

Bihać • Sarajevo • Zenica

Sadko Hadžihasanović

Made in Canada

juli, august, septembar 2007

ROKOKO POP, ILI KREATIVNI PARADOKS U DJELIMA SADKA HADŽIHASANOVIĆA

KROZ STIL POP-ARTA interpretacija zidnih novina i dizajna pakiranja, Sadko Hadžihasanović kritizira prazninu komercijalnog oslikavanja i u isto vrijeme upućuje na porijeklo i formu. Jednom uhvaćena na papiru, platnu ili filmu, umjetnikova ideja je odvojena od svog izvora. U ovakvom zamrznutom stanju imaginacije, slika, crtež ili fotografija nudi dokaz tog istog kreativnog čina koji negira svoju originalnost. Crtež priprema odraz za buduću upotrebu. Slika manipulira opažanjem perspektive, dubine i proporcije. Fotografija zamrzava djelić sekunde, iscrtavajući je potpuno istinito.

Hadžihasanovićeva najnovija djela se bore sa kanonskim demonima umjetnosti i historije. Uprkos varci, on dodaje „realije“ - novinske isječke, stvarni Band Aid - i on simultano kopira ove reprodukcije na isto platno. Ovakav nespojiv slikoviti prikaz i tehnike oponašanja nude brz pogled na kreaciju, produkciju i potrošnju imidža/marke. Nasuprot izmjenama fotografskih istina pod Staljinom – čiji su tehničari za razvijanje slika uspješno sklanjali svakog koga diktator više nije želio na slici – Hadžihasanović ubacuje ili slika ljude i stvari u svoj lični repertoar snimaka. Izložena paradoksu lažljivca, fotografija dokazuje istinitost kreativne intervencije sa historijskim događajem ili ličnošću.

Kroz predstavljanje ljudske figure i njenog popularnog kulturnog okruženja, umjetnik pripovjeda o našem zajedničkom starenju u hrabrom novom svijetu. Mladići i objekti koji ih označuju uveliko dominiraju na oslikanoj površini. Primarna meta za reklamiranje asesoara, omladina predstavlja post-post generaciju sve više industrijski

proizvedenih bića koja su stalno na pragu nove marke. *Kids with guns* (Djeca s pištoljima) je jedna od serija slika/cртеža, koja se zajedno sa *Balkan Boy* (Balkanski dječak), *Girl Power* (Djevojačka snaga), *Under the Plum Tree* (Ispod drveta šljive), *Comic War* (Šaljivi Rat) i *Play Ground* (Igralište) može čitati poput kodeksa. Svjedočeći ovom bizarnom momentu, oni sadrže određenu „fotografsku istinu“. Kolažna animacija likova, fragmenti pakiranja, CD omoti, zaštićeno ime Band-Aid-a, svi izazivaju pretpostavku autentičnosti, „originalne“ slike. Figure koje je nacrtala umjetnikova kćerka Hanna, koja još nije u pubertetu, dodaju konačnu verifikaciju.

Mi živimo u svijetu mladelačkog globalnog potrošačkog identiteta, predpubertetske kupovne moći, nepovezanog iskustva životnog stila, sa trenutnim oslikavanjem i direktnom absorpcijom. Humani uvjet postoji u stanju demokracije fetiša koji pluta po jezeru društvenog ološa i njegovih iluzija o individualnom izboru. Gangsterska elegancija i revolucionarni politički znak raspoznavanja nisu simboli kontra kulture ili anderground pokreta (pokreta podzemlja); oni su jednostavno dio te marke. Herojstvo i pobjeda su dostupni pritiskom na daljinski upravljač. Niti pripovjedač a ni slušaoc ne mogu razlikovati činjenicu od fikcije, figuru od tla. Stvarnost se rastapa iza ekrana i slušalica. Podvojenost vlada.

Naivna predpubertetska moć kupovine na globalnoj pijaci se mjeri samo sa skrivenom opasnošću izgubljene nevinosti. Tito je volio lov i djecu, citira Hadžihasanović na svojoj slici *Hanna i Tito*, 2007. Umjetnikova kćerka drži malu bistu neustrašivog vođe bivše Jugoslavije, okruženu gumenim patkama i francuskim tapetama s romantičnim životinjskim uzorkom. Tito je također volio egzotične životinje, i kao kolumbijski lord droge Pablo Eskobar, imao je privatni zološki vrt.

