Auteur dont il faut que je me rappelle le nom, Nobuyoshi Araki, Gilles Balmet, Lewis Baltz, Vincent Barré, Hans Op de Beek, Mathieu Briand, Enki Bilal, Nicolas Boone, Elvire Bonduelle, Igor Bosnjak, Rada Bou-kova, Daniel Buren, Jacques Charlier, Lana Čmajčanin, David Cousinard & Sarah Fauguet, Jacques Charlier, Raphaël Charpentier, Christo, Clôde Coulpier, Baptiste Debombourg, Stéphane Déplan, Andrej Đerković, Vincent Epplay, Michel François, Zlatan Filipović, Ivan Fijolić, Robert Filliou, Tony Gragg, Jusuf Hadžifejzović, Nela Hasanbegović, Ibro Hasanović, Thomas Hirschhorn, Pierre Huyghe, Fabrice Hybert, Uwe Max Jensen, Adela Jušić, Oleg Kulik, Jan Körbes & Denis Oudendijk, Peter Kogler, Milomir Kovačević, Nina Knežević, Kosta Kulundzić, Yayoï Kusama, Fred Landois, Raju Lama, Camille Laurelli, Irena Eden & Stjin Lernout, Sébastien Legal, David Le-febvre, Alexandre léger, Bertrand Lavier, Nenad Malešević, Miodrag Ma-nojlović, Marianne Marić, Jonathan Meese, Mladen Milianović, Radenko Mi-lak, Giamo Motti, Mariko Mori, Museum of Museum, Aurélie Mantillet, Er-nesto Neto, Damir Nikšić, Navid Nuur, Nika Oblak & Primož Novak. Vik Nu-miz, Alexandre Ovize & Florentine Lamarche, Roman Ondàk, Charlemagne Palestine, Renata Papista, Daniel Premec, Damir Radović, Hervé Di Rosa, Lala Rascić, Evarist Richier, Matthias Roth, Lionel Sabatté, Stéphane Sauzede, Darko Stojkov, George Tony Stoll, Triin Tamm, Trio - Bojan i Dada Hadžihalilović, Sophie Toulouse, Félix Gonzáles-Torres, Tomy Ungerer, Ma-thieu Valade, Sara Vanagt, Ben Vautier, Jean-Luc Verna, Edo Vejselović, Moreen Vogel, Eléonore Pano-Zavaroni, Nardina Zubanović, Chen Zhen, Andrea Zittel







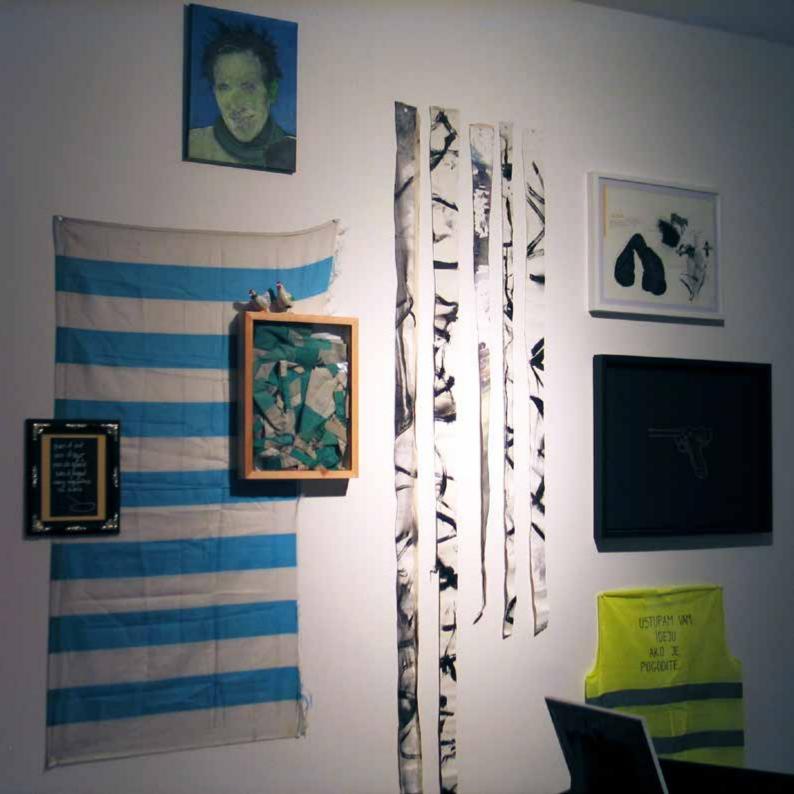
The Bang Art Center presents the collection 10m2, which regroups, in a way an improbable curiosity cabinet, a Pleiades of works belonging to Pierre Courtin, artist, gallery keeper, in Sarajevo, and, therefore, a passionate col-lector. There's nothing conventional, however in his improbable stocks of paintings, posters, booklets and objects a priori unravelled of consistency.

