KUMA INTERNATIONAL SUMMER SCHOOL ON CONTEMPORARY ART FROM BOSNIA AND HERZEGOVINA

VISUAL ART, DESIGN, PHOTOGRAPHY, FILM AND THEATRE FROM A POST-CONFLICT SOCIETY

www.kumainternational.org

Sarajevo, June 25th - 30th 2018
COURSE LEADER

Claudia Zini, founder and director of Kuma International

Claudia Zini is an Italian art historian and curator, focusing her professional interests primarily on artistic positions that engage with war memories and identity in post-conflict societies such as former Yugoslavia. She is currently a PhD candidate student at the Courtauld Institute of Art in London with a thesis titled “Post-War Negotiations: Art from Bosnia and Herzegovina in the Global Fields”. She holds a bachelor's degree in History and Conservation of Art from the University of Padova, Italy (2008), a Diploma in History and Philosophy of Art from the Kent University, England (2008) and a master's Degree in art history from Ca' Foscari University in Venice, Italy (2011). In 2015, she obtained a Diploma in Islamic Studies from the University of Sarajevo. She gained her first experience as a curator of the exhibition The Imaginary Pavilion of Bosnia and Herzegovina in 2009 in Verona, Italy. Between 2012 and 2013 she worked in the A plus A Gallery in Venice, curating the exhibitions of Bosnian artists Ibro Hasanović and Mladen Miljanović, among other projects. She lives in Sarajevo where she collaborates with Duplex100m2 gallery and Ars Aevi Museum of Contemporary Art. Her latest curatorial projects include the exhibition Mevludin Ekmečić. Drawing the War: Bosnia 1992-1995 presented in Sarajevo in 2017 at the Duplex100m2 gallery and at the Bosniak Institute - Adil Zulfikarpašić Foundation and co-produced by the Bosniak Institute - Adil Zulfikarpašić Foundation and the WARM Foundation. In 2018 she founded Kuma International - Center for Visual Arts from Post-Conflict Societies.

PROGRAM DESCRIPTION

The Miracle of Miracles: Sarajevo and the last episode of the ‘Yugoslav’ Contemporary Art Scene
Marko Ilić

Once a symbol of reconciliation, co-operation and co-existence between diverse cultural, ethnic and religious communities, Sarajevo, the former capital of the Socialist Republic of Bosnia & Herzegovina, is today associated with destruction, bloody civil war and the longest siege in the history of modern warfare. But in the years prior to the events that have come to shape stereotypes of Sarajevo as a depressed, passive and lethargic victim of ‘Balkan’ multiculturalism, the city became one the most important cultural centres in Yugoslavia. For decades understood by Yugoslavia’s most developed centres as a provincial, traditional and isolated city, during the 1980s Sarajevo began to nurture forms of self-organisation that rendered the ‘local’ a focus of popular culture and secured Bosnia’s claim for cultural recognition. In my paper, I focus on the city’s hitherto overlooked contemporary art scene during this period. I examine the emergence of the Zvono collective in parallel with the Sarajevo’s notorious ‘New Primitives’ subcultural scene and alongside the practice of Jusuf Hadžifejzović. To this end, I follow the events that led to the final, and in some respects most decisive episode of Yugoslavia’s contemporary art scene – the Yugoslav Dokumenta, that miraculously took place in Sarajevo in the wake of the country’s disintegration.

Marko Ilić is a Leverhulme Early Career Fellow at UCL SSEES. His current research project explores the intersections between contemporary art and politics in post-socialist societies, focusing on the post-Yugoslav context. This project stems from his PhD, which was the first comprehensive study of Yugoslavia’s alternative art spaces between 1965-1989, known as Students’ Cultural Centres. He has a forthcoming article in Third Text and contributed a chapter to Collaboration and its (Dis)Contents (Courtauld Books Online, 2017). He is also currently working on a monograph titled Self-Management: The New Art Practice in Yugoslavia, 1966-1989. Before joining SSEES, he worked as an Associate Lecturer at the Courtauld Institute of Art and as a Teaching Fellow in Art History at Newcastle University. 
https://www.ucl.ac.uk/ssees/marko-ilic
Art and design in Sarajevo under the siege
Irfan Hošić

The lecture gives insight into the cultural landscape of besieged city from 1992 to 1995 with a focus on art and design production. During the period of scarce life circumstances, cultural events have been perceived as a vehicle of rising of moral and catalyst of defence spirit, while graphic design production overtook the role of diplomatic efforts at international level. Listed cultural events and artefacts in this lecture attempt to reconstruct the primary structure of cultural life from that period with comparison model to the period of Yugoslav socialism and period that followed the war.

