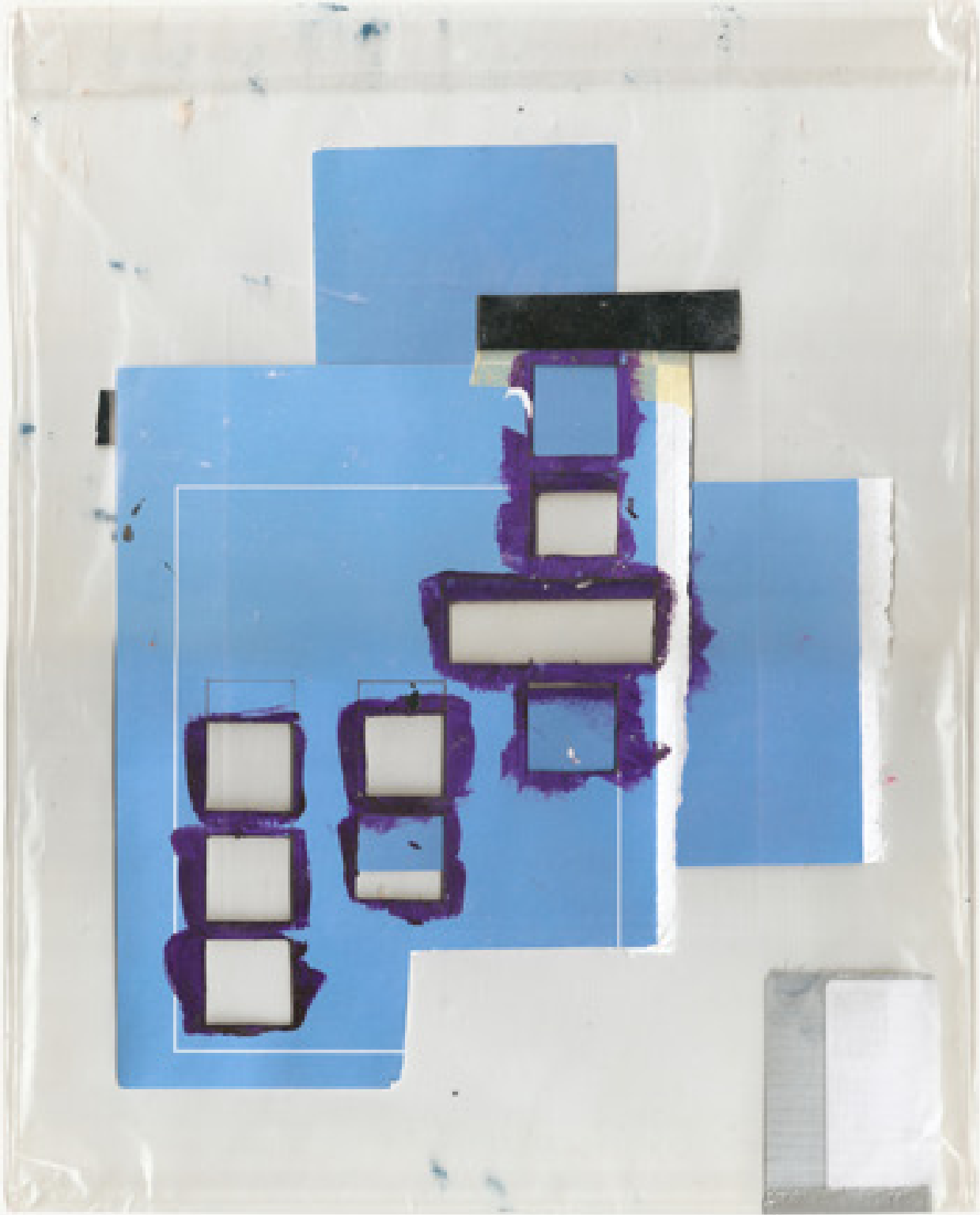
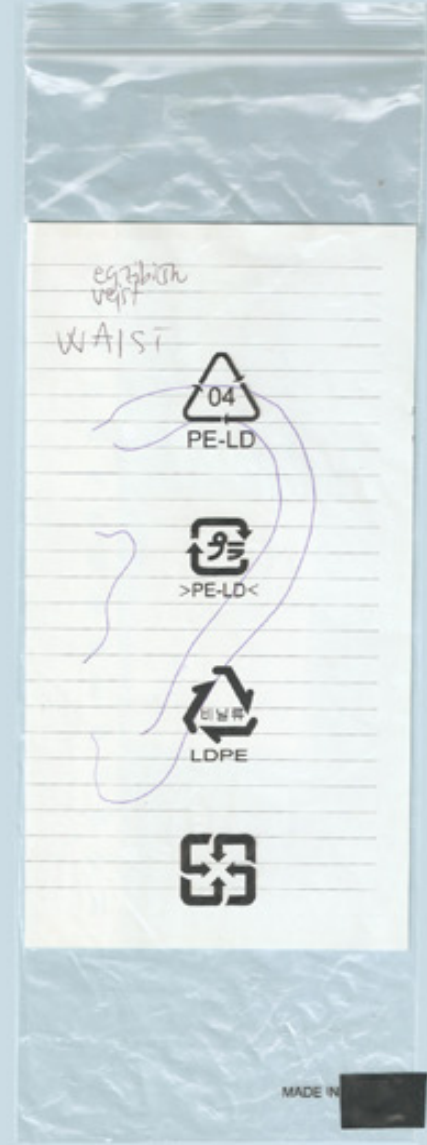
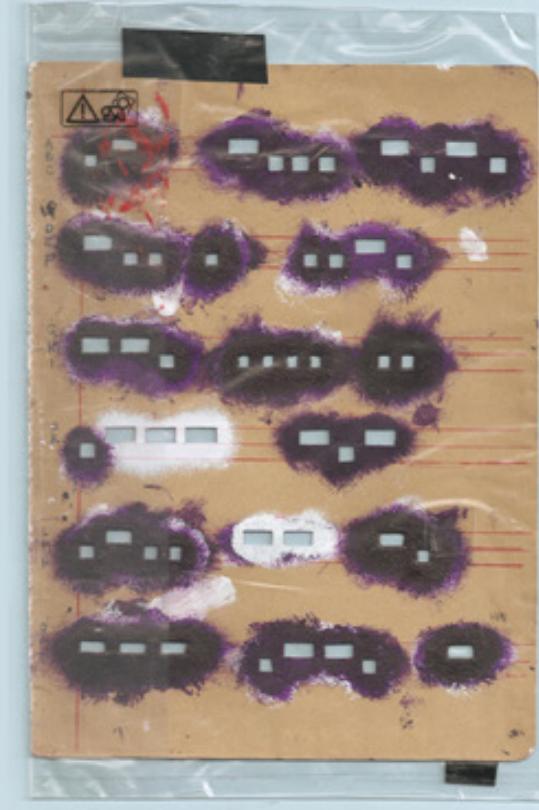
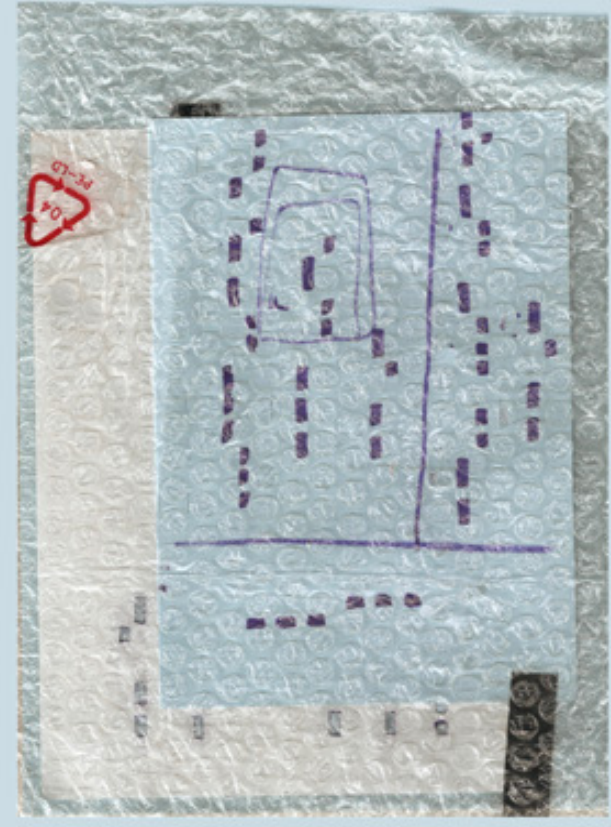
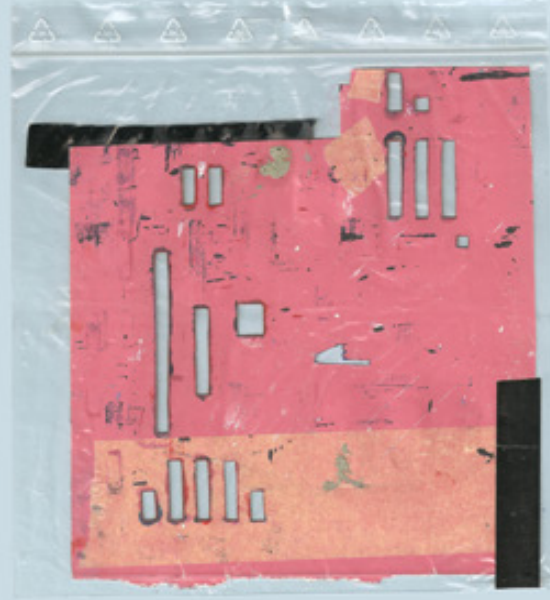
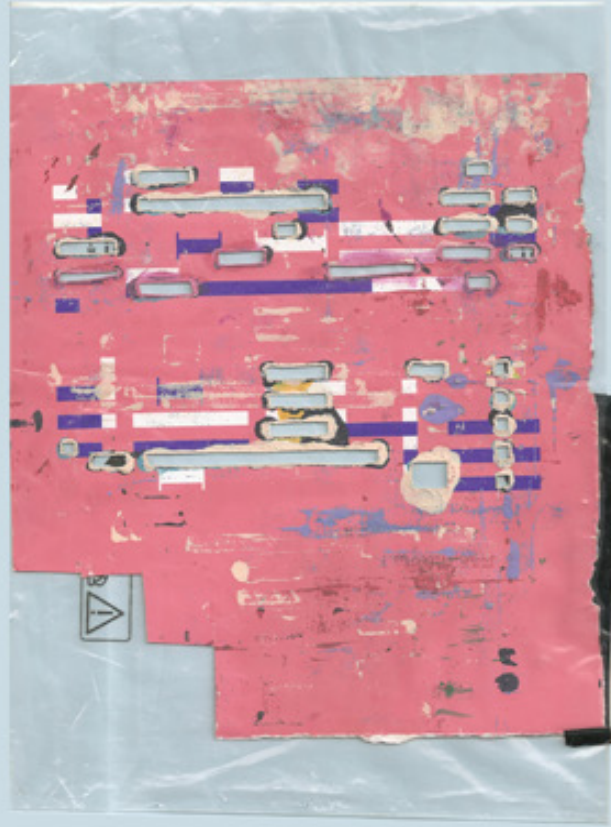


