

Things are happening on these plains.
They start to breathe, becoming alive, stretching
Those stories in secret chambers, ending up
in knots - dimensions, structures in

Universe.
Sometimes we feel that as if, images,
voices, time or just possibilities
They remain linking us to who we are, to what

We move. We create paths. We repeat paths.
Things are happening on these paths.
They start vibrating, becoming alive strings.
Those strings intersect each other, ending up
in knots - six dimensional structures inhabiting
our mind.
The knots are expanding and resonating
through our body, like branes through the
Universe.
Sometimes we feel them as words, images,
voices, time, or just possibilities.
They remain linking us to who we are, to what
this world is about.

a portfolio

MLADEN BUNDALO

MOVING CHRONOTOPES

The art practiced by Mladen Bundalo, who by now has been professionally active for over a decade on both the regional and the international scene, remains recognizable by virtue of its poetically-analytical approach to the cognition of different socio-political, historical and cultural contexts, in which the positions and experiences of his life and creation are developing.

The focus of Mladen's artistic-theoretical work revolves around thematic and problem-oriented research of the specificities of the local, immediate surrounding and reality of his native BiH, as well as the Balkans region, using the phenomena of contemporary art, the questioning of hierarchies and relationships within the art system of today, and the perception of the circumstances of (im)migrant life in which he has found himself for the past ten years. A constant of Mladen's work has from the very beginning been a devotion to experimenting with visual forms and expressions, within the context of the development and transposition of envisioned contents which, in his case, have their starting point in the sphere of intimate narration - the intrapersonal communication initiat-

ed by the encounters with specific situational contexts. As a consequence, Mladen often incorporates different textual and narrative constructs with the media of drawing, photography, and video, using the specific coeffect of images and unique transcripts of his own thoughts to create symbolic landscapes representing the mental maps of the heterogeneity of spatio-temporal development of his own existence.

Bundalo thematically develops the group of works titled “Pokretni hronotopi - Moving chronotopes”, around the personal life experiences of geographic dislocation, (im)migration, and an entire network of socio-cultural factors and emotional states, processes that develop, encode, influence and shape the “psychological landscape of the person” within each individual. In this sense, the author introduces the chronotope as an important reference point, especially in view of the theoretical interpretation of the concept applied by the Russian author and linguist Mikhail [Mikhailowitsch] Bakhtin to the definition of the connection between spatiotemporal categories, the affective-ethical intensity of their inner and reciprocal relationships as the most important semiotic elements of narrative structure in his late work.

For Mladen, such references remain conceptual centers of gravity through which this group of works must be viewed and understood, first and foremost as a unit exhibiting dialogical dynamism of its individual parts, which in turn are integrated into a complex chronotopic picture of a personal and artistic experience generated via invisible connections, entanglements, encounters, the interaction of past and present, feelings and ratio, intuition and knowledge, of inexplicable, magical forces and the laws of physics...

Miroslav Karić,
curator and art historian at the Remont, Belgrade

2022-2023

EVERY TIME YOU LEAVE YOU ARE BORN AGAIN

A transdisciplinary art project that explores the process of leaving and separating from home and country through a complex connection with homeland and the need to return and question from a new position - the diaspora. The subject is approached through an art-based ethnographical research, which will take a form of film, book and installation.

Film co-production:

Vizart, Banja Luka (BA)

La Tangente, Brussels (BE)





[above]
Drawing studies of the Liberty Cap (2022)

[opposite]
Stills from the video essay (2022)



[above]
 Stills from the film *Every time you leave, you are born again* (2023)

[opposite]
 Drawing of a knot, as part of the project's research (2022)



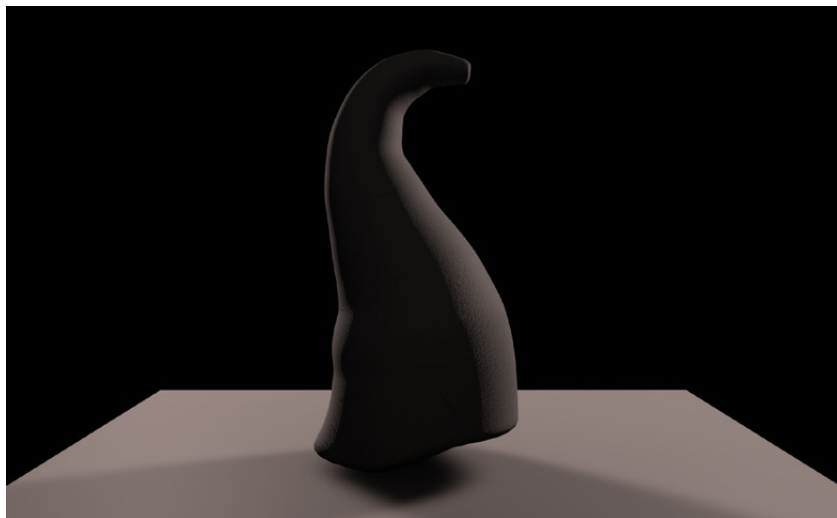
2022-2023

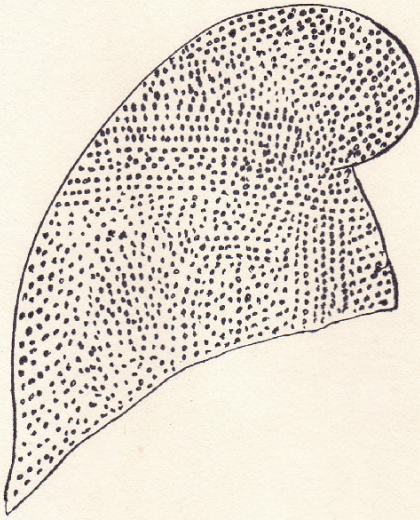
THE LIBERTY CAP-

The Liberty Cap is an interdisciplinary research art project which explores a migration of design, social meaning, and psycho-geographical belonging of so-called Phrygian Cap. This cap, which has a distinctive design and intriguing cultural history, is becoming a personification of Liberty during the French revolution, as well a symbol for emancipated slaves during the Antiquity, and is associated with the Cult of Mithras.

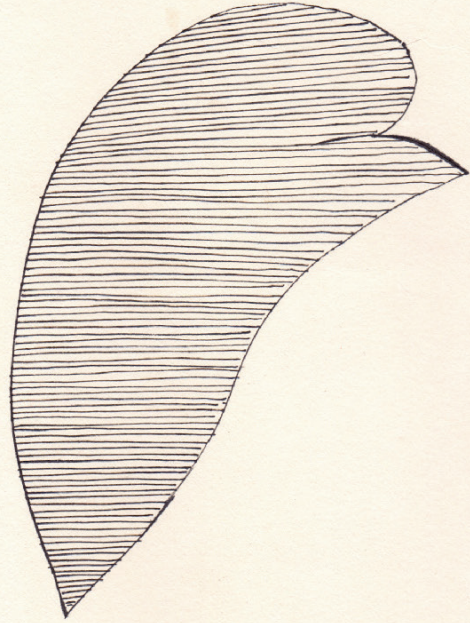
-

Drawings, video essay, installation.





Mithras
killing the bull



Paris of Troy
Hadrianic period - 117-138

[above]
Drawing studies of the Liberty Cap (2022)

[opposite]
Stills from the video essay (2022)

2021

THE DUCK DAY

-

The video sights a corridor of a cultural center in Jihlava (CZ), as scenery of the ongoing film festival everyday life periphery. The author, holding a camera and observing the surrounding, invites us to follow his actual inner monologue.

The work is a modest contribution to legacy and notion of laziness and its importance in artistic process. As the pandemics disturbed usual production and diffusion of works of films and art, there is suddenly a possibility given to artist to be lazy, to be artists for the one last moment before the festival life and industry topics are not completely woken up. The work is an accidental homage to Mladen Stilinović's text "In Praise of Laziness", and celebration of adhocacy and immediacy of human relations.

-

Duration: 06'00"; Format: 4K

Filmed in DKO, Jihlava. During the 25th Ji.hlava IDFF.





So, I lied to them.
We are all lying down now.

[above]
Still from the film *The Duck Day* (2021)

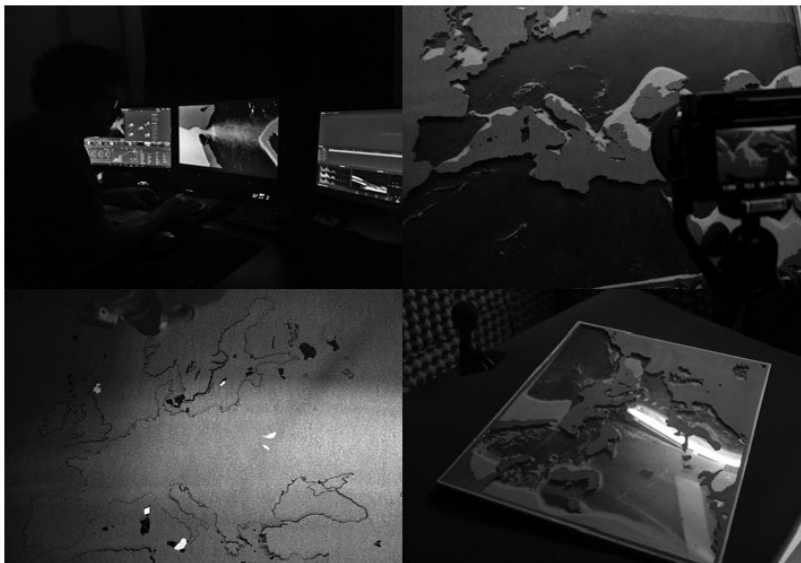
[opposite]
Stills from the film *The Duck Day* (2021)

