

A SELECTION OF RECENT CREATIVE WORKS.

....WITH THE INTRODUCTORY TEXTS.

By Elmedin Žunić

Project #1

Srebrenica: Historiens Blindsone

[Srebrenica: The Blind Zone of History]

Arteriet 51K, Kristiansand, Norway, 2020.

Srebrenica: Historiens Blindsone [*Srebrenica: The Blind Zone of History*] revolves around aesthetic problematisation of collective trauma. The project is a continuation of the doctoral dissertation *The Bosnian Case: Art, History and Memory*, which was considered through the Freudian lens *Nachträglichkeit* – a concept that has assisted Freud in many years in analyses of psychotic trauma.

The research investigated the art's ability to represent traumatic-historical events focusing on the conflict in the former Yugoslavia in the 1990s. The study showed that the hostilities that followed the war were sublimated and continued to strengthen the conflict that manifested itself in representation and pictorial representation of history.

Srebrenica, a town subjected to some of the most heinous war crimes since World War II, was under the UN's auspices at that particular time – the fact that still mars the public perception of the UN mission in Bosnia. Inhabited by local civilians and refugees from nearby areas, and 'protected' by UN peacekeepers, Srebrenica faced its turning point and fate – Genocide.

The photographs depict the landscape that still bears the traces of the war crimes committed in 1992-95, and desolate lands show post-war, fascist monuments that glorify the crimes. While the photographs invite into a bleak landscape, the audio installation stages a historical course that expresses many unanswered questions – questions that this exhibition intends to articulate: How to recognise trends that lead to historical events such as the Holocaust, Rwanda and Srebrenica? What does denial of the Srebrenica genocide mean, and what are the ramifications of that? What happens when academics and fiction writers romanticise warfare or downplay war crimes?

The testimonies noted that Srebrenica inhabitants have become voiceless and invisible to the outside world. This silence remains.



Figure 1.
Elmedin Žunić
Installation view
Title: *Srebrenica: Historiens Blindsone* [Srebrenica: The Blind Zone of History], 2020
Media: Photographs on the aluminium plate and drawings on paper.



Figure 2.
Elmedin Žunić
Installation view
Title: *Srebrenica: Historiens Blindsone* [Srebrenica: The Blind Zone of History], 2020
Media: Photographs on the aluminium plate and drawings on paper.



Figure 3.
 Elmedin Žunić
 Installation view
 Title: *Srebrenica: Historiens Blindsone* [Srebrenica: The Blind Zone of History], 2020
 Media: Photograph on the aluminium plate and drawings on paper.



Figure 4.
 Elmedin Žunić
 Title: *Inside the Battery Factory*, 2016.
 Dimensions: 50x75 cm
 Medium: Photograph on the aluminium plate.



Figure 5.
Elmedin Žunić
Title (from left to right): *UN monument/Monument of failure, UNinvolved*, 2016
Dimensions: 40x60 cm
Medium: Photograph on the aluminium plate.



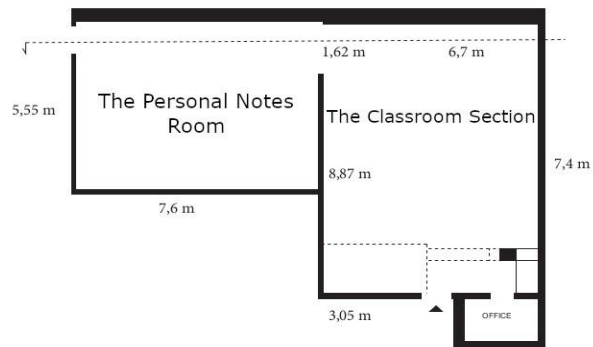
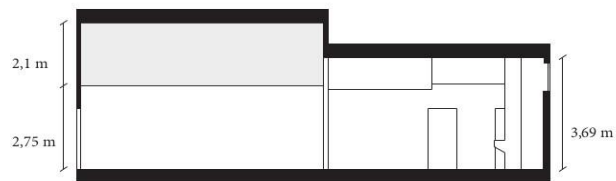
Figure 6. This is an audio recording and a projection of an interview with Dr Nikolina Balaban and Sabahudin Garibović. The two interviewees are some of the most important and outspoken witnesses of the Bosnian Genocide during the early '90s.

Link to the video:

<https://vimeo.com/449620055>

Project #2
Inverted Memoirs
Arteriet 51K, Kristiansand, Norway, 2019

arteriet



PLAN AND SECTION
SCALE 1:100



Figure 7. Floor plan of the 51K Arteriet Gallery, Kristiansand.

Inverted Memoirs addresses a problem in representation concerning historical events and their persistence as issues in the present through the particular case of the fracturing of the former Republic of Yugoslavia into its constituent parts and the Bosnian war of 1992-1995, to which I am personally connected. My personal background is Bosnian, so the investment in the topic of cultural trauma sits deep both on an individual and cultural level. As the conflict in Bosnia progressed, I was forced to flee the country, and subsequently witnessed most of these events indirectly via images broadcast by international media outlets, that is, through an intergenerational thread of memory. Representations of Bosnia's collective trauma as is the case with most conflict contaminated places in the world today were mediated through public media platforms. Bearing on internal references – simulacra that have frequently merged with what became a public image of the Bosnian war, triggered both aversion and curiosity: How can something as deep-seated and profound, phraseless and symptomatic, find its way through one-channelled TV-monitors without being reduced to a mere aesthetic, instant daily news feed? It is the intergenerational thread of memory from which my research and eventually, the exhibition *Inverted Memoirs* emerged.

The research material was reinforced by a study trip to Bosnia in 2016 on which a significant part of the study rests, serving as a thread between what Pierre Nora named as *lieux de memoire* [sites of memory]¹ and the material which constitutes much of the current work. *The sites of memory* in the context of the research are the concentration camps and the locations where the worst atrocities happened during the war; places such as Potočari and Bratunac near Srebrenica, Prijedor, Kozarac and Trnopolje. Following the strategy proposed by Claude Lanzmann in his 1985 film *Shoah* and its account of the Holocaust, the gathered material comprised entirely of the memories of “actors” in that situation and the landscapes as they now exist, i.e. exclusively from the present. In his written memoirs, Lanzmann stated that the emergence of the film happened in a state of hopelessness: the disappearance of the traces and the impossibility of speaking, the failure to conveying the story.² What resonated from these observations was the aspect of the journey which alludes to the entry point into, what Sidra DeKoven Ezrahi describes as, *a black hole*; the inter-dimensional realm which cannot be accessed or described through any “cinematic or literary reflections”.³ What Ezrahi describes here is a widespread view within the field of representation regarding historical trauma.⁴ The trip, however, offered an opportunity to gain new insights – to witness the landmarks from the war for the first time as the imagery encountered previously had been those mediated through various media including the literature on collective trauma, channelling through the idea of inaccessibility to the ‘episteme’ of trauma and thus maintaining certain indirectness.

¹ *Lieux de mémoire* [sites of memory] is a concept coined by the French historian Pierre Nora in a three-volume publication *Les Lieux de Mémoire*, published in part in English translation as *Realms of Memory*. The concept refers to a place, building, object or idea as long as it has a historical significance in the standardised collective memory, such as a monument, a museum, an event or a symbol such as a flag.

² Claude Lanzmann, *Shoah: An Oral Testimony of the Holocaust (The Complete Text of the Film)* (New York: Pantheon Books, 1985), 44.

³ Sidra DeKoven Ezrahi, ‘Representing Auschwitz’, in *History and Memory*, vol. 7, (Indiana University Press, 1995), 121.

⁴ Historical approach to the representation of traumatic events as a part of the historical timeline, memory injected with challenges of subjectivity: the ‘phraseless’ nature of trauma has been a central question, attracting conflicting views leading into countless debates across the disciplines. There are however two main doctrines where the different positions are rooted in: (1) One Freudian which maintains that only through the assistance of memory the absent subject can be represented, and (2) the other Lacanian, which holds the view that there is no relation between trauma and representation, as trauma is the very thing about which nothing can be said, written, painted, or performed. The problem lies in the borders of civilised speech and behaviour, claims Sidra DeKoven Ezrahi in *Representing Auschwitz* (1995: 127). The act of killing does not only affect the subject but the language itself and thus the means of assessing the loss, suggests Jean-Francois Lyotard in *The Differend: Phrases in Dispute* (1988: 56–57). On a moral note, in his revised dictum in *Prisms* (1981: 34), Theodor W. Adorno insisted that writing poetry after Auschwitz is barbaric. Furthermore, in *Truth and*

In *Modernity as a Mad Dog: On Art and Trauma*, Everlyn Nicodemus raises the issue of visual art's underrepresentation in discussions that revolve around trauma which is dominated by psychoanalysis, psychiatry and literary studies.⁵ Although the academic field of trauma studies has contributed significantly towards articulating and pointing out crucial issues regarding this topic; it has also detected its insufficiencies (in phrasing the phraseless).

The Classroom Section

The following images start with the work showed in a *The Classroom Section* as it displays a black-board-like work saturated with words and diagrams that point at the science and knowledge around trauma and traumatic accounts from both personal and collective scopes. It aims to challenge the standard tropes and the language structures that define the image's context (often graphic) of trauma. Furthermore, the work seeks to demonstrate that art can become a platform in which a deadlock, a hijacked language can be viewed in another light – the sphere where education and knowledge can emerge.

