

Exhibitions' inventory
2004-2011

Sarajevo 2012

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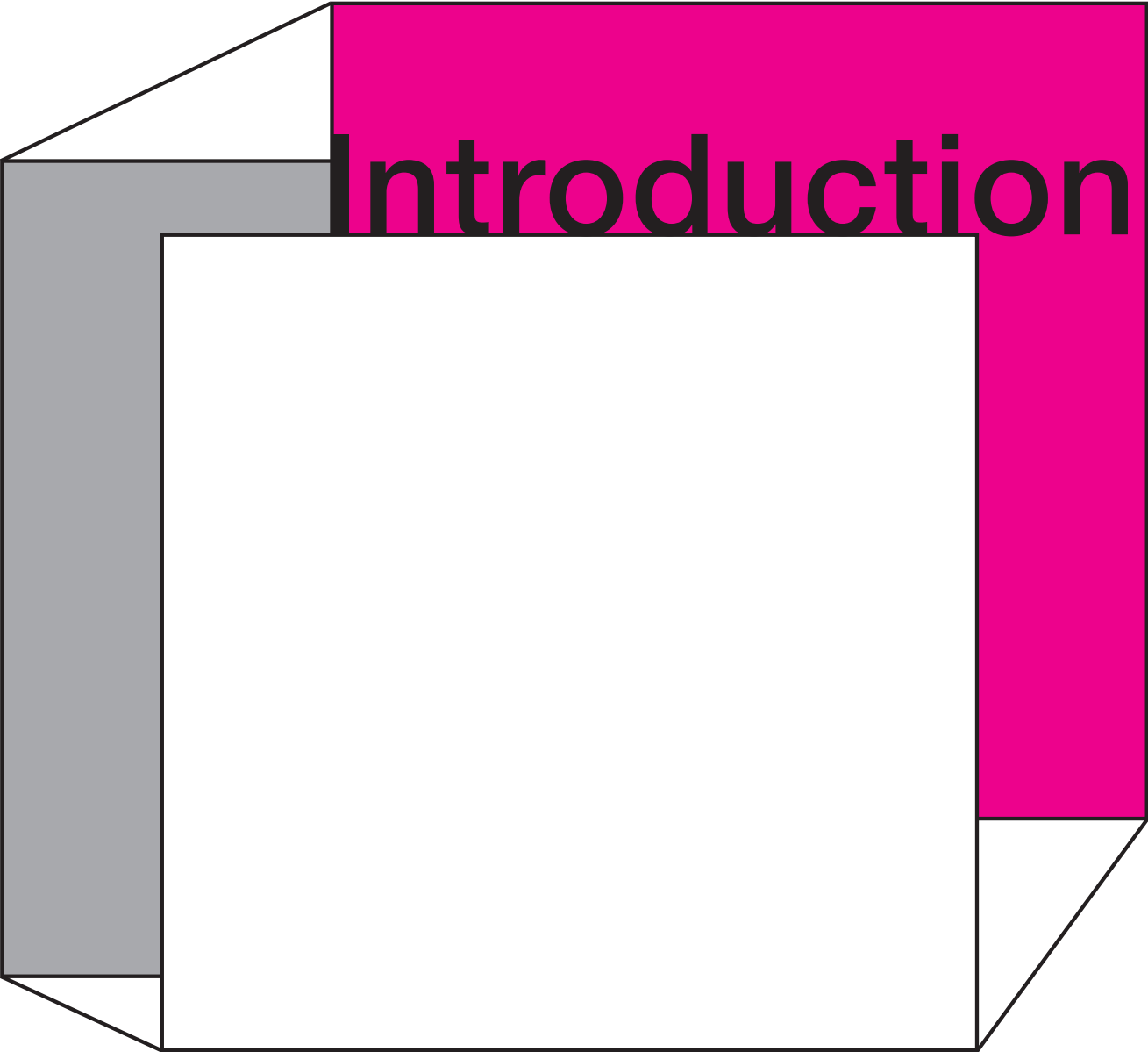
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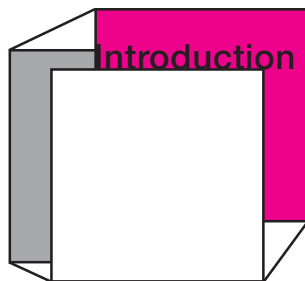
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Seven Years of Loneliness Together

An ode to Duplex/10m2, an extraordinary, engaged, art-supporting effort in a European post-war zone. Some give more importance to art than to life. Most artists work in self-enclosed solitude, sheltered from the real. Galleries and museums are representative enterprises and institutions, stylish and convincing, elegant and trustworthy. The former are showcases for the art market and the latter a safeguard for national treasures.

“Art Must Be Beautiful. Artists Must Be Beautiful”—Marina Abramović, criticized convention and expectation in this 1975 performance. Abramović, like other early European performance artists, many of them belonging to the war generation, set new parameters. But performance, video, photography, installation art, and new media were rejected for perhaps more than two decades. From about 1968 to 1985, this war generation’s work could only be shown in alternative spaces: garages, abandoned industrial spaces, former slaughterhouses, squats. The museums and established galleries held their doors shut. These artists were labeled “subversive”—and their rejection was advocated for and supported by modernists, art historians, critics, gallerists and museums.

There were a few exceptions, like German critic and poet Georg Jappe, who titled one of his early essays, “The Pigs of Today Are the Ham of Tomorrow”. The “pigs” he referred to were the subversive performance and new media artists and, as history has proven, those artists developed successful careers, and have since been highly praised for their early choice of media and for their modes of engagement. Today, galleries and museums even commission and celebrate the re-enactment of performances.

Initially, the early alternative art spaces and their respective programs just filled the vacuum left by galleries and museums who rejected new media and performance arts. Alternative art spaces have become popular, much liked, and even subsidized. Subversive art rarely exists any longer, though there are many reasons for why it is still needed.

Why do I mention this? Because I was one of that generation. And because of my deep relatedness to and respect for that to come...

Now I’d like to zoom forward to a contemporary, troubled European geo-political area, Bosnia and Herzegovina. Then zoom closer, into the recently devastated city of Sarajevo, racked by war and ethnic clashes. Then zoom closer to find in this post-war city a tiny place, not distinguishable on a Google map. I can barely see Duplex/10m2, this miniscule space on an inconspicuous lot—in a courtyard, shielded amidst the buildings of central Sarajevo.

Courageously set up (let’s avoid the word “established”) by the French artist Pierre Courtin together with his tremendously supportive wife, artist Claire Dupont, in 2005. Before Pierre and Claire settled in Sarajevo, they were aware of the art practices and great potential in the former Yugoslavian Federal Socialist Republic. But settling in the city thirteen years after the war was more than a choice. It took dedication, guts. With so little support for creating a contemporary gallery at this time and place, from or for what do you do it? Belief? Solidarity? Passion?

Having met Pierre on several occasions, while I had agreed to do work for and in Duplex/10m2, he was a hyper dedicated man with nothing else on his mind than continuing his art program for the space. By the time I met with him in 2009 or 2010, he had already organized many presentations by diverse, hungry artists from Eastern Europe and beyond.

There were, of course, other artists, intellectuals, and believers who had engaged in Sarajevo earlier than Pierre, amongst them and foremost Susan Sontag, Dunja Blažević for the Soros Foundation, Enver Hadžiomerspahić for the Ars Aevi Collection, and now for more than fifteen years, Agnes B (sponsor of the Sarajevo Film Festival).

“No money, no honey”. How to produce honey without money in a city with many other urgent and critical problems beyond contemporary art? The answer is: “If you must, you must!” And Pierre’s “must” isn’t any different from the “must” which propels artists.

This double “must” brings with it a power, a common striving, an identification with a higher goal to achieve—to comfort, contribute, empower, and make the imagined real.

Duplex/10m2 has held on for “seven lonely, collective years”, And without a doubt, it has inhabited and impacted the minds and agendas of contemporary artists and historians alike.

Personally, I am glad to have had the opportunity to meet Pierre and Claire and others from the community, and to have contributed to the possible, the impossible—for the story of Duplex/10m2 so strongly resembles my own story.

Ulay (Uwe Laysiepen), May 2012

Come What May!

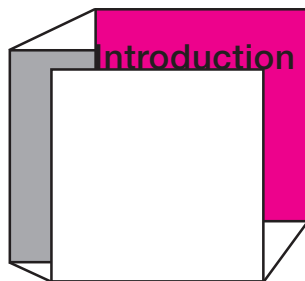
Pierre Courtin collects and disposes of documents on a table—the texts, images, cultural products (books, magazines, DVDs) cluster together, splay out, overlap. Courtin then reproduces each composition on paper with a black marker. He also collects objects, whether they are art objects or not, without any visible hierarchy or system, and displays them on a table or a wall, as curiosities. Their reunion, selection, and edited totality form a work of their own—scalable and variable, for multiple displays. Courtin invites other artists to discuss and to meet each other, and, eventually, to invest in a place that he’s renting in Sarajevo. He starts by showing their objects, and therefore telling the story of a young local, regional, and international scene. Courtin is an artist who exhibits other artists. The sum of operations—moving, editing, collaging, archiving, and more—is series of art proceedings that expand the definition of exhibition. Included in this practice are production work, location management, administration, communication, as well as a way, support for the sharing of knowledge, information, and know-how. If we look at the contemporary art scene as a vast scheme of insider trading, as the maintenance of authority over the circulation of values (money, objects, information), then Courtin doesn’t have (and we’re hardly exaggerating) any power. His activities, which do include a bit of “smuggling” and the handling of “stolen goods”, is founded on (to borrow the language of insurance policies) an act of dispossession and at-risk exhibition. Somebody else, let’s call him Bob, would hold on tightly to the goods he procures, for simple economic reasons: to live one has to defend or conquer their own place in this world. Courtin, however, puts

objects, materials, and ideas forward and fully exhibits them, shares them. That lost economy defines how Galerija 10m2 and Duplex function. “Why not bankrupting?” asks Picabia. This is a serious question. Objects presented in these two exhibition spaces are under a tension, in their site, layout, and perspective; that is, in Sarajevo, a city traumatised by its recent past, the past is very much present. The relationship between representation and spatialization (that is, perspective), between art and its location, between history and geography (or rather, culture), is complicated in this context, this city, this country. Bosnia and Herzegovina has a reputation for unclear, or contradictory, perspectives. And there’s also the matter of fog. Picabia (or somebody else) says that the Balkans produce more history than they can consume, and this is a serious joke. In a context which complicates the perspective and the culture - among other relations, Pierre Courtin appropriates this excess and this abundance that, by derivation, characterize the project of Galerija 10m2. Come what may, we’ll produce now and consume later.

Alexis Argyroglo, May 2012



Alexis Argyroglo, Packsaddle for a donkey, wood, 2011.



Kao dugogodišnjem saradniku, ali prije svega prijatelju, galerije Duplex/10m2, bilo mi je zadovoljstvo svjedočiti njihovoj uspješnoj misiji da budu ne samo galerija, nego zaista jedan centar savremene umjetnosti, koji je Sarajevu približio recentne evropske tokove, a bh sceni pružio nemjerljiv doprinos i pomoć.

Galeriju su pohodili i u njoj se predstavili ne samo likovni umjetnici, nego su njena vrata bila otvorena i za sve druge izražajne forme, pa smo tako imali privilegiju uživati i u predstavljanjima umjetnika kroz konceptualni, performativni, muzički i razne druge izražaje. Ono što bih istakao iz ugla naše saradnje jeste to da je Duplex/10m2 postavio nove standarde na bh galerijskom nebu po pitanju vizualnog komuniciranja galerije sa javnošću, osmišljavajući i koristeći inovativne, kreativne i angažovane forme komuniciranja putem plakata, flyera, afiša i drugih printanih oblika, koji sami za sebe čine jednu umjetničku cjelinu.

Ubijeden da je ideja Pierre Courtaina jača od svih kriza i recesija, siguran sam da ću uskoro u Sarajevu moći pozdraviti neki novi Duplex/10m2.

Ervin Nino Berbić
Fine Art Studio

First of all: ALL THE BEST TO YOUR DEAR FAMILY AND TO YOU! I would really like to add at least a sentence—you know how I appreciate your work. There will be a black hole in the local scene after Duplex's closure. For us, let us be a bit selfish, it is also quite a loss. We acted complementarily for years and we will miss you in common gatherings and public spaces. Fortunately you will stay here and continue working. Which means, to be continued...

Dunja Blažević
Director, Sarajevo Center for Contemporary Art

"Life is what happens to you while you're busy making other plans."
John Lennon

I often ask myself what Duplex Gallery means for me and who is Pierre Courtin? Pierre wrote a long time ago that Duplex is essentially dedicated to the creations of young artists and managed by artists, for artists and for their audience. That is correct. But I also think the only reasonable and correct answer about Duplex and Pierre can be found somewhere behind our common reality and representation. What was life for John Lennon, that was Duplex for us. I believe that Duplex and Pierre happened to us while we were busy making other plans.

Igor Bošnjak
Artist

A scraggly man, a plaster cast on one arm, his one-year-old baby on the other, following the crooked paths of an abandoned, run-down former shopping center in the city center of Sarajevo and making his way between newly contracted betting agencies, copy shops, and tailoring ateliers in order to reach his primary small gallery space. This is the picture of Pierre I got when I first met him, and it perfectly serves as a metaphor for what he had been doing since 2004 with Galerija 10m2 and later with Duplex: a balancing act between the growing, post-conceptual, and internationally-oriented young art scene from Bosnia and Herzegovina and the emerging local structures, not yet stable or flexible enough to serve the needs of the more experimental ways of making, showing, and presenting art. Pierre's "make it or break it" attitude helped move things along. With the concept of an internationally operating artist-run space, he drastically defined new ways of contemporary art practice in Bosnia and Herzegovina, offering the first platform for a remarkable number of young artists from all over the country and opening doors for constant and extensive collaborations with international artist and professionals. Definitely there are times before and after Duplex in the postwar Bosnian art scene.

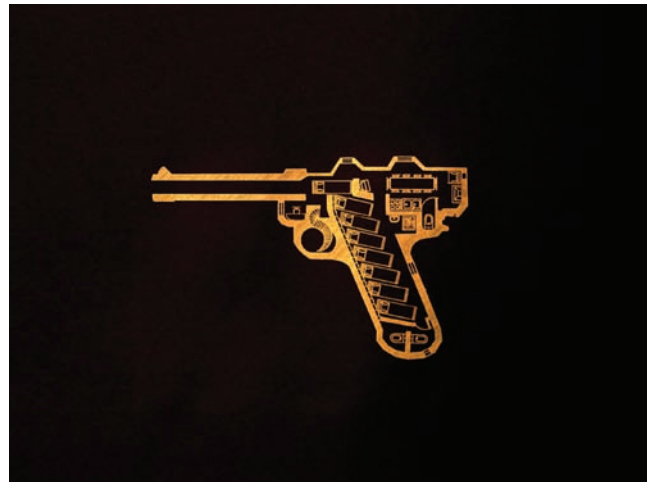
Sandra Bradvić
Curator

Venu à Sarajevo en avril et mai 2006, j'ai découvert cette Galerija10m2 située en plein cœur de la ville, entourée de murs encore criblés de balles de la dernière guerre des Balkans. Je peux affirmer que l'énergie déployée par Pierre pour faire exister cette "galerie de survie" m'a tout de suite convaincu : la Galerija10m2, puis le Duplex, proposaient une plate-forme de recherche, d'échanges et de monstrations comme on en manque cruellement aujourd'hui, même en France. Cette première visite en a entraîné d'autres, qui ont été l'occasion de rencontres et d'une remise en question profonde sur la nature, la fonction de l'art, et le fait d'être artiste aujourd'hui. Personnellement, ces expériences en Europe de l'Est m'ont beaucoup appris sur le plan humain et m'ont nourri artistiquement - je pense que c'est indubitablement lié. Après tant d'expositions et d'expériences partagées, je peux témoigner que ma carrière commence à Sarajevo grâce à Pierre Courtin, Claire Dupont et la Galerija10m2, puis le centre d'art Duplex... et j'en suis fier parce que je crois en cette énergie de partage, de recherche et d'exigence dans l'art. Continuons le combat!

Baptiste Debombourg
Artist

Making work for and presenting to the public in 10m2 was always a joy. I was sad to hear that Duplex/10m2 was closing its doors. For the period it operated, it enriched the cultural scene of Sarajevo and the regions outside the Balkans. I am faithful, though, that soon I will be hearing "nema problema" with a recognizable French accent in relation to the future projects you will be organizing.

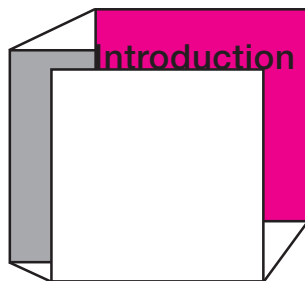
Zlatan Filipović
Artist



Baptiste Debombourg, "Tradition of Excellence VI," Luger P08 Parabellum, lithography with golden dust 24 carats, 50x65 cm, 2011.

Since 10m2 opened in late 2004, I tried to see the exhibitions in this miniscule space, whenever I had some time in Sarajevo besides work. 10m2 reminded me a lot of the many "project spaces" popping up in Berlin at about the same time, during the second half of the 2000s. As a "collector", I would describe myself more as someone who buys artwork that interests me. The shows at 10m2 were interesting, but most of the time there were no works one could really buy.

At 10m2 and on other occasions, I had met Pierre *en passant*, but we had hardly spoken a word. In spring 2009, my friend Caroline Ravaud suggested that we should see one of the first openings at Duplex. She said that she had spoken to Pierre and asked him if decent wine would be available. Pierre said yes. So, another reason to go. Of course, the wine was what it was, *pas terrible*, but seeing the show and discussing it in front of Duplex turned the evening into a "real" gallery vernissage. I am not sure, but I think that it was the opening of the Sarajevo poster show. Many familiar works, presented together in a single space, turned the show into something like a retrospective



of much of the Sarajevo art production of the 1990s. Obviously, much was related to the war and the post-war situation. Pierre and I got into a vivid discussion about the difficulties of running a gallery in the region where often the artwork is closely related to the biographical and immediate life experiences of the artists. My question about the prices of certain pieces baffled him a bit; he did not think that there would be people in Sarajevo coming to an opening night ready to purchase one of the works.

Ever since that evening, I became a closer follower of the activities in Stakleni Grad. This also meant more discussions with Pierre, visiting curators and artists about how to develop the art scene in Sarajevo. It was clear that sooner or later a *saut qualitatif* needed to happen—the art needed to also stand the test of buyers and collectors. Eventually, out of the regular exhibition calendar, I bought several works made by students of the engraving class at the Art Academy. They are moderately experimental, but still rather formal, due to the exquisite mastering of the engraving technique by the young artists. We once again debated how these students might evolve or if they will—due to the lack of a contemporary art market—settle for selling traditional panoramas to tourists in Baščaršija. We don't know yet, but partly thanks to Pierre's activities, a discourse started.

Artists like Maja Bajević or Šejla Kamerić have become established names in the international contemporary art world. Their work, however, is often shown outside of Bosnia and Herzegovina. Due to the absence of established institutions for contemporary art and the well-known difficulties of the museums, private initiatives and engagements have had to provide space for presentations and discussion and also to mobilize resources for the next generation of artists. Duplex/10m2 has done this in an incredible and inspiring manner over the last few years—against almost all odds. Pierre's and the whole team's work has hopefully produced a basis for the next chapter, allowing domestic and international buyers and collectors to see and discuss contemporary art from Bosnia and Herzegovina.

Tobias Flessenkemper
Collector, Berlin and Sarajevo

My experience, as a French artist, who exhibits a lot abroad, obliges me to admit that that this is a case of an exceptional work, since this is a structure made with very poor logistic and financial means.

Fred Forest
Artist

The name Duplex/10m2 was determined by the space in which the gallery was established, in the backyard maze passage of the old Austro-Hungarian buildings in Sarajevo's city center. In order to get there, you have to know where you are going. At once central and remote, the location seems strangely appropriate for the activities that took place in the gallery.

Duplex/10m2 can also be seen as a motto or life philosophy for the people who decided to “double” their French background with Bosnian experience, adding a human dimension to Duplex/10m2's deterministic spatial characteristics. The consequential symbiosis, the “duplex art”, that was produced and presented over the years in those spaces has marked the contemporary art scene of Bosnia and Herzegovina in a way that is unavoidable in any recent historiography. The support to the alternative art system that emerged from this merger (starting from the minimal 10m2) resulted in a pro-active contemporary art engagement with many generations of artists. Being guests and hosts, artists and curators, teachers and students, constantly mixing roles, Claire and Pierre, locals and strangers to this city, blended in and excelled at the same time. I am not sure whether they knew where they were going when they first came to Sarajevo, but their responsible openness was the key to their successful process of getting to know each other. The spinoffs from that process and the art activity generated by it will ensure that the case of Duplex/10m2 remains open.

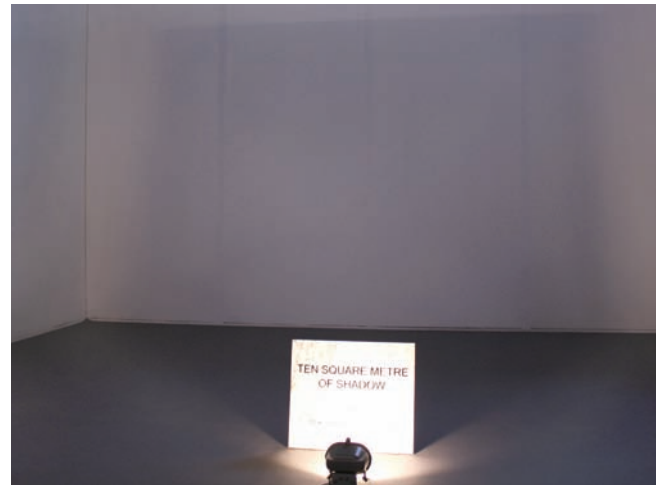
Asja Hafner
Editor and Project Coordinator, Sarajevo
Centre for Contemporary Art and pro.ba

2010年に Duplex10m2で個展をさせて頂きました。サラエボに1週間滞在し、Duplex10m2に自然と集まってくる現地の若手アーティストとの交流はとても強い印象として私の中に残っています。Duplex10m2の会場の前の小さなテーブルと野良猫、そこには通りかかったアーティスト達が自然に集まります。その猫のおしっこのにおいの中でビールを飲みながらだらだらとする会話は、最高でした！そしてその雰囲気こそが Duplex10m2そのものでした。できることならもう一度味わいに戻りたいです。

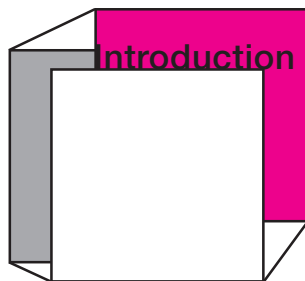
萩原留美子
Rumiko Hagiwara
Artist

Thinking about the architecture of Stakleni Grad makes me think of some foreign body integrated into the courtyard of Austro-Hungarian buildings. The ugliest possible situation for one inner yard. The feeling of unexpectedness in this architectural combination can easily be compared with the feeling I get thinking of the role and influence on the art scene of Bosnia and Herzegovina that Duplex/10m2 projects have brought. This inner yard of buildings is a kind of peaceful oasis in the center of the city, providing a feeling of intimacy amid the city's chaos, disrupted by the new architecture unfit for it but implanted anyway for commercial causes. There, in the middle of it all, is an oasis for independent cultural production fostered by the gallery, noncommercial and free of imposed capitalistic values. If one would draw this situation that I try to explain here, it would be represented by a lot of smaller and inner circles of different social and spatial relations.

It is such a cliché to say that Duplex/10m2 was the most important thing that happened to my generation of artists, but one cannot use any other way to explain its value. This was for years the meeting point, the point of exchange, the only place where institutional values were not the imperative, where things happened spontaneously and unpretentiously, like they should in the ideal art scene. The space created new and gathered existing art audiences, and somehow produced ways of critical thinking and analyses. It was the only place where anything was going on, moving forward.



Rumiko Hagiwara, *Ten Square Meters of Shadow*, 2011, marble title plate, lamp, 10m2 shadow. Jeanine Hofland Contemporary Art.



The project, through media coverage and welcoming visitors, helped the wider public to understand that there is a contemporary art scene in Bosnia, that it exists and develops without support from state institutions, and that it is fighting for its place under the sky.

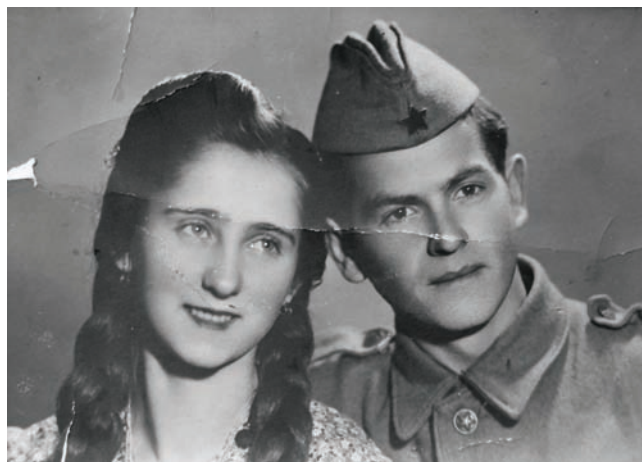
It is sad to think about the fact that it is over. Although I am so grateful that it happened at all. Completely unexpected. It will be hard to get used to the fact that there will be no openings twice a month, that there is no place where I can show my new works to a local audience by just asking: "Pierre, I have some new works to show. Can I make an exhibition?"

That there is no one I can ask to give me the space for free to use it as a recording studio, a meeting place, or even a place where artists can hold their weddings and celebrate birthdays. That there is no space where I can stop by anytime to talk about art with someone who happens to be there, read art magazines and exhibition catalogues, leave my equipment, or just have a cigarette and a coffee in a relaxing and nice environment. For our local art scene, the only thing we can hope is that Pierre will manage to find a way to make it all happen again.

Adela Jušić
Artist

Za Duplex sam saznao mislim, preko Centra Andre Malraux sa kojim uredno saradujem od prvog dana. Mala galerija, mladi ljudi, još stranci. U početku nisam baš bio uvjeren da će biti nešto od toga. Naravno, kako su se projekti i izložbe uredno smjenjivali, već sam počeo ozbiljnije i redovnije pratiti program i projekte. Nažalost, nisam puno mogao gledati uživo, ali je vrlo interesantno kako je galerija uspjela da se uvuče u kulturni život grada, tako da u jednom momentu niste znali da li je više sarajevska ili međunarodna. Velika je stvar otvoriti prostor i dati mogućnost mladim umjetnicima da pokažu svoj rad i talenat i da u isto vrijeme imaju kontak sa inostranim umjetnicima, te razmjenjuju iskustva i ostanu u svjetskim tokovima moderne umjetnosti. Eto toliko od mene.

Milimir Kovačević
Artist



Adela Jušić, *Memorylane*, unknown author, from family album, around 1949.



Milimir Kovačević, *Tito in War*, Gelatin silver print, 41x58 cm, 1992-1995.

Duplex/10m2—a concrete, doubled box and a glass box (which, at 6.8m², was even more modest than its name)—was a locus of artistic production, experimentation, debate, and also (equally vital) teasing, lazing, drinking, gathering. Pierre invited artists at all stages of their careers to be ambitious, and to spend time at the site, attending to the peculiarities of its history and form. And so we eagerly observed as the spaces transformed week-to-week—once a prism for floating, fermented fruit; once a beaker filled with smoke; once a passport office for an invented state; once its walls exploded outward, as though disgorging its own plaster. With her frequent art workshops held on-site, Claire taught a generation of kids that their own experiments and peculiarities should also be taken seriously, cultivated, and celebrated. The closure of Duplex/10m2 is a great loss. However, I am sure that its next incarnations—in a new space, in roving interventions, in its digital archive, in this book!—will catalyze more collaborations and conversations; and I eagerly anticipate taking part.

Molly Kleiman
Deputy Editor, Triple Canopy

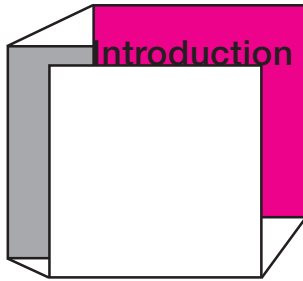
Il m'aura fallu deux jours pour reprendre ma respiration et surmonter ce retour à Sarajevo.

Deux jours pour digérer cette arrivée nocturne et pluvieuse, ce moment comme un coup de tonnerre où le taxi m'a déposé juste devant le marché Markale, auquel est attaché la mémoire d'un terrible massacre ; Markale, ce symbole de mon grand tourment, de mon immense culpabilité d'être Serbe. Deux jours en apnée pendant lesquels Claire et Pierre m'ont rappelé qu'à Sarajevo malgré les stigmates et les blessures récentes, l'art est important, voire même primordial. Ici la création prend tout son sens ; elle se débarrasse de toute fioriture, de tout snobisme. Ici plus qu'ailleurs cela vaut le coup, même si monter un projet paraît relever souvent du miracle ou du parcours du combattant. Alors merci Claire, merci Pierre de m'avoir permis au travers de cette expo de me délester de mon fardeau, de clore cette histoire personnelle bien étouffante.

Kosta Kulundzić
Artist



Kosta Kulundzić, *Was It Us*, ink, 100x80 cm, 2010.



25.02.2011: Schnee, Eis, es ist sehr kalt in Sarajevo. Früher Abend, der Ausstellungsraum ist leer, der Boden rostrot gestrichen. Im langgestreckten Raum ist hinten ein dünnes Regalbrett, Eiche massiv, an der Wand angebracht. Darauf stehen vier Ordner, die gesamte Korrespondenz zum aktuellen Projekt darin abgeheftet. Vorne, gleich neben der Eingangstür köchelt eine Rote—Rüben - Suppe auf einer Elektroplatte. Später wird Weissbrot dazu gereicht.

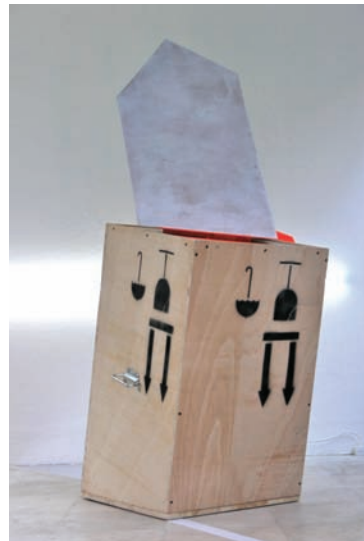
Ein, zwei, drei Besucher, es werden sechs, sieben und irgendwann am Abend sind es achtzehn, neunzehn, da sind die ersten schon weg. Es wird getrunken, viel Wein, roten aber auch weissen, und Bier natürlich. Und geraucht, der Raum ist bald vollgequalmt. Die Musik ist laut, es legt auf wer Lust hat. Die Lautsprecher sind zwei Apple—Blumen. Die Gruppe ist klein, die Stimmung gut, im leeren Raum, stehen alle in der Nähe der Suppe, die wird weniger, aber nicht leer. Irgendwann taucht ein Mafioso auf. Ein ehemaliger echter vielleicht, ein aktueller Schauspieler vielleicht. Die Runde raucht, trinkt, spricht, schafft den Absprung, löst sich auf und zieht weiter. Der rostrote Boden voller Spuren. Schnee, Matsch von draussen, ausgedrückte Zigaretten, ausgeschütteter Wein, Suppe von Innen. Am 26.02.2011 ist alles wieder sauber, die Ordner weg, das Regalbrett verpackt, der Boden rostrot, aber sauber.

Irena Eden and Stijn Lernout
Artists

Mon projet pour Sarajevo avance avec Pierre Courtin que je suis heureux d'avoir rencontré. Pierre Courtin fait partie de ces personnes rares, authentiques et réactives dans un contexte sensible. C'est un bol d'air dans l'arrogance de l'art d'aujourd'hui.

Claude Lévêque
Artist

Great gallery!!! Thanks for doing this wonderful job!
Nika Oblak and Primož Novak



Irena Eden & Stijn Lernout,
Mobil Home, installation, 2008.

Nika Oblak & Primož Novak,
C-print, 75x101 cm, 2005-2006.



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.

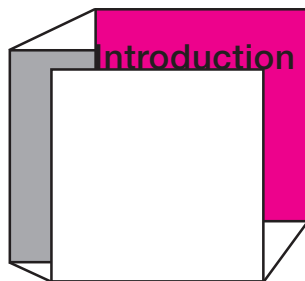
Kumjana Novakova
Curator, Pravo Ljudski Film Festival



Navid Nuur, *aass wwee bbeeccoommee oonnee*, 220x160 cm, 2010.

Some species allow you to gauge the state of their habitat. While they have gills, or breathe through their skin, these animals can also survive out of the water. They live in direct contact with fundamental elements in nature, such as water, air, soil, and the sun. They have no difficulty functioning in a range of different environments from one day to the next. Of course, I am talking about amphibians here. As soon as humans alter the ecology of a specific natural environment, this has a visible impact on the amphibians living in this area. Artists, in my opinion, are a cross between an amphibian and a cockroach. Artists live off cross-fertilization and possess a certain sensitivity that can be compared to the thin skin of a salamander. But they also have elements of the cockroach in them, and as a result, it is impossible to kill them off—they manage to survive any threat that crosses their path. They will never die out, and fundamentally, there is no difference between living artists and dead ones. Vision needs no eyes to see.

Navid Nuur
Artist



Galerija Duplex zadnjih nekoliko godina kontinuirano predstavlja i promovira savremenu umjetnost fokusirajući se na bosanskohercegovačke umjetnike mlađe generacije, te njihovu umjetničku produkciju. Paralelno, Galerija Duplex je djelovala na regionalnom i međunarodnom nivou, kroz razne druge programe, aktivnosti i networking. Zbog činjenice da se kroz program poseban naglasak stavlja na podršku lokalnim, nezavisnim umjetnicima, Galerija Duplex se u vrlo kratkom vremenskom periodu nametnula kao jedna od najznačajnijih nezavisnih galerija koje promovira savremenu umjetnost na prostoru Bosne i Hercegovine i izvan njenih granica. Upravo su umjetnici najvjerodostojniji svjedoci postojanja i djelovanja istoimenog umjetničkog prostora, kao značajne osovine u promociji i afirmaciji njihovog umjetničkog rada. U nedostatku ovakvih ili sličnih inicijativa, u zemlji poput BiH koja živi bez umjetničkog sistema i bez kulturne politike, direktor Duplex-a Pierre Courtin je na svom vlastitom primjeru na najbolji način pokazao kako se djeluje sa entuzijazmom i solidarnošću u sredini u kojoj živi i radi. U ovako osiromašenom bosanskohercegovačkom društvu na neki način možemo reći da je cijela inicijativa dugi niz godina živjela kao jedinstveno mjesto razmjene ideja i informacija između umjetničke zajednice. Temeljnim razvojem i kontinuiranom podrškom umjetnici su koristili Galeriju Duplex kao jedno moguće mjesto okupljanja i zajedničkog djelovanja, kroz izložbe, performanse, predavanja i radionice. Potencijal ove inicijative je prepoznat na internacionalnoj umjetničkoj sceni, zatim od strane umjetnika, kustosa, institucija, internacionalnih sajмова umjetnosti, ali, na žalost, ne/postojeća BiH kulturna politika u svom vidokrugu djelovanja ovakve inicijative ne prepoznaje ili ignoriše. Postojeći kulturni mehanizmi ili stratezi u kulturi ne stvaraju ambijent kako bi se ovakve inicijative održale ili kako bi nastale nove. Jedino nam preostaje nada da će se u skorijoj budućnosti pronaći neki novi načini djelovanja ili slične strategije djelovanja za otvaranjem novih nezavisnih platformi za promociju i produkciju savremene umjetnosti.

Radenko Milak
Artist and Director,
Protok Center for Visual Communication



Radenko Milak, *Sarajevo 1993*, watercolor, 53x62cm, 2012.

“Actions speak louder than words.” It’s not my phrase, but it’s true. So, that is the only thing that I can say. Pozdrav.

Edo Pećanin
Technical Director, Duplex Gallery

Velika zahvalnost Pierr-u što je darovao Sarajevu jedan pravi umjetnički i najinteresantniji eksperiment ovih zadnjih decenija. Dupleks/deset metara kvadratnih. It’s was the place to be!

Damir Radović
Artist

Memories of our first encounters with Pierre and Claire are colored by the eagerness of the two art enthusiasts to launch a center for contemporary art in Sarajevo. In their vision, the center would become an important point of connection for this city, in particular its young artists, with the international art community, and offer new perspectives. Therefore, it was not surprising that in a short time they had gained favor with Sarajevo's art community. Today we cannot determine whether their initial ambitions were as large as their enthusiasm, sincerity, and dedication, but their space, at first only 10m2, through years of existence, following a persistent step-by-step, brick-by-brick, exhibition-by-exhibition strategy, built a truly respectful body of history.

What we can say without hesitation today is that Duplex/10m2 is now recognized as one of the engines of artistic practice in Sarajevo in the early 2000s. We recognize it as a living, necessary point at which one can feel the pulse of the city. And as a space that is revealing the quality and power of a new creative energy overwhelming the urban landscape. It is clear that it has become a healthy base for art production and art promotion, primarily due to the essential integrity of its founders. With their interest to create a factory for real art, they have shown indifference to market demands, be it the market of the commercial pseudo-art, or the one of bureaucratic endorsement. With such views, they liberated artists from any obligations and ambitions other than the impulse to create, and made this space a source of growing positive initiatives, and, I am convinced, left a trail that will be even more visible with the distance that time will bring.

It is my pleasure to show my appreciation for the work that Pierre and Claire have done in recent years. I believe in the continuation of their work, and I hope the time ahead will create opportunities for our cooperation in the space of the future Ars Aevi Museum of Contemporary Art in Sarajevo.

Amila Ramović
Executive Director, Ars Aevi

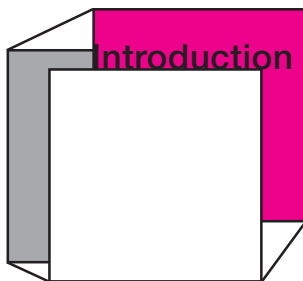
In your gallery, I saw an exhibition of great quality and documents from your different projects, which manifest a very strong dedication to contemporary art. I am convinced that your work is a chance for those French artist whom you stand for, and represents a big opening for the public of Sarajevo and therefore, too, a window of the French culture in this town.

Michel Rein
Michel Rein Gallery, Paris

Duplex was not an ordinary art gallery. The basics of the initiative were a truly human gesture and strong support for Sarajevo art life. But it certainly became more than that—a space where art was breathing, leaving people in a careless levitation of mutual human simplicity. Priceless! 100m2 of artwork called good life! Thank you for making Duplex part of my life, simple and beautiful.

Sabina Šabić
Director, Art Lab

There is a wise expression that says you recognize something's worth at the moment you lose it. Something similar happened in Sarajevo with the closure of Duplex/10m2. Along with all of us who cried at the loss of this contemporary art gallery and those who didn't care (just in the name of balance), there are those who began to regret not visiting the place as often as they should have. And when I say the place, I mean THE PLACE for great art, great conversations, great company, great, great opportunities to widen your views. Duplex/10m2 was the gallery to give you an opportunity to show your talents, whether you were an artist, curator, art critic or just an amateur, simply an art lover. With no prejudices, in an environment swamped with so much, this gallery offered a creative, free-minded and motivational atmosphere in the city. And I can say with certainty—the loss of this atmosphere is strongly felt.



For what it's worth, I started missing Duplex/10m2 from the moment Pierre told me he was going to close the gallery. And being the eternal optimist that I am, the loss of Duplex/10m2 means nothing but a new start to me. That is because with Duplex/10m2's maturity came the energy for something new and something bigger. It is ready to flourish. With an inspiring past at our backs, the door is open for new beginnings, and I am already over excited to find out what's coming next.

Aida Salketić

Curator, and "one of the Duplex/10m2 kids"

A place that isn't here or there or nowhere; amazingly zero in everything; despite (and indicated by) an accidental double up and single down; stepping out with soundless noise of the color blind; the comfortable, enjoyable feeling of creating parallel worlds; ultimately, a free and fine place for artistic/intellectual/whatever controversy.

Nebojša Šavija-Valha

Co-founder of Jazz Fest Sarajevo and Program Project Development Manager of the Nansen Dialogue Center

Kada je Pierre odlučio otvoriti galeriju u Sarajevu, nasmijao sam se. Mislio sam da će raditi možda mjesec ili dva. Mislio sam da će shvatiti u kakvom okruženju se nalazi, da se nacionalne galerije i muzeji zatvaraju, a kamoli galerija od 10 kvadrata.

DUPLEX/Galerija10m2 je jedna od rijetkih svijetlih tačaka kulture u Sarajevu, mjesto koje je udomilo mnoge umjetnike iz svijeta i regiona, povezalohiljade ljudi, pokazalo umjetnička djela koja sarajevska javnost nikada ne bi imala priliku da vidi. Pierre je svojim fanatizmom (jer se ovo samo tako može nazvati) uspio da razbije sve predrasude i kočnice koje su sputavale, a i dalje sputavaju pozitivne inicijative. Uspio je da donese svjež zrak na sarajevsku scenu, da velikom broju mladih umjetnika da šansu da pokažu svoje radove.

Nadati se da će DUPLEX/Galerija10m2 predvođen Pierre Courtin-om i dalje raditi odličan posao, a za ponadati se i u nekom većem prostoru sa većim budžetom, da će neke nove generacije sarajevskih umjetnika dobiti šansu da nešto pokažu mimo ustaljenih stranputica i decepcija. Galeriji DUPLEX/Galerija10m2 treba širom otvoriti vrata i pustiti ih da rade svoj posao, koji očigledno, mnogo dobro rade.

Nebojša Šerić Shoba
Artist



Nebojša Šerić Shoba, *Remote Control*, C-print, 2001.

Ich habe die Veranstaltungen in der 10m2 Galerie und in der Folge im zweiten, größeren Duplex-Galerieraum seit 2005 mit großen Interesse verfolgt und der Ort stellte für mich bald die wichtigste Adresse in der Stadt dar, an der man stets qualitativ hochwertige Positionen junger Künstler aus Bosnien, der Region, Europa und der ganzen Welt entdecken konnte. Im Gegensatz zu schwerfälligen und wenig einfallreichen, institutionalisierten Kultureinrichtungen bot diese mit hohem persönlichen Einsatz und Engagement geleitete Galerie stets ein dynamisches Programm, das ganz von der geistigen Flexibilität und Begeisterungsfähigkeit seines Galeristen geprägt war. Pierre Courtin beeindruckte mich stets mit seinem sehr gutes Gespür für junge, unentdeckte Talente und seiner nie enden wollenden Leidenschaft für die Kunst, die sich nicht selten in langen Gesprächen über aktuelle Geschehnisse in der Kunstszene in Bosnien-Herzegowina und über seine Grenzen hinweg niederschlug. Nicht zuletzt ist die Tatsache, dass Pierre Courtin und Claire Dupont vor dem Hintergrund und ihres in Paris abgeschlossenen Studiums nach Sarajevo kamen und gut mit jungen Künstlern in Frankreich und Europa vernetzt waren, bereicherte die lokale Kunstszene auf unvergleichliche Weise und stellte in den sieben Jahren des Wirkens der Duplex10m2 Galerie einen unvorstellbaren Schatz dar. Pierres Courtins Konzept, ausländische Künstler stets mit der Voraussetzung auszustellen, dass diese zu ihrer Vernissage persönlich anwesend sind und vorzugsweise bei den von ihnen gezeigten Arbeiten die Eindrücke Sarajevos in ihre vor Ort produzierten und gezeigten Werke einfließen lassen, machte den so erlebten Blick über den Sarajevoer Tellerrand physisch greifbar und die persönliche Atmosphäre lud stets zum Austausch im persönlichen Gespräch zwischen eingeladenen Künstlern und dem lokalen Publikum ein.

Neben dem internationalen Austausch brachte die regelmäßige "Carte blanche", bei denen jungen, einheimischen Künstlern regelmäßig in der 10m2 Galerie kostenloser Raum und eine Plattform für erste Ausstellungen und eine Art Aquarium zur Präsentation von Experimenten und Ansätze in Entwicklung geboten wurde, eine weitere wertvolle Dynamik in das Ausstellungsprogramm, die nur zu gerne von Künstlern und Publikum angenommen wurde.

All dies und vieles mehr machte für mich die Duplex10m2 Galerie zum einzigen Ort in Sarajevo, an dem ich gerne meine Ausstellungsprojekte mit Künstlern aus Leipzig realisieren wollte. Während der Zusammenarbeit an unseren gemeinsamen Projekten hatte Pierre

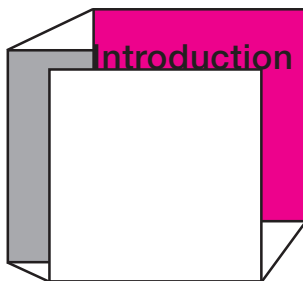
Courtin stets ein offenes Ohr für alle Belange rund um Konzeption, Planung und administrative Fragen und in intensiven Gesprächen ging von ihm trotz scheinbar widrigster Umstände immer ein unerschütterlicher Optimismus und eine geistige Flexibilität aus und die Projektrealisierung waren geprägt von Gemeinschaftssinn, einem großes Verständnis für die Positionen anderer, einem enormes Maß an Kreativität, einem guten Gespür und hoher Professionalität. Ich bin ihm sehr dankbar für die vielen positiven Erfahrungen und dass er auch mir diese "Carte blanche" gewährt und Vertrauen in diese Projekte gesetzt hat.

Das Schließen der Duplex10m2 Galerie hinterlässt ein riesiges Michael-Ende-Nichts in der Kulturlandschaft von Sarajevo. Aber glücklicherweise scheint es sich auch hier um eine unendliche Geschichte zu handeln, sodass man auf einen neuen Start mit einer neuen Galerie in Sarajevo hoffen kann.

Veronika Somnitz
Curator



Duplex, level -1, working studio



More Than Just an Exhibition Space

Why was Duplex important?

Martijn Verhoeven: I think because for a long time it was a place in the Balkans where very many and important things took place in the field of contemporary art. Not just art from Bosnia and Herzegovina, Croatia, or Serbia, but also from many countries throughout world.

Only in the field of contemporary art?

MV: That and much more—performances, readings, discussions, book presentations. And all this with an incredible velocity, as though death was at the heels of Duplex. Most exhibitions lasted one or two weeks, after which the next opened.

So there was an enormous hunger?

MV: Yes, that's how I experienced it. An enormous hunger to show those things that were good, beautiful, or confrontational to an audience. And also, the hunger of the public in Sarajevo to become aware of them. I think that it was important for Pierre Courtin, the man behind Duplex, to try many things out. I agree with the words of Hans Ulrich Obrist: Routine is the exhibition's greatest enemy!¹ One of Duplex's greatest qualities was that things were allowed to fail. I think this is also the difference with the larger museums of Sarajevo; they bring exhibitions with a museum-like character where nothing may be left to chance.

Do you experience the situation differently there than in Western Europe?

MV: In comparing institutions, there is a greater actual struggle for life in Bosnia than in Western Europe. There is little to no support from the government. Moreover, what I experienced as being especially positive when I was able to make the exhibition with Navid Nuur (and later with Rumiko Hagiwara and Sara Rajaei) is that Duplex is much more than an exhibition space. It was, above all, a meeting place, a place of enormous hospitality, of encounters, where all sorts of people gathered not only to see the exhibition but also to enjoy a cup of Bosnian coffee while speaking with one another, discussing, exchanging thoughts on art, politics, and actually, anything.

But will that now cease to exist?

MV: Yes, it is a huge loss, but Pierre will start a new in Sarajevo, elsewhere. Blood crawls where it cannot go...

Martijn Verhoeven

Curator and Professor of Art History and Art Theory at the Royal Academy of Art, The Hague.

1. Obrist, H.U., *Everything You Always Wanted to Know About Curating (But Were Afraid to Ask)*, Berlin 2011, p.50





Flash Art

POSITIV
NEGATIV
8.-23. DECEMBAR 2000.

Enjoy
Sara

Aleksandar Hemon
De l'esprit
chez les abrutis

TARDI · PENNAC
LA DÉBAUCHE

KOUNELLIS
U SARAJEVO

JEAN BACON
Les Saigneurs
de la guerre

JEAN-JACQUES ANNAUD

50
ÉRARD PHILIPPE

e Clézio

discours
balkanique
des mots et des hommes

IL ÉTAIT UNE FOIS
AMUEL FULLER

ABEL GAN
j'accuse

DE MAYERLING...
A SARAJEVO

MASSOUD
DES RUSSÉS AUX TALIBANS
Afghanistan

RAPPORTEUR
DE GUERRE

ISABEL FONSECA
ENTERREZ-MOI DEBOUT
L'ODYSSEE DES TZIGANES

Roy Gutman
Bosnie :
témoin
du génocide

EU ADMINISTRATION
OF MOSTAR
EVAM
MOSTAR'S
HEALTH ON THE
ROAD TO
RECONCILIATION

De Sarajevo
à Sarajevo
L'ethnographie

carnets
de sara
jevo 1

Tomi Ungerer
FLUX

Eric Laurent
GUERRE
DU KOSOVO
LE DOSSIER SECRET

Les Temps
Modernes

LES INTELLECTUELS
ET LA GUERRE
Les opposants de Belgrade

SPAIN'S REVERSE RE

RAHIM RUGOVA

question
du
OSOVO

entretiens
arie Françoise Allain
Xavier Galmiche
de Ismail Kadaré

Abdulah
Sidran
Je suis

Jean
Hatzfeld
L'air de
guerre

manuel pour
étrangers
en
yougoslavie

a violence
et la paix

LES INTELLECTUELS
ET LA GUERRE

entretiens
arie Françoise Allain
Xavier Galmiche
de Ismail Kadaré

KUSTURICA
ZNA BITI
BASKOŠNO ODVRATAN

le dernier
quotidien libre
de Bosnie
ne doit pas mourir

LA HAINE

OSTLOBOD

KUBRICK

LE TIGRE DU BENGAL
LE TOMBEAU HINDOU

NO MAN'S LAND

L'HOMME DE LA PLAINES

VOYAGE DE MARTIN SCORSESE TRAVERS LE CINEMA AMERICAIN

Courrier
A quoi sert le roman ?
Dieu, une hypothèse pour la science

LA LIGNE DE DEMARCATIION

THE LAST DGE

LÉO FERRE
RIMBAUD
Une Saison en Enfer

JA SAMARA BENITU MUSOLINI

Truffaut

ANDRZEJ WAJDA
Kanal

Maria Schell
Bernhard Wicki

Saint-Germain-des-Prés

TIM PAGE

SARAJEVO
HENRIETTE WALTER

de qui s'a-t-il ?



Filmografija
Sarajevo u ratu
1992-1995

Nedjelja
RATNO IZDANJE

James Stewart
John Wayne
John Ford
mme qui tua
erly Valance

LE FRANCAIS DANS LES SENS

LA JETEE
SANS SOLEIL

ALIJA NIJE TITO

CAHIERS CINEMA

Jovan Divjak
Sarajevo, mon amour

Les Bosniaques

La guerre au bord du fleuve
Jean Hatfeld



AVENTURE

NOTRE
MUSIQUE

PINK FLOYD
Live at Pompeii

FULL METAL JACKET

Le cinéma enchanté

MANU DIBANG
"SURTENSION"

Francis Maspero
Les abilles la guipe

MPIC GAMES

OR NOT TO BE
SARAJEVO

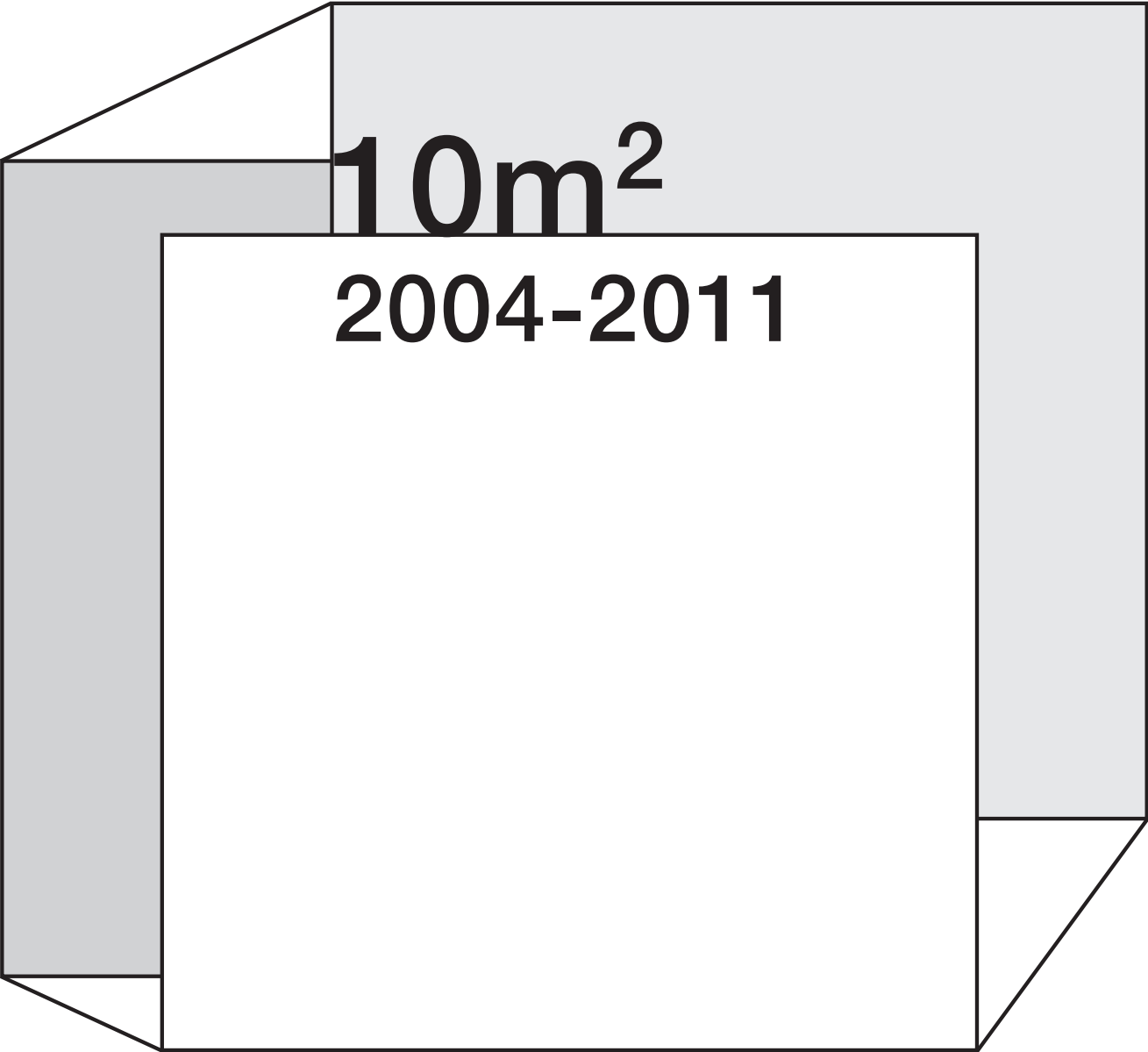
Collection HITCHCOCK



Le malaise noir

SARAJEVO
1984-199





10m²

2004-2011



Opening Galerija10m2 space

STATEMENTS

05th - 17th December 2004

Gallery Open: Tuesday-Saturday from 13.00 to 20.00

"Art is making life more interesting than art"

ROBERT FILIOU

"I am my own government"

GUSTAVE COURBET

"May I be excused my total liberty"

ANTONIN ARTAUD

Galerija 10m2 is not exactly a gallery but rather a space of experiments, confrontations, and meetings; a platform for artistic experiments, attempts, and overflowing; a place of great liberty that 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.