Theatre during the siege
Zulfikar Filandra

This course will explore in detail the context and the practice of the phenomena of theatrical production in Sarajevo during the Siege of Sarajevo – the so-called, “Theatre under Siege”. Also, the course will explore the legacy and relevance, both in practice and in theoretical perceptions, of this phenomenon in relation to Bosnian theatrical production during the first decade after the war – and with regard to contemporary theatrical production.

Zulfikar Filandra (1989, BIH) is a film and theatre-maker based in Sarajevo. Educated at Griffith College Dublin, Academy of Performing Arts Sarajevo, Faculty of Electrical Engineering Sarajevo. Collaborator and member of several local and international art collectives collaborated with all the relevant mainstream cultural institutions in Sarajevo and active in Sarajevo’s underground art scene. Besides directing, worked as a musician, actor, producer, promoter, photographer, lecture organizer. In theatre, worked with texts of Sartre, Beckett, McDonagh, Ibsen, and on several personal projects. As a member of the youngest generation of Bosnian directors his topics touch on the legacy of war in Bosnia but also a more intimate experience of living in contemporary times and the position of a small culture like Bosnia in a globalized world. He is currently working on several film projects.
https://vimeo.com/zulfikarfilandra

Aesthetics of Crisis in post-war Bosnia and Herzegovina
Irfan Hošić

Artistic production in Bosnia and Herzegovina in last few decades is strongly determined by post-socialist, post-industrial, post-war and post-genocide elements. Social and political context shaped by conflict, transition and war, serves as a tragic playground for the artistic imagination. Some of the areas bespoken through artistic expression deal with the issues of social decay, instability, failure and precariousness. This lecture presents some of the key artists who work in the specific atmosphere of Bosnia and Herzegovina nowadays, whose artworks are interpreted within the mentioned context of the failure of the system.

Irfan Hošić completed his PhD thesis at the Department of Art History at the Faculty of Humanities and Social Sciences, University of Zagreb. His field of research is the art of Bosnia and Herzegovina in the 20th century. He was a co-curator of the Pavilion of Bosnia and Herzegovina at the 55th Venice Biennale (2013). Hošić is an assistant professor at the Textile Department at the University of Bihać, where he teaches Art History and Modern Art and Design. He also works as an art critic and a freelance curator.

The Forensic Turn: Art and Aesthetics in post-conflict Bosnia and Herzegovina
Stephenie Young

In the late 20th and early 21st centuries how we witness war, and its aftermath has fundamentally shifted from a reliance on texts and eye-witness testimony to a focus on scientific evidence and proof. This is referred to as the “Forensic Turn,” where forensic science is thought of as the best way to find out the truth of what happened in the wake of a violent act. And as part of this “turn” many artists have started to utilize forensic evidence as an interpretive model for representing and interpreting violence and trauma. For this lecture, I will present an overview of the concept of “forensics” and explain how it has come to play a vital role in how we talk about and understand the aftermath of the war in Bosnia. We will look at the work of several contemporary artists from the region who are working with photography, film/video, installation, and drawing such as Šejla Kamerić, Ziyah Gafić, Vladimir Miladinović, and Ibro Hasanović and discuss how they create works that challenge the status quo and redefine the way that war and its aftermath is represented.
Helpful links:

The Art of Post-War Trauma

Quest for Identity
https://vimeo.com/8631824

Investigating Bosnian War Crimes
https://www.youtube.com/watch?v=cSkE_KbbZt8

Forensic Architecture
https://www.forensic-architecture.org/

Stephenie Young is a professor of comparative literature at Salem State University (SSU) in Massachusetts, USA where she lectures on topics including visual and material culture and contemporary literature from Latin America and Eastern Europe. She also serves as a faculty research fellow for the SSU Center for Holocaust and Genocide Studies. She has also been a fellow for the United States Holocaust Memorial Museum in Washington D.C. She has presented her work throughout Europe and the Americas and has published widely in international venues including journals such as Dissidences, The New Centennial Review and Asymptote. Among her current projects are a co-authored book and video project on the question of evidence in the post-war era in former Yugoslavia through the artwork of Serbian artist Vladimir Miladinović and a collaborative multimedia project (photography, painting, text) on nostalgia and ruins in post-Soviet Georgia. She is also a co-organizer of a multidisciplinary working group based in Zurich, Switzerland concerned with issues of landscape (memoryscapes), forensics and aesthetics in the global south. Forthcoming is her book on post-conflict artistic representation titled The Forensics of Memorialization: Visual Culture and Memory Politics in Former Yugoslavia.

www.stephenieayoung.com/

The art of remembering the past: reimagining the stories and images of the places of pain and (be)longing.