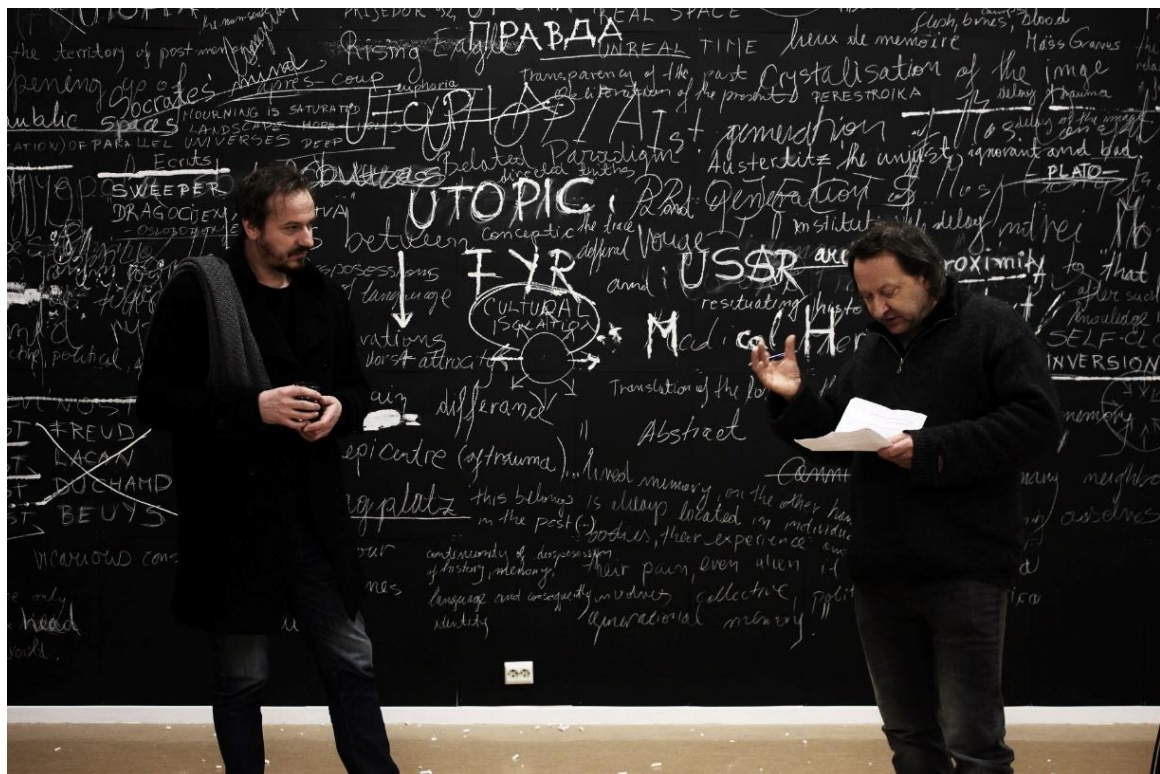


Figure 8. Elmedin Žunić, at the opening of *Inverted Memoirs*, 2019.

Testimony: The Process and The Struggle (1995: 65), Dori Laub argues that the Holocaust is an event without witnesses while Catherine Cuquío considers genocides in general as events without evidence. Assertions such as these assisted in positioning this research in the field of collective trauma study.

⁵ Everlyn Nicodemus, "Modernity as a Mad Dog: On Art and Trauma " in *Over Here: New Perspectives on International Art*, ed. Jean and Mosquera Fisher, Gerardo (Cambridge MA: MIT Press, 2004). 258–77



Figure 9. Elmedin Žunić, *Inverted Memoirs*, 2019

Medium: white charcoal on paper

Dimensions: 5,4 m x 6,7 m

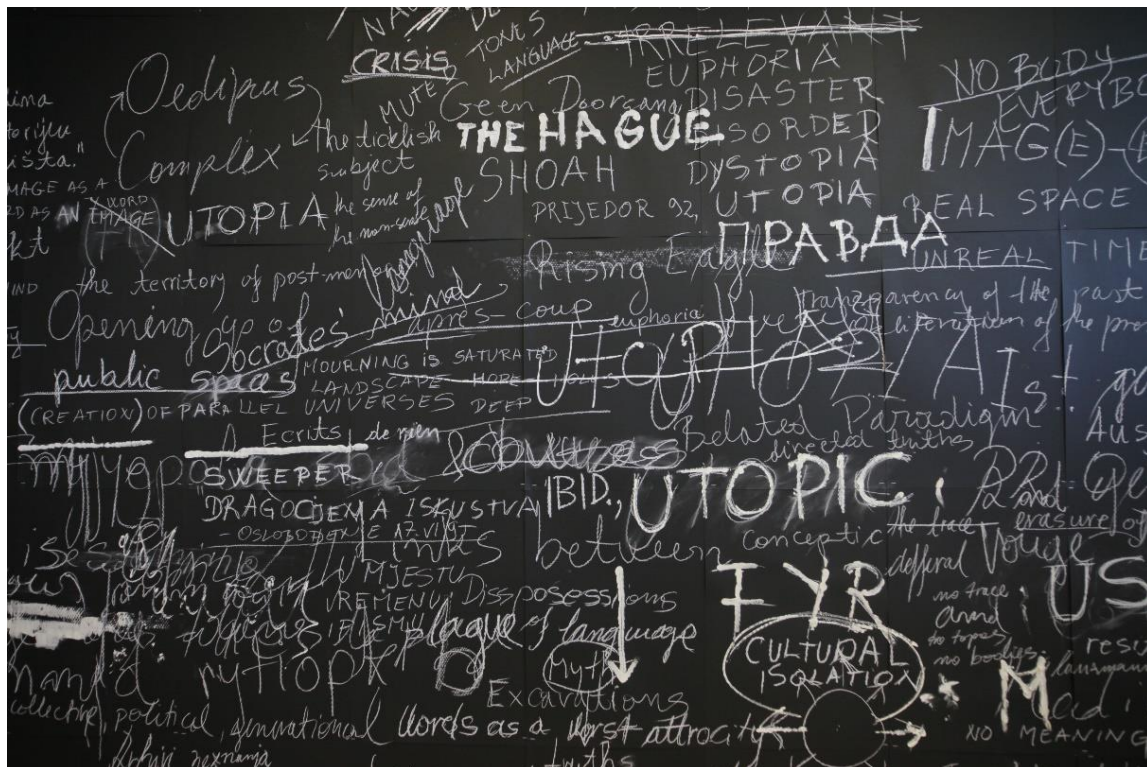


Figure 10. Elmedin Žunić, *Inverted Memoirs* (detail), 2019

Medium: white charcoal on paper

Dimensions: 5,4 m x 6,7 m

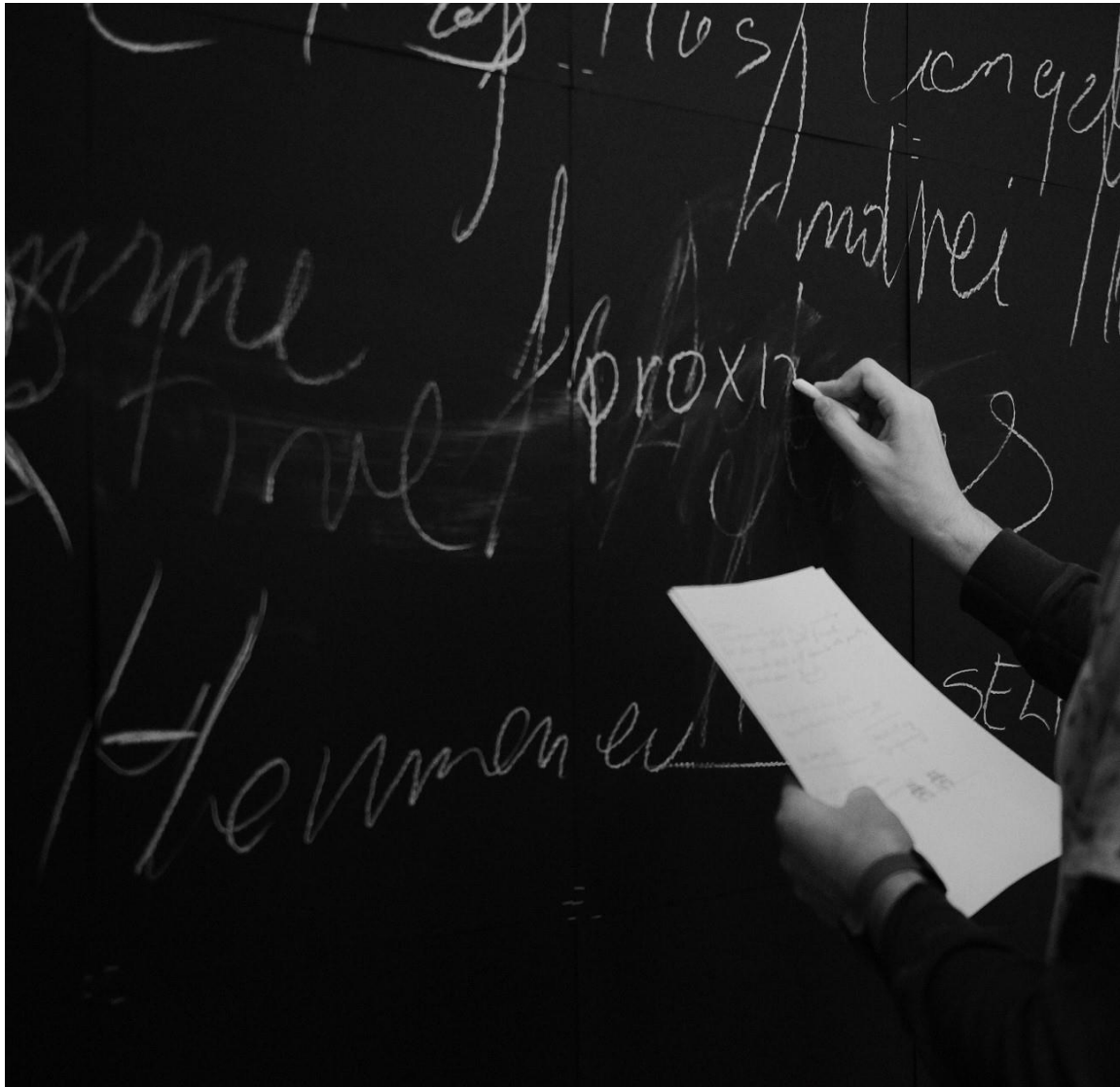


Figure 11. Elmedin Žunić, *Inverted Memoirs* (detail), 2019 (Documented performance)
Medium: white charcoal on paper
Dimensions: 5,4 m x 6,7 m