Galerija 10m2 encourages and supports various artistic attitudes and practices, proposes collectives and thematic exhibitions, and hosts many complementary events and meetings. More than anything, Galerija10m2 wants a space of liberty, exchanges, and sharing between artists and audiences.







Edo Vejselović
UNTITLED PROJECT
 Photography
 18th - 31st December 2004

For its first exhibit, Galerija 10m2 presents a recent work by Edo Vejselović, a young Macedonian artist currently living in Sarajevo. Galerija 10m2, named for its size, becomes itself the location for documentary (both photographic and in video) made according to the scale of Sarajevo.

A hundred or so gallery display cards are placed and left throughout Sarajevo. In this gesture, the artist's work is reduced to a signature left at these locations, which have become "city ready-made" pieces. The artist doesn't touch anything; he observes and signs!

Vejselović writes, "I set the labels on places that I found interesting, even those not recognized as art. It's the idea that art can be everything you claim it to be".







Zlatan Filipović

BALANCE

Single channel video, color/sound, 4 min 30 s, 2004

08th - 15th January 2005

www.zfilipovic.com

PC: What exactly is smreka?

Zlatan Filipović: It's a traditional homemade drink, an old recipe.

PC: Does it take long to make?

ZF: Families and friends take the time to make it, but it does take a while. Everyone knows that, so when you drink it, you really make sure to enjoy it. It's a time to spend with loved ones, to talk and enjoy each other's company.

PC: A little like the "throbbing" video images?

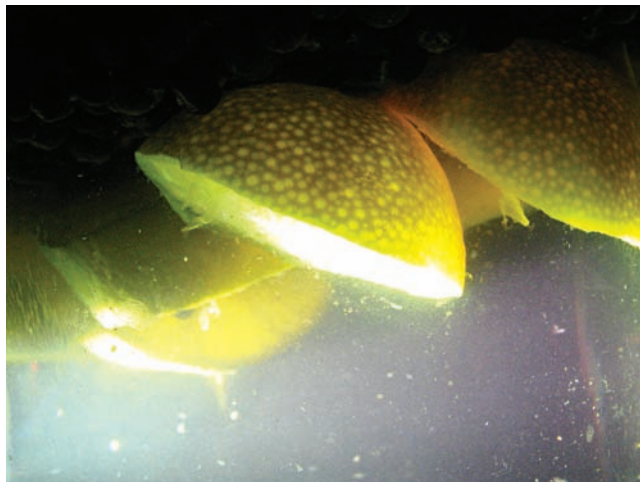
ZF: Yes, *polako* (slowly).

PC: So, where can I find some?

ZF: Well, it's really hard to buy; it hasn't been commercialized because once it's ready, it's best if drunk within three days. So distribution-wise, it's a lot easier to sell Coca-Cola. Besides, fewer and fewer people make it. And that's really too bad, because it's a tradition, a knowledge that's being lost.

PC: Who prepared the bowl of smreka pictured in the exhibit?

ZF: My mother.





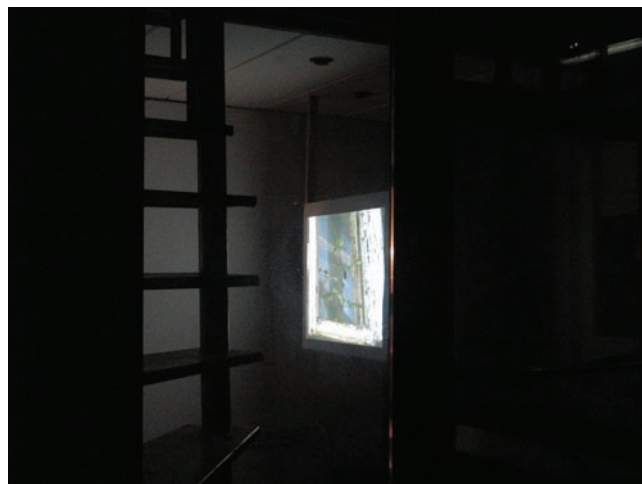


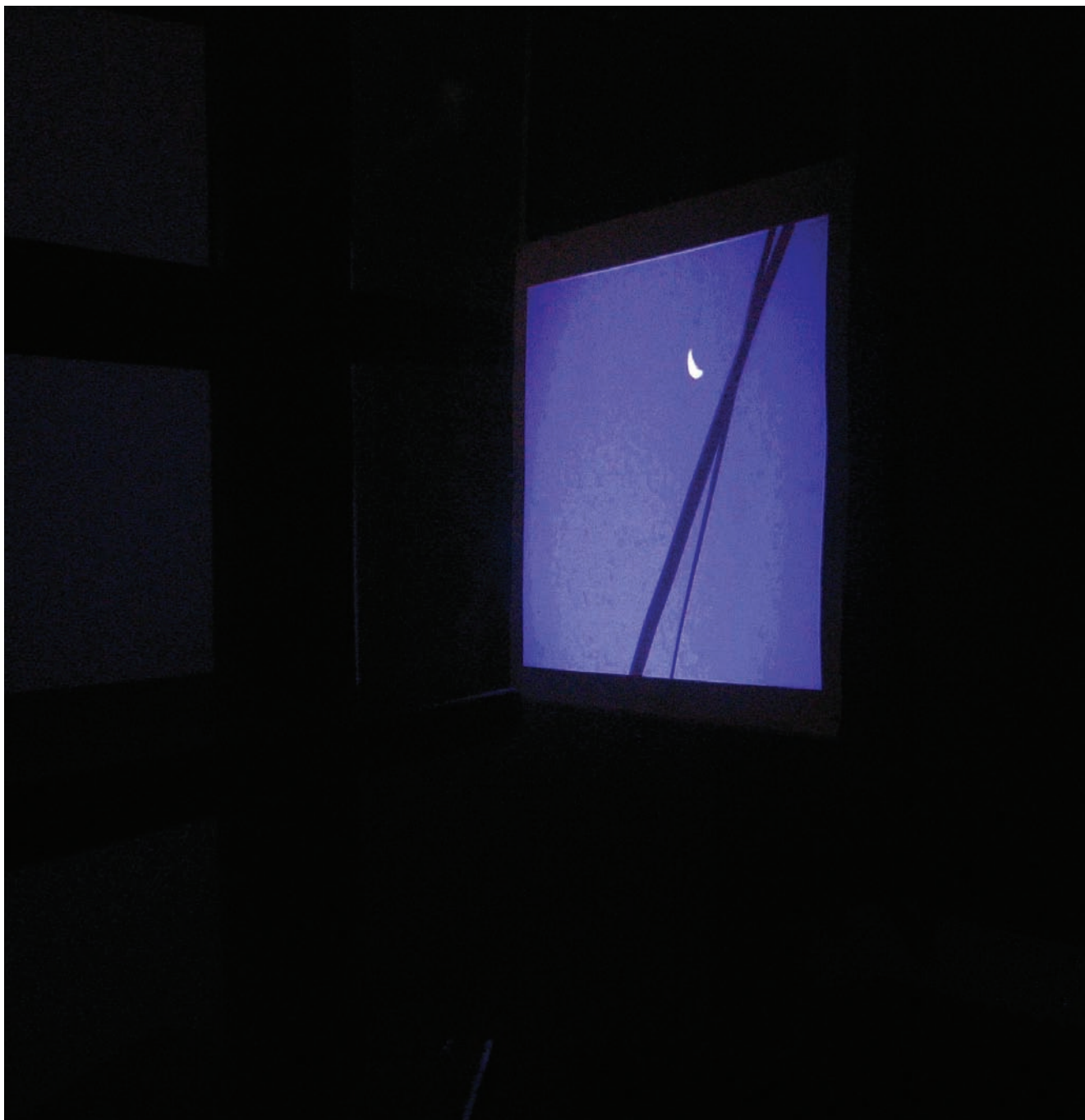
Igor Borozan
DIALOGUES WITH WHITENESS
 Drawing
 21st January - 04th February 2005

Igor Borozan is an artist of remarkable sensitivity, a romantic. For the last three years, his preoccupation has been the cycle of drawings *Dialogues with Whiteness*. This young artists' drawings of "conversations" at first seem simple, like his humble materials—Arak paper and black felt-tip pens are his favorite tools, which he uses to maximum effect. He makes collages using paper sheets, composing square-like structures, which he subsequently fills, drawing on them with the felt-tip pens. He plays with dots, sputtering them closely or sparingly, turning them into freely derived lines and shapes, occasionally filled with grey splatters. Preoccupied with Kazimir Malevich as a student, Borozan is more lyrically abstract and childishly playful with his compositions. Borozan's starting point is visual reality, but through the process of working, he departs from representational images. Using graphic elements, like dots, lines, and planes, he depicts subjective images of real shapes and spaces. The artist leaves the viewer with a possibility of finding associations to real forms, and with this approach he gestures to organic surrealism. Paul Klee wrote, "*The creation of a work of art must of necessity... be accompanied by distortion of the natural form; for, therein is nature reborn.*" Borozan's whiteness is full of lively possibilities; he speaks with this whiteness, from drawing to drawing, creating clean, artistic, and beautiful dialogues.

Borozan's film, *A Hug* is also on display, and it is in many ways connected with his drawings. It's not a mere document about his home town, but a kind of spiritual confession. *Conversations with Whiteness* is the cadre of Borozan's debut—and so it is fitting that the series title evokes dawn. Here, whiteness is silence, full of youthful joy, a nothing before every birth, before every beginning (Kandinsky). Although new to this form of artistic expression, in this work, Borozan captures artistic details on the destroyed houses and windows of Stolac, rusty spouts, stone doorsteps; the Bregava's ripples or the textures of stone in an abandoned courtyards. In his film, it's as though he foresees a whiteness, full of promises; his moon is the light that promises richness and new dawns, the light for a new awakening of his town.

Professor *Dragana Nuić-Vučković*, January 2005



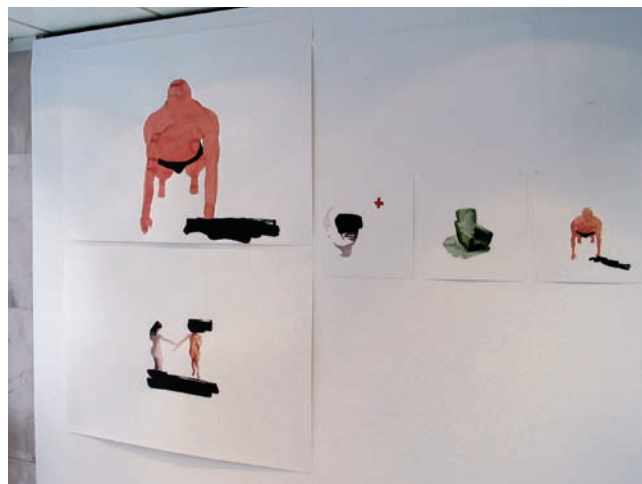


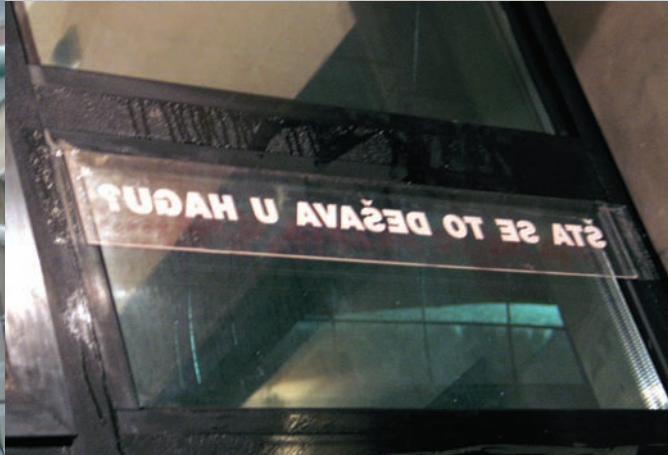


Pierre Courtin & Edo Vejselović
 ZIMA COLLECTION
 07th February - 03rd March 2005

Held in conjunction with Sarajevo Zima 2005, XXI International Festival, Sarajevo, “Close Far Neighbours” will be the site of a new exhibition every day for three weeks.

With: Martine Abbaléa, Oladélé Ajiboyé Bamgboyé, Matthew Barney, Barry, Luchezar Bojadjiev, Christian Boltanski, Igor Borozan, Marco Cardini, Leila Čmajčanin, Hanne Darboven, Hervé Di Rosa, Claire Dupont, Jasmin Duraković, Etna, Robert Filliou, Yona Friedman, Félix Gonzáles-Torres, Thomas Hirschhorn, Hristina Ivanoska and Yane Calovski, Uwe Max Jensen, Mathieu Jouffre, Šejla Kamerić, Emir Kapetanović, Dalida Karić, Fabien Klotchkoff, Yayoi Kusama, Bertrand Lavier, Sébastien Legal, Alexandre Léger, Milco Mancevski, Krste Mičevski, Mariko Mori, Olivier Musović, Sener Ozmen and Ahmet Ogut, Passaporta Art Group, Demis Sinancević, Slavica Toševska, Alban Ukaj, Zapp magazine.







Jusuf Hadžifejzović

CHARLAMA PERFORMANCE

Performance: Wednesday 09th March 2005 at 19.00

www.hadzifejzovicjusuf.wordpress.com

“Close Far Neighbours” was held in conjunction with Sarajevo Zima 2005, XXI International Festival, Sarajevo.

With a program that focuses primarily on artists from the region, the gallery is a showcase for youth and experimentation. During the Sarajevo Winter Festival in 2005, the gallery hosted a performance by Jusuf Hadžifejzović, Venice Biennale alum and one of Bosnia’s most internationally renowned and collected artists. Hadžifejzović turned the glass box into a shooting gallery. He posted a portrait of his extended family to the gallery wall, then threw colorful darts at the picture and wrote the names of pierced family members on the photographs margins—individuated when hit. Hadžifejzović’s performance was punctuated by other poignant and bizarre actions, including a moment stoically standing in front of the abused portrait, holding on his shoulder two plastic birds that sang in tinny staccato voices “I’ve Got You Babe”. In a space so intimate, the visitors were implicated in his acts, and their discomfort, shock, and laughter became part of the performance.

Molly Kleiman, Art Net Magazine, December 2005





RAHMETLI
ADEM

OTAC

MEMO

DENEGRİ

MAŠKA

OTAC

JA

JA

DENEGRİ

PETROVIH

NALE

BISERA

RAHMETLI
HA

DEEMO

JA

JA

MILICA
PETROVIH

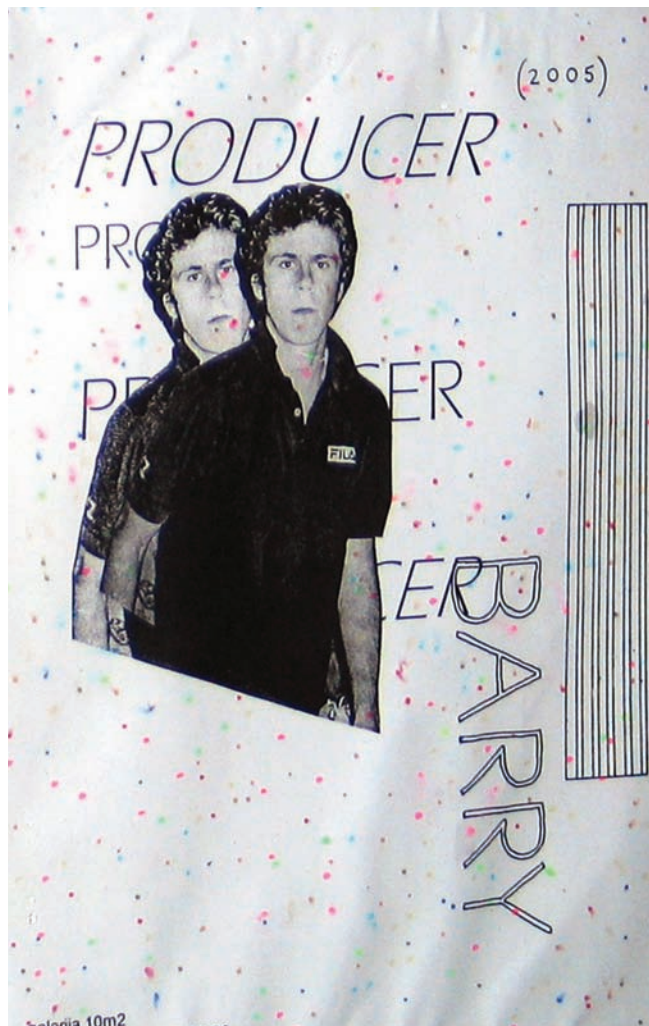
PETROVIH

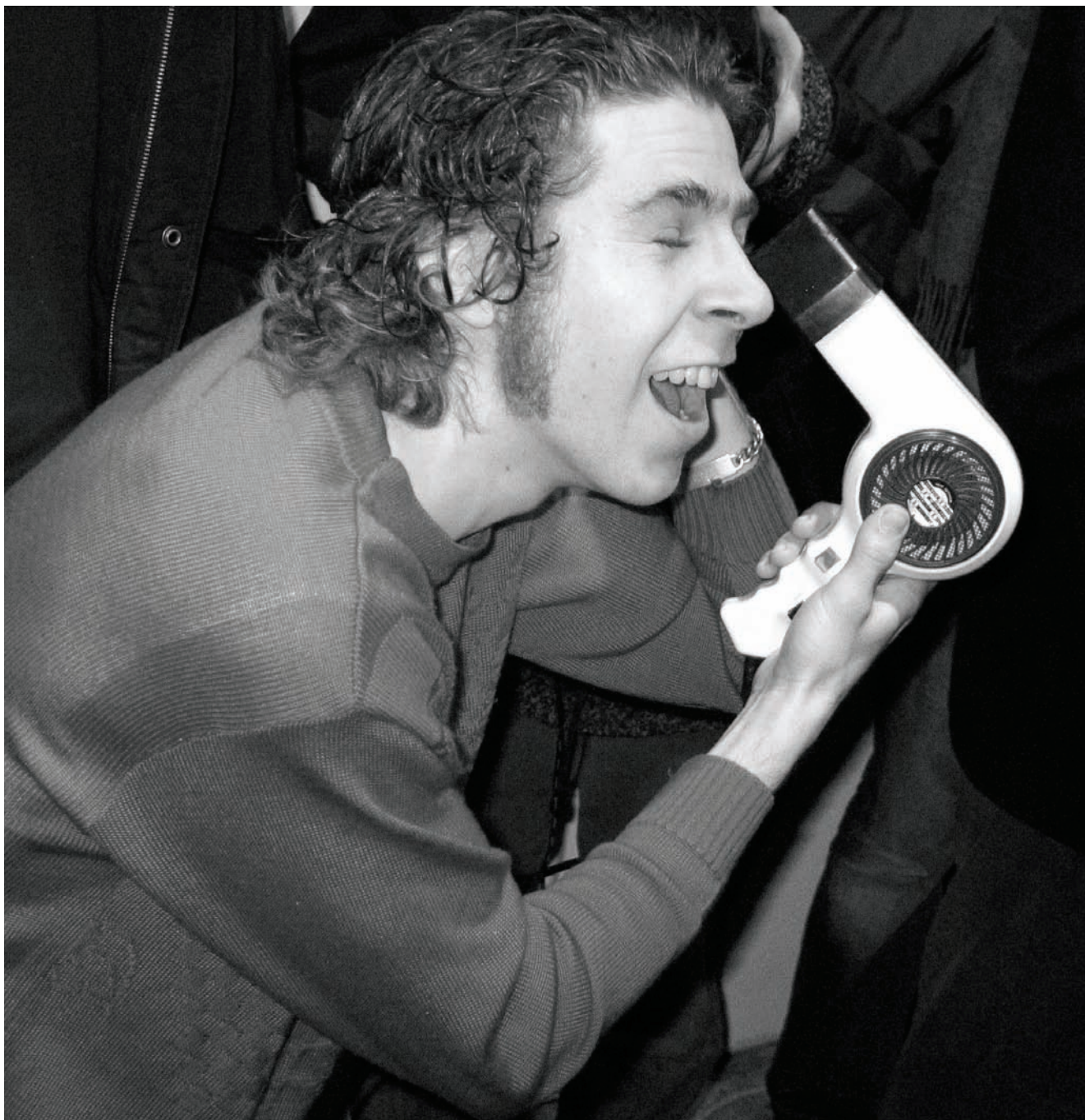
CHARLAMA PERFORMANCE, 10m² SARAJEVO, 09.03. 2005



Barry Johnston
BARRY PRODUCER
Performance: Thursday 10th March 2005 at 19.00

“Close Far Neighbours” was held in conjunction with Sarajevo Zima 2005, XXI International Festival, Sarajevo.







Luc Delahaye & Gisèle Freund

COLLECTION MALRAUX - Curated by Francis Bueb

Photography

08th - 13th March 2005

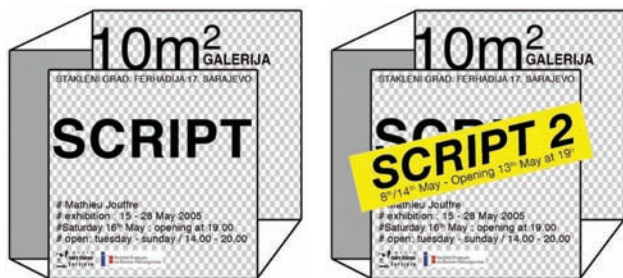
www.malraux.ba

"Close Far Neighbours" was held in conjunction with Sarajevo Zima 2005, XXI International Festival, Sarajevo.

Luc Delahaye (born 1962) is a French photographer known for his large-scale color works depicting conflicts, world events or social issues. His pictures are characterized by detachment, directness, and rich details, a documentary approach which is countered by dramatic intensity and a narrative structure. He distinguished himself during the 1980s and 1990s in Lebanon, Afghanistan, Ex-Yougoslavia, Rwanda and Chechnya. His war photography was characterized by its raw, direct recording of news and often combined a perilous closeness to events with an intellectual detachment in the questioning of his own presence.

Gisèle Freund (1908-2000) was a German-born French photojournalist. Born into a cultured, German-Jewish family near Berlin, was introduced to photography by her father, an art collector. She later studied sociology with Norbert Elias and Theodor Adorno, researching the impact of photography on portraiture, an unusual topic given that the history of photography was not yet a recognized academic discipline.





Mathieu Jouffre
SCRIPT #1 and SCRIPT#2
 Wall painting
 13th April - 14th May 2005

“Why Sarajevo? Because Palestine.”

Jean Luc Godard, in Notre Musique

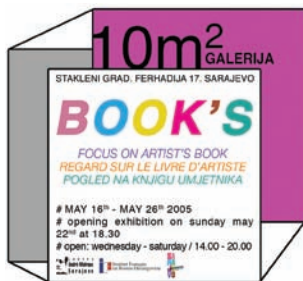
It's random that I landed in Sarajevo in January 2005. At the time I knew little, or really almost nothing, of its present or its history. When I arrived, the only constraint that I imposed on myself was to not ask any questions. Leaving everything to encounters, people would tell me their own stories.

Malo po malo...

I started to confront my memories of cinema and French historical painting (like, Delacroix) and relate it to this context in order to get a feeling, an echo from the place, the city. These two wall paintings are the draft of a future script set in Sarajevo: *Dub*. (See page 90 for more on *Dub*.)

Mathieu Jouffre, May 2005





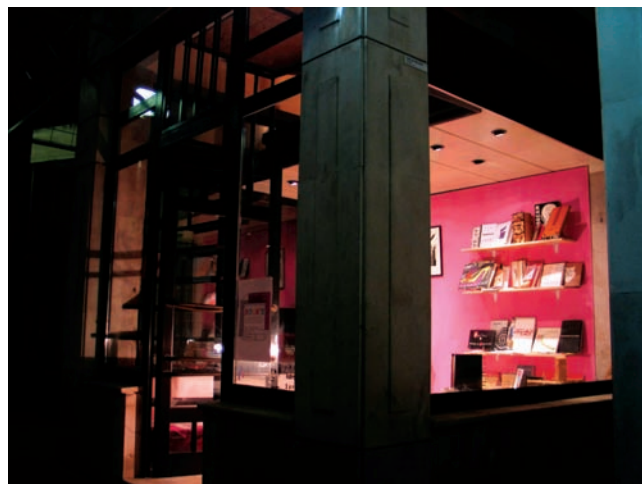
Book's
 FOCUS ON ARTISTS' BOOKS
 16th - 26th May 2005

"Book's" was held in conjunction with the sixth European Literary Festival, organized by the André Malraux Cultural Center of Sarajevo.

With: Célia Rémy, Yong Gu, Stéphanie Mansy, *Umjetnost iz Kutije (Art from the Box)*, 2002, Edin Numankadić, Nusret Pašić, Maja Bajević, Mirsad Sehi, Mustafa Skopljak, Alma Suljević, Jusuf Hadžifejzović - Domenico Olivero, Dalida Karić-Hadžiamhmetović, Damir Radović, MARS-Fred Landois, Editions Zédédé - Jean-Baptiste Frakas, Christophe Gallois, Julie C. Fortier, Christophe Pichon, Mathieu Renard, Gérard Paris-Clavel, Christophe Gallois, Christophe Viart, Ewen Prigent, Galaad Prigent, Yann Sérandoor, Eric Watier, Céline Duval, Isabelle Barat, Céline Duval, Claire and Pierre, Andrej Đerković, Sarah d'Haeyer, Monika Woltering, Sophie Bocqueho, Murasaki, Larry Gianettino, Shin, Stephen Wilks, Pierre Denan, Fabrice Hybert, LN Dupont, Araki Nobuyoshi, Ola Kala.

The artist's book is, for Paul Valery, "particularly hard to define, and this very fact, that it is hard to define, is an important element of its definition".

The collective exhibit of books presents a variety of works that are rare and precious because of their formats and their content—their illustrations, their printed images, their bindings, the process used to make them, the aesthetic experiments of layout and typography carried out in them, the different ways of interacting with the public that this category of work permits. Unique works of art in limited editions or even just one edition.





Alma Fazlić

50, IN MEMORIAM, ALEKSANDAR ACO ADAMOVIĆ

Installation in situ, oranges, glass, text

05th - 20th June 2005





**Nicolas Boone, Filomena Borecka, Vincent Epplay,
Caroline Gillot, Selecta Monodread, Sébastien
Petit, Sébastien Szczyrk**
PRAZNIK MUZIKE
Tuesday 21st June 2005

In conjunction with the twenty-fourth Praznik Muzike / Fête de la Musique, Galerija 10m2 organised an event mixing electro-dub music and sounds made by artists

Unlike traditional music festivals, the Fête de la Musique is above all a free, popular fête, open to any participant (amateur or professional musicians) who wants to perform. It offers a platform for the expression of all styles of music in a cheerful atmosphere. It aims at a large audience, working to popularise musical practice for young and not-so-young people from all social backgrounds. It gives an opportunity to communicate and share a very special moment through music.







Damir Nikšić

FRENCH KISS

Single channel video, color/sound, 12 min, 2005

22nd June - 01st July 2005

www.damirniksic.com

My artwork is about identity: individual identity as well as the identity of the group I belong to, or am associated with by others. I try to deal with discrimination and stereotypes related to my cultural tradition. Because I share the same fate as most of my compatriots, expressing my thoughts and feelings means also speaking for many others, making my art both didactic and autobiographical. I am keenly aware of the relationships between being specific, sending universal messages, and generalizing and simplifying in order to make my art more accessible. From my work as an art historian, I draw upon history, mostly nineteenth-century art, which played an important role in the Western political, cultural, and military campaigns against the Ottoman Empire, Christendom against Islam. Through visuals, executed in the style of academic realism, Western and Balkan Christian nations constructed their identities, redefining their histories and institutionalizing their images of the past. They also created a negative image of the Turks and the Balkan Muslims. These constructions were established as part of the national state identities and have been cultivated until the present, in the form of movies and television series, effectively used to mobilize the masses into a frenzy of exclusive nationalism and the fascist fanaticism of the crusader mentality. Many of these images were used to justify the ethnic cleansing and genocide in Bosnia and Herzegovina in the 1990s. In my work, I am revisiting the past, the images of my people as portrayed by others, and comparing history with the current situation. In technical terms, I also want my art to achieve the same publicness as history painting, whether its displayed in galleries, show rooms, shop windows, or reproduced on everyday objects to become part of every home. Site-specific or non-site-specific public screenings in galleries, adapted spaces, building facades, playing my videos on local TV stations, home DVDs—these are the mediums I use to carry my messages. As a video artist, I refer to cinema as a present-day monumental art form that continues the tradition of history painting. I use scenes from actual movies combined with my acting, in order to create short sketches, impressions of cinema, manipulated to fit my intent. These low or no-budget works have a rough and raw quality, an unfinished and primitive look, made to preserve the language and format of cinema, its atmosphere and dynamics. Audiences around the world are trained to read the visual language of the cinema. I am trying to send my message using the shortest possible sentences of that language.

Damir Nikšić, June 2005







Srebrenica 1995-2005
COLLECTIVE MEMORY PROJECT
08th - 22nd July 2005

1995. Srebrenica. More than 8,000 civilians, mostly men, were slaughtered within just three days.

Galerija 10m2 believes that art is about politics as much as it is about aesthetics, and that as a consequence art can not be consensual. Ten years after the slaughter, Galerija 10m2 decided to join the families, and indeed a whole people, in their mournful commemorations, by paying a discrete and respectful homage to the victims in the form of a collective work.

The names of those killed in Srebrenica, who have been listed to this day, were copied by hand by forty or so friends on large sheets of white paper. The sheets were then presented on the gallery's windows, a cover was put over the gallery's sign and the patrons' logos were taken off the widows: a fragile and fleeting paper memorial, on which the hand-writings stood for the painful remembrance of those now dead. The curves of each letter embodied the absence, the obsessive repetition echoed the unthinkable atrocity of a carefully planned genocide, echoed the undeniable responsibility of the international community, and strove, by naming the dead, we strove to give them back their dignity as humans.





Jack Pettibone Riccobono

ACTIVE VIEWER

Interactive video installation, color/sound, 10 min, 2005

27th July - 13th August 2005

Galerija 10m2 presented *Active Viewer* by Jack Pettibone Riccobono, a young American filmmaker who has been living in Sarajevo for the past year.

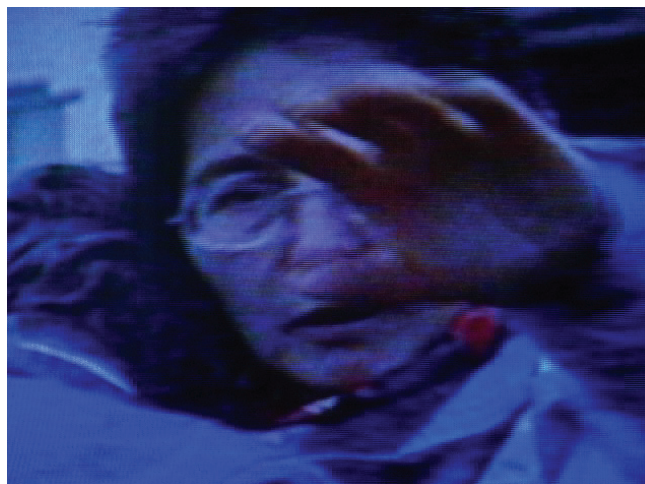
Riccobono reflects on the status and function of images, on the divides and intersections of film and television, on the methods through which images are transmitted, and on viewers' attitudes towards television and film.

In this piece, the artist filmed his television as Pope John-Paul II's funeral at the Vatican was broadcast around the world. Thanks to meticulous montage work, a two-minute clip is looped four times, and in each iteration, different images are extracted; in this way, Riccobono transforms a televised event into a cinematic film, exposing the power of the presumed "real" put on stage: here reality joins fiction. The images are gradually reduced in quality, returning to their pixilated condition.

The viewer is given a remote that permits him or her to skip sequences, and in doing so he or she becomes a participant in Riccobono's manipulation of images. This strange perception of events challenges our retinal attention as well as our visual memory: Can the eye habituate itself to any type of image?

The artist's cinematography reinforces the strategies that enable television to influence audiences—to create a new faith. Religion becomes a show, a spectacle on scale with American grandiosity, and the Pope is transformed into a cathode saint.

The commercialization of symbols is the triumph of television as the public's primary anesthesia and canonizer. Riccobono is implicitly reminding us how individual originality can be lost under modern institutions' crushing "freedom".

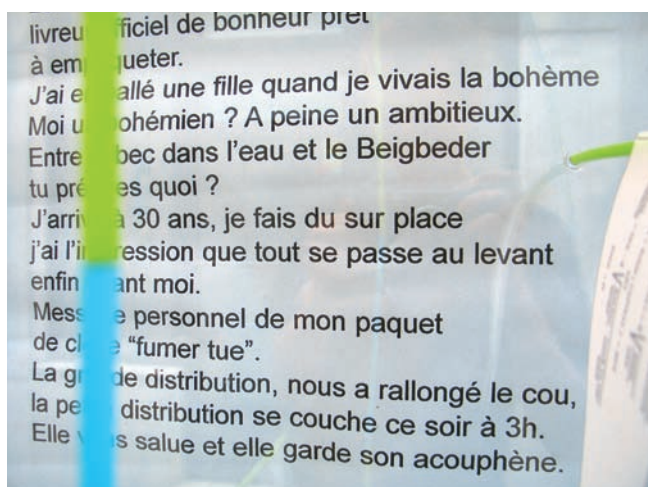




A.M.G, MARS-Fred Landois & Damir Radović
FULLTIME, ULTIME
 Mixed medias
 18th - 28th August 2005
www.damir.radovic.over-blog.com
www.mars-factory.com

For ten days, Fred Landois and Damir Radović displayed a new daily exhibition at Galerija 10m2. Using the generic name “Fulltime, Utime”, the exhibition combined photography, screenprinting, drawing, installation, video, readings, and sculpture, under the hypothetical leitmotif “art is there as an escape”.

In an alternative Europe, ever expanding and transforming, the exhibition becomes, for MARS (Fred Landois and Damir Radović), the manifestation of their artistic practice. Their approach is to listen to each other (the others). But this was the last meeting of the two artists working full-time, two artists that use to be called “the new barbarians”.





Istok
RÊVES

Performance: Friday 09th September 2005 at 20.00

Istok N. Bratić is a fashion designer who studied in European centers of fashion including Paris, London and Barcelona. Istok's aesthetic relies on French haute couture; influences Yves Saint Laurent, Balenciaga, and Christian Dior haunt each of his collections, ensuring that French elegance and restrained glamour are lasting features of his work. Istok's are not classical défilé, but fashion performances with theatrical nuances.





Andrej Đerković

BEAUTIFUL OCCUPATION

Installation in situ, smelling tree, sound

30th September - 12th October 2005

www.djerkovic-andrej.co.ba

The exhibition “Beautiful Occupation” is based on the song by British rock band Travis, written as a reaction to the occupation of Iraq by coalition forces. The work consists of many little trees (or “arbre-magic”), which are typically found hanging inside cars; in this case, they are decorated with the stars and stripes of the American flag. The trees’ primary task is to make the space filled with a pleasing smell, however the image of multiplication of flags is visually aggressive. The work also draws attention to the absurd shift in the phrase “occupation forces”, which has been transformed in the case of Iraq to become “liberation forces”. “Beautiful Occupation” was first shown in May 2005, in the frame of the exhibition “A Consumption of Justice” in Diyarbakir, Turkey, commissioned by Beral Madra.

The Beautiful Occupation (Travis)

Don't just stand there watching it happening

I can't stand it

Don't feel it

Something's telling me

Don't wanna go out this way

But have a nice day

Then read it in the headlines

Watch it on the TV

Put it in the background

Stick it in the bag

Stick it in the bag

For the beautiful occupation

The beautiful occupation

You don't need an invitation

To drop in upon a nation

I'm too cynical

I'm just sitting here

I'm just wasting my time

Half a million civilians gonna die today

But look the wrong way

The beautiful occupation

The beautiful occupation

So much for an intervention

Don't call the United Nations





Ibro Hasanović
TO BE GOOD, TO BE TRUE
 Performance, wall drawing, video
 14th - 22nd October 2005
www.ibrohasanovic.com

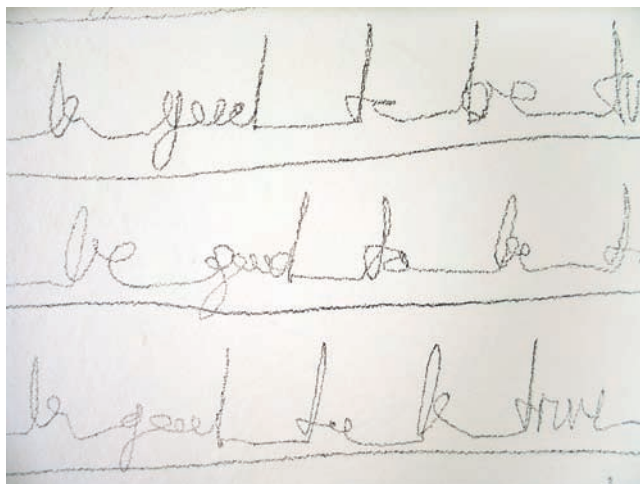
I repetitively write the sentence “to be good to be true”, without raising the pencil off the surface, until the wall is fully covered.

Ibro Hasanović, October 2005

... Most important, perhaps, is the role 10m2 plays for the next generation of emerging artists. “In the years during and directly after the war, artists followed a formula: irony plus shock. Their works were applauded by the international art community. Now artists are rediscovering things that they weren’t able to explore before”, says Ibro Hasanović.

In his recent performance at 10m2, *To Be Good To Be True*, he took a soft pencil and, without picking up his hand, wrote these words on every inch of the gallery walls. He plays on our obsession with these superlatives, and the ways in which each viewer might fill in that blank—be good and true to whom or to what end?

Molly Kleiman, Art Net Magazine, December 2005







Andre Malraux Cultural Center of Sarajevo invited M.Chat to paint in Sarajevo during the summer of 2005. The exhibition in Galerija 10m2 marked the closing of the first series of cat paintings in the Bosnian capital. Since this first residence, more than thirty wall paintings have been completed in Sarajevo. This residence was the start of M.Chat's three-year tour of painting all over the world.

M.Chat

CHToIac

Wall painting

16th - 22nd November 2005





The Green House is an installation that both collects and exhibits all the equipment a greenhouse requires, such as boots, raincoats, tools, gloves, and more. Ivan Hrkaš and Armina Pilav transformed the glass-walled gallery into a greenhouse by covering it with plastic sheets. The rubber boots and gloves became the objects on display in the greenhouse gallery. The artists also placed many flowerpots filled with earth and seed bags made of pages of well-known books. With these actions, they aimed to criticise the present cultural situation in their postwar country and the daily influences of globalization and technological development.

Ivan Hrkaš & Armina Pilav

THE GREEN HOUSE

Installation in situ, equipment of gardener, lights, texts
02nd - 16th December 2005





Happy New-Year
 COLLECTION 10m2
 20th December 2005 - 04th January 2006

With: Igor Borozan, M.Chat, Andrej Đerković, Alma Fazlić, Zlatan Filipović, Jusuf Hadžifejzović, Ibro Hasanović, Ivan Hrkaš, Mathieu Jouffre, Sébastien Legal, Alexandre Léger, Mars, Damir Nikšić, Armina Pilav, Damir Radović, Jack Pettibone Riccobono, Edo Vejselović.







Stefania Kregel & Stefan Goldgruber

TANZELARIJA - 10m2

Contemporary dance-performance: Friday 06th January 2006 at 20.00

www.tanzelarija.org

The efforts of a person trying to deal with the physical limits of creating his or her own dance within a small space can be seen as a physical representation of the evolution of man on many different levels: individual, collective, as well as universal. Man's evolution towards freedom starts from a natural state in which man is similar to an animal, governed by instincts that cannot be consciously controlled. On the individual level, this state corresponds to childhood, when impulses are followed naturally and consciousness is not yet fully developed. In this first state, the subconscious is still predominant, linking the human being to nature as integrating part of it and guiding the person in his or her actions and movements. But this first natural, instinctive, and impulsive dance is limited by obstacles: the gallery walls bring the natural flow of movements to a stop, the presence of others—their physical presence inside as well as the looks from those outside the gallery—limits our possibilities of expression.

These obstacles correspond to the formation of society, which compels man to follow certain rules in order to live collectively with others. Individually, man has now reached adolescence, when consciousness develops and must confront itself with the outside limitations and rules. The personality tries to affirm itself by rebelling and has a hard time dealing with given structures and adapting to the outside world. On a universal level, here man is separating from nature and from his or her fellow human beings. His or her consciousness and individuality develop, enabling him or her to live within the material world, governed by separation and the laws of time and space. The dancers fight with the limitations of the space, trying different solutions to integrate the outside structure within their personal dance, adapting their movements to the obstacles, and finding a balance between their individual, impulsive dance and the outside limitations.

Adulthood is thus reached, the individual finds a way to live with the limits and rules of the world he or she lives in, adapting to them, but also using them as best as he or she can. Collectively, the social being is established, and universally, consciousness and individuality are fully developed, dominating the sub-conscious and separating man from his or her natural self and from nature as a whole.



The next phase in the evolution of humanity towards freedom is the individual's development of his or her own rules, his or her own space, in which it is the inner world rather than the outside that determines action and movement, leading to a deeper, inner freedom. Here the outside limitations disappear, the separation between the objects of the material world cease to exist and man is reunited with the original whole. A balance is reached between consciousness and the sub-conscious which allows man to feel once again part of the whole he or she came from and to transcend physical and mental boundaries to create his or her own world and his or her own dance. Delivered from the limitations of time, space, and material reality, the blind dancers move within their own, inner world, freely creating their own space and movement, expressing their true selves. Implicitly, the question is raised whether humanity is stuck in its evolution in one of these phases.

Stefania Kregel and Stefan Goldgruber





Frank Hoppe

11

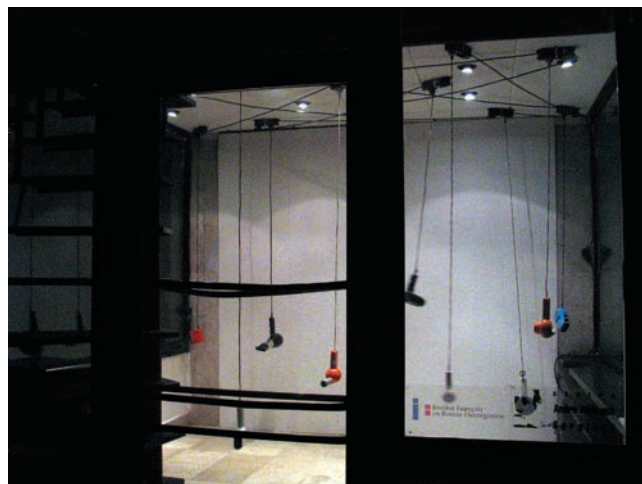
Sound installation, hairdryers, cables
11th - 20th January 2006

Slušanje je čin koji djeluje prema vani,
a pri kom iz duše izlazi fini topli dašak.

Listening is an act that works towards the outside during
which a fine warm current of air goes out of the soul.

Écouter est un acte qui fonctionne vers l'extérieur,
durant lequel un mince courant d'air chaud sort de l'âme.

Pythagoras

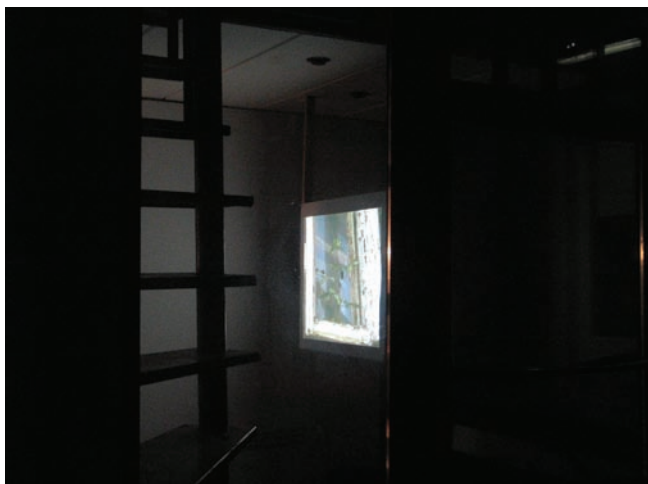




Igor Borozan

ZAGRLJAJ

Single channel video, color/sound, 08 min 45s, 2006
21st January - 04th February 2006



(See page 30)



Adla Isanović
GREETINGS FROM
 Interactive installation
 11th - 16th February 2006
www.contactzones.net/travelogue

The world we are living in is not borderless, spaceless, or placeless, like it is usually discussed in relation to the global flow. More exactly, we inhabit complex territories that are determined simultaneously by both flow and closure, that define how space is written and how it can be rewritten. Spatiality and territory still play a crucial role in our lives and in the creation of the territorial imaginary and imagination. They are inscribed both in the propaganda of transcultural, transurban, deterritorialized, and transnational public space. They also have raised the importance of the local, national security, national identity, cultural differences, and (re)territorialisation. They create complex global > local > glocal territories and territorial imaginaries.

These complex territories are inscribing numerous complex situations. Flow-closure, heterogenization-homogenization, cultural difference-cultural diversity, etc.—all can be read both positively and negatively depending on the context in which they are used.

This interactive DVD-Rom enables us to create postcards by selecting and combining elements from its database. The database is composed of two kinds of images: *theme spaces* and *type bodies*. Still images of *theme spaces* are culled from mass media from all around the world. These mediated images are influencing our sensibility for the specificity of the place. The database also contains images of *type bodies* wearing traditional and national costumes. These costumes (still present in the post-cards) have been represented as that which has stayed unchanged, constant, pure, and durable through the past, or history. They were, and are, important and necessary for the production of national culture, for assuring and proving its existence and presence. Images of these places and bodies are left to the public to create and print postcards themselves. Possible combinations and interpretations are not to be taken for granted. They are constructed in a specific context.

Several questions arise: How are the subjects being localized (culturally)? And how do we define our own position in relation with space, memory, and history through a location or a historical moment being revisited in the media?





Bakir Mustajbegović

SARAJEVO: REVIVAL OF A CITY THROUGH ITS PERIPHERY

Architecture project

17th - 23rd February 2006

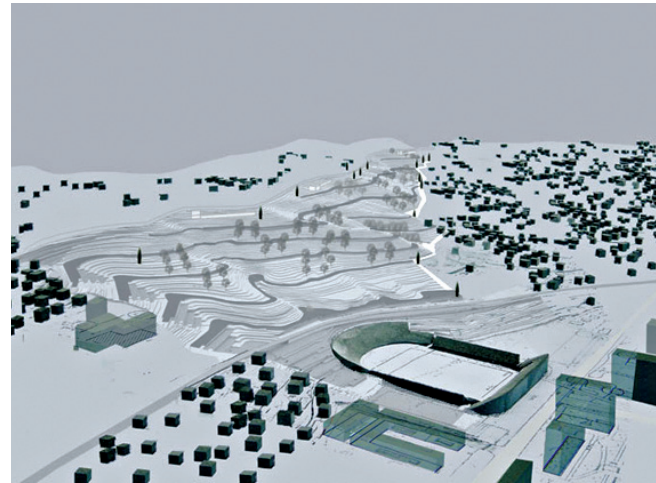
The city of Sarajevo is made up of two distinct parts: the center and the peripheral city. They are juxtaposed but they don't work well together. Public space, as "urbanity's back-up", doesn't exist in the peripheral city. This is the major urban problem of Sarajevo.

Project:

The periphery consists of a highly concentrated fabric of self-constructed residential housing, and lacks public spaces. A ribbon of antipersonnel minefields surrounds the city. All around this ribbon, the peripheral city is divided into four zones. Cleared of mines in priority, they became safe entities with precise perimeters. They are linked together by one road in the valley and one in the mountains. An emblematic building corresponds to each of the four zones.

These entities, by their important size and their position of interface (between the emblematic building and the highly concentrated fabric), define a structured public space in the unplanned zone. A traditional feature of Sarajevo, the conflation of a graveyard and a public space, finds its expression here. The cleared earth becomes a federating place, since it's a place of burial for all the communities.

One of the four projects is based on the Grbavica stadium. At its right, horizontal terraces are a good support of public space. Walkways spring up there, going all over the slopes strewn with steles. This "Graveyard-Public Space" creates the first back-up of a structured development of Sarajevo.





Laurence Bonvin
SUITE NOCTURNE—IT'S NOT WHAT YOU SEE
 Photography
 24th February - 03rd March 2006
www.laurencebonvin.com

Night as a territory, city as a décor, the undefined as a plot.

In this photographic work, I build a sequel of images where portraiture, landscape, architecture, and urban details mix—and not a series around a specific gender—which initiates an open narration, allowing the spectator space for his or her own interpretation. The editing of the sequel plays here a role of a narrative skeleton and varies in place and number of images. Every image is inseparable from its pair, and at the same time an autonomous image relating the ensemble. The editing of the sequel can be associated with writing a sentence, which would consist of word-sensations, word-reflexives, word-sounds, in a form of poetic composition.

It's not what you see that evokes a gap between perception and interpretation, between the visible and the invisible. The invisible also brings that third, virtual, latent image, which emerges from the juxtaposition of the other two.

The night only exists in the artificial light, which screens the city and gives it its particular tonality.

Laurence Bonvin





Stéphane Forni

HIPOLITA SMRT / LA MORT D' HIPPOLYTE
Single channel video, color/sound, 22 min, 2006
07th - 14th March 2006

Starring: Samuel Berthet, Claire Dupont, Denis Lavant, Asja Sarajlić

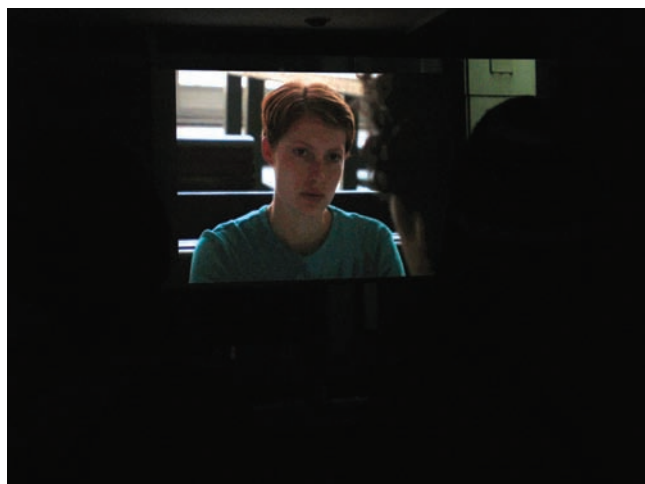
Camera: Jack Pettibone Riccobono

Tu n'je smrt sama po sebi tragična...
Ono sto je tragično, već je odavno mrtvo.

Here, it's not death itself that is tragic...
What is tragic is to die.

Ici ce n'est pas la mort en soi qui est tragique...
Ce qui est tragique, c'est de mourir.