Nerazdvojiva sa hrabrosti i pobjedom u hit video igrama, jeste istina da tamo gdje ima pobjednika biće i poraženih, i to više ovih prvih nego drugih. To je, nakon svega, kapitalistički nemoguće da se profitira iz stvaranja više milionera nego što je onih s minimalnom plaćom. Naša banalna pozadinska apatija prema patnji drugih kulminira nultom tolerancijom u borbenoj igri. To izgleda dovoljno nevino za *Have a safe march break* (Sretan prolječni odmor), ili za *Back to School* (Povratak u školu) ali *Comic War* (Šaljivi rat) preuzima turbulentan ton. Podizanje seksualne napetosti u pubertetu, spolni identitet, modna politika i nasilje na ekranu, zauzimaju svoje mjesto u nizu znakova minskog polja zajednički nastanjenim sa Teletabisima, Spondž Bobom, Gorilama i U2 (ju tu) sa čudnim ostatkom dekorativnog zidnog pokrivača od modernističkog prugastog dizajna do Kič rokokoja i Arabeske. Ovi bizarni dupli standardi u zapadnjačkom moralu sreću se sa svojom propašću u *Balkan Boy* (Balkanskom dječaku). Optužen simboličnim odnosom prema kulturnim vrijednostima regionalne prošlosti i sadašnjosti, oreol dječaka koji puši cigaretu i njegovog nerješnog balkanskog postojanja izranja iz zlokobnog oblaka konfliktne zone. Ručna granata pruža antitezu iPod-u (aj podu). Je li Bono na listi izvođača?

Predmet Kube, posljednji kamenčić na stazi globalne potrošnje, najviše informira o sadržaju Hadžihasanovićevih radova na foto osnovi. Podvojenost koju su stvorile višestruke oznake za istom proizvodu ne utiču na Kubance. Je li Amerikancima zabranjeno da putuju na taj mali otok zato što bi mogli biti zbunjeni što ne moraju birati između više marki?

How to become Santa (Kako postati Djed Mraz?), 2007 smješta umjetnika, donirajući liberalno ruho, u društvo revolucionara sa simboličnom figurom lidera, Fidel Kastru. Djelo se šaljivo igra sa dizajniranim razdvajanjem figure kao simbola, kao na štampanoj odjeći i uzorku tapeta, a i u herojskom ratovanju i mitologiji. Fidel isčezava i vraća se na pozadinu, kao da pita, „Mogu li?“ Dio predstavlja još jedno tijelo auto-mitoloških radova, uključujući *Self Portrait as Gulliver* (Autoportret kao Guliver) i *Rococo Cop* (Rokoko policajac),

koji svi nude utkanu naraciju koja počinje izazovom u odnosu umjetnik/subjekt, figura/tlo, i stvarima koje nas označavaju kao mahanizirane potrošače. U sustizanju vremena što brzo otkucava, Hadžihasanović bira spontanost nad ugladenošću, impresiju nad tehnikom, a masovna produkcija zidnih novina osigurava idealnu objekat/subjekt/površinu za umjetnikovo vizualno razmišljanje o originalnosti.

Mnogi umjetnici, od Wiliama Morisa do Endi Varhola, su dizajnirali zidne novine za masovno reproduciranje. Ostali, pout Dalijela Bjurena, su ih koristili za intervenciju u javnim i privatnim prostorima. U šaljivoj auto-mitološkoj kritici, velika digitalna slika prikazuje Če Gevaru uz Hadžihasanovića na zabavi Danijela Bjurana u Parizu. Historijska nemogućnost takve prikaze je uvećana statusom pop stara koji je revolucionarni heroj stekao od svoje smrti, a koju bi umjetnik želio ostvariti za života. Hadžihasanović je zaista mogao biti na toj zabavi, a da Če nije bio tako zauzet spašavajući svijet, mogao bi i on danas biti živ i zdrav u Parizu.

Kao u ogledalu nedostatak dubine u životu 21-og stoljeća, Hadžihasanović dopušta da se sve dogodi na površini. Nema mjesta banalnosti iluzije. Umjesto toga, gledaoc je uvučen u potragu za istinom i autentičnošću, u vizuelnoj paraleli sa esejom Suzan Zontag. Kreativni paradoks se skriva u fotografskom momentu kojeg umjetnik čini nepokretnim na platnu. Svi smo mi smješteni na vrhu entropičnog susreta između prošlosti i budućnosti. „Djeca jedu besplatno“ nije u kontekstu današnjeg poslijeratnog Sarajeva, ali historija i geografija se stapaju na globalnom ekranu plazma TV-a.

INGRID MAYRHOFER, 2007.

P.S. Da li sam spomenula da U2 nisu spasili svijet, to je bio Bon Jovi.

ROCOCO POP, OR THE CREATIVE PARADOX IN THE WORK OF SADKO HADŽIHASANOVIĆ

THROUGH POP-ART STYLE interpretations of wallpaper and packaging designs, Sadko Hadzihasanovic critiques the emptiness of commercial imaging at the same time as he references the origin of content and form. Once captured on paper, canvas or film the artist's idea is separated from its source. In this congealed state of the imagination a painting, drawing or photograph offers proof of the same creative act that negates its originality. Drawing prepares the image for future use. Painting manipulates the perception of perspective, depth and proportion. Photography freezes a fraction of a second, rendering it eternally true.

