



L'Agence à Paris

AT

ART PARIS ART FAIR

27 - 30 MARS 2014 - GRAND PALAIS

Duplex100m2 poursuit et élargit le travail engagé depuis 2004 à Sarajevo: production, exposition et promotion de la scène artistique bosnienne et balkanique, en interaction avec des projets et des professionnels de l'art venus de la scène internationale.

Dans le cadre du rendez-vous international "Art Paris Art Fair 2014" Duplex10m2 associé à L'Agence à Paris, avec le soutien du Fonds de dotation Agnès b., présente les oeuvres de quatre artistes représentatifs de la vitalité de la scène de l'art de Bosnie-Herzégovine : Maja Bajević, Adela Jušić, Mladen Miljanović, Radenko Milak.

Duplex100m2 is pursuing and expanding on the foundations laid down in the previous years: producing, exhibiting and promoting the Bosnian and Balkan arts scene, with partnerships, with art projects and with art professionals from all over the world.

At the international Art Paris Art Fair 2014, Duplex100m2 and its Paris partner L'Agence will be exhibiting works of four artists who are representative of the vitality of the Sarajevo art scene - Maja Bajević, Adela Jušić, Mladen Miljanović, Radenko Milak - with the support of the agnès b. fund.

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Adela Jušić

«Ride the Recoil»

Mixed media installation, 3 photography, each 40x60cm, 2013

With the support and in collaboration with Ervin Prašljivić
Audio production and special thanks to Ognjen Šavija



«Ride the Recoil» approaches the brutal and deadly violence as a traumatic experience, which has to be re-worked again and again by the memory of an individual as well as a social collective process. She overdubs the narrative of a video game, a so-called ego-shooter with her own voice, staging a sniper-figure in his deadly profession, and combines the audio-track with a series of photographs of a little girl leaving a gate.

The work has won the award of 54th October salon

“Ride the Recoil” was developed with technical support by Ervin Prašljivić and Ognjen Šavija, and published as part of Triple Canopy’s Internet as Material project area, which receives support from the Andy Warhol Foundation for the Visual Arts, the Brown Foundation, Inc., of Houston, the Lambent Foundation Fund of Tides Foundation, the National Endowment for the Arts, the New York City Department of Cultural Affairs in partnership with the City Council, and the New York State Council on the Arts. “Ride the Recoil” developed as an outgrowth of Perfect Strangers, a series of public programs Triple Canopy organized in Sarajevo, Bosnia and Herzegovina, in June, 2012, with support from CEC Artslink.

Work is based on drawing criticism to recently released video game Sniper Ghost Warrior 2. The first person shooter video game, set in besieged Sarajevo, features American snipers who defend the city from an attacking army and presents a historical corrective. Operation called Archangel in 1993 as a main task has providing evidences of genocide, so the NATO can make an action. After collecting evidence of genocide, American soldier kills Marko Vladić (obviously Ratko Mladić*) and puts a stop to the suffering of besieged citizens. “Justice for the ghosts of Sarajevo”, says a character at the end of this part of the game.

*Ratko Mladić is a Bosnian Serb former military leader accused of committing war crimes, crimes against humanity and genocide. On 31 May 2011, Mladić was extradited to The Hague, where he was processed at the detention center that holds suspects for the International Criminal Tribunal for the former Yugoslavia. His trial formally began in the Hague on 16 May 2012.

Adela Jušić

«Memory Lane»

4 C-print mounted on aluminum, each 40x60cm + 1 handwriting on paper 30x21cm, 2012
Edition of 5 + 1AP



«Memory Lane»

During the war in Bosnia 1992-95, my family lost most of their photographs. We recollected some of them from our neighbours and relatives. These 4 photos are part of that recollection. First one shows my grandmother and grandfather just before they got married, beginning of 50s. Second one, some years later shows them with 2 children and my grandmothers mother. Third one from late 60s, shows 4 of their children and 2 cousins. Last one, photograph of my father from 1992 is his last photo before he got killed as a member of the Bosnian army. My sister was born on 1989 and is now a member of the national army. I asked her to write about what does she see/feel/think about these 4 images.