Tiny relics of more consequent works, diverted blink of an eye, ironic refer-ences, simple curiosities, what comes out of this strange display is first and foremost a notion of the game, peculiar to every collection, which Pierre Courtin interrogates mischievously, without a big worry about the scale of value.

But if collector's path itself is what interests him beforehand, the result is far from proving unworthy, heteroclite assembly of diverse influences which were seduced by its rough side of removal of the formwork and its refresh-ing inventiveness.

As modest as it can seem at first sight, the Collection 10m2, a fruit of en-counters, exchanges and passionate fruit of reencounters, conquered by its vigorous refusal of conventions and norms, offers in passing a senseless in-sight of ambition of the contemporary creation in the most spontaneous one that it has.

Damien Grimbert





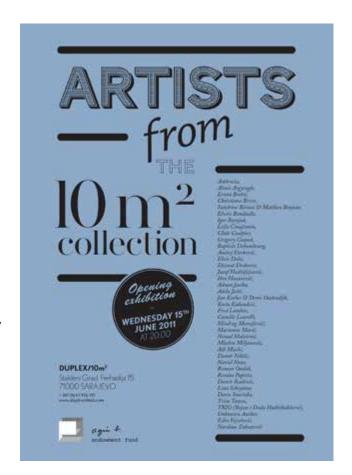


ARTISTS FROM THE 10m2 COLLECTION

Art Center Duplex10m2 Sarajevo, Bosnia & Herzegovina 15th-20th June 2011

Presented artists: Ambrosia, Alexis Argyroglo, Ervin Berbić, Christiana Biron, Sandrine Biroux & Mathieu Bonjour, Elvire Bonduelle, Igor Bosnjak, Leila Čmajčanin, Clôde Coulpier, Grégory Cuquel, Baptiste Debombourg, Andrej Đerković, Elvis Dolić, Dženat Dreković, Jusuf Hadžifejzović, Ibro Hasanović, Adnan Jasika, Adela Jušić, Jan Korbes & Denis Oudendijk, Kosta Kulundzić, Fred Landois, Camille Laurelli, Miodrag Manojlović, Marianne Marić, Nenad Malešević, Mladen Miljanović, Adi Muslić, Damir Nikšić, Navid Nuur, Roman Ondàk, Renata Papista, Damir Radović, Lina Scheynius, Dario Smetisko, Triin Tamm, TRIO (Bojan i Dada Hadžihalilović), Unknown Author, Edin Vejselović, Nardina Zubanović

Result of encounters, collaborations, exchanges, recoveries, amount of objects proceeding from the collector's accumulation, artistic gesture and exhibiting works in the gallery, the collection 10m2 manifests to each appearance the ambivalent preconception which was its foundation. There is some truth and false, some substance and pretense in this collection where autonomous, integral and signed works, limited editions, work fragments which are like so many other documents, souvenirs of visited exhibitions, objects devoted to the cult of art and to its possession, whatever the species, and all the way « minute reminders, amusing winks, ironic references or simple curiosities» repeating Damien Grimbert's terms, fragments and tools from past performances, bait objects in disorder, which seem to ironically send us to vanity of the entire act of the collection, to a foolish desire to sign this passionate and meticulous act in history to a foolish desire to sign up this passionate and meticulous act within a larger history, in a «supra



humane» temporality which would be that of the art history itself.