Hadzihasanovic's latest works wrestle with the canonic demons of art and of history. In defiance of deception, he adds 'realia'—magazine clippings, an actual Band Aid—and he simultaneously copies these reproductions onto the same canvas. Such disparate imagery and mimetic techniques offer a glimpse at the creation, production and consumption of image/labels. Unlike the alterations to photographic truths under Stalin—whose darkroom technicians successfully removed anyone whom the dictator no longer wanted in the picture—Hadzihasanovic pastes or paints people and things into his personal repertoire of snapshots. Exposed as a liar's paradox, the photograph proves true of a creative intervention with a historical event or personality.

Through representation of the human figure and its popular culture surroundings, the artist narrates our collective coming of age in a brave new world. Youngsters and the objects that name them dominate much of the painted surface. A primary target for accessories advertising, youth represent a post-post generation of ever increasingly manufactured beings constantly at the brink of a new label. *Kids with Guns* is one of a series of painting/drawing works, which together with *Balkan Boy*, *Girl Power*, *Under the Plum Tree*, *Comic War* and *Play Ground* could be read as codices. Witnesses to a surreal moment, they contain a certain 'photographic truth.' Collaged anime characters, fragments of packaging, CD covers, the branded Band-Aid, all challenge the presumption of authenticity, of an 'original' painting. Figures drawn by the artist's pre-teen daughter Hanna add final verification.

We live in a world of youthful global consumer identity, prepubescent shopping power, seamless lifestyle experiences, with instant imaging and immediate absorbance. The human condition exists in a state of fetish democracy that floats on the pond scum illusion of individual choice. Gangster chic and revolutionary political insignia are not symbols of counter culture or underground movements; they are simply part of that label. Valor and victory are accessible at the flick of a remote control. Neither narrator nor reader can distinguish between fact and fiction, figure and ground. Reality dissolves behind a screen and earpiece. Ambivalence rules.

Naive prepubescent purchase power on the global market is matched only by the lurking danger of innocence lost. Tito liked hunting and children, quotes Hadzihasanovic in his painting *Hanna and Tito*, 2007. The artist's daughter holds a small bust of the former Yugoslav republic's fearless leader surrounded by rubber ducks and French wallpaper with romantic animal patterns. Tito also liked exotic animals, and like Colombian drug lord Pablo Escobar he kept a private zoo.

Inherent to the video game valor and victory hit is the truism that where there are winners there will be losers, and more of one than of the other. It is after all capitalistically impossible to profit from creating more millionaires than minimum wage earners. Our banal background apathy toward the suffering of others culminates in zero tolerance for play fighting. It seems innocent enough to *Have a Safe March Break*, or go *Back to School*, but *Comic Wars* take on a turbulent tone. Rising sexual tensions in puberty, gender identity, fashion politics and screen violence take their place in sequence among clues of mine fields co-inhabited by Teletubbies, Sponge Bob, Gorillaz and U2 with the odd scrap of decorative wall covering from modernist stripe designs to Kitsch Rococo and Arabesque. The surreal double standards in western morality meet their nemesis in the *Balkan Boy*. Charged with symbolic references to cultural values of regional past and present, the halo of the cigarette smoking boy's unresolved Balkan existence emerges from the sinister cloud of a conflict zone. A hand grenade provides an antithesis to the iPod. Is Bono on a playlist?

The subject of Cuba, the last pebble in the path of global consumerism, informs most of the content of Hadzihasanovic's photo-based works. The ambivalence created by the multitude of labels for the same product does not affect Cubans. Are Americans forbidden to travel to the tiny island because they could be confused by not having to choose between brands?

How to Become Santa, 2007 places the artist, donning liberal attire, in the company of fatigue wearing, revolutionary cum symbolic leader figure, Fidel Castro. The work humorously plays on the design dichotomy of figure as symbol, as in printed cloth and wallpaper patterns, as well as in hero worship and mythology. Fidel fades in and out of the background, as he asks, "Can I?" The piece introduces another body of auto-mythological works, including *Self Portrait as Gulliver* and *Rococo Cop*, all of which offer an interwoven narrative that begins with a challenge to the artist/