«Memory Lane»

Pendant la guerre de Bosnie (1992-1995), ma famille a perdu beaucoup de ses souvenirs photographiques. Nous avons toutefois retrouvé quelques photos chez nos voisins et les différents membres de notre famille. Nous vous en proposons quatre ici. La première montre mes grands-parents peu de temps avant leur mariage au début des années 50. La deuxième les représente avec deux de leurs enfants et la mère de ma grand-mère quelques années plus tard. La troisième photo qui date de la fin des années 60 montre leurs quatre enfants avec leurs cousins. Enfin la quatrième photo prise en 1992 est la dernière photo de mon père avant sa mort – membre de l'armée bosnienne, il a été tué cette année-là. Ma sœur est née en 1989. Elle fait partie aujourd'hui de l'armée nationale. Je lui ai demandé d'écrire ce qu'elle voyait, ressentait et pensait de ces quatre photos.

Handwriting text:



1 - Unknown photographer, early 1950-s Grandparents

"My grandmother always knew how to gather the entire family. We all gathered only once more, and that is when she died. I will always remember how she used to tell me not to be worried about boyfriends: „ Turn over the dung and you will find at least one. I was handicapped, with one leg shorter than the other, but yet, they were running after me all the time..."

...And the most beautiful part of her face, light blue eyes, prettiest eyes I have ever seen."



2 - Unknown photographer, early 1960-s Greatparents, great grandmother, father, aunt

"My grandmother's mother, my great grandmother. She lived almost one hundred years, and she was rolling tobacco since she was seven. My grandmother says she was a bad ass. Nothing in the house could have ever been done without her approval. I am glad I come from a family with a female boss. Grandmother says her mother used to take out the gun through the window and shoot when she wanted to call up her children. They say she was a small and angry woman."



3 - Unknown photographer, around 1965 "Father, cousins"

"Once I was confused by this photograph, because I thought these were my cousins Edina, Aldijana and Juso, but then I saw Nuna and realized these were not my cousins, but their parents, my aunts, uncle, my father and two daughters of my grandmothers brother. My grandmother told me that Nuna is the only one amongst her three sisters that never got married. Grandmother says that Nuna had woovers, but she was shy. Many times I wondered whether she fantasized about having children and a family and whether it is possible that she is still a virgin."



4 - Unknown photographer, end of 1992 My father

"I know very little about my father, and the little I know, I am not sure whether it is my own memory or a memory created based on other people's stories. I know that thanks to him I am left handed and I am glad. My mother wanted to convert me to being right handed, but he wouldn't allow that. I know I have only three photographs of him. This one is my favorite. I also know that to a great extent I am now a soldier, because he was one too, and that I have the same name on the uniform as he did - „A Jušić“. In the morning when I stand dressed up in that uniform in the army line to salute the flag, I know he used to do the same. He is a hero who saluted and defended the flag that I salute now."

Adela Jušić

«The Sniper»

Video : color/sound, 04 min 09s

Year of production: 2007

Edition of 5 + 2 AP



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

My father has been a member of the Bosnian Army from the outset of the war through 3 December 1992 when, as a sniper, he penetrated the enemy territory and got 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.

Except for that book, in this work I am using my father's last photography made by someone few days before he died. A lot of soldiers were making photos for their families, so they can have the memory of them in case they get killed. My father did it for the same reason.

In this work I am not questioning the position of victim, but questioning the patriarchal creation of heroism and war.



Exhibition view "Continuity", Center for Contemporary Art, Celje, Slovenia

Adela Jušić

Born October 20th 1982 Sarajevo, Bosnia and Herzegovina. Founder and member of Association for Culture and Art CRVENA. Lives and works in Sarajevo.