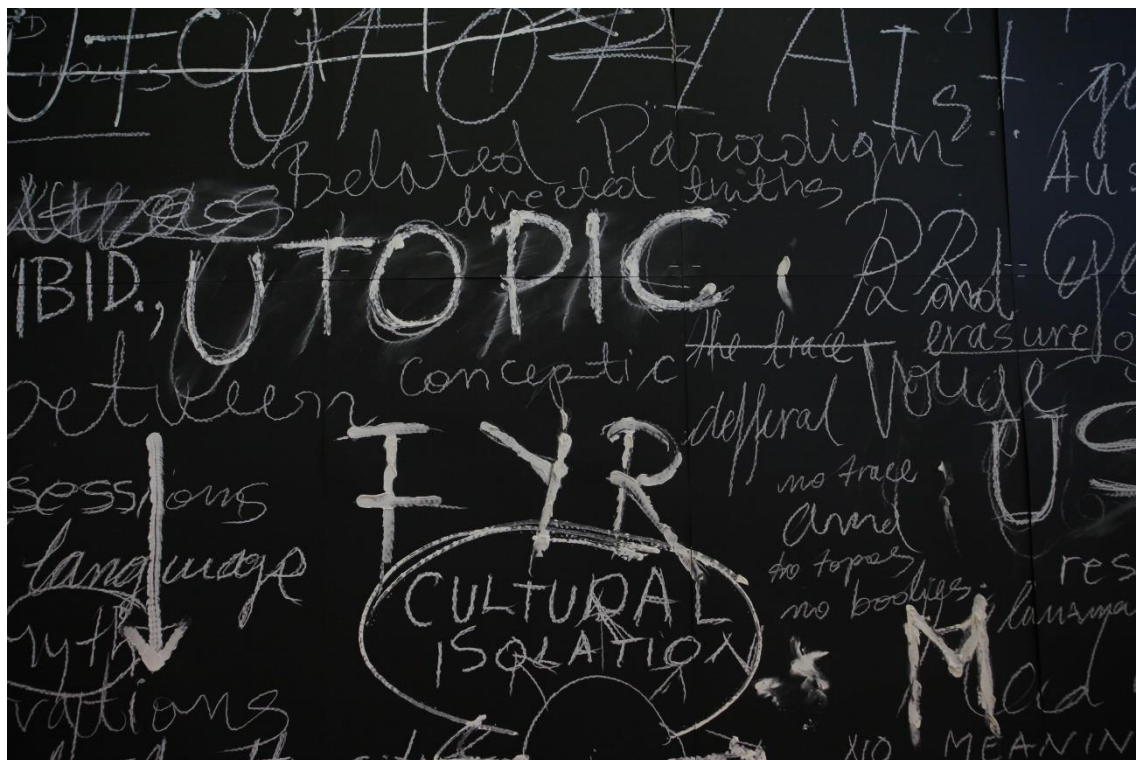


Figure 12. Elmedin Žunić, *Inverted Memoirs* (detail), 2019
 Medium: white charcoal on paper
 Dimensions: 5,4 m x 6,7 m

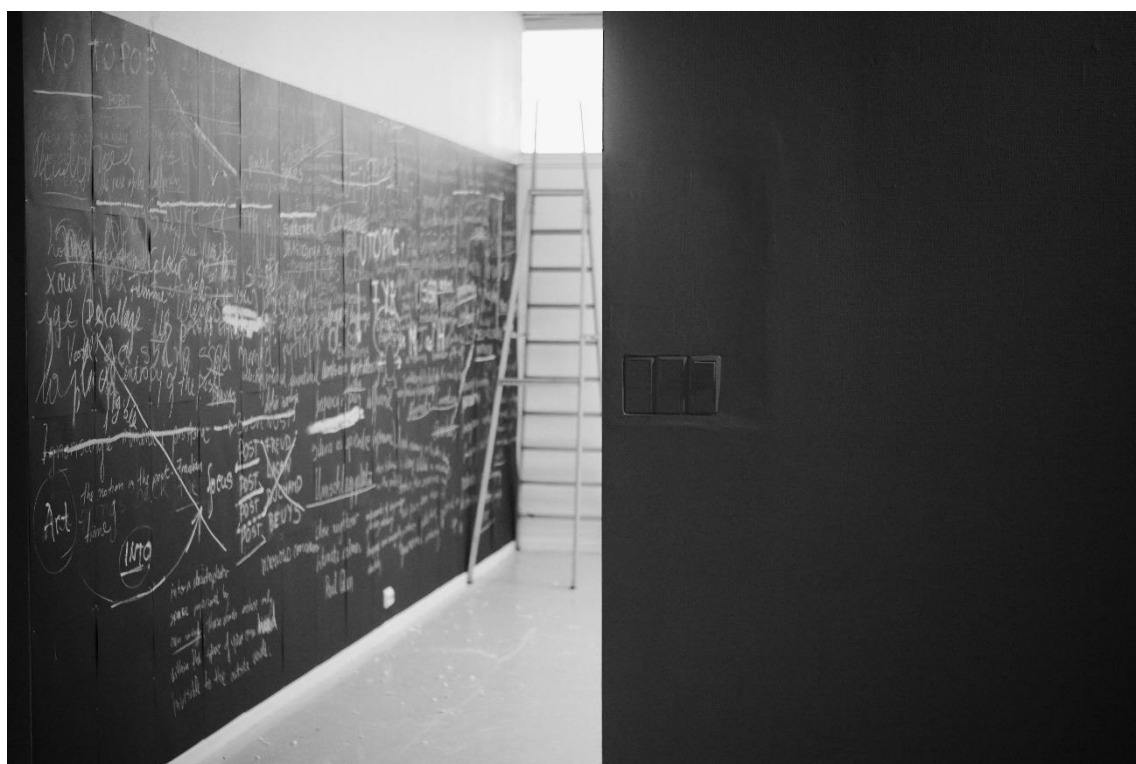


Figure 13. Elmedin Žunić, *Inverted Memoirs* (view from the personal notes room into the classroom section), 2019
 Medium: white charcoal on paper
 Dimensions: 5,4 m x 6,7 m

The Personal-Notes-Room

Shoshana Felman, in her study *Education and Crisis* (1996)⁶ points at the issue of post-eventual disorientation and disconnection, which exists on a both emotional and intellectual level. The memory exclusions generate a form of collective disconnection, and that way create disorientation in which a realm of real memory is not represented in public spaces.

Work presented in the *Personal-notes-room* concentrate on what is not represented visually but exist rather in the form of an *inverted image*. It emerges yet remains in the field of the unknown and thus inaccessible. *Inverted memoirs* suggest the negative space of the carved 'thoughts' and a mirrored image of a story which then becomes inverted in its narrative and its message. The image frames the 'space' of trauma but never reveals or grants the access to its content. It, therefore, represents the intention behind the message rather than the message itself.



Figure 14. Elmedin Žunić, *Inverted Memoirs* (The personal notes room), 2019

Medium: indigo paper

Dimensions: variable

⁶ Shoshana Felman, 'Education and Crisis', in *Trauma: Explorations in Memory* (Johns Hopkins Univ. Press., 1996), 51.



Figure 15. Elmedin Žunić, *Inverted Memoirs (The personal notes room)*, 2019
 Medium: indigo paper
 Dimensions: variable



Figure 16. Elmedin Žunić, *Inverted Memoirs (The personal notes room)*, 2019
 Medium: indigo paper
 Dimensions: variable



Figure 17. Elmedin Žunić, *Inverted Memoirs (The personal notes room)*, 2019
Medium: indigo paper
Dimensions: variable



Figure 18. Elmedin Žunić, *Inverted Memoirs* (The personal notes room), 2019
Medium: Indigo paper
Dimensions: variable

Project #3

Margaret Lawrence Gallery, The Bosnian Case: art, history and memory, Melbourne (AU), June-July. (2017)

The following selection of images depict my doctoral exhibition presented in Melbourne in 2017.

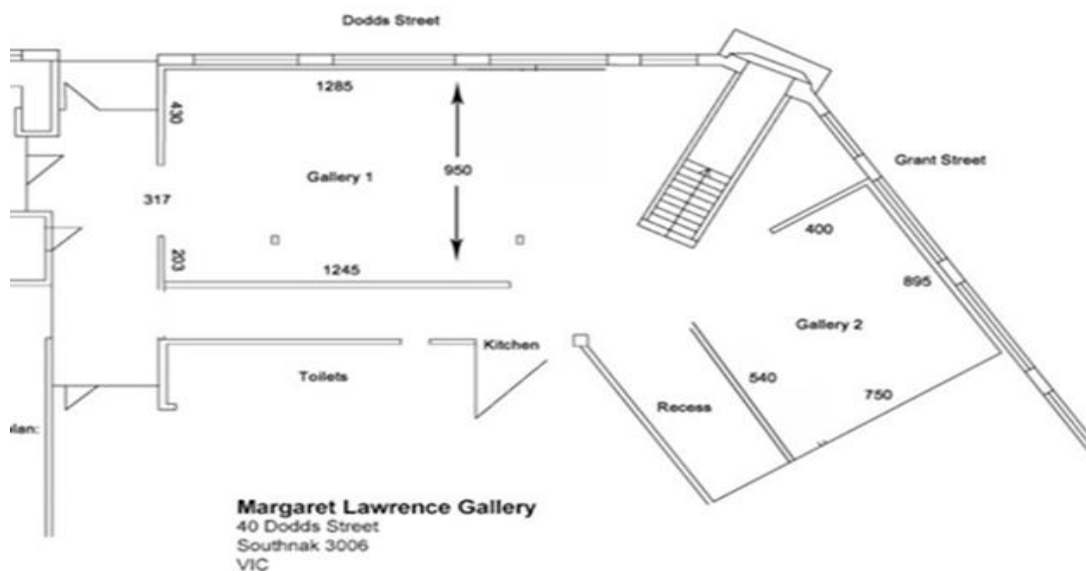


Figure 19. Floor plan of the Margaret Lawrence Gallery, Melbourne.

Gallery floor sheet

Gallery I

Clockwise (from left):

Inverted Memoirs

Medium: cartridge ink on paper

Dimensions: (wall) 1285 x 480 cm

(floor) dimensions variable

Year: 2017

Untitled

(floor)

Medium: concrete, paper, mesh, concrete residue and paint on plastic sheeting, metal, timber, photographic images, text and audio recording (Balaban/Garibović interview) duration: 11min, 1 sec.