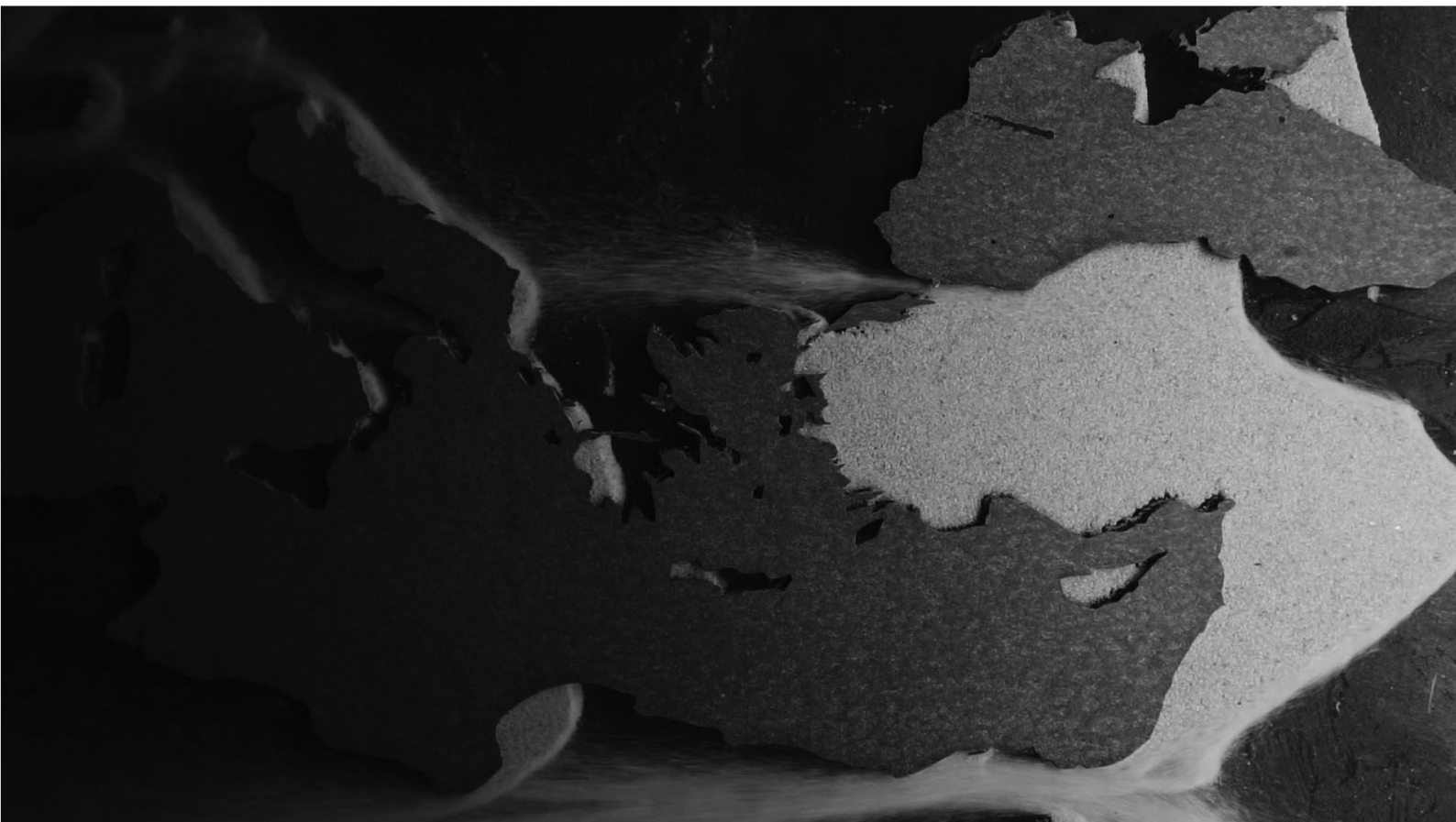
2020-2021

HYPERMIGRATIONS

The research unfolds as a narrative quest which takes the viewer through the very idea of migration and its European history with focus on the Balkans region. Migrations are approached as fundamental force of nature and culture in a two-stage outreach of a film-essay, and a kinetic sound installation.

The work calls for an understanding of migration not as a political or politicized problem, but as a temporal synthesis of complex merging or friction between communities.





[above]
Still from the film-essay.

[opposite]
Filming and post-production process.

The viewer is invited to join the work in a calming and dark situation, and be provoked by continuity, persistence and presence of migrations in creating civilizations, reshaping cultures and shifting centers of power on the continent of Europe.

Production

La Tangente, Bruxelles
iMAL, Bruxelles

Sound design

Hélène Clerc-Denisot

Sound mix

Rémi Gerard

Color grading

Pierre-Louis Casson





[above]
Hypermigrations, kinetic installation.

[opposite]
Hypermigrations, kinetic installation close-up.

2018-2020

NENAD

-

Nenad is a worker at a train repair factory in Prijedor, Bosnia and Herzegovina, and as many young people around him, he plans to go to work and possibly permanently live in Slovenia. Between nostalgia for the homeland and dreams of a better life, the film explores the dilemmas that arise when you decide to leave your country.

-

Genre: Documentary, film-essay

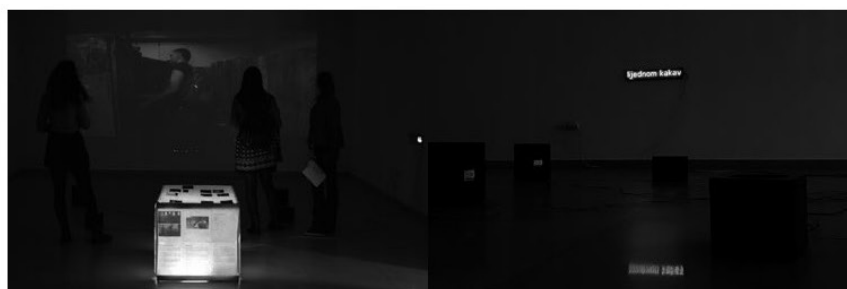
Duration: 22min

Country of Co-Production: Belgium,
Bosnia and Herzegovina

Co-production:

Vizart, Banja Luka (BA)

La Tangente, Brussels (BE)





[above]
Still from the film.

[opposite]
"Antagonism of leaving", installation at
Cultural Center, Trebinje, Bosnia-Herzegovina, 2018.