These relics activate the memory of faded, stable or precarious forms, and in any case temporary and past. They tell stories, wake up curiosity, construct other present of works, and other relations to the spectator. The clash and the mise-en-scène of this collection are a work on their own... perhaps! The ambivalence remains set in this puzzle or that « harlequin clothes », as we say of a work composed of pieces taken from other authors, or a poor man's meal composed of food left-overs.

A game on the status of each displayed object and on the collection's status itself. A game of crossed manipulations which humorously reflects the great art performance and its marketing.

Every collection has its own market value and operates with a certain partition, user's value and exchange value, that is to say a system based on a monetary value. The collection 10m2, established without any money and without any vocation of making it, doesn't have any market value and forms a sort of private, affective and sentimental utopia.

Pierre Courtin











COLLECTION10m2

Art Center OUI Grenoble, France 5th-20th July 2008

Presented artists: Jacques Charlier, Stephen Maas, Lewis Baltz, Camberlin, Branko Bracanović, Emmanuelle Belenger, Didier Courbeau, Mariko Mori, Félix Gonzales-Torres, Ernesto Net. Cyprien Chabert, George Tony Stoll, Martine Aballéa, Oleg Kulik, Michel Vandamme, Alexandre Louyrette, Mathieu Briand, Raju Lama, Fabien Klotchckoff, Willy Culnart, David Cousinard, Millecamps, Peter Kogler, Patrick Vernet, Angelika Markul, Gérard Rondeau, Nicolas Boone, Sébastien Petit, Tristan, Lionel Sabatté, Alice Mezza, Aymeric François, Monique Leroux, Christophe Courtin, Uwe Max Jensen, Gianni Motti, Bertrand Diacre Piéplu, Naoko Okomo, Claudie Gagnon, Ben Vautier, Charlemagne Palestine, Aleksandra Mir, Gabrielle Chiari, Plamen Dejanoff, Araki, Mauricio Escobar, Zittel, Marie Ange Guilleminot, Auteur inconnu, Antonin Etard, Hélène Pennequin, Oladélé Ajiboyé Bamgboyé, Chen-Yu Yang, Yayoï Kusama, Alexandre Leroy, Bertrand Lavier, Chen Zhen, Yona Friedman, Auteur inconnu, Jean-Louis Boissier, Argentine Lee, Aymeric Delhay, Camille Goujon, Laurent Mareschal, Anahita Bathaie, Robert Filliou, Susan Collins, Thomas Hirschhorn, Edin Vejselović, Hans Op de Beek, Stephen Wilks, Daniel Buren, Pierre Huyghe, Mara Ambrozić, Jasmina Cibić, Mery Favaretto, Meta Grgurević, Igor Borozan, Ibro Hasanović, Jesse Rayhan, Mélanie Dujardin, Jusuf Hadžifejsović, Hervé Di Rosa, Sébastien Legal, Marc Olivier, Aude Léa, Barry, Sébastien Szczyrk, Andrej Đerković, Damir Nikšić, M.Chat, Vincent Epplay, Elmir & Alma, Christo, Jack Pettibone Ricobono, Alexandre Adler, Guillaume Paris, Alexandra Brunet, Florence Vialette, Damir Radović, Fred Landois, Paul Grivas, Mathieu Jouffre, Ivan Hrkas, Sener Ozmen & Ahmet, Frank Hoppe, Adla



Isanović, David Cousinard & Sarah Fauguet, Alexandre Ovize & Florentine Lamarche, Baptiste Debombourg, Tomi Ungerer, Vik Muniz, Auteur inconnu, Laurence Bonvin, Sophie Toulouse, Michel François, Auteur à retrouver, José Grain, Halida Bougriet, Rodolphe Huguet, Henrik Hakanson, Abdelkader Benchamma, Enki Bilal, Olivier Cans, Delphine Mazure, Yann Castanier, Lala Raščić, Laurent Marissal Painterman, Ivan Fijolić, Johan Schrallhammer, Thomas Jüptner, Auteur dont il faut que je me rappelle le nom, Nika Oblak & Primož Novak, Alexis Argyroglo, Dario Smetisko, Maja Rozman, Amandine Portelli, Mladen Strbac, Rada Boukova, Nina Knežević, Irena Eden & Stjin Lernout, Camille Laurelli, Carolina Frank, Sead Cerkez

Collection10m2

To close its season of 2007-2008, OUI decided to invite Pierre Courtin, young artist who graduated from Ecole Nationale des Beaux-Arts de Paris (National School of Fine Arts in Paris), so he could exhibit a part of his strange collection in the exhibition space.