Dimensions variable

Year: 2014-2017

Gallery II

Clockwise (from left):

Untitled

Medium: Framed photographic prints, plastic sheet

Dimensions variable

Typewriters

Medium: video projection (duration 7min and 44 sec), concrete, paper, mesh and carbon paper

Dimensions variable

Typewriters II

Medium: objet trouvé, paper and photographic print

Dimensions variable



Figure 20. Elmedin Žunić, *The Bosnian Case*, 2017.
(Installation view)



Figure 21. Elmedin Žunić, *The Bosnian Case*, 2017.
(Installation view)



Figure 22. Elmedin Žunić, *The Bosnian Case*, 2017.
(Installation view)

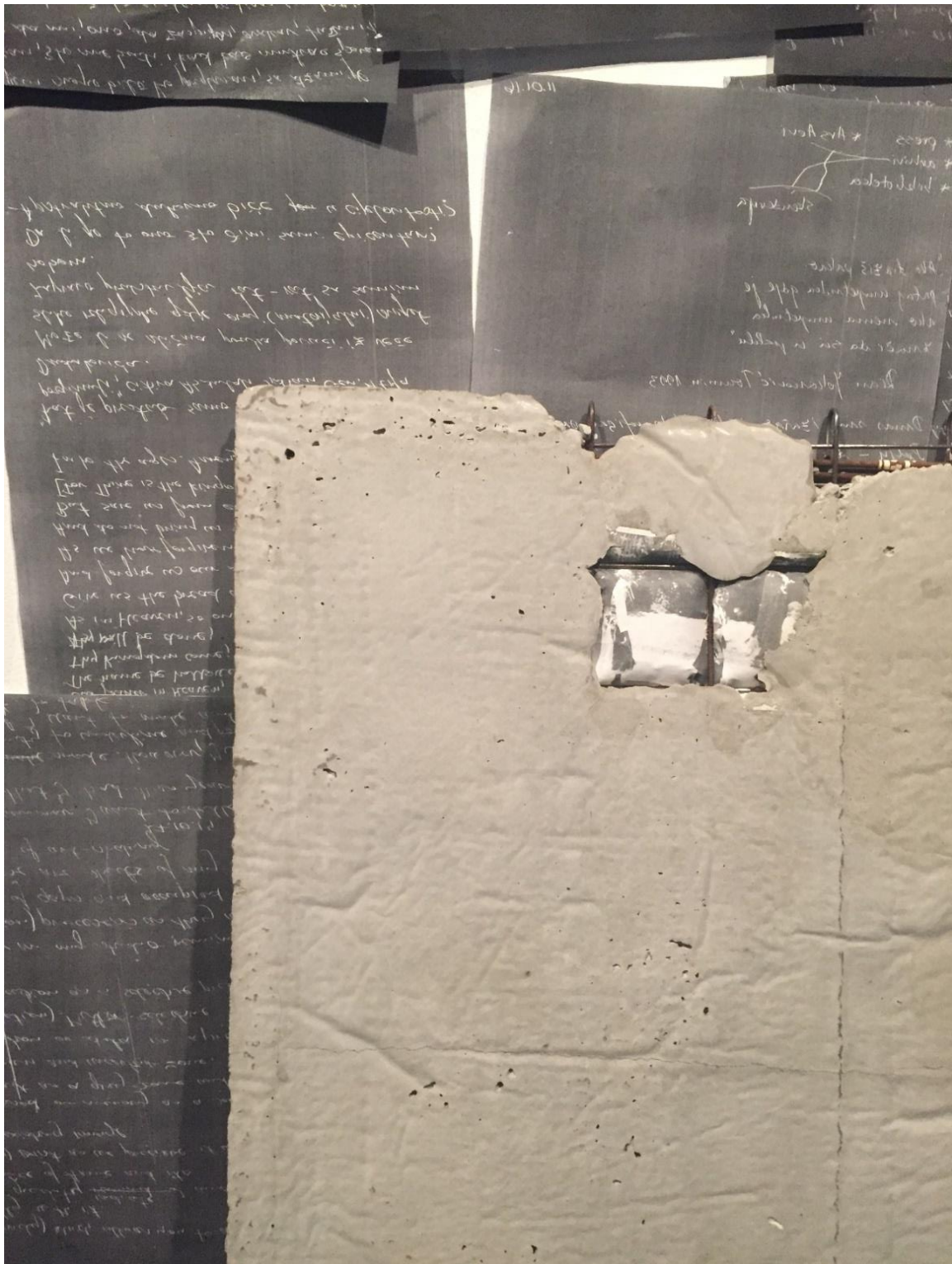


Figure 23. Elmedin Žunić, *The Bosnian Case*, 2017.



Figure 24. Elmedin Žunić, *The Bosnian Case*, 2017.
(Installation view)



Figure 25. Elmedin Žunić, *The Bosnian Case*, 2017.
(Detail: "#document series")



Figure 26. Elmedin Žunić, *The Bosnian Case*, 2017.
(Detail: #document series)



Figure 27. Elmedin Žunić, *The Bosnian Case*, 2017.
(Detail: Photographic prints in A2 size)

Project #4

Typewriter II



Figure 28. Elmedin Žunić, *Typewriter II*, (Video Still) 2017
Link to the video: <https://vimeo.com/393253965>
(Duration: 07 min: 44 sec)

Project #5

Selected images from the Bosnia fieldtrip from 2016.

The material was presented in Melbourne.

(2017)

This section points out that writing as a bearer of language represents points to the problems inherent in the act of witnessing. There are two key aspects to consider: (1) Trauma as ‘the past’ and (2), trauma as incommensurable. Both of these features are conditions of the nature of trauma which renders it inaccessible. In the first instance, ‘the past’ becomes a mere reference point while the ‘incommensurability’ results with the event occurring in a vacuum, making it untranslatable into any rational framework contingent on pinpointing the time of the event and the ground.

It intends to show how trauma, in the wake of the war, arising from its primal scene, still emerges in the form of language and writing and is traced back to the sites and its point of eruption.

Monuments in public spaces express a presence of memory though many depict contested narratives of history. Graffiti that points to the time of the conflict can be found in various places throughout Bosnia-Herzegovina and points to a collective sub-consciousness commenting on disputed or so-called war heroes. The trauma not only comes from the events of a not too distant past but continues to unfold in the present. A collective sentiment in Bosnia is expressed through public, religious and nationalist symbols and monuments. It indicates that the traumatic narrative has not ended and that Bosnian history remains contested and highly problematic as memories of the war are still being processed.

The following text is a section from my dissertation that assist in explaining the next set of images:

“The simulacrum of Srebrenica is a loaded image of a post-genocidal town recirculated throughout the global media, smearing the world with its opinions. Preparing towards the journey to see it for the first time, the image of the memorial centre, an endless valley of white gravestones attuned with the slope formations of the encircling hilltops, it had engraved itself in the collective mind and became a fixation of what then was thought needed to be seen. Thus, the account of the Srebrenica Genocide starts with its monument as the marking of its very end. The history and the memory unfold in reverse as *nachträglich*. These mnemonic narratives’ puzzles write themselves and thus generate a new awareness informing an understanding of the past through the materialising of its closure and its outcome.”

Looking at the rows of tombstones, it appeared as if they were pointing down towards the valley, to a place across the fence in which an old infamous battery factory, rusty and seemingly still intact, rested. The place where all manner of fear had amassed⁷, cemented in a valley of death in the year 1995—a number repeated 8372 times⁸. Sites such as this one, articulate the past through traces of the event left behind, marking the history and tainting the memory. The quiet, early wintery morning had then shown its contrasting nature: a subtle scream of the faceless in the eyes of the world echoed within the walls of this old conceptual construct of history.

On the way into the building, a semi-opened metal door with the writing *Geen Doorgang!* welcomes its ‘visitors’ by announcing what enter one cannot. The writing on the door dates from the time of war and has not been replaced or altered. All the writings and markings on the surface remain intact. There is an exclamation mark which emphasises the importance of this message. It is a curious thing that only the Dutch UN’ peace missionaries’ stationed in Potočari Head Quarters were supposed to understand what this sign communicated. Underscoring this across the road, one can find all kinds of derogatory language on the walls of the nearby building, most of which are written in English, by these very individuals.



Figure 29. Elmedin Žunić, *Battery factory*, 2016.
(Srebrenica)

⁷ The facilities (as part of the battery factory) on the outskirts of Srebrenica is where Muslim men and boys were rounded up and detained before being driven to the hills for execution by the forces led by General Mladić. The three days, following the 11th July is when all the killings took place - the fear which saturates the memory of Srebrenica, also known as the event which concluded the Bosnian war.

⁸ 8372 is a number that can be found on the entrance into the memorial centre – the number of victims that have fallen in July 1995 and thus marking the end of life to the 8372 individuals whose names are engraved on the monument of commemoration.



Figure 30. Elmedin Žunić, *Towards the battery factory*, 2016 (Srebrenica)



Figure 31. Elmedin Žunić, *The Sweeper*, 2016 (Srebrenica)



Figure 32. Elmedin Žunić, *Rising Eagle*, 2016.
(Trnopolje in Prijedor)



Figure 33. Elmedin Žunić, *UN monument/Monument of failure*, 2016.
(Srebrenica)



Figure 34. Elmedin Žunić, *The Sweeper*, 2016.
(Srebrenica)



Figure 35. Elmedin Žunić, *Geen Doorgang*, 2016.
(Srebrenica)



Figure 36. Elmedin Žunić, *Untitled*, 2016.
(Srebrenica)



Figure 37. Elmedin Žunić, *Inside the battery factory*, 2016.
(Srebrenica)



Figure 38. Elmedin Žunić. 16. January 2016. Inside the battery factory.
(Srebrenica)



Figure 39. Elmedin Žunić, Untitled, 2016.
(Srebrenica)



Figure 40. Elmedin Žunić, Untitled, 2016.
(Srebrenica)



Figure 41. Elmedin Žunić, Inside Trnopolje concentration camp, 2016.



Figure 42. Elmedin Žunić, Inside Trnopolje concentration camp, 2016.



Figure 43. Elmedin Žunić, Untitled, 2016.
(Battery factory in Srebrenica)

Project #6

Performance Typewriter at Margaret Lawrence Gallery and BLINDSPACE (2017)

Typewriter is a work that encompasses video, sound and performance. During the performance, on top of the immediate nature of the work, there was an overlay in the sound being generated from two different sources. A live event took place while images of the event were simultaneously projected. The question that emerges after such observation: Which one of the two is the original act as the performance itself was designed after the video projection had been recorded earlier? This work also problematises the immediacy and thus question *intersubjective space* introduced by Roland Barthes and here and now or *jetztzeit* as coined by W. Benjamin.

The work considers the culture which through its destructive nature had framed what will constitute a conflict and eventually an irreversible genocide i.e. the Bosnian Genocide. Looking at the minds of bureaucrats performing the tasks based on explicit instructions, yet delivered in labour of abstract nature with no evident efficiency or dialogue as the work suggests.