I Education I

- 1997-2001 High school of Applied Arts, Sarajevo
- 2001-2007 Academy of Fine Arts, Sarajevo
- 2012-2013 Democracy and Human rights in South East Europe, Sarajevo and Bologna University

I Awards I

- YVAA Zvono for the best Bosnian young artist, 2010
- Henkel Young Artists Prize CEE 2011
- Charlama gallery award for best work of young artist, 2012
- 54th October Salon Award, 2013

I Residencies and scholarships I

- 2010 Temporary City, Kozelites Approach Art Association, Pecs, Hungary
- 2010 Miskolc Institute for Contemporary Art, Miskolc, Hungary
- 2011 ISCP, New York, USA
- 2012 Kulturkontakt, Vienna, Austria
- 2013 Erma Scholarship, Sarajevo, Bosnia and Herzegovina
- 2013 Institute of Social Sciences and Humanities Skopje, Internship as part of ERMA program, Macedonia

I Upcoming/ present exhibitions/screenings/presentations I

2014

February 6th – **Ekstravagantna tijela – Ekstravagantne godine**, curated by Milica Pekić, Ivana Bago, Olga Majcen Linn, Sunčica Ostoić, Lois Keidan and Slaven Tolj, Cultural Center Belgrade, Serbia
March 8th – **What has our struggle given us? II**, produced by CRVENA, Historical Museum of Bosnia and Herzegovina, Sarajevo, Bosnia and Herzegovina
March 14th – **SHARE – too much history, MORE future**, curated by Annemarie Tuerk, Bosnian National Gallery, Sarajevo, Bosnia and Herzegovina
March 24th - **ZOOM Sarajevo**, curated by Andrea Naica – Loebell, Munich, Germany
March 27th-30th - **Paris Art Fair**, Duplex Gallery, Paris, France
April – May – **T.I.C.A. artist in residence program**, Tirana, Albania
April 3rd-June 27th - **CONFLICT: Art and War**, curated by Midge Palley, Contemporary Art Society, London, UK
June 5th- **Memory Lane**, curated by Pierre Courtin, Agnes B Gallery, Paris, France

I Solo exhibitions I

2013

- **Ride the Recoil** - Triple Canopy online project, New York, USA
- **What has our struggle given us?**, curated by Pierre Courtin and CRVENA, Duplex Gallery, Sarajevo, Bosnia and Herzegovina
- **Bedtime Stories**, in collaboration with Lana Čmajčanin, curated by Marijana Stanić and Irena Bekić, Pogon Jedinstvo, 90-60-90 Gallery, Zagreb, Croatia

2011

- **When I die, you can do what you want**, Zvono Young Visual Artist Award exhibition, Duplex gallery, Sarajevo, Bosnia and Herzegovina

2010

- **Temporary Here**, in collaboration with Lana Cmajcanin, Artist in Residence Program, Pecs, Hungary

2009

- **In the name of...** in collaboration with Daniel Premec, Gallery Duplex, Sarajevo, Bosnia and Herzegovina,
- **Who needs DRNC?**, selected by Markus Kersting and Emira Krupic, Gallery Kuk, Cologne, Germany
- **A dinner for three**, Gallery Duplex, Sarajevo, Bosnia and Herzegovina, 2009

2008

- **Who needs DRNC?**, Gallery 10m2, Sarajevo, Bosnia and Herzegovina, 2008

2007

- **Deconstruction of the Image**, Gallery of Academy of Fine Arts, Sarajevo, Bosnia and Herzegovina, 2007
- **One times one equals two**, ARTATAK / SCCA, So.Ba, Sarajevo, Bosnia and Herzegovina, 2007