Started in 2001, the Collection 10m2 consists of over more than 200 pieces witnessing Pierre Courtin's taste for change, promenade and collecting. In his collection, fragments collected here and there or the mix of complete works, souvenirs add up to invented productions for that place... And in the soft overload of a layout that evokes curiosity chambers of the first collectors, painters, posters, objects, books, brochures, shop windows kindly coexist.

OUI was for this occasion divided in three spaces in which the spectator goes from one surprise to another, cheerful or annoying, all the way to the last room reserved for a video projection.

It's not exactly François Pinault's collection, admits Pierre Courtin, here is also a question of « a great art spectacle and its marketing ». Using art works as a primary material which can be used to build some other things, is at the same time a commentary and a proposition that Pierre Courtin invents before us.

Pierre Courtin a collector

In 2001, Pierre Courtin started a strange collection, a contemporary art collection whose finery is however perfectly common. Composed of a little bit more than two hundred elements, this collection is regularly presented here and there, in more or less displayed versions, depending on a place it goes into. Some of these works are sometimes on sale – a drawing, an object, a sculpture, ... - Pierre Courtin who, for the occasion, organises these events himself, recruiting directly the indispensable auction curator. And like any collector who gives importance to his activity, Pierre Courtin is of course thoughtful, curious, informed, and active. He doesn't hesitate to move in order to make new acquaintances and increase his stock. He keeps contacts with the intermediaries in various countries. He works with different structures – galleries, art centres, etc. – and follows personally the work of artists with whom he ends up having real relationships.

At first sight, it seems nothing but normal: a collector, a collection, art works, artists whose name is linked to those works and an energetic activity to give consistency to the collection.

Fervour

But if we look closely at this collection, it quickly appears to us that it's situated on a tangent – a lot more than usual, I mean.

It starts with its cast: Félix Gonzalez-Torres, Yayoi Kusama, Mariko Mori, George Tony Stoll, Oleg Kulik, Ernesto Neto, Ben Vautier, Fabrice Hyber, Bertrand Lavier, Chen Zhen... If there are a lot of artists whose name evokes what a collector owes himself to collect, suddenly everything derails, and the ensemble appears to be a confusing incoherence. Ex Fluxus salesperson of black and white agendas with Ernesto Neto in sensitive installations? What a bizarre connection... And then works which correspond to these names also make problems: Pierre Courtin only has one 32 cm pearl necklace by Felix Gonzalez-Torres under a title Untitled (Golden) (2000); by Oleg Kulik, well-known for his performances Aggressive Dogs in Moscow, Courtin only has « Dog teat » (2000); by Mariko Mori, « an incense » and « 3D glasses » (1997); by Chen Zhen, « Chinese medicine herbs » in the form of « wood shavings 6 x 4,5 cm » (2003)... Or, if we compare this to the most spectacular pieces from these same artists, Pierre Courtin only owns the leftovers : something like saint relics which should be preserved with fervour, small things such as strips or tatters which deserve our attention. Unless these are crumbs of a big cake which none of them wanted to leave him.

Playing a game

Pierre Courtin seems to want to play a game, preferring even not to have a great thing form certain artists, as long as he can have a bit of it. He owns a collection, he puts on exhibitions which testify his activity just as much as they stimulate it, and since 2004 he is also a gallery keeper, just like other collectors are – Pierre Huber from Gallery Art & Public in Geneva, for

example. In fact, he directs the Galerija10m2 in Sarajevo, which, even though if it's not a commercial gallery, in the real sense of the word, it participates more or less in the same project: many artists whose works are exhibited are a part of the Collection, and on the other hand his settlement in Bosnia and Herzegovina allows him to be a real connoisseur of art in the Balkans... So he plays a game. But is it that simple? What is his real position? It would seem that with him, a player plays in order to show that playing « normally » isn't funny, and that player should know how to play, and the game should be taken elsewhere – possibly even to another game. And that game should be played until everybody looses... Obviously.