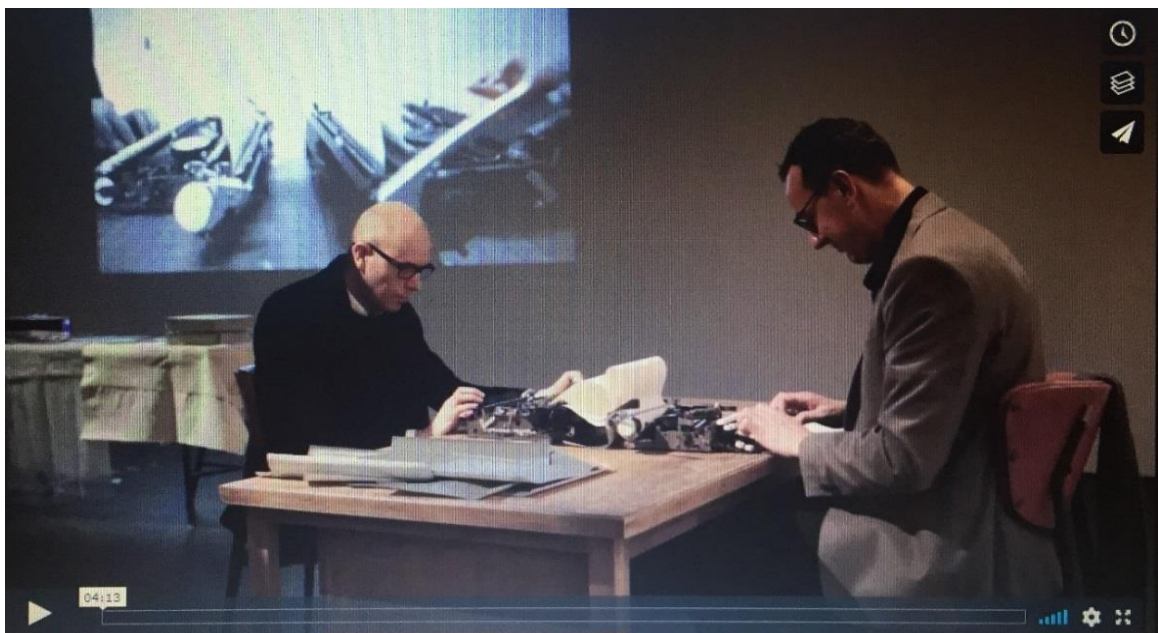


Figure 44. Elmedin Žunić, *Typewriters II*, 2017.
Performance at Margaret Lawrence Gallery: Melbourne.
(Video Still)

Link to the video:

<https://vimeo.com/239386123>

(Duration: 04:12)

Project #7

Typewriter II

a performance conducted at BLINDSIDE gallery in Melbourne 2017.

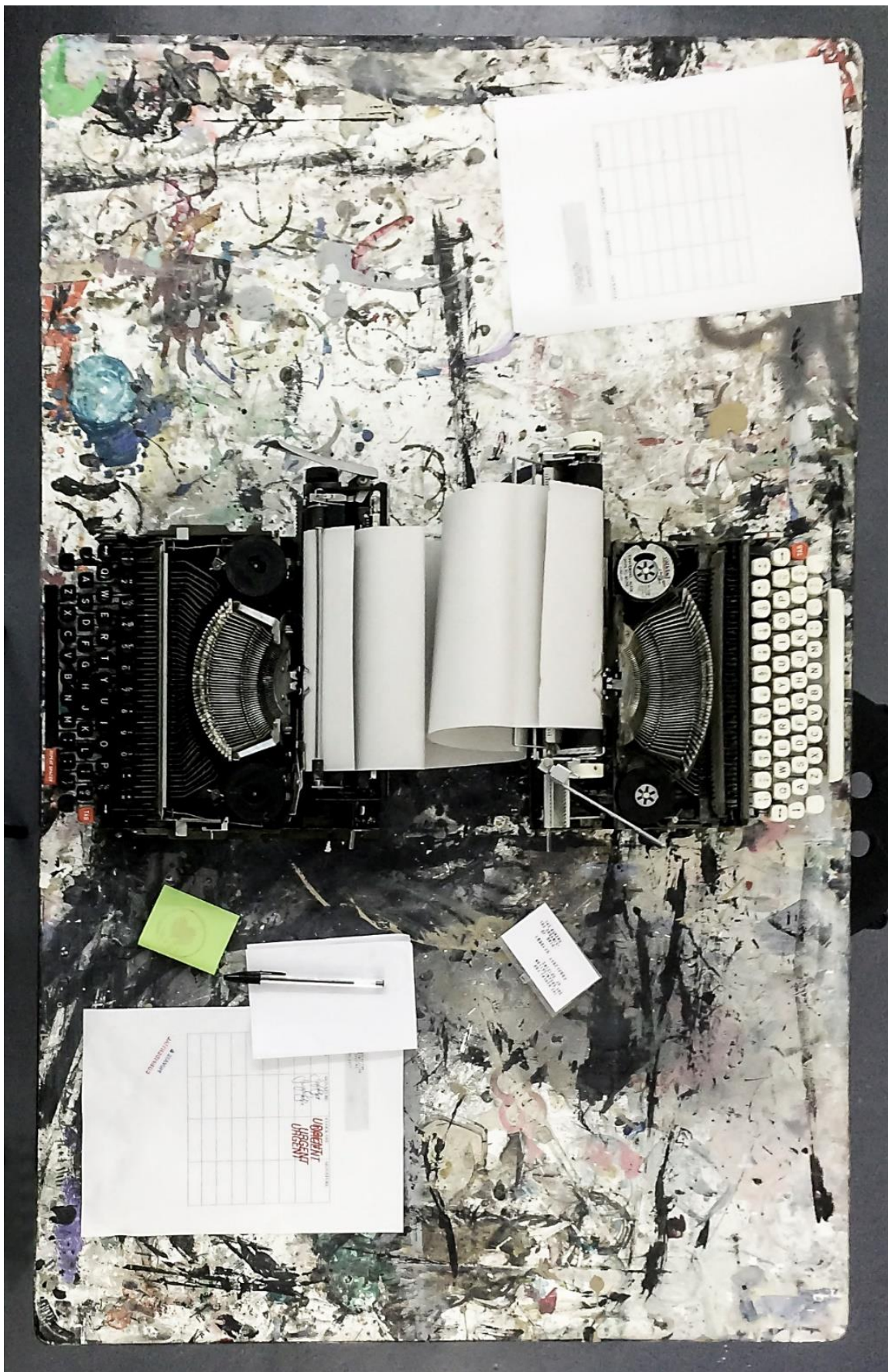


Figure 45. Elmedin Žunić, Post-performance *Typewriters II*, 2017.
Performance at BLINDSIDE: Melbourne.



Figure 46. Elmedin Žunić, *Typewriters II*, 2017.
Performance at BLINDSIDE: Melbourne.
(Video Still)

Link to the video:

<https://vimeo.com/239392875>

Duration: 05:22.

Project #8

***Epicentre* at KINGS gallery 4 Feb 2017–25 Feb (2017)**

Epicentre is an exhibition which draws on observations made by Sidra DeKoven Ezrahi's in her 1995 essay *Representing Auschwitz*. In this essay, she reports that "there is an entity, an event or a place, to which the historical, artistic, cinematic or literary reflections do or do not correspond [...]"⁹ She called it an *Epicentre*.

⁹ Sidra DeKoven Ezrahi, 'Representing Auschwitz', in *History and Memory*, vol. 7, 2 (Indiana University Press, 1995), 121.

Two neat, long tables presented along with the gallery space, offer an arrangement of ‘archived’ texts and images, individually enclosed in book-like concrete blocks, in sizes ranging from A4 to slightly more extensive, resting on the tables as the weight of their content was reflected in their forms. Personal archives displayed in an athenaeum manner are set up to invite the spectator into these intimate remarks, partially enclosed, slightly preserved and altogether violated by the materiality of concrete in which they are all set—arrested in the weight of their historical and bureaucratic sterility.¹⁰

The objective of *Epicentre* was to challenge Ezrahi’s notion of the *epicentre* and the denial of its representation. The work presented in the exhibition addressed a violated past and memory in close detail, which through the process of enclosing the personal memoirs, mutes the very concept of voice, language, and memory. The absence of subject (matter) points to the paradox of visibility and the erased and invisible perceptibility. In these works, concrete’s materiality and properties are particularly foregrounded in the artwork and are thus pertinent to this discussion. The display of personal notes, including the fingerprints on the concrete documents, and documents obtained from different archives centres in Sarajevo (Bosnia), points to the connection and mutual validation between the private and the collective realms.

As a process detected in the studio in the first year, the work made left the traces behind on the plastic sheet, utilised as an underlay. After repetitive acts, there was a vague form, an image that emerged. It reminded of a palimpsest – a registry. The work had left traces on the sheet and thus created its memory and archive.

¹⁰ From the *Epicentre* exhibition at KINGS ARI (4th Feb – 25th Feb 2017)



EPICENTRE
Elmedin Zunic

OPENING -
3RD FEB 6-8PM
4 Feb — 25 Feb 2017

Level 1 171 King Street, Melbourne 3000
Wed-Sat, 12-6pm
www.kingsartistrun.org.au

Kings Artist-Run



'Document #011', 2014, Concrete, paper and mesh.



Kings Artist-Run

Level 1 171 King St, Melbourne 3000

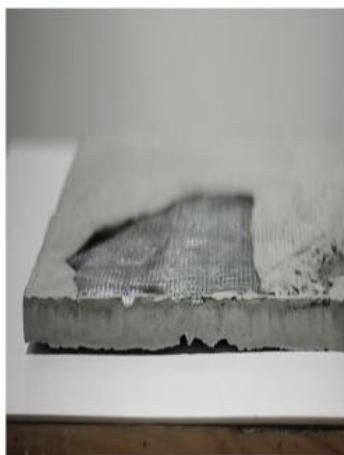
Wed-Sat, 12-6pm

www.kingsartistrun.org.au

ELMEDIN ŽUNIĆ EPICENTRE

3 - 25 February 2017

Opening launch: Friday 3 February | 6-8pm



Elmedin Žunić, document #1936, 2017, concrete, paper, carbon paper and metal, dimensions variable.