Racine





Sarah Fauguet & David Cousinard

SPRAVE

Installation in situ, wood, lights, print
20th April - 04th May 2006

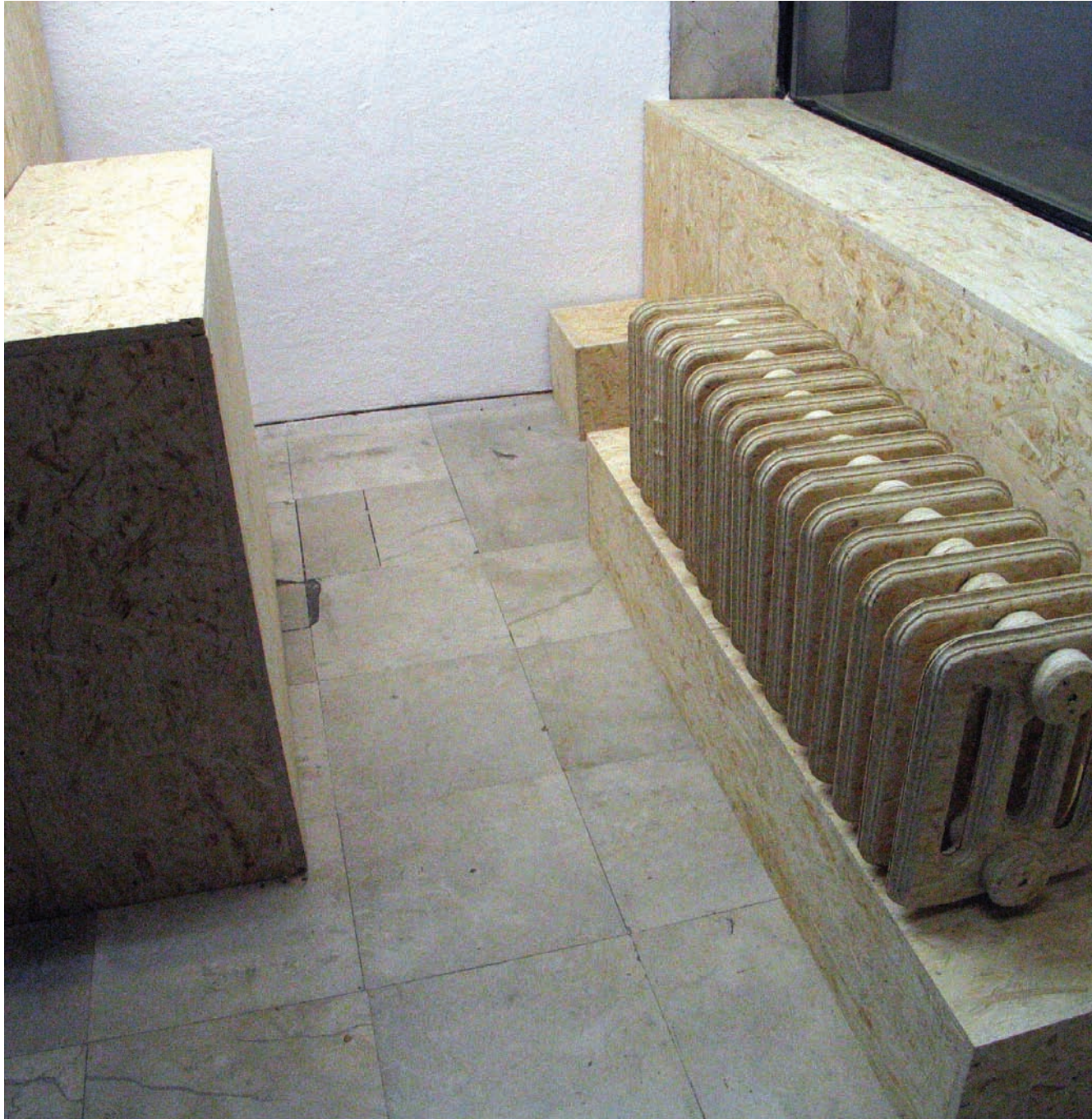
Muffled Violence

There is a strange pleasure in experiencing a body of work, a curious excitement in entering a space, like going to a first rendez-vous, full of desire and anxiety—fearing that everything will get out of control; hoping that emotion carries us away. Entering an exhibition by Sarah Fauguet and David Cousinard immediately allays our aesthetic fears, then immerses us in the magma of a world that closes up behind us. The encounter is like diving into thick, murky water. And everything gets out of control and carries us away. Their generous work does not inhabit space, it turns it inside out, pulls it apart, hampers it, counters the permanence of place, and replays it in its entirety. It affirms a presence that shakes up the certitudes of our expectations of art. This is no charming rendez-vous; it is a frontal collision that burns itself into the brain.

Fauguet and Cousinard set up conditions that correspond to what occurs in our daily life. Their installations comprise sculptural volumes that act on several levels, like the accessories or the décor of a complex universe. Their visual vocabulary delights in architecture forms, furniture and ornamental motifs, playing on pretence, patina, and texture. Taken out of context, all these “simulation features” lose their scale and freely converge, to the point that all trace of their origin is lost. Thus, the artists astutely reframe the real, causing its elements to collapse into each other. Their work reflects the the muted violence of the world.

Guillaume Mansart, December 2011





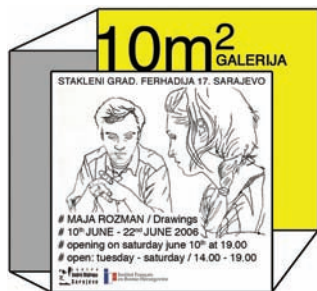


Stefania Kregel & Fabienne Boursiquot
BUROCRAZY
 Performance: Saturday 27th May 2006 at 20.00
www.tanzelarija.org

Tanzelarija's dancers find themselves in the land of "Burocrazy", a landscape of small, geometrical spaces and uncomfortable, senseless constructions making natural human movement virtually impossible. In this land, a solution to your situation can only be found if you have exactly the right shape to fit into one of the burocrazic units. To make things even more difficult, each one of the units is completely disconnected from the others, each working uniquely on its own limited task, without understanding how the whole functions. Constrained in their movements, the dancers desperately try to find their way through the absurd spaces, searching for the one where their particular shapes can fit.

Unable to find any organic forms within "Burocrazy", the dancers gradually start to adapt their own shapes to the environment, changing their way of moving, thinking, being, seeing themselves, until they realize that the solution is somewhere else... The solution must be in the space in between the units, in between the geometrical spaces, which only a wooden half lift with an axe can reach!





Maja Rožman
REKONSTRUKCIJA
Prints and collages
10th - 22nd June 2006

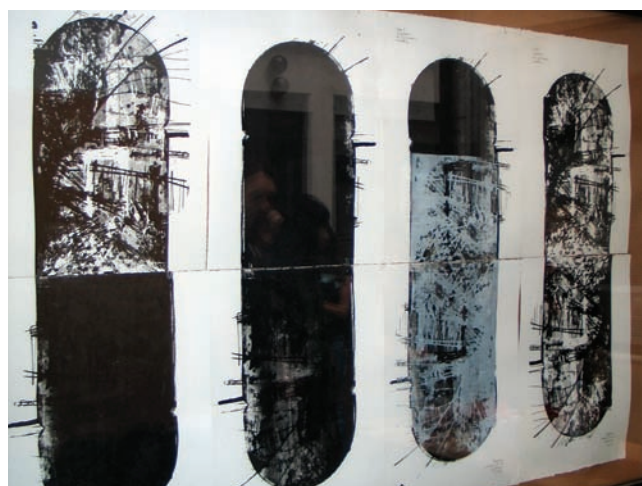
As a part of Maja Rožman's "Coffee Border" research, this work is built on the pictorial reconstruction of the rituals connected to brewing, serving, and drinking Turkish coffee. Traditions are incorporated directly into the contemporary society. The "Coffee Border" project looks at ways these rituals cause us to re-evaluate memories, find new relations, and provoke the transmutation and evolution of cultural values.





Renata Papišta & Dženita Huseinović
TANDEM ROULETTE, A SAD VI, AND NOW YOU!
 Interactive exhibition of print makes
 23rd June - 05th July 2006

The exhibition at 10m2 was the second installation of the “Roulettes Tandem”. Given the gallery’s three transparent glass walls, 10m2 was transformed into “closed space” for the occasion. The artists offered the public to view their completed works from the outside, while fragments of artwork were placed inside, for the visitors’ interventions. These fragments were set as a motivation to the public for a creative act, reaction, comment, drawing, and finally a transformation of the artwork. Various visitors’ reactions represented the abundance of inspirations and impressions that constantly and indirectly influence artists. The resulting artwork is kept in the “Roulettes Tandem” archives, as a kind of artifact, token, witness of that dialogue between art and critics.





With: Ervin Babić, Barry, Kader Benchamma, Nicolas Boone, Igor Borozan, M.Chat, Sarah Fauguet and David Cousinard, Baptiste Debombourg, Aymeric Delhay, Cicero Egli, Sandrine Elberg, Isabel Ferreira, Zlatan Filipović, Robert Filliou, Aymeric François, Jusuf Hadžifejzović, Ibro Hasanović, Thomas Hirschhorn, Frank Hoppe, Yoshiaki Inatsugi, Yan Innerhofer, Uwe Max Jensen, Mathieu Jouffre, Sima Khatami, Bertrand Lavier, Argentine Lee, Sébastien Legal, Alexandre Léger, Mariko Mori, Damir Nikšić, Jack Pettibone Riccobono, Guillaume Poulain, Richard Prince, Damir Radović, Demis Sinančević, Félix Gonzáles-Torres, Edo Vejselović, Raphaël Zarka.

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: Saturday 19th August 2006 at 19.00

A Sheep on the Shoulder is a project of improvised music created by computers and a violin, performed in 2005 during an Eastern European tour.

The prophecy will be fulfilled once Sébastien Petit comes down to the pool of Sarajevo and plays along, carrying a huge carton resembling a sheep on his shoulder...





This artwork comes from a huge series of piece in multiple media, including paintings, prints, video, digital media manipulations, and other tools that I used while I was researching the most mysterious and the most beautiful phenomena in our world: light. Light in all its forms and appearances—as energy, cast over material things, in thoughts, as consciousness, and so on. I found all could be easily created from light and by light. Also I found that human beings' origin could come out from light, too. This image is a psychoanalytic, surreal view, trace, or mark of my process of researching light.

I will add an excerpt of “An Immortal Poem” written by the great Miroslav Mika Antić:

“You know, I come somewhere from the stars,
I’m all made out of pure Light and primordial fire.
By thinking through that, I am a flame.
Measured before the Time
and much more after the Time,
Only what remains is sense,
like wonder of all seeing”.

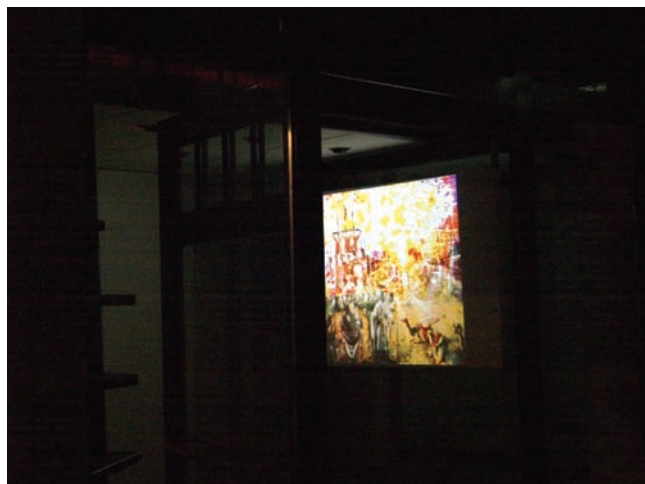
Demis Sinančević

Demis Sinančević

LIGHTING CREATURES WITH ANGEL ZOE (SUDDEN JUDGMENT)

Single channel video, color/sound, 1 min, 2006

30th September - 06th October 2006





Damir Nikšić

BOOGEYMAN: BORN FREE (STEREOTYPES AND MENTAL SLAVERY)

Performance and installation

07th - 15th October 2006

www.damirniksic.com

Bosnia and Herzegovina is a country with Jim Crow laws and a Jim Crow constitution. The elections in Bosnia and Herzegovina were ILLEGAL!!! They were based on shamefully racist and segregationist laws, which have been found illegal by the European Court of Human Rights because Roma and Jewish citizens are prohibited from running for president of the state. The representatives of the EU tolerated the results of the illegal elections. They tolerated the Nazi-style racism and KKK-style segregation heavily present and legalized in Bosnia and Herzegovina.

The present Bosnian government is ILLEGAL!!!!

This entire country is ILLEGAL!!!

Down with racist and segregationist laws!!!!

DOWN WITH BOSNIA AND HERZEGOVINA as it is now!!!

Such a state is a disgrace not just to Europe, but to all humanity!!!

Shame on us all!!!

Damir Nikšić, April 2012







Aymeric Delhay

SPRING, UNITED NATION PEACE KEEPER SOLDIER

Single channel video, color/sound, 10 min, 2006

19th - 26th October 2006

www.aymericdelhay.com

Spring is a set of sequences with no narrative structure that shows the stroll of a United Nations peacekeeping soldier in a blossoming orchard. The video questions the mask of nature's beauty with its potential for violence and the meaning of a humanitarian war, symbolised by the United Nations peacekeeping soldier.

The video also questions the temporality of suspense, a suspense with no resolution, and the temporality of vision. The video digs into the collective memory's forgotten ghosts, set to the music of Schubert.





The performance *Re Opening* engages a problem of modern society. It refers to the artist (artwork) who is transformed and packed as an object and then placed in masked spaces (like museums, galleries), hiding in this manner behind his or her “secret windows”. The performance is temporarily determined by sound, which is a metaphor in the service of an artwork; that is to say, the artist’s value is determined by the time and unfamiliar space in which they are placed. In this way, the artist acts as an image determined and changed by the will of its owner.

Ervin Babić
RE OPENING
Performance and video installation
17th March - 03rd April 2007





I measured the ground floor of the gallery space, and it turned out to be 6.8m² and not 10m² as the name of the gallery suggests. Complete “rebranding” took place.

Ibro Hasanović

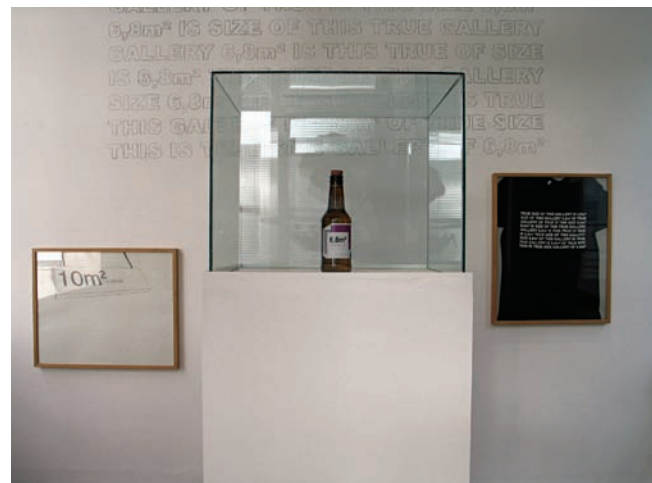
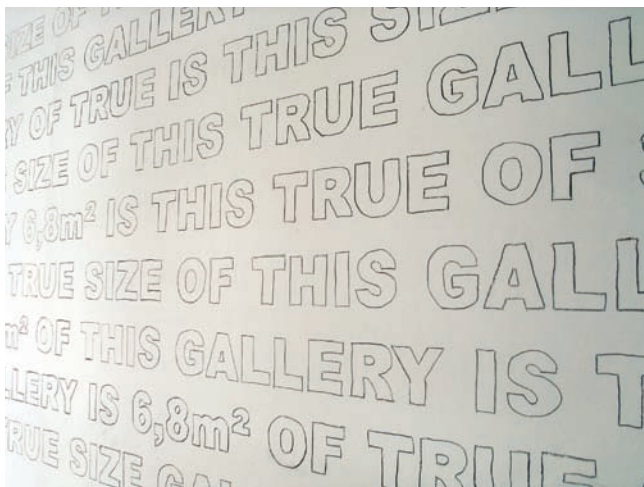
Ibro Hasanović

6.8m²

Installation in situ, wall drawing, homemade rakia, bottle, T-Shirt, stickers

13th April - 03rd May 2007

www.ibrohasanovic.com





Alma Suljević is a sculptor who actively participated in the Bosnian war. That experience influenced her art and life, making them inseparable. Abandoning her sculpting skills, Suljević began to execute provocative art performances, believing them to be a more “appropriate” form of expression. In her riskiest performance, she takes the role of a female suicide bomber. In this work, she deals with what is possibly the most confusing component of Bosnian identity—Islamic cultural heritage. She fights against the tendency of Western officials to see Muslims as fundamentalist threats to the West. Ironically, these Western officials are simultaneously being rejected by the Islamic world because they are Europeans.

Alma Suljević

CHARLES DE GAULLE, MON AMI

Performance: Thursday 03rd May 2007 at 19.00





Claire Dupont

10 on 10

Installation in situ, guard, polling booth, ballot box, table, prints
05th - 13th May 2007

As an answer to Ibro Hasanović's exhibition—a proposal to rename the gallery 6.8m²—I transformed the gallery into a polling station, giving the choice to visitors to vote for 6.8m² or 10m² during the exhibition. The name Galerija 10m² was approved by 57% of voters.

Claire Dupont, December 2011





Damir Radović
PARADOXICAL SLEEP
 Performance, installation, video
 15th - 30th May 2007
damir.radovic.over-blog.com

Since it was popularized by the Fluxus movement, performance has become an artistic technique to provoke unfiltered reaction by the audience. Damir Radović is temporarily using performance as a fake empiric measure to explore societal contradiction. As if conducting a series of sociological studies, Radović uses video as a documentation tool to explore the public's reactions to his interventions.

Rapid Eye Movement (REM), the activity of the brain's neurons during sleep is quite similar to its activity during waking hours; for this reason, the REM-sleep stage is also called paradoxical sleep. In his ongoing series of public appearances called "Paradoxical Sleep", Damir Radović appears in shopping malls and heavily frequented spaces across the world. While researching in Hiroshima in 2008, Damir Radović set up an improvised bed in the middle of the city's mall, put on pyjamas and lay down to sleep. The public's reaction to his experiment was quite diverse; open rejection went along with curiosity. Was their mix of repulsion and interest a xenophobic response? Or were they simply curious and put off by his ridiculous outfit and set pieces? In Radović's videos, these questions remain unanswered, but the public's reactions still provoke the viewer to question his or her own perception of the puzzling, disturbing interventions. The Hiroshima video sequence ends with the police banishing the artist...

Markus Kersting, December 2011





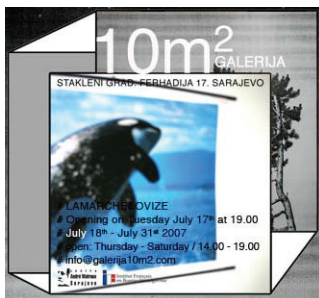
Fred Forest
SOCIOLOGICAL ART
 Multimedia installation
 21st June - 05th July 2007
www.webnetmuseum.org
www.fredforest.org

With his recent interventions, exhibitions, and retrospectives in Miami, Sao Paolo, Ottawa, Toronto, Philadelphia, Ushuaia, New York, and Connecticut, Fred Forest appears to be the most present and active French artist on the international scene, and this in spite of deliberately positioning himself outside of the market. In May 1993, while Sarajevo was in the grip of a merciless war, Fred Forest erected his *Watchtowers of Peace* along the mountains of ex-Yugoslavia. The exhibition taking place in Sarajevo in June 2007, fifteen years later, can be seen as a symbolic extension of this action. The young people and artists who have invited Fred Forest belong to a different generation and are consciously extending their hands to him to celebrate an event that has painfully marked their collective memory. There is a tiny gallery space; indeed, it even bears the name of its surface area—Galerija 10m2. Forest was one of the first to address a ground's surface area, even one as self-aware as “the square meter”; it is a concept that he and others have thoroughly explored in the past, but must no longer be the one and only substrate for the creation and distribution of art. What counts first and foremost today is the immaterial space of worldwide networks, an-other space. This space irreversibly restructures our social and professional activities, our behaviors, our preferences, our lifestyles, and our imaginations. It's therefore up to the official contemporary French art world, its institutions and its market to wind their watches if they want to be with the times.

The entire world is invited to the ten square meters of Galerija 10m2 in Sarajevo. What's more, the entire world can be present and included in the space thanks to its Internet presence. This online interface established by the artist provides the medium that he shall use, test, and experiment with as evidence that our relationship to the world has changed, that traditional and physical borders have been displaced, if not abolished. To sum it up in Forest's own words: “Throughout the duration of the exhibition, the gallery's ten square meters will be digitally expanded. My intent is that the concomitant spread in communication will be enough to rattle our own cognitive enclaves. My hope resides in the firm belief that by expanding our own mental space, each and every one of us will one day be able to recognize others, indeed, to recognize the other as being an-other ourselves. This ardent belief is, I believe, all the more applicable here in Sarajevo.”







Florentine Lamarche & Alexandre Ovize

UNTITLED

Photocopy, photography, print, collage

17th - 31st July 2007

www.lamarche-ovize.com

Florentine and Alexandre Lamarche-Ovize have been working together since 2006 and have developed a resolutely hybrid, migrant, and exploding practice, mixing sculpture, drawings, photos, objects, and posters. Installations are only a break in the working process, which they treat as a flow of continuous research, a perpetual game of used forms and signs.

Every work is considered a chapter of a larger narrative, which largely exceeds the framework of the exhibition, condenses former research, and contains firmly the works to come. Their vocabulary is inspired by art history as well as sculpture and literature (Melville, Gombrowicz, Ponge, and others), making a detour into comics and non-linear narratives. Elements of everyday life and our immediate environment are equally integrated, anchoring their propositions within the urban, social, and cultural contexts from which they are formed. Both artists strip down their subject, they peel it, study it from every possible angle, as part of, what they call, a “plastic inquiry”.

The games of decomposing, gridding, inverting, sliding from one form to the other or one material to the other, reveal several narrative strings that interweave. Forms are worthless for the form itself, but they garner value in the indication and the documentation of an ensemble being created, where the process and the methodology are a part of the work. This is where a vision of the sculpture and the installation are deliberately anti-monumental, non-erectile, and non-spectacular. The flaw is undertow, an always-possible failure, a fall considered from the angle of its dynamics, since it implies a positive renegotiation of the initial syntax.

Over time, Lamarche-Ovize builds a sort of a brain-house where images—appearing through a persistence of capricious memory—would sometimes let fragments of history, ghost dreams projected onto a multiform screen escape diffracted signs, favourable to the physical and mental wanderings of the spectator.

Marie Cozette, July 2007







Alastair MacLennan Statement

WOULD BELLING

Curated by Alma Suljević

Performance: 17th July 2007 from 08.00 to 20.00

Question

There are clear discrepancies, world ideologies, and world actualities. Results can be seen globally and locally. How does one's own art address this problem?

Style and Tradition

Installed, "sited" actions/rituals, evolving through stages of transition, for predetermined durations, with content engaging political, social, and cultural issues.

Artists Admired

Those who overcome the most, within and outside themselves, "take on" the human condition, and who (in effective art) comment on political and social corruption.

Money

Give a living wage in exchange for "work". Make the use of live television more "available". Provide support for a wider range of public venues. Fund serious and knowledgeable writing on performance. Set up national bursaries, fellowships, residencies, and scholarships. Establish informed, structured, well taught courses in colleges.

Actuation

Install-action implies the coming together of two words—installation and action—into one. It suggests the filling up of some thing or place with activity. The word evokes a passive vessel receiving life from outside. Installation as an acknowledged art form came to the fore through the international art arena during the 1970s, 80s (and into the 90s). The generally accepted historical context for action art tends to revolve around, and evolve from, events and happenings in, or linked to, New York during the 1950s and 60s, and in Europe, with the 'aktions' of artists such as Nitsch, Beuys, and others during a similar and later period. Although the work I make has a certain relationship to install-action art, and has had for over twenty-five years, it has substantial differences that have endured for the same period. In view of this, some years ago I chose the word *actuation* by which to call my art. Actuation comes from the verb to actuate, which means to communicate motion to, to cause the operation of, to cause to do, to function. It is related to the word actual, which means existing in fact; real (as distinct from ideal), existing now, current. Emphasis is on what



is real in the present moment. I use the word actuation in preference to performance, action, or install-action for the following reasons. The word performance has ambiguous links with the worlds of commercial entertainment, show business, theater, sport, advertising, etc. It often pre-loads and pre-codes the audience's expectations in ways not necessarily commensurate with fine art. As we come up to the new millennium, the term art action (or aktion) seems too bound to earlier performative art events and activities in North America, Germany, and Austria. With the death of empire everywhere and the implosion of world (super) powers, and as an artist who also makes installations, I am now more concerned with the creativity in dis-installation.

In both live and installation aspects of my actuations, there is a simultaneous giving to and taking from. Neither feature is only active or passive. There is a mutual filling up and emptying out of each. With regard to self, this functions mentally and physically. One remains essentially empty at the center and at the edge. An overriding theme in my "lived through" installations of the past twenty-five-plus years has been absent presence.

Two of my recent related works are *Body of Earth* and *Mael*. *Body of Earth* was an installation specifically made for the Project Arts Centre, Dublin, Ireland, shown there from 18th December 1996 to 18th January 1997. It was made to commemorate the lives of those lost to political violence in Northern Ireland, from 1969 to 1996. Following the full length of one diagonal in the gallery space, was a specially constructed chest-high table piled high with earth over its full length. Along the four walls of the gallery, mirror plating was attached behind semi-transparent/opaque white scrim screens, so that viewers would see ghost images of themselves as they walked through the space, while hearing an audio track which named the dead. I was not present in the work. Instead it was structured so that in order to experience it fully, viewers were required to adopt some strategies I would have employed in the space had I been there. In this way, viewers became implicated in the work.

Mael was a commission for the National Review of Live Art at The Arches, Glasgow, Scotland. The actuation (engaging with a similar act of commemoration to that of *Body of Earth*) took place on 30th October 1996, from 3.00pm to 10.00pm (seven hours non-stop). The installation remained in place from 30th October to 3rd November 1996. The Arches are made of red brick, down in the bowels of the city, under the railway lines close to the Glasgow Central train station. Down The Arches I found the only entrance wide enough to get vehicles into, and manoeuvred seven and a half burned-out vehicles along the length of the bay I'd found. Overhead I arranged a computer, creating a rectangular "necklace" of bare light bulbs over the vehicles; the bulbs seemed to breathe light slowly and subtly on and off to simulate a light-to-dark-to-light continuum, equivalent to a normal human breathing. The live feature involved the author as a static or slow-moving visual presence, forming a constituent element of equal and complementary significance to all other aspects of the work, including sound, which functioned similarly to that in *Body of Earth*. The work was formulated so that the viewers/participants became implicated in its meaning, both in the actuation and the remaining installation. At the heart of these actuations and "lived through" installations is the abiding presence of absence.



Aleksandra Nina Knežević

CHARACTERS

Illustrations, prints
09th - 16th August 2007
www.ninadesign.co.ba
www.ank-ank.com

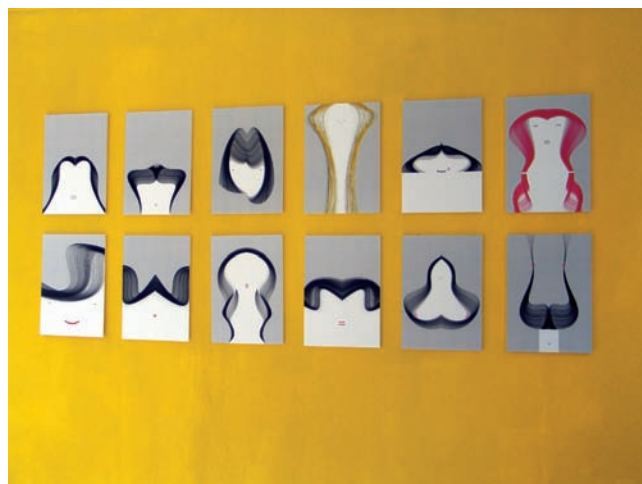
Character design is the most universal of graphic languages. Characters work independent of cultural context and narrative structure. They are entirely self-referential, defined by clearly distinctive characteristic and have lives of their own.

Whether used as corporate logos or icons—their significance stretches far beyond their function as mascots. Character design not only produces a universally recognisable identity, it also manages to link viewer and concept on an emotional level, turning these simplified and abstract representations into key players of today's world of images. They enable easy, instantaneous identification with and differentiation between products and brands.

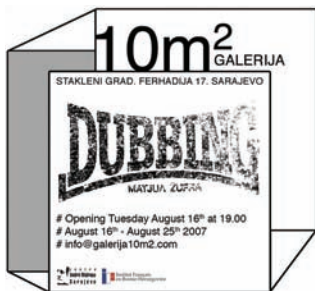
Signs and symbols of a predefined vocabulary are re-adopted, distorted and placed in a new context. In order to establish a common denominator and access an entire generation, a popular tactic remains to appropriate characters from collective childhood images. These nostalgic references are then endlessly quoted, reworked, and re-sampled in logos, graffiti designs, and flyers. Eventually, the new creations are themselves integrated into the common vocabulary, either in reference to a collective memory or independent units of language.

Peter Thaler, Pictoplasma 2006

A fictional character is any face, person, or identity whose existence originates from a fictional work or performance. Characters are widely considered an essential element of fictional works, especially novels, plays, and comics. Contemporary art is populated by toys, puppets, animations, cartoons; free-hand drawings, pixels, vectors, and 3D designs. Characterization can regard a variety of aspects of a character, such as appearance, age, style, name, sex, occupation, social status, hobbies, personality...







Mathieu Jouffre

DUBBING

Drawing, collage, print, frame
16th - 25th August 2007

Dubbing is a wall installation of stills taken from the movie *Dub*, shot in autumn 2006.

Script: Through the organization of a reggae sound system, Ahmed and his friends tell us about everyday life in Sarajevo today. *Dub* is an encounter with Bosnia and Herzegovina and its inhabitants. The movie gets its essence from these shared moments. Following a single group of friends, very different stories emerge, based on the same trauma. *Dub* takes place in Sarajevo, where everyone has his or her own prospects, but a deep bond to the city. Dub as a musical genre holds a very important place, for it's the intermediary through which the characters exorcize their day-to-day doubts.

Starring: Zana Marjanović, Alban Ukaj, Ibro Hasanović, Mona Muratović, Mido Saidin Salkić

Production: Ukoso since 2005





Baptiste Debombourg

TURBO

Wood installation

05th - 20th October 2007

www.baptistedebombourg.com

Baptiste Debombourg's conceptual sculptures are artistic hybrids about noticing, which is what artists do these days—study the everyday for its reflective potential, how it can be both what it is and seem very different. A spaceship-like interior with classical entablatures; miniature, handmade slave palettes serve as preciously absurd plinths; a shopping cart is given a floral design, then painted in Cadillac gold; a five-meter-tall triumphal arch is made out of cardboard boxes as a disposable monument; a female bodybuilder mimics a Michelangelo Venus; a functioning multi-colored urinal is made out of plastic Leggo-like parts, bringing Duchamp's readymade back into use art; furniture smashed to smithereens is painstakingly put back together, the dysfunctional furniture recalling all the king's men badly patching up Humpty Dumpty.

These are non-art objects transformed into anthropological statements. Although fraught with irony, the works are so well made that irony's smirk is diluted. And as a progression of works, they exhibit exceptional consistency. Seeing them as evolutionary objects, rather than as historic ones, says something about their relationship to lineage. Transforming everyday material he makes us see those everyday things through the dream they might imagine for themselves. Styrofoam turned into marble, the businessman as hero, disposable objects as art forms, games as ceremony, furniture as psychological accoutrements. These are everyday things we need but tend to disregard. Debombourg puts into them the kind of dream we inculcate for ourselves. Time, history, and memory pass through us like dreams as we pass through them in time.

Jeff Rian, April 2007







The Box

The Box is a video installation composed of a rubber box, an LCD monitor, and a pneumatic mechanism. The mechanism is placed inside the rubber box. It is manipulated by a computer program and synchronized with a prerecorded video. The video on the screen shows the two of us trapped inside the box, trying to escape to the outside. The main focus of the installation is detachment, the possibility to exist outside prevailing systems. Our attempt to escape is a reference to an escape from an all-encompassing mediated world as well as an escape from the white cube. On the one hand, the possibility to detach oneself from today's media and information network has become a pure privilege, which not everyone is able to afford. And as far as contemporary art network is concerned, detachment from its reference institutions, as its critique, means the ultimate isolation of the author.

Technical requirements: PC, LCD monitor, specially designed software, pneumatic mechanism, compressor, rubber box. Computer programming by Rado Miklavčič.

We Did This and That

"We Did This and That" is a series of photos, which show the two of us reconstructing Guinness World Records. We chose absurd records, which are not based on physical strength or stamina, but rather on the uncommonness of their ideas. It is a strategy of gaining attention with spectacular and entertaining stunts, a strategy which can serve as an analogue to obsession with success and fame in contemporary society influenced by mass media, as well as an analogue to contemporary art, where shock and innovation at any price play an important role in the recognition of the artist and his or her work. "We Did This and That" is a reflection of global capitalism and societies that produces and possesses an excess of everything, as exhibited in the MTV series *Jackass* and *Wildboyz*.

Nika Oblak and Primož Novak

Nika Oblak & Primož Novak

TEAMWORK4

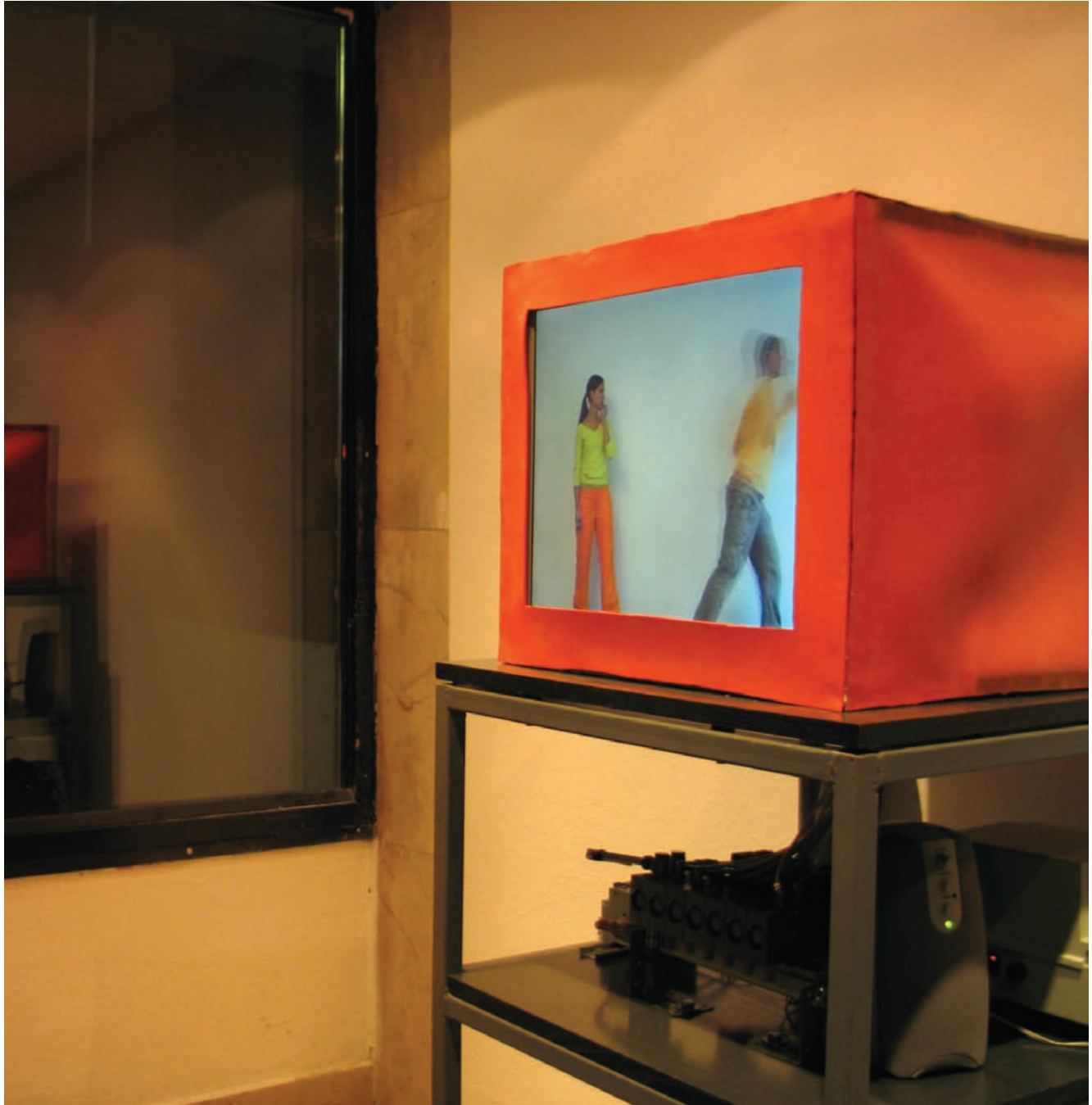
The Box, Video installation, 6.20 min - loop, 2005

We did this and that, photography, 2005-2007

05th - 20th October 2007

www.oblak-novak.org







THREE YEARS: GALERIJA 10m2
23rd November - 15th December 2007

Signing of posters by Enki Bilal.

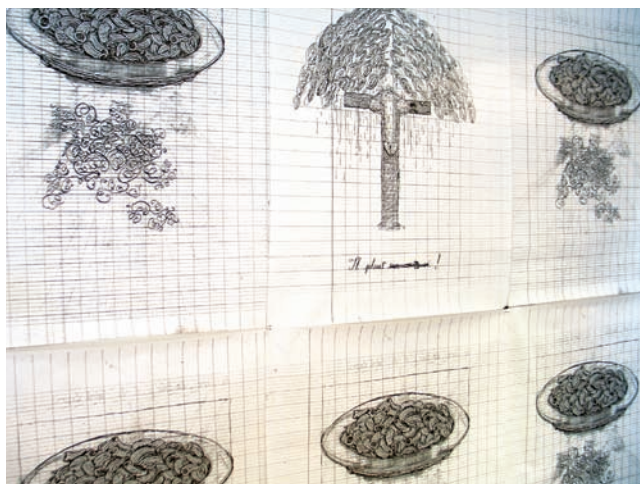
Audio performance by Jasmin Duraković-Kukurijek and Amir Galijacević a.k.a Monodread.

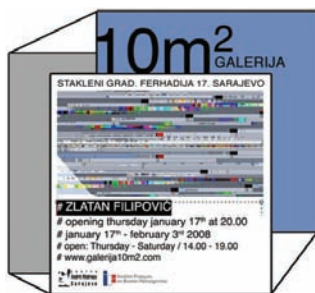
Performance by Alma Suljević.

Fire on the Roof, performance by Tanzelarija.

Pata-Pluie, Didier Trenet, Jannick-Thiroux private collection.

Extract of the 10m2 Collection with: Unknown author, Andrej Đerković, Nicolas Boone, Alexa Brunet, Enki Bilal, Sarah Fauguet and David Cousinard, Robert Filliou, Aymeric François, Jusuf Hadžifejzović, Ibro Hasanović, Uwe Max Jensen, Mathieu Jouffre, Fred Landois, Bertrand Lavier, Sébastien Legal, Alexandre Léger, Damir Nikšić, Damir Radović.





Zlatan Filipović
NUMERIČKI ARTEFAKTI – DIGITAL ARTEFACTS
 Video installation
 17th January - 03rd February 2008
www.zfilipovic.com

We live in a digital era. Digital interfaces have become second nature, providing us with the landscape of information we need and reach for. What happens when these interfaces cease to exist due to a malfunction, spontaneous or invoked by the user or artist?

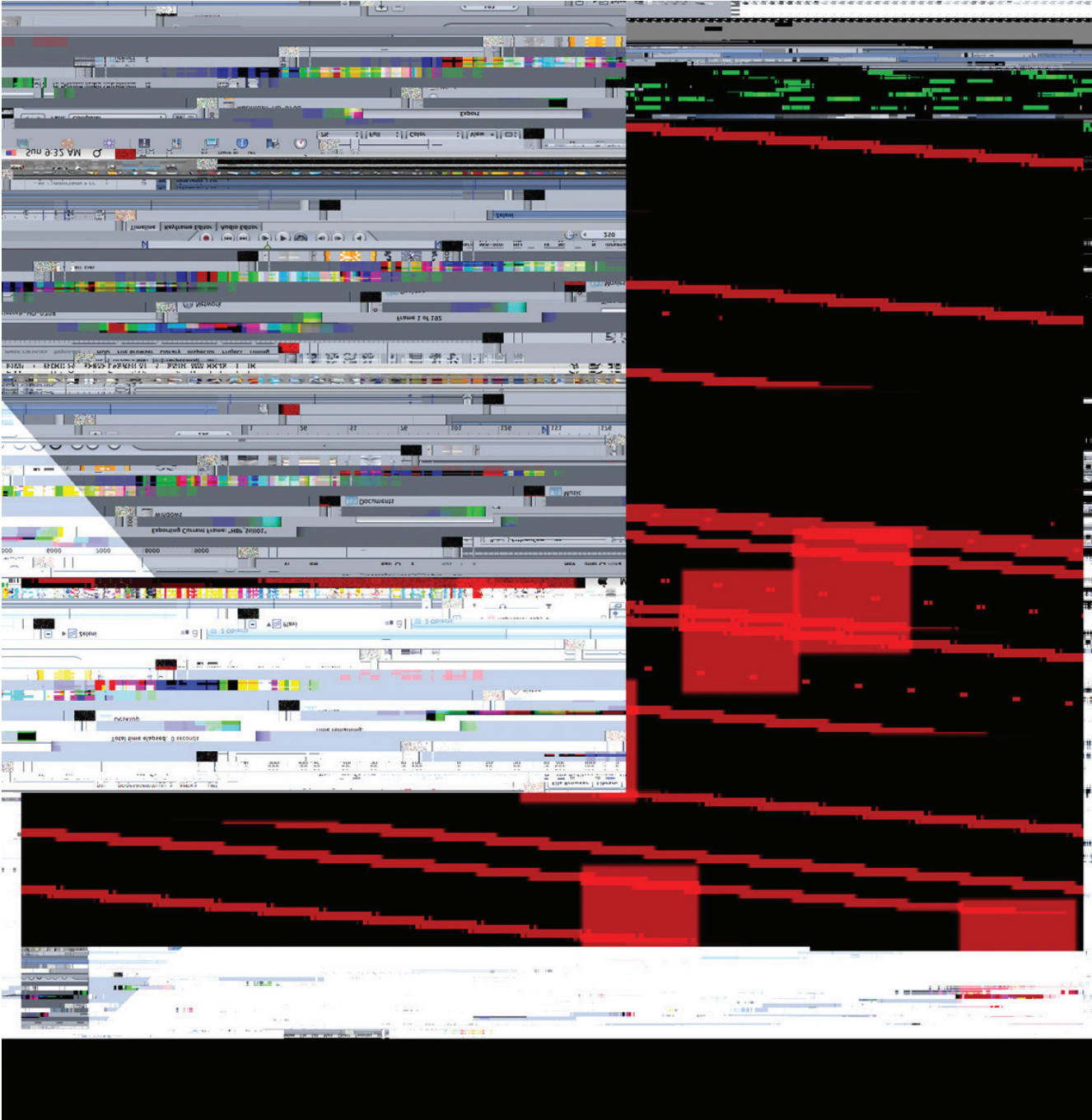
A series of works by Zlatan Filipović entitled “Numerički Artefakti / Digital Artefacts” takes this premise as its starting point. The logic of “the expected” within the functioning of the interface has been brought up to the state of a “failure”. The information generated in that moment is translated into a new visual expression.

Digital prints are documents of the state of consciousness of the system frozen in an endless error loop. With the “fall” of a graphical user interface (GUI), the layers of the numerical information generated by the subsystems (graphics processor, memory registers, etc.) become visible as a burst of data captured in the format of bitmap graphics. In the very moment of the “fall” of the system structure, authorship takes over. This new digital space is the playground where initial visual structures are generated and the postulates of visual structures become primary over the machine code.

Zlatan Filipović holds an MFA in Electronic Integrated Arts and lives between Dubai and Sarajevo. He is an assistant professor at the American University of Sharjah, UAE, in the College of Architecture, Art, and Design.

Isak Berbić, January 2008







Irena Eden & Stijn Lernout

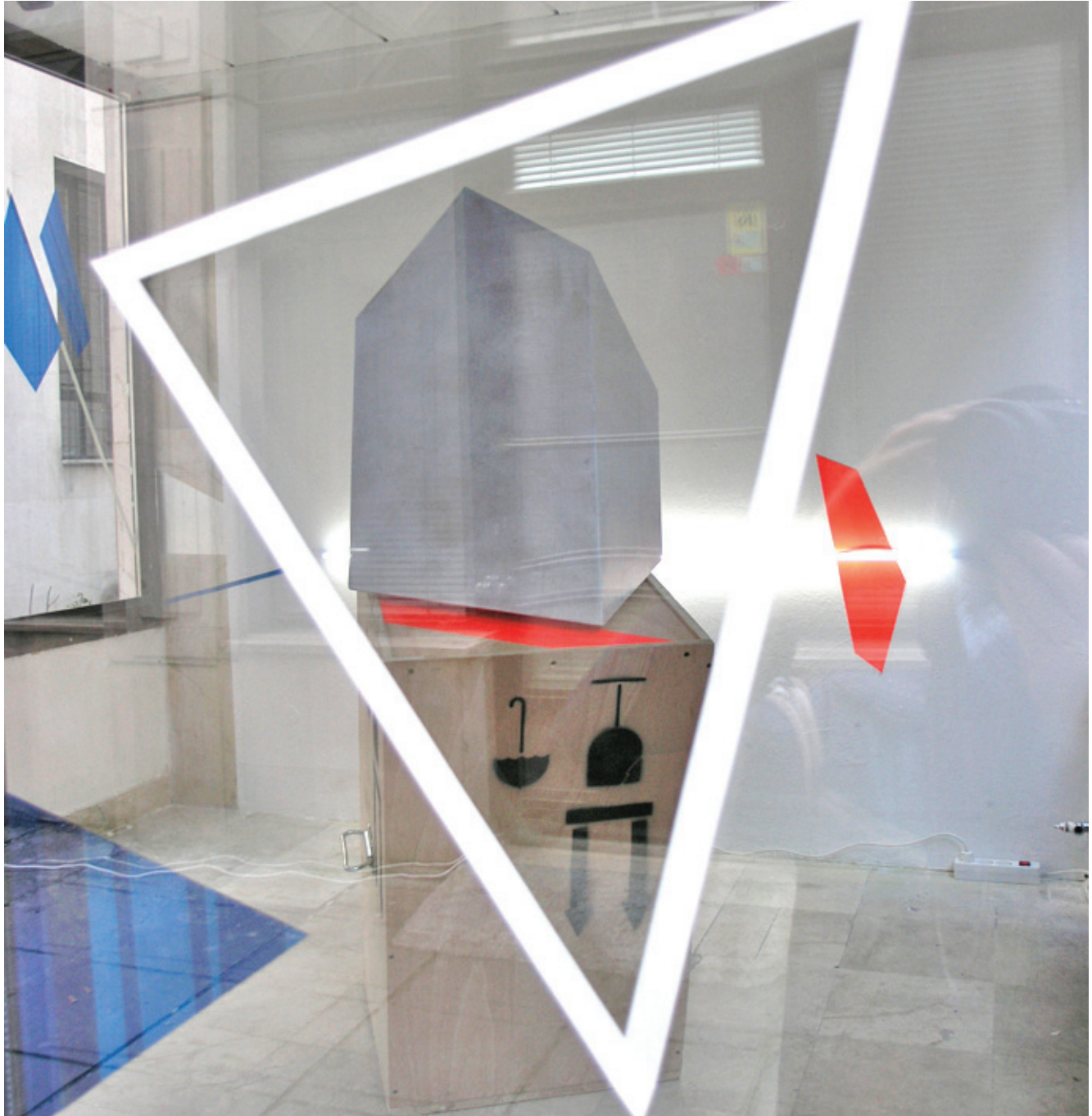
MOBIL HOME

Installation in situ, wood, tape, neon
 13th - 30th February 2008
www.eden-lernout.com

The installation and room-drawing *Mobil Home* consists of three different elements: a sculpture, a linear drawing on the window-walls of the space, and a thin neon tube attached to the back wall of the gallery. The shape of the sculpture is based on a two-dimensional drawing, which is lengthened and stretched into the room. It refers in its basic design to a house. By translating the drawing into a three-dimensional body, by means of reduction and transmission of the perspective into the room, the sculpture becomes abstract and amorphic.

The drawing on the glass walls of the gallery underlines the chosen perspective of the sculpture and also points towards or connects the sculpture with the exhibition place. As a third element, the narrow neon tube throws a white light into the room; it is placed on the wall where all fictional lines come together and create an artificial horizon. The elements together also refer to the place of exhibition, in how they take over the light, fragile character and the reflections of Stakleni Grad. The project-based aspect of *Mobil Home* will not be visually communicated in the exhibition, however it is still part of the work. The house-object the artists have made will travel "by itself" from Vienna to Sarajevo with the regular bus and find its Sarajevo carport inside the gallery for the time of the exhibition. As it is a common way of transporting and supporting friends and relatives between the cities of the former East and West, the journey of the *Mobil Home* will be documented on video.







Promenade des Anglais, Nice, France

One week before the municipal elections, Fred Forest began a think tank for his future project. An initial theme was developed related to an aesthetic, ethical, philosophical, and social issue: sustainable development.

Concept

In the form of a simulated model calling out to our collective imaginations, Fred Forest furthers his "The Territory of the Artistic Square Meter" project, which was first elaborated in a physical space (Anserville, 1977), then converted into a "Network Territory on the Internet" (Imagina, 1996), and now moved into a virtual space (Second Life, 2008). In order to access this space, you must first make an avatar for yourself on Second Life.

Mechanism

Political personalities are invited to express and debate their positions on this question in accordance with their electoral agenda. (A later press release will provide a record of these positions. Journalists will have to request to have their credentials approved in order to ensure their avatar is present in real time). Aside from the presentations offered by various political personalities, access of the Experimental Territory Center and Social Laboratory is open to all (see access information below). Following the elections, over time the Experimental Territory Center will advance other themes for debate thereby constituting a worldwide technology to assist brainstorming, thanks to the implementation of the capucine.net

Moral Authority

This reflection will take place under the auspices, authority, and wisdom of the philosopher Platon, whose cave shadows (in this instance, mathematical objects and entities) will be constantly present in the debating room in order to ensure, irony notwithstanding, that there is no clouding of judgement, clarity, or authenticity.

Fred Forest

EXPERIMENTAL TERRITORY CENTER & SOCIAL LABORATORY

Creation in Second Life

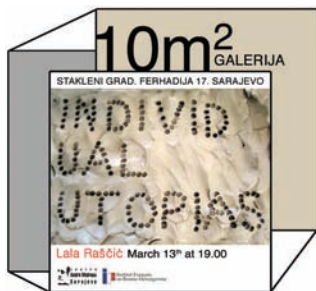
Thursday 28th February 2008 from 18.30 - 21.00

www.fredforest.org



Participation

The Internet users visiting the Center will have the possibility to appropriate the Territory's interactive plots of land, visible on the ground, to pass their own messages in the form of hyperlinks concerning the theme of the discussion. This page will be archived in a database. It will fill one of the Territory's free plots of land. The Internet users are invited to communicate their URL to the following address: territoire@capucine.net. Only messages dealing with the subject at hand will be installed (settled) on one of the available plots of land. The pink quadrangle at the center of the Territory, based on active plots of land, represents the original historical matrix of Forest's territorial matrix.



Lala Raščić

INDIVIDUAL UTOPIA

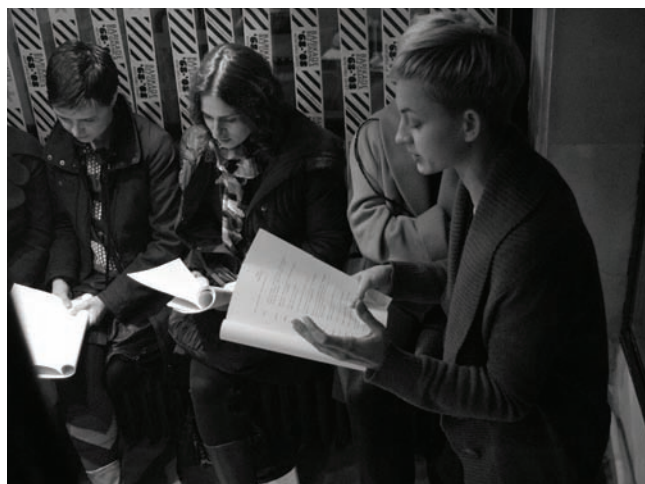
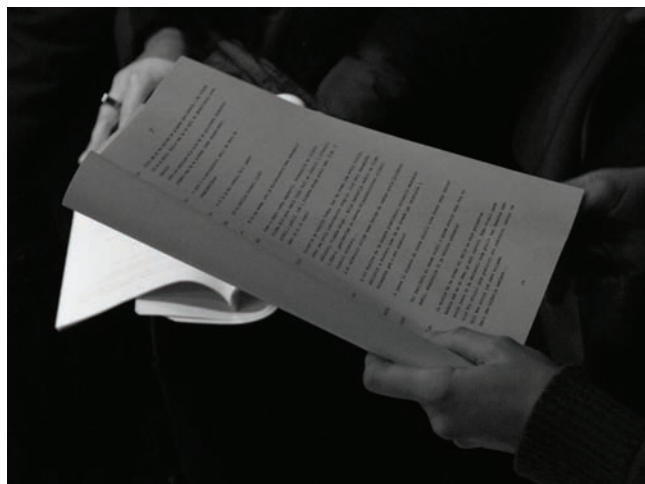
Lecture: Thursday 13th March 2008 at 19.00

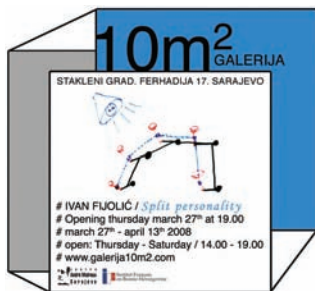
www.lalarascic.com

An organization from Italy comes to Mostar with a kiln for ceramics to make an art workshop in the Centers for Mental Health. Helping them are two young contemporary artists from Bosnia who know nothing about ceramics.