Irony

The work of Pierre Courtin, who graduated in 2003 from Ecole Nationale des Beaux-Arts in Paris, for several years now consists of playing games which he invents for the occasion, or taking an already existing system, such as a cuckoo bird and taking it into some other birds' nest. This got him to sell honey jars in the galleries of commercial centres (for the projectVous êtes ici, in 2003), to accumulate DVDs in the shelves (project Salonsalon for the Galerija10m2, called « a curatorial rebound»), to collaborate with many people, to illustrate the first page of the newspapers with large black tint area...

And for all of this, he has always positioned himself in a light and serious way. Absolutely assuming, for example being in the collector's role when he's collecting, whilst joyfully mocking the pseudo-serious of that collection – what in fine makes it resemble before hand a curiosity chamber or a souvenir cupboard, then to a patrimonial storage.

Yet, in that paradox economy, the « printed fabric » Daniel Buren's Sans titre (1999) is for Pierre Courtin at the same time precious as a pupil of an eye, and a waste without any value, that only someone not knowing Buren's work could take for a work of value.

In other terms, and to resume the definition given by Vladimir Jankélévitch, Pierre Courtin doesn't cease to handle the irony,¹ because: « ironic conscience says no to its own ideal, and then denies that negation». For example, when Pierre Courtin opens his minuscule non profitable gallery in Sarajevo (denying therefore straightaway the reality of what a gallery is) he applies to it a colossal energy so it would be viable and so it would meet success (denying therefore that it's a gallery...) And he surely does this because if two negations cancel one another (...) this way obtained affirmation gives a totally different sound from the one installed for the first time.»²... This produces zones of an incredible density; it makes norms explode, whilst taking them for one self, it disturbs habits whilst making them more visible: ironic double negation definitely exists in order to open a field of possibilities, nothing less.

But, isn't all of this a bit strange? Isn't this extreme handling of the paradox? Making the collection whilst denying the collection, whilst making it...etc. Yes, it's true, but that's exactly why it's art: « The art: deals with paradoxes » said Robert Filliou when asked to define his activity; and to add « there's no reason to stop »³. Pierre Courtin understood that very well...

Stéphane Sauzedde June 2008

¹ Vladimir Jankélévitch, L'ironie, Paris, Champs Flammarion, 2002 (1936)

² Idem., p. 76

³ Robert Filliou quoted by Pierre Tilman, Robert Filliou. Nationalité poète, Dijon, Les presses du réel, 2006, p. 13