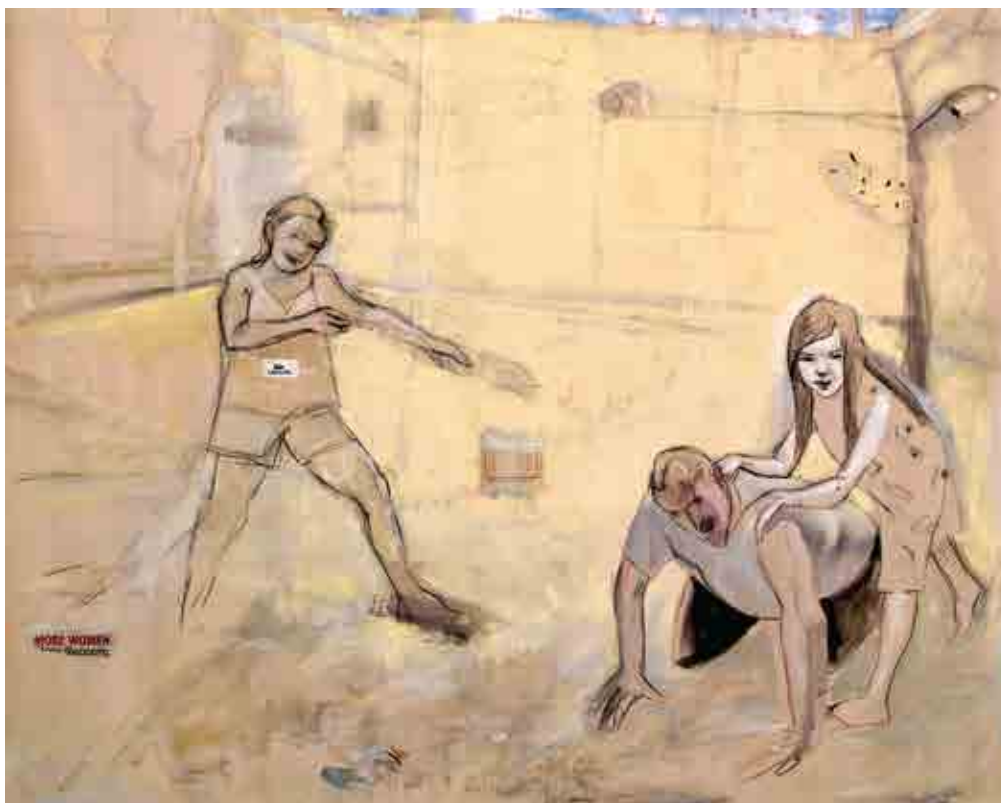
subject, figure/ground relationship, and to the stuff that marks us as mechanized consumers. In keeping with the fast-paced times, Hadzihasanovic chooses spontaneity over glazes, impression over technique, and mass-produced wallpaper provides the ideal object/subject/surface for the artist's visual ponderings on originality.

Many artists, from William Morris to Andy Warhol, designed wallpapers for mass reproduction. Others, like Daniel Buren, used it for interventions in public and private space. In a humorous auto-mythological critique, a large digital image shows Ché Guevara by Hadzihasanovic's side at Daniel Buren's party in Paris. The historical impossibility of such an apparition is magnified by the pop-star status that the revolutionary hero has acquired since his death, and that an artist might aspire to obtain while alive. Hadzihasanovic may well have been at that party, and if Ché hadn't been so busy saving the world he might be alive and well in Paris today.

As if to mirror the lack of depth in 21st century life, Hadzihasanovic lets all the action take place on the surface. There is no room for the banality of illusion. Instead, the viewer is drawn into a quest for truth and authenticity, in a visual parallel to a Susan Sontag essay. A creative paradox lurks in the photographic moment as the artist renders it immobile on canvas. We are all located on the cusp of an entropic encounter between past and future. 'Kids eat free' has no context in today's post-war Sarajevo, but history and geography merge on the global plasma TV screen.

INGRID MAYRHOFER, 2007

P.S. Did I mention U2 didn't save the world, it was Bon Jovi.



Sretna djeca. Mješovita tehnika na platnu, 212x180 cm, 2006
Happy Children. Mix. media on canvas, 212x180 cm, 2006



Šaljivi rat. Mješovita tehnika na platnu, 217x180 cm, 2007
Comic war. Mix. media on canvas, 217x180 cm, 2007



Umjetnikovo kupatilo. 225x162cm, mješovita tehnika na platnu, 2005
Artist bathroom. 225x162cm, mix. media on canvas, 2005



Svi vole Sadka. 242x162 cm, mješovita tehnika na platnu, 2006. values
Everybody loves Sadko. 242x162 cm, mix media on canvas, 2006. values



Živio Dali. 225x162 cm, mješovita tehnika na platnu, 2006
Viva Dali. 225x162 cm, mix media on canvas, 2006



Dječak B. Mješovita tehnika na platnu, 165x 140 cm, 2007
Kid B. Mix media on canvas, 2006, 165x 140 cm, 2007