Hariz Halilovich - Adis Elias Fejzić

The presenters of this workshop, an anthropologist and a visual artist, discuss the role of the artistic, imaginative and creative in the documentary, ethnographic and scholarly—and vice versa—and how the fusion of the different disciplinary approaches can inform and enrich learning and research approaches to dealing with the past in the Balkans, with a particular focus on Bosnia and Herzegovina. The questions, conclusions and insights discussed in the workshop come largely from the authors’ research project on the memories of war, genocide and displacement and the resulting multi-media exhibition “Places of Pain: Recognising the Pain of Others”—exhibited in Sarajevo, Melbourne, Brisbane, Vienna and St. Louis (with more exhibitions underway). By discussing a creative fusion of documentary and imaginary representations of social, spatial and affective memory landscapes in conflict and post-conflict contexts, the paper considers how art exhibitions can be used both as a research approach and a collaborative research outcome in projects dealing with the past. In the iterative process, fixed narratives and material memory exhibits get complimented, re-appropriated and amended by different audiences, ranging from engaged outsiders to those whose stories feature in the actual exhibition. Based on this feedback, the authors have been encouraged to rethink the entrenched dichotomy between the scholarly and the artistic in research, teaching and debates about transitional justice and the past. Consequently, they advocate a new open-ended approach, which pushes the boundaries between the notions of subjective and objective, ethics and aesthetics, individual and collective, local and global and past and present. By mixing photographs, text, documents, graphics, drawings, sound and video in reconstructing the fragmented realities in their exhibition, the authors call for the recognition of the resilience of ordinary people and the acknowledgment of ‘ordinariness' and individuality of those who have posthumously been put into collective categories, mass graves and war statistics, or elevated to the abstract status of nation’s martyrs.

Hariz Halilovich, PhD, a social anthropologist and author, is Associate Professor at the Social and Global Studies Centre, RMIT University, Melbourne. His main research areas include place-based identity politics, politically motivated violence, memory studies and forced migration. His award-winning book Places of Pain was published by Berghahn: New York–Oxford (2013hb/2015pb), while his recent book Writing after Srebrenica was published by Buybook: Sarajevo (2017).

https://www.rmit.edu.au/contact/staff-contacts/academic-staff/h/halilovich-associate-professor-hariz
Adis Elias Fejzić, PhD, is a visual artist and sculptor based at the Queensland College of Arts, Griffith University, Brisbane (Australia) and currently visiting scholar at the Academy of Arts, Sarajevo. His creative work spreads from the sculptural reinterpretation of stećak, the Bosnian medieval tombstones, to memorialisation of the recent Bosnian past to socially engaged art performances and exhibitions in Australia, Europe and the USA. www.addis-aef.com.au

Art as a powerful tool for (re)creating and fostering cross-cultural dialogue in the Balkans
Emina Omanović

Last decade was marked by an increased interest of scientists and researchers for the role of art and culture in the reconciliation processes and as a potential catalyst for change in post-conflict zones. As in the rest of the world, the art scene in the Balkans was often a response to social circumstances in this area. After the conflicts in former Yugoslavia at the end of the last century (1991-95), a multi-faceted, multi-cultural, multi-national and multi-religious society needed to heal and rebuild broken bonds. Politics was often obstructing the process; however, arts and culture were putting efforts into creating a path towards dialogue. This presentation investigates how art, cultural events, cultural institutions and individuals were dealing with the recent past and are still recreating and fostering cross-cultural dialogue in Bosnia and Herzegovina. It will stress the advantages of multicultural society while examining how art can contribute to sustain or promote social cohesion, bridge the gaps in cross-cultural dialogue and improve relations. It will give examples on how art projects which were developed in Bosnia in the past twenty years (Biennial of Young Artists of Europe and the Mediterranean, Duplex100m2 Gallery, Sarajevo Winter Festival, Choir Pontanima, Cultural Center Abrasević, among others) have helped audiences express emotions, re-examine the past, and improve communication and peacekeeping process in an unstable, post-conflict society.