LAMIJA HALILAGIC
selected works 2018-2022



These works were developed as a reaction to waste created while working on a single art piece. They represent the hidden reality behind my artistic process. Accumulation of waste is perpetual and here I preserved it, presented it, and treat it in an equal way so something that is supposed to be dismissed becomes involved. They communicate well with the idea of art being recycled and my interest in deconstruction and my love for discarded materials.



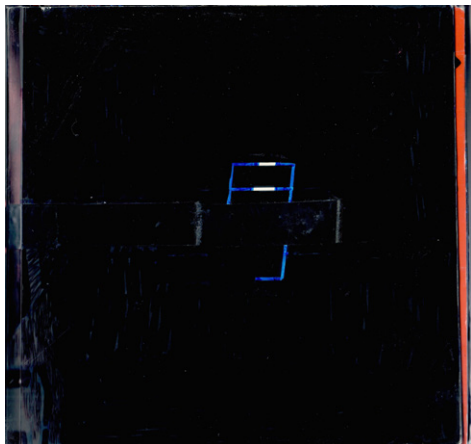


The main intention behind these books revolves around the idea of art being recycled or in other words, producing a piece of artwork that is evolving from already existing materials. The materials used and found are in my immediate vicinity and by intervening on it minimally, the material or object remains recognizable, I do not erase its trace but allow it to get involved. In agreement with the intervention, I shape its original intention in an equal way. This work you can touch, feel its textures, smell, hold in your hands. By deconstructing I'm reframing the meanings, reducing, erasing, censoring, and/or outlining certain imagery or visual concepts.

This ongoing series titled Visual diaries contains seven books so far.