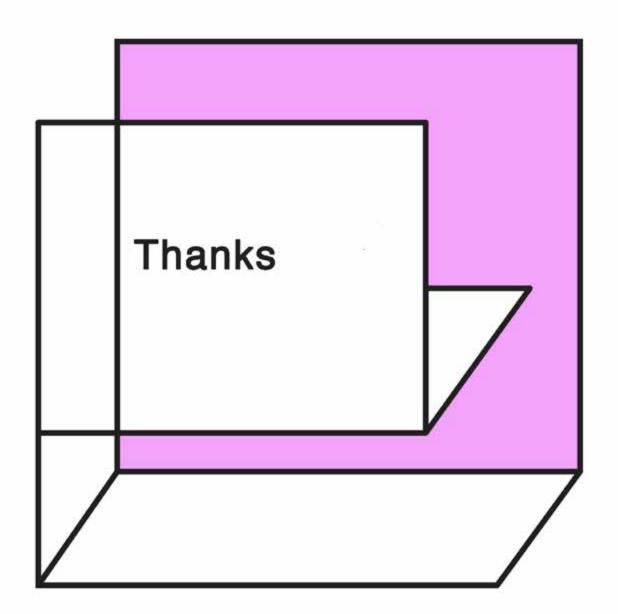
Jacques Charlier, Stephen Maas, Lewis Baltz, Camberlin, Branko Bacanovic, Emmanuelle Belenger, Didier Courbeau, Mariko Mori, Félix Gonzalez-Torres, Ernesto Neto, Cyprien Chabert, George Tony Stoll, Martine Aballéa, Oleg Kulik, Michel Vandamme, Alexandre Louyrette, Mathieu Briand, Raju Lama, Fabien Klotchckoff, Willy Culnart, David Cousinard, Millecamps, Peter Kogler, Patrick Vernet, Angélica Markul, Gérard Rondeau, Nicolas Boone, Sébastien Petit, Tristan, Lionel Sabatté, Alice Mezza, Aymeric François, Monique Leroux, Christophe Courtin, Uwe Max Jensen, Gianni Motti, Bertrand Diacre Piéplu, Naoko Okomo, Claudie Gagnon, Ben Vautier, Charlemagne Palestine, Aleksandra Mir, Gabrielle Chiari, Plamen Dejanoff, Araki, Mauricio Escobar, Zittel, Marie - Ange Guilleminot, Auteur inconnu, Antonin Etard, Hélène Penneguin, Oladélé Ajiboyé Bamgboyé, Chen-Yu Yang, Yayoï Kusama, Alexandre Leroy, Bertrand Lavier, Chen Zhen, Yona Friedman, Auteur inconnu, Jean-Louis Boissier, Argentine Lee, Aymeric Delhay, Camille Goujon, Laurent Mareschal, Anahita Bataie, Robert Filliou, Susan Collins, Thomas Hirschhorn, Edin Vejselovic, Hans Op de Beek, Stephen Wilks, Daniel Buren, Pierre Huyghe, Mara Ambrozic, Jasmina Cibic, Mery Favaretto, Meta Grgurevic, Igor Borozan, Ibro Hasanovic, Jesse Rayhan, Mélanie Dujardin, Jus uf Hadzifejsovic, astien Szczyrk, Andrei Hervé Di Rosa, Sébastien Legal, Marc Olivier, Aude Léa, Barry, Séb Derkovic, Damir Niksic, Mr CHAT, Vindent Epplay Elmir & Asia Baptist Jack Pettibone Ricobono, Alexand Adler, Spinaume Pa , Alexand ra Brunet, Florence Vialette, Damir Radovic, Fred Landois, Paul Grivas, Mathieu Jouffre, I van Hrkas, Sener Ozmen & Ahmet, Frank Hoppe, Adla Isanovic, David Cousinard & Sa rah Fauguet, Alexandre Ovize & Florentine Lamarche, Tomi Ungerer, Vik Muniz, Auteur inconnu, Laurence Bonvin, Sophie Toulouse, Michel François, Auteur à retrouver, José Grain, Halida Bougriet, Rodolphe Huguet, Henrik Hakanson, Abdelkader Benchamma, Enki Bilal, Olivier Cans, Delphine Mazure, Yann Castanier, Lala Rasic, Laurent Marissal, Painterman, Ivan Fijolic, Johan Schrallhammer, Thomas Jüptner, Auteur dont il faut que je me rappelle le nom, Nika Oblak & Primoz Novak, Alexis Argyroglo, Dario Smetisko, Maja Rozman, Amandine Portelli, Mladen Strbac. Rada Boukova, Nina Knezevic, Aurélie Dubois, Irena Eden & Stjin Lemout, Camille Laurelli, Carolina Frank,

Sead Cerkez









agris & endowment fund

≋Rive**neuve**



This book would never have been produced without the agnès b. endowment fund, the successful Kickstarter campaign, the French Embassy in Sarajevo, the Riveneuve editions and the dadada organization in Paris.

Big thanks!