Emina Omanović was born in Sarajevo in 1985. She graduated in Psychology from the Faculty of Philosophy of the Sarajevo University in 2010 and obtained her master’s degree in Business Administration from the International University of Sarajevo in 2018, focusing on management of cultural institutions in Bosnia and Herzegovina. She has worked for numerous cultural projects in BH and abroad (PR and organizer of the programs of the Sarajevo Winter Festival from 2004 to 2008 and editor of the Festival catalogue from 2004 to 2011; coordinator of BH artists at the Biennial of Young Artists of Europe and the Mediterranean in Naples, Bari and Skopje; leader of creative workshops at Kid’s Festival; organizer of programs at the International Book Fair in Sarajevo, editor of one book of poetry and catalogues of BH publishers and booksellers at the Book Fairs in Washington DC and Frankfurt) and collaborated in cultural projects with RAI (Italian National TV) and Al-Arabi magazine (Major cultural magazine in the Arab world). She was a co-founder of the First Sarajevo International Guitar Festival. From 2015 until 2017, she was Secretary General of ABACUS (Asian Bosnian-Herzegovinian Association for Cooperation, Understanding and Solidarity). She was executive producer of Sarajevolution, a documentary film about cultural life in Sarajevo. She completed the educational program “Managing the Arts: Marketing for Cultural Organizations” organized by Leuphana University of Lüneberg and Goethe Institute. Since 2010, she has been employed at the Embassy of the State of Kuwait in Sarajevo.

Sarajevo Center for Contemporary Arts in Sarajevo. A legacy.
Lejla Hodžić

SCCA (Soros Center for Contemporary Art) was founded by the Open Society Fund Bosnia and Herzegovina at the end of 1996. Since 2000, SCCA (Sarajevo Center for Contemporary Art) has operated as an independent, non-profit professional organization. In 1998 SCCA established pro.ba* multimedia – video, film and TV – production department. From its beginnings, SCCA has produced and organized numerous exhibitions, art actions, workshops, seminars, lectures and presentations in Sarajevo, Bosnia and Herzegovina and abroad; the Center has supported the production of artworks, produced a number of multimedia works, art videos and films, published catalogues and other art publications, and assembled art documentation. http://scca.ba/about

Lejla Hodžić was born in 1973, in Sarajevo, Bosnia and Herzegovina. Graduated at the Academy of Fine Arts Sarajevo, Department of Graphic Design. Works in the field of contemporary arts in Bosnia and Herzegovina and abroad from 1993 (Obala Art Center Sarajevo 1993-94, Sarajevo Center for Contemporary Art program coordinator for visual arts 1997-2003). From 2000 actively involved in MSE (Middle-South-East) network of curators and artists. From 2004 works as a costume designer for films and theatre. Member of Association of Applied Artists in Bosnia and Herzegovina (ULUPUBIH), Association of Filmmakers in Bosnia and Herzegovina (UFRBIH) and Association of Costume and Fashion Designers (MODIKO). Lives in Sarajevo.
THE SIEGE
A film by Rémy Ourdan
Directed by Rémy Ourdan & Patrick Chauvel
Produced by Blanche Guichou

At the end of the 20th century, Sarajevo endured the longest siege in modern history. THE SIEGE is a film about the people who lived through it, about the human experience of the siege. Through Sarajevo and beyond Sarajevo, it is the story of a surrounded city, battle and resistance. "The Siege," tells the universal story of how civilization faces a terrible challenge to its existence and the struggle for its survival. Sarajevo resisted and survived. THE SIEGE describes a vertiginous descent into war. Sarajevo was a European city, a crossroads between East and West, a multiethnic and tolerant city. When the fighting began, Sarajevo was the unarmed capital city of a state without an army. For Sarajevans, the war came as a surprise. The city was besieged for almost four years. A siege is a unique phenomenon in a war: the entire city becomes the frontline, where fighters and civilians struggle and live together. For Sarajevans, their resistance was as much political, intellectual and artistic as it was military. Beyond its survival, Sarajevo stood up for values, for an idea of “coexistence”.