EPICENTRE examines the cultural and chronological perspectives of a traumatic event that took place 24 years ago - a visual review of the Bosnian collective trauma seen from the perspective of a Bosnian émigré.

Trauma is an apparent and visible currency of the Bosnian war, which has clearly been recorded as a part of the world history - invoking a 'hypothetical shared experience'. What the presence of the works sets the ground for is, what Roland Barthes calls, the intersubjective space - a psychological act connecting the viewer and the works in a dialogical manner.

Žunić's personal archives, displayed in an athenaeumian mode, invite the spectator into his intimate remarks, partially enclosed, slightly preserved and altogether violated by the materiality of concrete in which they are all set - arrested in the weight of history and bureaucratic sterility.

Elmedin Žunić works across a wide range of media, including installation, photography, drawing and video. Over the past 13 years he has been actively involved in Australia as well as those abroad, exhibiting in South Africa, South America, Kurdistan and Norway. Philosophy forms a strong aspect of Žunić's conceptual framework, whose work often refers to philosophies that address alienation, identity and existentialism.

Žunić currently resides in Melbourne where he is undertaking his doctorate at Victorian College of the Arts. His research investigates ways contemporary art negotiates history and memory, particularly historical trauma.

www.elmedinzunic.com



Figure 47. Elmedin Žunić, *Untitled*, 2014-2017
medium: wood, plastic, metal, concrete, mesh and paper
dimensions: 750 x 1030 x 3200mm

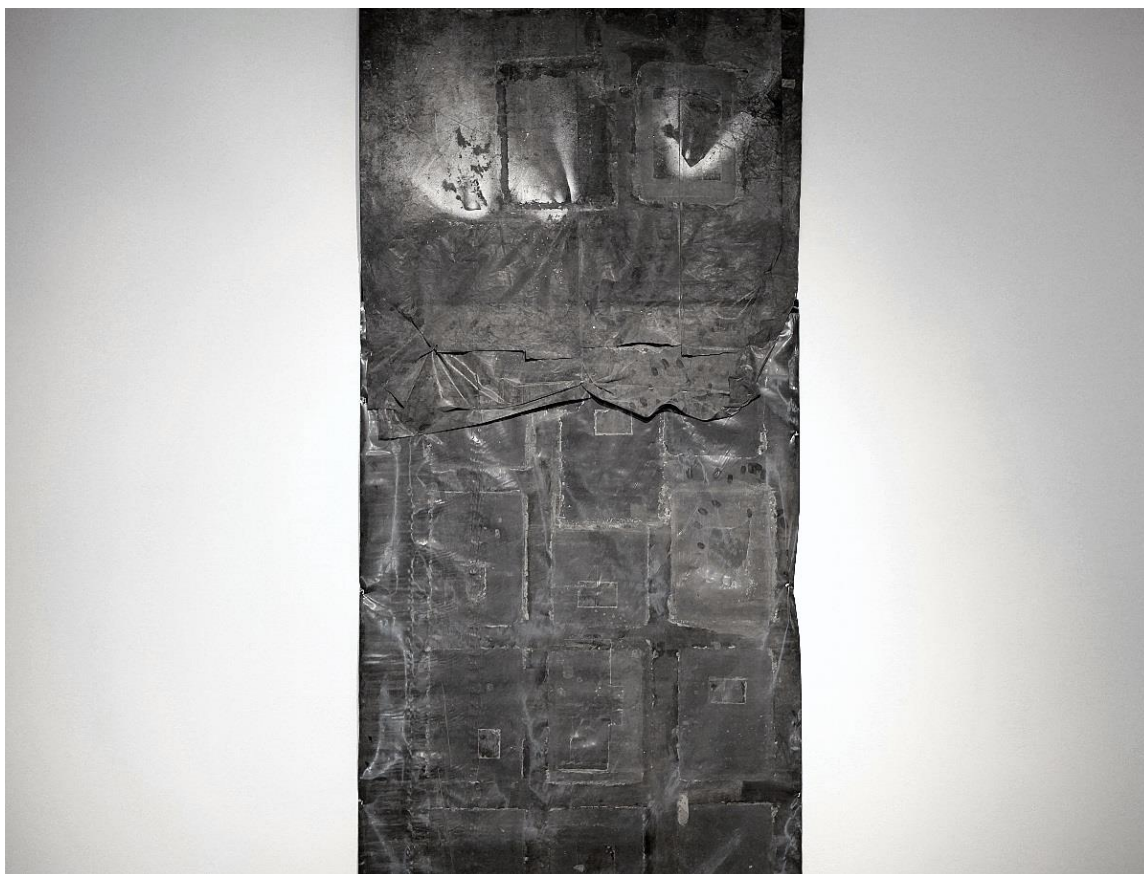


Figure 48. Elmedin Žunić, *Untitled*, 2014-2017
medium: wood, plastic, metal, concrete, mesh and paper
dimensions: 750 x 1030 x 3200mm

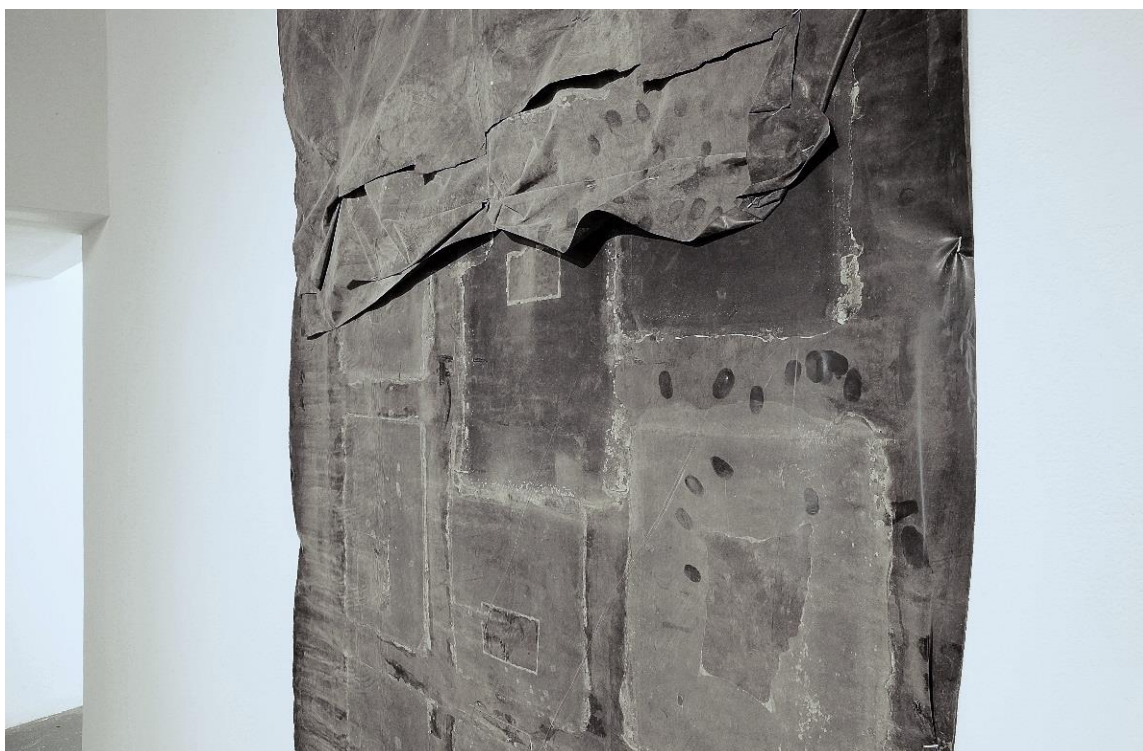


Figure 49. Elmedin Žunić, *Untitled*, 2014-2017
medium: wood, plastic, metal, concrete, mesh and paper
dimensions: 750 x 1030 x 3200mm



Figure 50. Elmedin Žunić, *Untitled*, 2014-2017
 medium: wood, plastic, metal, concrete, mesh and paper
 dimensions: 750 x 1030 x 3200mm



Figure 51. Elmedin Žunić, *Frieze (1989-2016)*, 2017
 medium: cartridge ink on paper
 dimensions: 100 x 5300mm

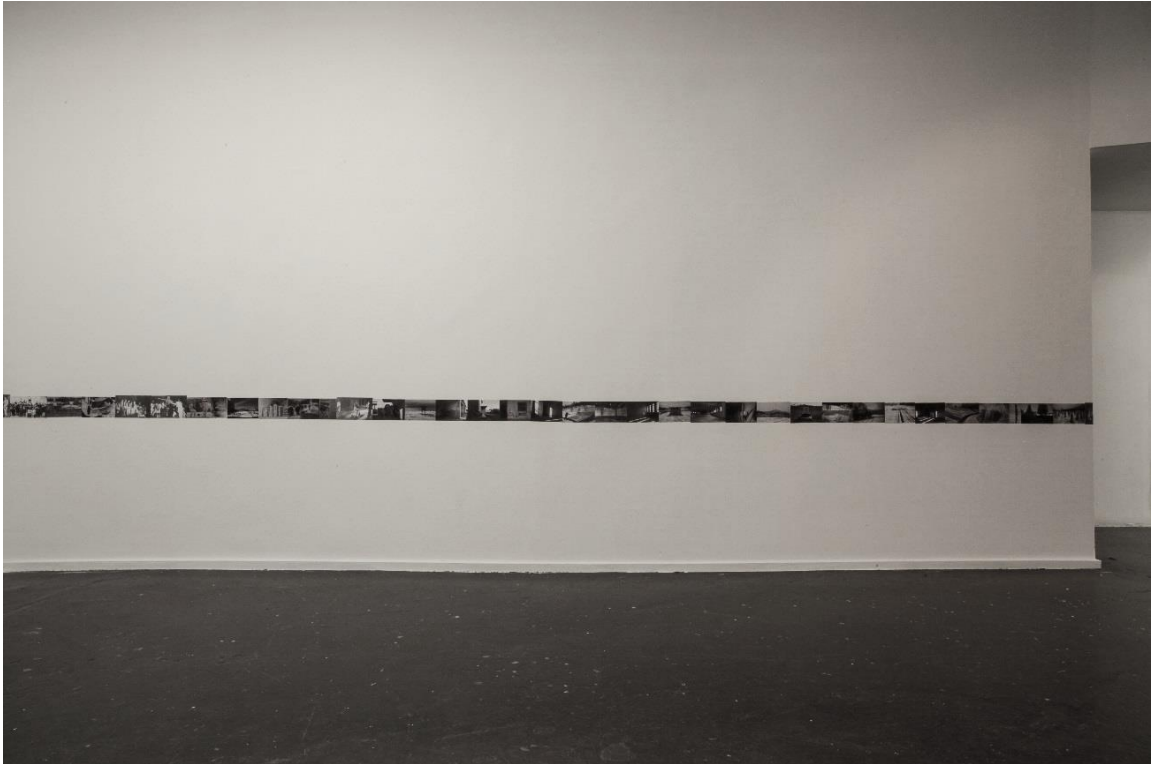


Figure 52. Elmedin Žunić, *Frieze (1989-2016)*, 2017

Medium: cartridge ink on paper

Dimensions: 100 x 5300 mm



Figure 53. Elmedin Žunić, (Detail) *Frieze (1989-2016)*, 2017

Medium: cartridge ink on paper

Dimensions: 100 x 5300 mm



Figure 54. Elmedin Žunić, *Untitled*, 2014-2017
Media: wood, plastic, metal, concrete, mesh and paper
Dimensions: 750 x 1030 x 3200mm