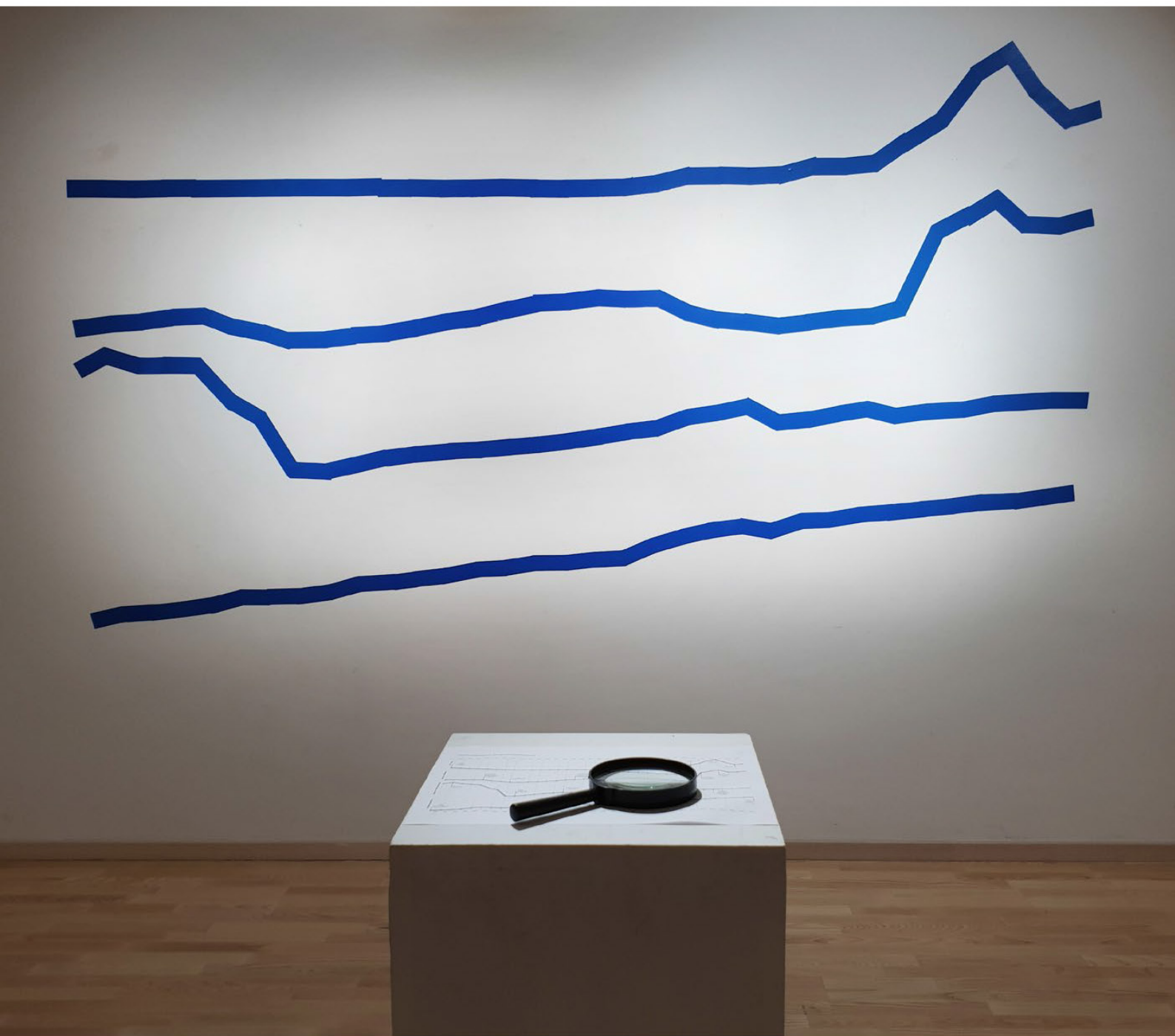
2018-2020

UNCERTAINTY PRINCIPLE IN ECONOMY

“Uncertainty principle” is a cluster of reflections which explore the phenomenology of general and personal feelings of indeterminacy when it comes to the modern financial economy, as well as the problems of locating, employing and manipulating values. In particular, we delve into the focal concepts and experiences of the financial economy, such as the idea of financial asset, GDP, or globalized online markets. They are de-territorialized and stripped of their practical economic function, becoming critical statements, arte povera, cyber video essays, artistic currencies.

-
Textual performance, mural, video work and a meta-currency.





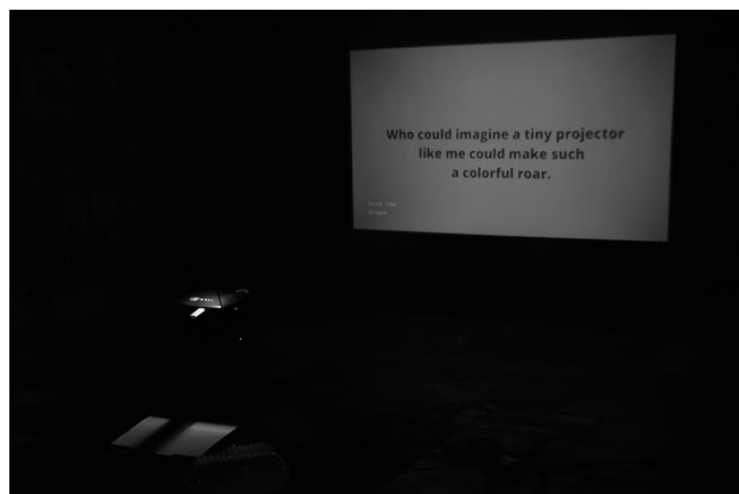
[above]

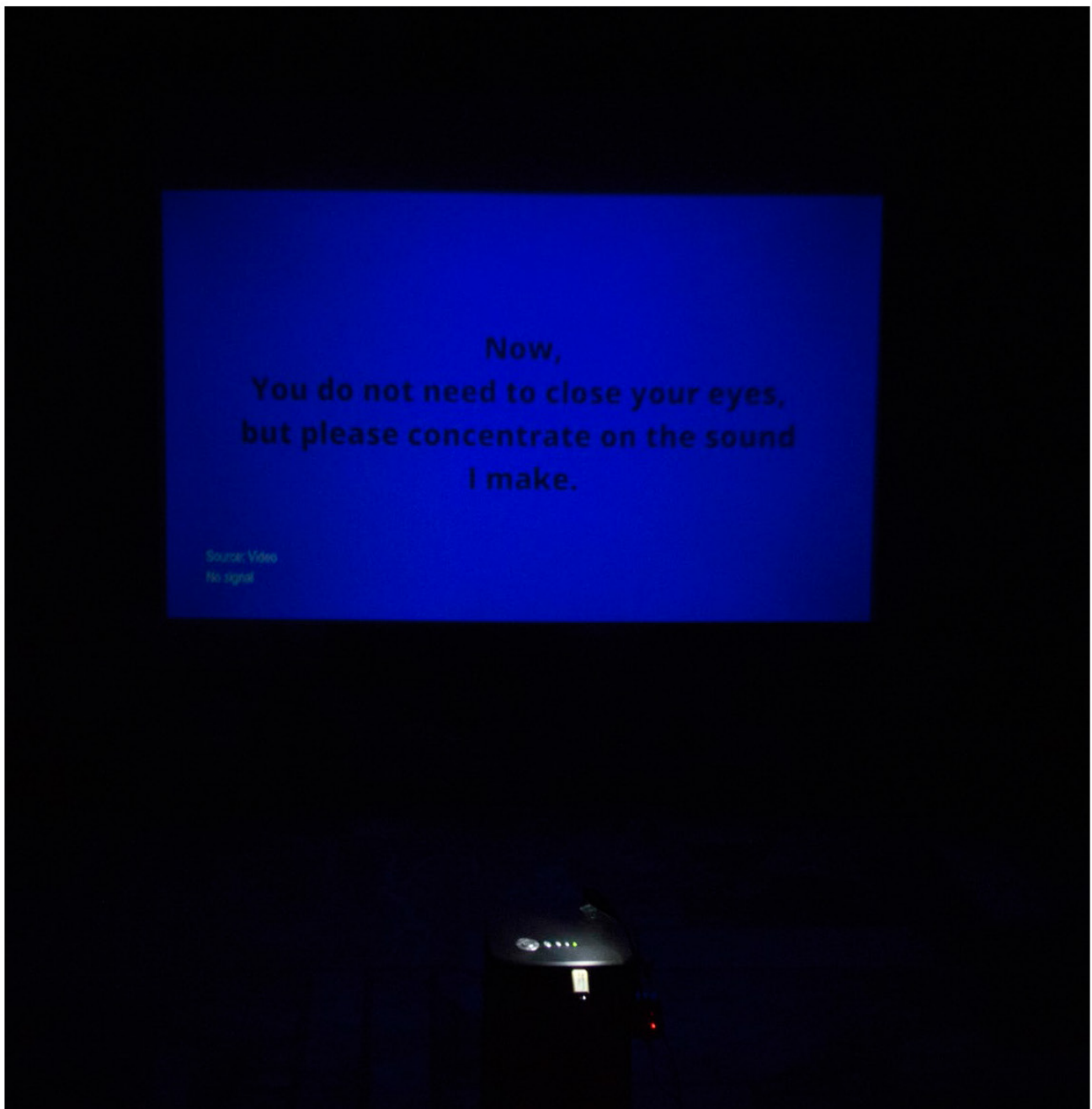
"BDP", installation, Cultural Center, Trebinje,
Bosnia-Herzegovina, 2018.

[opposite]

"Mindnote" and "Statements", Cultural Center,
Trebinje, Bosnia-Herzegovina, 2018.

As a part of Uncertainty Principle, the work “BYINTEK Projector” examines an idea of inflation as a cultural and industrial process, in a video-installation ventriloquizing a cheap video-projector bought on Aliexpress.com. The projector has been taken off its original market function and transmuted into an art-object of economic experience with a new speculative value.





[above]
BYINTEK Projector, video-installation,
Hectolitre artspace, Bruxelles, 2019.

[opposite]
BYINTEK Projector, video-installation,
Hectolitre artspace, Bruxelles, 2019.

2018

CHRONIQUE D'UN PRINTEMPS

-

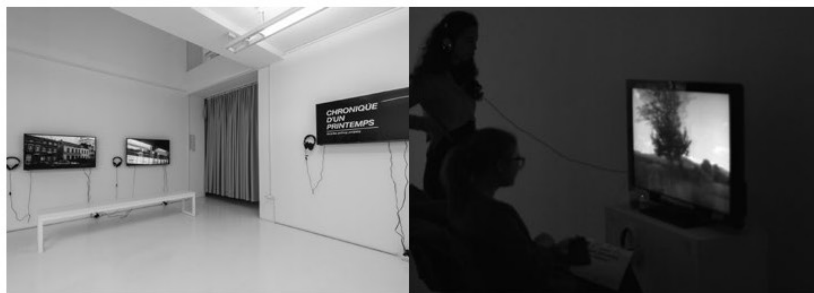
“Chroniques of one springtime” is a direct cinema and film essay project which explores phenomenon of massive citizen’s abandonment of one country and their lost confidence in politics. Bosnia and Herzegovina is such country, which already lost 43,3% of its native citizens, due to war, failed political and social transitions, neocolonialism and corruption. The project represents an homage to “Chronique d’un été”, Morin-Rouch’s documentary on notion of happiness and social well-being, filmed in 1960 in France.

-

Video essay in five independent sequences,

Format: HD digital video

Duration: 25’15”





[above]

Video still from the "School and the forest", the 4th sequence.

[opposite]

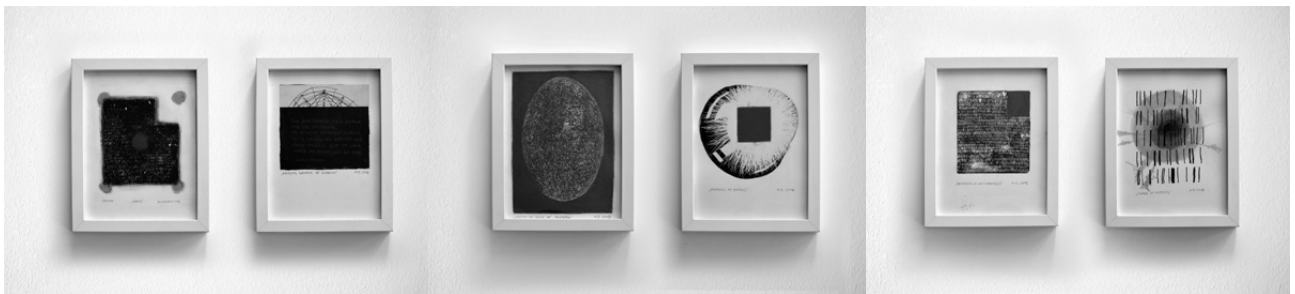
Installation view, National gallery, Cetinje, Montenegro, 2018; Cultural Center, Trebinje, Bosnia-Herzegovina. 2018.