Rémy Ourdan is a journalist, war correspondent for Le Monde newspaper. As a reporter, Remy Ourdan began in 1992 in Sarajevo under siege and covered conflicts in Bosnia and Herzegovina, Croatia, Rwanda, Congo, Eritrea-Ethiopia, Serbia-Kosovo, Sierra Leone, Macedonia, Israel-Palestine, Afghanistan, Iraq, Mexico, Libya, Central African Republic. He lived in Sarajevo and Baghdad. He also covers post-war, human rights and international criminal justice issues, and is working on international jihad. He is the president of the WARM Foundation on Contemporary Conflicts, based in Sarajevo. He is the author and co-director of the film The Siege (2016).

www.remyourdan.com

HEIMWECH/NOSTALGIA
A documentary film by Ervin Tahirović
80 Minutes, AT 2017
Produced by Horse&Fruits

When Ervin Tahirović dreams of Foća, then in his mind’s eye, he sees images of a city that no longer exists — and meets relatives who no longer live there. After more than twenty years, the filmmaker travels back to his lost homeland, from which he had to flee as a child during the Bosnian War. Heimweh traces the bewildering state of flight and in doing so, tells of the processing of a personal history — a process that is inherent to the film itself.
https://vimeo.com/258084240


SNOVI
A film by Reshad Kulenović

SNOVI is the 15-minute fictional account of a Bosnian composer, struggling to cope with the aftermath of the Serbian aggression in the 1990’s. His memories interweave in fragments, forming a mosaic of a painful past not yet understood or realized. The film’s unique structure and stunning cinematography explore the conscious and subconscious ways we confront trauma, blurring the line between imagination and memory, nightmares and dreams. Filmed entirely in Sarajevo, Bosnia. SNOVI is the result of cross-cultural collaboration. The production team includes a Cannes-winning cinematographer and internationally acclaimed actors. The Providence Journal raved about SNOVI: “... this multi-award winning short packs a bigger emotional wallop than any movie you’re likely to see this year, even with the subtitles”.

Reshad Kulenović is a writer/director based in Bosnia and the United States. His short film Snovi (2010) played 20 international film festivals and was nominated for a 2011 Student Academy Award and won the
Grand Jury Prize at the Oscar-qualifying Rhode Island International Film Festival. He was the RISCA (Rhode Island State Council of the Arts) Film Fellow for 2011-2012. His documentary 100 Million Dollar House, set in Israel and the West Bank, premiered at the 2015 Rhode Island International Film Festival and received an award from the Christiane Amanpour Endowment. The documentary was distributed by Al Jazeera Media Network and was screened as a special presentation on PBS (Public Broadcasting Service) in the United States. In 2016 Reshad gave the annual Christiane Amanpour Lecture in International Journalism. He received an MFA in Film Production from Boston University.

ŠTO TE NEMA – Boston
A documentary film by Rialda Zukić
Year: 2018
Length: 8 minutes
Language: English, Bosnian
Producer: Aida Šehović
Director of Photography: Rialda Zukić
Editor: Rialda Zukić
Music: Chris Parerello
Sound: Jorge Muelle

ŠTO TE NEMA – Boston is a short documentary about the 11th iteration of the public monument to the 8,372 victims of the Srebrenica genocide at Boston’s iconic Copley Square in 2016. Consisting of a growing collection of small porcelain cups (fildžani) filled with coffee, ŠTO TE NEMA travels to a different city annually as a nomadic monument. The film follows the artist Aida Šehović, her team of volunteers, and passers-by as they collectively assemble and disassemble ŠTO TE NEMA within one day - July 11th.

Rialda Zukić was born in Srebrenica in 1989. She attended Western Kentucky University, graduating in 2011 with a degree in journalism and German. After graduating, she worked for the Bowling Green Daily News, where she covered police and crime news. She later received a Master of Arts in documentary film and video production from New York University. Rialda directed and produced her first short documentary, Bad Blood, in 2015; the film was screened at a number of film festivals, including the Bosnian-Herzegovinian Film Festival. Rialda has since worked for a variety of news outlets, including PBS NewsHour Weekend, Mic.com, Refinery29, and MTV News.

Art for Justice: Creating Alternative Spaces Through Što Te Nema Public Monument workshop led by Aida Šehović

How do we talk about and heal from genocide?
Why is it that we believe we have no agency?
Who are the custodians of our collective history?

This participatory workshop will explore how ŠTO TE NEMA - an artist led, yet community driven project - uses ritual and politics to create a radical model for a truly public monument. Traditional Bosnian coffee will be made, served and shared on-site.