Based on real events, the story unfolds into a light satire, commenting on the political environment in Bosnia today as well as on the futility of the humanitarian effort and the role of art in society.

Not managing to get the kiln to work, the workshop is a fiasco; the frustrated artists literally escape from Mostar taking something valuable with them!





Ivan Fijolić
SPLIT PERSONALITY
Drawing installation
27th March - 13th April 2008
www.ivanfijolic.com

Koma!





Lana Čmajčanin
TOPOGRAPHY OF HUMAN FACES
 Large scale relief, wood
 25th April - 02nd May 2008
www.lanacmajcanin.com

The term “relief” is not only used as the meaning for the sculptural media, it is also used as the definition and modulation of the Earth’s surface. I am interested in the potentially reciprocal relationship of these definitions. What kind of inner (tectonic) elements impact us and in what way are they reflected in external appearance?

This is the central theme and the starting point for my artistic research in this media. “Topography of Human Faces” presents the cycle of reliefs as portraits.. In the role of creative notary, I have the possibility of witnessing the changes in individual characters caused by inner or emotional shifts. By working layer by layer, I’m trying to explore and capture the reasons for these changes. Choosing to create portraits of the people who surround me, I represent their unguarded expressions.

I do not idealize people I live with, but on the contrary, I vivify their candid selves, without an intention to create a fake sensation of improvidence. It is not hard to identify with them, we can easily recognize and often experience their emotional stages of anger, cynical laughter, empathy, and irony.

Lana Čmajčanin





Camille Laurelli

ILLUSION D'OPTIQUE

Installation in situ, mattress, wood, print

24th May - 15th June 2008

www.laurelli.blogspot.com

I am very often surprised when I hear or read commentaries about the work of Camille Laurelli, that its poetry or humouristic aspect is so often emphasized. Not that poetry or humour are not present in the works that he has created over the past few years, but there is in this interpretation something that disturbs me. Of course, there is a kind of childish poetry in the video *Untitled (I Believe I Can Fly)*—a paper plane is placed on the air flow produced by two ventilators situated face-to-face. And there is indeed humour in this recent *Study for a Moustache 2*, in which we can see, filmed in video, in static shot, a young girl with long, blond hair, under whose nose appears a magnificent moustache, because of the movement of an electric car window.

Savage

But if there is humour and poetry in Camille Laurelli's work, I think that fundamentally, these two features act rather like vehicles used to go elsewhere—elsewhere to wilder lands. None of the usual staging of violence appears, though—even if at times, the corpus offers a few moments of unseen brutality: the first *Résidence La Perruque* (The Wig Residence), a place managed by Camille Laurelli, produced a piece showing a masked man, massive as a wrestler, performing a mind-blowing streak of blows to skateboards, breaking the boards with his bare hands... Not that it is a violent piece of work then, but it would be “savage” in the etymological sense of the word (“savage” comes from the latin word for forest, *silva*, and in tales, “the savage man”, *homo sylvestris*, is precisely the one who lives in the woods, out of deforested and civilised zones): savage as when one passes over a border or a fringe, then, and from this zone, everything seems strangely reconfigured.

Optical Illusion

In Sarajevo, for Galerija 10m2, Camille Laurelli will set out a sort of secretariat of savagery. He will present, among other things, in the center of the gallery, a mattress placed on two trestles, as a desk on which one can sleep, or a bed on which one can work. And with it, metaphorically, as in everything he does, Camille Laurelli refers to this continuous activity that he cherishes so much, this incessant work that consists in a flow, and goes on even when one lays down, even when one sleeps. And at the same time, though, he states that the real productivity of this lazy-getting-up-late desk might well never be activated. The object is located precisely where it disturbs: humour (how many stories about naps at the office?) is added to slightly surrealist



poetry (sleep as working moments), and the whole set can be used as a vehicle to reach an unexplored territory—where Paul Lafargue in 1883, with his right to be lazy, already sought to go and invent new forms of life; a more savage place.

Stéphane Sauzedde, April 2008





The Sniper

The aggressors' sniper campaign against the population of besieged Sarajevo during the last war was an inhuman violation of the rules and customs of war directed principally towards civilians.

My father was a member the Bosnian Army from the outset of the war through 3 December 1992 when, as a sniper, he penetrated enemy territory and was killed by a sniper bullet, which hit him in the eye. Right before his death I found his notebook into which he continuously, over several months, listed how many soldiers he had killed during his combat assignments.

As materials for *The Sniper*, I am using that journal as well as the last photograph of my father, taken by someone just a few days before he died. A lot of soldiers were taking photos for their families, so they could have the memory of them in case they got killed. My father took the photo for the same reason.

Who Needs DRNC?

When my father would return from the battlefield all worn out, he'd have me clean his weapons. And I couldn't have been happier. For me, his rifle was inseparable from his figure, since my experience of my father was, and still remains, strongly intertwined with his identity as a soldier. Hence my visual, and also every other possible kind of memory of my father, is explicitly related to the war, the uniform, dirty boots, the weapons. He is primarily not my father, but my father-soldier, who keeps coming and going, and every time he leaves, I am afraid he won't be back. His two identities were even more inseparable for me considering that I had been experiencing the happiest moments of our father-daughter relationship during that very activity of cleaning his weapons. I've also noticed that the rituals of cleaning the rifle, uniform, or boots of one's father, and sometimes even one's mother-soldier, are marked in the memories of those then-children, nowadays already mature people, as moments of intimacy and family idyll.

Adela Jušić

Photo © Semra Kikić

Adela Jušić

THE SNIPER

Single channel video, color/sound, 4 min 09s, 2007

WHO NEEDS DRNC?

Single channel video/sound, 05 min 40s, 2008

24th May - 15th June 2008

www.adelajusic.wordpress.com

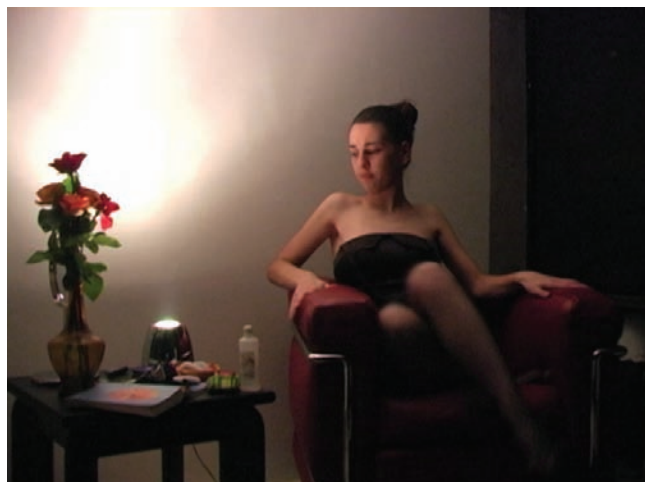




Leila Čmajčanin
REVERSE
 Performance and installation
 14th - 30th November 2008

I don't like making statements about my art because I believe that doing so would somehow stir the audience into thinking what I think. For me, as an artist, it is paramount to influence the audience to think for themselves.

Leila Čmajčanin, April 2009





How to imagine a future when the past weighs so heavily on the present? Sixteen years after the end of the war, that is the challenge for Bosnia and Herzegovina's youth, who strive to exist in a country torn to pieces by unscrupulous politicians and an overwhelmed international community. For the project "Bosnia and Herzegovina 2030", Bosnian and French volunteers were asked to imagine what the country would or could be like in 2030: most texts are written by young citizens, but others are also by prominent figures of Bosnian cultural life such as Ahmed Burić, Boro Kontić, and Faruk Šehić. The book begins with an interview with former General Jovan Divjak who fears further division in years to come; and ends with a text written by a young woman from Banja Luka in which she imagines a peaceful and reunited country: unattainable dream or future reality? It remains to be seen.

Auteurs: Bernard Bené, Ahmed Burić, Nadia Capuzzo, Aurélie Carbillet, Mariama Cottrant-Bostandžija, Jovan Divjak, Nihad Hasanović, Esad Hećimović, Boro Kontić, Clara Lasson, Željka Lepir, Nedim Muhedinović, Vanessa Nukić, Slađana Perković, Vanja Ristić, Faruk Šehić.

Proof reading: Marion Michelin, Nirmala Ajanović.

Translation: Ina Sokolović, Nejra Kuljuh, Selma Kuljuh, Anela Baraković, Nihad Hasanović, Mariama Cottrant-Bostandžija.

Design: Aleksandra Nina Knežević.

Front page: Andrej Đerković.

Mariama Cottrant-Bostandžija

BOSNA 2030

Book Promotion: Wednesday 10th January 2009 at 19.00

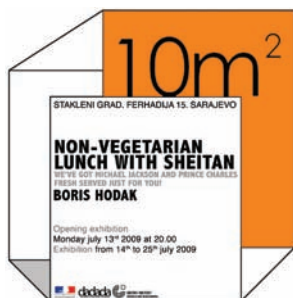




The fifteen prints exhibited in July 2009 at Galerija 10m2 were part of the cycle "The Prosecuted Notes", developed since 2004. The series is an artist's response to daily provocations. The images are a bit surreal, reviews recorded and produced using classic graphic techniques, mainly as prints. They are produced in small formats, just big enough to hold all the irony, cynicism, joy, and love in graphic form.

Renata Papišta
VOĐENI ZAPISI
Lithography and serigraphy
20th June - 08th July 2009





As a mixed media artist, Boris Hodak works with paint and collage. His post-modern artwork is filled with creative energy; a bizarre, subversive, and critical view of social, political, and cultural issues. He comments on and parodies Freudian dream analysis, urban cannibalization, the entertainment industry, political and royal icons, and more.

Hodak prefers not to force his own interpretation or philosophical opinion on viewers. In many of his artworks, he tries to merge images of real things with images that emerge from the subconscious, surreal, or philosophical thoughts. That is why some of his creations are like puzzles, where viewers can analyze the collection of symbolic objects he presents. Occasionally, the subject matter of the images is unclear—the connective thread is hidden under layers and layers of items, and the composite picture can seem meaningless—but there is always something for you to discover if you're patient enough.

The technical and ideological influences of Dada and surrealist collage are evident, as are their techniques of cutting and pasting. Hodak's small and delicate, perverse and surreal collages explore the juxtaposition of the traditional with the unconventional. The fragmentary compositions of the collage often cause semantic clashes between and among the elements, leaving a disturbing impression. Collages should not be seen as pure expressions of the unconscious, but rather as an exhibition of the dreamlike and the irrational, which serve as important means for surrealist social and political action against the rationality of today society.

Boris Hodak writes: "Human creatures are an endless source of inspiration. My artworks are inhabited with humanoid life forms, which only exist in the world of my paintings. They come from the deepest and darkest corners of the human psyche, directly from the hiding places of our desires, fears, and nightmares, and they obey rules of existence that are different from our own".

Boris Hodak

NON-VEGETARIAN LUNCH WITH SHEITAN

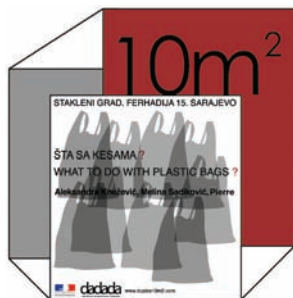
WE'VE GOT MICHAEL JACKSON AND PRINCE CHARLES FRESHLY SERVED JUST FOR YOU!

Painting and collage

14th - 25th July 2009

www.hodakboris.com





The public action “What to Do With Bags?” aims to animate a broader community and all its actors. Plastic PVC bags are just some pieces of material evidence of our inconsiderate attitude towards our environment. The reasons for our behavior are mostly grounded in our lack of interest; our indifference mainly comes from our lack of knowledge and lack of desire to make any changes in our habits, attitude, and, thus, in our environment. One of the goals of this action is to open the question: What is our individual and collective responsibility in the process of accumulating non-degradable waste.

In Bosnia and Herzegovina, as in other countries, there are many campaigns and pilot projects, in different levels of the public sector, which focus on solving this problem. Still, all around us, all we can hear is rustling. This is one of our main motivations for asking the simple but very important question: “What to Do With Bags?” It is important to open communication and enable a flow of information regarding the control of the consumption of plastic bags.

We will fill Galerija 10m2 with PVC bags, and thus symbolically demonstrate and visualize the consequences our attitudes and actions have on our society.

Melina Sadiković & Aleksandra Nina Knežević

WHAT TO DO WITH BAGS?

Permanent thinking

07th - 30th November 2009





From 5th to 19th December 2009, Galerija 10m2 staged Christiana Biron's exhibition *Colanization*. During the opening, the audience became a part of the performance—Biron had refashioned the gallery into a bar and branded it with the word “Colanization”, by adjusting the Coca-Cola logo. The artist was making her own cola, named “Domestic Cola”, and the bravest visitors could try it. All around the bar, local products that had been made in the image of Coca-Cola were on display. The audience witnessed dozens of newly-made and mostly never-before-seen products, while on the TV (which is an essential component of every bar), they could follow a documentary about a Coca-Cola factory exploiting its workers somewhere in Africa. After the documentary, the TV screened a well-known music hit, “A Little Bit of Whiskey, a Little Bit of Coca-Cola”. It was a lot of fun for the audience, who followed this critical and trashy perspective on one of the world's most popular brands. But, besides cheap music and tons of domestic “kolas”, there was a bigger problem addressed beneath the surface, visible to those who wanted to look closer. Biron also prepared a journal where she showed in short steps how the Coca-Cola virus infected, and ruled, the world. After her opening performance ended, the little gallery-turned-bar stayed disguised for two weeks, enticing casual passersby and maybe making them wonder if there was a new bar opening up.

The almost identical spelling of “colonization” and Christiana's new word “Colanization” is not an accident. At first glance, this congruence can make us grin at the author's cleverness; but the reaction we should have and the one very few visitors to the exhibition expressed is, “Oh dear, this is not good”.

In the past few centuries, the one publicized goal of colonization was to awake and cultivate inhabitants of third world countries by the influence of civilized, white, Western man. When you put *Colanization* in this context, what can we conclude? The project is cultivating, and really questioning, Balkan people's good taste when it comes to drink. While doing so, the work infers that the strongest influence is not people's attitudes and emotions, but their wallets. And the critique is not just about people from the Balkans. *Colanization* can be shown in every corner of the planet and it will be meaningful.

Christiana Biron
COLANIZATION
 Performance and installation
 05th -19th December 2009



Our consumerist society, supported by mass media, is organizing our lives and directing us in ways that we are very often not even aware. Biron addresses this problem. She is not the first one to satirize the world's strongest brand. But regardless, the critique of consumerist society, alive since the 1950s and the emergence of Pop art, is still relevant to the public, and probably will be even in fifty more years. Why is that so? The critical gaze of this exhibition is interpreted backwards by most people. They might think about how Coca-Cola supports developments in the arts, and how all of us are happy to be part of *Colanization*. This exhibition is trying to reach general public—those who are mostly influenced by media, brands, and false value systems. Unfortunately, not everyone will notice the exhibition's underlying message.

Aida Salketić, March 2010





For three months, the exterior wall of Gallery 10m2 was successively “occupied” by three French artists recommended by The Saint Martin Wall (Paris); concurrently, the exterior wall of The Saint Martin Wall was successively occupied by two Bosnian artists recommended by Galerija 10m2.

Painted works were executed from simple assignments, instruction files given by each artist from a distance. This protocol reflected the motive and mode of passage: the passage of the wall (from one image to the next); the passage of the project (from one city to the other); the passage of the painting itself (from creation to erasure to recovery), which makes every work exist and disappear.

Laurent Buffet, December 2009

1. Mladen Miljanović
2. Damir Radović
3. & 4. Laurent Marissal
5. Eric Watier
6. Hubert Renard



1.



2.

Laurent Marissal, Eric Watier, Hubert Renard, Mladen Miljanović, Damir Radović

D'UN MUR À L' AUTRE / FROM ONE WALL TO THE OTHER

The Saint Martin Wall, Paris & Galerija10m2, Sarajevo

09th January - 12th March 2010

www.lemursaintmartin.over-blog.com



3.



4.



5.



6.



Nardina Zubanović
10m²
 Installation in situ, video
 02nd - 17 April 2010

“The basis for the existence of an art piece is light. By inviting people to a dark, empty gallery, I exhibited darkness, thereby creating an entirely opposite situation,” stated the announcement for the exhibition by Nardina Zubanović, launched 2nd April 2010 in Galerija 10m². In the following conversation she discussed her artistic practice and the installation and events which occurred at the gallery. This conversation was facilitated by Aida Salketić in June 2010.

Aida Salketić: Can you tell us a bit more about the happening you staged on 2nd April in Galerija 10m²?

Nardina Zubanović: I was inviting people to an empty, completely dark gallery and I would lock them inside unexpectedly. Everything that was happening inside the gallery was being recorded by two cameras, from two different angles. Thus the work exists in the video form as well. It can lead to a reflection about current reality shows, such as Big Brother, and the ever-present cameras surrounding us. In fact, my initial concept was to exhibit darkness.

AS: How did you imagine communicating darkness in an exhibition?

NZ: I was wondering if there is art without light?! I also wanted to encourage people to reflect on the connection between the beholder and the work of art. Since the gallery was completely dark, as if your eyes were closed, I wanted to show how the beholder owns that piece of art, how the piece is within him or herself, and not on the outside.

AS: Did you find some answers?

NZ: I read the other day that music exists also in the partiture, in the inner ear of the composer even without an existing musical performance; well then a sculpture also exists in the dark, if you envision it and if you believe Faust.

AS: Can you relate some experiences of your working methods? How do you bring your ideas to life?

NZ: Yes. First of all, the idea implies intervention in the space, so the white walls of the usual gallery space were painted entirely black, and the window panes were lined with black plastic bags, thus obstructing the penetration of light. During my work at the gallery, I started perceiving it as an assisted ready-made, as a canvas that I'm painting, so one could freely say that in some way I exhibited the gallery space as well. I think I am not aware myself of what I had done by switching off the lights in the gallery and by painting the windows black.



AS: How did people react during the performance?

NZ: Their responses were mainly positive, and quite interesting; taken individually, rather diverse. A sojourn in the dark brought some visitors, as they said, “to a meditative state”. Some got their imagination roused so they talked about darkness. For the most part, the people found the whole experience entertaining. Some enjoyed musing in the darkness. A forty-year-old friend who was in there alone told me that he realized that in his forty years alive, he had never actually, up until that point, seen a completely dark space nor sat in the dark. Some people, having noticed that they are locked inside the gallery, started panicking, forcefully banging to get out. Some were dallying, getting to know each other, kissing, chatting... all of which can be seen in the recording. Couples were at times forgetful of the fact that they are being recorded by a camera.

AS: The happening didn't have any title?

NZ: No, I wanted the visitors to have full freedom to think of my work in what ever way they would, without any interference or guidance from my side.

AS: You continued the work in the form of an in-situ installation?

NZ: Exactly. Fifteen days after the happening, Pierre Courtin and I wanted to put the recorded video material on display, which entailed an intervention in the space and a minimalist expression in the sculpture. With the help of Pierre and friends Edo Pecanin and Igor Sakić, I restored the gallery to its common purpose and lighting scheme. 10m2 acquired the form of a cube; we used plasterboard panels, daubed and painted them. The entire area was painted again, this time in white. Next, in the area itself I set up two identical white hexahedrons, inside of which, there were two horizontally-fixed TV sets, which in some way “absorbed” the action. Three hours of unedited footage from both cameras were shown on the two TV sets. The simultaneous projection of everything that had happened in the gallery lasted just as long as the performance itself.

AS: Can you tell us more about the recorded video material?

NZ: It’s very interesting to watch those people who had totally lost sense of space, or when, after spending some time locked in the dark they forgot that they were being filmed. The footage is humorous; there are some interesting dialogues and action. Some visitors were rummaging around for a sculpture or a relief inside the room, knowing that I’m a sculpture student. Some thought that they would be swooped up by something out of the blue, so they stood around for a while in fear and expectation. One weird couple jokingly startled three girls who had no idea that they, too, were in the room because they were lying low at a time. Visitors to the exhibition were performers themselves, as well, which makes me very glad. There were around seventy people of different profiles, ages, professions, and nationalities who took part in the performance.

AS: Let’s take a hypothetical situation: Someone wants to buy your work, say, some museum. Would you sell it?

NZ: There’s darkness enough for three hundred of us... Along with the air from Baščaršija—in a jar.

AS: What do you make of cultural life in Sarajevo, in terms of art?

NZ: It’s a suitable climate for creation and artistic activity.

AS: Is there a political context to your works?

NZ: Again, as I said, it depends on the beholder, his or her associations. One visitor drew political significance at the happening. He said, “Darkness is the situation in our country”. It could be looked at from that angle as well: “We do not see in the dark. They are making blind men of us. They put us in the dark to cope as we can, no visa-free regime...” Whatever one may see, or not see in my work, that’s it. And that is precisely what this is about.

AS: Which local artists’ works are you acquainted with and particularly interested in? And, who do you believe is important for artistic life in Bosnia and Herzegovina?

NZ: Out of the younger artists, in the first place there’s the work of Lejla Čehajić, Emir Kapetanović, Adnan Jasika. Of the older artists, I am acquainted with and fond of the work of Mustafa Skopljak. Among fellow students, the work of Kemal Mehmedović, Maja Skenderović. For people important for artistic life, naturally I think of the artists who are making efforts to spread cultural dialogue in Bosnia and Herzegovina; there I would single out Pierre Courtin and Jusuf Hadžifejzović.

AS: Do you have some artists who inspire you to work, or who are close to you in terms of expression?

NZ: Jean-Michel Basquiat, Marcel Duchamp, Andy Warhol, Kazimir Maljevič, Yves Klein.

AS: What art movement, or movements, interest you most?

NZ: Dadaism, Pop art, Conceptual art, Minimalism, Land art, Arte Povera.

AS: You're now in your third year of sculpture studies at the Academy of Fine Arts in Sarajevo. What is your opinion of the Academy?

NZ: I think it offers good guidance.

AS: What are you currently doing at the Academy in terms of sculpture?

NZ: Nothing. Presently, my opinion is: The world is full of unnecessary objects, why should I generate new ones?!

AS: Do you have some plans in the near future for your artistic expression?

NZ: Lately I've been giving a lot of thought to the artistic object, what makes a work of art, and about the context of the gallery. Recently I took part in an exhibition called "Potential" in the Charlama Depot, which is a project organized by Jusuf Hadžifejzović in Skenderija/Subdokumenta. I exhibited a yellow shoe box which has "routine" written on it. I'm planning, in any case, to continue educating myself—exploring, contemplating, and questioning art.

AS: You are a coordinator and organizer of the YAGE project. Could you tell us more about your project?

NZ: YAGE is an acronym and stands for Young Artist Group Exhibition. As can be deduced from the name itself and from your question—I am organizing exhibitions by young unestablished and established artists, Academy of Fine Arts students, and photography lovers. Moreover, as part of the exhibition, I also organize smaller-sized music events. So far, under this project, we had three exhibitions, and we're planning to carry on the tradition soon by organizing the forth in a row exhibition by young Bosnian artists called "400% BiH". Anyway, all those interested in the work of YAGE can find information on Facebook in the group (and join it as well) "BOSNIAN ARTISTS MINY GALLERY ON FACEBOOK".



AS: Is there something you would like to say in the closing of this conversation?

NZ: Yes. I'd like to thank Pierre Courtin for the support, opportunity, and exceptional cooperation; Edo Pecanin, Igor Sakić, and Anja Maričić, friends who helped me to work at Galerija 10m2. Mirsela Kunalčić, who has been translating texts on my work into English. All of the visitors... and you, too, for the interview.





Lejla Čehajić's fifth independent exhibition is a departure from her earlier shows. *Surprise* is an installation made of objects from everyday life. With minimal intervention into the material, Čehajić installed the components into the unusually small space of Galerija 10m2: a great number of administration papers, rubber stamps which seem to float in the air and through which spectators can walk, a little cupboard intruding on your right, which drags us to read what's inside, and, finally, the artist's signature on the back wall of the gallery. Together, the installation presents the horror of administration and the "seals" by which our lives are authorized, registered, and made. This setting has its final accent in the only natural organism—a real fish painted in gold. It appears as though the context sucked every sign of life out of the fish. Placed in the upper left corner of the gallery, the fish is encircled by a great number of rubber stamps. Nevertheless, the fish has enough space to move, and none of the rubber stamps touch it. A viewer who tries to touch it will find the attempt obstructed by the stamp forest that besieges the fish. Thanks to the light, the composition has an added dimension: The hanging stamps and fish are constantly swinging, creating fluid shadows that play against the wall. In this exhibition, Čehajić draws upon two clusters of potent symbols—the stamps, administration forms, certificates, approvals, requirements, and appeals, which ominously fill everyday life in her society; and the golden fish, a mythical character, which grants its possessor three wishes. In this seemingly unusual combination of elements, Čehajić presents the absurdity of bureaucracy and administration—a farce that frustrates our whole society but still persistently functions thanks to its connection with the tradition. That tradition is embodied here in the figure of the golden fish—that image of magic, some untouchable power. However, the entire society relies on that wishful thinking, in this never ending game of seals. The problem Čehajić addresses is characteristic not only to Bosnia and Herzegovina, but to every society overwhelmed with administration and axiology. This humorous strategy for approaching such difficult subject matter is characteristic of Čehajić's work.

Aida Salketić, May 2010

Lejla Čehajić

SURPRISE

Installation in situ, plugs, golden fish, shop window, table, certificates

Curated by: *Aida Salketić*

15th May - 02nd June 2010



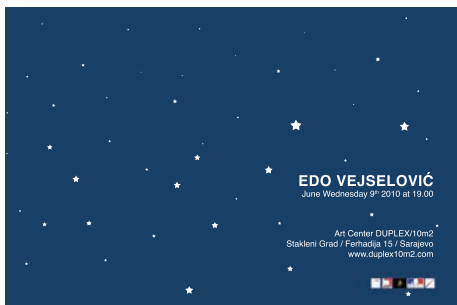


An interactive video composed of two channels in ASCII code. Through analogue displays, portraits offer us a journey through time and interrogate our visual perception.

What is the level of our visual awareness? Are we able to identify figures through the analogue display of their portraits? What is the difference in our perception of important and famous personalities?

Adnan Jasika
THEY CHANGED THE WORLD
 Double channel video, 13 min 58s, 2010
 09th - 25th June 2010
www.jasika.info





Edo Vejselović

STAR CITY

Mural, spray colour on the bullet damaged wall, 15m x 25m
Inaugurated on 09th June 2010 (permanent installation)

I started this project because it captures a specific historical moment that in time will disappear. Devastated architecture, day by day, is being reconstructed, especially the city's institutions. On the other hand, ordinary citizens are still living in destroyed buildings that remind them of the unpleasant past. My awareness of this disparity and sense of responsibility—first as a human being and then as an artist—is the reason why I want to transform this building into something beautiful. This project will continue on other buildings.

Edo Vejselović, June 2010







A thick steam surrounds us, veiling us in a shapeless cloud. Between a cocoon-like protection and a whitish threat, it's blurring our vision, working into our lungs—creating a sense of claustrophobia, even. A red light appears, slipping through the steam, and it questions the visitor. Some words are written on a light board, an impersonal form, a slogan-text, directed at everyone: SOMETHING IN THE WAY.

As in many of his works, Fred Landois questions his connection with the world, the illusions shared with ordinary mortals, importing a sense of fatalism, depression, or defeatism. Landois aims to create art works which are of "human size and substance". So, the exhibition is made for showing, questioning, and sharing with the others, a feeling and a vision of life. That's why the message is in English, that's why there is a reference to a song performed by the popular band Nirvana—a song which is also monotonous and depressing. That's why the piece provides a simple situation, an atmosphere, something sentient.

The installation is made in situ, created especially for the 10m², glass-walled cube; the steam can escape from the door if it is left ajar. Of course the gallery itself is sunk in a back alley of the Sarajevo's town center, but the inside stays visible day and night for the few passersby. Just, for them, there is something in the way.

Pascale Riou, September 2011

Fred Landois

SOMETHING IN THE WAY

Installation in situ, fog machine, lights

17th - 31st July 2010

www.mars-factory.com





“They dream. Colors and songs, pages and emotions, themselves. They dance. On top of the roofs, on flying carpets, on stairways. In the galleries of dreams they are discovering borderlines. They move in spaces that you’ve never dreamt of. They balance on the edges of the dreams, through heights of clouds and darkness of chasms, dancing with beginnings of one’s end. They dream of the days. They are dreaming... They are dreaming one dream”.

Alina Trkulja, October 2010

Theydream, a site-specific performance, premiered in Duplex/10m2, Sarajevo. *Theydream* is a collaboration between six artists from four countries, all bringing different skills in the field of visual and performing arts (including physical theater, contemporary dance, acrobatic elements, music, photography). The performers—Elma Selman (Bosnia and Herzegovina), Sanela Hasanović (Australia), Azra Ibrahimović (Croatia), Šefko Obućina (Serbia)—were guided by choreographer Saša Krga (Serbia). Jerlagić Lea (Bosnia and Herzegovina) was responsible for artistic documentation; her work was exhibited as part of the premiere in a joint exhibition of all artists involved in this process. In the space of Galerija 10m2, they visually presented the project’s intimate process of creation.

“In the venue of Duplex/10m2 we arrived not knowing much about each other but with strong beliefs in the ideas we were about to explore. Our relationships and the performance itself came out of an impulse discovered during the exploration, which started from scratch. Through an intensive and innovative process we were exploring conciseness and hallucinations on all levels and interpretations of dreams. We investigated the difference between illusion and reality, trying to find the reality in the illusion, offering our own dreams and truths as sources for creating”.

Azra Ibrahimović, October 2010

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

THEYDREAM

Performance: Friday 03rd September 2010 at 20.00





On 17th September, in Galerija 10m2, Saša Peševski and I had a dinner on the opening of the joint performance *Kuča*.* From that day on, for three weeks, we lived in the six-meters-squared gallery. We saw the work as an experiment, which in part served to question public and private space, and the people's regard for the privacy and intimacy of others, as well as the relation of the individual toward the self in the private sphere.

In the twenty-first century, our lives are on a public display, and so many of the moments in our lives are documented by cameras and camcorders, and made available to nearly everyone through our Facebook profiles. What is the reason for this?

Unlike ready-made items exhibited in gallery spaces, these items were in constant motion and use, and so accordingly, visitors of the "kuča" were in constant interaction with the artistic object.

The work could also be observed as a painting, or an arranged scene, since all visitors were becoming part of the performance—upon entering the "kuča" they spontaneously exposed themselves, generated action and dialogue.

The work was called "kuča" because it is not "kuća" (house) and because it was a tight space, or "skućeno".

Nardina Zubanović

**Translator's note: "Kuča" is the Bosnian word for a "house", purposefully misspelled with the wrong affricate; the proper spelling is "kuća".*

Nardina Zubanović & Saša Peševski

KUČA

Performance from 17th September to 06th October 2010





The Color Crew was established in 2009.

When art is performed or presented outside the gallery, our tendency is to show the work to people on the streets, to interact with them. The body acts as a canvas and as a vehicle for communication.

For the *We Shine* performance in Galerija 10m2, we took the most important images from art history and reproduced them chronologically—from the legs (as the roots), to the upper part of body (representing the twentieth century). The accent is on the lips, symbolically. Every copy of art history is senseless and the point is that art actually comes from inside of you through your mouth, through body language and the ways of expressing yourself.

The Color Crew

Dženan Hadžihasanović, Emina Huskić, Emir Mutevelić

COLOR CREW

Performance Exhibition: 15th - 23rd October 2010

www.colorcrewsarajevo.blogspot.com





Body Claustrophobia is an installation in which Maja Zećo confronts the audience with feelings of being trapped, catching one's breath, anxiety, frustration, sexual drives, and stress, expressed through space, sound, animation, and video. Viewers are exposed to different stimulations as they enter the small gallery space; while their own body reactions and feelings are triggered, giving them opportunity for self-observation.

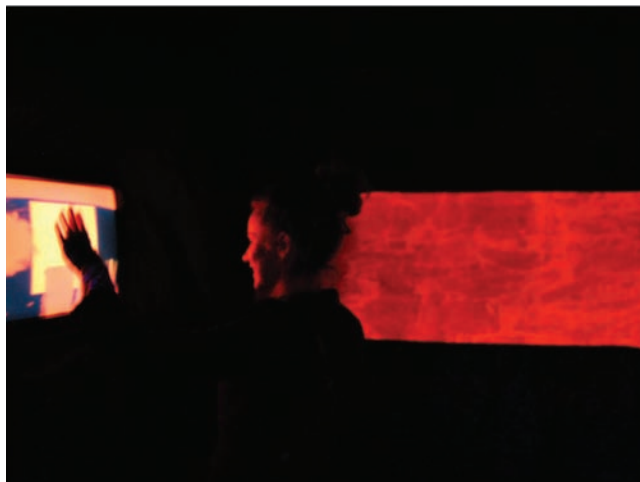
Zećo plays with the restrictions of the small gallery space: she reduces it even further, by making an artificial wall covered with black nylon and lowering the ceiling to under two meters. A TV and cameras are built into the wall and surrounded with fluorescent red-orange canvas. The mixed sounds of a human breathing and industrial noise, as well as the reduced light, enhance the audience's experience. As viewers approach the TV, they see their own faces on the screen as part of the animation. Zećo uses live camera feeds to incorporate viewers into the animated scenes. Viewers become essential parts of the show and are still able to observe on the screen the images of themselves deconstructed, shrunk, reduced, and cut as part of the moving composition.

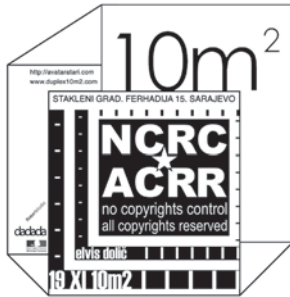
This installation is a product of the author's interest in combining sound, animation, video, and live camera in the exploration of personal issues as well as her desire to incorporate audience feedback and interaction into the work.

Maja Zećo

BODY CLAUSTROPHOBIA

Installation in situ, video, sound, painting
28th October - 05th November 2010





I see the artist as nature; nature as the artist! As much as an artist is under the pressure of civilization, that is how much nature is under the pressure of civilization! My work showed pomegranates captured and under the constraint of a tool that is used to press. In this case, the pomegranate is equivalent to the artist/nature and this tool is equivalent to civilization/business/media. I painted the tree of civilization rising from a sea of blood. I depicted a man in his office/box screaming. Also I have drawn a switch-board, showing that our planet is overloaded by human greed.

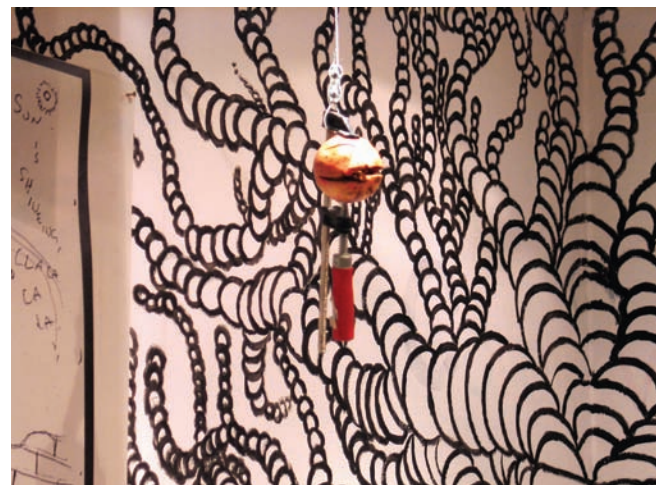
Elvis Dolić, November 2010

Elvis Dolić

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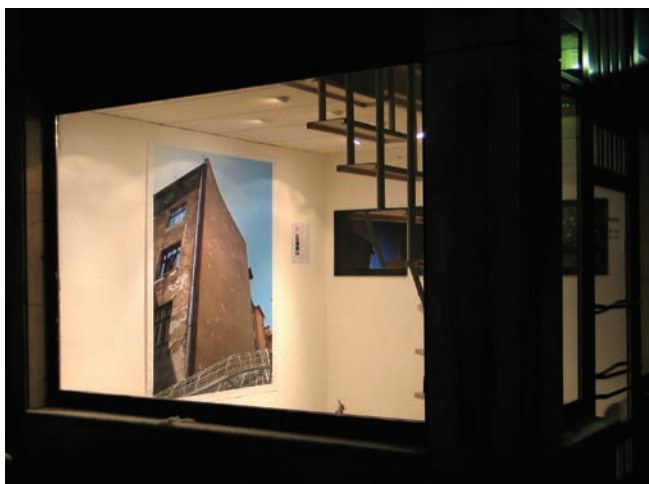
Wall painting, print, object

Thursday 19th November 2010 at 20.00





Edo Vejselović
UNTITLED
Photography
10th December 2010 at 20.00





Camille Laurelli

UNTITLED YET

Installation in situ, table, smoked Drina, ashtray, Ars Aevi catalogues, clean out teeth, filter of cigarettes, insects silvered, wood, paper, map
17th March - 05th April 2011

www.laurelli.blogspot.com

Camille Laurelli's work has always scared me a little. Laurelli himself has always scared me a little, too. When meeting him on different occasions around a buffet table at an opening, his nervous nonchalance and his inexhaustible flow of words has put me in absurd and embarrassing situations, from which no escape presents itself. I could feel my feet below me sinking slowly into the ground, going soft while my sense of judgment was being swallowed up by the super-massive black hole that forms in front of you when Laurelli starts developing an "idea".

But because it is well known that we are afraid of that which we don't really know, I wanted to give him a chance, and I went directly to his studio in search of the key to understanding his work. He gave it to me, and it unfortunately broke in the door...

Inès Sapin, March 2009





Between 1993 and 1995, Goražde was under siege. The city's inhabitants built hydro-electric powerplants which the Drina River would activate, thus producing electricity. The Drina project, lead by two French artists, aims to rebuild one of these machines with the help of the protagonists who were there for its creation. This machine was shown in the Drina River for the Goražde Prijateljstva Festival 2011. It will also be exhibited in France, sharing the resistance and the creativity of Goražde's inhabitants.

The video *Motifs (Drina)* is made up of the recorded and broken-up story of Juso Velić, a retired mechanic and original builder of the mini hydro-electric powerplants during the siege; it is also includes pictures of Goražde taken through a plate streaked with geometrical patterns, which are reminiscent of the sellotape railings placed on house windows to protect them from bursting. The patterns are like filters that prevent a person from seeing the entire landscape. They are also like bars through which looks and souvenirs are passed.

In collaboration with *Marjorie Glas*.
With the participation of *Juso Velić* and *Muhamed Bešlija*.

Guillaume Robert & Baptiste Tanné

MOTIFS (DRINA)

Single channel video, color/sound, 10 min, 2011

17th March - 05th April 2011





Artist Irena Sladoje created this video piece as an artistic contribution under the framework of the project “Individual Utopias Now and Then/Discontinuity of Generation Dialogue, or What Do We Have in Common?”

The video *Mila* features the artist’s aunt, who was working as a sales person in multilevel marketing systems because she had no other source of income during the period of sanctions and political isolation in 1990s Serbia. The multilevel systems and products she was promoting became her personal utopia(s) in which she believed; she opposed them to the total dystopia of the society in which she lived. The video is edited in a way that all Mila’s presentations and all the products she is selling create a single narration that questions the nature of human needs and our system of values and beliefs.

Asja Hafner, April 2010

Irena Sladoje

MLA

Single channel video, color/sound, 5 min, 2010

16th - 30th April 2011





Moreen Vogel
GDJE SU ZMAJEVI
 Lithography and drawing
 18th - 28th June 2011

From an old knowledge
 Or from the television
 A dream of war there was
 Within a child.

Imagination

Swoon breathing
 Filled empty bodies
 What does a hero within
 Look like from outside
 Stuck
 In a land of present
 Between
 A land of past
 Where people wait
 Amid the faint pulse of creatures
 Where legends haul silences
 From a dragon minded inner

The final battle
 Circle flying pigeons
 And fertile poo

Moreen Vogel, January 2012





For the exhibition “Julie / July”, designer Christian Horisberger displayed a chair based on a Swiss archetype produced by Horgen Glarus. By merging two backrests into one, the iconic form of the chair becomes a new typology. The chair stands upon two wooden beams that are cutting diagonally through the gallery’s room. By lifting one of the chair’s legs, the furniture appears to dance.

Horisberger graduated as an industrial designer from the FHNW in Aarau, Switzerland, in 2006. After winning the Swiss Design Award in 2007, he worked for three years in the studio of Alfredo Häberli. Since 2011, he has run his own company, CM Horisberger, working in the fields of product development, furniture design, scenography, and exhibition architecture.

Christian Horisberger

JULIE / JULY

Installation in situ, design chair, wood, lights

26th - 30th July 2011

www.cmhorisberger.ch





**Michael Dax an Ćacovone, Billy Friebele,
Bruce Feldman, Kathryn Zazanski**

GOING PUBLIC: 360
Video installation
Tuesday 26th July 2011 at 20.00
www.freespacecollective.com

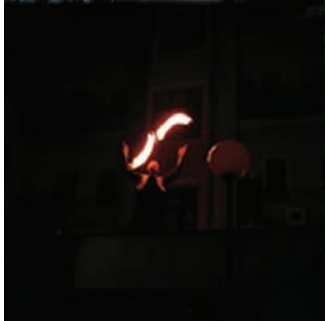
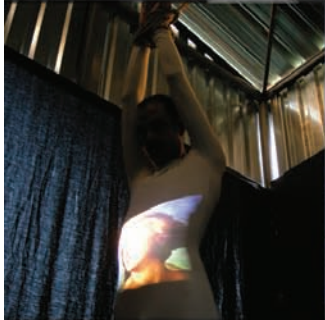
Recently, members of the FreeSpace Collective created a series of video collaborations, traveling around the world and shooting videos in public spaces. This footage resulted in two projects: The “360 Project” and “Space Over Time”. For the latter, public spaces in several cities were recorded with video cameras and the footage was layered on top of itself, with the most recent layer on top. This created a sense of compressed time, revealing patterns of human motion in cities around the world.

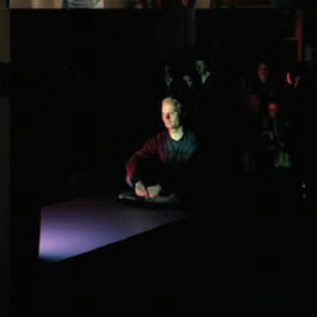
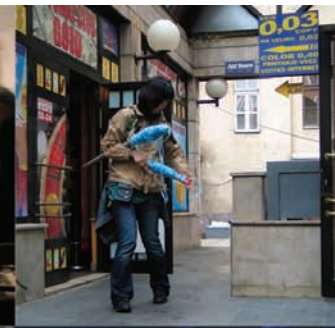
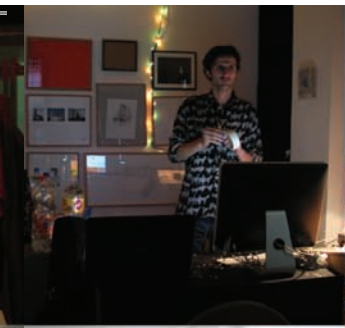
When this project was exhibited at the (e)merge Art Fair in Washington, DC, a live camera recorded the motion of viewers passing through the fair and layered this footage on top of past events. They then juxtaposed this live time-compression with the aforementioned footage shot around the world. The result was a cultural comparison of human interaction with spaces in different locations.

The “360 Project” involved four artists working simultaneously in different locations: Indonesia, Finland, Bosnia and Herzegovina, and the United States. For a period of two weeks, they visited public spaces in various cities and towns and shot a continuous 360-degree panning survey of each space. These clips were shared over the Internet, edited together in overlapping sequences and exhibited in Duplex Gallery in Sarajevo, Bosnia and Herzegovina, and at the Detroit Center for Contemporary Photography, Michigan, USA. Each day the video was updated with new footage. The result was an evolving global portrait of public spaces.





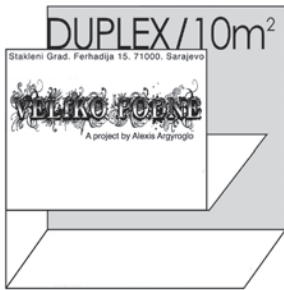






DUPLEX

2009-2011



Le Grand Midi (Veliko Podne) is a multimedia project produced and directed between Paris and Sarajevo, which includes a film, an exhibition program, and a series of autonomous forms derived from the same script. A fictional story, and its possible extensions and materials—*High Noon* is related to the creation of a place dedicated to contemporary art: the art and research center Duplex, in Sarajevo.

The 42-minute fiction video encompasses the largest part of the narrative materials and formats developed within the project's framework. The main characters in the screenplay include: Alia, who has returned to Sarajevo; she takes it upon herself to tell us the story of Paul, who disappeared in an accident in Paris. Nasrudin, who rose from the past with a donkey and some luggage, crashes at her place, with his own time, space, and work agenda. Jasmina is their mutual friend and the owner of the apartment. All of them have their own ways of inhabiting the apartment, which reunites them, as well as their own ways of storytelling. The action takes place in a special setting, which evokes something of a reality TV platform.

The script was written in Sarajevo in 2007; the production in France began in 2008; the filming in Sarajevo was carried out in the beginning of 2009, over three exhibitions in Galerija 10m2 and in Duplex, which, before the inauguration and opening, served the public as a construction workshop and a second film stage. The filming continued in France; recording of the original music, editing, and post-production took place in Normandy and in Paris in 2010 and in the beginning of 2011. The film premiered in Sarajevo in Duplex and in Paris in the Cinema L'Arlequin, at the end of May and the beginning of June 2011. The Franco-Bosnian team gathered the artists, technicians, audiovisual professionals, actors, and partners involved in different sectors (photography, animation, music, logistics, translation). The project was produced by the association Mismo in partnership with the association Dadada (Duplex/10m2), developed with the support of the Delegation of Fine Arts of the city of Paris, was financed by CNC (with the help of the production Dicréam), French Institute (Yellow Card Generation), European Commission (DG Education & Culture – Youth in Action Program), Foundation Hippocrène, French Embassy in Bosnia and Herzegovina, and the members of the association Mismo.

Alexis Argyroglo
LE GRAND MIDI / VELIKO PODNE
 20th January 2009 - 28th May 2011



Le Grand Midi (the film)

Filmed in dvcpro video with two cameras, colour and format 4: 3, stereo/ltrt sound, language Bosnian/Serbo/Croatian, with French and English subtitles, broadcasting support betanum/dvcam/dvd. The film, edited as fiction, which borrows from the cinema just as much as it does from fine arts (and to television by its filming device and its fabrication of time) is destined for the mix broadcasting on the TV monitor and screening.

After the shooting of *High Noon*, the film production also made possible the filming of a video by Adela Jušić entitled *A Dinner for Three*, (coproduction Mismo association, dir. Alexis Argyroglo) which was filmed with the same background, shooting, and lighting material, and with Raphaël Etienne and Aymeric François as cameramen.

Photo ©Martin Argyroglo Callias Bey

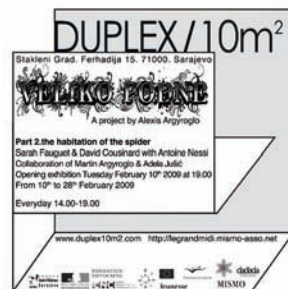




Le Grand Midi (exhibitions)

“Materials / Materijali”, Galerija 10m2, 20-31 January 2009.

The first exhibition took place in the Galerija10m2, conceived of as a site for video editing and production, as well as exhibition—Adela Jušić, the video director, worked on the first wave of material for the film. She filmed daily, edited first takes, then had them distributed the following day, and exhibited them with other materials in the gallery: an animation sequence (showing the after-images of the story), photos, elements which came out of the film set, musical propositions, the script. Galerija 10m2 is situated in Stakleni Grad, a network of covered passages in the city center, called “little Paris” because of the quality of its shops (which sell leather goods, shoes, and fabrics). The gallery is shown as a workspace: it reunites the materials of the story under construction. The workspace, configured as a living area by Adela Jušić, includes a living room and office in one: a space which offers refuge and serves as a hub. The top-back of the space was hollowed out to reveal the fitment that had previously existed there (cupboards, painting, marble like the floors); furniture that came from the apartment used in the film shoots—and replaced on the set by carved décor—are laid out with a welcome video and informational materials, as Adela’s office fit for visitors (with pedestal table, coffee table, etc.). The production office is on the mezzanine, run by Yuriko Hirohata and Maja Smajović. Arnaud Vaulerinh’s chronicle was other material produced at the same time. An extract from the presentation, which introduced the chronicle: “Arnaud Vaulerin, a journalist in the international department of the daily *Libération*, co-author of *Bosnie, la Mémoire à Vif* (Buchet-Chastel, 2003), participates in the project “High Noon”, by writing a chronicle published by *Le Courrier de la Bosnie-Herzégovine* (a branch of *Le Courrier des Balkans*). This chronicle gathers articles whose subjectmatter inform the script. The objective of this collaboration is to insist, in the manner of a close-up, on certain script zones, which demand, especially for the French audience, to be highlighted. The narrative form of these articles is somewhere between a report and a story. Searching for story-telling methods, unfolding of the facts, insisting on a material of those stories, of the history, and current events; these necessities, which are not a part of accommodation, a satin finish, subsistence, are a particular relief in Sarajevo”. The plan here is to produce the materials of the story, exhibiting them in a different way.



“The Habitation of the Spider”, Duplex, 10-28 February 2009

The second exposition in Sarajevo takes place during the filming, in Duplex Gallery, one hundred and twenty meters squared, attached to Galerija 10m2, where two levels are accessed separately. The exhibition introduces this space as a new art center in Sarajevo: the Duplex, managed just like Galerija 10m2 by Pierre Courtin. The exhibition is a sculptural direction of the character Nasrudin Hodja conceived of by David Cousinard and Sarah Fauguet, with the help of Antoine Nessi. Nasrudin Hodja, a burlesque and deceptive character who came out of the *High Noon* script, incarnates here a larger conception of the sculpture. The work of sculptures concentrates on Nasrudin’s surroundings, his bulimia of forms, poses, and his objects like derivations and extensions of the character; a heterogeneous work which integrates Martin Argyroglo Callias Bey’s photos and a re-run done by Cousinard and Fauguet, with the help of Aymeric François, in one film sequence. The upper level of the Duplex is Nasrudin’s living room, which gathers certain elements, furniture, and objects, which came out of the film set. But there are also new pieces created for the exhibition, including two mural compositions (a constellation of Nasrudin’s coat of arms and a geneses of the character as an ensemble of geometric and figurative motives), a wall in the form of a fragile and blunt device splitting the upper level of the exhibiting area in two, creating in that way a screening screen, and a working apron, tailored from the same material as the wall, array bricks, whose bits are put together by leather strips. The lower part is lit up only by the screening of the set-up, which Jušić created from a selection of images, shot for the film. A selection of numb, but however loud takes, showing Alia and Nasrudin, together or apart, buzzing about with gestures, circulations, and manipulation of objects separated from the linear narration of the script. The takes are shown two by two. A wood floor was installed for the decor of the apartment in the film; a floor, which had previously been threaded with Sarah’s and David’s axe strikes, all for the need of their “retake” presented on the upper level (which only consists of repetitive striking sound): left-overs or reliefs of the filmed performance. The exhibition takes place during Sarajevska Zima (Sarajevo Winter), a multidisciplinary festival.





Relics

Galerija 10m2, from 10th to 28th of February 2009
 Pierre Courtin exhibits in the Galerija 10m2, after the shooting, a selection of objects and game accessories: a cabinet of curiosities, in which every element takes after a relic or is a derived product. Some of those objects will join the 10m2 Collection, which consists of natural objects and very different statues (autonomous pieces and fragments of the works, limited series, scrapped elements, etc.), which has already been exhibited in galleries and institutions, notably in 2009 in the OUI Art Center in Grenoble.

Le Grand Midi (first screenings)

Duplex Gallery, Sarajevo, the 28th of May 2011, DVD screening. A screening in Galerija10m2 of the slide show consisted of on-set photos, taken by Martin Argyroglo Callias Bey. Cinema l'Arlequin, Paris, the 1st and the 4th of June 2011, screening Bétanum.