2018

SIX MISSING WONDERS OF THE ANCIENT WORLD

-

The famous wonders of the ancient world, someone can hardly name them all. Missing images of cultural entropy or just a nature's ruthless indifference. Hanging Gardens of Babylon, Temple of Artemis, Statue of Zeus at Olympia, Mausoleum at Halicarnassus, Colossus of Rhodes, and the Lighthouse of Alexandria - eternal guides for all of the ruins human left and will leave behind. A certain gods of ruins, which will now lead Ain Dara, Palmyra and others to their eternal resting place, disappearing into ground and history.



6 drawings, 19x27cm,
laser-cutter/mix-media.

[above]

View at the composition.

[opposite]

"Temple of Artemis", detail.



2017-2018

HYPERINFLATION

-

Designs of banknotes and coins are never random. They encrypt a cultural state of mind, its psychology, and economy, combined into a singular semiotics of value.

It is through hyperinflation that we can observe devaluation and distortion of these values and the overall social, political and cultural shift.

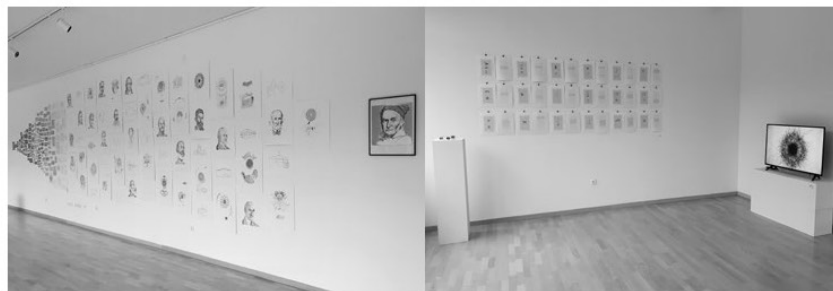
Therefore, by entering a visual, symbolic and discursive environment of a post-economic condition, the project aims to examine

how much the phenomenon of hyperinflation can be a fertile ground to dig for better understanding of sudden cultural mind-shifts and social reconditioning provoked by new technology.

Focus is taken on the hyperinflation of SR Yugoslavia (1992-94).

-

Animated video-essay, drawings, text installation, art-book.



[above]

View at the part of the installation, CC Trebinje, Bosnia-Herzegovina, 2018.

[opposite]

Detail, drawing of the girl from the banknote first published in 1989, and being revalued four times to its final value of 1 000 000 000 dinars in 1993.



2012-2017

PASSPORT

-

Once in Riga, during a passport control, they asked me to show them my real Bosnian passport. I told them that the passport they just controlled is the only one I have and it should be a real passport. But, they kept insisting on existence of another type of passport, the real one.

I was wondering, what that could be? What is that real passport? Now I know. The police officer who controlled me that night in Riga - she is a philosopher in deed. She was asking for a Lacanian Real of a passport. Very need for having a passport. A state of nature, impossible to comprehend!

Few year before that event, I transformed my passport into a letter, as a way to detraumatize the object. It worked and since than treated my passports several times.



NO.
THERE IS NOTHING SIMBO-
LICAL OR CYNICAL IN
THIS ACT I DO.
OK, MAYBE JUST A BIT.
THE POINT IS:
I REALIZE THAT ORIGINAL
IDEA TO GIVE THIS PASS-
PORT BACK TO SOMEONE
FRO EU, IS TOTALLY STUPID.
I REALIZE, IF I USE THIS
PASSPORT AS A LETTER,
I'M GOING TO "DETOTEMIZE"
THIS OBJECT - WORD "DETOT-
EMIZE" DOES NOT EXIST,
BUT I HOPE YO CATCH IT.



31

2016

GEOMETRY OF DOMINATION

-

Conflict's creation and control, accompanied by an abstract enjoyment of dominance, inevitably leads to tragedy of common human being. Amount of recruited lies, cynicism and propaganda in order to justify the dominant global or regional positions of economics and politics, offering us a taste of dissolution - decay of the very spacetime of human's mind. In the "Geometry of domination", mentioned observation becomes reduced down to only two input vectors: geometric, security patterns present on a banknote, and fragments of the Daesh's coat of arms.

*Where culture is a reason for destruction.
Where knowledge stands in for brainwashing.
Where technology stands in for business.
Where the drive for dominion is the only
abstract force one can join.
Where religion got entangled into the security
code on a dollar bill.
That is where a Nobel peace prize winner
arrives to negotiate arms sales in the billions.
Economies of exploding flesh and fear.*



Installation, laser-cutter drawings and a poem,
65x90cm.

[above]

Installation view at the Remont gallery, Belgrade,
Serbia (2017).

[opposite]

"Geometry of domination" detail.



2013-2016

FOREIGN CITIZEN

-

“Foreign Citizen” are photo-essays exposing internal monologues of new arrival immigrant. Followed by a sequence of a point of view photography it creates emblematic [image+text] excerpt of everyday-life dilemmas, fears, hope, etc.



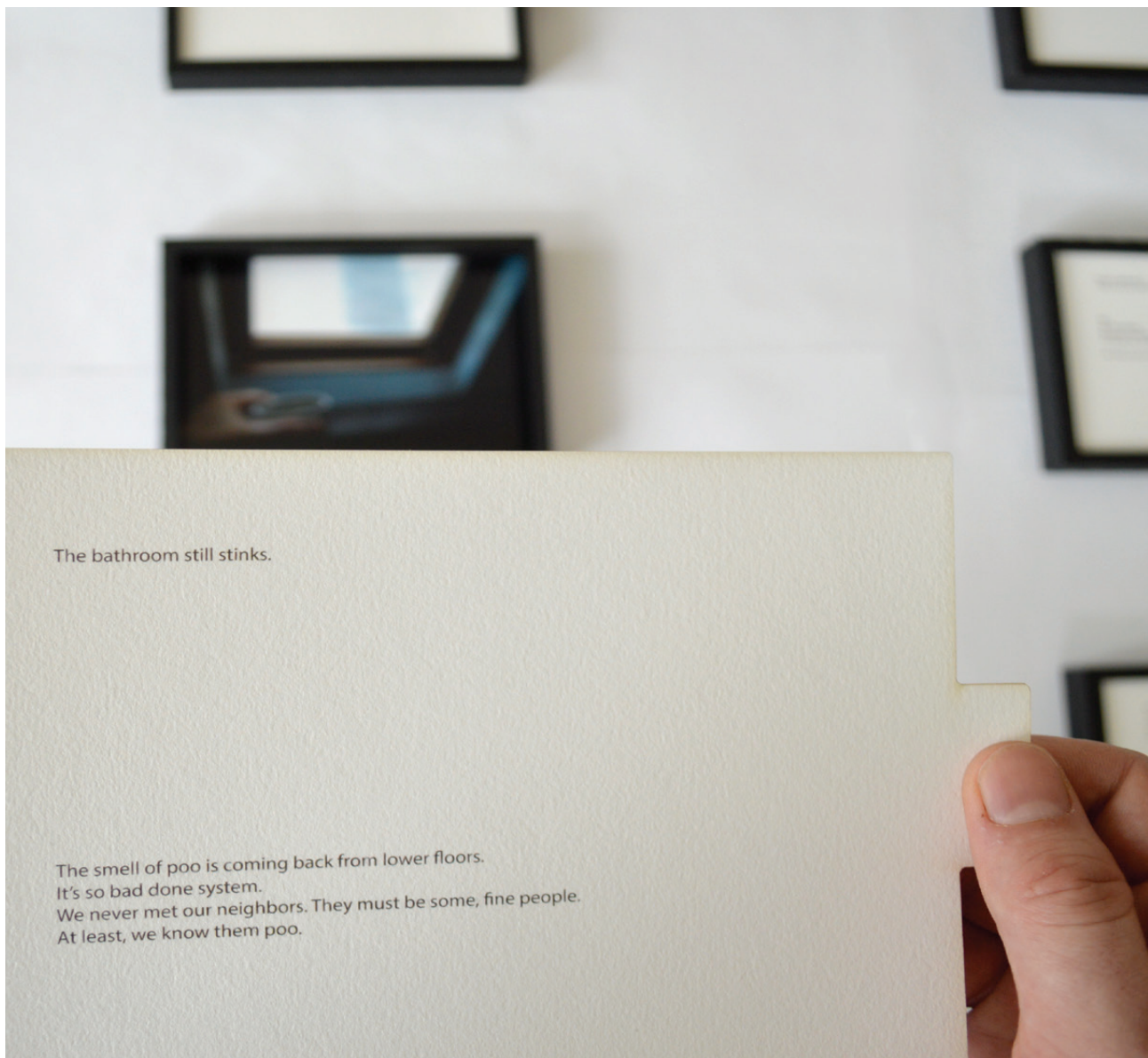


Photo-essay based installation, 28 objects,
300x90cm.