Aida Šehović is an artist and founder of the ŠTO TE NEMA nomadic monument. The project began as a one-time performance with a presentation of the first 923 collected porcelain cups (fildžani) in 2006. Since then, ŠTO TE NEMA has evolved into a participatory community art project organized in close collaboration with Bosnian diaspora communities in a different city each year. For the past 12 years, ŠTO TO TE NEMA has travelled throughout Europe and the United States and currently consists of more than 7,500 donated cups (fildžani). This year Šehović is working with the Bosnian diaspora in Zürich, Switzerland to bring ŠTO TE NEMA to Helvetia Platz on July 11, 2018. Aida Šehović was born in Banja Luka, Bosnia and Herzegovina, and like thousands of fellow Bosnian Muslims, fled her country due to the threat of systematic violence and persecution in 1992. She lived as a refugee in Turkey and Germany before immigrating to the United States in 1997. Šehović earned her BA from the University of Vermont in 2002 and her MFA from Hunter College in 2010. She received the ArtsLink Award in 2006, the Jacob K. Javits Fellowship in 2007, the Emerging Artist Fellowship from Socrates Sculpture Park in 2013, and the Fellowship for Utopian Practice from Culture Push in 2017. She was an artist-in-residence at the Santa Fe Art Institute, the Vermont Studio Center, the Grand Central Art Center, and the Lower Manhattan Cultural Council. Her work has been exhibited extensively including at Flux Factory, Socrates Sculpture Park, and Queens Museum in New York City, where the artist is based.

www.aidasehovic.com
**Lana Čmajčanin** was born on September 10 in Sarajevo, Bosnia and Herzegovina. She graduated from the Academy of Fine Arts, Department of Sculpture, the University of Sarajevo in 2007 (MA). Currently, she is a PhD candidate at the Academy of Fine Arts Vienna. She is a co-founder and member of the Association for Culture and Art Crvena. Lives and works in Sarajevo and Vienna. 

www.lanacmajcanin.com

**Adela Jušić** was born in 1982 in Sarajevo, Bosnia and Herzegovina. She graduated at the Academy of Fine Arts, Department of Printmaking, University of Sarajevo in 2007 (MA), and holds MA in Democracy and Human Rights in South East Europe from Sarajevo and Bologna Universities, 2013. Jušić has exhibited in more than 100 international exhibitions (Manifesta 8, Murcia, Spain; Videonale, Kunstmuseum Bonn, Germany; Image Counter Image, Haus der Kunst, Munich, Germany, Balkan Insight, Pompidou Center, Paris). She has participated in many artists in residence programs (ISCP, New York; Kulturkontakt, Vienna; i.a.a.b. Basel, Museums Quartier, Vienna) and in numerous panels, workshops and conferences. In 2010 she won Young Visual Artist Award for the best young Bosnian artist in 2010, Henkel Young Artist Price CEE in 2011, and Special Award of Belgrade October Salon in 2013. Her works are part of many private and public collections. She is a co-founder and working on cultural projects at the Association for Culture and Art Crvena since 2010 and is one of the creators of an Online archive of the Antifascist struggle of women of B&H and Yugoslavia.

https://adelajusic.wordpress.com

**Gordana Andelić-Galić** was born in Mostar (Socialist Republic of Yugoslavia) in 1949. She graduated from the Faculty of Philosophy (1975) and the Academy of Fine Arts (1989) in Sarajevo. She works with different media: installation, performance, video, photography, and intervention in public space. She lives and works in Sarajevo.

http://gordanaandjelicgalic.com/

**Enes Žuljević** was born 1985 in Mostar, Bosnia and Herzegovina. In 2008 he earned a diploma in painting at the University Džemal Bijedić, department of fine arts in Mostar. In 2010 he received a scholarship from the Cultural City Network in Graz, Austria, where he was an artist in residence. In 2015 he received the Styria artist in residence scholarship. In 2016 he was selected as one of the finalists for the Young Visual Artists Award ZVONO Kupujmo domaći! Selected contemporary artworks from BiH. Galerija Duplex/ 100m2 Sarajevo 2016 and 2017, the exhibition of the finalists of the Young Visual Artists Award ZVONO, Galerija Duplex/100m2 Sarajevo 2016, Arrivals / Departures Cultural City Network Graz, Galerie Centrum 2016, International Video Festival DigitalBigScreen 2015 Delavski dom Trbovlje, Slovenia, Culturescape Balkan, Minimum Maximum 4, Rappaz Museum Basel 2013/Banski Dvor Banja Luka 2014, Arrivals/Departures at Galerie Centrum Graz, 2013, “Schenken als Problem” 2013 and “Slowness” 2014, Group Global 3000, Berlin. He lives and works in Mostar, Bosnia and Herzegovina.