Rest
2022
42 pages
16,5 x 23,5



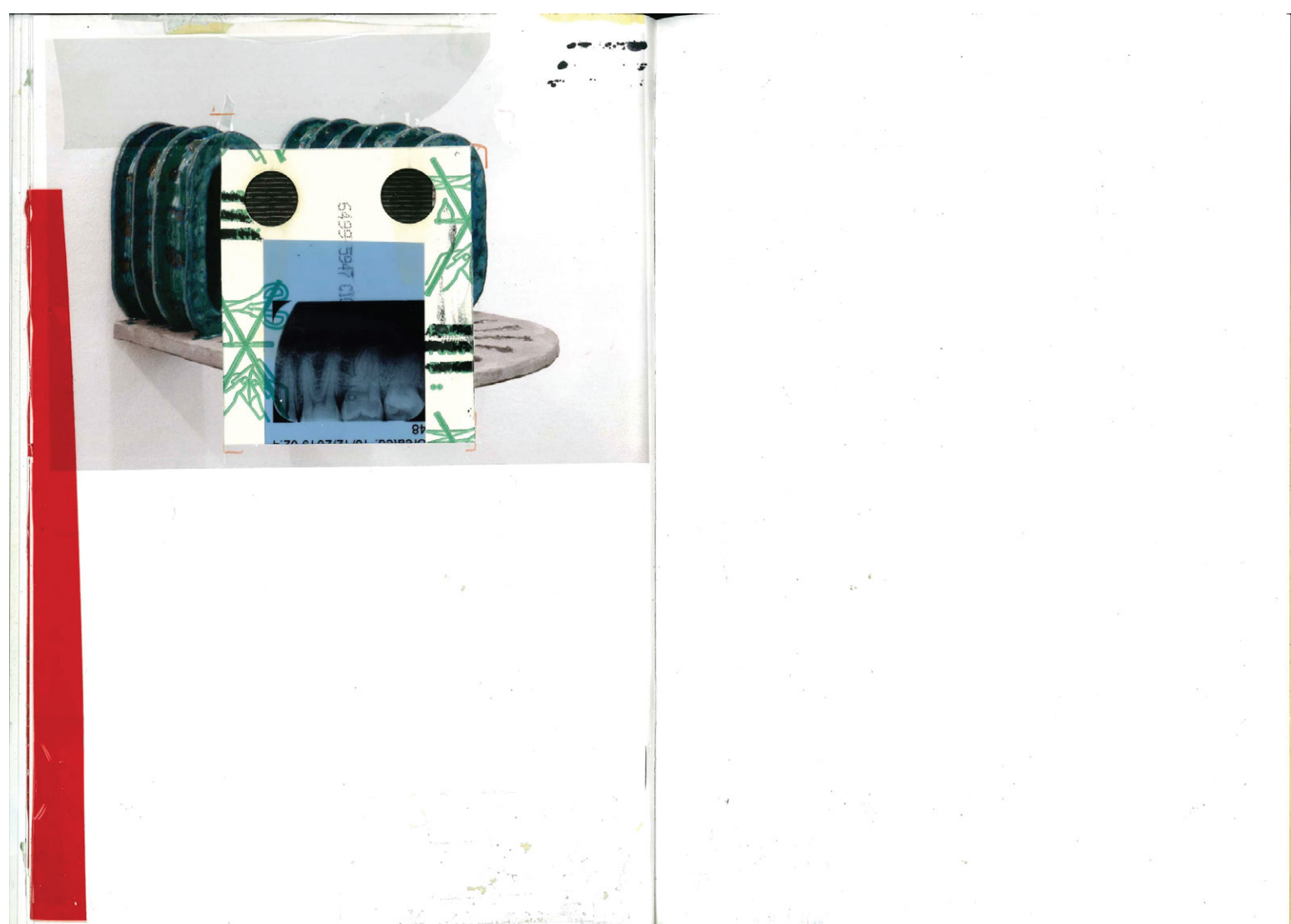
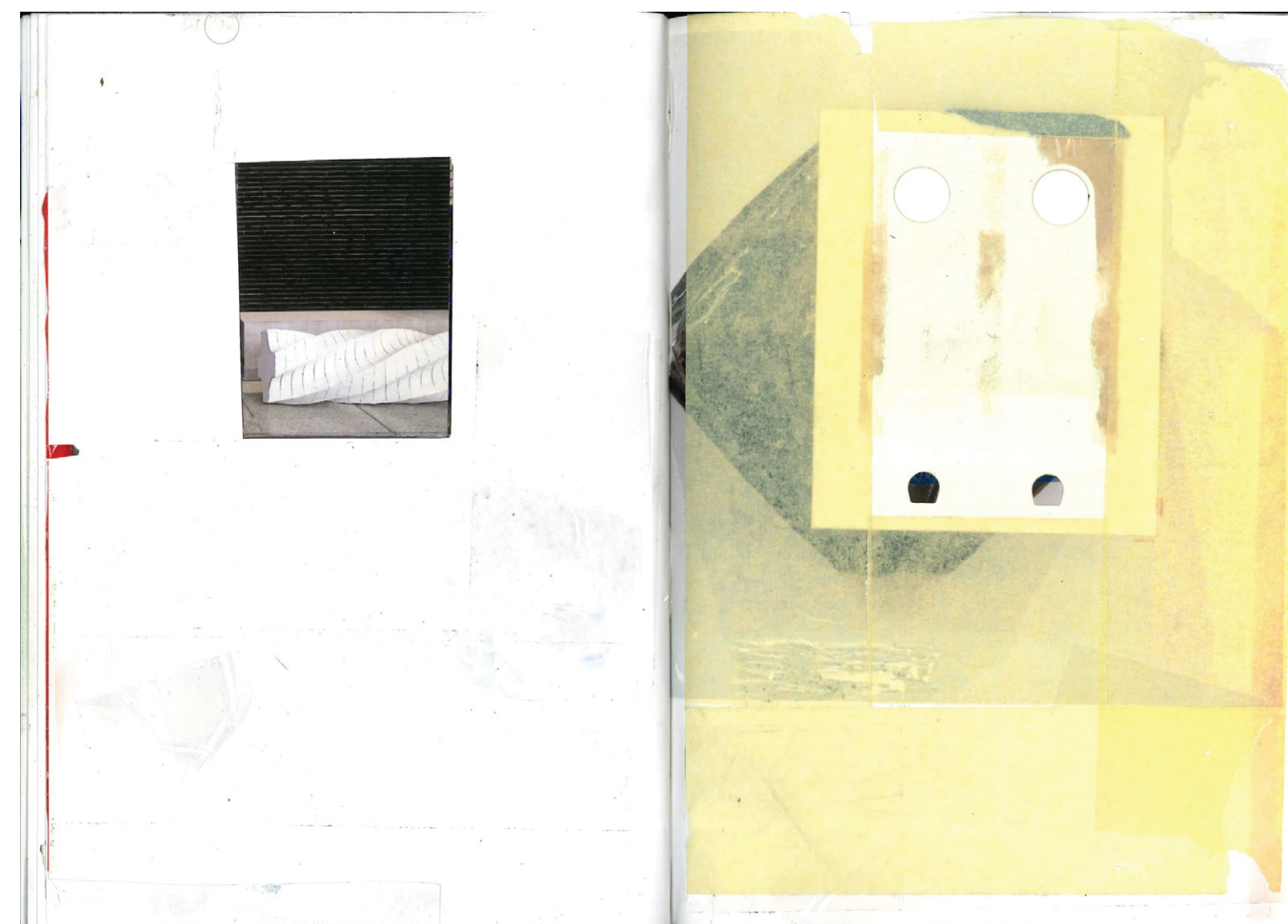
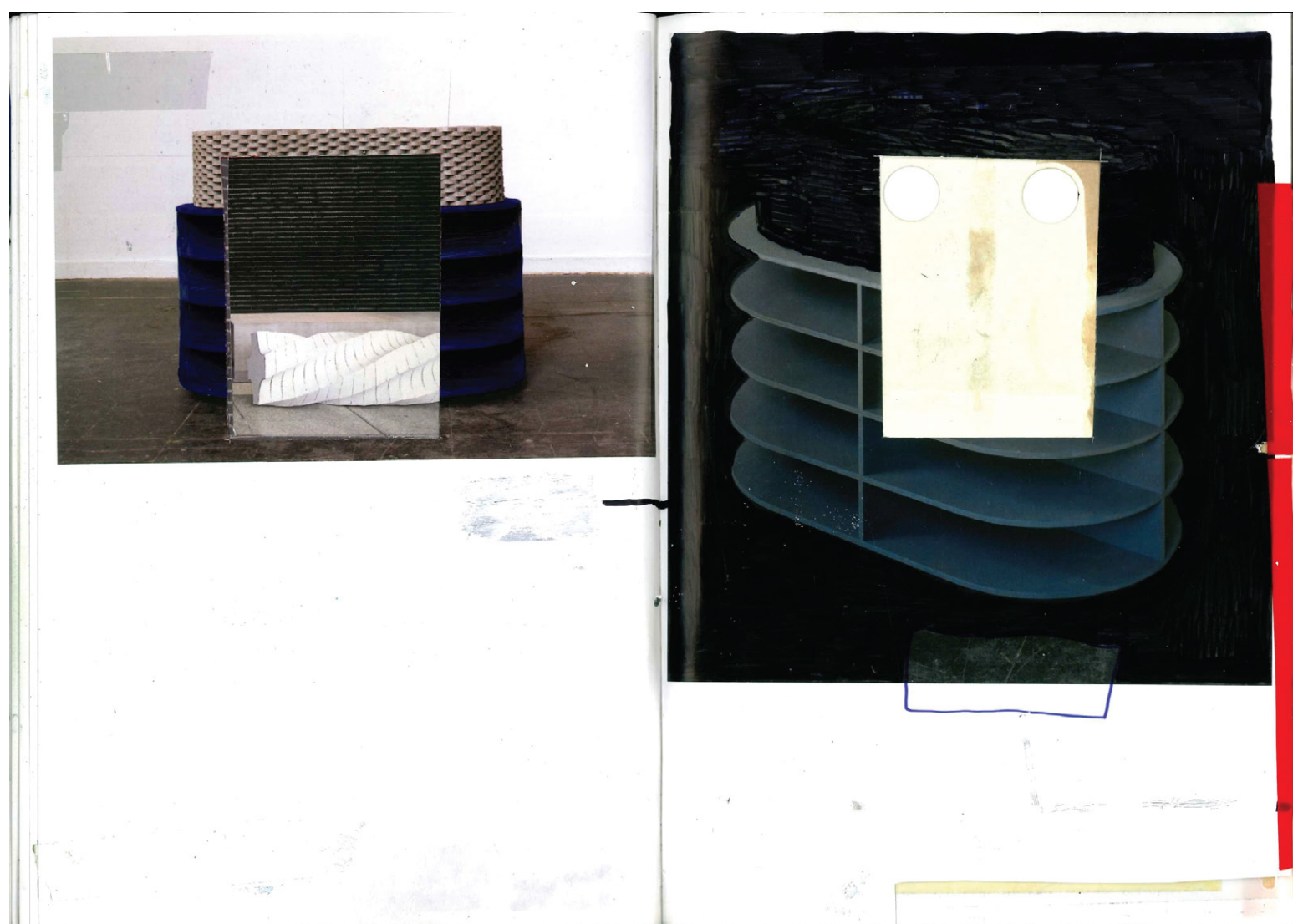
Lectures on nothing and more
2020
54 pages
15,5 x 15,5