Ljubavna priča. 135x130 cm, akvarel na papiru, 2004
Love story. 135x130 cm, watercolour on paper, 2004



Posljednji tango u Parizu. Akvarel na papiru, 135x130 cm, 2004
Last tango in Paris. Watercolour on paper, 135x130 cm, 2004



Mostovi okruga Madison. 135x130 cm, akvarel na papiru, 2004
Bridges of Madison County. Watercolour on paper, 135x130 cm, 2004



Princ William 3. 150x135 cm, akvarel na papiru, 2004
Prince William 3. 150x135 cm, watercolour on paper, 2004



Princ William. 150x135 cm, akvarel na papiru, 2004
Prince William. 150x135 cm, watercolour on paper, 2004

BIOGRAFIJA



SADKO HADŽIHASANOVIĆ je rođen 1959. u Bihaću, Bosna i Hercegovina. Diplomirao je slikarstvo na Akademiji likovnih Umjetnosti u Sarajevu 1982. u klasi prof. Milivoja Unkovića.

Na Fakultetu likovnih umjetnosti u Beogradu, Srbija, je magistrirao 1984. u klasi prof. Radenka Miševića. Od 1993. živi i radi u Torontu, Kanada. Reprerentatira ga Paul Petro u Torontu (www.paulpetro.com) i Kunststhaus Santa Fe, Mexico i USA (www.kunststhaus.org.mx)

Član i osnivač avangardne grupe Zvono iz Sarajeva u periodu 1982-1992.

Od 1981. samostalno se predstavio na oko 25 samostalnih izložbi u bivsoj Jugoslaviji kao što su Umjetnička galerija Bosne i Hercegovine u Sarajevu, Gradska galerija u Bihaću, Dom omladine u Beogradu, Savremena galerija u Pančevu, Bežigradska galerija u Ljubljani, Slovenija. Tokom osamdesetih učestvovao na najvažnijim jugoslovenskim manifestacijama: na Bialalu mladih u Rijeci, Bialalu skulpture u Pančevu, Jugoslovenskim dokumentima, Izložbi jugoslovenskog portreta u Tuzli, Jugoslovenskom bialalu crteža u Somboru, Memorial Nadežda Petrović u Čačku...

Otkad se preselio u Kanadu 1993, njegov rad je samostalno predstavljen u mnogim galerijama kao sto su: Artcite u Windsor, Neutral Ground u Regini; Language Plus u Almi; Grunt Gallery u Vancouveru; Saw Gallery u Ottawi; Observatoire 4 u Montrealu, Eastern Edge u St. John's; Vu photo Gallery u Quebecu, Atelier d'estampe Sagamie u Almi, Quebec; Paul Petro Contemporary Art u Torontu, Kunststhaus Santa Fe u Meksiku.

Sadkov rad je izlagan na Biallima u: Beyond/Western Biennial 2005 organizovano od Albright Knox Museum u Buffalu, USA; International Biennale u Pančevu 2004, Srbija, Biennale mladih umjetnika, Vršac, Serbia 2005; Balkan Art Triennial , u Novi Sad 2003 , Srbija i na Havana Bialalu, Kuba, 2004, kao satelitski projekat koji je organizovala kustos Yuneikys Villalonga.

U zadnjih 4 godine njegov rad je izlagan na velikim međunarodnim sajmovima umjetosti kao što su: International art fairs u Torontu, ARCO u Španiji; ARTE u Lisabonu, Portugal; Art Miami na Floridi; Affordable Art Fair u New Yorku i na Art Istanbul u Turskoj.

Sadkov rad je u mnogim javnim i privatnim kolekcijama kao što su: OslerHoskin and Harcourtu Toronto; Art gallery of Missisauga; Tom Thompson Gallery u Owen Soundu; National Museum u Belgradu; Kulturni centar Beograd; Umjetnička Galerija BiH; Galerija portreta u Tuzli; Moderna galerija u Pančevu, City Art Gallery u Ljubljani, Gradska galerija u Bihaću...

Web: www.ccca.ca/artists/hadzihasanovic.html
www.kunststhaus.org.mx
www.paulpetro.com

BIOGRAPHY

SADKO HADŽIHASANOVIĆ was born in Bihac, Bosnia. He studied at the Academy of Fine Arts in Sarajevo and at the University of Belgrade in Yugoslavia where he earned his M.F.A. in 1984. Hadzihasanovic was a founder and a member of the avant-garde art collective Zvono(The Bell) in Sarajevo and exhibited extensively on many solo and group shows for a period of 10 years.