The Duplex

In the summer of 2008, while the film shooting was being prepared, there is a need for a space consistent with Sarajevo, in order to make a film set. There is a vacant space close to Galerija 10m2, in the net of covered passages of Stakleni Grad ("glass town"). It is a two-floor commercial space, 120m2. That's how a plan to use this space for the needs of the High Noon project was made, and in order to afterwards place an art center there, which would be managed by Pierre Courtin, with the objective to extend and make perpetual the activity of Galerija 10m2. An association, DADADA, is created in Paris in order to administrate both of these spaces, which is presented in a text, appeared in the *Gazet'art*, a supplement of the revue *Movement* (January 2009). The screening and the first financing of the film allowed the payment of the first six months of rent, which a Sarajevo property owner asked for as rent of the place. And an exhibition was created to open the doors of the art center so the shooting could continue (for "The Habitation of the Spider"). Works necessary for the development of Duplex were executed after the exhibition opening and ever since the Duplex has been hosting exhibitions and events which transformed it into an incontrovertible place in Sarajevo, recognized by Bosnian institutions and a large number of professional and amateur contemporary artists.



Screenplay and directing: Alexis Argyroglo

Actors: Tatjana Miličević (Alia), Miljan Vuković (Nasrudin), Dušanka Kilibarda (Jasmina), Enes Zukanović (lover)

Photography: Raphaël Etienne (chief operator, cameraman), Aymeric François (cameraman), Izet Kutlovac (electrician), Brice Pancot (tester)

Sound: Momo Lađević (sound mixer), Clément Trahard (sound mixer), Charlotte Butrak (sound editor), Samuel Aïchoun (sound mixer)

Set: Sarah Fauguet and David Cousinard, with the collaboration of Antoine Nessi

Montage: Véronique Frade

Assistant director and French translation: Damir Žiško

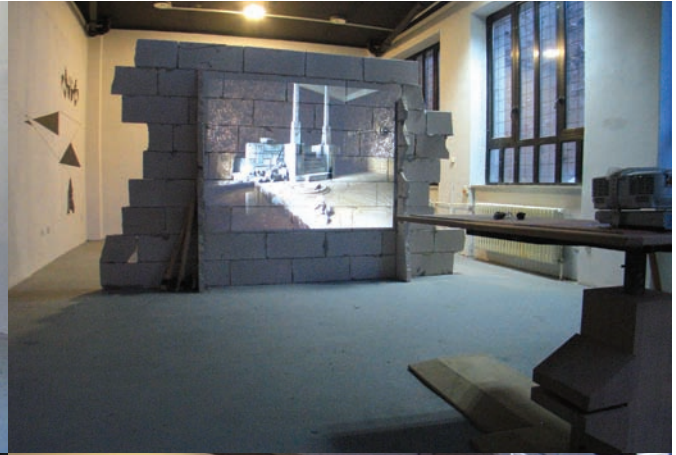
Original and generic animation: Julien Genoulaz

Original music: Los Taínos de Mayarí, Gautier Galard et Laetizia Placido

Production: Yuriko Hirohata (production manager), with Pierre Courtin (partner Galerija10m2), Mahir Bostandžija (general manager), Maja Smajović (production assistant), Guillaume Dubosc (production assistant)

With the participation of Lejla Kajić (make-up artist), Manon Prevost (manager, props person), Clara Remondo (script), Martin Argyroglo Callias Bey (on-set photographer), Adela Jušić (hive editor), Arman Garibović (manager), Edo Pečanin (manager), Hala Abi-Yaghi (English translation)

Four sculptures by Sarah Fauguet, David Cousinard, and Antoine Nessi (which we can find in the exhibition "The Habitation of the Spider") participated as autonomous forms in the film, animation sequence by Julien Genoulaz (put in music by Gautier Galard and Laetizia Placido) and the musical piece *Al Mediodia* which is the theme song of the film, written and composed by Jorge Cabreja for the project and performed by Cuban orchestra Los Taínos de Mayarí.





Poster of Sarajevo
 POSTER EXHIBITION / CONTEST
 20th March - 27th March 2009
www.vivele talent.com

Culture means sharing the same feeling with someone we don't know. You needn't be an intellectual in order to be cultivated. Culture is a cigarette offered on the Latin Bridge, a Turkish coffee in Baščaršija, morning mist over Bentbasa, "Bolujem ja" sang in unison at the club Sloga, roast lamb at Kibe's, the latest joke about Suljo and Mujo, the muezzin's call responding to Cathedral's bells...

Culture is all these little things that are essential for everyday life, without which Sarajevo would be just yet another city in Central Europe. We wanted to find this exceptional atmosphere again, and so we started this competition entitled "Sarajevo Poster", democratically giving everyone the possibility to express their vision of Sarajevo's unique urbanism, the soul of the place, the *genius loci*. The Franco-Bosnian jury, with Florence Hartmann presiding, was very sensitive to this fantastic creative energy emerging from the collection of submitted works. The one hundred and twenty-two posters of Sarajevo gathered in this catalogue are a wonderful answer to our question. Bravo everybody, thank you Sarajevo, long live the talent!

Jean-Francois Daoulas

Founder and director of the association Vive le Talent

With: Armin Ajdarpašić, Nejra Alić, Zora Banjac, Muhamed Baručića, Nelisa Baždar, Safet Begić, Manon Benett, Naida Begović, Adnan Bićirović, Christiana Biron, Sarah Bole-Besancon, Jadran Crnogorac, Jadran Čilić, Ena Čabrić, Mirna Česović, Esad Česović, Adela Dautović, Pablo Devisme, Nerma Dizdar, Abidin Dobrunaj, Snježana Domazet, Dzenat Dreković, Claire Dupont, Jasmin Duraković, Sanjin Fazlić, Marko Gačnik, Boris Glamočanin, Edvin Granulo, Dražen Grujić, Nina Hadžić, Kenan H.Omerović, Sanjin Halilović, Eldin Hasanagić, Aida Herceg, Boris Hodak, Velid Hodžić, Sarah Huet, Edin Hurem, Vedrana Ikalović, Davor Ilinčić, Adnan Jasika, Siniša Jevtić, Sanel Jusić, Haris Jusović, Adela Jušić, Alija Kamber, Emir Kapetanović, Zlatan Karadža, Anita Karić, Zlatan Kapić, Mersiha Karić, Zehrina Karić, Zlata Karkin, Dušanka Kilibarda, Kemal Konaković, Dragomir Krzić, Kenan Kuhinja, Adnan Kurt, Anela Kurtović, Milica Latinović, Juliette Limonier, Philippine Limonier, Ismet Lisica, Ana Lukenda, Marin Malbašić, Mirza Mašić, Almir Mazalović, Sandin Mededović, Kemal Mehmedović, Sabrina Mejrić, Ivana Mijić, Amir Milić, Samir Misira, Envera Mujkanović, Aldin



Okerić, Emir Osmić, Renata Papišta, Anel Pala, Goran Pelja, Sanja Planinić, Amandine Portelli, Aleksandar Prohaska, Sandin Puce, Vedad Rahimić, Emir Ramović, Marion Rogers, Tatjana Rukavina Fazlić, Esma Saračević, Donald Selimhodžić, Dženana Serdarević, Emma Silvestre, Demis Sinančević, Saša Skoko, Ira Skopljak, Adnan Sofradžija, Boris Stapić, Bojan Stojčić, Una Subotić, Rasim Šahman, Selma Šakić, Nadza Šakić, Goran Šarkanović, Alma Šemšić, Habib Šljivo, Neven Šotra, Mladen Štrbac, Irfan Teskeredžić, Ariane Thiabaud-Vespierre, Goran Tiro, Kenan Tuzi, Ervin Uščuplić, Edo Vajslovčić, Elvira Vejzagić, Dejan Vekić, Zvezdana Veselinović, Zlatko Vitković, Nardina Zubanović.

Jury: Florence Hartmann, Edin Numankadić, Sead Gološ, Aleksandra Nina Knežević, Branko Vekić, Pierre Courtin, Jean-François Le Roch, Jean-François Daoulas.





Adela Jušić

A Dinner for Three

A single-take video performance shows a man having dinner and two women with bandages over their eyes on his left and right side, in a classical composition and lighting design.

“The man who eats is Hadzi-Ganija, an old Muslim that I met in the old part of Sarajevo. He is a modest figure, in a humble suit and a Muslim hat, known to everyone in the old city, praying five times a day in the biggest mosque. His ritualistic manner of eating offers a contrast, presentating a mixture of East and West that is specific to Bosnia and Herzegovina”, writes Adela Jušić.

Hadzi-Ganija is presented as a performer, although he is behaving naturally in his actions. Two women behind the table, with their covered eyes and quiet presence, symbolically present and perceive “the other” in cultural terms and with reference to patriarchal society.

Single-channel video/sound

Year of production: 2009

Duration: 00:16:27

Camera: Raphaël Etienne and Aymeric Francois

Sound editing: Ognjen Šavija

Coproduction: Mismo Association (dir. Alexis Argyroglo)

Leila Čmajčanin

Mysterious Artist

“I don’t like making statements about my art because I believe that doing so would somehow stir the audience toward thinking what I think. For me, as an artist, it is paramount to influence the audience to think for themselves.”

Leila Čmajčanin, April 2009

Photo © *Nerma Sofić*

Adela Jušić

A DINNER FOR THREE / Video instalation

Leila Čmajčanin

MYSTERIOUS ARTIST / Performance

27th April - 07th May 2009

www.adelajusic.wordpress.com







Sit-No. Like a command used in the army to acknowledge the number of remaining days. This is the countdown of days of serving art—through works which examine and critique ideological, cultural, military, and political systems. The work reflects the critical attitude of an artist outside society who employs subversive approaches.

“I Serve Art” is a multidisciplinary project, which comprises the works I conceived during my nine-month isolation (October 2006 - July 2007) in the former army barracks Vrbas, in the center of Banja Luka. Vrbas (today a university campus) symbolically represents the central place of a totalitarian system’s apparatus, whose traumatic consequences are still present in our society. Through my nine months of residing within that confined space, expressing through performance and multimedia interventions, I deconstructed the identity of the place and a personal history rooted there. My personal connection to the previous function of Vrbas: I spent six months there as a trainee to become a reserve officer and three months as a trainer to thirty soldiers. The goal of my repeated residence there for the same period of time and the ritual repetition of my psychological and physical state (with all its inhumane implications), was to question the limits of endurance of the artist’s body in the service of art. Thus, art becomes a means of decontaminating and deconstructing the space. As I was starting this work in progress, I created a Web page, which represented a work called *274 Views to the World* that adequately established communication between an isolated artist and the outside world, society. The final phase of the project was an intervention inside the building which formerly housed the school for reserve officers, and which is now the Academy of Arts and the Rectorate of Banja Luka University. This kind of artistic employment is both critical and investigative, and it represents a possible model for progressive artistic engagement.

Mladen Miljanović, January 2006

Mladen Miljanović
SIT-NO, FROM "I SERVE ART"
 Combined technik
 09th - 20th May 2009
www.mladenmiljanovic.com







Interview with *Navid Nuur* conducted by *Martijn Verhoeven*.

Martijn Verhoeven: Navid, you have previously stated that you have a problem with the term “site specific” in relation to your work. Can you elaborate on this?

Navid Nuur: The term site specific is often used when a work is created in, or made for a specific place. I don’t believe in that. A person is namely, from the inside, extremely site specific: the individual considers himself in regards to his physicality and surroundings. I believe more in this kind of site specificity. Every work that I make is site specific based on my personal inner space. The outer world, the locations, etc., only offer possibilities to strengthen this. If you see site specificity in an external sense, by the location where you work, than you are dependent on the space and you will fit your work to the space. And I don’t do that. Within me there are works that can be strengthened or sharpened by a specific location, a place outside me. You feel that, from the inside, a work can be completed by a specific element of the outside space. I, as an artist, see myself as the middle-man responsible for supporting this link as well as possible. This is why I see my work more as modules that can build on from other works or locations. And as an interim: a temporary form between the outside space and myself. If you add these terms together, then my works can be described as intermodules. I prefer to use this term for my work instead of site specific, or sculpture, etc.

MV: For the project at Duplex Gallery in Sarajevo you are going to make a new work. Can you explain what you plan to do there?

NN: Ultimately, very little. I have a few photos of the space, but I have yet to physically experience it. Looking at photos of a place is an extremely one-dimensional activity. Looking is something you do with your entire body. What I am going to do, I think, is first analyze the location and see what the connection is between new work and old work that I may be able to renew, in relation to a specific place within the space. But first, I will take a good look and walk through; see the space, feel how it moves, how the light falls, how perspective changes.

After this I will be able to find the best work that can be presented for Duplex. How it will look, I still don’t know. What also may oc-

Navid Nuur

(NO) NORMS FORGOTTEN

Curated by *Martijn Verhoeven*

Installation in situ, mixed medias

22nd May -13th June 2009

www.navidnuur.nl

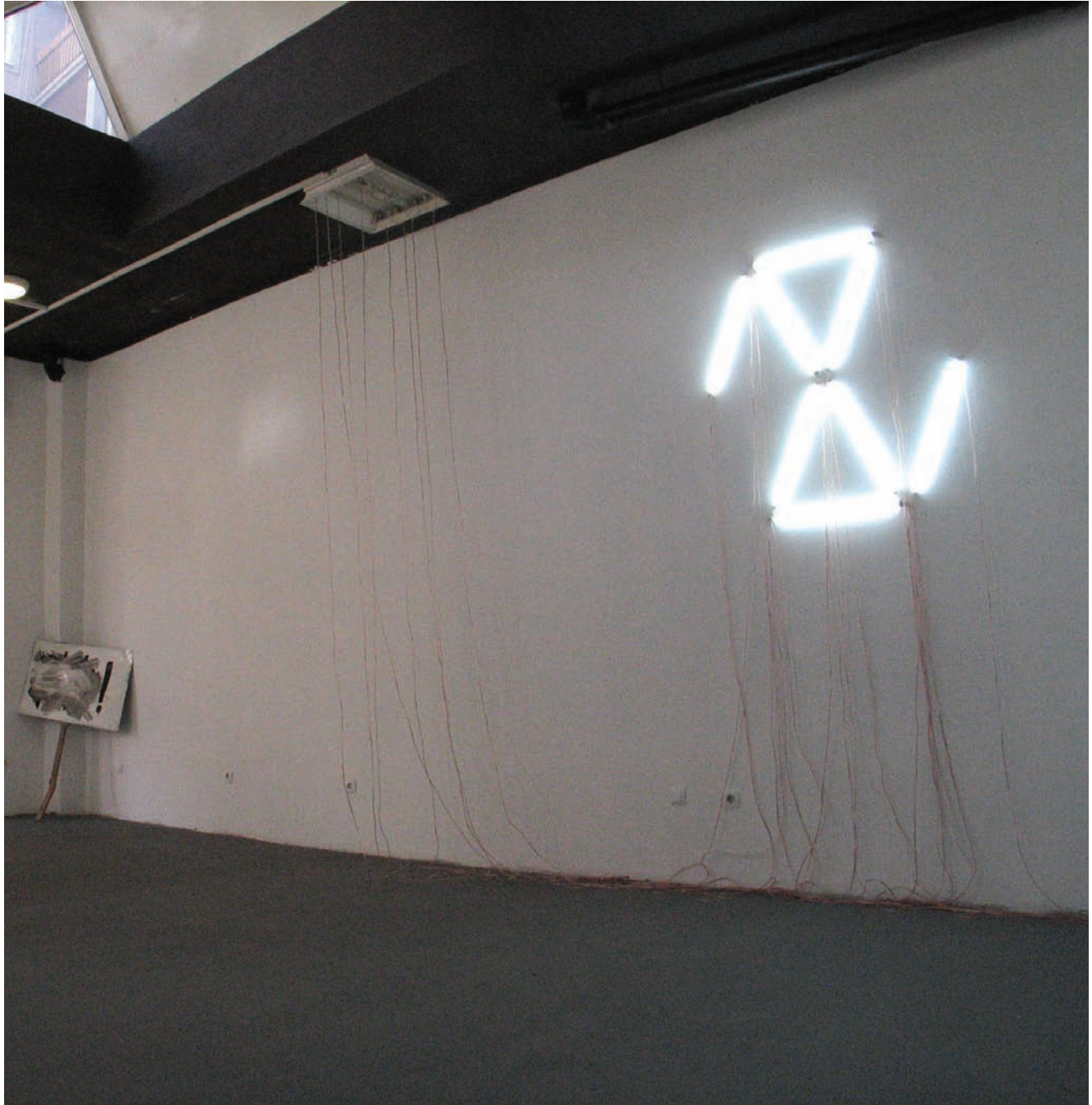


cur is that I may use the space to lay bare a particular theme. In this case, it will be relevant to the title of the exhibition: “(NO) NORMS FORGOTTEN”.

MV: With the title “(NO) NORMS FORGOTTEN”, you suggest an ambiguous attitude toward standards and the absence of standards. Which standards are you referring to?

NN: As a separate meaning, NO is concealed within the word NORM, which I find exceedingly interesting. You can read a double meaning in the title—NO NORMS FORGOTTEN or NORMS FORGOTTEN. A “standard” is a form of assessment, a mode used to measure worth. This worth, when creating or regarding art is generally unstable. And extremely personal. Sometimes the standard is to have no standards, which is also a standard.

In this case, the title is close to the design for Duplex Gallery. Normally I know more about a particular place, or I first go to the location and do some kind of research. By not doing this first, I am going against my own standards. And also by not taking any work with me from the Netherlands. What remains is a commitment within my art practice



that I want to apply in Duplex. So for the sake of one part, I consciously leave another part of my standards in the Netherlands. But on the other hand I take myself (the medium that makes and chooses the work) along, so a part of my standards remain.

This double load is finally represented in the poster used to promote the exhibition; you must hang two of the same posters, overlapping, in order to read the full title. With one poster you get the word “NO” apart from “NORM”.

The method by which it is hung will determine the title: (no)standard or standard. Also, the poster is printed on poster paper, which always has a single color on the back, usually a blue; this is done so that nothing of the background where you hang the poster can shine through. Now, the poster is also hung reversed with the blue side to the front, and the images of my work and this interview towards the wall. The complete positioning and treatment of the posters is in direct relation to the title “(NO) NORMS FORGOTTEN”—the manner of hanging, and the giving and taking of information.

MV: Your interest in language and the relationship between words and things, is this furthered by other theoretical writings? (Foucault wrote, in my opinion, a wonderful book: *Words and Things*)?

NN: Not so directly. It is more of a combination between my graffiti past and the fact that I am extremely dyslectic. I have/had a love-hate relationship with language. The way a title of an artwork can sometimes resonate completely without needing the artwork itself. The form of the letter in relation to its own abstract body, if you don't recognize the letter. It often occurs that one sentence says so much that the form of the art, literally, becomes one with the sentence. For example: AASS WWEE BBEECCOommEE OONNEE. What else can I say? The body as material, as a result? It is complete, at least for now.

MV: The love of language I can understand, but the hate? Can you explain that?

NN: Yeah, it must be read like a child in a class, one who never did so well. Christmas cards and birthday cards with missing letters or letters that were reversed. I once had an commission for a wall painting in a bike store, when I brought the owner to the wall, to proudly



display my finished work, I discover that I has written the name of the store with an “e” in the place of an “a”!

I think that the “hate” comes because I had to read Farsi as a child (which ultimately didn't work). These are signs that I could only remember as shapes because, as a child, they had no connection with the Western ABC system.

Because of this, I never created a bond with letters and mainly registered their shapes. So HUIS (house) is not HUIS, but: Two sticks that are upright attached to a middle stick, and then a bowl, and then a pole and then the snake.

The learning of words, (ignoring years or rivers or the names of cities), was purely a question of imprinting pure shapes in the mind.

Which ensured that my imagination was very developed at a young age. But I wasn't able to do so much in the lessons at school. And I still have difficulty with reading and writing, though now the computer reads text for me. She's called Alice, the female computer voice,

and because of this I can see the information from a text, in my mind, without having the words and letter first obstructing it.

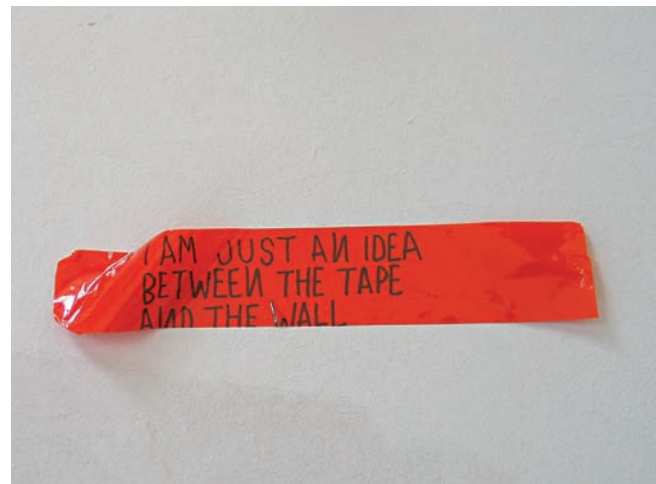
MV: “Looking is done with your eyes, with your nose, with your hands, through another person’s ideas”. You said this previously in an interview, does this mean that you must primarily experience your exhibition, and not simply contemplate it?

NN: Properly regarding it can only be done if you first experience it. Everyone looks with their entire body; an artwork often simply invites the eyes so that it is seen. I try to build my work from a collective spiritual and physical approach. So that not only your eyes are invited to do the seeing.

MV: You just mentioned your plans for Sarajevo; can you tell more about your working process? For example, do you sketch before you come to the final work? And I understand that your studio has a kind of separation of spaces, between the upstairs and downstairs, where you do separate things?

NN: Correct, in my studio I have an extra level where I think, write, design, and select ideas. A few of these have enough worth for me to work with and then these move downstairs, to my studio, where I then begin to work physically with the idea. This applies namely to works that can stand separate from the specific space, or indeed, must move into a particular place. For Duplex, I know very little, so I am only taking my experience with me. Work that I may make on location will then be created from pre-existing local materials. I want, this time, to leave the process open, but it must be related to my first impression there. As a kind of training.

MV: Thank you very much.





Clôde Couplier

ONLY TOUT

Installation in situ, mixed medias

22nd June - 10th July 2009

www.clode.couplier.free.fr

Fat girl isn't on the plane

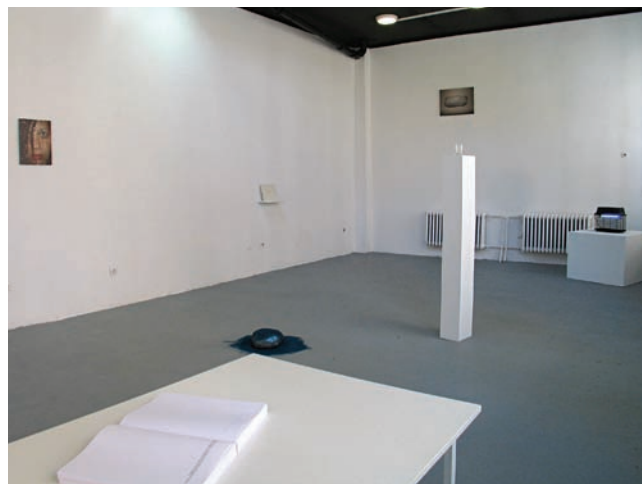
It's a nice Sunday. It's sunny. Not too hot. Mowers outside hit with all of their strength. Children shout at the rhythm of the trampolines. The bells from the next door church have already sounded dominical competition for cleaning family properties. It's Sunday and everybody has a right to it. Everything is in order. Even in the apartment of twenty-eight square meters, which belongs to the girl who lives on the last floor. Nobody knows her name. Her mother surely did, but she's been dead since last winter. Fat girl. But small. There is simply no need for detailed explanations. Everybody understood. (...)

A child that has become a young girl and is now on the point of becoming a young woman. She was exceptionally beautiful. Fat. Very fat. Beautiful. Very beautiful. Beautiful and Fat. Fat and Beautiful. Fat girl.

It is she who gloriously, put the Capital letter on this name, which she has made her own. It is clear and good for her. Fat girl is practical. Twenty-four hours a day. Seven days a week. Night and day. Day and night. Fatter every second. The skin tightens, nerves loosen. She's not winning her life, nor losing it. She simply lives it and tries not to make it too difficult. It's Sunday and she counts not to waste this day. Oh, well. It's Sunday and as it had been foreseen long ago, she won't move from her apartment.

For Fat girl, life is like a duty free, an American airport where it doesn't really matter whether you're coming or leaving. She's definitely staying glued to the ground.

It's Sunday and she finally puts her first foot on the ground. Ten minutes later the other one joins the first one. She finds herself sitting like that on the edge of her unmade bed, covered with a remote, magazines, and empty paper bags. It smells like the stale smell of chips and sweat. She likes it. To succeed in this almost everyday performance of going from the horizontal to vertical position, movements have to be slow and precise. Nothing can be the result of the coincidence. It would be an incident, an accident. If she ever finds herself nailed to the ground, like a clumsy Coleopteran, a turtle, she'll have to press the magic button, which is hanging around her neck,



like an enormous diadem until two human technicians come to put her back on her feet in order for her to continue to live normally. No, not right now. There's no real need for something like that right now. Not now. Slowness was in place, the precision was her big sister.

Fat girl imagined her body as scenery. Fat girl imagined her body as a pile and she enjoyed seeing herself like that. The idea that her body could accumulate a gram here and a gram there made her rejoice. She was looking at that in the mirror. Each new roll of flesh was a victory. Each new fold was a crossed border. Finally she took her courage in her hands, her two faithful supports, a wooden cane in the left one and a stylish violet stick in the right one. Her bones were hurting her. But she needed to go. A fabulous desire to place something enormous at the bottom of the toilet stood up straight all the way in her rectum. She liked these kinds of moments. This yearning need that needed to be held, squeezing the bottom before letting out a magnificent manure, Landes' dung as well as Fjords' shit. It depends. However, she had to reach the bathroom. A thing she couldn't easily do, but for her this is largely a part of a primordial excitement. Dragging her feet along, she passes by her three overfilled refrigerators, and she immediately thinks about the hunger that is overcoming her. Having arrived to the right place, she doesn't undress, because she lives naked. She looks at herself in the mirror. She likes herself even more than yesterday. She is divine. In the light of her new solar seat, lightened non-stop, always ready to receive her enormous triple ass. She watches that "unique body", made of a thousand breasts, a thousand bottoms, a thousand lips. Bluish light invades the room, making her even more strangely beautiful, from another world where everything succumbed to her reign.

But forgetting her hurried biological need, Fat girl doesn't have the time to sit down on the toilet seat and she shits the way one shits a huge shitty chocolate shit. Straight like a letter I, and not any less proud, it makes under her a big boomshit. A sublime joy without comparison. Even better than usually, she closes her eyes like an actor who pretends to be dead at the end of the film, when his darling comes running with her mouth full of regret. Even though Fat girl often surprises herself thinking that all of this is better than making love, this time she has reached the peak of the existence like no other. Nirvana, Paradise, Ali Baba's cavern. She inhales deeply this smell, her



own smell, and then a feeling of extreme happiness moves her from the bottom of her soul. Suddenly she has this last thought of compassion for those sad, unfortunate, and numb beings who, however, everybody possesses in their wombs and shares the same secret of the eternal happiness. She is Lucky. She pisses abundantly with a retro-active reflex, then warmly, and then she rejoices. The image of three refrigerators where not even a light could find its place, comes to her mind one last time. The possibility of filling up that magical body one more time doesn't mean anything to her compared to this much ecstasy, this much liberty. Life couldn't be more beautiful than this. Shitting standing.

Here it is she's pressing one "and than shit..." letting her fall in the smell, softly rolling between the shit and the solar seat. Floating in the Blue. Nobody will come this Sunday. Fat girl won't press the button.

Serge Conte, May 2009



Lisa Bushe, Baptiste Debombourg, Damir Radović

GIPS

Installation in situ, mixed medias

13th - 25th July 2009

www.lisabusche.de

www.baptistedebombourg.com

www.damir.radovic.over-blog.com

The Center for Research and Contemporary Art Duplex/10m2, in partnership with the Goethe Institut and the Embassy of France in Bosnia and Herzegovina presented “Gips”, an exhibition realized by two contemporary art galleries, one German, one French, and in association with Galerija 10m2. Each gallery presented one of its artists.

Lisa Bushe is represented by KUK Gallery in Köln, Baptiste Debombourg is represented by Galerie Patricia Dorfmann in Paris, and Damir Radović is represented by Galerija 10m2 in Sarajevo.

The exhibition is built around two ideas: a still image, the work of three young artists introduced in the art market; and the organisation of meetings and discussions with the artists and art dealers.

“Gips” has the ambition to promote exchanges between young Bosnian artists and European professionals from the European market, to favour the creation of new partnerships and new projects, offer opportunities to young artists to integrate themselves into galleries and the professional art world, and open for them the doors of a market that so far has had difficulties to emerge in Bosnia and Herzegovina.







**Mai Yamashita, Naoto Kobayashi, Meiro Koizumi,
Yuki Okumura, Chikara Matsumoto, Daisuke Nagaoka**
JAPAN VIDEO WINDOWS
Video installation and workshop by Yoshi Inatsugi
Co-curated by Silvija Dervišefendić
31st July - 14th August 2009

The window through which we are looking out.

Contemporary Japanese video art is, to the international audience, still largely unknown; or rather the public is not updated with its recent currents (forgetting for a moment the extremely provocative Japanese video activity, which is well-known in the art industry). This lack of awareness is unlikely due to lack of interest in this particular medium, but more likely due to the rare opportunities for the display of video works by young Japanese visual artists outside of Japan.

“Japan Video Windows” is a project initiated by DADADA Association for Contemporary Art Sarajevo, run in cooperation with the Japan Foundation, Kyoto Aeroport, French Embassy, and Japan Embassy in Sarajevo, and the MIA CA Moving Image Archive of Contemporary Art Japan. The aim of this project is to promote contemporary Japanese art—engendering more attention to the new identity of video as a medium and its association with other media, and its artistic, social, as well as cultural and political responsibility. This project will include video exhibitions of young Japanese visual artists, while lectures and video workshops will be run by professor and artist Yoshiaki Inatsugi.

“Japan Video Windows” is a continuation of the existing partnership made by a first cultural exchange three years ago, when several Bosnian artists exhibited their works at Video Salon 2006 in Shiga, Japan. The present show in Sarajevo exhibits several Japanese video artists, who exemplify different expression and video aesthetic: Mai Yamashita, Naoto Kobayashi, Meiro Koizumi, Yuki Okumura, Chikara Matsumoto, and Daisuke Nagaoka.





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
www.myspace.com/ambrosiaassociation

By encompassing architecture with text, sound, light, and movement, Ambrosia questions the four fundamental principles of its existence. To escape from a terrifying panopticon of infantilizing civilization, where an opening is essentially a closure of all possibilities, Ambrosia builds its own U-TOPOS as ARCHI-TOPOS, where no one can see everything.

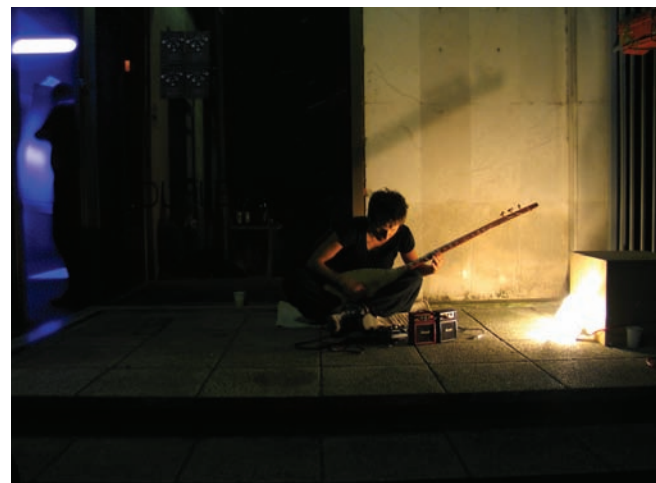
Aware of their minor temporal dimension and limitations, the people who make up Ambrosia can be only self-ironizing witnesses of the play of open and closed; they are made second-hand smokers, fascinated by the U- and ARCHI- TOPOS of their own, by the perspective of pan-catastrophe.

Acting in the filed of (counter?!) cultural production, in art and humanities primarily, Ambrosia has implemented over one hundred and fifty artistic, interdisciplinary, and multimedia projects—art performances, concerts, theater plays, exhibitions, lectures, radio-broadcastings—and has organized several international festivals and conferences, and published numerous textual and audio materials.

Ambrosia has acted in Bosnia and Herzegovina, Croatia, Slovenia, Serbia, Montenegro, Italy, Hungary, Czech Republic, Norway, and Germany.

In its creative work, Ambrosia contextualizes the sublation (Aufhebung) of any kind of borders; sets itself asides from any past or contemporary ideologies; escapes from “isms”; depersonalizes the author; escapes from the main points or outcome of its activities; Ambrosia explores and play with meanings; finally, in the sphere of various artistic production, Ambrosia is bricolage.

The art performance and sonic installation “Pasivni Pušači / Second Hand-Smokers” offers a new artifact to their wider artistic practice, which questions and reevaluates Ambrosia’s own position in a pan-catastrophic world.





Ivan Hrkaš

SUCK IT... LICK IT

Video installation and sweet painting

Curated by *Silvija Dervišefendić*

02nd - 10th October 2009

With its provocative title, this multimedia work is a reaction to the manipulation of sex in everyday life, where ordinary objects of everyday use are becoming a means for and an object of sexual expression. Ivan Hrkaš takes gummy candies, more precisely Haribo gummy bears, and changes their use. He says their texture remind him of the texture of skin (especially certain parts of the human body) and thus the use of this product provokes erotic connotations. On the other hand, the choice of Haribo bears, one of the world's most popular candies for children, suggests that sweets themselves can be used as a means of seduction. These bears, treated as the backdrop for porn portraits, may seem grotesque. But at the same time, they lure in the visitors. They exert the power to manipulate one of our primary biological determinants—sexual instinct.

With his video works, projected between the gummy-bear portraits, Hrkaš plays with the sensuality of ordinary activities, like eating, in this case sucking on gummy bears. With the presented actions, Hrkaš brings attention to the words “lick” and “suck”, which in everyday communication carry sexual connotations, and in most cases and allude to specific sexual acts.

Ivan Hrkaš uses various modes of expression—paintings, mosaics, video—to point out the general decadence that lies behind the power of advertising and promotional campaigns of all kinds of products. Sex is still the world's best-selling commodity.

Silvija Dervišefendić, September 2009







What is / where is / is there art in chaotic and traumatic societies? In the environment of contemporary primitive local kitsch, art, as a prerequisite for identity of a culture, and indeed a nation, is echoed in its album with no owner. Degradation of human values and the rule of new primitivism are caused by the animal impulses of individuals and groups. We can recognize the consequences of that impulse in the creation of an inhuman order. An artist, referring to trusted paragons and sources according to one's own choice of values, connects physically the value of an artwork to the current local "values", thus establishing communication capable of offering a solution—a recovery.

Ervin Babić, October 2009

We Are the Revolution

Joseph Beuys, 1972

Ervin Babić

LA RIVOLUZIONE SIAMO NOI / REVOLUCIJA TO SMO MI

Performance and video installation

31st October - 15th November 2009

www.scca.ba

ZVONO
Nagrada ZVONO 2008 / ZVONO Award 2008





Ervin Babić, *Memory Room*, 3 channel video installation, 2007 - 2011



Michel Doneda & Jonas Kocher

IMPROVISED MUSIC

Performance: Saturday 21st November 2009 at 19.00

www.jonaskocher.net

Accordion player and saxophonist, Jonas Kocher and Michel Doneda focus on the infinitely small, life's elusive textures and moments. They improvise, but this apparent spontaneity is extensively prepared, in order to let the energy flow with the least possible interference. Consider the body in movement as we take a train, walk, or dream. The vehicle developed in real time by the saxophone and the accordion is wide enough to accommodate every traveler curious to follow a road that will exist in time only for her, for aimless listening but high stimulation of the senses. This concert is part of a tour consisting of ten concerts. Michel Doneda (France), an outstanding musician in the improvisation scene, and Jonas Kocher (Switzerland) are setting out for cities including Zurich, Ljubljana, Belgrade, Sarajevo, Sofia, Skopje, Prishtina, and Istanbul, where they will encounter musicians in each city.





The installation was set for a Muslim sacrifice holiday when thousands of animals in Bosnia and Herzegovina and around the world are slaughtered in the name of Allah. It is meant to show the contrast between the modern society and this pagan ritual that we grew up with, by turning the gallery into a “contemporary”, sterile space for sacrifice.

Adela Jušić and Daniel Premec

Adela Jušić & Daniel Premec

IN THE NAME OF...

Video sound intallation

Saturday 28th November 2009 at 20.30

www.adelajusic.wordpress.com

www.premecdaniel.com





Emmanuelle Antille

STRINGS OF AFFECTION

Single channel video, color/sound, 10 min, 2009

05th - 20th December 2009

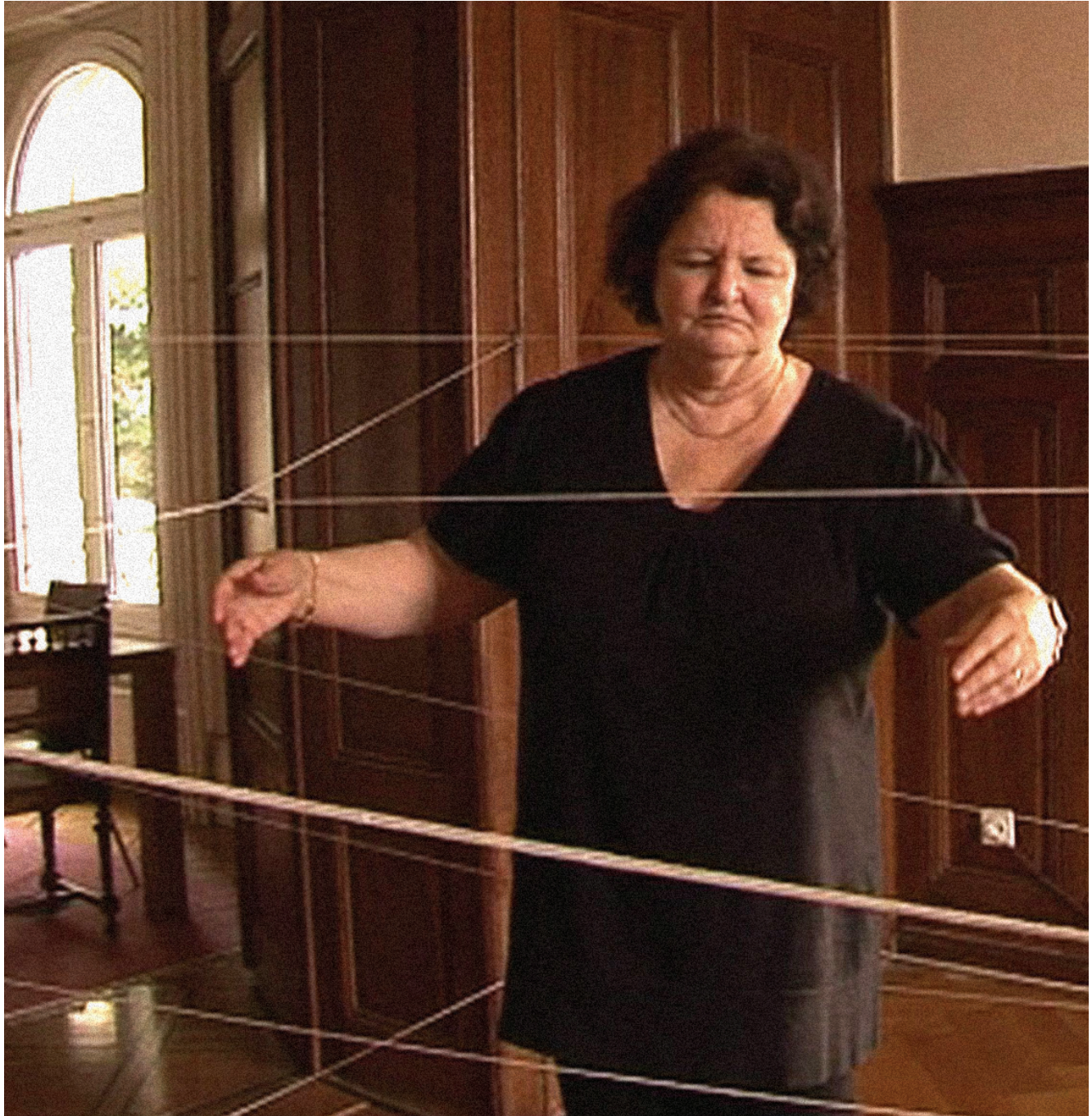
www.emmanuelleantille.com

Strings of Affection shows the particular connections between a woman and her domestic space. Using a ball of string, a woman begins weaving threads through all the rooms of the house, creating a web inside the apartment. Little by little, a strange inner geometry takes shape, a geometry which is at once liberating, but starts to be, paradoxically, completely constricting.

The apartment becomes a mental space, a mirror of the character's psyche, as if we could follow the thread of her thoughts.

The architecture appears as a place of mutation—closing in on itself as a trap. Taken in this net, the woman's body is obstructed, whereas its spirit escapes and the gestures are liberated.







Bojan & Dada Hadžihalilović: TRIO Sarajevo

NAŠA PRIČA

Print on canevas

18th December - 05th January 2010

www.fabrika.com

In the context of the “Notre Histoire” exhibition at The National Gallery of Bosnia and Herzegovina, organized by the André Malraux Cultural Center of Sarajevo, Bojan and Dada Hadžihalilović (together with a third artist, Lela Mulabegović Hatt) make up the design group TRIO Sarajevo. Formed in 1985, originally as a three-person design team composed of graduates from the Sarajevo Academy of Fine Arts, TRIO were part of the Sarajevo generation raised on punk culture and Pop art.

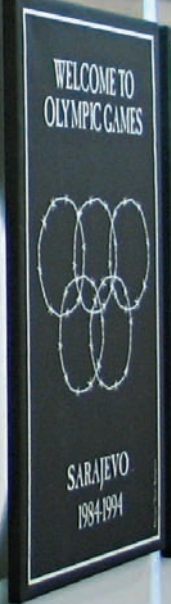
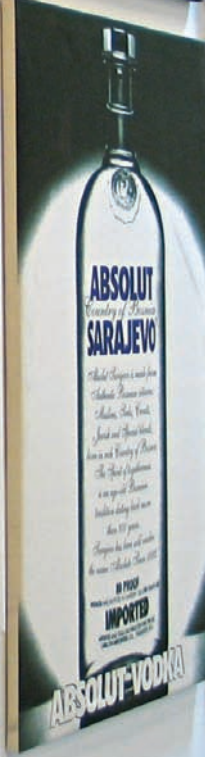
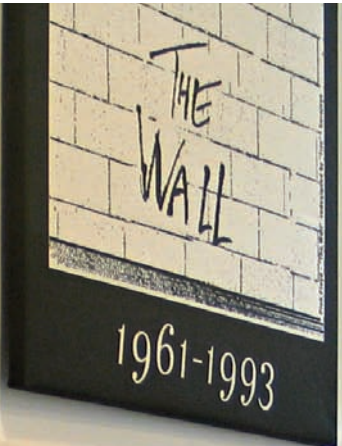
By the late 1980s, *TRIO* had become one of the busiest and easily the most innovative design company in former Yugoslavia. Their first widely-acclaimed work was a redesign of the famous Beatles album cover Sergeant Pepper for the pop-rock group Plavi Orkestar (Blue Orchestra), which sold almost half a million copies. From there, TRIO went on to create designs for a number of other bands, theater companies, and art and culture-based magazines.

“In April 1992, the Bosnian war began, and Sarajevo was besieged. Despite the obvious hardships of life in a city under siege for two and a half years, and although they had many opportunities to continue work outside Bosnia and Herzegovina, TRIO opted to remain in Sarajevo throughout the war. Faced with a market suddenly reduced to a three-kilometer-wide stretch of a city under attack, TRIO nonetheless continued to earn a living as commercial designers, receiving payment for their work in food, cigarettes, and (occasionally) small amounts of money. During the war TRIO managed to assemble a computerised design office put together from various components which were borrowed or begged from friends and colleagues in Sarajevo... In addition to their regular work, TRIO have also invested a great deal of time putting together a collection of graphic art aimed at raising awareness about the plight of their city throughout Europe. The work that has made them famous in Western capitals is based on a series of reworkings of well-known advertising and pop-art images, such as the logos for Spielberg’s *Jurassic Park*, Coca-Cola, Absolut, Warhol’s famous Campbells soup cans, and satirical adaptations of famous posters, such as Marilyn Monroe’s film *Some Like It Hot*, Your Country Needs You, Wake Up America!, Munch’s *Scream* and many more”.





Lichtenstein's "Hopeless" - Redesign by "Trio" - Sarajevo





...With the four elegant pillar-like forms that compose *Between Light and Darkness*, Nela Hasanbegović deliberately recalls monoliths to emphasize the density, strength, and coherence of the objects: the elements are unified and embodied in a unique structure. They appear as cohesive bodies of aligned, arranged, interconnected, and inseparable parts conjoined by light where compositional relations between individual elements—steel cables and neon—are lost. The monolith, as a unified structure, pre-sumes relations outside the object; open, temporal, contingent relations with space, the viewer, his body and experience, in the dynamic interplay between light and darkness. The sense of individual monolithic structures does not point to an inner, intimate space; on the contrary, it opens through outer space. Dislocation occurs from the internal to the external aspect of the work, from private to “public” language, so the experience and meaning of the work of art itself is not internal: it does not come from the artist’s internal expression but derives from public space.¹ This space is not neutral, idealized, or transcendental, but it is in a process of being continually redefined...

Space becomes integrated, embodied in the work itself: interpenetration between space, object, and viewer occurs, with light playing a special role. The light emitted by neon bulbs embodies monoliths, reveals them in the dark room, and revives them. The artist stretches them, branches them, and through the play between light and shadows enables heavy monolithic structures to “move” and establish dynamic, variable relations with everything that is in the space, granting the objects an almost human quality. Just like the human body with life energy flowing through it, the light energy of neon has its own flow: it goes beyond the physical outlines of the monoliths themselves, penetrates through them and determines what is reflected outside—conjoins them in the ambient installation.

Between Light and Darkness is almost ephemeral, and almost “theatrical”², as it vanishes at the moment when the neon light is switched off. The theatrical play starts with neon “headlights” which revive the monoliths on stage, extending their appearance and field of action; they conquer the gallery and enter the viewer’s space, helping him or her to identify the borders of the gallery. Just like the monoliths, the audience, too, is found on “stage”, so the entire interior of the gallery becomes a scene modified by the audience as actors. The visitor can move around the pillar-like objects or enter within the installation, confront the physical

Nela Hasanbegović

BETWEEN / IZMEĐU

Light installation, structural steel, steel cable, neon light

09th - 23rd January 2010

www.nelahasanbegovic.com



structures, and directly experience the texture of the material and light... In *Between Light and Darkness*, Hasanbegović deals with the temporal, spatial, or architectural ambience within which the visitor confronts the work. Although the artist creates the work independent of spatial coordinates and outlines, outside the gallery space, elements made of lasting, solid materials which can be disassembled and adapted to another space, we may still speak of its ephemerality. The work is always placed in a situation, on stage; it becomes integrated into the space and what happens around it, and so it acts in the expanded field, which is a practice that cannot be defined in relation to the given sculptural medium but to the transformation of the situation determined spatially, temporally, and culturally.³

Asja Mandić

¹ See Rosalind Krauss, “The Double Negative: A New Syntax for Sculpture” in *Passages of Modern Sculpture*, Cambridge, MA & London: MIT Press, 1988 (pp. 243-288).

² Term borrowed from Michael Fried

³ Rosalind Krauss, “Sculpture in the Expanded Field”, *October*, vol. 8 (Spring 1979), 30-44.





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

JURY

Mixed media

Exhibition curated by Jean-François Daoulas

Friday 05th February 2010 at 19.00





Ivica Pinjuh - Bimbo

TRIPTIH OD ŽIVOG KREČA

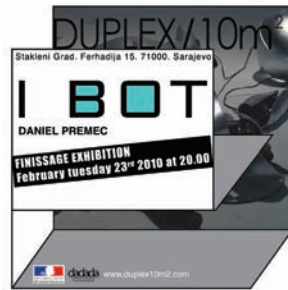
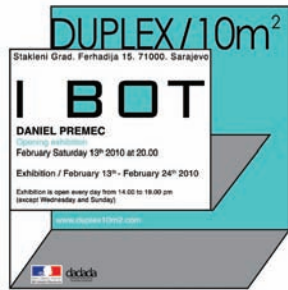
Poetry acoustic performance: Monday 08th February 2010 at 19.00

Live translation by Amira Sadiković and Dinko Kreho

My book *Triptih od Živog Kreča* is a protest against the three presidents, three nations, and three religions in Bosnia and Herzegovina.

Bimbo





Daniel Premec

I BOT

Multimedia installation
13th - 24th February 2010
www.premecdaniel.com

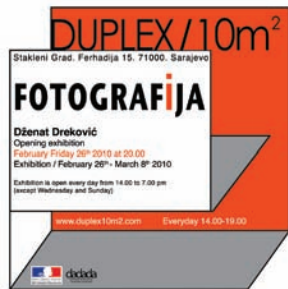
The multimedia installation “I BOT” (or “JA BOT”) addresses our society’s dependence on technology, robotics, and scientific discoveries. Originally conceived to make our human existence more comfortable, these inventions have turned against and dehumanize us. Despite many efforts to prevent this process, dehumanization has already taken place: the development of robotic science has left millions unemployed. Therefore, there is a need to impose and address several sociological questions about robotics’ “real” usefulness. The idea that robots are to be created only to aid humanity, not to damage the quality of its life was articulated by Isak Asimov in 1950. It was conceived as the main principle of the robotic science. The current technological conditions are “the present” for some countries and “the future” for the others. The impossibility to follow the technological developments (artificial intelligence, robotics, creation of humanoids) on a global level, has led to numerous rhetorical discussions between scientists and members of liberal arts communities. They’re all aware of one mutual concern: What could happen to developing countries that are not able to follow current tendencies of the developed world? I’ve been following those discussions for years. The appearance of the shocking “female humanoid” called “the perfect woman” on the market, only supports my concerns about the final goal of robotic science. I believe the aim is the creation of a humanoid, precisely a female humanoid. The Barbie doll has influenced the global consciousness and established standards for physical appearance, therefore expanding demands for plastic surgeries. The Internet increased alienation between people, intensified their inability to communicate in the real world and expanded their need for the virtual. Currently, there are increasing demands for “purchasing” sex partners.

The installation “I BOT” could be seen as an autoportrait, a sculpture, a robot-shaped replica of me. He is sitting on a floor, projecting an image (memory) from his eyes, from his own body onto the wall—an image of me as a child. The child and the robot are placed in opposition to each other, creating an uncomfortable experience of mutual observation. An inevitable question has to be posed: Am I he or is he me?

Daniel Premec







Moon on a Feeder

I could offer Dženat Dreković's photography a detailed, poetic caption, but that would not help me explain a single aspect of his art. The power of black and white photography is more than obvious, even though the genre seems lost in the glory of new technologies. Dreković's photography deals with real life far from the spotlight of politics, fashion, and media quackery. His work does not treat the bottom of social life itself, that would seem rusty, derivative, rather his photographs reflect the bizarre, the jovial, the dark. And all is sprinkled with what we call the joy of life.

One photograph shows the moon sitting on the wires of a feeder, with two birds, like winged freckles caught by these wires—this photograph carries a bit of carnival madness characteristic of silent movies, like Georges Méliès's *Journey to the Moon*. When I say this I am thinking about the way the Moon is wriggling between these wires. Again it is possible that, as Borges said: "Tonight, the moon, bright circle / fails to dominate space".

Some other photos show people as giraffes or camels, or even as cormorants with craws under their beaks where they digest caught fish. In another image, an old man is stooped on a cobblestone street next to the Kovači graveyard—the perspective is narrow and long as a tube of a medieval shotgun arquebus; the dark sky is dominated by the light anchored above the city; the ubiquitous tombstones are paired with a lonely tree. And the old man, perhaps homeless, in a coat and wide pants, is stooping like he is about to bow to his private god, since the official god helped him not at all. Like Damir Avdić Graha said in his song, "The dead ones are the dead ones: and you bow to the marble".

Maybe the most interesting image to interpret for me would be a photograph showing three Roma trumpeters leaning on the wall of a passage. You can see the tiny faces of two of them, while the face of the one closest to our eyes is hidden by the big trumpet. The one who is playing has an instrument instead of a head. The happy and smiley faces of his colleagues shine like the counterpoints to horn's opening; the black disk of the huge funnel looks like the pistil of a flower

Dženat Dreković
FOTOGRAFIJA
 Photography
 26th February - 08th March 2010



from the other side of life. That reminds me, while these photographs do not constitute a portrait of Sarajevo, they do evoke the nearness of final failure and complete success in everyday life. That invisible milimeter (everything is depending on it) is in the throat of a baritone whose music we are living. I could describe Dreković's excellent, unpretentious photographs with many other words. Maybe poetry is the medium that could connect these photographs most precisely. At this point, I am not interested in any other art.

Faruk Šehić, February 2010
 Translated by *Aida Salketić*





“Mountains” is a collective exhibition. It creates a bond between several people and several places. The same way a mountain is never isolated, but belongs to a mountain chain, this exhibition is a part of an exchange project between two contemporary art centers, both located in cities surrounded by mountains: the OUI Art Center (Grenoble, France) and Duplex/10m2 Gallery (Sarajevo, Bosnia and Herzegovina).