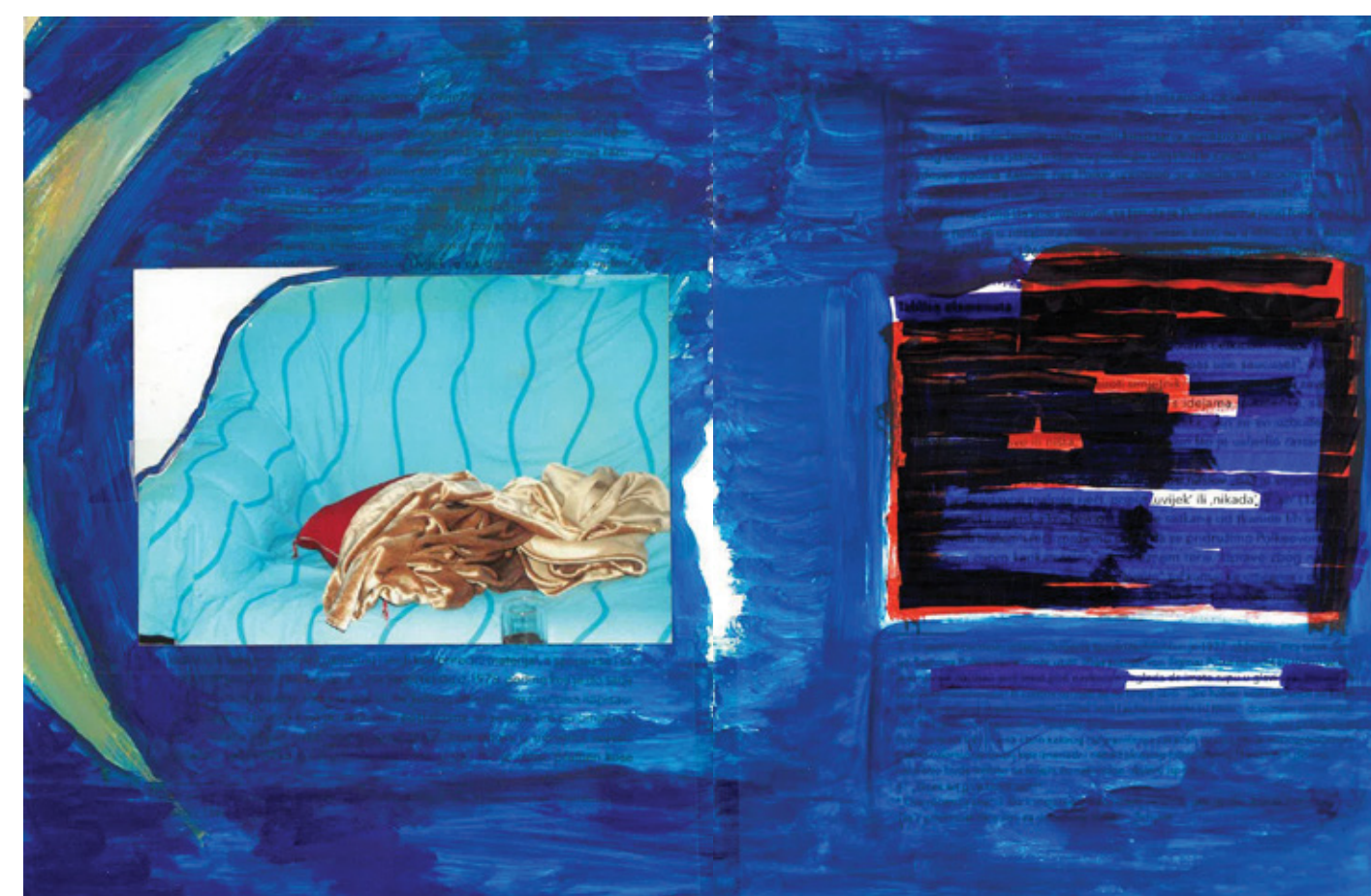
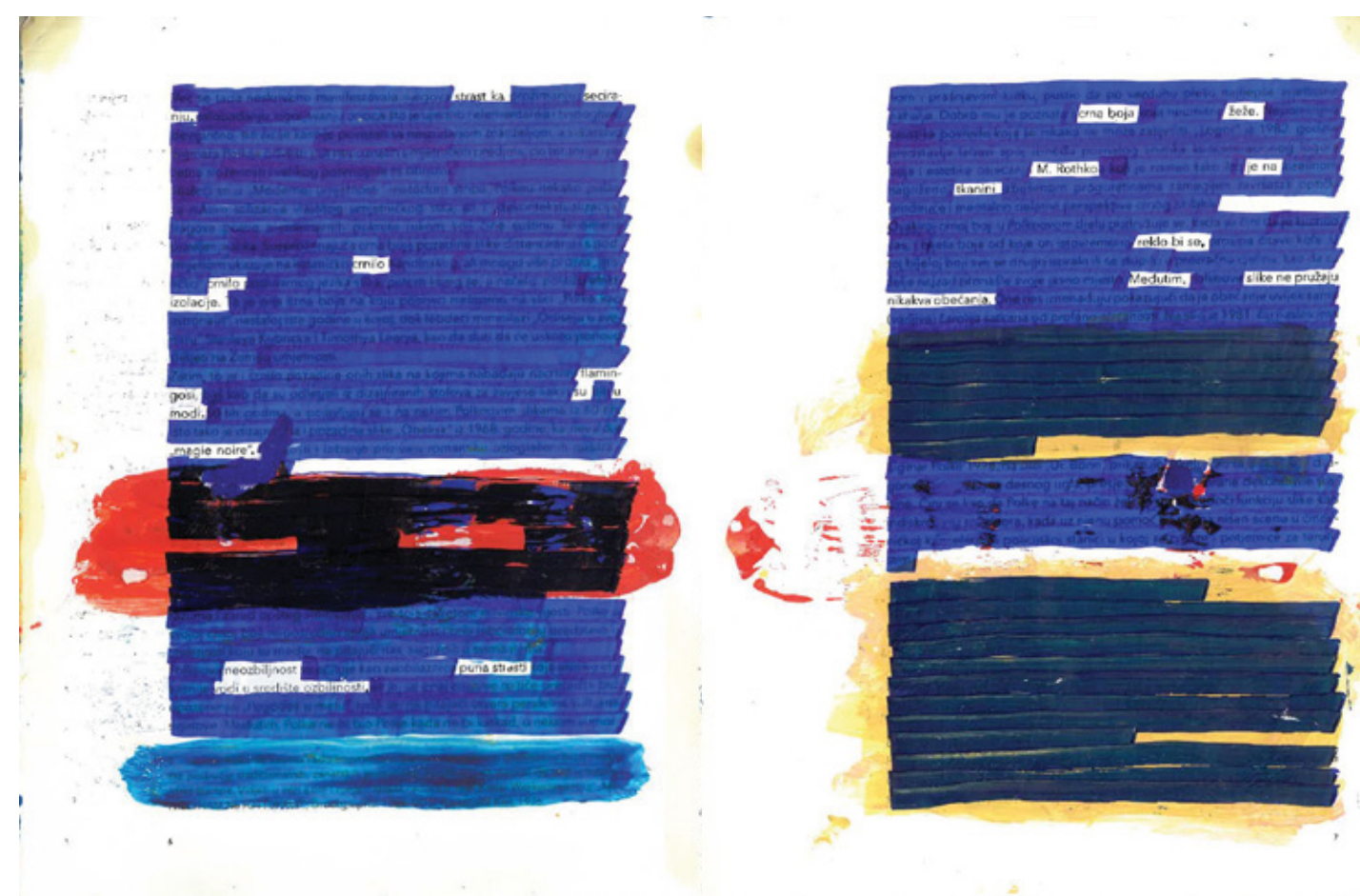
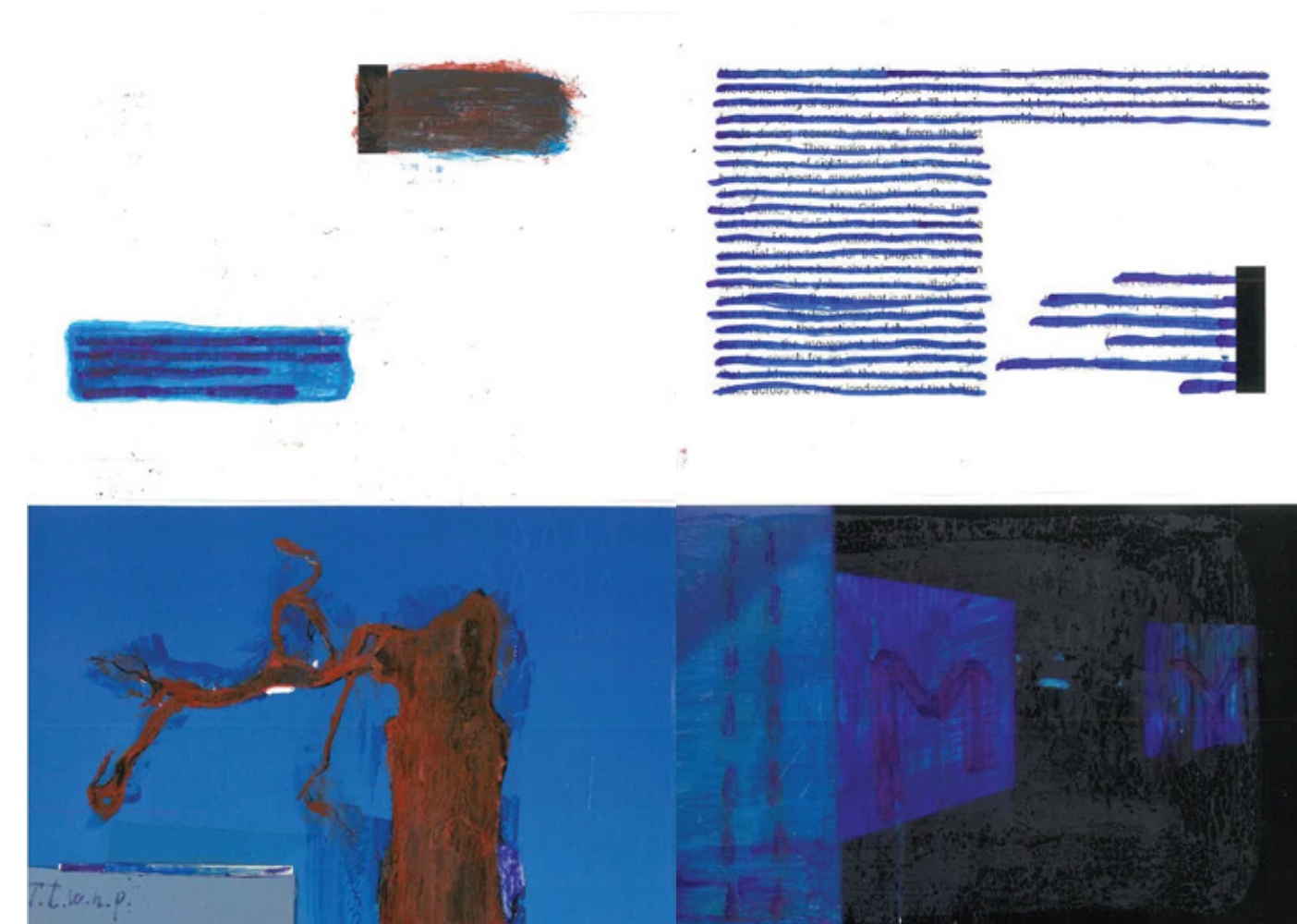