Figure 55. Elmedin Žunić, *Untitled*, 2017
Media: wood, plastic, metal, concrete, mesh and paper
Dimensions: 750 x 1030 x 3200mm

Project #9

Trocadero Art Space, Double Bind curated by Nicholas Waddell, Oct-Nov. (2016)

The exhibition concept, as explained by the curator:

“Double Bind is an exhibition that is conceptually very different to the types of exhibitions one normally associates with the group show moniker; raising questions of authorship, intent and interpretation. These aesthetic problems are addressed by the inclusion of Artists that are/were receptive to the idea of making new works that did not respond to a set themes, rather, these new works come from a generative origin that; whilst on the surface is somewhat self-referential, proffer a clearing ground for the potential to produce works that were outside the comfort-zone of many of the artists involved.

Double Bind achieves this goal by linking the practices of 10 Melbourne based artists in a chain of deferral. That is to say each of the artists involved have made new works that respond to another artist’s work in the show, and that have come out of a suspension of process, and a response to that ‘Subject’ artist’s approach to making work. The unique combination of Sculptors, Painters, Video Artists, photographers et al means that the artists responding are required to research their Subject’s practices through a series of interviews, workshops, and instructional directives that have occurred over the last eight months. Each artist therefore, is responding to the styles, processes, and methods of another artist’s creativity. The resulting new works have the dual potential to expand the practices of the participating artists; and at the same time, generate new and unexpected works that challenge the methods of the ‘Subject’ artist.”¹¹

¹¹ <http://www.trocaderoartspace.com.au/georgia-banks/november-2-november-19-guest-curator-program-nick-waddell-double-bind/>



Figure 56. Elmedin Žunić, *a priori/a posteriori*, 2016
Medium: concrete, metal, and ink on paper
Dimensions: variable



Figure 57. Elmedin Žunić, *a priori/a posteriori*, 2016
Medium: concrete, metal, and ink on paper
Dimensions: variable

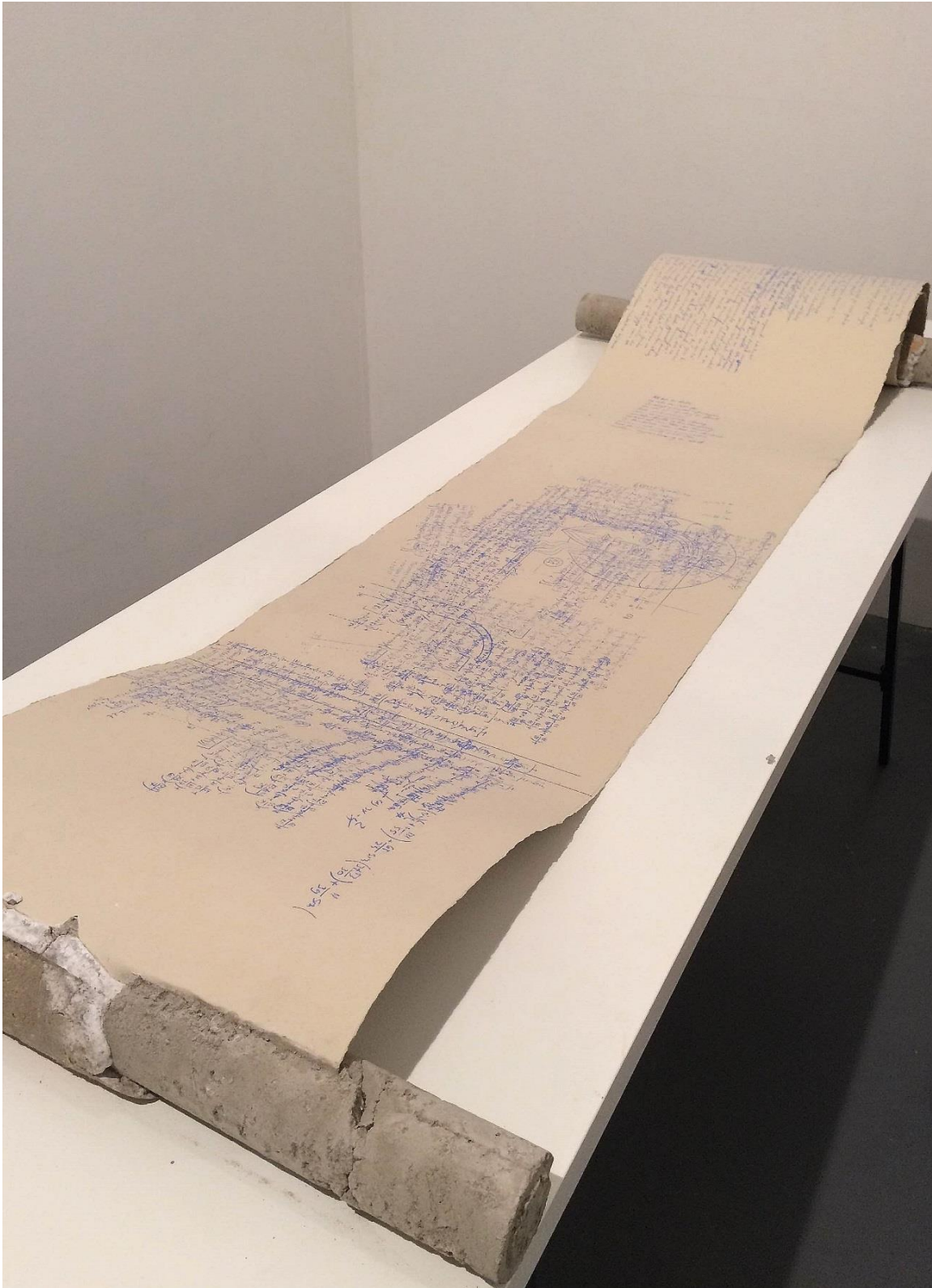


Figure 59. Elmedin Žunić, *a priori/a posteriori*, 2016
Medium: concrete, metal, and ink on paper
Dimensions: variable

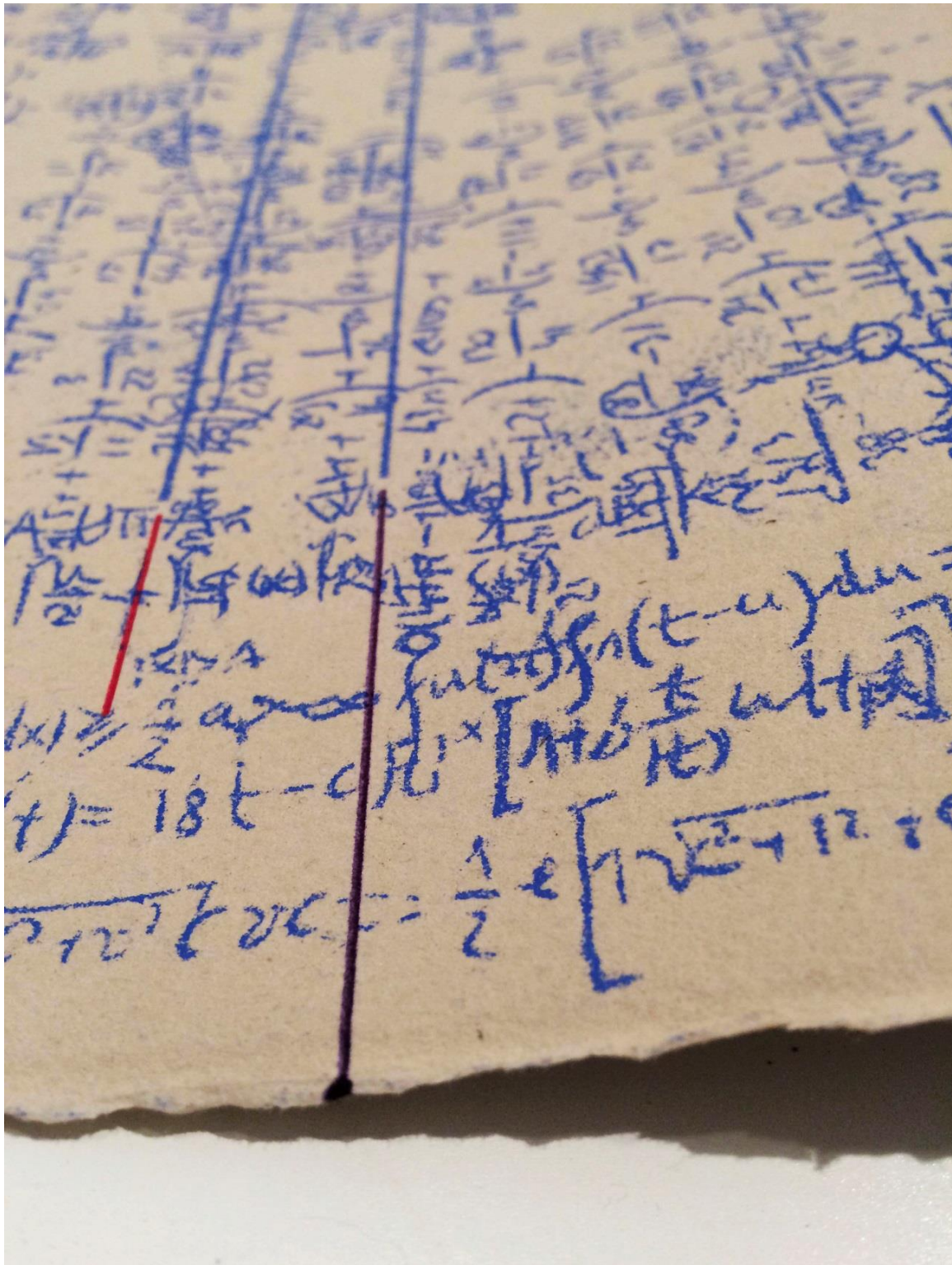


Figure 60. Elmedin Žunić, *a priori/a posteriori* (detail), 2016
 Medium: concrete, metal, and ink on paper
 Dimensions: variable