Since emigrating to Canada in 1993 his work has been exhibited in numerous galleries in Canada and abroad. His Canadian solo shows include: Red Head Gallery Toronto: Artcite, Windsor, Neutral Ground, Regina; Language Plus, Alma; Grunt Gallery, Vancouver; Saw Gallery in Ottawa; Observatoire 4 in Montreal, Eastern Edge in St. John's; Vu photo Gallery, Quebec, Atelier d'estampe Sagamie, Alma, Quebec, Paul Petro Contemporary Art, Kunsthaus Santa Fe, Mexico and many more.

Sadko's work was shown in international bienalles: Beyond/Western Biennial organized by Albright Knox Museum, Buffalo; International Biennale in Pancevo, Serbia, Biennale of Young Artists, Vrsac, Serbia; Balkan Art Triennial, Novi Sad, Serbia.

Hadzihasanovic recently exhibited in Espace Cultural François Mitterrand in Dordogne, France; Matucana100 in Santiago de Chile; Epicentre in Mexico City; Havana, Cuba curated by Yuneikys Villalonga, Kunsthaus Miami, Florida, Cultural Centre in Belgrade and Graphic Collective in Belgrade.

His work has been seen in International art fairs in Toronto, ARCO, Spain; ARTE Lisboa, Portugal; Art Miami, Florida; Affordable Art Fair, New York and Art Istanbul, Turkey.

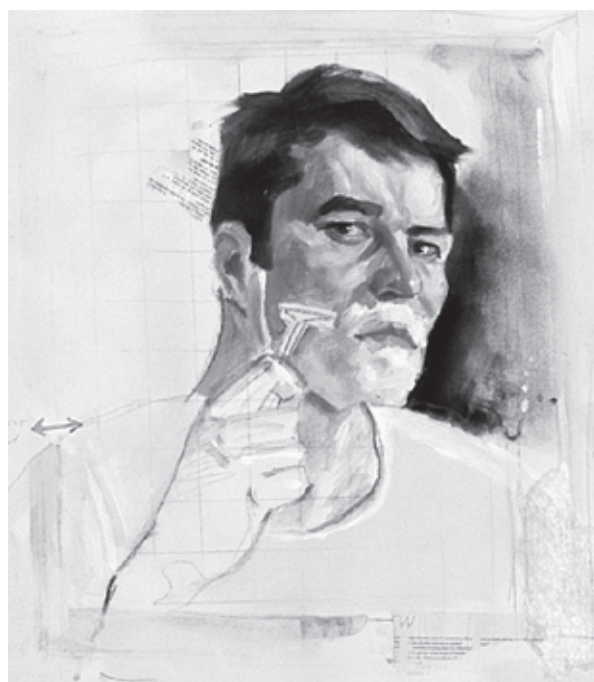
Sadko's work also became a part of many collections such as: Osler, Hoskin and Harcourt, Toronto, Art gallery of Mississauga; Tom Thompson Gallery, Owen Sound; National Museum, Belgrade, Serbia; Cultural Centre in Belgrade; Art Gallery of Bosnia and Hercegovina; Gallery of Portrait Tuzla, Bosnia; Modern Gallery, Pancevo, Serbia City Art Gallery Ljubljana, ...

Hadžihasanović is represented in Toronto By Paul Petro Contemporary Art as well as Kunsthaus Santa Fe, Mexico and it's sister gallery Kunsthaus Miami Contemporary Art Space in Florida.