“Mountains” is a follow-up to Clôde Couplier’s monography, “Only Tout”, which took place in Duplex in June of 2009, and precedes a third exhibition, a project by Pierre Courtin, director of Duplex/10m2, within the OUI Art Center in Grenoble, which was held at the beginning of 2011.

“Mountains” is also collective because it’s not the product of only one curator, but of a group set up for this particular occasion. This exhibition comes from a collective intelligence, collaboration, and interaction, between enthusiasts, artists, curators, critics, and art historians. Finally, the exhibition is collective because it regroups several artists, who belong to a young contemporary art scene, in the mountainous region of Grenoble. They are either born, come from, study, or live there. Everyone was invited to participate at the exhibition. And just as one doesn’t invite only friends to a party, artists present here have a personal and artistic tie with one another. Once they had accepted the invitation, every artist had the liberty of choosing one or more works to speak about their art. The result is an exhibition of heterogeneous forms—videos, installations, paintings, and t-shirts.

“Mountains”, therefore, doesn’t give a detailed panorama of this young generation of Rhône-Alpes’ artists, but a certain point of view on the work of some of them. It’s not about the demonstration or the representation; it’s simply about presenting far away from the Grenoble Alps, the idea of what can be done today.

Pascale Riou, March 2010

Elshopo, Jérôme Cavalière, Camille Laurelli, Laura Kuus, Serge Comte, Eleonore Pano-Zavaroni, Fabrice Croux, Elise Pautard, Clôde Couplier, 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

13th - 27th March 2010

www.aoui.org







Projekt6 was founded in 2006, when a group of young Croatian artists started an experiment in order to investigate the connections between the themes, mediums, and personalities of individuals. Through constant meetings, the authors discussed and questioned their own opinions, judgments, and attitudes towards art. Each author expresses himself or herself by referring to the works of another author from the group, thus becoming the subject of another author's reference as well.

Six individuals' thirty portraits represent the relations within this specific artistic group:

Maja -> Zdravko, Tea, Martina, Karla, Igor
 Zdravko -> Tea, Martina, Karla, Igor, Maja
 Tea -> Martina, Karla, Igor, Maja, Zdravko
 Martina -> Karla, Igor, Maja, Zdravko, Tea
 Karla -> Igor, Maja, Zdravko, Tea, Martina
 Igor -> Maja, Zdravko, Tea, Martina, Karla

If the world we perceive is nothing but the projection of what our brains allow us to see, by leaving a space for each author to write his own reality we shall be presented to the spectrum of different points of view, the reconstruction of a more realistic, pluralistic image of the world. Since a portrait often tells more about its author than about the subject portrayed, this "game" we have started will open new possibilities of expression and critique. The same person, portrayed by another author, is not that "same person" anymore and these detachments create the profile of our collective relationship.

We are not interested in the imitation of the reality without the interrogation of that same reality. Therefore, we decided to study the problem of perception and subjectivity in the artistic portrait; in this case the portrait is not the goal but the means.

Tea Hatadi, Zdravko Horvat, Igor Juran, Martina Miholić, Maja Rožman, and Karla Šuler.

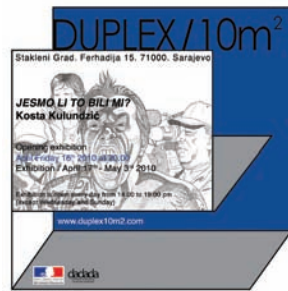
Tea Hatadi, Zdravko Horvat, Igor Juran, Martina Miholić, Maja Rožman, Karla Šuler

PROJEKT6 (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
www.kulundzic.com

In “What Is Us?”, Kosta Kulundzić presented ten large-format, as yet unseen works that explore the tie between blood and belief. Even though he was deeply effected by the conflict in ex-Yugoslavia, Kulundzić does not want to anchor his work to a precise geographical location; he prefers describing “a global evil” which has been gnawing at our society throughout history.

Mixing the images of current affairs with the portraits of his close relatives, the artist makes us understand that though the oppressive actors change, the system stays the same, repeating tirelessly. Like in a game of musical chairs, this horror that links faith and blood has come to his country and made itself at home.

Kulundzić writes: “It’s with great pride and a lot of humility that I want to present my work in Bosnia and Herzegovina. More than having an exhibition, I want to conclude these past years by shucking the religious conflicts in Sarajevo, where they were the hardest, the most inhumane. I often felt guilty and angry, when faced with these happenings, and yet I didn’t understand anything”.





Rumiko Hagiwara in conversation with Martijn Verhoeven

Martin Verhoeven: Dear Rumiko, today I was sitting in the train, reading your small booklet. Of course it is no coincidence that you start your booklet with that small Japanese story about a stone.¹ I was wondering if this is what you are aiming for in your work, to allow people to look differently at the world?

Rumiko Hagiwara: Yes, I try making suggestions in order to help people change their way of perceiving the world. If you change the position you take while looking at a subject, the subject itself remains the same while your perception changes. I think changing your perception in this way is very important when confronting the present world. I use this Japanese story to convey the essence of my works, in addition to giving a description of Japanese sense.

MV: Could you elaborate a bit more about that “Japanese sense”? Is there such a thing?

RH: Japanese people prefer describing things subtly, through the sense of an atmosphere. They imply hidden meanings in the background, and don't like expressing themselves in a direct manner. How to approach and the process of reaching a subject is more important than the actual subject itself. You will find that the Japanese use many careful gestures in their way of communicating. For example, if they work with a stone, where they put the stone will be more important than the stone itself. In this sense, the surrounding situation of the subject is the most important factor.

There are several senses specific to Japan, which can sometimes make for big misunderstandings in intercultural communication. I like this Japanese particularity, and am keen to show this sense to other people, as I find it to be a rich perception of life. This is why I include it in the concept of my work.

MV: The way you describe your thinking reminds me of Merleau Ponty, the philosopher of Phenomenology. (I really recommend his book *The Phenomenology of Perception*.) He attempts to describe the real meaning in everyday life, and therefore he needs a critical distance. At the start of one of Ponty's famous radiolectures, he describes it as the act of forgetting for a while, from the familiar feeling we have with the things. Only when we forget this familiarity

Rumiko Hagiwara

ALMOST NOTHING STUFF IN AN ORDINARY SITUATION

Performance and installation in situ

Curated by Martijn Verhoeven

15th May - 16th June 2010

www.rumikohagiwara.com



with the things can we understand what this familiarity actually is.³ Can we compare this with what you do? Is it possible that you were inspired by Maurice Merleau-Ponty?

Your remark about Merleau-Ponty is quite accurate. When I look at art, I always feel the need to refer to his theory. Although to be honest, I am only just starting to read him. My idea of perception is derived mainly from Japan. I must add that this is a very interesting coincidence, as this specific sense of observation is a recent characteristic of their tradition.

I believe the effect of art should be long-lasting; it shouldn't be consumed in a moment. I suppose that this is why I try to create nothing stuff in ordinary situations. Many things have already been done in the art world. Direct and violent effects will easily bore. One thing you can do is alter the point of view on a phenomenon, to be different each time. The effect of this can be long lasting, as it resonates within your daily life. To keep this attitude, I think you need to keep a distance from objects to avoid familiar feelings and references from your own knowledge. I find this to be a very beautiful way to confront the world.

MV: Is this confrontation a critique of the society of the spectacle, the world full of images that we live in? Or is this not the case?

RH: Japan is economically a very successful country. However, in the process of becoming successful, something became twisted. I grew up in the Japanese countryside, which is a very conservative area. I saw many complex mixtures of conservatism and post-war liberalism. After the Second World War, Japanese society found a very large discrepancy between the post-war democratic ideal laid down by the United States and the original Japanese tradition. In other words, the system became out of balance.

The Japanese tradition includes very nice ways of perceiving, but nowadays people prefer to consume superficialities that are readily forgotten. One could call it criticism, but I haven't thoroughly studied critical theory like Guy Debord, for example. For me it was a natural happening, I needed to be aware, and I needed to take this position.

MV: Okay, I understand. Can you tell a bit more about your working methods? Do you spend a long time preparing a work, or do you improvise a lot, and work quickly? Some of your works look very simple, while in reality you may have put many hours of work into conceiving and developing them?

RH: I always get my ideas by chance. I don't know what it is that triggers them. It's difficult to control. Half of my ideas don't even end up working in the end. Sometimes, something is just impossible to make practically, and other times the works are simply not ideally completed.

In my case, it often happens that an idea that initially doesn't work may reappear a year or more later, but in a different way that works far better with the situation at the time. It's always about timing and situation. Quite often, my presentations are improvised according to the space at hand, but the concept of each of the works always remains in the same line of thought. For the exhibition, I use all of my skills to eliminate any unnecessary elements, in order to simplify the work, therefore intensifying its effect. Physically, I don't spend very much time building the works. However, preparing the exhibition takes an enormous amount of time and is actually very stressful.

MV: Is it possible to explain what you would like to do in the Duplex exhibition space? Or is this only possible when you're actually there on the spot, in Sarajevo?

RH: As of yet, I still haven't been able to formulate the right idea. There are big windows along the side of the space. I may do something with these windows and relate it to the outside view. But still, my idea for the space isn't clear yet. Could you tell me what the view was like from the window of the Duplex? You were there last year. If I get an idea, I'll still need to experiment in the space itself to ensure it works. Often I use very fragile, unclear materials like shadows, reflections on glass surfaces, etc., so I really do need to check the space before I can be sure of anything. All I can say for now is that it is very exciting.

MV: Well, the view is not spectacular, really urban surroundings. But the windows themselves are really beautiful, and the sunlight coming in can be fantastic. Do you think you could elaborate a bit more on these big misunderstandings you were speaking of earlier? I, myself, can really like misunderstandings. Often a misunderstanding is the beginning of something beautiful, don't you think?

RH: In communicating with others, I've experienced many strange reactions to my Japanese gestures, as people often don't have the references to understand them.

But yes, I do agree with you that misunderstandings can be the start of beautiful communication. Misunderstandings can force you to step out of your own particular way of thinking, in order to communicate with another person. It is sometimes possible to approach these misunderstandings in a lighthearted way, it depends on the attitude you take. I hope to be a person who accepts these differences with an open mind. Thank you for the interview!



1. One day, a person was walking on the road that he walked every day. He noticed there was a stone on the ground. His mind opened up suddenly by noticing this trivial thing. He felt that he stood in another world. He saw that his daily view had changed.

2. Maurice Merleau-Ponty, *Phénoménologie de la Perception*, Paris, 1945. 3. Radiolecture for the programme *Heure de Culture Française*, November 1948.





Baptiste Debombourg

VOLTE-FACE

Installation in situ and drawings

09th -27th June 2010

www.baptistedebombourg.com

Baptiste Debombourg develops research through an expanded field of sculpture; he is bonded with his environment, allowing objects to escape the mediocrity or banality of their surroundings or materials. The vulgar is the standard “uplifted” (to refer to the etymology of the word sublime, *sublimis* in Latin). Debombourg is interested in our use of everyday objects and in their function—particularly the standard objects: wrapping paper, weapons, cars—from their serial production to the different ways they are appropriated (by customization, tuning). Debombourg’s conceptual devices are hybrid; he uses drawings, sculptures, photographs, films, all at the same time. Every project comes from an encounter, a renewed curiosity, a moment of observation of the most pragmatic and the most elemental reality.

Debombourg writes: “My work looks to introduce the possible space between the reality and the ideal we are searching to achieve. I imagine my art practice like a vector of the encounter; a possibility to bond usually unrelated domains, so called ‘noble’ cultures and others that are folkloric. For me, it’s also a way of questioning the place and function of art today”.







Stefan Sulzer's works often result from an intensive involvement in the social and socio-political circumstances that are characteristic of the geographical location of his presentation. *The Reading Room* was specifically conceived for the exhibition at Duplex and developed in close cooperation with the curator Sandra Bradvić and the National and University Library (NUB) of Sarajevo. More than 80% of the books of the NUB were destroyed during the Sarajevo siege in the period from 1992 to 1995. Sulzer's work questions the importance of a cultural memory preserved only in fragments as well as current access to the archive. The majority of the preserved books were part of special collections, which are difficult to access by the public. They can only be used after an official approval of a written application in the reading rooms of the library. The three videos entitled *The Reading Room* were shot in the reading room containing special collections of the NUB. Each video shows an actor or actress reading aloud a short story from the special collection Old and Rare Books. The videos will be shown as a projection during the exhibition at Duplex. In this way, the public will not only get to know a literary work, but will also have the opportunity to remember and revive forgotten or lost contents.

Sulzer is not interested in the evaluation of the above-named historical facts. His interest in the visualization of geographical, social, and cultural characteristics of a society is, as in all his works, by no means idealistic or politically motivated: It can better be understood as a subtle gesture that enables an attentive audience to reflect on these characteristics on their own. The text selection is based on intensive research conducted by the artist and curator on site, as well as on the competent advice provided by the NUB. The texts include a folk tale *Zlatoruni Ovan* (*The Ram with the Golden Fleece*) from a reading book intended for first graders, Sarajevo, 1868; a short story *Kavgadžija* (*The Brawler*), from a collection of short stories from Bosnia, Belgrade, 1897; as well as a short prose piece *Severna Tica* (*The Northern Bird*) by the renowned Bosnian author Hamza Humo, Sarajevo, 1928. The readers were Pjer Žalica, director and professor at the Academy of Performing Arts, Sarajevo; Jasna Žalica, actress and professor at the same Academy; and Aleksandar Seksan, actor and member of the company of the National Theater of Bosnia and Herzegovina, Sarajevo. The videos are subtitled in English.

Sandra Bradvić, July 2010

Stefan Sulzer
THE READING ROOM
 Video installation
 Curated by Sandra Bradvić
 17th - 31st July 2010
www.stefansulzer.com

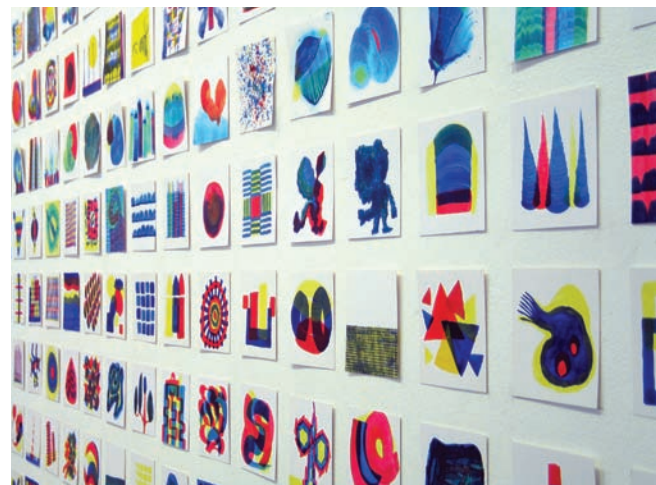


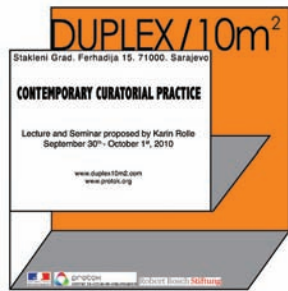


Emir Kapetanović
1000
Paintings
17th - 30th September 2010

The process of doing one thousand different images was my mantra for exploring my intuition and my creativity...

Emir Kapetanović, September 2010





There's no doubt, a curator deals with fine arts and exhibitions. But it is only recently that the role of a curator is being discussed more and more within the field of culture. Under reflection and discussion: how curators develop theoretical concepts, design and implement exhibitions, think about long term strategies in cultural policies, and redefine specific cultural settings.

The seminar asks, for example, which contemporary concepts of curatorial practice exist? How is the relationship between curator and artist defined? What could be the role of the curator in the context of Bosnia and Herzegovina? In addition to the theoretical aspect of the seminar, there will be the chance to visit current exhibitions and collections in Sarajevo, to analyze these and to discuss with active curators.

Karin Rolle, September 2010

Thursday, September 30th, 2010

Lecture and talk "Contemporary Curatorial Practice"

With Saša Janjić (curator, Remont Gallery, Belgrade), Karin Rolle (cultural manager/curator, Protok, Banja Luka), Asja Hafner (curator, SCCA-Sarajevo Center for Contemporary Art), Asja Mandić (curator and assistant professor, Faculty of philosophy, University of Sarajevo), Pierre Courtin (curator, Duplex/10m2, Sarajevo)

Friday, October 1st, 2010

Seminar "Contemporary Curatorial Practice", with artist presentations and a dialogue between artists and curators

Visiting SCCA, discussion with Dunja Blažević

Visiting Ars Aevi collection, discussion with Samra Dizdarević

Contemporary Curatorial Practice

LECTURE AND SEMINAR MANAGED BY KARIN ROLLE

30th September - 01st October 2010





Adnan Jasika
 2000-2010
 Print, collage, absurd objects
 14th - 26th October 2010
www.jasika.info

Adnan Jasika presents four cycles of work: collages, UV prints, absurd objects, and videos. These works have been developed over the past ten years, lending the exhibition a retrospective character. However, for Jasika, this exhibition represents a break with the current way of thinking, a turning to a new, positive approach to life and art under the slogan "Never DO NEGATIVE ART, no matter how current it is".





Balkanication is an exhibition that connects literary, historical, and art events that are related to our current conception of reading and understanding the near or deep past of Bosnia and Herzegovina, and the wider region of the Balkans. All works problematise the concept of history repeating, history conducting, history “using”, and history re-meaning in the context of the twentieth and twenty-first centuries. We begin with the position of famous ex-Yugoslavian writer Danilo Kiš. Kiš understood the history of former-Yugoslavia as an “open source” history repeating; and all affairs there were based on basic human emotions: fear, and more specifically, the fear of differences. Nationalism, a main collective fear, affects all his thinking and writing. One of the works in this exhibition is dedicated to Kiš and related to his famous book, *A Tomb for Boris Davidovich*. *Balkanication* tries to understand and explain nationalism, as a basic human collective and individual fear. It also suggests that all people and all victims in war are equal, tragic, and lost forever, no matter which side they were on. All humans who were killed in previous Balkan wars were victims of some individual interest; in fact, they are not victims of ideology or religion, as we were forced to listen in the propaganda and media over the last twenty years. In the light of this kind of political misunderstandings of problems, people are forced by their leaders to believe there are a lot differences between them. My main fear is a fear of non-educated individuals or stupid people. We can call it nationalism or a perverted state of patriotism. But we can communicate with public in a way of to force them to think twice. *Balkanication* is kind of virtual heterotopia which will try to communicate with individuals, not with collective. But humans, a mass collective here, are more likely to use the language of *Balkanication* rather than communication.

Igor Bošnjak, October 2010

Igor Bošnjak

BALKANICATION

- As a word which have stupid, false, wrong or unproprate meaning.

Video installation and print

28th October - 04th November 2010

www.igorbošnjak.com

www.namaTRE.ba







Introducing the 5th Human Rights Film Festival, Pravo Ljudski

Just as waves—created by the reflection of an original sound and changed by their own flow and the disposition of the listener—form completely different sounds, the videos that compose this exhibition echo the viewer's perception. *Echoes of the Tragovi* is a documentary film on postwar Bosnia and Herzegovina by Guillermo Carreras-Candi.

Each echo is a symbolic and emotional departure, an entrance to the universe of *tragovi* (traces) and an invitation to viewers to begin their own journeys through the making of the film.

Echoes continuously enter our visual field and vibrate with the full, evocative, creative, narrative force.

Echoes resonate and invoke different fragmented forms that shape the physical and spiritual reconstruction of one country. They are different fibers of the same texture, fragments formed in the process of creation of the film.

Echoes as glances. *Echoes of tragovi*.

The narrative structure of each video builds on the contrast between what is shown and what is latent; each fragment is composed of the visible and the unseen, the said and the unspoken. With each echo, questions arise: How and in which manner did the projected images and sounds arrive here? Why were they filmed? What meaning do they convey? Experiences, dreams, fears, desires... the spectator is invited to let the echoes of his or her own memories meet someone else's traces, to let his or her own intimate worldview shed light on the relation between the echoes, the film, and, why not, her own life.

Discussion on the occasion of 5. Pravo Ljudski Film Festival

With: Tijana Mišković, Min Chul Kim, Niels Van Koevorden, Vladimir Tomić, Hana Kulhankova, Jan Lapeire, James Nicholas, Leslie Adler, Consol Llupià, Guillermo Carreras-Candi, Nela Trifković.

Guillermo Carreras-Candi

ECHOES OF TRAGОВI
Video installation
07th - 17th November 2010
www.pravoljudski.org
www.cantset.com/lab







Storyboards are graphic organizers—a series of illustrations or images displayed in sequence for the purpose of pre-visualizing a motion picture, animation, or motion graphic.

Our works represent the way that we imagine a movie, which is in relation with our (already completed or future) short films. Paintings and drawings are not traditionally part of the “shooting process”. They are more likely an illustration of an atmosphere.

Nenad Malešević and Miodrag Manojlović

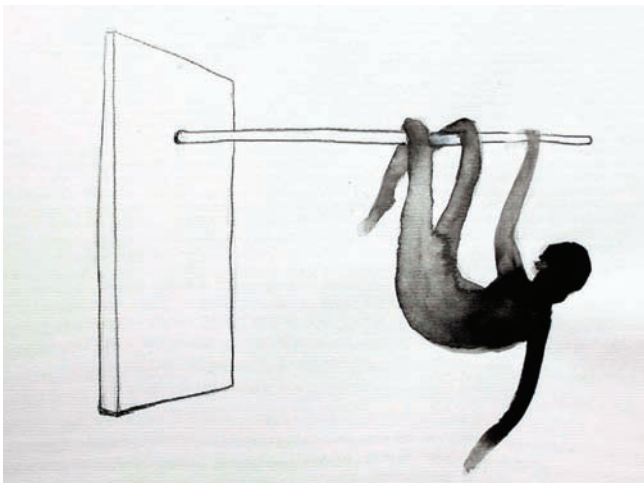
Nenad Malešević & Miodrag Manojlović

STORYBOARD

Drawing and painting

19th - 26th November 2010

www.miodragmanojlovic.com







This autumn and winter, 4 Tuned Cities, a brand-new independent film and visual arts festival will hit four cities: Pishtina, Kosovo; Amsterdam, The Netherlands; Sarajevo, Bosnia and Herzegovina; and Skopje, Macedonia. The organisational and thematic concept of this festival is unique: it is co-programmed by four cultural organisations, one from each city, under a common goal.

4 Tuned Cities wants to create conditions for continuous exchange of information and knowledge about new artistic and cultural developments in the Balkans and Western Europe. By exchanging films, artworks, people, and stories, we want to make connections and contribute to the enlargement of the structural and human capacities needed to create a common European cultural capital. With this goal in mind, in 2008 four cultural organisations Lokomotiva, Dit' e Nat, Kriterion Sarajevo, and Balkan Buro gathered to become a cross-border team that now is working intensively together to present each city's audiences with a multidisciplinary alternative cultural program, lasting four days.

You can expect: a film program compiled from each city's film networks and an exhibition presenting work from each city's contemporary visual artists. 4 Tuned Cities invites young artists and cultural operators to engage in discussions, public actions, and networking. Every day of the program will also host performances by progressive international musicians and sound performers.

We want to reach, connect, and inspire artists, filmmakers, cultural workers, people with a passion for alternative culture, and anybody curious for something different. A new, provocative, open, and engaged festival will hit your city!

4 Tuned Cities

4 Tuned Cities

INDEPENDENT FILM AND VISUAL ARTS FESTIVAL

27th November - 03rd December 2010

www.kriterion.ba





This exhibition is held in conjunction with the Rencontres Européennes de la Culture, organized by the André Malraux Cultural Center of Sarajevo.

The presented photographs were taken in Iraq between 2003 and 2005, from the beginning of the American military intervention—when Iraq was accused by George W. Bush's administration of possessing weapons of mass destruction—to the end of the operation "Phantom Fury" which crushed the Sunnite bastion in Fallujah.

A few sets of pictures taken during this time of chaos.

Different circumstances and situations.

In or out of confusion.

Laurent Van der Stockt

IN IRAQ

Photography

10th - 25th December 2010

www.marlaux.ba





The Bosnian Theology of Liberation (BTL) is dreaming a dream. It is a Bosnian dream: a red dream of The Red Sion, a royal city, a free territory where in 1943 the idea of freedom and togetherness was dreamed—the sweetest of all dreams that have ever been dreamed in this territory, so revolutionary, beautiful, and solemn that to experience it is a near religious experience.

The BTL insists on the tradition and the pedagogy of the oppressed, on spirituality and humor, on an agit-pop approach in the treatment of the dream of freedom in order to strongly compress the lines of sweet-dreamers into a monolithic Bosnian knot, or a European navel knot of the old world, into a one and only Bosnian dream that is also African, Asian, European, and American.

Today in Bosnia, we defend the idea of the tradition of coexistence. Just as in 1937, when revolutionary intellectuals of the world fought in Spain, today in Bosnia, we fight for a dream, but also for the reality (*java*), for the public cause (*javna stvar*), for *res publica*; against royalists and puppeteers, against nightmares of Fascism, slavery of the brutal Capitalism, Neocolonialism, discrimination, and prejudice. In Bosnia we fight for the common dream, for joint work, for the feast where the honest, hard-working, and meek are invited; a feast where the vultures, predators, demagogues, explorators, canny, wolves and hyenas aren't welcome.

A fight for human rights or for a piece of bread is a bitter fight. A fight for a dream is a sweet fight. And a Bosnian dream is the sweetest dream, because it's an international dream, that the entirety of mankind should dream in Bosnia, and not Assyria and Egypt, or Gog and Magog.

Everybody is invited, but the fact is that we can't all dream the same Bosnian dream. It is not in everybody's heart. Those who dream it—they are the chosen ones and they have to find it within themselves, they have to recognize each other when awake, choose their side, recognize their part and role in the reality, and when they awake declare it loudly and clearly. Many people dream a Bosnian dream in the world today, but they haven't discerned it in themselves yet, nor have they embraced it, or declared it loudly and clearly. Reality (*java*)

Damir Nikšić

ORIENTAL DREAM

Performance, painting, video
22nd January - 05th February 2011
www.damirniksic.com

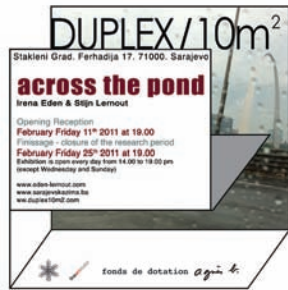


is a public affair (*javna stvar*), *res publica*. Every dream has its role and right to what is called the reality (*java*) and the public (*javno*) within the pluralism of ideas and dreams, the right of freedom to be publicly promoted and communicated. The Bosnian dream is a public affair (*javna/javna stvar*). The Bosnian dream will be publicly communicated with the rest of the world through the BTL.

The BTL is for giving away Bosnia. We will indeed give Bosnia away! We will multiply it and share it as a common feast, unselfishly, and not only amongst ourselves, but with the entire world. We will share it by internationalizing the Bosnian dream and inviting all the dreamers to gather in the Bosnian camp (Tabor) and dream with us, to give the final answer to the "Eastern Question", an answer which will not be the "Final Solution" of death, concentration camps, and genocide, but of life and prosperity, togetherness and joint work.

The BTL is the organization of joint work with the objective of internationalizing the Bosnian dream.





The function of memory is to implement what has been left from the past for the future, which without it would appear as a big emptiness... But it's bigger and major function persists, preparing the future.¹

Background:

Migration and exile compel life to be transnational. They characterize ways of contemporary thinking, by bearing down limitations and opening up to new spaces. By way of transnational living, migrants achieve and create “their spaces”, which are defined, bordered and/or broadened by themselves. These spaces are strongly associated with memory. This mental space accompanies the process of migration and the adaptation of new spaces for living.

Memory is the bridge between past, present, and now. One could memory itself as a transit or living space which one passes through. This space is not visible at first. Here is where “Across the Pond” is set. This exhibition is an attempt to visualize parts of this space and thereby characterize the linked processes of adaptation to urban spaces, in this case, St. Louis, MO, USA.

To the south of the city, the Bevo District has radically changed, influenced by migrants from Bosnia and Herzegovina. The International Organization for Migration (IOM) had organized the emigration of the first families to St. Louis in 1993. At that time, Bevo was characterized by empty, abandoned houses and poor infrastructure. Ignoring these hinderances and attracted by low rents and living costs, people settled in Bevo. More migrants came from Bosnia and Herzegovina, or via Germany, as they had to leave the country in the 1990s. Meanwhile, people from other states in the US have also moved to St. Louis and formed an inner-US migration. An estimated number of 60,000 to 70,000 Bosnians live in St. Louis today. With that number, St. Louis is the biggest Bosnian community outside of Bosnia and Herzegovina. You can find Bosnian stores, restaurants, cafés, cultural centers, mosques, and even a Bosnian trade commission in St. Louis. In terms of economics, Bevo has blossomed since the early 1990s, changed into a vivid, well-known and distinguished district, now called “Little Bosnia”.

Irena Edén & Stijn Lernout

ACROSS THE POND

Installation in situ and research
11th February - 12th March 2011
www.eden-lernout.com



The migrants lives are inevitably marked by their memories of Bosnia. Our project aims to ask: What concise memory is transported into presence? What new perceptions arise with the realocation to and reinvention of St. Louis? What perceptions are left behind in one's city or town in Bosnia, where a memory was generated?

We are interested, too, in manners of presenting and forming memories, as “verbal drawings”, “fetishes”, “pictures”. The research will first take place in Sarajevo. We deliberately decided to start our research in the country out of which the memory has been formed. Here we will interview people on how they are connected, personally, professionally, etc., to people in St. Louis. These connections will form a network of memory.

1. Jean-Yves Tadié, *Le Sens de la Mémoire* (with Marc Tadié), Gallimard, 1999





Magnetic freedom, interaction, intensity and fluctuation, breaths, quiverings, cracklings, bearings, masses, crashes, chaos. Sound matter builds, deforms, tears off the influence of the reason, implodes, and becomes again the dreams behind our eyelids.

D'incise: laptop
 Jonas Kocher: accordion
 Patricia Bosshard: violin

www.dincise.net
www.jonaskocher.net
www.patriciabosshard.net
www.insubordinations.net

Ambrosia - Liminalit

Nebojša Šavija-Valha: guitar and laptop
 Ognjen Šavija: guitar, keyboard and computer
 Maja Zečo: visuals

D'Incise, Jonas Kocher, Patricia Bosshard
IMPROVISED MUSIC
Ambrosia
LIMINALIT
 Concerts Thursday 17th March 2011 at 20.00
www.myspace.com/ambrosiaassociation





On the 19th of March, at Duplex/10m2, Ambrosia, a cultural association from Sarajevo presents *Halali*, a performance that questions and reevaluates Ambrosia's own position in the pan-catastrophic world. In this exploratory act, Ambrosia recreates the dimension of movement through over-determined spaces.

Dwelling in a frozen rectangular system of a compromise of controlled gray masses, focused gazes of dominant figures have been supervising the scene. Determined by their own perspectives and given places, these seemingly enlightened authoritarian figures blindly follow the standards by which they are confined.

In their attempt to evade by injection of additional energy, it is shown that the system has already been in the state of the heat death due to its "perfect" organization. Now, we can perceive it only through its secondary waste material. It is a fascinating perspective of the organized systems and their individual elements.

Acting in the filed of (counter?!) cultural production, in art and humanities primarily, Ambrosia has implemented over one hundred and fifty artistic, interdisciplinary, and multimedia projects—art performances, concerts, theater plays, exhibitions, lectures, radio-broadcastings—and has organized several international festivals and conferences, and published numerous textual and audio materials.

Ambrosia has acted in Bosnia and Herzegovina, Croatia, Slovenia, Serbia, Montenegro, Italy, Hungary, Czech Republic, Norway, and Germany.

In its creative work, Ambrosia contextualizes the sublation (*Aufhebung*) of any kind of borders; sets itself aside from any past or contemporary ideologies; escapes from "isms"; depersonalizes the author; escapes from the main points or outcome of its activities; Ambrosia explores and play with meanings; finally, in the sphere of various artistic production, Ambrosia is bricolage.

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

HALALI

Performance: Saturday 19th March at 20.00

www.myspace.com/ambrosiaassociation





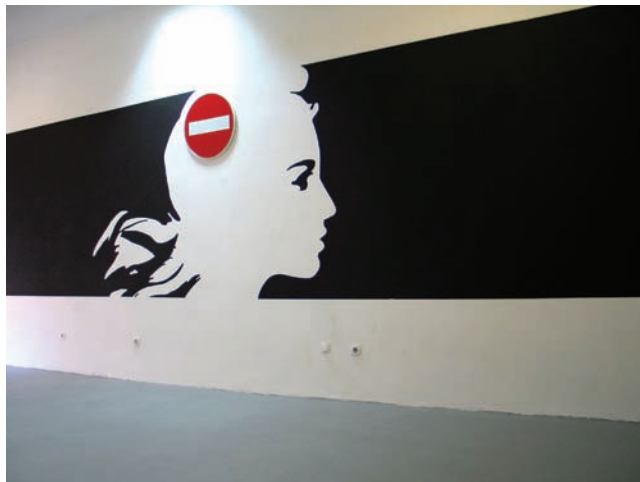
Résidents de la République is based on photographs published in the daily newspaper *Le Temps* (Genève), which showed a protest of the undocumented workers in front of the Ministry of Work (Ministère du travail) in Paris.

In the photo, protesters carry a sign bearing a drawing of one of the French national symbols, Marianne, along with the French slogan, *liberté, égalité, fraternité* (freedom, equality, brotherhood). But, what shocked me in this photo was that in the midst of the group of protesters is a traffic sign—the red marker of interdiction. This group of protesters unconsciously gathered around that symbol.

I placed the sign of interdiction on a national symbol, the Phrygian bonnet, which in France is also called the cap of freedom (*bonnet de la liberté*) instead of the nation's three colours. With *Résidents de la République*, I offer a symbol divergent from the official *liberté, égalité, fraternité*, one that can be perceived everyday in the endangerment of basic human rights, in the workplace prejudices, in the racist expressions used by President Nicolas Sarkozy towards the inhabitants of the Paris suburbs, during the social riots in 2007. I've suppressed the blue colour that represent justice and loyalty from the cockade; and I've placed the white that represents hope and innocence onto the red background that represent courage—the sign of interdiction becomes the visual picture of today's French society, in which hope and innocence, even courage, are standing across the (in)justice that is performed everyday in a place that glorifies itself as the country of human rights. By giving the cockade a new visual context, its purpose reverts to its primary meaning, when the expression "cockade" was used at the end of 19th century by the nationalists and republicans (i.e. Maurice Barrès) whose attitude towards foreigners can be copied and pasted onto today's political rhetoric.

Andrej Đerković

Andrej Đerković
RÉSIDENTS DE LA RÉPUBLIQUE
 Wall painting, sound installation
 08th - 12th April 2011
www.djerkovic-andrej.co.ba







Uwe Laysiepen - ULAY
FOR THE LOVE OF WATER
 12th - 16th April 2011
www.earthwatercatalogue.net

“For the Love of Water” was a three-day workshop with Ulay (Uwe Laysiepen), which included a presentation of his work since the 1960s, a screening of *There is a Criminal Touch to Art*, a discussion of the *Earth Water Catalogue*, and a day-long research trip to the Buna River, near Mostar.

About the *Earth Water Catalogue*

The *Earth Water Catalogue* is a compilation of an extensive body of water and water-related works from the past, present, or future, across a variety of media by artists from around the water planet.

The *Earth Water Catalogue* is a growing archive, database, library, and platform, both on-line and in print, available from the very outset to any user or reader; artist, scientist, engineer, civil servant, scholar, student, or simply any water consumer.

The *Earth Water Catalogue* is an artistic initiative to raise awareness, enhance understanding and appreciation of, and respect for water—in people of plenty, and for those in need—by addressing ethics through the aesthetics of this fundamental planetary asset.

The *Earth Water Catalogue* is a stimulus to the artistic and scientific communities to set up exhibitions of and provide publications on works from the catalogue, making an impact on the general public, by also playing a key role in education.

The *Earth Water Catalogue* is an appeal to stop appealing but rather to spur reflection on and stir imagination about water, to redefine its nature and value.

The *Earth Water Catalogue* is, ultimately, about water—the basis of life. Water covers some seventy per cent of the planet surface, and composes about seventy per cent of the human body. Yet only one per cent of the planet’s water is potable. Water dissolves but cannot be dissolved. It can be a purifier and a fuel. It is used in households, agriculture, and industry. Civilization and much more depends on it. Water has intelligence and a memory. Water is more than H₂O.



Initiated and edited by Ulay, the *Earth Water Catalogue* is his magnum opus.

Water does not forget. Work for water to have water work. For the love of water.*

* “Water” refers to all sweet- or freshwater on Earth. Natural water resources, tap, and non-potable water. Atmospheric water, clouds, rain, snow. Surface water, including glaciers, icebergs, the Northern and Southern ice caps. Subterranean water, lakes, streams, ground or fossil water. All but salt water.









Timur Sijarić
SAKSOFON.NOVO
Sound performance: 21st April 2011 at 20.00

No instrument has left such a distinctive mark on the last hundred years as the saxophone. For its versatility and haunting similarity to the human voice, the saxophone has found its home in classical, jazz, and contemporary music.

saksophon.novo, a solo tour of saxophonist Timur Sijarić, consists of six concerts throughout Bosnia and Herzegovina. The concert's aim is to promote in Bosnia and Herzegovina the saxophone and music written for the instrument over the last fifty years.

At the core of Sijarić's repertoire is music by Ryo Noda, a Japanese saxophonist and composer who draws his inspiration from Japanese traditional music, and history. Sijarić will also play music by Christian Wolff, Etienne Rolin, Elliot del Borgo, and Mladen Miličević. He will also premiere a new interpretation of "Solo za Saksophon i Elektroni-ku" by Mladen Miličević.

Special thanks to Damir Imamović.





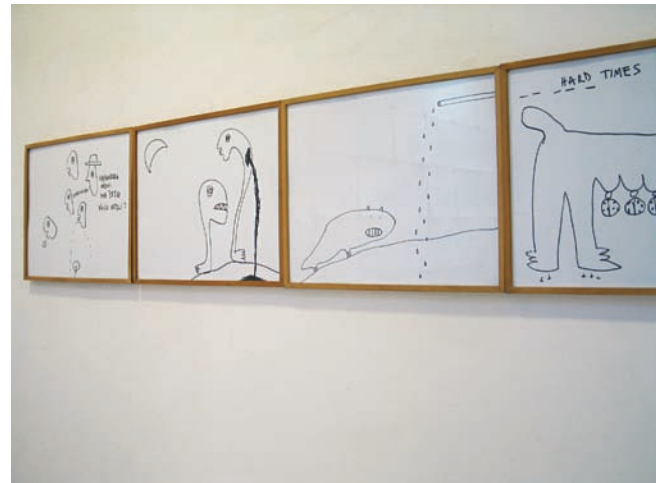
Nardina Zubanović
WHO STOLE THE MOON
Drawing
Saturday 07th May 2011 at 20.00

Nardina Zubanović features a secretive world of symbols. They evoke a rich life of sources, suspicions, and aspirations.

In “Who Stole the Moon”, the titular planetary body holds a central place—as a full circle, it symbolizes unity; and in its semi-circle state, it represents the path towards that unity.

Each of the drawn symbols (moon, balloon, dandelion, house, butterfly, star, worm, etc.) represents an executive will. Each image holds in itself the reason for its existence, a truth externalized through a specific form.

Amra Ridić, May 2011





Liminalit

Music performance
Friday 13th May 2011 at 20.00
www.myspace.com/liminalit

The Liminalit ensemble returns to perform in Duplex/10m2 with a new personal musical set, and experiments with “Chill-out”.

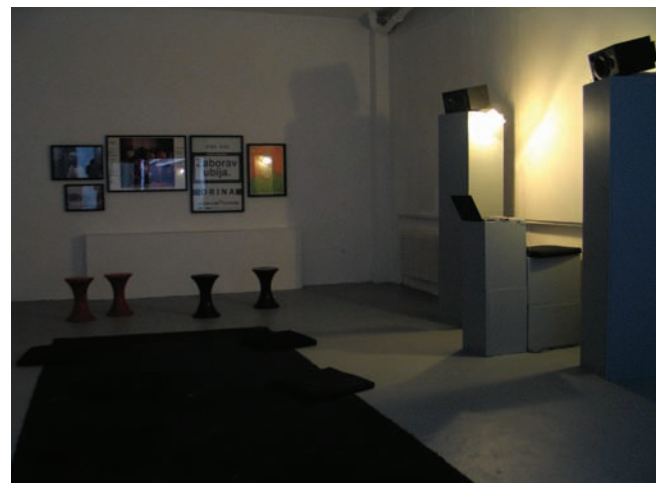
Semra Kikić: percussion, keyboard, block flute, voice and laptop
Nebojša Šavija -Valha: guitar and laptop
Ognjen Šavija: guitar, keyboard and computer
Davor Samek: bass
Maja Zečo: visuals





Zlatko Baracskaï
DJ GLATKO
Live sound performance
18th June 2011 at 20.00
www.zlatko.hu

At a young age, Zlatko Baracskaï developed an interest in music, computers, and electronics. His curiosity for electronics was ever supported and guided by his mother, herself an energy engineer. He studied drumming with Tibor Nemes and C++ programming with Tamas Beck from age twelve. Eventually he began to explore the intersection of these fields, autodidactically, until the year 2001, when he was admitted to study Astronomy in Budapest and Electronic Music in The Hague. Baracskaï moved to The Hague where he earned a Bachelor of Arts degree from the Institute of Sonology at the Royal Conservatoire in 2005. During these four years, his technical and artistic work gained attention, support, and guidance from Clarence Barlow, Joel Ryan, Paul Berg, Konrad Boehmer, Kees Tazelaar, Johan van Kreijl, Peter Pabon, and Lex van den Broek. After enjoying adventures in constructing recorded music, he turned his focus to live sound processing and the instruction of musicians. His subsequent move to Birmingham to pursue a PhD with Scott Wilson and Jonty Harrison opened up new perspectives in using recorded sound and forcing acoustical events. Most recently he has researched perceptual feature extraction and algorithmic rephrasing.





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

UNDER PRESSURE
Lithography and serigraphy
02nd - 09th July 2011

A collaboration between artists from the Sarajevo Academy of Fine Arts and Duplex Gallery has been long-standing. "Under Pressure" is the result of a direct partnership between Duplex Gallery and the Printmaking Department. Exhibitors included students, recently graduated graphic artists, and postgraduate students in the Department of Graphics. Eleven students each exhibited one or two works on paper, displaying various graphic techniques of high, deep, flat, passband, and the press.

The exhibition supported young and emerging artists by showcasing their contemporary practice. We hope, too, that this exhibition will attract new candidates to the Academy's Graphics Department. During the open hours, the exhibited artists were available to talk with visitors, making every day at Duplex "Open Hours on Printmaking."

Renata Papišta, July 2011
Akademija Likovnih Umjetnosti Sarajevo





"You give up and leave gaps in your memory or you create pieces and glue them to what you do remember."

Sara Rajaei in conversation with Martijn Verhoeven.

Martin Verhoeven: Upon viewing your videos, what struck me was that I could not immediately grasp them; you can wonder through your films, and see them again and again, before you grasp them totally. Do you agree?

Sara Rajaei: I agree. They can be seen a few times in order for all their details to be visible. But that is not a must. First of all that has to do with the basic subject, "time". We can't grasp time, can we? How do we describe time? For example, when you speak about an incident, you talk about it as itself along with several other things, which have happened around it and around the same time.

In my writings, I focus on my memories or things I have seen or heard from others. I try to remember in detail, yet there are so many things that I cannot remember. That is where the imagination takes part in my work. There are things that I remember in several different ways. Each way of remembering contains other subject matters. Which subject is more important than the other, I do not want to decide, so I keep them all in my work. Perhaps the most important subject matter is the dynamism of the work, for myself and for my viewer. Same for the process of making the work, from when its written to the time its finished, I try several things, try to keep my plans strict yet flexible enough so that I can keep changing them, delete things or add things, until the very last moment, when I decide a work is finished.

When you view the finished work, you are seeing all the small particles within it. And that is why a work needs to be seen again and maybe again. Also that's the only way I think, you can make a very personal memory universal, so that others can relate to it.

MV: Your texts seem to focus on specific moments, emotions, small details, things which seem, perhaps, to be not so important. Are you interested in the magic of the so-called normal?

SR: I am interested in everyday life and the very small details in and

Sara Rajaei

TALE TELL & RETELL

Curated by Martijn Verhoeven

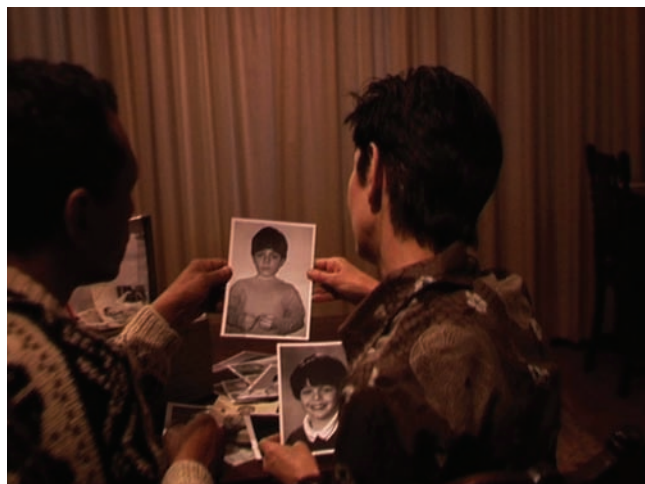
Video installation

Charismatic fates & vanishing dates, 4 min, 2009

A leap year that started on a Friday, 6 min, 2006

16th - 30th July 2011

www.sarajaei.com



around the so-called everyday life, no doubt. But the thing is, the magic is not there until you begin to think of the everyday life situations. When you begin to remember.

It is that moment of remembering which makes things magical. There is a lot that you can't get out of your memory, you can't remember; so you either give up and leave gaps in your memories or you create the missing pieces and glue them to what you do remember. The main reason for not remembering everything in detail is, those things being considered seemed unimportant at the moment they happened. Either way, with gaps or with imagination, what you create is absolutely new. Because in reality and in everyday life, it has not been the way you have reconstructed it. What you create is not reality, its unreal, magic. That's what I am interested in.

On the other hand what is normal? Who can describe normal? The normal that I know and am used to, the way I have been brought up, food I have eaten, streets I have walked in, language I have first learned to speak, to one who does not know it sounds absolutely

exotic, un-normal, magical. And vice versa. How do we describe everyday life as normal then?

MV: I understand. Lets focus a bit on your artistic practice. How does that look? There is an idea or image popping up in your mind, and then you start writing? And then you ask other people to participate, to film, to act? How does it work?

SR: Most of the time, it begins with one single frame. An image pops in my mind and I take that as the starting point and begin to write. The process of writing is always very long, as I write about the same subject over and over again, each time beginning from scratch, like I am writing it for the first time, never comparing the versions with each other, until I have the version that I like. Sometimes I like several versions, so I try to combine them.

I keep changing the idea, so normally what I end up with on paper is quite different from my first image. Once I am sure about the writing, I begin to develop the form in which the work should be made. Shortly after that I begin with the production, looking for my crew. Part of my crew have already been working with me on several projects, but I am always interested in involving new people.

I continually have meetings and discussions with my crew. I try to keep the plan dynamic and flexible enough so that even on the spot while we shoot, I can change it. After the shooting, during the period of editing and postproduction the work can change again. Sometimes I decide to delete a whole chapter of the work, to make it simpler and more direct.

MV: Interesting to hear that while you're shooting, you can still change and improvise. Most of your films look so very precise directed and refined. I was thinking about a quote from Cassavetes: "It doesn't matter if the words are written. Because improvisation has been going on in films by everybody. There's nobody that doesn't improvise to some degree. It just depends on what degree you need". Can you say a bit more about these meetings and discussions with the crew? To what extent do they have influence on the film?

SR: First of all I have to say that Cassavetes is one of my favorite directors. And I absolutely agree with what he says. Yet I have to



say unlike what you have written, there are only two or three of my works that look precise. The rest do not. But even the precise-looking ones are improvised. My works all belong to the experimental genre, experimental and low budget. I make detailed plans for my works but then within the process of shooting, when something does not work for me or does not feel right, I improvise, find a new solution, leave a whole chapter out, make new scenes...

In *Charismatic Fates* & *Vanishing Dates*, I had two kids as part of my crew. I had to let them rehearse. We rehearsed the shooting plan for many times during the day, and then things began to fall into the place. Making changes in the plan was part of that.

During the three days of shooting *Shahrzad*, we were a very small crew, yet too many to be in one small room for three days. At the same time, I was shooting *Shahrzad's* daily life, I had to let her be who she was, let her follow her real rhythm, so I only wrote half a shooting plan, the rest I left for what she and the house would bring to me and my crew. This continued later when I recorded her voice and then when I finally edited the film about two years later.

In *Forever for a While*, I deleted 50% of my film just within the last week of postproduction—changed the idea completely. So even in my most staged-looking works I have improvised a lot. And then there are works such as a *Leap Year that Started on Friday*. I had written the text and my subject was clear. But only after I recorded myself reading the text and heard my own voice, it became clear to me how I would finish the work. By having discussions and meetings with the crew (from the camera department to the actors) I try to understand and get to know their rhythm, their working energy and their approach, trying to see if everything will work out the way I have planned it. It's like you plan to shoot in a sunny day but then it begins to rain. Improvisation is the key.

MV: You often use a traveling camera in your work. Is that in order to show as much as you can, without putting emphasis on one subject? Can you tell a bit more about that strategy?

SR: Indeed, I use this technique to show more, but that does not mean that I equalize the importance of my subject matters. In the end, the work consists of image and sound, and sound itself is made of other elements, like voiceovers, music, and room tone—so in an indirect way I manage to put an accent on different matters at once. For me the searching, travelling camera expands the content of one's work, giving space for the beholder to grasp the aspects that he or she is connected to.

MV: You are a storyteller. You have been living in the Netherlands for a long time, but do you are connected to this strong storytelling tradition from your original country, Iran? Or is this a cliché?

SR: I am a storyteller but what fascinates me more than storytelling, is the different ways that one story can be told. If you look at my works, they each follow a different pattern in storytelling. I don't think that has much to do with being Iranian—that's a cliché. I don't think the storytelling tradition in Iran is that much stronger than in other parts of the world. Each culture has its own stories, its only the language; and being unfamiliar with that tradition in another country makes it seem more exotic. Besides, in my work I do not put too much accent on my country of origin.



MV: I see. Now, for the exhibition in Sarajevo: In both videos you are going to show—A Leap Year... and Charismatic Fates...—not only time, but also coincidence seems to play an important role. What attracts you to the theme of coincidence?

SR: A big part of my work is about everyday life. And everyday life is coincidence. There is no comparison between the amount of things that happen by coincidence to someone and the amount of things chosen and made happen by someone. My work follows that path very carefully—a lot of the things happen by coincidence and some by choice. *Charismatic Fates...* focuses on the notion of *deja vu*, among several other concerns. *A Leap Year...* focuses on a human catastrophe and the memory of it.



Andy Kania
 All good things come from the bottom
 Photographed by Andy Kania
 Curated by Veronika Somnitz
 16. - 30. September 2011
 Duplex, München, 16. September 2011 at 8 pm
 The exhibition is only open for free for 7 pm until 10 pm
 Duplex, München, Poststraße 11, 80333 München
 www.andykania.com
 www.veronika-somnitz.com

“We want the photographer to move in the house of love and death like a spy, and that those being photographed by him are oblivious to the presence of his camera. Not even the most distinct awareness of what photography is or could be, will ever be able to take away from the fascination that inspires an image recorded by the attentive eye of a photographer, in the right moment of an unexpected event”.

Susan Sontag, from Regarding the Pain of Others

In Andy Kania’s photographs, the pain evoked by Susan Sontag manifests in the looking at what is broken, wasted, and full of pain in German everyday life. Kania’s images gaze onto those who do not fit the frame, those who are trying to escape it. These people are not whole, untouched, but rather exhausted, with life written across their faces, having left marks on their bodies. It is precisely this defectiveness which attracts Kania and which makes people special in his eyes.

The spy who, according to Susan Sontag, makes the best documentarian due to his ability to capture the moment, doesn’t partake in anything voyeuristic in Kania’s case. Despite the bright flash of light, which seems to expose human misery. On the contrary, Kania identifies with and becomes part of the very scene he photographs, which provides him with the opportunity to catch just the right instant for the unnoticed “shooting”.

The snapshots presented at this exhibition have been collected by Kania over many years. The accumulation of individuals, often densely crowded together, in his works, seems to blur into one contemporary scene of mass suffering.

Kania deeply penetrates the realities of the German way of life and sensibility, located far away from the oasis of the caramel cappuccino to go, the shining spaces of wellness and success, and all those seeking this kind of imposed perfection. He portrays an image of Germany that most people are only too willingly to block out. He searches for the other side, pointing his finger at the painful spots. The flash of his camera denounces the make-up and exposes its ugliness.

Andy Kania

ALL GOOD THINGS COME FROM THE BOTTOM

Photography

Curated by Veronika Somnitz

16th - 30th September 2011

www.andykania.com



The resulting photographs are deliberately brutal, provoking, and disturbing, while at the same time never lacking a subtle humour, ironic lightness, and playfulness. They do not demand the spectator’s concern, thus escaping the trap of the trauma tourist. Rather, Kania invites us to connect with the images. He plays the mediator between the viewers and the “friends from his family album”—his army of good things comes from the bottom.