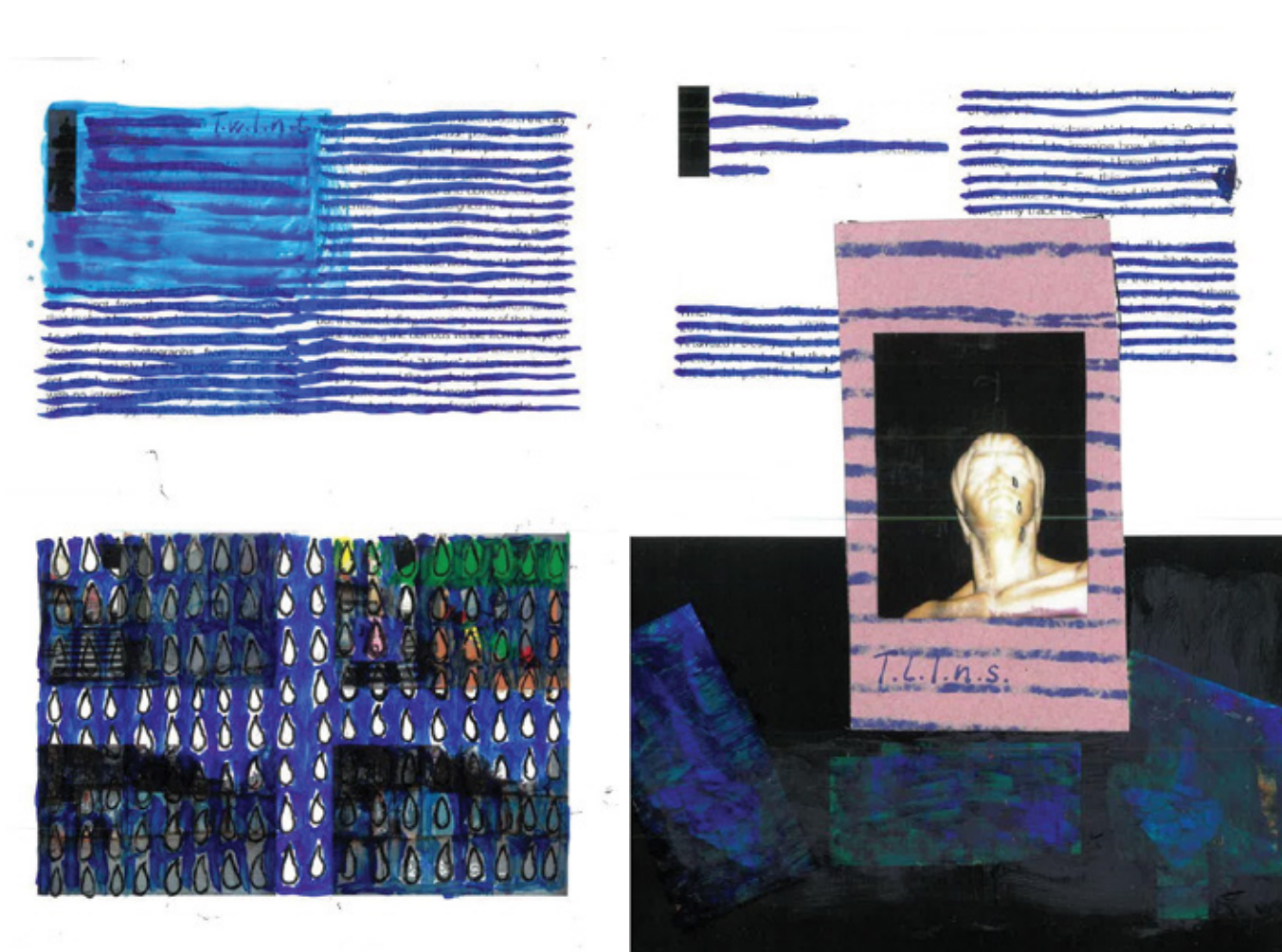
The experience of living with tears
2019
12 pages
15 x 21