https://eneszuljevic.com

**Ibro Hasanović** (Bosnian/French, b. 1981) currently lives and works in Brussels (Belgium). His works have been recently exhibited at Autostrada Biennale (Prizren, Kosovo), Guangdong Museum of Art (China), Caisno Luxembourg – Forum d’art contemporain, Pera Museum (Istanbul), Austrian Cultural Forum (New York), Munchner Stadt museum, Garage Museum of Contemporary Art (Moscow), Museum of Fine Arts (Split), Kunsthalle Wien, 55th October Salon (Belgrade), National Gallery of Kosovo (Pristina), Museum of Contemporary Art (Zagreb), Künstlerhaus - Halle für Kunst & Medien (Graz), 2nd Project Biennial D-0 ARK Underground and Villa Romana (Florence).

www.ibrohasanovic.com

**Andrej Đerković** was born in 1971 in Sarajevo. Graduated from the High School of Applied Arts in Sarajevo. Member of Association of Applied artists of Bosnia-Herzegovina (ULUPUBIH), International Federation of Photographic Art (FIAP), Swiss Photographic art Association (PHOTO SUISSE), Federazione Italiana Associazioni Fotografiche (FIAF) and Belfast Exposed Photography Community Group. He is one of the founders of the ARS AEV Museum of Contemporary arts Sarajevo Collection. His works are in collection of Fototeca de Cuba La Habana, MACBA Barcelona, Museum für Kunst und Gewerbe Hamburg, Georgian National Museum Tbilisi, Museo Sperimentale d’Arte Contemporanea L’Aquila, Museum of Innocence Istanbul, National Gallery of Bosnia and Herzegovina Sarajevo, Council of Europe Strasbourg, Musée des beaux-arts de La Chaux-de-Fonds, Old Arts Museum Belfast, Museo Sperimentale d’Arte Contemporanea - MU.SP.A.C.) L’Aquila, National Museum of Montenegro Cetinje, Harald Szemann Archive / The Getty Research Institute Los Angeles, Historical Museum of Bosnia and Herzegovina Sarajevo, Centre pour l’Image Contemporaine Genève, BM Contemporary art Centre Istanbul, Olympic Museum Sarajevo, Jewish Historical Museum Amsterdam, Centre de la Photographie Genève, War Childhood Museum Sarajevo, SCCA Sarajevo Centre for Contemporary Arts, Memorial Centre Potočari Srebrenica and Museum of Yugoslav History Belgrade and others. He photographed Jeff Koons, Marina Abramović, Michelangelo Pistoletto, Emmanuelle Beart, Da-
Velibor Božović grew up in Sarajevo, Bosnia-Herzegovina. When he was in his twenties, the country of his youth became a war zone, and Velibor spent the duration of the siege of Sarajevo honing his survival skills. In 1999, Božović moved to Montréal where, for eight years, he worked as an engineer in aerospace industry until he gave up his engineering career to devote his time fully to image creation. Subsequently, Božović earned Master of Fine Arts degree in Studio Arts at Concordia University where he currently teaches. His projects have been supported by the Canada Council for the Arts and by Conseil des arts et des lettres du Québec (CALQ). He is the recipient of the Claudeine and Stephen Bronfman Fellowship in Contemporary Art (2015), Concordia International Mobility Award (2014), the Bourse de Maîtrise en Recherche from FRQSC - Fonds de recherche sur la société et la culture Quebec (2012) and the Roloff Beny Foundation Fellowship in Photography (2011). His work has been exhibited in the United States, Cuba, Canada, France, Germany and Bosnia-Herzegovina. His photographs appeared in The New York Times, The Paris Review, Descant, International Herald Tribune, Chicago Tribune, Granta, BH Dani and others. 

www.veliborbozovic.com


www.mladenmiljanovic.com

Ziyah Gafić is an award-winning photojournalist with 19 years of experience, focusing on societies in conflict and Muslim communities across the globe. He covered major news stories in over 50 countries. His work has appeared in TIME, Le Monde, The New York Times, GEO, The Sunday Times Magazine, La Repubblica, The Telegraph Magazine, The New Yorker etc. He authored five books including “Troubled Islam,” “Quest for Identity,” and “Heartland.” His work won a plethora of awards, including multiple awards at World Press Photo, Visa pour l’image, Arles Rencontres de la photographie and grants from Magnum Foundation, Getty Images and Prince Claus Fund. Ziyah is a member of VII photo agency.