Veronika Somnitz, September 2011





Adela Jušić

WHEN I DIE, YOU CAN DO WHAT YOU WANT

Video installation

16th - 30th September 2011

www.adelajusic.wordpress.com

www.scca.ba

ZVONO

Nagrada ZVONO 2008 / ZVONO Award 2008

The video shows me colouring my grandmother's hair. After recording this video, my grandmother died, and I sat down and wrote all the stories she ever told me that I could remember. Keeping her way of narrating and the exact language she would use, I made the narrative for this video. My whispering voice tells the story of her life, in a very intimate way, presenting an inner flow of memories, opinions, forming the life story of an old woman. Although it is just a story of some old women, through the narration one can easily imagine the contemporary atmosphere of a socio-political reality that is surrounding her generation, and ours.

Adela Jušić

Original title: Kad ja umrem, radite šta hoćete

Video: color/sound

Camera and editing: Adela Jušić

Sound editing: Ognjen Šavija

Duration: 00:19:24

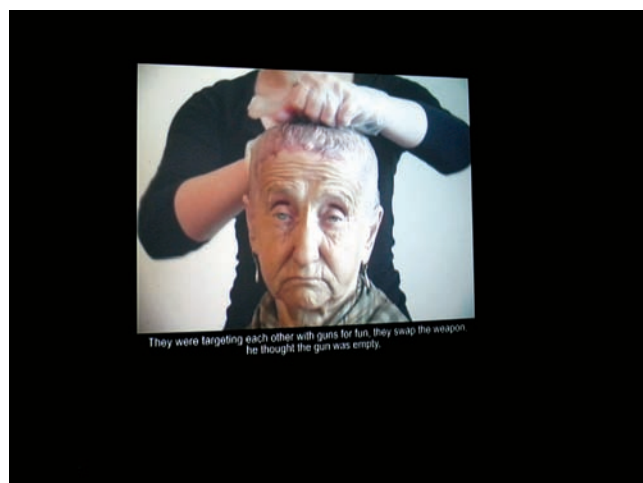
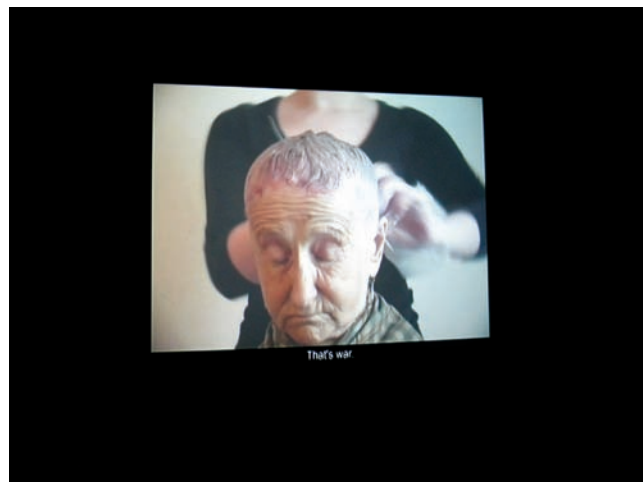
Language: Bosnian-Herzegovinian

Subtitles: English

Translation assistance: Lejsa Hečimović

Year of production: 2011

Special thanks to: Andreja Dugandžić







PORSCHISMUS #9
DEAL WITH IT
 Christiana Biron, Jusuf Hadžifejzović, Adnan Jasika,
 Emir Kapetanović, Elvedin Klačar, Jean-Gabriel Périot,
 Diana Righini, Edo Vejselović, Nardina Zubanović
 Curated by Veronika Somnitz
 15-30. October 2011
 Opening: Saturday, 15. October 2011 at 8 pm
 Concert by "La Ginestra": Maja Musić, Bojan Dizdarević,
 Irfan Tahirović, Zlatan Džananić
 The exhibition is open every day from 2 to 7 pm
 except Wednesday and Friday
 Duplex10m2, Bulevar Oslovačka, Pločnik 11, 71000 Sarajevo
 photo: Andy Kania - PORSCHISMUS
 http://porschism.us
 www.duplex10m2.com



Porschismus is an artist group, or an artists' collective, that does not understand itself as such, referring to itself simply by name. Through the interactions of its individual, diverse artists, it develops its own energy, leads its own life, and demands an independent right to exist. Porschismus, currently based in Leipzig, Dresden, and Berlin, has developed a concept for its project "Porschismus #9" in Sarajevo, which does not necessarily involve the physical presence of Porschismus in person. It has therefore engaged the curator of the Porschismus project who is already in Sarajevo to organise "Porschismus #9" in Duplex Gallery. Besides the full freedom granted to her in the exhibition's realisation, the curator has to take into account certain conditions, and a budget of 500 Euro. These "rules of the game" issued to the curator by Porschismus delegate Andy Kania can be found on the blog <http://porschism.us>.

In this way Porschismus has upset, challenged, and reevaluated the power relationship between artist and curator. Porschismus is doing so while realising a cross-border initiative in Bosnia and Herzegovina. The artist is in one way purposely putting the curator in the spotlight and the curator fulfils an important role within this concept, since it would not work without his consent. Yet at the same time, the curator will be confronted by the artist with the fact that he will now have to coordinate and mount an exhibition without being able to count on the desired artist. This generates a new relationship of dependence-independence between artist and curator, and raises the question of just how far each is acting independently of the other.

However, concerning the curator's final concept there can be no question of an independent work, since it would never have been realised in this form, here and now, without Porschismus's concept and impulse. Moreover, Porschismus is present and closely involved in every idea in the exhibition's planning; Porschismus has been widely talked about in the Sarajevo art scene during the past weeks and has in this way been present in the city.

The concept was given by Porschismus to the curator only five weeks before the scheduled exhibition opening. The current socio-political environment in Bosnia and Herzegovina—a country that Clemens Ruthner described as "the last yet undead living part of the corpse of Yugoslavia" and as "being kept alive as in an international intensive

**Christiana Biron, Jusuf Hadžifejzović, Adnan Jasika,
 Emir Kapetanović, Elvedin Klačar, Jean-Gabriel Périot,
 Diana Righini, Edo Vejselović, Nardina Zubanović**
PORSCHISMUS #9 - DEAL WITH IT

Mixed medias

Curated by Veronika Somnitz

Concert by "La Ginestra": Maja Musić, Bojan Dizdarević, Zlatan Džananić,
 Irfan Tahirović

15th - 30th October 2011

www.porschism.us



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 dissatisfaction prevail and which seems to be trapped in a dead-end street of depression, lethargy, and complaining without a critical mass believing itself ready to actively address these conditions—gives the exhibition its subtitle "DEAL WITH IT".

"DEAL WITH IT" investigates how one handles circumstances one finds oneself confronted with, not through critical statements or further development of the negative situation, but through action, reaction, and counter-confrontation. How does an individual or a collective face facts, social conditions, or a seemingly general "badness" in the world—actively, consciously, constructively, ironically, instinctively, with a focus on the other, physically, uncontrolledly, re-reflecting the mirror image, challengingly?



By creating little private oases (or bubbles) of happiness, by withdrawing into fantasy worlds where monsters are fought, overpowered, and destroyed? What mechanisms are released? What answers does the individual find for him or herself to be able to face the outer conditions? Does he or she perhaps fail to find an answer; is he or she perhaps unable to confront the circumstances?

The collective exhibition will show some existing and some new works created by Christiana Biron, Jusuf Hadžifejzović, Adnan Jasika, Emir Kapetanović, Elvedin Klačar, Jean-Gabriel Périot, Diana Righini, Edo Vejselović and Nardina Zubanović. All of the artists have been or still are in one way or another connected to geographically and socially to Bosnia and Herzegovina. Nevertheless, the works have mostly to be regarded universally—they do not claim a direct and exclusive reference to concrete current realities in Bosnia and Herzegovina and visitors are invited to deal with their own approaches and positions.

Veronika Somnitz, October 2011





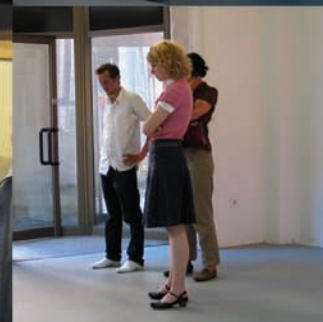
DUPLEX/GALERIJA 10m2 CLOSING PARTY
Saturday 17th December 2011

A party with friends of Duplex/10m2, with music by Amir Selecta

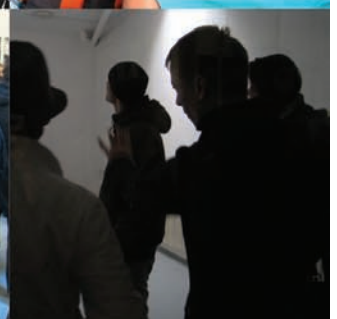
Emir Kapetanović
Golden Chair, 2005 - 2011

1. The event: The walk of the “Golden Chair” along the streets of Sarajevo has come to exist as a reaction to the socio-political situation in Bosnia and Herzegovina during the past several years.
2. The aim of processing with this portable and sophisticated symbol is to inspire the observer to think, regardless of his or her previous knowledge of art.
3. The “Golden Chair” as a symbol—regardless of whether it is placed in an institutional or public space—recognizes, absorbs, and, at the same time, reflects and points out all forms of the material hierarchy in all contexts.
4. The walk of the “Golden Chair” artifact is structured as a happening; in this experiment the artifact is lifted out of its usual surroundings such as galleries, museums, ateliers, and it is entered into the public space, the everyday life, the life of the “common people”. It inspires them to become aware of a different, simpler way to communicate. The act of moving the chair itself symbolizes the relativity of time, and other individual and mass migrations and movements of the people from these and others territories.





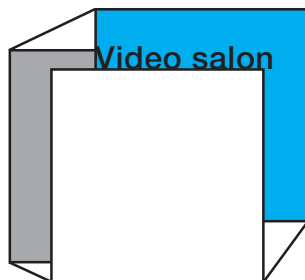








Video salon



The collective exhibition of video art, gathering more than 300 artists: this is a fragmentary panorama of a contemporary activity whose formal multiplicity and abundance coerce us into questioning the temporality, mobility, and reality of the visual. 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 forms in the medium, with no attempt at extracting one or several tendencies that would serve to somehow refine an act of showing that intends to be purely raw. No subjects, no central questions, no techniques, no set time limit. The curatorial work functions by ricochet. The gallery invites numerous artists and several curators, as each of the artists can invite another, who in turn can submit the work of a third artist, etc. We present a free and empirical principle of accumulation of works, to which the spontaneity of the presentation corresponds: a cosy salon, free access to more than 400 videos, flat screens, and DVD players.

Guest curators

Bitumas: Jérémy Le Corvaisier, Grégory Kaz Delauré, Laurent Bechtel

Blutenschwein Productions: Paolo Bonfiglio, Isabel Becker, Susan Schmidt, David Buob, Franz Aman, Carmen Malin

Dunja Blažević: Nika Oblak and Primož Novak

Rada Bukova: Eric Stephany, Olivier Nourisson, Constantin Alexandrakis, Rada Boukova, Assaf Gruber

Aline Cateux: Slobodan Maksimović, Razim Karalić, Goran Stanković, Stanka Gjurić, Srdan Keča, Mihajlo Jevtić, Aline Cateux, Verica Patrnogić, Davor Konjikušić, Marko Kancanski, Szymon Jakubowski, Ivona Juka

Conatus - Boris Achour: François Nougès, Stéphane 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 Kemska, 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 Zerktoni

Argentine Lee: Argentine Lee and 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 and 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 Roguszcak

Label Ombres: Carole Arcega, Mikael Rabetrano, Ele, Othello Vilgard, Mikael Rabetrano & Frédéric d'oberland, Sébastien Cross et Carole Arcege

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

Stephane Sauzede: Camille Laurelli, Dick Head Man Records, DHMR, 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 Couplier, Fabrice Croux, Fanette Muxart, Rootsfosky, Raoul Beckman, The dead people, Joe deadssin, Capitaine Sentiment, Nude Cocker, Kim Croux, Super Polar, Petr Bende, Hjalmar, Grégory Cuquel and Benjamin Seror, Samuel Moncharmont, Emilie Besse

Jeanne Trong: Chia-En

Martijn Verhoeven: Sara Rajaei, Rumiko Hagiwara

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

Wilfried Agricola de Cologne: Daniel Lo Iacono, JiHyung Kim, Lorenzo 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, Rafaël Alcalá, 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

Curatorial Rebound Project

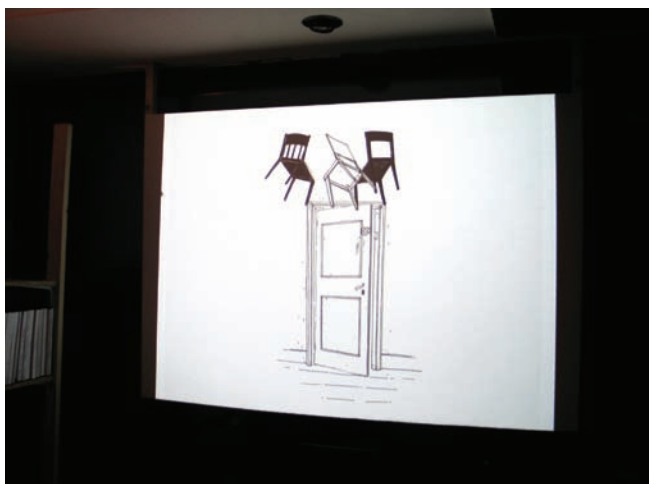
Jean-Max Abrial, Lucy Allard, Ambrosia, Belinda Annaloro, Antenna / Chiyo Ogino, Yuka Saeki, Tanaka Hideyuki, Oka Hiroshi, Yazu Yoshitaka, Ichimura Keisuke, Emmanuelle Antille, Alexis Argyroglo, Audrey Armand, Rémi Arora, Arunakaj and Bruno Bresani, Ervin Babić, Ismail Bahri, Virginie Balabaud, Gilles Balmet, Vincent Barré, Anahita Bathaie, Neil Beloufa and 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 and Pierre-O 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 Couplier, Raffaella Crispino, Pierre-Yves Cruaud, Baptiste Debombourg, Romain Delange, Aymeric Delhay, Anaïs Delmas and Paul Pirritano, Pauline Delwaulle and Clément Postec, Gilles Desplanques, Delphine Deval, Steven Dixon, Jasmin Duraković, Irena Eden and 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 and Fouad Bouchoucha, Robin Holmes, Natalja Dordević, Luka Petrusić, Frank Hoppe, Kim Hyum-Myung, Yoshiaki Inatsugi, Adla Isanović, Ianit Illouz, Adnan Jasika, Barry Johnston, Željka Jović, Mathieu Jouffre, Filip Jovanovski and Dean Damjanovski, Pauline Julien, Nico Juret, Adela Jušić, Yoko Kajjo, 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, RIP Sébastien Levassort, Yann Levy, Sébastien Loghman and Thomas Guillaume, Josef Nadj, Solomon Nagler, Julie Navarro, Alessandro Nassiri, Cécile Nduhirahe and 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 Mareschal, Laurent Marissal-Painter, Chloé Mazlo, Ricardo Mbarkho, Mladen Miljanović, Aaron Miller and [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, Nedžad Šantić, Kim Seong-Youn, Raphaële



Shirley, Iva Simčić, Demis Sinančević, Elizabeth Smolarz, Selimir Sokolović, Benoit Stefani, Martin Stumpf, Stefan Sulzer, Sébastien Szczyrk, Stéphane Thidet, Vladimir Tomić, Ukoso Prod - Amila Abramov, Ulay-Uwe Laysiepen, V-Atak, Edo Vejselović, Evgenija Wassilew, Lee Wells, Letitia Werth, Jean-Michel Wicker, Anna Wignell, Sanford Wintersberger, Virginie Yassef, Mouhi B Yba, Raphaël Zarka, Clément Zerbola.



VIDEO-SALON
 CURATORIAL REBOUND PROJECT
 16th - 21st March 2006



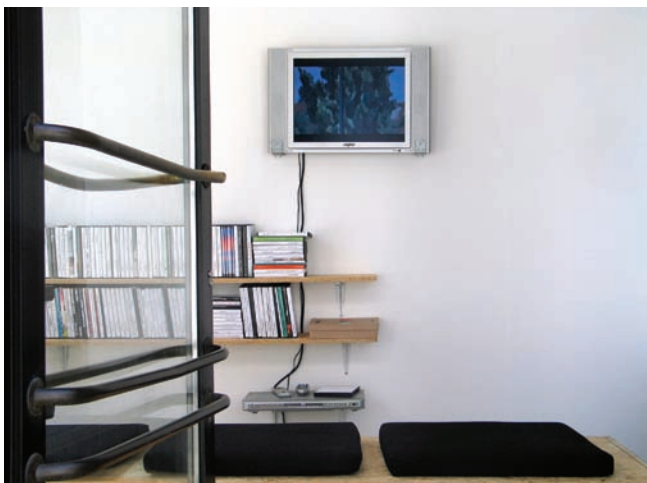


VIDEO-SALON 2

CURATORIAL REBOUND PROJECT

01st - 17th June 2007

In conjunction with the seventh European Literary Festival, organized by the André Malraux Cultural Center of Sarajevo



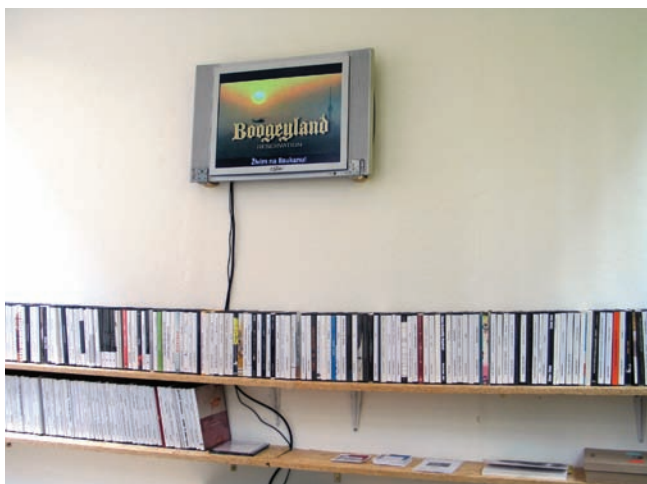


VIDEO-SALON 3

CURATORIAL REBOUND PROJECT

07th - 21st March 2008

In conjunction with the XXIV International Sarajevo Winter Festival, "Barricades without Borders"





VIDEO-SALON 4

CURATORIAL REBOUND PROJECT

13th - 20th July 2009

In conjunction with the Events Calendar of the Sarajevo Film Festival



6. PRAVO LJUDSKI Film Festival

09–14.11.2011.
Meeting Point Cinema
Sarajevo

Video-Salon 5
Curatorial Rebound Project
Video-Salon 5
Kustoski rököllet

Osama / Osama
5.11.2011.
2008

5.10.11.2011.
Kustoski rököllet

www.pravoljudski.org
www.duplex10m2.com

Stari/Star
Stari/Star, Petar/Peja 11
Petro/peja



VIDEO-SALON 5

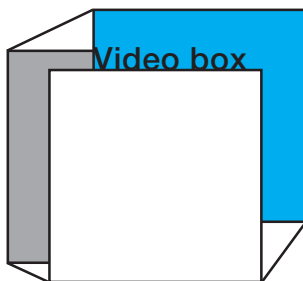
CURATORIAL REBOUND PROJECT

05th - 15th November 2011

In conjunction with the sixth Pravo Ljudski Film Festival of Sarajevo







VIDEO-BOX / 2007 - 2011

Since 2007, compilations called “*Video-Box*” circulates in the world:

VIDEO-BOX

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

VIDEO-BOX 2

Boris Achour, Ervin Babić, Bertrand Berrange, Bitumas, Leila Čmajčanin, Baptiste Debombourg, Adela Jušić, Laurent Mareschal, Damir Nikšić, Jenn E Norton, Nika Oblak and Primož Novak, Jean-Gabriel Périot, Laurent Pernot, Damir Radović, Mathieu Rouget, Lionel Sabatté, Seong-hoon Park, Demis Sinančević, Raphaël Zarka

VIDEO-BOX 3

Emmanuelle Antille, Bertran Berrenger, Rada Boukova, Igor Bošnjak, Leila Čmajčanin, Baptiste Debombourg, Gregory Delauré, Gilles Desplanques, Thomas Fontaine, Nela Hasanbegović, Ibro Hasanović, Adela Jušić, Nenad Malešević, Laurent Mareschal, Miodrag Manojlović, Eden Morfaux, Mladen Miljanović, Julie Navarro, Damir Nikšić, Nika Oblak and Primož Novak, Damir Očko, Jean-gabriel Périot, Laurent Pernot, Lionel Sabatté, Demis Sinančević, Stéphane Thidet, Virginie Yassef, Raphaël Zarka

BALKAN VIDEO-BOX

Nika Oblak and Primož Novak, Ervin Babić, Damir Nikšić, Ibro Hasanović, Demis Sinančević, Leila Čmajčanin, Irena Paskali, Damir Očko, Mladen Miljanović, Adela Jušić, Damir Radović, Andrej Đerković, Zlatan Filipović

OUT WALL SCREENING

2010

Video-Box 3, “Paris Nuit Blanche”, Le Point Éphémère, Paris, France

2009

Balkan Video-Box, “Lille 3000, Europe XXL”, Lille, France

Balkan Video-Box, “SuperNova”, La Générale en Manufacture, Paris, France

Video-Box 2, “Collection10m2”, Art Center OUI, Grenoble, France

Video-Box 2 and “Single Video”, Halogaleria, Olsztyn, Poland

2008

Video-Box 2, “Prospect 1”, Space Bandee Gallery, for the 5th Busan International Video festival, Korea

Video-Box, for the festival “Balkan Express 2”, Warsaw, Poland

Video-Box 2, “Parcours West”, La Générale en Manufacture, Paris

Video-Box 2, “6th Film Festival Abrašević”, Mostar, BiH

2007

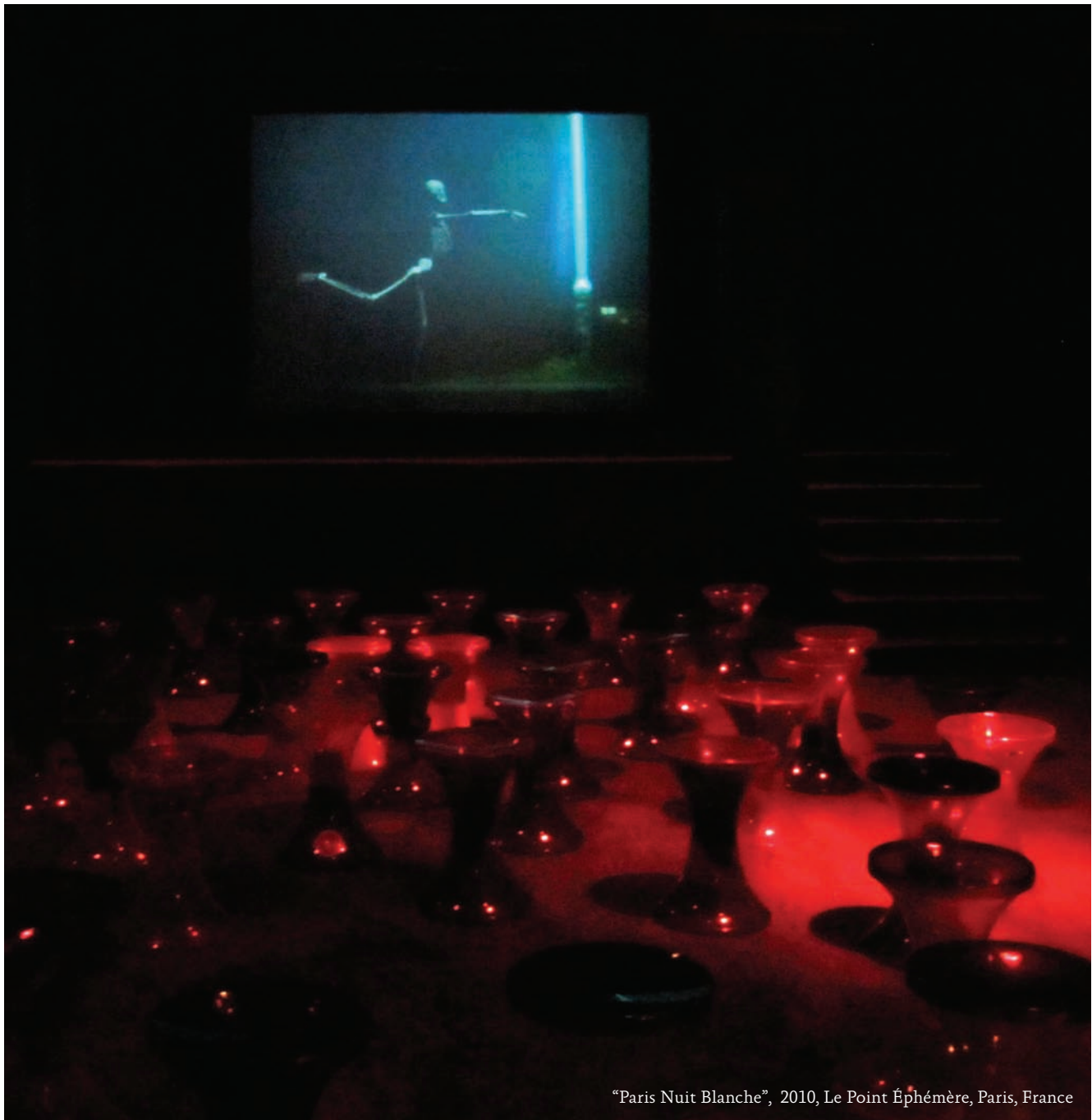
Video-Box, “Prospect 2”, Space Bandee Gallery, for the 4th Busan International Video festival, Korea

Video-Box, Zagreb10m2, “Velesajam Kulture festival, Croatia

Video-Box, “Dadada”, Hammam of Mostar, BiH



"Lille 3000, Europe XXL", 2009, Lille, France



"Paris Nuit Blanche", 2010, Le Point Éphémère, Paris, France

Obliczo Świata
11.04 - 23.05
Balkan express
The 5th Busan International Video Festival
제5회 부산국제비디오페스티벌
VIDEO-BOX 2

6. FESTIVAL KRATKOG FILMA
17.-21. JUNI/LIPAN
OKC ABRAŠEVIĆ

28 JUN 2008
FARCOURS WEST
Caroline Pradal, Juliette Agnel et Stéphanie Lefebvre présentent :
supernova
www.lageneralesupernova.com
Vernis 15.01.2009 - 18.02.2009
Wernisz i spotkanie z Pierre Courtinem 15.01.2009 godz. 18.00 Kamionica Baucka Dąbrowszczaków 3

知壇と伝説 サラエボ
しが真流監督展
2007年
6月22日(金)~7月1日(日)
15:00~19:00
No TEETH...? A MUSTACHE...? Smet Live Shir...?
ROSLIWA GIRL
Sela Kemarcic, Demir Niksic, Pierre Courtin, Rajk Hasanovic, Ervin Babic, Sebastian Szczyk, Youhaki Pratihaj, Hriszko Morikava

Busan International Video Festival
제비디오페스티벌
공간 비디오 2007.10.6토-10.14일
Space Banded 1st, 2nd floor October 6(Sat) - 14(Sun)
개막상영 시청자미디어센터
Opening projection October 5(Fri) 6:00pm
Community Media Center

10m² GALERIJA
Vidéo-Salon Éphémère
Une proposition de Pierre Courtin et Baptiste Debombourg pour la Nuit Blanche 2010
Le Samedi 2 Octobre 2010 à partir de 18h00
Point Éphémère • 200 Quai de Valmy • 75010 • Paris
Metro Jaurès (lignes 5, 2 et 7 bis) • Louis Blanc (ligne 7)
Emmanuelle Antille, Bertran Berrenger, Rada Boukova, Igor Bošnjak, Leila Čmajčanin, Baptiste Debombourg, Gregory Delau, Gilles Desplanques, Thomas Fontaine, Nela Hasanbegović, Miljanović, Damir Nikšić, Eden Morfaux, Nenad Malešević, Mla Nika Oblak & Primož Novak, Antoine Melchior, Julie Nav, Lionel Saibatté, Demis Sinančević, Adela Jušić, Stéphane T, Jean-Gabriel Périot, Laurent Pernot, Virginie Yassef, Raphaël

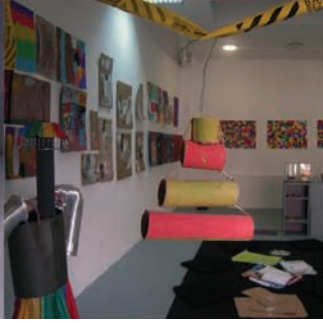
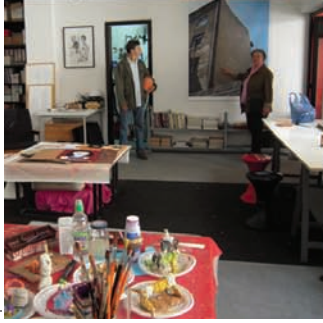


EUROPE XXL
MIDI-MIDI 3-5 JUILLET 2009
ISTANBUL & LES B
FÊTEZ ISTANBUL AUX TERRASS

EUROPE XXL
Lille 3000. Europe XXL. 4-5 July 2009. 24/24. Gare Saint Sauveur / Tri Postal. Lille
Nika Oblak & Primož Novak, Damir Nikšić, Demis Sinančević, Leila Čmajčanin, Igor Paskali, Maden Miljanović, Damir Očko, Adela Jušić, Damir Radović, Hasanović, Zlatan Filipović
Curated by Pierre Courtin
Stakleni Grad, Ferhadija 15. 71000 Sarajevo
10m2@gmail.com

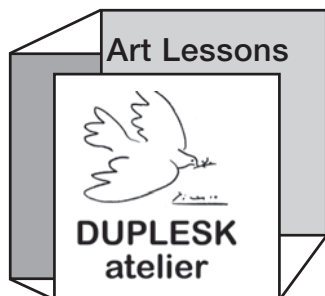
moving windows International video-mix
창문들. 동시대 젊은 비디오작가전







Art Lessons



Duplesk Atelier - Contemporary Art Awakening

DIRECTED BY CLAIRE DUPONT

These art classes propose an awakening to different artistic practices and an evolutionary program, which over the year allies the learning of the various art techniques with the development of personal creativity. Duplex Gallery also organised visits to exhibitions in museums and galleries, and workshops held during holidays. Pictorial self-expression, in a simple and almost primitive way, allows the passage from emotion to gestures, from eye to paper. Whether they are attracted by the colours or shapes, the abstract or the figurative, I move the children to express themselves freely and at their own paces, without questioning.

The purpose of these workshops is to expose children to various artistic practices and techniques whilst developing an awareness for the environment we live in. Children will discover many techniques and be invited to explore them using their personal creativity. Children learn best how to observe by drawing, because they discover their own models. By drawing, children will enrich their own discoveries and develop their faculties and understanding. When a child masters a new technique, he or she will feel more at ease with expressing him or herself in a piece of art. Artistic experimentation helps to enrich and multiply sensory perceptions. Children will discover that the same piece of art can arouse different emotional reactions and interpretations, and they will be encouraged to observe the presence of art everywhere around them.

With: Naja & Sara Alagić, Allegra, Max & Mia Ashford, Asja, Manon Benett, Asja Čamdžić, Louise-Hélène Chambart, Camille & Mathieu Chassot, Pablo & August Devisme, Haris Dighiero, Merijema Dipa, Arman Dizdarević, Tara Dupanović, Fifi, Lukas Germain, Juliette & Philippine Limonier, Lorenzo, Lut Memić, Desta Mesbah, Kiara Muradić, Marion Roger, Imran Sadović, Benjo & Amor Sašić, Emma Sylvestre, Oscar & Lajla, Bea Pyres, Eugénie, Alfred & Gustave Remon, Iman & Luna Šabanac, Sarah, Roberto Scerbe-Haupt, Una Subotić, Livina, Dania, Orhan & India Tanović, Ariane & Laure Thiabaud-Vespierre, Nikolo & Lena Tissot, RIP Jan-Isak Lidze-Kurt





I had just turned five when I started art class with Claire. Her husband Pierre is also an artist and he taught me how to do oil painting. I was very interested and excited when he showed me the fun and crazy materials needed for oil painting. With Claire we did crazy things like gum painting and making wooden bird houses and picture frames. She was funny and determined, and she encouraged me when things were getting hard. I loved to learn with Claire. I loved Duplex.

Naia Alagić Bowder, eleven years old

I was seven years old when I started going to Duplex for art workshops. I really love Duplex because there is everything you need and it is very beautiful. I also really love Claire, the teacher. She is so nice and has so many creative ideas and interesting things to teach us!

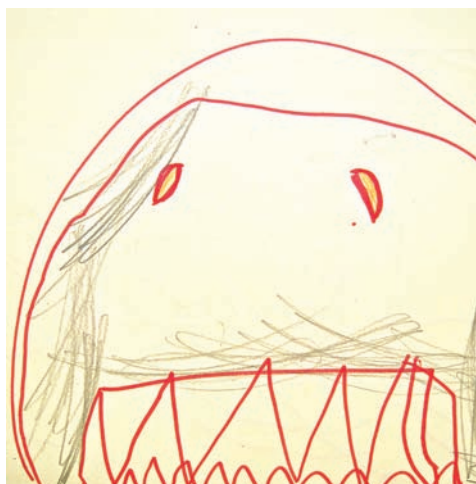
Dania Noor Tanović, nine years old

When I go to my art classes I feel isolated from my problems and the world, the only thing I have to focus on is... ART. When I go to Duplex I feel happy and full of energy.

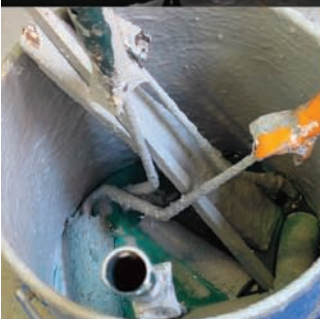
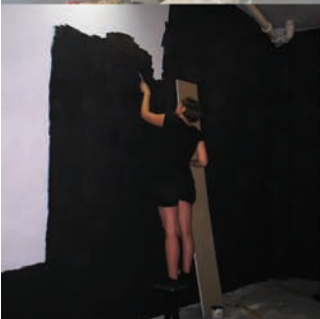
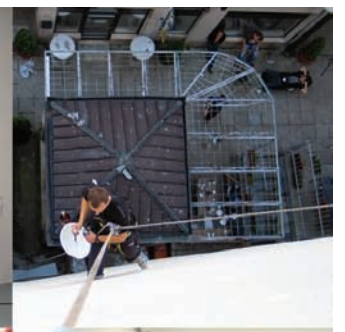
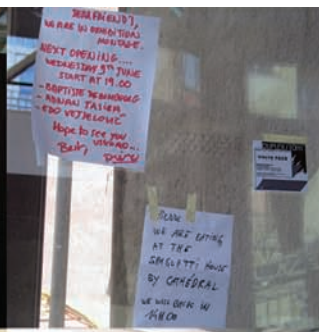
Livina Tanović, eleven years old

I loved my five years in Duplex. I learned new techniques for painting and drawing, but my favourite activity was to work with clay. My best memory was the posters competition Vive le Talent. I'm very proud that my drawing was published in the catalogue and in a puzzle game. Now, I live in France and I look at it with pleasure and nostalgia. Duplex will always stay as one of my best memories of Bosnia. I miss Claire and Pierre. Vidimo se!

Juliette Limonier, eleven years old

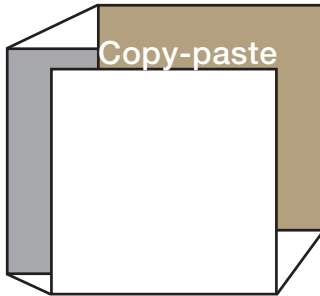








Copy-paste



COPY-PASTE PROJECT - ZAGREB GALERIJA 10m2

A project directed by Pierre Courtin and Robin Holmes
2007-2009

Opening: 13th December 2007

A celebration of the creation of a 1:1 scale model in Zagreb of Sarajevo's Galerija 10m2. The project's aim is to set up a temporary space for presentation, whose ambiguous reality—architectural, sculptural, and nomadic—can be made to travel in the countries of former Yugoslavia and to the rest of the world.

During the four days of the 2007 edition of the Velesajam Kulture art festival in Zagreb, three exhibitions and three openings were presented, featuring the work of three artists from Zagreb: Maja Rožman, Ivan Fijolić, and Karla Šuler. Thus, the presentations enacted Galerija 10m2's goal to come into contact with Zagreb's local art scene and to empower and exhibit new artists.

After two years of cooperation with our local partners Studenski Center of Zagreb (SCZG), who provided the plot of land and labour for the gallery's construction, the space was left in their hands for alternative use.

In June 2009 the SCZG took over the Zagreb Galerija 10m2, and has been managing it since then under the name Galerija Kiosk.







Maja Rožman

THE FUTURE COULD NOT BE BRIGHTER

14th December 2007 at 19.00

www.wix.com/majarozman

Maja Rožman exhibited *The Future Could Not Be Brighter*, in which she deals with issues of intimacy and the correlation between personal and public space and content.





Ivan Fijolić
DEN
15th December 2007 at 19.00
www.ivanfijolic.com

Ivan Fijolić, an artist who interweaves elements of Pop art, popular film, and comics, presented *Den*.





Karla Šuler
FLESH FOR FANTASY
16th December 2007 at 19.00

Karla Šuler exhibited *Flesh for Fantasy*.







Baptiste Debombourg

AIR FORCE ONE

26th January - 10th March 2008

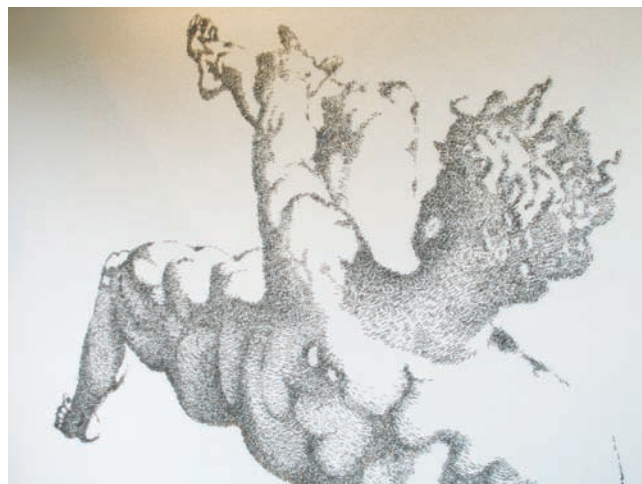
Gallery open 24/24

www.baptistedebombourg.com

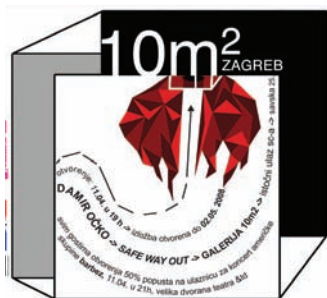
Air Force One, by French artist Baptiste Debombourg is part of the group exhibition “Armageddon”, named after the place of the Eschatological battle in John’s New Testament prophecy. The ominous event predicted there—the definitive battle between the forces of Good and Evil—does not only generate suspense, but also populates the artist’s imagination with contradictory images. It pushes him towards creating a contemporary pop version of the myth of the eternal hero, savior of the world. The mythological character Icarus, the Italian Mannerist painters, and the symbol of sublime power, Air Force One (the airplane used by American presidents) act as reference points in the present work. At first glance, this composite concept, the choice of visualization, and the title build a complex synthesis, a hermeneutically constructed triplicity, and a sense of a fruitless outcome. Debombourg, however, thinks that there is a linking element that not only exists, but is a kind of anthropologism. That is, the link that passes through these three references—the ancient character (believing in his abilities and tempted by the possibility to reach the sun), the Boeing of the American president (symbol of the modern idea of strength and power) and the art style of Mannerism (expressing the rising of pathos and the intransigence as an aspect of human nature)—is an idea of what the actions and tasks a super hero must withstand and accomplish. Due to his desire to give a contemporary pop outlook to his character—the savior of humankind—the artist, on the one hand, departs from the interpretation of man as a “desiring machine” and, on the other hand, from the notion that “in his pride he ruins himself”. Maybe this is why Debombourg employs both the aggression of the stapler (i.e. the contemporary profanized utility as a tool), and the combination of pathos, beauty, and unnatural movement of Italian Mannerists as a visual form concealing the aggression. Is it why his “Superman” flies straight down towards the earth?

Debombourg has charged his latest work with powerful pathos. But is there a hidden sarcasm, or is this a product of pure sympathy? Surely, however, the synthesized result speaks of a sincere compassion for the helplessness of human beings. And, also, towards that steady self-conceit cultivated for centuries, that nurtured sense of humanity’s own significance and dignity.

Nadia Timova, January 2008



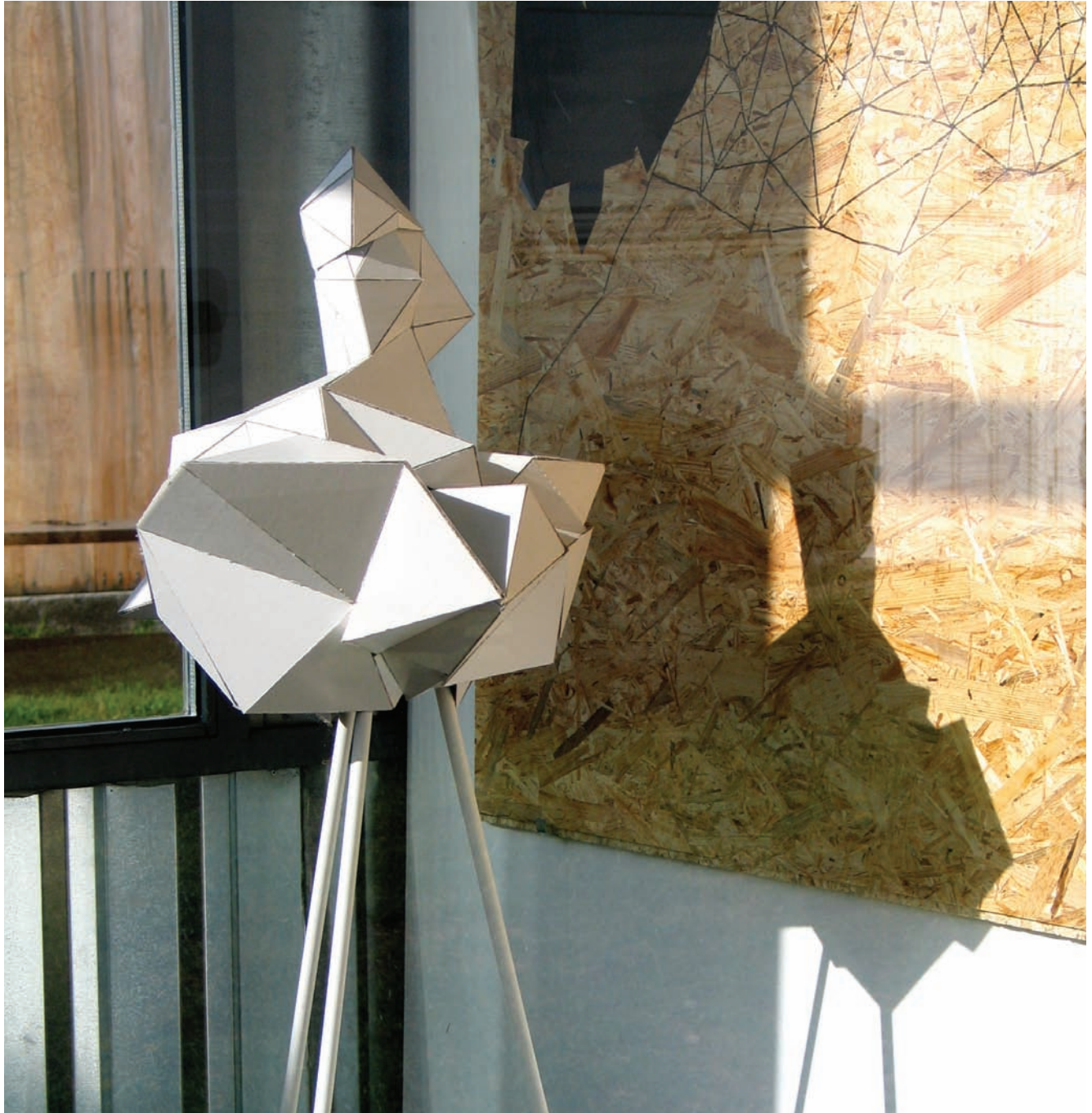




Damir Očko proposes an enigmatic set of objects and drawings to serve as a hypothetical set, in which the only way out of the locked gallery is to be achieved from within the gallery itself, making the exhibition at once a trap and the key. In a small but meaningful way, the exhibition questions the cultural isolation and failed potential of the local cultural institutions.

Damir Očko
SAFE WAY OUT
 11th April - 05th May 2008
 Gallery open 24/24
www.damirocko.com







I am in the center of a (gallery) space. In a vertical position. Continuing the line of the body, my arms are stretched above the head, tied at the wrists and tied to the ceiling. Legs are close to each other with tied ankles.

Visitors come inside one by one.

There is a pedestal in front of me, with a modified electric baton on it. The visitor has to take the baton and touch me with it, inflicting a mild electric shock. Each electric shock produces an image, each touch with the electric baton projects a video image onto my body. The contents and sizes of the images vary. The images can be two-dimensional or three-dimensional. Their duration is infinite. With every electric shock, the visitor produces a new image. Longer contact between the baton and the body doesn't mean a longer duration of the image, but it does increase the possibility of damage to the body.

Body As Image is a title that represents and depicts the video installation. It is about the relationship between body and image, body as image and image as body. In the society and time that we live in, a certain transformation of the body has taken place—in streets, squares, and waiting rooms through new technologies, new media, new diseases, shifts in medical, legal, artistic, and other discourses. The exhibition proposes a radical metamorphosis of the body; it also includes the possibility of manipulating that same body. Manipulation of body by image as manipulation of image by image. The body is seen and experienced as the debris of its previous form—fragmentary, disintegrated, immaterial. All that makes it liable to observation, scrutiny, and inspection through software programs, pixels, electric impulses, and digital units. It has become image. On the other hand, image has also gained almost all the characteristics of the body: movement and mobility, multidimensionality, size, growth, reproduction, vulnerability, extension, contraction...

The constant transformation of the body is seen as its possibility for self-confirmation. As much as it is disembodied, mutilated, recycled, digitalized, immaterialized, etc, the body never loses its essence, that which makes it recognizable; it is impossible to record and reproduce, amplify and digitalize our breath, our smell, the taste of skin, etc. In spite of all these changes and transformations, the body often reacts faster than consciousness, it registers and reacts faster than "I". In spite of all

Rodion

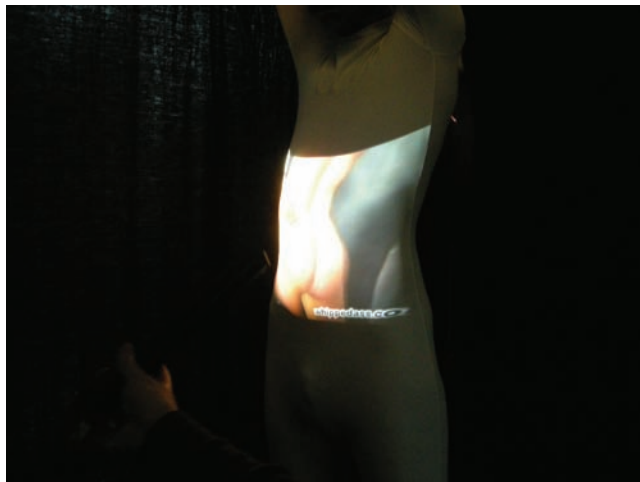
BODY AS IMAGE

Producer: Tijana Gojić

Construction of electric baton: Vjekoslav Fabijanić

Costume design: Katarina Fišter

19th - 29th October 2008



the recycling, montage, and digitizing, the body remains integral. A body without organs is still a body. *Body As Image* signifies something of the presumption that the human body is a matter and territory on which different praxis and discourses exercise themselves, but that body, losing some of its characteristics, keeps the essence that makes it "body".

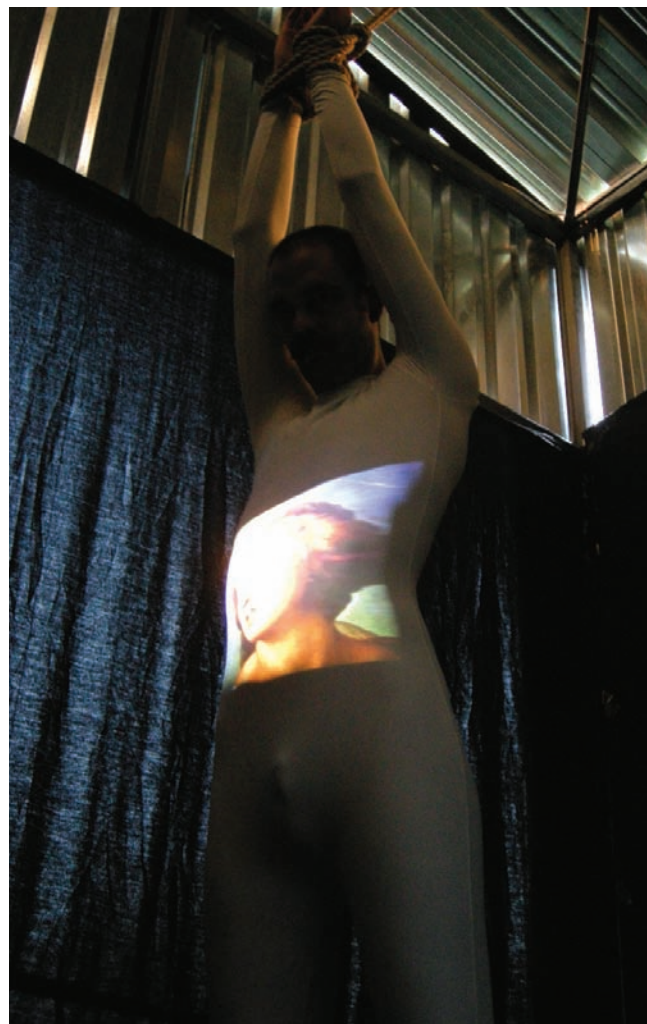
Having my arms and legs tied and hanging from the ceiling, I am trying, through visual and mimetic order, to reduce the body to characteristics of image. I am trying to take away its congenital characteristics of reacting, contracting, of reflex actions. Trying to reduce it to the surface, so that three-dimensionality easily loses one of its dimension. There appears a process of equalizing body and image—adding and subtracting, both ways and (ir)reversibly. It is relation that understands reciprocity of content and representation. At the same time, it is relation that can produce a tension, uneasiness, and nausea. (That's why I'm hung from the ceiling: a scene that reminds us of torturing methods; torturing body by image and torturing image by body). A question arises: how (un)painfull is the transformation of the body? How much can the body comprehend the disappearance of its own form and the gaining a new one? Is it ready



and how ready is it for the transformation to last? How much until it (un)painfully becomes image? On the other hand, how simple and how (un)painfully can image transform, lose and create itself. How many changes can the body take and bare?

The diverse content of images that are being projected onto the body with each discharge of the electric baton speak of the body itself, about its past, wounds, encounters, injuries, peoples, diseases, movements... While losing itself and transforming, the body is remembering and, at the same time, observing its own disappearance into a new "I". While becoming image by image, the body is being gushed by images of the old "I". This project not only questions the relation between body and image, nor only reexamines the body per se, but the body is considered as a possibility of its own affirmation. Simultaneous with losing itself, the body is constructing itself. In that lies its strength and (r)evolution, its drama and its potential. The body as a possibility of self-abolishment—the body as a realization of self-confirmation.

Rodion, October 2008



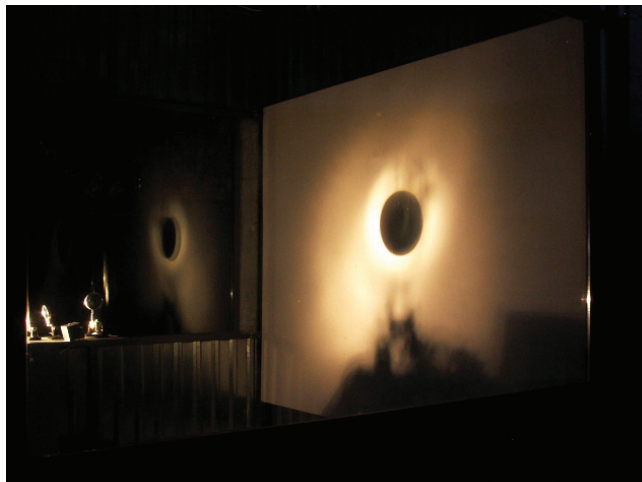


Dario Smetisko
FACE CACHÉE
 07th - 21st November 2008
 Gallery open 24/24

Pliny the Elder, first-century Roman naturalist and philosopher, writes in his vast scientific compilation on the primitive character of the first attempts at representation: The original pictorial image wouldn't be the fruit of a direct observation of the human body and its representation, but rather of a projection of that body.

The shadow is a volume reduced to surface. Into Pliny's problematic, enter the second and the third dimension; that is to say, enter the image and the volume, and inspire my creative spirit in the realization of art work as a sculptural act, in order to find the image in the interaction of physical movement and the projection of light.