I'm here once said the artist
2018
16 pages
16,5 x 22



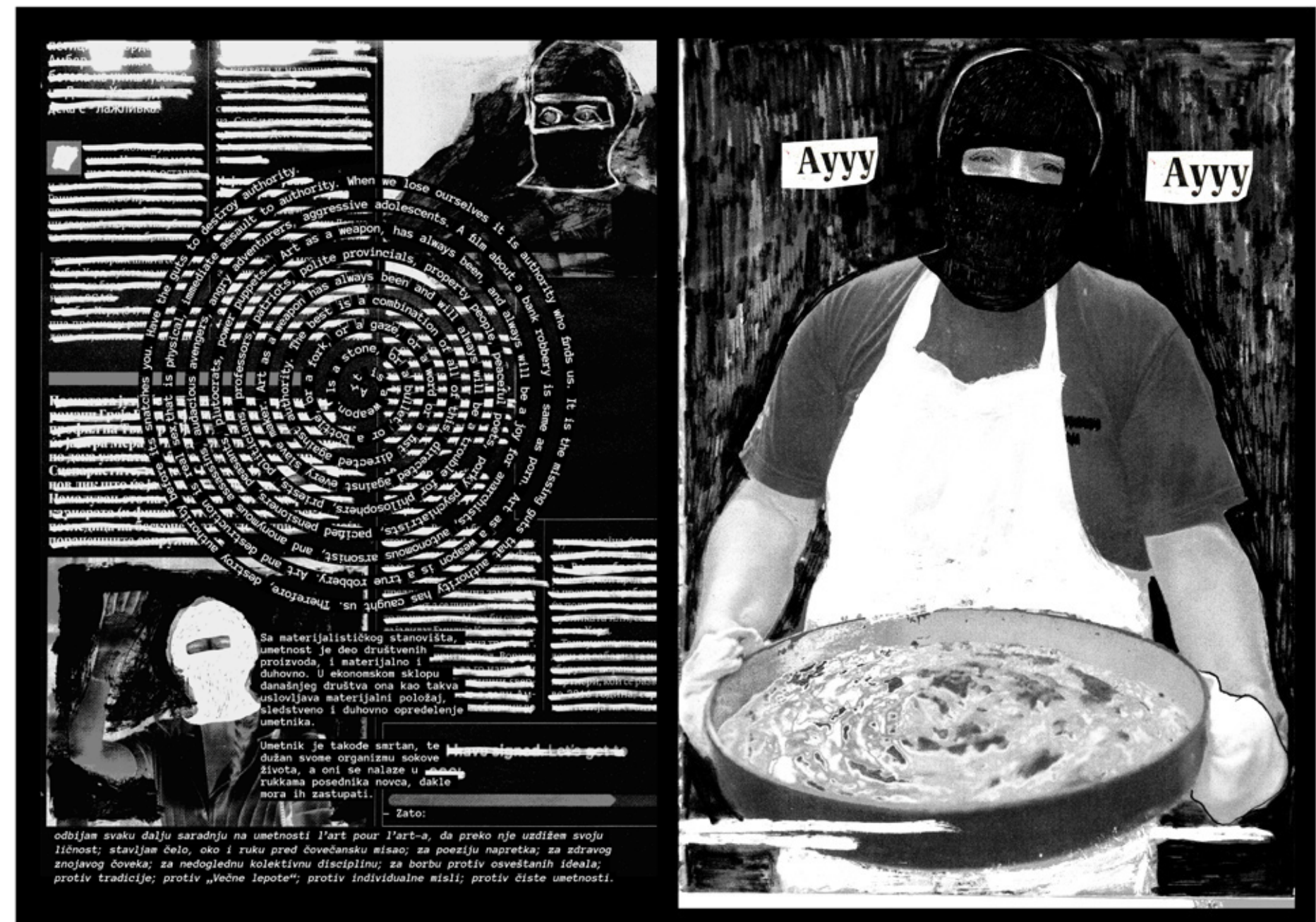
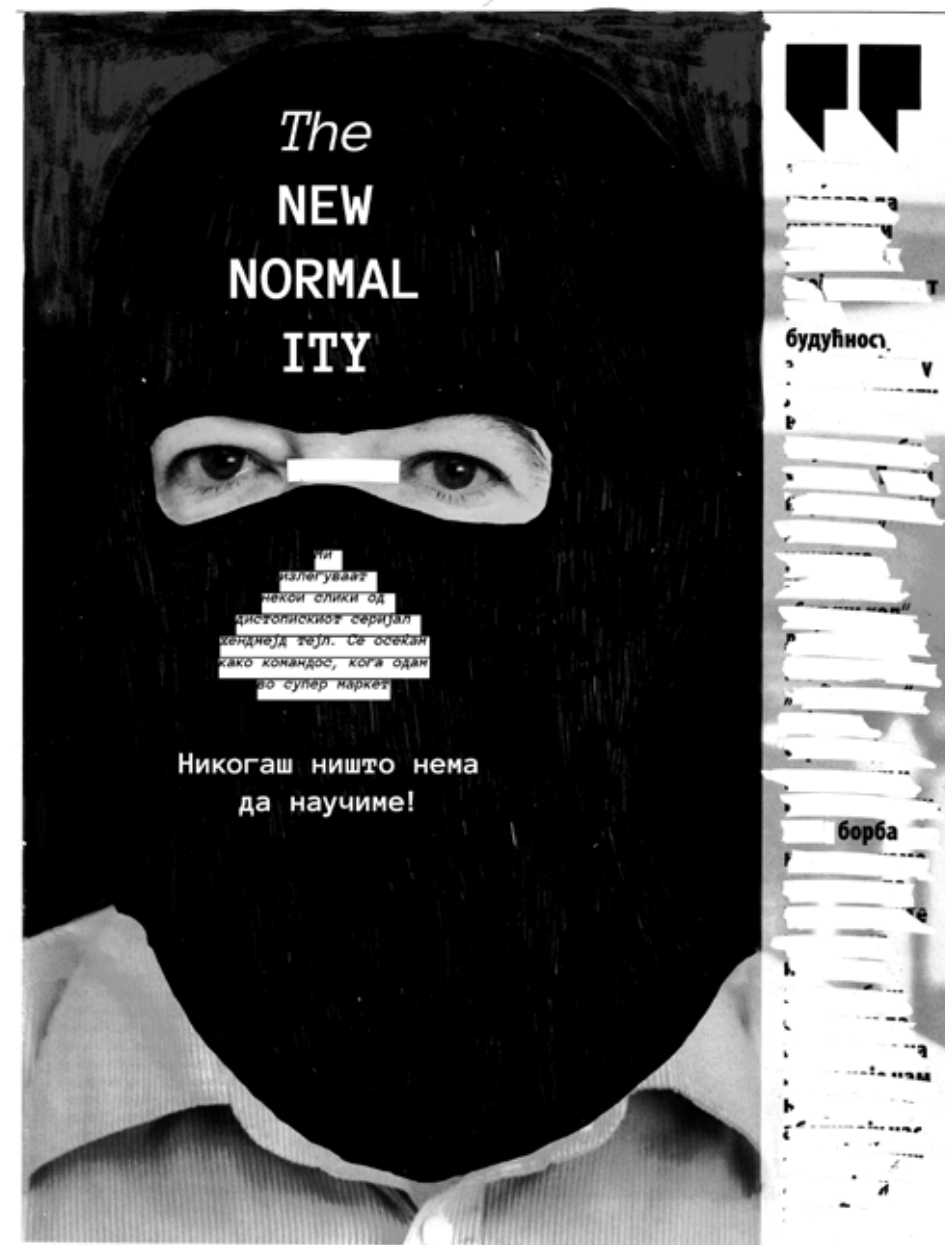
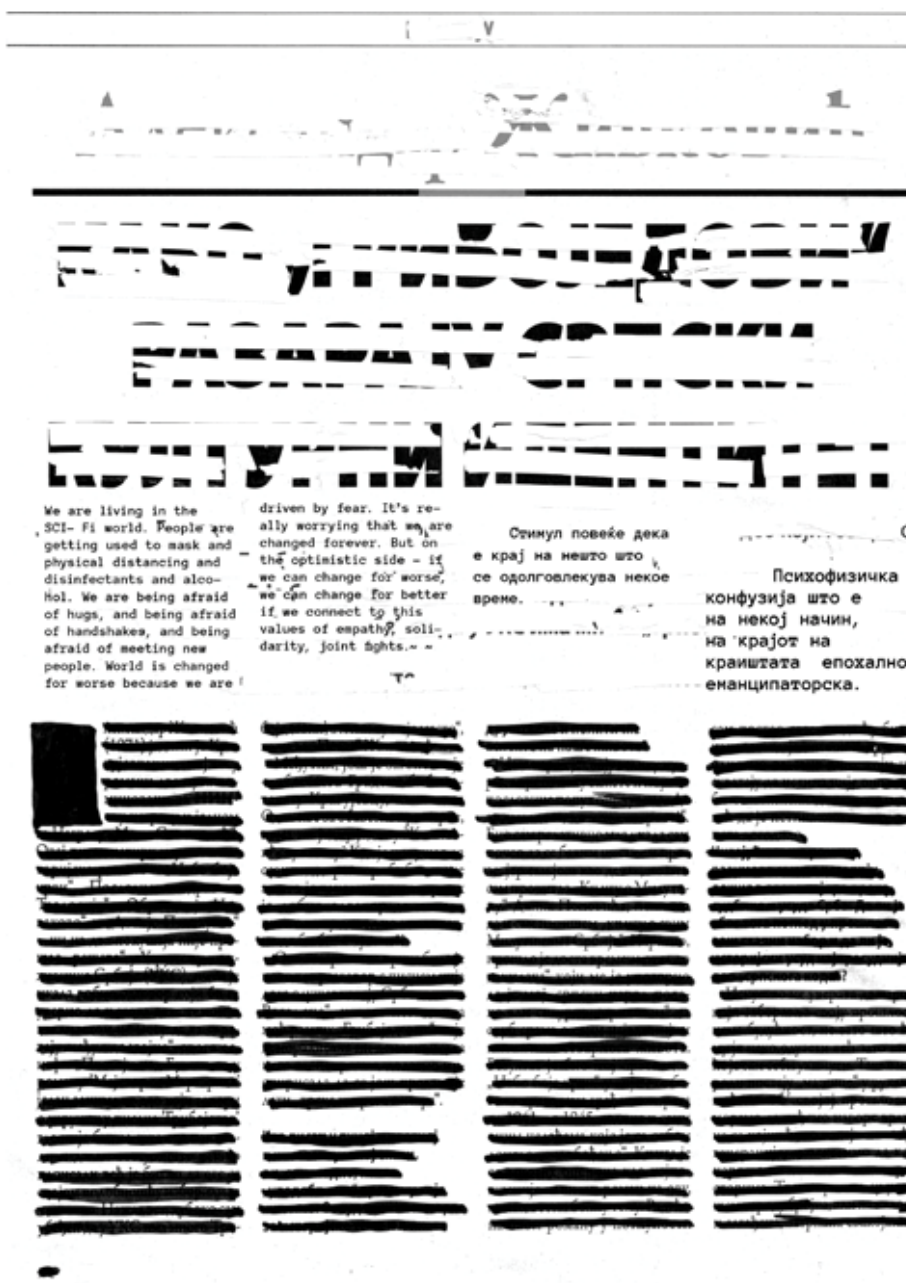






WBRC Journal 1
2021
46 pages
21 x 29,5

As part of the Tandem Western Balkans project, two organizations from Serbia, Off The Grid Studio, Minipogon, and Association Initiative for independent cultural activism – INKA, in Struga (North Macedonia) implemented a project conceived as a tour in the format of a traveling artistic group. With two separate trips, a project carried out artistic interventions in public space. The project involved cultural exchange and mapping of communities that remain invisible and which were not given the opportunity to participate in generating dominant cultural trends, in order to get a clearer picture of their needs and preoccupations. During this tour, a zine publication made out of daily newspapers was developed and the live radio broadcast was installed for people to participate and interact.