www.ccca.ca/artists/hadzihasanovic.html

www.kunsthaus.org.mx

www.paulpetro.com



SAMOSTALNE IZLOŽBE / SOLO EXHIBITIONS

- 2007- The National Research and Exhibition Centre for Contemporary Digital Art, Alma, Quebec, (book) -November
- 2007- Maclaren Art Centre, Barrie, Ontario, curated by Sandra Fraser (Sept.)
- 2007- Remont, Belgrade ,Serbia, Vinyl Museum (June)
- 2007- Gradska galerija, Bihać, Bosnia
- 2007- Kunsthaus Miami, Miami, Florida
- 2006- Grafik Collectiv, Belgrade, Serbia
- 2006- Paul Petro Small Works and Multiplies, Sadko's Vinyl Museum
- 2006- Paul Petro Toronto, What is wonderful world?
- 2006- Grunt , Vancouver, B.C.
- 2005- Kunsthaus Santa Fe, San Miguel Allende, Mexico
- 2005- UB Anderson Gallery, Buffalo, USA as part of Beyond/ Western New York,
- 2005- Gallery of Cultural Centre of Belgrade, Belgrade, Serbia, Best Of (catalogue)
- 2005- Mestna Galerija (City Art Gallery), Ljubljana, Slovenia, Icons(catalogue)
- 2004- Paul Petro, Toronto, Ont. , Future King of England
- 2004- VU Photo, Quebec, QC, text by Ingrid Mayrhofer
- 2004- Espace Virtuel, Chicoutimi, QC
- 2003- Gallery Roman Petrović, Sarajevo, Bosnia&Hercegovina
- 2003- Center for Contemporary Art Konkordija, Vršac, Srbija, catalogue,
- 2003- Eastern Edge Gallery, St. John's, Newfoundland
- 2002- Observatoire 4 de Montreal, Montreal, QC
- 2002- Atelier d'estampe Sagamie, Alma QC, Twins
- 2002- Paul Petro Contemporary Art, Toronto, Modern Life
- 2001- Langage Plus, Alma, Q
- 2001- Paul Petro Contemporary Art, Toronto, Ont. Papier peint
- 2001- SAW Gallery, Ottawa, Ont., Papier Peint
- 2000- The Justina M. Barnicke Gallery , University of Toronto, Toronto, Ont, Greatist
- 1999- Paul Petro Contemporary Art, Montreal, QC, When We Grow Up
- 1999- Gradska galerija, Bihac, Bosnia, radovi 81 – 91, katalog
- 1999- Art Gallery of Peel, Brampton, Ont. (catalogue, essay by Gary Michael
- 1998- Neutral Ground, Regina, Sask., People (Essay by Oliver Girling
- 1997- A Space, Victor Comas Vitrines, Toronto, Ont.
- 1996- Red Head Gallery ,Toronto ,Ont. , A Dream of Adoration (catalogue, essay by John Massier)

- 1991- Museum of the XIV Olympic Games, Sarajevo, Bosnia, Big Reliefs
- 1986- Bežigrad Gallery ,Ljubljana, Slovenia, Works On Paper
- 1984- Art Gallery of Bosnia, Sarajevo, Bosnia, Recent Paintings

KOLEKTIVNE IZLOŽBE / GROUP EXHIBITIONS

- 2007- Collegium Artisticum, Sarajevo, Bosnia, curated by M. Husedzinovic, catalogue
- 2006- McMaster Museum of Art, Hamilton, On. Life and Death of ID
- 2006- Gladstone Hotel, Jingt, curated by Andrew Harward ,
- 2006- Art Maimi, Florida, with Kunsthaus Santa Fe, Mexico
- 2006- ARCO, Madrid, Spain, with Kunsthaus Santa Fe, Mexico
- 2005- Contemporary Painters at Gladstone Hotel, Toronto, You Don't Want to Miss that Shit, curated by Katharine Mulherim
- 2005- Galery 1313, Toronto, Ont. , Eat your food, curated by Camilla Singh
- 2005- Affordable Art Fair, New York, with Kunsthaus Santa Fe, Mexico
- 2005- Values, Espace Culturel Francois Mitterand in Perigueux, France
- 2004- Art Istanbul, Istanbul, Turkey with Kunsthaus Santa Fe, Mexico
- 2004- Affordable Art Fair, New York with Kunsthaus Santa Fe, Mexico
- 2004- Yugoslav Biennial of Young Artists, Vršac, Serbia (international), catalogue
- 2004- Mind Control Gallery, Toronto, Ont., Die Kunstler , curated by Derek Mainella
- 2004- 11th International Visual Arts Biennial-Values, Pancevo, Serbia ,catalogue
- 2003- 4th Toronto International Art Fair, Toronto, with Paul Petro
- 2003- Havana Cuba, multi-disciplinary project Chasing Mirages curated by Yuneikys Villalonga
- 2003- Centres D'art et D'exposition, Baie St. Paul, Vous etes Ici, curated by Gaston St P.
- 2003- Centar for Contemporary Art Concordia, Vrsac, Serbia Place Not Visible on Map, curated by David Somers travel to Modern Gallery, Novi Sad
- 2003- A-space, Toronto, Ont., The Chile Exchange(curated by Ingrid Mayrhofer)
- 2003- Art gallery of Algoma, The Chile Exchange
- 2003- Epicentro, Mexico City, Mexico, Book on Fence, Red Tree Collective, show traveled to to Art Gallery of San Miguel Allende and Museum of Santa Kruse
- 2002- Balkan Art, 3rd International Triennial Of Contemporary Art, Novi Sad, Serbia
- 2002- Matucana100, Cultural Centre Calbuco, Chile, Santiago organized by A-Space