Dario Smetisko, November 2008





Kristina Lenard

BALLOONS

22nd November - 07th December 2008

Gallery open 24/24

The idea that photography is a medium with godlike characteristics that shows the world as it is can easily be brought into question when one starts to manipulate the object's surrounding world. In *Balloons*, Kristina Lenard places the object into a space devoid of any content that could lead us to invent a narrative. She keeps the observer in the sphere of contemplation, intensified by simplicity and harmony of the scene. The impression of an unreal space, and its image leads us to the conclusion that this is a hyper-realistic work; this sensation is intensified by a light-box, which acts as a photograph frame and imitates the world of media and its unreal, virtual space.

The topic of mirrors and reflecting the surrounding area has been present in art history ever since the 15th century, when the first mirror appeared in Europe. Jan van Eyck's *The Arnolfini Portrait* and Diego Velázquez's *Las Meninas* flirt with the idea of mirror as a second lens, another and different view in relation to our uni-dimensional perspective. The discovery of the possibility of multiple perspectives brings into question the truthfulness of our view. This doubt could lead us to the Lacanian way of thinking: a child recognizes itself and identifies itself with that image and goes on with its life without thinking that this created image of itself, the image that is an integral part of its identity, is actually imaginary, just a reflection of what the eye caught. The images we carry within ourselves, images we see around us, everything we remember in images and thus create what André Malraux called a "virtual museum" in our heads, are actually photographs without frames, postcards scattered around history. But when the authority of a frame is imposed on a photograph, and we are enabled to see and become aware of the frame, when balloons that fly around the space show us multiple perspectives, providing what Milan Kundera might call an "unbearable lightness", we will not ascribe that talent of showing the objective world to photography any more. Each eye beholds a subjective view. Each person chooses their own perspective among perspectives, each person chooses their own world among worlds.

Jelena Tamindžija, November 2008





Xavier Lucchesi

UNTITLED

Saturday 09th May 2009 from 19.00 - 23.55

www.x-lucchesi.com

For the second consecutive year, the cultural institutions of Zagreb unite under the aegis of EUNIC to organize their “Night of Cultural Institutes”. For this occasion, the French Institute has the honour to welcome photographer and radiographer Xavier Lucchesi. After having immersed himself in Picasso’s sculptures (2007) and the African collection of the Musée du Quai Branly (2008), he will transform the gallery into a strange shiny box. An exceptional installation for a journey beyond appearances.





CLOSED
30th May 2009

Dear all,

As already said before, it has been decided that the quiosk made by The Student Centre's technicians at the idea and proposal from the 10m2 Sarajevo Gallery (Robin & Pierre) is no longer called 10m2 Zagreb Gallery, and no longer used for the programs of 10m2 Gallery. That space will be redesigned and named Kiosk. As it is on the Student Centre's premises and as it will no longer be used or associated to the idea, program or concept of the 10m2 Gallery we see no reasons to destruct it and dismantle it. The Student Centre as before shall maintain and service the space.

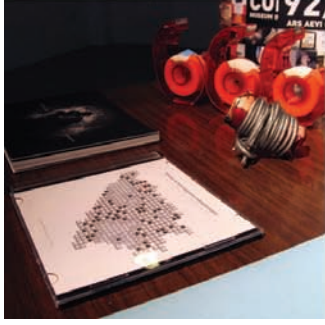
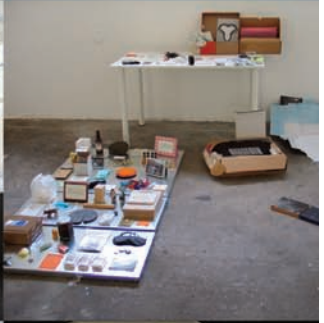
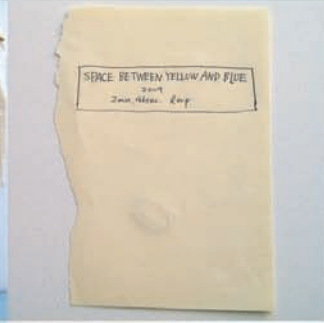
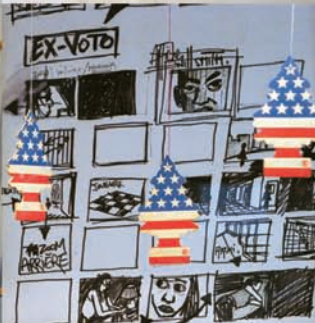
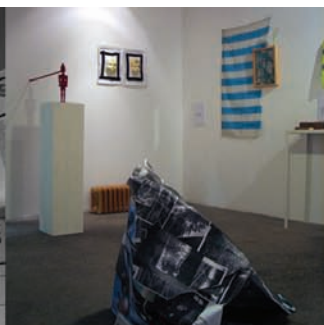
We thank you for the two years long cooperation we had on this project and wish you all the best in your future endeavours.

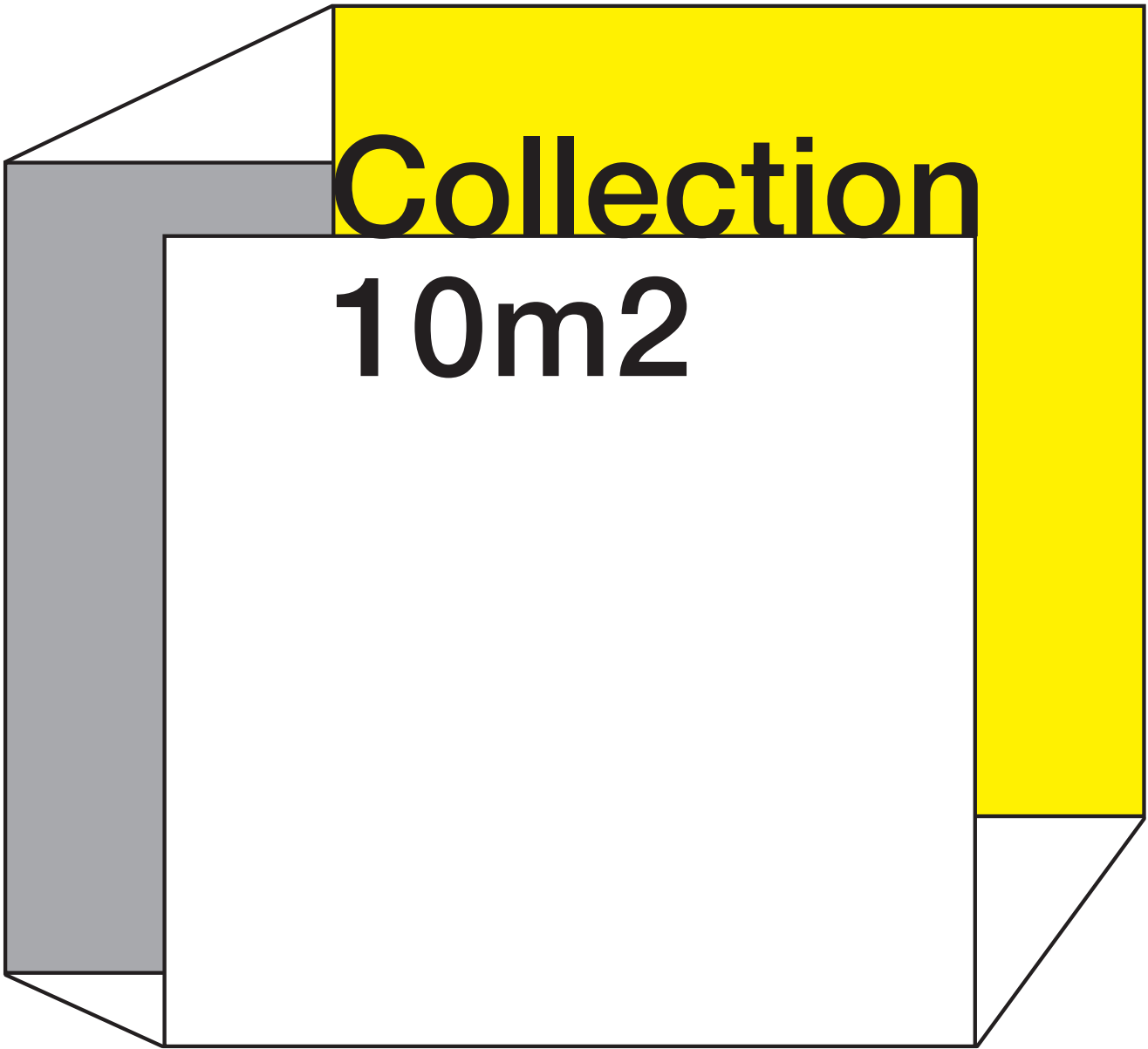
Regards,

SC Center, Zagreb, May 2009



WHAT'S THE WAY TO SAVE SARAJEVO-IT SHOULD HAVE BEGUN! BUT ITS





Collection

10m2



Artists from the 10m2 Collection

Started in 2004 in Paris, the collection of Galerija 10m2 consists today of a bit more than 300 pieces, representing the work of about 200 artists, young and established, from Bosnia and Herzegovina, the Balkans, and elsewhere.

A large part of this collection is currently stocked in Paris. Some works from the collection have been presented at the Pitch Gallery in Paris in 2005, in Grenoble OUI Art Centre in 2009, and on many occasions in Galerija 10m2 itself. The exhibition inside Duplex Gallery in June 2011, “Artists from the 10m2 Collection”, presents the works obtained within the past two years in Sarajevo. The pieces exhibited testify to their affiliation or particular attachment to the Bosnian capital, the contemporary local scene, and their strong link with the history of two facilities— Galerija 10m2 and Duplex.

Represented artists:

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

A result of encounters, collaborations, exchanges, recoveries, the objects proceeding from the collector’s accumulation, artistic gestures, and exhibition of works in the gallery, the 10m2 Collection manifests to each appearance the ambivalent preconception upon which it was founded. There is some truth and falsehood, some substance and pretence in this collection, which includes: 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 minute reminders, amusing winks, ironic references or “simple curiosities”, to repeat Damien Grimbert’s terms; shards and



tools from past performances; bait amidst disorder, which reminds of the vanity at the root of the act of collection, the foolish desire to sign this passionate and meticulous act into history, within a larger history, in a “supra humane” temporality which would be that of the art history itself.

These relics activate the memory of stable, faded, or precarious forms, temporary and past. They tell stories, wake up curiosity, construct other 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 its “harlequin clothes”, as we say of a work composed of pieces taken from other authors, or a poor man’s meal composed of left-over food.

A game about the status of each displayed object and about the collection’s status itself. A game about manipulation that humorously reflect the performance of great art and its marketing.

Every collection has its own market value and operates within a certain framework—user's value and exchange value—that is to say, a system based on monetary value. The 10m2 Collection, established without any money and without any vocation for making it, doesn't have any market value and forms a sort of private, affective, and sentimental utopia.

In 2012-2013, the entire collection will be photographed, identified, and documented as the establishment of the well-thought catalogue. Several projects are either being studied or prepared in order to document the integrality of the collection between 2012 and 2014 in France and in Europe...

Pierre Courtin, June 2011

<http://collection10m2.wordpress.com>



Jacques Charlier, Stephen Mass, Lewis Baltz, Camberlin, Branko Bacanovic, Emmanuelle Belenger, Dider Courtois, Mariko Mori, Félix Gonzalez-Torres, Ernesto Neto, Cyprien Clabert, George Tony Stoll, Marina Abalida, Oleg Kulik, Michel Vandamme, Alexandre Louvet, Mathieu Grand, Raju Lama, Fabien Klotzchoff, Willy Cuisart, David Cousinard, Milica, Peter Kogler, Patrick Vermet, Angelica Marku, Gérard Rondeau, Nicolas Boone, Sébastien Pelti, Tristan, Lionel Sabatier, Alice Mezza, Aymeric François, Monique Leroux, Christophe Courtin, Live Aiss Jensen, Gianni Klotz, Bertrand Dacore Pipoli, Neoka Okuma, Claude Gagnon, Ben Vautier, Charlemagne Palestine, Aleksandra Mir, Gabrielle Charri, Piemen Dejanoff, Anaki, Mauricio Escobar, Zittel, Marie - Ange Guilleminot, Auteurs Inconnus, Antonin Etard, Hélène Pennequin, Clotilde Ajboyé Bangboye, Chen-Yu Yang, Yayoi Kusama, Alexandre Leroy, Bertrand Lavier, Chen Zhen, Yona Friedman, Auteurs Inconnus, Jean-Louis Boissier, Argentine Lee, Aymeric Delhay, Camille Goujon, Laurent Mareschal, Anahita Bataie, Robert Filicu, Susan Collins, Thomas Hirschhorn, Edin Vespelovic, Hans Op de Beek, Stephen Wilks, Daniel Buren, Pierre Huyghe, Massimo Antonozzi, Jasmina Cibic, Mory Favarello, Mela Giggavovic, Igor Borozan, Ibo Hasanovic, Jesse Rayhan, Melanie Dujardin, Jus of Hadzefjevic, Hervé Di Rosa, Sébastien Legat, Marc Olivier, Aude Laja, Barry, Séb Denkovic, Danni Nikolic, M. O'CAT, J. M. W. Turner, J. M. W. Turner, J. M. W. Turner, J. M. W. Turner, Jack Pettibone Rozbony, Jack Pettibone Rozbony, Jack Pettibone Rozbony, Jack Pettibone Rozbony, Valérie, Damiir Radovic, Fred Lardoux, Paul Grivas, Mathieu Jouffre, I Ozmen & Ahmet, Frank Hoppe, Adia Isanovic, David Cousinard & Sarah Frauguel, Alexandre Chize & Florentine Lamarche, Tomi Ungere, Vik Muniz, Auteurs Inconnus, Laurence Bonvin, Sophie Toulouse, Michel François, Auteurs à retrouver, José Grain, Haldia Bougriet, Rodolphe Huguet, Henrik Hakanson, Abdelkader Benchamma, Erki Bilal, Olivier Cans, Delphine Mazure, Yann Carstener, Lala Rasic, Laurent Marissal, Planarman, Ivan Fijicki, Johann Schwallhammer, Thomas Jünger, Auteurs dont il faut que je me rappelle le nom, Nika Otlak & Primoz Novak, Alexis Argyriou, Dario Smetisko, Maja Rozman, Amandine Portelli, Mladen Sibatic, Rada Boukova, Nina Knezevic, Aurélie Dubois, Ines Eden & Stijn Lemout, Camille Laurelli, Carolina Frank, Stead Cerkez

The 10m2 Collection at OUI Art Centre, Grenoble

To close its 2007-2008 season, OUI invited Pierre Courtin, a young artist who graduated from École Nationale des Beaux-Arts de Paris (the 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 10m2 Collection consists of over more than 200 pieces, expressing Courtin's taste for change and collecting—complete works, fragments collected here and there, and souvenirs. The exhibition's design offers the soft overload of a chamber of curiosities, where paintings, posters, objects, books, and brochures kindly coexist.

For the exhibition, OUI was divided into three spaces, in which the spectator goes from one surprise to another, cheerful or annoying, with the last room reserved for a video projection.

It's not exactly François Pinault's collection, admits Pierre Courtin, here we also offer the question of "a great art spectacle and its marketing". Here, artworks are a primary material used to build something else—the collection is at the same time a commentary and a proposition that Pierre Courtin invents before us.

Pierre Courtin, Collector

In 2001, Pierre Courtin started a strange collection, a contemporary art collection whose finery is perfectly common. Composed of a little bit more than 200 elements, this collection is regularly presented here and there, displaying more or fewer works, depending on the venue. Some of these works are sometimes for sale—a drawing, an object, a sculpture. Courtin, who organises these events himself, recruits the indispensable auction curator. And like any collector who gives importance to his activity, 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 centers, etc.—and personally follows the work of artists with whom he ends up having real relationships.

At first sight, it seems nothing but normal: a collector and a collection; art works and artists whose names are linked to those works; an energetic activity to give consistency to the collection.



Fervour

But if we look closely at this collection, it quickly reveals 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 names evoke 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 Félix 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 Inense* and *3D Glasses*, 1997; by Chen Zhen, *Chinese Medicinal Herbs in the Form of Wood Shavings*, 6 x 4,5 cm, 2003. If we compare these works to the most spectacular pieces from these same artists, Courtin only owns the leftovers: something like saint's 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

Courtin seems to want to play a game, preferring even not to have a great work from certain artists, as long as he can have a fragment or shard of it. He owns a collection, and he puts on exhibitions which testify to his activity just as much as they stimulate it. Since 2004, he has been a gallerist, as other collectors are—Pierre Huber from Gallery Art & Public in Geneva, for example. Courtin directs Galerija 10m2 in Sarajevo, which, even though 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 fun; and the 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 loses. Obviously.

Irony

The work of Courtin, who graduated in 2003 from École 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 bird's nest. This got him to sell honey jars in the galleries of commercial centers (for the project *Vous êtes ici*, 2003), to accumulate DVDs in the shelves of his gallery (“Video Salon” for the Galerija10m2, which he 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-seriousness of that collection—by setting it up to resemble a curiosity chamber, or a souvenir cupboard, or a patrimonial storage.

Yet, in this paradox economy, the “printed fabric” of Daniel Buren's untitled work from 1999 is for Courtin at the same time as precious as the 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, Courtin doesn't cease to handle the irony,¹ because: an “ironic conscience says

no to its own ideal, and then denies that negation”. For example, when Courtin opened his minuscule non-profit gallery in Sarajevo (denying therefore straightaway the reality of what a gallery is) he applied 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 oneself; it disturbs habits whilst making them more visible: ironic double negation definitely exists in order to open a field of possibilities, nothing less.

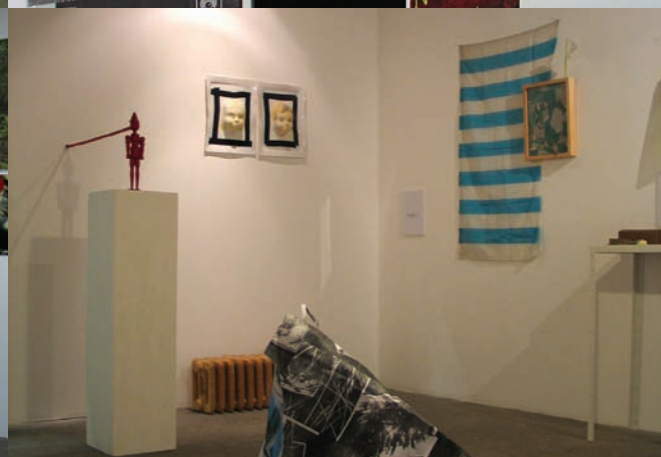
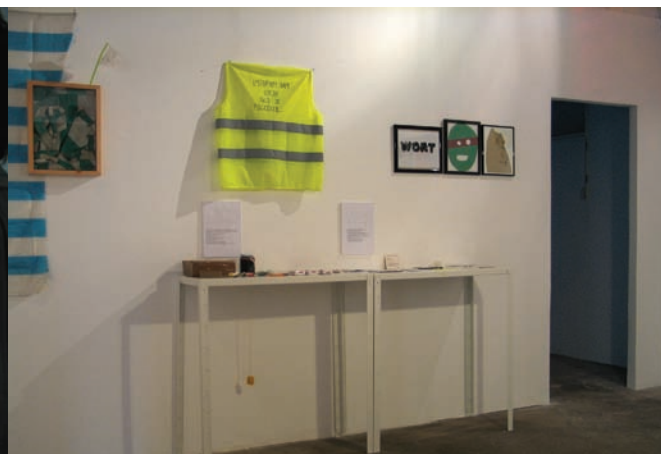
But, isn't all of this a bit strange? Isn't this an extreme handling of the paradox? Making the collection whilst denying the collection, whilst making it, etc. Yes, it's true, but that's exactly why it's art: “The art: deals with paradoxes”, said Robert Filliou when asked to define his activity; and, he added, “there's no reason to stop.”³ 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



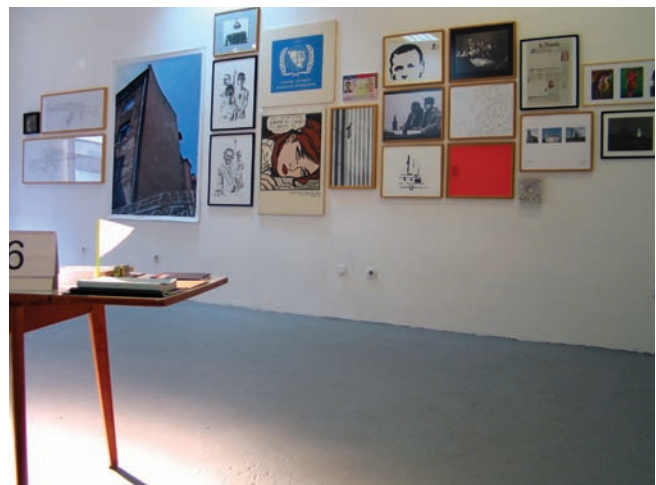
A Curious Collection

We wrote about OUI of weeks ago, on the occasion of their last exhibition, Michel de Certeau. Now they are back with the 10m2 Collection, which regroups an improbable cabinet of curiosities, a Pleiades of works belonging to Pierre Courtin, artist, gallerist (he manages Galerija 10m2 in Sarajevo), and passionate collector. There's nothing conventional, however, in his improbable stock of paintings, posters, booklets, and objects a priori unravelled of consistency. Tiny relics of more consequent works, a diverted blink of an eye, ironic references, simple curiosities—what comes out of this strange display is first and foremost a notion of the game, peculiar to every collection, which Courtin interrogates mischievously, without worrying about the scale of value.

But if the collector's path itself is what originally interested him, the result is far from proving unworthy—a heteroclite assembly of diverse influences, seductive in their rough removal from a conventional framework and their refreshing inventiveness.

As modest as it can seem at first sight, the 10m2 Collection, a fruit of encounters, exchanges, and passionate reencounters, conquered by its vigorous refusal of conventions and norms, offers in passing a senseless insight into the ambition of the contemporary creation in the most spontaneous one that it has.

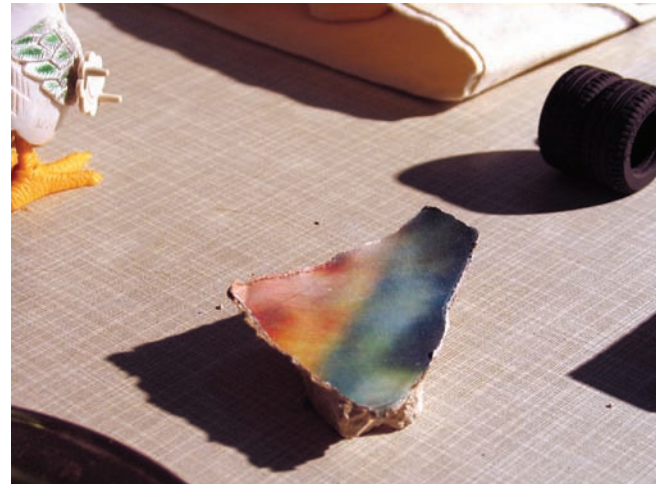
Damien Grimbert, Le petit Journal, July 2008



Elegy to the Detail, or A Scrappy Look

It's an empiric story of contemporary art gleaned the day after an exhibition is dismantled and piled onto the sidewalks in front of the galleries, now horrifyingly emptied of their contents. The idea of throwing out the installation objects is without a doubt convenient to our time—easily replacing everything that belongs to the field, greatly overstating its “usefulness”. But are art objects, being art themselves, always the children of the “useful”? Pierre Courtin collects vestiges, diverse compound materials made of art. The result of this is a collection of countless fragments stored here and there. From basement to basement. All it took was freeing them of their dusty carton boxes, for a clinical “mise-en-scène” to allow us to analyse history, or histories, from them. They would, without a doubt, operate as souvenirs encouraging the feeling of a shared archaeology: everyone participating in a common memory will recognize in an anecdotal way their experience with the entire work, their encounter with the artist, etc. This way, we would offer it a recompensation from a scrappy, bursting point-of-view. And finally, the reminiscence of the detail would make us wonder: What is really a work of art?

Anaïs Delmas, February 2012



Brothers in Arms Collection

kuk Galerie, Köln

05th September - 17th October 2009

www.kukgalerie.de

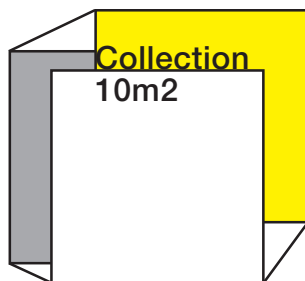
With: *Baptiste Debombourg, Irena Eden and St Stijn Lernout, Damir Radović, Adela Jušić, Clôde Couplier and Séverine Gorlier, Sébastien Legal, Ibro Hasanović, Lionel Sabatté, Alexandre Léger, Leila Čmajčanin, Aurélie Dubois, Vincent Barré*

Assuming a productive artist breaks his right hand—what is he to do, or, better, what is he supposed to do in order to continue his work? What about looking for a title for such an unpredicted effort? Sarajevo-based drawer, video artist, and curator Pierre Courtin learned to cope with that situation the hard way: after an accident, he came to the clear conclusion to ask artist friends to help out.

The topic is given—the hand cast in gypsum, seen with the eyes of his friends, and drawn or modeled by them. Considerable artists, among others the French artists Vincent Barré and Baptiste Debombourg, created small works for Courtin. They show the right hand of the artist shut down by gypsum and refer to this “substitution act” on the unbroken innovative strength and the solidarity within the community. The “artist” Courtin withdraws himself in favor of the “curator” and generates further subtle inquiries about a contemporary artist’s self-conception. He also puts the concept of authorship up for debate: What portion is made by the artist? What influence does the curator have on the artist and the work that has been developed in his name? And, last but not least, which value does the work obtain? He is asking for the meaning of the work as an original artistic statement.

Markus Kersting, September 2009





Collection 10m2

Adel Abdessemed, Martine Aballéa, Ambrosia, Mara Ambrozić, Jasmina Cibić, Mery Favaretto, Meta Grgurević, Alexandre Adler, David Altmejd, Audrey Armand, Collectif Artizans, Audiolab, Auteur à retrouver, Alexis Argyroglo, Auteur dont il faut que je me rappelle le nom, Rumiko Agiwara, Nobuyoshi Araki, Auteur inconnu 1, Auteur inconnu 2, Auteur inconnu 3, Auteur inconnu 4, Auteur inconnu 5, Ervin Babić, Maja Bajević, Gilles Balmet, Oladélé Ajiboyé Bamgboyé, Lewis Baltz, Vincent Barré, Barry, Hans Op de Beek, Emmanuelle Belenger, Abdelkader Benchamma, Halida Bougriet, Body Paint, Igor Borozan, Jean-Louis Boissier, Branko Brancanović, Mathieu Briand, Enki Bilal, Sandrine Biroux and Mathieu Bonjour, Christiana Biron, Laurence Bonvin, Nicolas Boone, Elvire Bonduelle, Igor Bošnjak, Alexandra Brunet, Harald Den Breejen, Rada Boukova, Daniel Buren, Lisa Busch, Camberlin, Marco Cardini, Leila Čmajčanin, Christophe Courtin, Sead Cerkez, Frabrice Croux, Grégory Cuquel, David Cousinard and Sarah Fauquet, Olivier Cans, Lejla Čehajić, Jacques Charlier, Didier Courbeau, Cyprien Chabert, Willy Cuhnart, Yann Castanier, Raphaël Charpentier, M.Chat, Christo, Susan Collins, Clôde Couplier, Gabrielle Chiari, Baptiste Debombourg, Plamen Dejanoff, Delius, Aymeric Delhay, Stéphane Déplan, Andrej Đerković, Dženat Dreković, Elvis Dolić, Julien Doucet, Mélanie Dujardin, Elshopo, Antonin Etard, Vincent Epplay, Mauricio Escobar, Samir Fejzović, Carolina Frank, Michel François, Yona Friedman, Zlatan Filipović, Ivan Fijolić, Robert Filliou, Aymeric François, Claudie Gagnon, Marie-Ange Guilleminot, Caroline Gillot, Going Blind, Camille Goujon, Tony Gragg, José Grain, Paul Grivas, Jusuf Hadžifejzović, Henrik Hakanson, Ibro Hasanović, Cécile Hesse and Gael Romier, Thomas Hirschhorn, Rodolphe Huguet, Pierre Huyghe, Frank Hoppe, Fabrice Hybert, Ivan Hrkaš, Yoshiaki Inatsugi, Adla Isanović, Adnan Jasika, Uwe Max Jensen, Mathieu Jouffre, Thomas Jüptner, Adela Jušić, Dalida Karić, Oleg Kulik, Fabien Klotckoff, Jan Körbes and Denis Oudendijk, Peter Kogler, Milomir Kovačević, Aleksandra Nina Knežević, Kurt and Plasto, Kosta Kulundzić, Yayoi Kusama, Alexandre Louyrette, Fred Landois, Raju Lama, Camille Laurelli, Irena Eden and Stjin Lernout, Monique Leroux, Sébastien Legal, David Lefebvre, Alexandre Leroy, Alexandre Louyrette, Aude Léa, Bertrand Lavier, Argentine Lee, Léa Lagasse, Stephen Maas, Angélica Markul, Nenad Malešević, Miodrag Manojlović, Marianne Marić, Laurent Mareschal, Laurent Marissal-Painterman, Massin, Delphine Mazure, Jonathan Meese, Philippe

Meste, Alice Saturne Mezza, Mladen Miljanović, Radenko Milak, Vik Muniz, Adi Muslić, Giamo Motti, Mariko Mori, Millecamps, Aleksandra Mir, Ernesto Neto, NGO "Volonteri & Prijatelji Konjica", Damir Nikšić, Navid Nuur, Nika Oblak and Primož Novak, Alexandre Ovize and Florentine Lamarche, Marc Olivier, Roman Ondàk, Naoko Okomo, Sener Ozmen and Ahmet Ogut, Charlemagne Palestine, Renata Papista, Guillaume Paris, Hélène Pennequin, Sébastien Petit, Amandine Portelli, Annaik Lou Pitteloud, Bertrand Diacre Piéplu, Pied la Biche, Daniel Premec, Damir Radović, Hubert Renard, Jack Pettibone Ricobono, Hervé Di Rosa, Jesse Rayhan, Lala Raščić, Maja Rozman, Karim Rouillon, Gérard Rondeau, Lionel Sabatté, Stéphane Sauzedde, Johan Schrollhammer, Sead and Alma, Mélanie Sweeny, Boris Stapić, Lina Scheynius, Dajan Spirić, Darko Stojkov, George Tony Stoll, Dario Smetisko, Sébastien Szczyrk, Mladen Štrbac, Tolga Taluy, Wolfgang Thaler, Triin Tamm, Antoine Tarot, Trio - Bojan and Dada Hadžihalilović, Sophie Toulouse, Félix Gonzáles-Torres, Tristan, Tomy Ungerer, Michel Vandamme, Ben Vautier, Moreen Vogel, Edin Vejselović, Patrick Vernet, Florence Vialette, Jean-Marc Viret, Kelley Walker, Andro Wekua, Stephen Wilks, Chen-Yu Yang, Eleonore Zavaroni, Chen Zhen, Andrea Zittel, Nardina Zubanović...



Jubilarni memorij

15. Modul memorije 2011; 4. april - 9. maj

U ponedjeljak 4. aprila u Galeriji Boris Smoje u Sarajevu otvoreno je jubilarno peto izdanje Modula memorije.

Jesmo li to bili mi?
Izložba Duplex 10m2 postavljena je prva sarajevska izložba Kukuljuzića, mladog slikara koji živi i radi u Parizu. Košta je 100 eura. Izložba se održava u galeriji koja je otvorena od 13. aprila do 9. maja. U izložbi su predstavljena djela koja se mogu gledati tako da se ne radi samo o Sarajevu, a koje objavljuje Kukuljuzić u svom časopisu "Događaji". Osim toga, u izložbi su predstavljena djela koja se mogu gledati tako da se ne radi samo o Sarajevu, a koje objavljuje Kukuljuzić u svom časopisu "Događaji". Osim toga, u izložbi su predstavljena djela koja se mogu gledati tako da se ne radi samo o Sarajevu, a koje objavljuje Kukuljuzić u svom časopisu "Događaji".



Različiti umjetnički izražaji

Vrhunski umjetnički trio

U sarajevskoj galeriji Duplex 10m2 predstavljena je izložba tri vrha. Najbolji radovi predloženi su tri različita radnika različita umjetničkog vrha. Baptiste Debonnange, saraževski slikar, i Kler Dupont, francuska slikarica, i Nihad Kukuljuzić, sarajevski slikar, predstavili su svoje radove u izložbi koja se održava od 13. aprila do 9. maja.



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Povezanost krvi i vjerovanja

Kosta Kukuljuzić: Jesmo li to bili mi? Galerija Duplex 10m2, Sarajevo; 16. april - 3. maj. Izložba se održava u galeriji koja je otvorena od 13. aprila do 9. maja.

Events Calendar Sarajevo Film Festival

Nove perspektive u Redefiniranju LJUDSKOG

Galeriji 10 m2 vrijednosti postojanja



Sjećaj li se Leile

Mysterious Artist - Do you remember me? Duplex, Sarajevo; 25. april. Izložba se održava u galeriji koja je otvorena od 13. aprila do 9. maja.

Nepodnošljiva lakoća umiranja

Nakon zatvaranja Umjetničke galerije BiH te gangule u veći s Arsa Kavijem došlo je na rad galerije i privatnih galerija.



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ROKOVNA LAKOVINA U posljednje vrijeme volim sam pokušati izdati na informaciono tržište, pokušati se naći u medijima, pokušati se naći u medijima, pokušati se naći u medijima.

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Da se nalazim na vlasti, pokrenuo bih industriju

Lični profil sarajevskog umjetnika koji se nalazi na vlasti, pokrenuo bih industriju.

Art Crops Up in Sarajevo's Shuttered Shops

U Sarajevu se umjetnici pokušavaju izdati na informaciono tržište, pokušati se naći u medijima, pokušati se naći u medijima.

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jetnici Pieri i Jasna...
Narednog dana u 16 sati...
Izložba će biti postavljena...
do 31. jula.

Videoradionice u galeriji Duplex/10m2

Kustoski rikošet - viš od 400 videoradova

Galerija Duplex/10m2
Porschismus-Deal With It

dv večeras u galeriji „Duplex/10 m2“
Ilmski festival „Pravo ljudski“

SARAJEVSKA ZEMLJA U ST. LUKU je oko 60.000-70.000 izbjeglica iz BiH
“Mala Bosna” u Sjedinjenim Američkim Državama

Od 9. do 14. novembra 2011. u Sarajevu će se šesti put održati

U sarajevskoj galeriji Duplex/10m2 večeras će u 20 sati biti otvorena kolektivna izložba “Porschismus - Deal With It”, koja će trajati dvije sedmice.

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TUDOR DENIGAL VO PAR SARAJEVA IACUBO
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ARCHIVES OF ART VIDEO
FRANCESCO VEZZALI MARTIN SZERLEY
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Video reaktiviranje kulturnog naslijeđa
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Out Wall Projects



Pierre Courtin

VIDIMO SE SOON

Hamam Cejvan Cehaja, Mostar, Bosnia and Herzegovina
14th - 27th October 2006

The exhibition “Vidimo se Soon” is a part of an implacable constant: a depressing shelter with an annihilated culture. First of all, the place of exhibition, the Hamam of Mostar, is a space that lost its own identity and which now appears only as specter of its own past reality. A spectral reality, which also forms our perception of the installation.

Are the black-and-white images (edited from books, newspapers, DVDs, etc.), which appear as evanescent fragments, projected in this manner from a self-erasing culture? Another video in black and white responds to it: a shadow and slow progression through the empty corridors of *Vječnica* (the National Library of Sarajevo), which today is a mere shadow of what it had been before the war.

Even more radical is the manner in which the works are displayed: the Hammam chamber plunges into obscurity and comes to break the lights of a stroboscope, which lets us glimpse at the key words of a traumatic present. A television screen placed on the floor continuously shows a snowy image of the emptiness, an essential emptiness.

Sharply contrasting the immateriality of this work, a sculpture confronts us. The force of its material and the insufficiency of its construction represents the dead-end of Bosnia and Herzegovina’s reconstruction: a closed bloc consisting of red bricks that has just barely supported a column built from its white, sculpted stones, which were used to ornament the building. A nearby photograph resonates with this sculpture—a snapshot of a dazed woman walking alone in a housing estate, which only exists in a skeletal form.

Aymeric Delhay, October 2006







The Dadada exhibition brings together the following artist: Emmanuelle Antille, Ervin Babić, Sarah Fauguet and David Cousinard, Andrej Đerković, Jusuf Hadžifejzović, Frank Hoppe, Adla Isanović, Damir Nikšić. One of the rooms in the Hamman will be set apart for video artists 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.

Dada. International movement born in the beginning of the 20th century which embodies the revolt of a living, irrational, and free line of thought against the stale doctrines of *une raison et d'un progrès* that were quintessentially illustrated in the barbarous acts of the First World War.

Dadada. Rather than a collective exhibition such as is generally expected to revolve around a central question, a stance, a theory on what brings the various artists together and what justifies the choice of their works, dadada offers a fair-exhibition-collection of contemporary art. Beyond the formalist and theoretical divide that any exhibition's dogmatism tends to create, here the affect and an anarchical conception the principle of exhibiting are strongly stated. Desire, sensitivity, and seduction are claimed as the engines of the exhibition: the curator's desire is to confront the works of several artists from the Galerija 10m2 in Sarajevo; to assert and liberate the innate energies of the works rather than curate in a way that stifles the potential of their seductive energies by shaping them into instruments of thought, thus reducing the works and their plethora of interpretations to the mere preposterousness of a catchy pitch. In a world increasingly dominated by one single pattern of thought and where the idea of democracy in its anarchical essence is denied, art presents itself as the political space of a certain freedom, a sensitive and irrational humanity that yearns to be preserved. An art freed from theoretical discourse, as the expression of diverse ways of thinking and feeling with no arbitrary classification but the sufficient amount of haziness, a light "sfumato" that enables the imagination to be grafted onto the mind and to open up to a profusion of possibilities. It is about insisting on the autonomous character of the works, on their originalities, their presence and their individualities. It is

DADADA

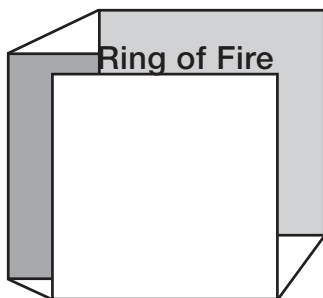
Hammam Cejvan Cehaja, Mostar, Bosnia and Herzegovina
07th - 21st July 2007



about letting the works live on their own and above all, together, by asserting their co-existence. Co-existence of installations, videos, and of the Mostar Hammam, an exhibition space that is an architectural masterpiece in itself and not just a backdrop for the exhibition. Nothing will be hung on the walls, there will be no electrical lighting other than that required for the installations or the videos to function. There will be a double timeframe for the exhibition, to suggest a return and an unsteady vision of the works and their interactions. The works can thus be appreciated through time, in this ceaseless shift between appearance and disappearance, taking shape or fading out into thin air depending on the light, mirroring the movement of destruction and reconstruction that has characterized the history of the Hammam, but also echoing the essential vulnerability of any work of art and its unceasing rebirth.

Pierre Courtin, June 2007





Problem je u meni (*The Problem Is Within Me*)

The winding road is framed by a view of contented nature, it appears almost artificial, like a miniature version of the landscape seen from a train. Dino's BMW stops. We walk on the road, no question of stepping onto the surrounding grassland. Hay stacks form numerous huts, their tops decorated with stars made out of birch branches. Houses of white wood hide in the enclosures shaded by coniferous woods. From within the soft grass spurts, in several circles, the macabre dance of Toadstools. Parasol mushrooms of fluorescent orange covered with pearls of white. These mushrooms, right out of children's books, can cause severe neurological troubles.

Mines are abundant, the zones delimited by black and yellow ribbon. *Pazi Mine*. Small enclosures, like those for dead children, indicate their whereabouts. The tractor charges down, jumping on the rocky road. It's driven by a young boy with clear, piercing eyes, scrutinizing his surroundings: crocuses with their delicate half-open petals, garlands of red berries, mushrooms of light. This enchanting scenery tears to shreds, mutilates, amputates, and kills. A veil of mist blurs the shadows, the day succumbs. We set off again. The eclipse of your face prints onto our car's side window. Its eyes have seen it all: the tactical missile shots illuminating the landscape, the continuously cracking orange skies. Those blinding flashes fused into fountains of silver and gold. Kill every last one of them! Grenades, their shells scattered. Immaculate linen, purple dreams by the burning bedside lamps. On the horizon, sharp window glass shreds to pieces the naked shoulders of lovers. Faces with shaded angles cross volleys of gunfire. TV news, walls riddled with residue, amputated flower fields, selling spaces, Love, glory, and beauty.

Your body as a fourteen year-old boy hugged the blackened tree. You shook it with all your strength, unable to admit that it was dead. You pass by the trunk, petrified, your eyes filling with salty tears. The murderous ruins are standing still. Grass plumes caress them in silence. The post-human being can't do anything; powerful states make highly intelligent arms and ammunition. Exterminating, burying, and sweeping up. *Tabula rasa* and reconstruction at a full price. Some years go by, and the playing child naturally picks up the puppet, which hurts him, infecting his two legs. Little Santa Claus... It will

Claude Lévêque

RING OF FIRE

Working progress - Sarajevo, October 2010

All photography ©Claude Lévêque

www.claudeleveque.com



be repeated again and again, following the orders of the strongest. The radio grumbles: my little girl, twelve years old, killed by a young neighbor who one dark day became a barbarian; my mom missing, buried under the rubble and the white dust. Rip out your eyes to avoid the dust burning them! Pencils of marble stand facing the city of stone and roses. Children of all countries, of all faiths, will at the exact same moment drive all the tractors of the world, their terrible wheels forever destroying massacre and torture. Hatred, sacrifice and mourning. Love, glory, and beauty.

In the bus with faint night lights, the passengers have been put to sleep by evanescent melodies, as the road deploys its obscure ribbon, marked by occasional lights. I let go and soften up. My eyes meet your gaze, in the depths of the aisle seat. Those bright eyes flooded with salty tears.

Claude Lévêque

Sarajevo, October 10th 2010

Translation: *Sara Nikolić* and *Veronika Somnitz*



ANECDOTES, philosophic ANECDOTES

Humanity suffers from autism. Happy are men who don't deny it. I have a dream: To become nothing or to become everything, but I am neither nothing nor everything.

Sarajevo, autumn 2010.

The mountain is a wild, jungle-like no man's land. A forbidden ground. A red and yellow belt surrounded by redundant vanities marks our every step. Sometimes, underbrush, flowers, or wild mushrooms make us doubt the real thing: The threat of deadly mines is everywhere, unpredictable, irregular, random. Human kind continues to die from the irrational, infertile idea of war. The sun has in this way deployed all of its beams, a myriad sleeping roses have suddenly appeared indecent to me. And the landscape here heroically carries in its flanks a memory of agonizing struggle, which should be carefully thought through. Without saying a word, I feel what I've noticed at the discovery of *Infravoice*, a work presented at the Hospital La Grave in Toulouse last summer, where sensors are concealed within the garden and where the ground transmits with vibrations what it records: "As long as the fear doesn't eat up my soul, I'll be coming to plant my voice in Atsunobu Kohira's garden. I'll scream low, lie in the sun, and feel with all of my body voices picked from the ground and under the ground. Facing the moon, the metaphysical flesh feels furious—mastication of the dead." One can imagine now the writing of Patrick Kessman murmured by invisible mouths of yesterday's plague-stricken. But still? Perhaps this voice that makes us tremble brings together all the voices, which, fallen one day, exhale the same way they breathe. A man makes himself a witness of implosions from which he can only manage to perceive the echo, the consequence. We are only left with a voice, that expression whose contours are impossible to draw, a sort of anti-substance which extends us to the exterior, still possible, a could-be hope and art, that vibration infinitely sent out into the abyss. Dino is accompanying us this afternoon to the pushed-back fronts; Pierre Courtin, Claude Lévêque and myself, serious, sorry, helpless.

Anais Delmas, November 2010







Access & Paradox is a project art fair where galleries and institutions are invited to transcend the classical art-show booth. Access & Paradox defends the most emergent artistic scene, making the art fair an space for exchange. Truly a collaborative platform, it creates alternative forms of partnership, mixing public and private.

Access & Paradox gives the opportunity to public organizations to show their collections and introduce their most recent acquisitions to the public. Next to them, for the first time young galleries are given the possibility to access an art fair in Paris and exhibit outstanding and audacious projects during the contemporary art week.

Access & Paradox is part of the UNESCO international program 2010, "International Year for the Rapprochement of Cultures".

Baptiste Debombourg

Think of destruction. Construct the destruction. Create death? Is that what our contemporary societies wish for? Debombourg diverts everyday objects from their docile and servile functions. The walls expel what they have seen, survived, or suffered.

Adela Jušić

It's of red suns, without beams.

A young woman discovers her father's war journal a few days after his death. From that time on, she traces the day-to-day history which belongs to her, too.

Kosta Kulundzić

The man, what
The man, who
- silence -

From a hanging tongue, the heart transforms from its flesh in an instinctively mortuary theater.

The man mutates into a monster; we are the man.

Anais Delmas, October 2010

Access & Paradox

OPEN ART FAIR IN PARIS

22nd - 25th October 2010

Presented artists: Baptiste Debombourg, Adela Jušić, Kosta Kulundzić

www.paradoxparis.com







Budapest Art Fair

HEROES CORNER - BEST OF THE EAST

25th - 28th November 2010

Presented artist: Igor Bošnjak

Producer: Robin Holmes

www.budapestartfair.com

Twenty-five galleries from twelve different countries are taking part in the 2010 Budapest Art Fair, in a special new section devoted to the art of Central and Eastern Europe: Heroes Corner

As well as honouring the pioneering efforts of the region's artists and galleries, Heroes Corner refers to the Fair's venue: the Belle Epoque Mücsarnok (Art Hall) on grandiose Husök Tere (Heroes Square), situated at the far end of Andrássy Avenue, often called the Champs-Élysées of Central Europe.

Igor Bošnjak, *A House*, an homage to the Vlado Martek House, 2010

"Write its name on each thing you purchase or own."—Vlado Martek

"The basic thought about existence of discourse structure in which we live and which define us. If a word of a discourse or writing possesses an affect, the kind we see in a hysteria or in revolutions, then one should add to it a new meaning that exceeds the demands of utilitarian communication. The performative possesses its effect. Performative account is the account by which a speaker expresses a certain action (of his own), and this action is completed with, and caused by its expression. If we utilize Morris language theory, we can notice that performative accounts include, aside from syntax and semantics, at least a segment of pragmatic ordinance."

Images, left to right: *Martek / Fatalne Figure Umjetnika, Miško Šuvaković, Meandar, Zagreb 2002, str. 75.*







Nofound_photofair is a contemporary art fair dedicated to photography. It aims to bring together all stakeholders in the captured image around unique and original projects. The 2011 edition of nofound_photofair features forty-three booths, ranging from classical exhibitions to installations.

Reporters Without Borders: Contemporary Photography's Partner

Since 1992, Reporters Without Borders has been publishing albums featuring works by the world's greatest photographers—those who have written history through their pictures and become the eyewitnesses of our time. Today, Reporters Without Borders is opening its publication to actors in contemporary photography.

This endeavour began with a meeting between Reporters Without Borders and Emeric Glayse, founder of the nofound_photofair, an art exhibition held as part of the Week of Photography's activities in Paris. The idea was to associate the organisation with an artistic arena that has been active in countries where freedom is not always a reality.

To mark this event, nofound_photofair and Reporters Without Borders present in Paris works from Duplex/10m2, a contemporary art gallery in Sarajevo, directed by Pierre Courtin. One project, eleven photographic artists, and a single history: fifteen years ago, in the heart of Europe, an internecline war ravaged Yugoslavia. The war ended in April 1995 in the utmost confusion. Peace has since returned, but the situation is still highly complex. These artists—Jasmin Brutus, Dženat Dreković, Ziyah Gafić, Adela Jušić, Andy Kania, Milimir Kovačević, Damir Nikšić, Nika Oblak and Primož Novak, Guillaume Robert, Shoba—who are living in, or have worked in, Sarajevo offer us a unique glimpse into yesterday's and today's Bosnia and Herzegovina.

Reporters Without Borders provides them, through the pages of its photo albums, with a new medium of expression to promote better understanding of this history through pictures.

Anne-Sophie Le Goff, October 2011

nofound_photofair

THE CONTEMPORARY PHOTOGRAPHY FAIR IN PARIS

11th - 14th November 2011

Presented artists: Jasmin Brutus, Dženat Dreković, Adela Jušić, Andy Kania, Milimir Kovačević, Damir Nikšić, Nika Oblak and Primož Novak, Guillaume Robert

www.nofoundphotofair.com





DREAMS
VS
CAUCHEMARS
BATTLEFIELD
: BOSNIA

<http://www.aoui.org>

Une exposition de Damir Nikšić

Samedi 29 février
de 10h à 20h. Performance à 18h.

OUI, centre d'art contemporain, 56-58 Bd de l'Épicerie, 38000 Grenoble
04 77 39 94 32 - info@ooui.org - www.ooui.org

Damir Nikšić

DREAMS VS CAUCHEMARS BATTLEFIELD: BOSNIA

Workshop, performance, exhibition

Fine arts school of Annecy and Art Center OUI of Grenoble, France

21st - 26th February 2011

www.aoui.org

www.esaaa.fr







Nicolas Cante

SOUNDS... FROM MY PIANO

Dom Armije & SO.BA

23rd - 26th April 2011, Sarajevo

www.kantatik.net

Celebrating their work and passion for art and education, Sabina Šabić presents Art Lab together with Duplex/10m2, Kriterion, and renowned French pianist Nicolas Cante—together they dedicate a remarkable three-concert program to Sarajevo's public in April 2011.

The vivid musical adventures of Nicolas Cante were the perfect way to gather support for Music Room, a music education program successfully working with kids at one of Sarajevo orphanages, Dom Bjelave.

23.04.2011, MEKANIK KANTATIK, concert hall Dom OS

25.04.2011, NICOLAS CANTE solo, concert hall Dom OS

26.04.2011, NIKOLL featuring Basheskia & Edward Eq, club SO.BA

Mekanik Kantatik is a living installation that evolves around a piano. The piano, set up electronically, is the artist's raw material. Nicolas Cante, pianist and "human robot" uses all the components of his instrument (keyboard, cords, wood, and iron) combined with modern technology (computers, sensors) to create what is, though electronic, a profoundly organic music. Does the artist control the machine or the machine controls the artist?

The album is a subtle collision of jazz, pop, techno, and experimental. The singing and the instrument are acoustic or robotic, the sounds mechanical or organic. What results is a universe of deconstructions and reconstructions that have no other purpose than disturbing the courtyards of an architecture of straight lines and filled volumes. Mekanik Kantatik is a whimsical and offbeat scientific project.

Live, Mekanik Kantatik is a game of uncertainty, a sort of trash-sentimental, electro-acoustic cabaret. The music is created live solely by the sounds of the piano fed through the laptop, reinvented as if an orchestra and expelled back into the world. The real-time sonic work experimentation intensifies the intimate and ambiguous relationship between the human and the electromechanic. The compositions recorded in the album form the basis of a constant improvisation, of perpetual movement.

The artist provokes the unknown to satisfy the desire of creating a true musical reality, emitting beautiful sonic slaps and challenging the myth of the virtuoso artist.



The album was mixed and recorded by Dominique "Dume" Poutet aka Ostito 23 (Laurent de Wilde, Gaël Horellou, NHX, productions of the label DTC).

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Photo © Vanja Čerimagić





The goal of Supermarket, the international artist-run art fair, is to provide a showcase for artists' initiatives from all over the world and to create opportunities for new networks in the Swedish as well as the international art scene.

Supermarket has been arranged since 2007 by a small group, most of whom are artists themselves. Supermarket is a development of Minimarket, which was held at Konsthuset in February 2006 in reaction to the new commercial art fair Market.

Initiated and organised by artists, this project has rapidly evolved from a modest group of local initiatives to a full-fledged international art exhibition that has made its mark and helped firmly establish Stockholm on the art world map.

Supermarket has featured exhibitors from more than thirty-five countries, all part of a growing international trend of artist-run galleries, project spaces, artist collectives, and other artists' initiatives.

Why an art fair for artist-run galleries?

It is becoming increasingly common for artists to take matters into their own hands and set up galleries and project spaces. Supermarket is an arena for such artist-run initiatives. The aim is for Supermarket to be a place where a wider public can become a part of what is happening in the artist-run scene. Supermarket wants to offer the visitor unexpected meetings and experiences rather than focusing on sales.

SUPERMARKET - Stockholm Independent Art Fair

AN INTERNATIONAL ARTIST-RUN ART FAIR FOR ARTIST-RUN GALLERIES AND OTHER ARTISTS' INITIATIVES

17th - 19th February 2012

Presented artists: Baptiste Debombourg, Adela Jušić, Radenko Milak

www.supermarketartfair.com







ALMOST
NOTHING
ORDINARY
SITUATION

DUPLEXION

DUPLEXION 10m²

BOSNIA

THE
PROMISED LAND

BALKAN VIDEO BOX
Lille 3000, Europe XXL, 4-
Nika Oblak & Primož Novak
Paskali, Mladen, Miljan
Hasanović, Zlatan
Curated by Pierre

10



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And our sunbeams LOUIS and LILI

“We love you up to the solar system... and back”

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