I Group exhibitions/screenings/presentations I

2014

- **State Abed**, curated by Nataša Kadin, Gallery of Fine Arts, Split, Croatia

2013

- **International exchange and studio program Basel**, residency program, Switzerland
- **BONE 16, Performance Art Festival**, Exhibition opening, Stadtgalerie, Bern, Switzerland
- **Art of Change, Forum on the Conclusion of the Swiss Cultural Programme in South Eastern Europe (SCP)**, Kornhausforum Bern, Switzerland
- **Art Basel, Miami Beach** - represented by Alan Cristea Gallery, London, Miami, USA
- **Balkans?**, curated by Nic Bezemer and Annina Zimmermann, Projektraum Basement, Basel, Switzerland
- **Artist talk**, Basement gallery, Basel, Switzerland
- **Commemorative Culture – Politics of Memory – Identity**, panel discussion, Kaserne Basel, Switzerland
- **If I tell you the story, will you forget**, curated by Irena Borić, Gallery SC, Zagreb Croatia
- **54th October salon, No One Belongs Here More Than You Do**, curated by Redmined, Kluz, Belgrade, Serbia
- **...Was is Kunst?... Resuming a fragmented history**, curated by Sandro Droschl and Christian Egger, Künstlerhaus, Halle für Kunst and Medien, Graz, Austria
- **Victory Obsessed**, curated by Agata Rogos, "ZAMEK" Culture Centre, Poznan, Poland
- **Show Room 2**, curated by Pierre Courtin, Duplex gallery, Sarajevo, Bosnia and Herzegovina
- **GOOD GIRLS _ MEMORY, DESIRE, POWER**, curated by Bojana Pejić and Olivia Nitis, National Museum of Contemporary Art (MNAC) u Bucharest, Romania
- **Art and Conflict**, Workshop 1 – Art and Memory, Royal College of Art, London, UK
- **Conflicted Memories**, curated by Gwendolyn Sasse and Helen Waters, Alan Cristea Gallery, London, UK
- **Bodies without Organs: The Voice**, curated by Joseph Constable, Yuval Etgar, Huma Kabakci, Tarini Malik, Zsuzsanna Stánitz, Aisha Stoby, and Angelica Sule, CCA Hackney Picturehouse, London, UK
- **Paris Art Fair**, Duplex Gallery, Paris, France
- **Conflicted Societies, Memory and the Visual Arts** - Panel, Conflict Research Group at the Department of Government, London School of Economics, London, UK

2012

- **Living Archive/Bring in Take Out**, curated by Redmined, Marsal Tito barracks, Sarajevo, Bosnia and Herzegovina
- **I will never talk about the war again**, curated by Vladan Jeremić, KIBELA, Maribor, Slovenia
- **Image Counter Image**, curated by Patrizia Dander, Leon Krempel, Julienne Lorz, Ulrich Wilmes, Haus der Kunst, Munich, Germany
- **Secondary Witness**, curated by Maayan Shellef, ISCP, New York
- **3rd BBB Short Film Festival**, Tirana, Albania
- **Intimacies**, curated by Jonathan Blackwood and Branka Vujanovic, Collegium Artisticum, Sarajevo, Bosnia and Herzegovina
- **High-Wire Act**, curated by Dunja Kukovec, La maison Folie Wazemmes, Lille, France
- **Artist in residence group exhibition**, Art Point gallery, KulturKontakt, Vienna, Austria
- **Be realistic – demand the impossible!**, curated by Lejla Hodžić, Karin Lernbeiß, Margarethe Makovec, Eva Meran, Sarajevo, Bosnia and Herzegovina
- **Be realistic – demand the impossible!**, curated by Lejla Hodžić, Karin Lernbeiß, Margarethe Makovec, Eva Meran, <rotor> association for contemporary art, Graz, Austria
- **Festival “Rdeče Zore”**, Metelkova, Ljubljana, Slovenia
- **Living Archive/Bring in Take Out**, Perpetum Mobile video archive and artist talk, curated by Redmined, Alkatraz, Ljubljana, Slovenia
- **Past Entangled Tense / Cityscapes**, selected by Margarita Dorovska, Transitland video archive screenings, Central Army Club, Sofia, Bulgaria

2011

- **Videonale on tour**, curated by Georg Elben and Jun-Jeih Wang, National Taiwan Museum of Fine Arts, Taiwan
- **Video Salon 5 / Curatorial Rebound**, project by Pierre Courtin, Duplex Gallery, Sarajevo, Bosnia and Herzegovina
- **Bring in Take out – Living Archive**, curated by Redmined, Gliptoteka, Zagreb, Croatia
- **I will never talk about the war again, psychosis, part 1**, project by Vladan Jeremić, Färgfabriken, Stockholm, Sweden
- **Spaceship Yugoslavia/The Suspension of Time**, NGBK, Berlin, Germany
- **Continuity**, curated by Irena Cernik, Center for Contemporary Arts, Celje, Slovenia
- **VIDEO RE:VIEW FESTIVAL**, Videonale on tour, BWA Contemporary Art Gallery, Katowice, Poland
- **Artists from the 10m2 collection**, Duplex/10m2, Sarajevo, Bosnia and Herzegovina
- **Videonale**, Kunstmuseum Bonn, Germany