[opposite]

Installation view at the the National Gallery in
Skopje, Macedonia (2016).

[above]

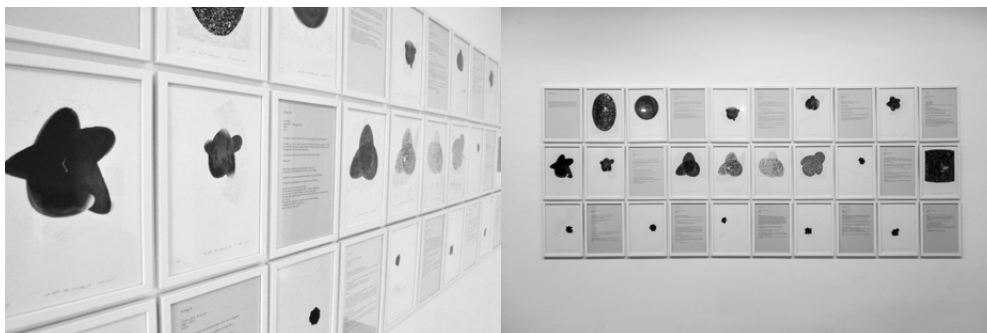
"Foreign citizen II", detail.

2015-2016

STRINGS

-

A serie of drawings and texts deals with topology of memories, thoughts and images related to the specific, personal spatial trajectories. Lived and traveled in large numbers, or just once but carried by great effort, those paths grow into certain internal semantic strings. These strings affect and pull the constellation of memories and scenes of personal universe, as a super-strong gravity object. As the building blocks of personal mindscape, those loops are fractal, intertwined worlds which bear images, history, conditions, projections of future and strongly shaping the personality itself.



Drawing-essay based installation, 30 objects,
250x80m.

[above]

Installation view at the Remont gallery in Belgrade,
Serbia (2017).

[opposite]

"Strings", detail.



String XI

-

Prijedor (BiH) - Mons (BE)

1600km

2013-2014

-

Going up-stream of foggy, early morning Sana river. The smell of an old bus. The seats, washed in sweat and dried under 50°C hot greenhouse effect, over and over again during last 30 years. The sweat of Yugoslavs, soldiers, grannies, students... all being mixed up together.

The meta-sweat, the four-dimensional sweated footprint- the bus seats.

The landscape of Lika. Thinking of Tesla, thinking of mystical mental capabilities. Naked, wavad, wide, grass landscape. Thinking of life there under the snow.

Zadar. A bank does not want to exchange me Bosnian Mark in Croatian Kuna. Feeling stoned, feeling so far from home. Feeling so far from Earth.

Waiting to cross the Alps.

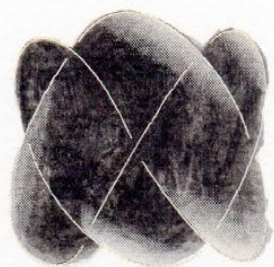
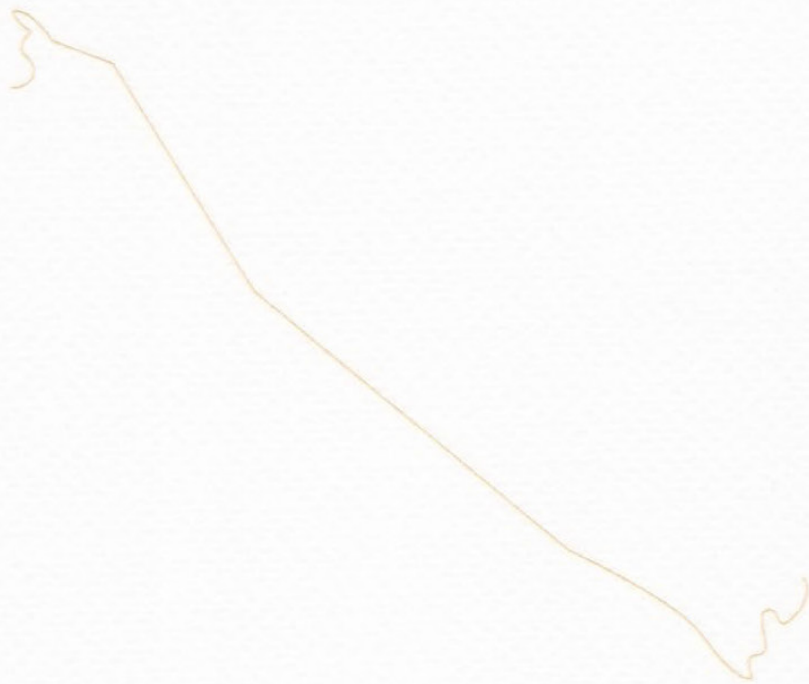
Being pleased to have a seat next to the window.

Exciting -> though expanding -> memories recalling - getting tired -> annoyed by constant noise -> wishing to land -> disoriented ->

Passport control. Confident to show my Belgian residential permit.

Feeling anxious about custom control finding out all that dry meat in my baggage.

Unable to sleep in Belgian trains, smells to clean, smells chemical cleaning product.



L/D

STRINGS-11 M-BORDALO 2015

2015

WHY DO YOU WANT TO MARRY?

-

A film-essay on the procedure of wedding's approval, imposed by French law to mixed couples. This procedure aims at preventing people who would use the marriage with a French citizen as a way to immigrate to France. The method is to examine the "project of marriage" and to check the sincerity of a couple's relationship. In addition to all documents we had to gather to constitute our application, we passed an audition separately.





Film-essay written and filmed with Lucie Fournier,
1080p, color, 00h10min.

[opposite]
Projection view at the Remont gallery in Belgrade,
Serbia (2017).

[above]
"Why do you want to marry", video-still.

2010-2012

CRITICAL INTIMACY

-

“Critical intimacy” is a collection of textual performances which are in the same time the action to concrete situational context, but also transcript of actual author’s contemplation.

There is no certain thematic or style which dominates in those monologues. This method questions the processes, strategies and formats of mental mapping of a certain space and time in full heterogeneity of their contexts.

From a practical, production - performance’s aspect, the principle tests a subject’s willingness to publish their active - mental archives in the full voluminosity of everyday banalities, risking mediocrity and inconsistent heteroglossia. Others coherent

objectives are examining the legitimacy of narration, inter-intellectual utopia, active archives, reality of context etc.

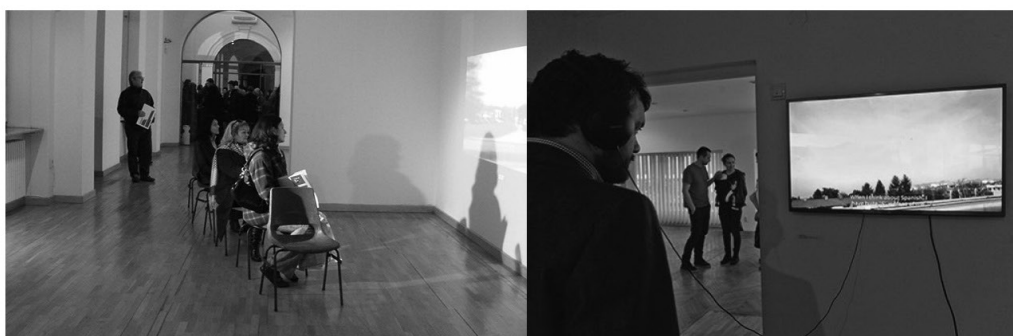
Some important sub-aspects of the work are examining the position of “foreign citizen” and its first-person experience, which is not primary intended to say, but that comes spontaneously by the situational contexts of these monologues. The results incurred by this method are not going to be presented as subjective reflection of an artistic acting, but as subjective reflection of subjective acting, its general cognitive, its biological, social, political, cultural, emotional etc.

-

Works:

- “Prijedor bus station - Banjaluka bus station”, 1080p, 00h50min;

- “How is in Vienna”, 1080p, 02h18min.





[opposite]

Installation view at the MOCA RS, Banjaluka, Bosnia-Herzegovina (2010)
and the Remont gallery in Belgrade, Serbia (2017).

[above]

"How is in Vienna?", still from the video-essay,
co-produced by KulturKontakt, Austria.

2010-2012

SUBLIMINAL FAMILY ARCHITECTURE

-

Balkans family architecture is dominated by unfinished family houses of big dimensions. They are upgrading throughout a longer period (decades) due to a lack of finances and a strong drive of the house-builder to build up floors that might host further families of his male child (if there is one). This conceptualization happened with no visible social agreement and there is no single public discussion on such method.

The research gathers photo documentation and drawings which analyze complex psychological relation between family members living in such house.





Photography, installation, drawings.

[opposite]

"Family house", Third Belgrade Gallery,
Belgrade, Serbia (2013).

[above]

"Life-long construction", detail.