Agnès b, Guillaume Rousson, Gilles Kraemer, Emmanuel Mouriez, Crystelle Gauvillé, Marjorie Glas & Baptiste Tanné, Federico Urban, Jean-François Daoulas, Andrea Veronese, Lucia Gigli, Moreen Vogel, Catherine Monney, Irfan Hošić, Rémy Ourdan, Christophe Solioz, Jasminko Halilović, Gregory Blakey & Mathilde Irrmann, Mike Lacovone, Anida Omerbegović, Jasmine Depikolozvana, Marc Capelle, Guillermo Carreras-Candi, Eléonore Pano-Zavaroni, Haris Piplas, Louis Sarrazin, Alexandre Leger, Vincent Barré, Katia Baud, Pau Hadžifejzović De Paco, Jasna Samić, Nika Oblak & Primoz Novak, Louis Gasser, PrintNinja, Selma Selman, Darija S. Radaković, Christophe Courtin, Christopher Peditto, David L. Bradley, Claudia Zini, Christoph Hinterreiter, Roman Uranjek, Ervin Prašljivić, Matthew Webber, Roy Hofer, Paul Lowe, Jovanka Larcinesić, Pascale Riou, Marc Lenot, Didier Chassot, Nicolas Mingasson, Tobias Flessenkemper, Margriet Prins, Lucia Cristiani, Alexis Argyroglo, Florie Berger, Eszter Czibor, Fernando Nogari, Damir Radović, Laurent Porée, Thomas Courtin, Maryse Berniau, Armin Smailović, Endi Pošković, Clément Courtin, Pierre-Philippe Freymond, Juliette Singer, Stéphane et Marie-Hélène Courtin, Aline Cateux, Annemarie Majlund, Louis Jammes, Yoshiaki Makino, Stéphane Déplan, Thomas Crauk, Rona Kopeczky, Radenko Milak, Charlotte Sellier, Lala Raščić, Sarah Vanagt, Stéphane Bonjour, Christiana Tiana-Alexis, Vladimir Tomic, Kathryn Hampton, Claire Dupont, Mirela Grubesić, Emeric Glayse, Molly Kleiman, Juliane Rahn, Léa Triboulet, Alessandro Gallicchio, Gilberto Algar-Faria, Jean-Gabriel Périot, Jack Riccobono, Zlatan Filipović, Edith Bories, Sarah Sajn, Annie Sibert, Emira Krupić, Samra Dizdarević, Anja Obradović, Michał Czyżewski, Jon Blackwood, Azra Iković, Aleksandra Despotović, Chad Piechocki

Very special thanks to my lovely parents

Impressum

Duplex100m2, Sarajevo, Bosnia & Herzegovina www.duplex100m2.com

Title of the book: Duplex100m2 & Contemporary Art in Bosnia & Herzegovina / 2004-2018

Art Director: Pierre Courtin

Book Designers: Bojan Stojčić & Aleksandra Nina Knežević

Editor: Jon Blackwood

Texts: Dunja Blažević, Jon Blackwood, Sandra Bradvić, Aline Cateux, Elma Hodžić, Tobias Flessenkemper, Christophe Sollioz, Claudia Zini, Irfan Hošić, Kumjana Novakova, Remy Ourdan, Danijela Dugandžić-Živanović, Andreja Dugandžić, Davorka Turk, Adina Žuga, Elvira Jahić, Alexis Argyroglo, Marjorie Glas, Sébastien Roux, Julie Crenn, Emmanuelle Lequeux, Lauren Lydic, Andreas Ribbung, Pontus Raud, Sarah Sajn, Maja Ružnić, Ješa Denegri, Damien Grimbert, Silvija Dervisefendić, Astrid Cury, Ursula Glaeser, Delaine Le Bas, Stéphane Sauzedde, Jelena Petrović, Darija Šimunović, Tijana Okić, Tihomir Milovac

Printed by Amos Graf, Sarajevo

In Print: 500

Sarajevo, February 2019 ISBN: 978-2-36013-553-0

Publisher: Editions Riveneuve 85, rue de Gergovie, 75014 Paris

www.riveneuve.com

©All rights reserved. Unless otherwise indicated, all materials on these pages are copyrighted. No part of these pages, either text or images may be used for any purpose other than personal use, unless explicit authorisation is given. Therefore reproduction, modification, storage in a retrieval system or retransmission, in any form or by any means – electronic, mechanical or otherwise, for reasons other than personal use, is strictly prohibited without prior written permission. All pictures copylefts owned by Duplex100m2 unless otherwise stated.