2010

- **Decolonial Aesthetics**, selected by Marina Grzinic, El Parqueadero, Bogota, Colombia
- **6 in 1**, Bosnian National Gallery, Sarajevo, Bosnia and Herzegovina
- **My War**, online exhibition, selected by Omar Kholeif, FACT
- **Zvono award**, finalist exhibition, Museum of Contemporary Art of Republic of Srpska, Banja Luka, Bosnia and Herzegovina
- **Manifesta 8**, selected by Tranzit.org, Murcia, Spain
- **Video Salon Ephemere**, La Nuit Blanche, selected by Pierre Courtin, Paris, France
- **Nama Treba**, selected by Igor Bosnjak, Trebinje, Bosnia and Herzegovina
- **Women in war zones – Balkan, International Women’s Film Festival in Rehovot**, Rehovot, Israel
- **International Women Film Festival Dortmund I Cologne**, selected by Marina Grzinic, Cologne, Germany
- **Projected Visions**, Appolonia Art Exchanges, selected by Zlatan Filipovic, espace Appolonia, Strasbourg, France
- **Videospritz I Transitland video art from Central and Eastern Europe 1989-2009**, curated by Rita Kálmán and Tijana Stepanović, Studio Tommaseo, Trieste, Italy

2009

- **South East European Film Festival**, Goethe Institute Los Angeles, Transitland, selected by Kathy Rae Huffman and Vera Mijojlic , Los Angeles, USA
- **Transitland – Sofia Launch event** , selected by Kathy Rae Huffman, The Red House, Center for Culture and Debate, Sofia, Bulgaria
- **Global South**, selected by Dunja Kukovec, Gallery P74, Festival “City of Women”, Ljubljana, Slovenia
- **Women personally**, curated by Branka Vujanovic, Huizer Museum, Netherlands
- **Contemporary Bosnian Art vs Dead Rabbits**, National selection for “SPA PORT”, selected by Igor Bosnjak, Banski dvor, Banja Luka, Bosnia and Herzegovina
- **I will find a title / Brothers in Arms**, selected by Pierre Courtin, Gallery Kuk, Cologne, Germany
- **Miramidani**, Peace Activist Meeting, Groznjan, Croatia
- **Video salon 4**, Curatorial Rebound Project by Pierre Courtin, Gallery Duplex, Sarajevo, Bosnia and Herzegovina
- **Balkan video box**, selected by Pierre Courtin, “Lille3000”, Tri Postal, Lille, France
- **Art and terrorism: art of Bosnia and Herzegovina after September 11th**, selected by Irfan Husic, City Gallery, Bihac, Bosnia and Herzegovina
- **Am I that name?** , selected by WO kolektiv: Jelena Graovac, Marijana Rimanic and Tanja Spoljar Gallery SC, Zagreb, Croatia

2008

- **Video Salon 3**, selected by Pierre Courtin, Gallery Kuk, Cologne, Germany
- **The Great Noon**, project by Alexis Agryroglo, Gallery Duplex, Sarajevo, Bosnia and Herzegovina
- **The 5th Busan International Video Festival**, Korea
- **Balkan Video Box**, selected by Pierre Courtin, Parcours West, La generale, curated by Pierre Courtin, Paris, France
- **Balkan Express vol 2**, Festival of Balkan Culture, Gallery Pixel Art, Varsovie, Poland
- **International Annual Exhibition of Contemporary Art “SPA PORT”**, selected by Ana Nikitovic, Banja Luka, Bosnia and Herzegovina
- **Festival Days of Sarajevo**, Center for Cultural Decontamination, Belgrade, Serbia
- **Women Personally** , selected by Branka Vujanovic Museum of the city of Zenica // Gallery „Enver Krupic“ Bihac // Festival of Women Art “Pitchwise”, ACIPS, Sarajevo, Bosnia and Herzegovina
- **Video salon 3**, Curatorial Rebound project by Pierre Courtin, Gallery 10 m2, Sarajevo, Bosnia and Herzegovina
- **The 6th Festival of Short Movies**, OKC „Abrasevic“, Mostar, Bosnia and Herzegovina