2007-2011

IMAGINARY PAVILION

-

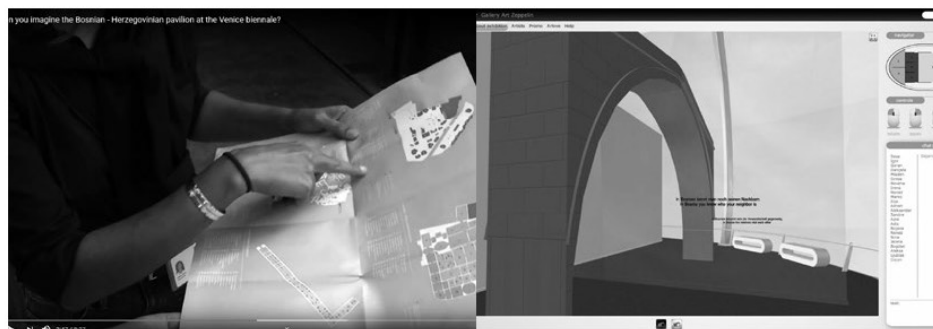
The Imaginary Pavilion is the project by the TAČ.KA art group, questioning a professional capacity of BiH cultural institutions, their inter-ethnic collaboration and the identity within global art scene. In concrete case, the group raised the question of BiH non participation on the Venice Biennial. After digging into an institutional mud, and at same time performing different actions and performances, the project extended into the space (BiH, Italy, Germany) and time (2007-2011).

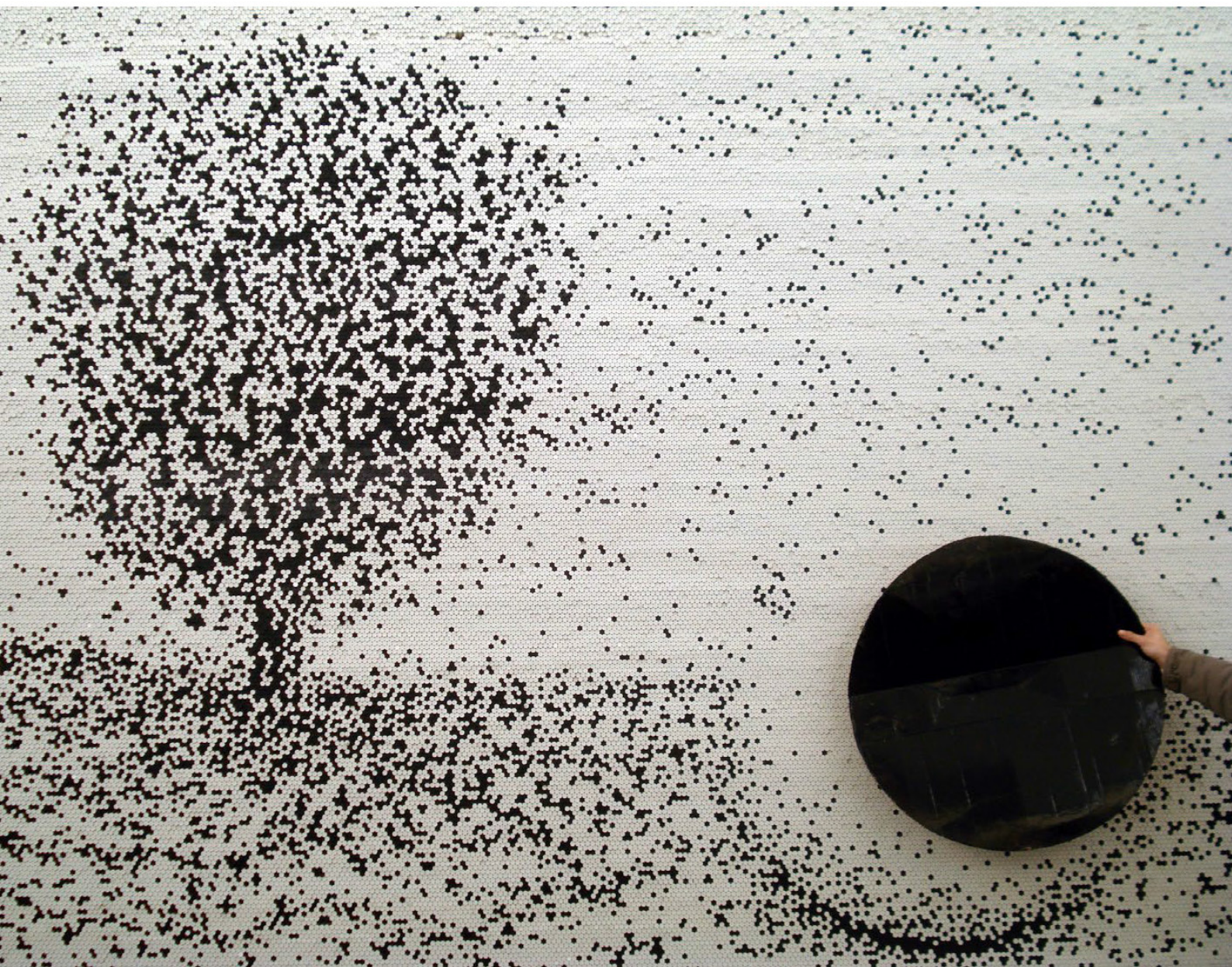
-

Critical texts, exhibitions,
performances, photography,
3D online gallery.

-

Project by the Tač.ka art group.





[opposite]

"Can you imagine B-H pavilion at Venice bienale?",
performance, 2009.

"Imaginary pavilion", expo at ArtZeppelin virtual art
gallery project.

[above]

"Imaginary pavilion", performance at Venice bie-
nale, 2007.

2010

TWO-CHANEL FRIENDSHIP

-

After the childhood spent together, two teenagers interested in art, amid opposite ambitions to the issue of formal education, move away from each other. Both of them have continued to deal with their impulses of creativity, each under his own life's circumstances. It is a two-channel, emblematic video which establishes two separate narratives: one typical interview that keeps the focus on "non-institutional" colleague, while the second channel is textual insight into mental processes that "author of the concept" had during the recording.

-

Two-channel video installation.

Video format: 480p

Duration 24'37"





[above]
"Two-chanel friendship", video still

[opposite]
"Two-chanel friendship", video installation at
KulturKontakt, Vienna, Austria (2012).

2008-2009

BETWEEN NATIO-GLOBALISM AND SHAMANISM

-

By paraphrasing the traditional, daily and historical moments, and using them as metaphors, the author approaches to many current paradoxes of demands and values of the dominant cultural and political attitudes.

Using video art, installations and performance, Bundalo antagonizes the mechanisms of the functioning of the societies, on the one hand the Western culture that is usually assigned as the civilized one, and, on the other hand, the Balkans society, which is the most frequently seen through a prism of something magical. There, it is about some kind of a chronotope, out of which a specific artistic performance (behavior) is born.

Jelena Veljković





Performances, video installation
and photography.

[opposite]

"Black Box", Borgo Valsugana, Italy, photography
(2008).

[above]

"Anti-ceremonial proclamation of the planet Earth",
Prijedor, Bosnia-Herzegovina, performance docu-
mentation (2008).

SUPPLEMENT: CULTURAL PROJECTS COORDINATION

Mladen Bundalo also works as a cultural professional, specialized in developing and coordinating projects which overlap new-technologies, participatory art, open culture and international networking. Capable to formulate and navigate new trajectories for cultural projects, based on bottom-up methods, European dimension, connectivity, social context and deep-culture.

2018-ongoing
HECTOLITRE

-
project coordinator

Art-space in Brussels dedicated to artists and cultural professionals who wish to delve deeper into their projects, experiment with transdisciplinarity and/or connect their art to the local context. The project's space is found in a building with peculiar history and décor, hosting a multipurpose environment encompassing artists housing and studio units, open community space, and production and communication-based venues. Such hybrid setup enables the inner community to work and live within the project, encourages creating and collaborating, and supports a public outreach.

-
Project by Hectolitre a.s.b.l.





[above]

Pia Louwerens - performance at A.PASS end-communication at Hectolitre, February 2019.

[opposite]

"Radio Panik" at Hectolitre, November 2019.

Patrice Qi, performance in frame of the Residence of Reflection at Hectolitre, April 2019.

Sabine Sil, vitrine performance at Hectolitre, May 2019.

Jakub Šimčík, performance at Hectolitre, November 2019.

CAFE EUROPA

An ephemeral structure in public space dedicated to bond together new technologies, art and citizen's empowerment. As a part of the network of dozen similar initiatives around Europe, the Cafe Europa generated trans-spatial programme experimentation and exchange, which was running intensively over the period of two years.



[above]
Café Europa in Mons, ECoC Mons2015

[opposite]
Café Europa, interior view, 2014-2015

2007-2014

ARS KOZARA

-
programme director

A land art laboratory taking place in a forest near the “Victory”, the famous Yugoslav monument by architect Dušan Džamonja at National park of Kozara. The programme was based on artistic ecology, authonomy, and self-organisation, and happened through eight anual editions with more than 200 participants coming from all around the world.

-
Project by “Tač.ka” art association.





[above]
3rd Arskozara, artists Nela Hasanbegović and
Lana Čmajčanin at work, 2009.

[opposite]
8th Arskozara, 2015.
"Landscape", the work of artist Sanja Tomašević.