- 2002- Leonard & Bina Ellen Art Gallery, Concordia University, Montreal , QC, Memories Et Temoignages, travel to Hart House , University of Toronto, 2003; University Gallery, Ottawa, College Art Gallery Memorial University of Newfoundland, curated by Lorna Lerner
- 2000- Art Gallery of Bosnia, Sarajevo, Bosnia & Hercegovina, One Century In Art in Bosnia
- 2001- YYZ, Toronto, On., Urgent Witness/Drawn Remains curated by Rebecca Diederich and Kym Pruesse)
- 2000- Cambridge Galleries, Cambridge, Ont., Reading the Face
- 1998- Koffler Gallery, Toronto, Ont., The Edge of Everything , curated by John Massier
- 1998- Art Gallery of Mississauga, Ont., Manifest Destiny, (curated by Stuart Reid,)
- 1998- Gallery of Saidye Bronfman Centre, Montreal, QC., ARTIFICE 98, Contemporary Visual Art of Montreal (curated David Liss)
- 1989- YUGOSLAV DOKUMENTA, Sarajevo, Bosnia
- 1984- Art Gallery of Bosnia, Sarajevo, Bosnia, The Contemporary Art In Bosnia 1974-84 On Occasion of the Olympic Winter Games
- 1984- Art Gallery of Helsinki, Finland, Contemporary Yugoslav Painting

GRANTOVI I NAGRADE / GRANTS & AWARDS

- 2005- Ontario Art Council, Visual Grant for Senior artist
- 2003- Visual Grant for Mid-Career artists, Canada Council for Arts
- 2001- Visual Grant for Mid-career Artists, Canada Art Council (\$12000)
- 2001- Toronto Art Council, Grant for Visual Art (\$5000)
- 2000- Paris Studio, Canada Art Council
- 2000- Award for Best Drawing on Exhibition of Association of Artists of Bosnia
- 1999- Visual Grant for Mid –career Artists (\$ 15000) Canada Council
- 1999- Visual Arts Grant (\$5000), Ontario Art Council

KRITIKE / REVIEWS

- 2007- MiamiHerald, Art Pick by Elise Turner
- 2007- Miami News Time, Review of solo show at Kunsthaus Miami
- 2006- Toronto Star, At Galleries by Peter Godard
- 2006- Globe & Mail, Gallery going by Gary M. Dault
- 2005- Politika, review of solo show at Cultural center Belgrade
- 2005- Sud Ouest, Les Valeurs(Exhibition at Espace culturel Francois mitterrand)
- 2004- Fuse, volume 27 number3, Like Che by Ingrid Mayrhofer

- 2004- Ciel Variable, number 65, review of show at Vu by Sylvian Campeau
- 2003- Border Crossing, painting issue no.88, Wallpaper Weight
- 2003- Le Devoir, De Visu by Jean-Claude Rochefort
- 2002- The Gazette, Portraits of Missing Children by Henry Lehmann
- 2002- Fuse magazine ,3 Essays on Growing Up by Terence Dick
- 2002- Globe&Mail, Gallery going by Gary M. Dault
- 2001- Now, March 22-28, Teen Dreams by Diedre Hann

UDRUŽENJA / FELLOWSHIPS

- 2003- Symposium Internationale d'art Contemporain de Baie-St-Paul
- 1997- Art Residency at the Blue Mountain Centre, New York, N.Y.
- 1998- Visiting Artist at Open Studio, Toronto, Ont.

PREDAVANJA I SLAJD PROJEKCIJE

LECTURES AND SLIDE PROJECTIONS

- 1997- Art Gallery of Peel, Brampton, Ont., 1998 Paul Petro Contemp
- 1998- University of Guelph, Guelph, Ont
- 2000- SAW Gallery, Ottawa, Ont, 2000 -Aspace, Toronto, Ont.
- 2003- York University, Toronto, On.
- 2003- SKC, Belgrade, Serbia
- 2005- University of Lethbridge, Alberta
- 2005- Grunt, Vancouver,

DJELA U ZBIRKAMA / WORKS IN COLLECTIONS

- Art gallery of Mississauga, Ontario
- Mestna Galerija(Art City Gallery),Ljubljana, Slovenija
- Art Gallery of Bosnia and Hercegovina, Sarajevo
- Art Gallery of Town, Sarajevo, Bosnia and Hercegovina
- Gallery of Portrait, Tuzla , Bosnia and Hercegovina
- Natioanal Museum, Belgrade, Yugoslavia
- Modern Gallery, Pancevo, Yugoslavia
- Osler, Hoskin & Harcourt , Toronto, Ontario
- Tom Thomson Gallery, Owen Sound , Ontario
- Gallery of Cultural Centre, Belgrade, Serbia

ORGANIZATORI IZLOŽBE

GRADSKA GALERIJA BIHAĆ
GRADSKA GALERIJA COLLEGIUM ARTISTICUM SARAJEVO
MUZEJ GRADA ZENICE

Izdavač: Gradska galerija Bihać / [www.ggbihac.ba](#) | **Za izdavača:** Nermin Delić
Postavka izložbe: Nermin Delić | **Predgovor:** Ingrid Mayrhofer
Dizajn kataloga: Damir Midžić | **Štampa:** GRAFIČAR Bihać | **Tiraž:** 500