Project #10

Centre for Contemporary Photography, *Shadow Sites* as part of Next Wave Festival 2016, April - May. (2016)

Curated by Frances Wilkinson and Samantha McCulloch:

What happens to artworks when they are hidden from view, waiting in vaults and archives? Examining the relationship between artwork, its documentation, and viewing spaces, shadow sites explore how art is understood both within and outside the gallery. Blurring the boundary between the places artworks are put to rest and those where they are set on stage, the exhibitions are presented across two locations—Centre for Contemporary Photography and a nearby storage unit. Seven artists working with photography, sculpture and language present new site-responsive works that explore the relationship between original and document, tracing stages of production and display while referencing personal and museological histories.

shadow sites was developed through Next Wave's Emerging Curators Program with CCP for Next Wave Festival 2016.

In the words of the curators:

"Blurring the boundary between the places artworks are put to rest and those where they are set on stage, the exhibitions are presented across two locations—Centre for Contemporary Photography and a nearby storage unit. Seven artists working with photography, sculpture and language present new site responsive works that explore the relationship between original and document, tracing stages of production and display while referencing personal and museological histories."

<https://art.base.co/event/8277-leuli-eshraghi-catherine-evans-grace-herbert-sophie-neate-james-tylor-rudi-williams-and-elmedin-zunic-shadow-sites>

https://issuu.com/ccp_australia/docs/310516-shadowsites-singlepage
(please look up pp. 10 + 26)

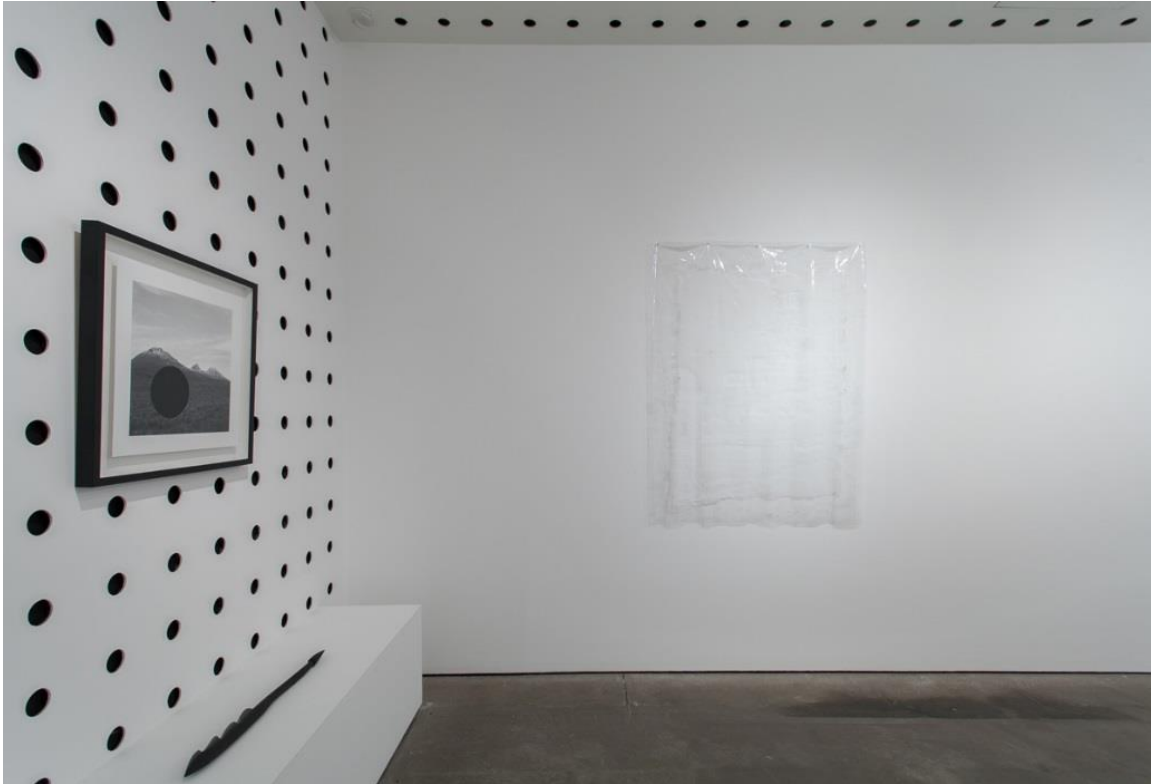


Figure 61. Elmedin Žunić, *Document #336*, 2014
 Medium: concrete dust on plastic sheeting
 Dimensions: 1000mm x 600mm



Figure 62. Elmedin Žunić, *Document #336*, 2014
 Medium: concrete dust on plastic sheeting
 Dimensions: 1000mm x 600mm

Project #11

Doctorate Confirmation Exhibition, Victorian College of the Arts, University of Melbourne, (AU), March. (2015)

For detailed information please find the link:

<https://www.elmedinzunic.com/blank-1>



Figure 63. Elmedin Žunić, *Angel of History*, 2015
medium: concrete, mash, plastic sheeting and paper
dimensions: variable



Figure 64. Elmedin Žunić, *Angel of History*, 2014
medium: concrete, mash, plastic sheeting and paper
dimensions: variable



Figure 65. Elmedin Žunić, *Angel of History*, 2015
medium: concrete, mash, plastic sheeting and paper
dimensions: variable



Figure 66. Elmedin Žunić, *Angel of History*, 2015
medium: concrete, mash, plastic sheeting and paper
dimensions: variable



Figure 67. Elmedin Žunić, *Angel of History*, 2015
medium: typewriters, cement dust on paper and photographic image
dimensions: variable



Figure 68. Elmedin Žunić, *Angel of History*, 2015
 Medium: cement dust on paper
 dimensions: variable

Project #12

***(un)documenting* at c3 contemporary art space (2015)**

For detailed information, please find the link below:

<https://www.c3artspace.com.au/elmedin-zunic/>

GALLERY 1 – FOYER SPACE
 (UN)DOCUMENTING
 ELMEDIN ŽUNIĆ

(un)documenting is an extension of Elmedin Žunić's research project that deals with Bosnian historical trauma – trauma that is an apparent and visible currency of the past war that defines Bosnian identity. Through this work, I aim to develop a further understanding of post-conflict Bosnia-Herzegovina by employing and entering a visual system of meaning. Personal documents juxtaposed with the raw materiality of concrete suggest institutional sterility and historic brutality where the industrial meets the personal. Powerful impressions are retained on the surface, which becomes an archive on its own.



Figure 69. Elmedin Žunić, *(un)documenting*, installation view (detail) at c3 contemporary art space, 2015, concrete, mesh and paper



Figure 70. Elmedin Žunić, *(un)documenting*, installation view (detail) at c3 contemporary art space, 2015.



Figure 71. Elmedin Žunić, *(un)documenting*, installation view (detail) at c3 contemporary art space, 2015,



Figure 72. Elmedin Žunić, *(un)documenting*, installation view (detail) at c3 contemporary art space, 2015, concrete, mesh and paper



Figure 73. Elmedin Žunić, *(un)documenting*, installation view (detail) at c3 contemporary art space, 2015, concrete, mesh and paper



Figure 74. Elmedin Žunić, *(un)documenting*, installation view (detail) at c3 contemporary art space, 2015, concrete, mesh and paper.



Figure 75. Elmedin Žunić, *(un)documenting*, installation view (detail) at c3 contemporary art space, 2015, concrete, mesh and paper



Figure 76. Elmedin Žunić, *(un)documenting*, installation view (detail) at c3 contemporary art space, 2015, concrete, mesh and paper



Figure 77. Elmedin Žunić, *(un)documenting*, installation view (detail) at c3 contemporary art space, 2015, concrete, mesh and paper



Figure 78. Elmedin Žunić, *(un)documenting*, installation view (detail) at c3 contemporary art space, 2015, concrete, mesh and paper



Figure 79. Elmedin Žunić, (un)documenting, installation view (detail) at c3 contemporary art space, 2015, concrete, mesh and paper



Figure 80. Elmedin Žunić, *(un)documenting*, installation view (detail) at c3 contemporary art space, 2015, concrete, mesh and paper



Figure 81. Elmedin Žunić, *(un)documenting*, installation view (detail) at c3 contemporary art space, 2015, concrete, mesh and paper

Project #13
Parallels (Cynical Smile)
(2010)

Self-portraiture in this work concerns a personal (dis)connection between the innate and the physical realm, which is explored by investigating self-reflection and self-awareness through sculpture and photography. Through exploring self-portraiture, I sought to reflect on the concept of identity and the self.



Figure 82. Elmedin Žunić. From the installation *Parallels*, 20 x 25 x 27 cm, June 2010 Plaster, Iron B Metal Coating, Bronze B Metal Coating, Light Green Patina and Fe Nitrate Patina



Fig. 83. Elmedin Žunić. From the installation *Parallels*, 20 x 25 x 27 cm, June 2010 Plaster, Iron B Metal Coating, Bronze B Metal Coating, Light Green Patina and Fe Nitrate Patina



Fig. 84. Elmedin Žunić. From the installation *Parallels* exhibited at First Site Gallery, dimensions variable, September 2010,
Media: plaster, Iron B Metal Coating, Bronze B Metal Coating, Light Green Patina, Fe Nitrate Patina, digital photographic print, timber, water and ink.



Fig. 85. Elmedin Žunić. From the installation *Parallels*, exhibited at First Site Gallery in September 2010
Media: Timber, water and ink. Dimensions: 150 x 20 x 200 cm,

END OF THE DOCUMENT