CURRICULUM VITÆ

MLADEN BUNDALO

[as of April 2023]

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1070 Anderlecht,
Belgium

Education

- **Bachelor:** 2005-2009 **Academy of Arts Banja Luka**, Bosnia and Herzegovina. Department of fine arts, studio of printmaking
- **Master 2:** 2009 - 2011 **Faculty of Fine Arts in Brno**, Republic Czech. Department of Video - Multimedia - Performing arts

Exhibitions and screenings

#2023

- "Reasons Unknown", solo video-screenings at Hectolitre art space, Brussels
- Screening at Ethnographical Museum in Belgrade (Nenad), Belgrade
- International Film Festival Transcending Borders (Nenad) – Paris, France [French premiere], 2023

#2022

- 21st Zagreb Film Festival, Festivals in the Spotlight programme, Zagreb, Croatia, 2022
- U-STRUCTURE, a group show at Contemporary art center in Gjilan, Kosovo (curated by Kushtrim Zeqiri)
- BL art, film screening (Nenad), DKC Incel, Banja Luka, Bosnia
- NOTHING IS GARANTUED: Exhibition of Bosno-Futurism, group show at Summerhall, Edinburg (curated by Jonathan Blackwood)
- "Our liquid territories", Mayboom art space, group show curated by Jesse Van Winden, Brussels, Belgium
- 14th Millennium International Documentary Film Festival, official selection (Nenad), Brussels, Belgium [Belgian premiere]
- South East European Film Festival, official selection (Nenad), Los Angeles, USA, [USA premiere]
- 16th International short and Independent Film Festival Dhaka, competition programme (Nenad), Dhaka, Bangladesh, [Bangladesh premiere]
- ZVONO exhibition of artists finalists, KRAK center for contemporary culture, Bihac, Bosnia
- IDFF Punto De Vista, official selection (Nenad), Pamplona, Spain

#2021

- ****bilderfahrzeuge****, group show curated by Feux-pâle, Bruxelles
- 10th BANEFF (Nenad), Stockholm
- 33 Aguilar International Film Festival, competition programme (Nenad), Aguilar de Campoo
- International Film Festival Kinenova (Nenad), Skopje
- 31th Film Festival Cottbus (special selection) (Nenad), Cottbus
- Art of freedom (expo), CON-TEMPORARY ART OBSERVATORIUM, Lavagna, Genova
- 27th MedFilm Festival, competition programme (Nenad), Roma
- 25th Ji.Hlava IDFF, competition programme (Hypermigrations), Jihlava
- 27th FAF, Festival of Authors Film (Nenad), Belgrade
- BIDEODROMO, International Experimental Film and Video Festival (Hypermigrations), Bilbao
- 30th International Festival of Ethnological Film, competition programme (Nenad), Belgrade
- MIOB – Moving Images – Open Borders, online platforme
- SIMULTANEITIES, group exhibition hosted by Feux-Pâles, Bruxelles
- XYZ, group exhibition at iMAL Bruxelles,
- FEKK, Ljubljana Short Film Festival, Balkan competition programme (Nenad), Ljubljana
- 28th European Film Festival Palic, Subotica
- Film "Nenad" screening and talk by VizArt Film, CineStar, Banjaluka
- 14th Mediterranean Film Festival Split, short competition programme (Nenad), Split
- 44th Norwegian Film Festival, International competition (Nenad)
- GoShort - International Short Film Festival Nijmegen, documentary competition (Nenad), Nijmegen

#2020

- IDFA, Amsterdam, short documentary competition programme (Nenad)
- iMAL – Art Center for digital cultures & technology, Brussels, artist-in-residence
- 26th Sarajevo Film Festival, documentary competition programme (Nenad)
- Rencontres Internationales, festival cinématographique (Hyperinflation), Paris

#2019

- "Hectolitre", Artists in Residence exhibition, Brussels
- 9th Cairo Video Festival (Hyperinflation), Cairo, Egypt
- "Bosnian Videoart Café", Moskou Festival #2, Brussels

#2018

- "3,6x10^22", Cultural Center, Trebinje, Bosnia-Herzegovina [solo show]
- "XVII INTERBIFEP", Tuzla, Bosnia-Herzegovina
- "From Diaspora to Diversities", Remont gallery, National Museum of Montenegro - Gallery Miodrag Dado Djuric (curated by Miroslav Karic)
- "No Budget Biennale - Euroazia/Provizum", Charlama gallery, Sarajevo
- "Now&After'18" (Autonomous Reality), video art fest (Hyperinflation), Moscow

#2017

- "Moving Chronotopes", Remont gallery, Belgrade, 2017

(curator: Miroslav Karic) [Solo show]

- "4th International Art Symposium", Neustadt W.S., Germany

#2016

- "From Diaspora to Diversities", Remont gallery, Belgrade, 2016 (curator: Miroslav Karic)
- "artvideoKOELN", 10th CeC, Indian Council for Social Science Research, Shillong, Meghalaya, India
- "From Diaspora to Diversities", National gallery of Macedonia, Skopje, 2016 (curators: Miroslav Karic, Darka Radosavljevic)

#2015

- "SHARE – too much history, MORE future"1, National Museum of Montenegro, Cetinje, Montenegro
- "SHARE – too much history, MORE future", Museum of Contemporary Art, Banja Luka, Bosnia and Herzegovina
- "Vidéographies", Digital and Experimental Images Festival, screening curated by Pierre Courtin, Théâtre de Liège, Liège, Belgium
- "SHARE – too much history, MORE future", Plzen2015 - European Capital of Culture2015, Plzen, Czech Republic

#2014

- "SHARE – too much history, MORE future", Charinthean Museum of Modern Art, Klagenfurt, Austria
- "SHARE – too much history, MORE future", Museum of Contemporary Art, Zagreb, Croatia
- "SHARE – too much history, MORE future", Museum of Modern Art, Ljubljana, Slovenia
- "SHARE – too much history, MORE future", The Cultural Center of Belgrade, Serbia
- "SHARE – too much history, MORE future", Austrian Gallery Belvedere, Vienna, Austria
- "9th – International Videoart festival namaTREba" in Trebinje, Bosnia and Herzegovina
- "SHARE – too much history, MORE future", Cinema Andreasstadel, Regensburg, Germany
- "SHARE – too much history, MORE future", Bosnian National Gallery, Sarajevo, Bosnia and Herzegovina

#2013

- "I can be outrageously patient", Kuca Legata, Belgrade, Serbia (curator: Predrag Terzic)
- "ArsKozara", Museum of Kozara, Prijedor, Bosnia and Herzegovina

#2012

- "20 years of KulturKontakt Austria", Vienna art fair, Vienna, Austria
- "Between real and reality", Third Belgrade gallery, Belgrade, Serbia (curator: Jelena Veljkovic)
- "Dialog", Center for printmaking, Belgrade, Serbia
- "Artists in residence", Art point gallery, Vienna, Austria
- "Individual strategies", Colegium Artisticum, Sarajevo, BiH (curator: Una Popovic)
- "Atelier Banja Luka", Tranzitdisplay, Prague, Czech Republic
- "We shall speak when we see each other", Tac.ka group in Zvono cafe-gallery, Sarajevo, BiH
- "Artist in residence 2012" - Kultur Kontakt Austria, Vienna, Austria
- "Subjektive Empfindlichkeiten. 5 Positionen", Künstlerhaus, Vienna, Austria (curator: Elio Krivdic)

#2011

- "Crazycurators Biennale III", Vasváry-ház, Pecs, Hungary (coordinator: Rita Varga – AAA)
- "Minimum-Maximum", Museum of Republic of Srpska, Banja Luka, Bosnia and Herzegovina
- "Ars Kozara documentation", Magacin, Belgrade, Serbia (organisation: Dom omladine and nKa)
- "Oslo Video art symposium", Atopia film and videokunst gallery, Oslo, Norway (curator: Igor Bošnjak)
- "CCBIII", Center of Culture Zamek, Poznan, Poland
- "Multiplace", new media art festival, Brno – Bratislava – Budapest – Nantes – Cluj – Reykjavík
- "La Biennale du Film Exposé", Paris-Montreuil, France (curator: ETCaetera)

#2010

- "ETCaetera" web residence: <http://www.yourworldoftext.com/going>
- "Cynet art", Trans-Media-Akademie Hellerau Dresden, Germany (project manager: Thomas Dumke)
- "Zvono" award exhibition, Museum of contemporary art of Republic of Srpska, Banja Luka, Bosnia and Herzegovina
- "Crazycurators biennale", Bratislava (curator: Darka Radosavljevic)
- "Self – Imaging", Cologne, Germany (curator: Wilfried Agricola)
- "Invent i Tura", Banja Luka – Mostar, Bosnia and Herzegovina (curator: Karin Gudrun Rolle)
- "Video Channel", Cologne, Germany
- "Videos under volcano", CAM Casoria, Museum of contemporary art, Naples, Italy
- "New Media Fest'2010", Cologne, Germany - Day 046 – week 08 VideoChannel interviews
- "Salon of Film & Video ART", Oslo, Norway (2010) (curator: Igor Bošnjak)
- "BH Video Art", Photon gallery, Ljubljana, Slovenia (2010) (curator: Igor Bošnjak)

#2009

- "Between natio – globalism and shamanism", V.I.P. ART gallery, Belgrade, Serbia, 2009 (curator: Jelena Veljkovic) [Solo show]
- "BiH contemporary art against dead rabbits", Cultural Center Banski Dvor, Banja Luka, Bosnia and Herzegovina (curator: Igor Bošnjak)
- "Experimental Cinema", BiH video art selection, Rauland, Norway (curator: Igor Bošnjak)
- "Query" – online art project, starting in September in Munich, Germany (<http://www.queryonline.net>)
- "nama Tre.ba III", international video art exhibition, Trebinje, Bosnia and Herzegovina (curator: Igor Bošnjak)
- "Videofizz" (Early melons), Bratislava, Slovakia
- "An Imaginary pavilion of BiH", Palazzo Forti, Verona, Italy (curators: Aurora Fonda and Claudia Zini)
- "An Imaginary pavilion of Bosnia and Herzegovina", Art Verona 09, Verona, Italy (curators: Aurora Fonda and Claudia Zini)
- "Vägska 2009", Leksand, Sweden
- "Prints – impressions", II prints salon, gallery GKS, Metkovic, Croatia (curator for BiH: Halid Tikveša)
- "Videoart from Bosnia and Herzegovina", Visualcontainer TV, www.visualcontainer.org, Milano, Italy (curator: Igor Bošnjak)
- "Videoart from Bosnia and Herzegovina", Video channel, Cologne, Germany (curator: Igor Bošnjak)