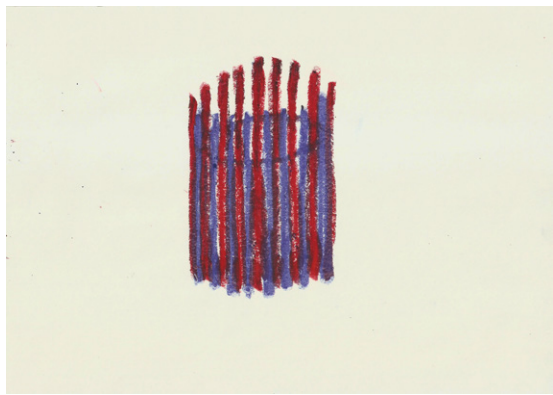
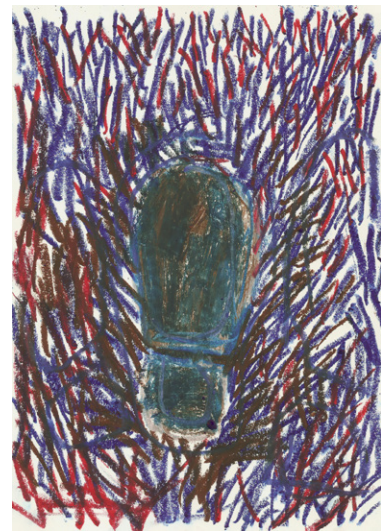
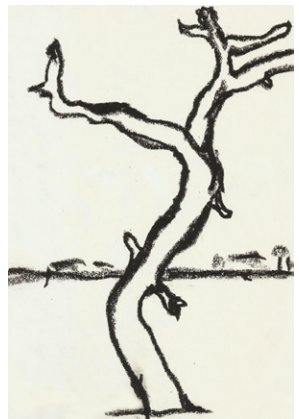
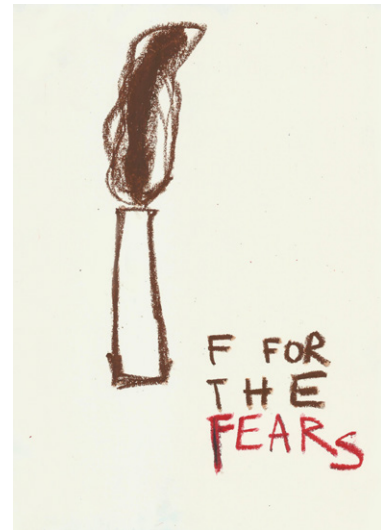
These works are part of the larger series titled Good-bye sad world exploring the relationship between symbolic imagery, text, and meaning. The process started simply as a stencil exercise with words on a white paper but the works ended up standing on their own as drawings in pastel, charcoal, and pencil. Here I draw from the world of everyday life, which consists of small characters who do not have the heroic and unique character of the mythological world. Painting a banal object means transferring it to a different reality, the reality of language where all identities come into crisis because they cross the perverted border, a place from which there is no return. These drawings are simply a dream. A fantasy. It's a victory for nature, its creatures, and a middle finger to technocratic society. A place where cars are burned, rabbits are dreaming about the revolution, and symbols of civilizational progress are dismissed. It is not the goal to solve the mysteries of life and nature here for the viewer, but rather to bring other questions to the original question that follows man's destiny.



Dear world ~ (2020) ~ 150x120cm / mixed media on paper



Revolution of the rabbit ~ (2020) ~ 150x100cm / mixed media on paper





Night gatherers ~ (2021) ~ 100x150cm / oil on canvas



Fire in the ocean ~ (2021) ~ 150x115cm / oil on canvas



Blue dog ~ (2021) ~ 100x150cm / oil on canvas



Running dogs ~ (2022) ~ 90x70cm / oil on canvas



Gilbert and George on fire ~ (2022) ~ 60x35cm / oil on canvas

“My practice is mostly individual as I was academically schooled in painting, although in recent years I developed a more interdisciplinary approach to my artistic endeavors. My latest work is associated with collage making, digital work, sound, and the production of recycled art books. In the past years, I've been working in collaboration with other artists and artistic groups, nationally and internationally, creating experimental zine publications and developing methodologies regarding art in public space. In my visual works, I'm always after this idea on how to twist and pervert the mundane, the familiar, the hidden, and unnoticed. I see my work as a voyeuristic pleasure wrapped in humor and fantasy.”

Lamija Halilagic (b. 1991) is a visual artist working in painting, collage, video, and installation. Her works are coming from deconstructing and subverting the relations between meaning and imagery. With collage she explores matters of ownership and inclusion, making recycled green books out of discarded materials and waste. Lately, her work expanded into digital realms and sound. Halilagic is interested in the way we perceive reality within different contexts and how the image, digital or not, shapes our understanding of memory and intimacy. Symbolic, pictogram and stencil like imagery is a big part of her visual language. She has an MA degree in painting and art theory and was rewarded with the Grand Prix for the best young artist in 2018, Sarajevo. Her work has been shown in numerous solo and group exhibitions and published in various art publications. She's currently working in Belgrade (Serbia).

SELECTED EXHIBITIONS AND AWARDS

2022 Goodbye sad world (solo), Ostavinska, Belgrade, Serbia

2022 We are Joseph Beuys, CON-TEMPORARY Art Observatorium, Lavagna, Italy

2021 Spaces of Togetherness, Cultural Center of Belgrade & FEMKANJE audio online database, Serbia

2020 Other Ways of Watching Together, showroom MaMA, Rotterdam, Netherlands

2019 Three chairs for holes and waste (solo), Galerija Roman Petrovic, Sarajevo, BIH

2019 MUSEUM OF DISCARDED OBJECTS. Curated by Jusuf Hadzifejzovic. Charlama Depot gallery, Sarajevo, BIH

2019 Real/Fake show off (duo). Private residence, Belgrade, Serbia

2018 GRAND PRIX, best young artist, Collegium Artisticum, Sarajevo, BIH

2018 Love letter (solo), Kulturni centar BARAKA, Belgrade, Serbia

2018 XVI Internatiolan Painting Plein Air, PANEVEZYS 2018, Gallery XX, Panevezys, Lithuania

2017 Secret room exhibition BLUE CARPET (solo), GSU Brodac, Sarajevo, BIH

2017 Contemporary Refresh #2 – International exhibition of contemporary art. Curated by Mak Hubjer and Pierre Courtin. GSU Brodac, Sarajevo, BIH

2017 YEBIHA / Young Emerging BIH Artists. Curated by Sanela Nuhanovic. Collegium Artisticum, Sarajevo, BIH

Fussy dog ~ (2020) ~ 150x100cm / mixed media on paper



FOR MORE FUSS,
CALL ME!

email/ halilagic.lamija@gmail.com
web/ artconnect.com/fflamby
vimeo/ vimeo.com/user67779808
blog/ fflamby.tumblr.com/
[instagram.com/secret_room03/](https://www.instagram.com/secret_room03/)
[facebook.com/lamija.halilagic/](https://www.facebook.com/lamija.halilagic/)