www.ziyahgafic.ba

Bojan Stojčić was born in 1988 in Sarajevo, where he also finished his high school education. He enrolled at the Academy of Fine Arts in Sarajevo, graphic design department. He graduated in 2011 with a work called “Discussion With Goya”, which dealt with the relation between drawings and letters. He had his master’s degree two years later with a series of works titled “On drawing And Letter”. He is a regular member of The Association of Visual Artists of Bosnia and Herzegovina. He won The Award for classic drawing at 16th Annual of Bosnian Drawings; Tolerance – 20 Years Later – Jury Commendation, Exhibition of Student Works, Mostar – 1st Place and The Portrait of Sarajevo – 3rd place. Selected solo shows: No Trace Promises the Path, Anunciachurch, Orebić, Croatia, 2016 Being Present, Duplex 100m2, Sarajevo, BiH, 2016 Paysage, Zvono Gallery, Sarajevo, BiH, 2015 No Trace Promises the Path, Collegium Artisticum, Sarajevo, BiH, 2014 Interview with Goya, UDAS gallery, Banja Luka, BiH, 2011 First show, MLAZ gallery, Pocitelj, BiH, 2010

Collections: Deutsche Telekom Digital Art Collection Agnes B. Collection Duplex 100m2 Imago Mundi, Luciano Benetton Collection

Selected awards and recognitions: Collegium Artisticum, book award, Sarajevo, BiH, 2018 ZVONO, award for
**THE SARAJEVO STORAGE**

**Collection Pierre Courtin**

Started in 2001 in Paris, the Collection Pierre Courtin consists today of a bit more than 350 pieces representing the work of about 200 artists, young and established ones coming from Bosnia and Herzegovina, the Balkans and elsewhere. Half of this collection is currently stocked in Paris. Some extracts of the collection have been presented in Grenoble OUI art center in 2009, in Chicoutimi Bang art center in 2012 and on many occasions set at the Duplex100m2 Gallery. The exhibition at the National Gallery of Bosnia and Herzegovina « Sarajevo Storage – Collection Pierre Courtin » present artworks and objects kept in the depot in Sarajevo and obtained within the five last years spent in the Bosnian capital. There can be found works testifying an affiliation or particular attachment to Sarajevo, its contemporary local scene and a strong link with a history of the Duplex100m2 gallery. The exhibition is supported by the Agnès b Foundation, the Superstrat N.G.O, the Warm Sarajevo festival, the French Institute in Sarajevo and the National Gallery of Bosnia and Herzegovina.

**Pierre Courtin** studied at the Ecole Nationale Supérieure des Beaux-Arts de Paris (National School of Fine Arts in Paris) where he graduated in 2003. In 2003-2004 he was selected to attend the post-diploma course titled “Introduction to the exhibition” presided by Christian Bernard, director of the MAMCO in Geneva. In 2005 he was awarded the «Keskar» art price by the «Foundation de France» in Paris. In 2004, he founded the dynamic Galerija10m2 in Sarajevo in which he gives the opportunity to both regional and international artists to exhibit their works. In 2009 he founded the Duplex10m2 art center which soon became a central place for contemporary art in Sarajevo. In 2012 he re-established the new commercial art gallery Duplex100m2 on Oblala Kulina Bana 22 in Sarajevo. Pierre Courtin, an untypical character with a protean artistic commitment, defines himself as somebody acting on the stage of Art. He invests the stage; he acts on it, he seduces its codes. He constantly performs. He questions all the models, behaviours and structures of the various roles he embodies. Artist, art gallery manager, curator, collector but also an iconoclast, do-it-yourselfer and amateur. He has a desire for anarchy as well as irony in an artistic and eminently political way; the protection of the contemporary arts as ideal places of freedom, experiments, confrontation, encounters, places where borders are broken.

**DIG FOR VICTORY. Sarajevo War Posters 1992-1995**

**Nermina Zildžo**

Nermina Zildžo is an art historian, art critic and former curator at the National Gallery of Bosnia and Herzegovina. She is a member of the International Association of Art Critics (AICA). During the siege in Sarajevo, she was an active participant in the cultural defence of the city. Until 2017 she was assistant professor at the International University of Sarajevo (IUS). She’s the authors of many academic articles and curatorial texts, among others: “The Syndrome of Sarajevo’s Cultural Circle” in *Art and Criticism in the Mid Eighties* (Sarajevo: Collegium Artisticum 1986) and “Burying the Past and Exhuming Mass Graves” in IRWIN (ed.) *East Art Map: Contemporary Art and Eastern Europe* (Cambridge, Mass. MIT Press 2006).