- "Minimun maximum", Cultural center Banski dvor, Banjaluka, Bosnia and Herzegovina (curator: UAA)
- "Faces-Places", The Fine art gallery in Tallahassee Community colage, Florida, USA (selectors: Nenad Zeljc, Zoran Banovic, Milan Krajnovic)
- "Faces", Museum of Kozara, Prijedor, Bosnia and Herzegovina, 2009 (gallery council: Branko Miljuš, Predrag Marjanovic, Dragan Topic, Vladislav Mankanjc) [Solo show]

#2008

- "Imaginary pavilion of Bosnia and Herzegovina", SK Vrbas, Banjaluka, Bosnia and Herzegovina (curator: Tac.ka)
- "International symposium of art", Neustadt, Germany (curator: Ralph Gelbert)
- Final exhibition of the "Zvono" award, Museum of contemporary art in Banjaluka, Bosnia and Herzegovina (jury: Slaven Tolj, Ana Nikitovic, Asja Mandic, Mladen Miljanovic)
- "International exhibition of small prints", Tetovo, Macedonia
- "Prints from the Art academy in Banja Luka", Smederevo, Serbia (selectors: Nenad Zeljc, Zoran Banovic, Milan Krajnovic)
- "namaTRE.ba", International videoart exhibition, Trebinje, Bosnia and Herzegovina (curator: Igor Bošnjak)
- "XIII Interbifep", Tuzla, Bosnia and Herzegovina
- "Parallel events to Manifesta7", Trento, Italija (curators: Luigi Penasa and Marta Angelini)
- "Exhibition of small prints", Galerija graficki kolektiv, Belgrade, Serbia (jury: Branimir Karanovic, Ranka Lucic Jankovic, Tarko Smiljanic, Ljiljana Cinkul)
- "Drawings", Art academy in Banjaluka, Bosnia and Herzegovina, 2008 (gallery council: Veso Sovilj, Nenad Zeljc, Siniša Vidakovic) [Solo show]

#2007

- "With one's head onto the wall", Gallery96, Prijedor, Bosnia and Herzegovina (curator: Tac.ka)
- Exhibition of artistic documentation, "Ars Kozara 2007", Gallery96, Prijedor, Bosnia and Herzegovina (curator: Tac.ka)
- "Drawings", Art academy in Banjaluka, Bosnia and Herzegovina, 2007 (gallery council: Veso Sovilj, Nenad Zeljc, Siniša Vidakovic) [Solo show]
- "Ars Kozara07", Banski dvor, Banjaluka, Bosnia and Herzegovina (curator: Tac.ka)
- "Artistic future of the city Prijedor", Gallery96, Prijedor, Bosnia and Herzegovina (gallery council: Predrag Marjanovic, Veso Sovilj, Tihomir Ilijašević)
- "11 young artists from Prijedor", Cultural Center, Novi Grad, Bosnia and Herzegovina

#2006

- "People and machines", Theater in Prijedor, Bosnia and Herzegovina, 2006 (jury: Veso Sovilj, Nenad Zeljc, Siniša Vidakovic) [Solo show with Miroslav Stakic]

Writings

- "Hypermigrations", experimental essay/video script, 2020
- "Nenad", film script, 2020
- "Hyperinflation", essay, Documenta – journal for performing arts, Gent, Belgium, 2019
- "Uncertainty: Disturbance in Finance and Art", essay,

self-publishing, 2019

- "Art, Gravity and Thoughts", essay, self-publishing, 2017
- "[R]Evolution of exhibiting models", Dajan Spiric and Mladen Bundalo, Grafid, Banja Luka, 2011.
- "A dilettante discourse", exhibition text, Artycok.tv, Prague, 2011
- "Converging?", text for the exhibition of Miroslav Stakic, MoCA RS, Banja Luka, 2011
- "Video textuality", text for the 4th namaTREba, international video art festival, Trebinje, 2010

Presentations / Artist talks

- Hectolitre art space, presentation of the auto-produced works, Brussels, 2023
- ARBA Bruxelles, presentation of the film NENAD, 2021
- KUMA international, post-conflict societies, Sarajevo-Banja Luka, 2021
- Baltan Laboratories, Hyperinflation, ZOOM talk, 2020
- KUMA international, post-conflict societies, Sarajevo-Banja Luka, 2019
- "Research in arts", Academy of Fine Arts in Trebinje, Bosnia-Herzegovina, 2018
- "Virtual museum", Occupy culture, Centre de la Gravure et de l'Image imprimée, La Louvière, Belgium, 2016
- "Artists talk", Adela Jušić and Mladen Bundalo, PCAP (Post Conceptual Art Practices) StudyProgram, prof. Marina Grzinic, Academy of Fine Arts, Vienna, 2012
- "Tac.ka" (Multiplace, new media art festival), Enter gallery, Bratislava, Slovakia, 2011
- "Tac.ka" (Multiplace, new media art festival), House of art, Brno, Czech Republic, 2011
- "Artist talk.eu" (MoCA Banja Luka), Project of Museum of transitory art based in Ljubljana, Slovenia, 2010
- "ArtZeppelin", Gallery Terzic, Banja Luka, Bosnia and Herzegovina (organized by Protok collective), 2010
- "Play Brno (part 6)", FaVU Brno, Czech Republic, 2009

Coordination, curatorial work

- "Hectolitre", art space project in Brussels, 2018-ongoing, www.hectolitre.space
- "Cafe Europa", project within Mons2015 - European Capital of Culture, 2013-2016
- "Moving Chronotope", art project, 2010 - ongoing
- "Ars Kozara" 07/08/09/10/11/12/13/14/15, Tac.ka, and art-art in nature, Mrakovica, Bosnia and Herzegovina, Tac.ka art group, 2007-2015
- "A Dilettante Discourse", online exhibition at Artycok.tv, Prague, 2011
- Cyber Gallery "Art Zeppelin", web based project, Dajan Spiric, Igor Sovilj and Mladen Bundalo, 2010
- "Subcritic", blog (www.subcritic.blogspot.com), Bojana Tamindzija and Mladen Bundalo, 2010
- "No Exhibition", web project, Tac.ka art group, 2008/09/10
- "BiH Art League", Tac.ka art group, net projekat, 2009
- "Reanimation", Art festival in Ljubija, Bosnia and Herzegovina, 2007
- "Imaginary pavilion", project, Tac.ka art group, Venice, Italy, 2007

Awards and grants

- Special mention for the film NENAD at International Film Festival Transcending Borders in Paris (France), 2023.
- Grant from Ministry of Civil Affairs for the "Every time you leave, you are born again", 2022.
- Grant from Ministry of Culture of RS for the "Every time you leave, you are born again", 2022.
- Award for the best short documentary film at 10th BANEFF (Nenad), Stockholm, 2021.
- Films Lab, support for the project realization by CFWB (Le Centre du Cinéma et de l'Audiovisuel de Fédération Wallonie-Bruxelles), 2019.
- Grant from Ministry of Culture of RS for the ArtKozara project - Tac.ka association, 2007, 2008, 2009, 2012, 2013, 2014, 2015
- "Minimum – Maximum", the best work, with the Tac.ka, 2011
- "Zvono" (YVAA) award, final selection, (Tac.ka group under the pseudonym of Igor Sovilj), 2011
- "Zvono" (YVAA) award, final selection, 2010
- European Cultural Foundation, grant for the ArsKozara project, Tac.ka association, 2009
- "Award for print" by Museum of Kozara in Prijedor, 2009
- "Award for drawing" by Art academy in Banjaluka, Bosnia and Herzegovina, 2008
- "Zvono" (YVAA) award, final selection (with the art group Tac.ka), 2008
- "XIII INTERBIFEP", Grand diploma for printmaking, Tuzla, Bosnia and Herzegovina, 2008 (jury: Bisera Valeva, Radmila Kostic, Fatima Maslic), 2009

Videography / Filmography

- "Le Mot", film-essay, 06'00", 2023
- "The Duck Day", video-essay, 06'00", 2021
- "Hypermigrations", video-essay, 15'00", 2021
- "Nenad", short documentary, 22'03", 2020
- "We have seen what we thought was unseeable", video, 07'03", 2019
- "Uncertainty principle" - video essay, HD, 05'00", 2018
- "Hyperinflation", animation essay, HD, 08'36", 2018
- "Chronique d'un printemps" - video essay in 5 parts, HD, 25'15", 2018
- "Chronotope", video animation, HD, 05'03", 2017
- "Why do you want to marry?", HD, 09'52", 2015
- "How is in Vienna?", five DVD pal videos, total time 02h13'05", 2012
- "Two-channel friendship", two DVD pal videos, 24'08", 2011
- "ArsKozara", DVD pal, 00:07:07, 2011
- "Prijedor bus stop – Banja Luka bus stop", DVD pal, 52'50", 2010
- "Self-imaging", DVD pal, 04'38", 2010
- "Simulating dualism", DVD pal, 03'55", 2009
- "Anti-ceremonial proclaim planet Earth", two DVD pal videos, 07'56", 2009
- "Fear smelting", DVD pal, 06'29", 2009

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