

PROGRAM
**KUMA
INTERNATIONAL
SUMMER
SCHOOL
ON
CONTEMPORARY
ART
FROM
BOSNIA
AND
HERZEGOVINA**

2nd edition

**Sarajevo,
July 8-22 2019**

www.kumainternational.org



MONDAY, JULY 8

ARTIST MLADEN MILJANOVIĆ // 10:30 – 11:45

Mladen Miljanović was born in Zenica in 16.06.1981. He completed secondary school in Doboj and, after, attended the Reserve Officer School where he earned the rank of sergeant. As a sergeant, he trained 30 privates. After the completion of his military term, he enrolled at the Academy of Arts (Department of Painting, BA -MA) in Banja Luka. He lives and works in Banja Luka. He has participated in many group exhibitions, as well as solo projects and exhibitions such as: "Strike" (Museum of Contemporary Arts Vojvodina, Novi Sad, 2017), "In Low Flight" (ACB Gallery, Budapest, 2017), "In My Parents Bedroom" (Museum of Contemporary Arts RS, Banja Luka, 2017), "Delict in Absence" (UP Gallery Berlin, Berlin, 2016), "At The Edge" (ACB Gallery, Budapest, 2014), "The Garden of Delights" (55th "La Biennale di Venezia" BiH Pavilion at Palazzo Malipiero, Venice, 2013), "Good Night - State of Body" (MC Gallery, New York and A+A Gallery, Venice, 2012), "Museum Service" (MUMOK, Vienna, 2010), and "Occupo" (Neue Galerie Graz am Universalmuseum Joanneum, Graz, 2007). He is the winner of the HenkelArt Award in 2009, the Zvono Award in 2007, and the Award of the Museum of Contemporary Arts RS, Banja Luka, in 2005. Learn more at mladenmiljanovic.com.

"A CONVERSATION ON CONFLICT PHOTOGRAPHY" // 12:00 – 13:00

RON HAVIV and LAUREN WALSH

Hear award-winning photographer Ron Haviv and distinguished professor Lauren Walsh talk about the experiences, ethics, and dilemmas of covering conflict. What is involved in the practice? What are the debates around this kind of documentation? How and why is such imagery distributed? Haviv and Walsh offer expert insight, a dynamic conversation between the photographer and the cultural critic.

Ron Haviv is known for his coverage of Bosnia during the war, for instance, his seminal *Blood and Honey: A Balkan War Journal*, and has a rich oeuvre and decades of experience with these matters.

Lauren Walsh is the director of a photojournalism program at a top university and her latest book, *Conversations on Conflict Photography*, explores the role of conflict imagery in the contemporary world.

"THE FORENSIC TURN: ART AND AESTHETICS IN POST-CONFLICT BOSNIA" // 14:30 – 15:45

STEPHENIE YOUNG

In the late twentieth and early twenty-first 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. For more information, see these helpful links:

- *The Art of Post-War Trauma:* balkaninsight.com/en/article/the-art-of-post-war-trauma
- *Quest for Identity:* vimeo.com/8631824
- *Investigating Bosnian War Crimes:* youtube.com/watch?v=cSkE_KbbZt8
- *Forensic Architecture:* forensic-architecture.org

Stephenie Young is a professor in the English Department and research associate for the Salem State University Center for Holocaust and Genocide Studies in Massachusetts, USA. She completed her M.A. and Ph.D. in Comparative Literature at the State University of New York, Binghamton and earned her

B.A. in Art History from California State University, Long Beach. She has also studied the practice of photography, which she applies in her research projects. Her current book project, *The Forensics of Memorialization*, is about the “forensic imagination,” and how traumatic material culture is used to create visual narratives that shape memory politics in post-conflict former Yugoslavia. She is also engaged in several other projects including a photo/text study about forensics, material culture, and politics at the U.S./Mexico border and a multimedia project with artist Vladimir Miladinovic about evidence and its absence at mass grave sites created during the 1990s wars in former Yugoslavia. Her most recent publication is about aesthetic representations of contested borders in the Caucasus region through the lens of contemporary Georgian artists. With Dr. Paul Lowe she co-organizes the annual conference *Why Remember? Memory and Forgetting in Times of War and Its Aftermath* in Sarajevo, Bosnia and Herzegovina. With Dr. Liliana Gomez-Popescu she leads the meetings of the newly formed Network for Aesthetic Ecologies based in Zurich and Beirut. In fall of 2019, she will be in Warsaw as a Senior Research Fellow at the Jewish Historical Institute to carry out a photoethnographic project about contemporary border politics. Learn more at stephenieayoung.com.

“(DE)STEREOTYPING BOSNIA AND HERZEGOVINA” // 16:00 – 17:15

ALINE CATEUX

We will discuss some of the narratives that have shaped the main representations of Bosnia and Herzegovina in the last 20 years. Who established those narratives? For which purpose and interest? With which methodology? With which ethics, if any?

Aline Cateux is a Ph.D. candidate in Social Anthropology at the University of Lyon. Immediately after the war, she worked in different refugee camps around Tuzla. She worked at the Cultural Center Abrašević in Mostar as the Directress of the Short Film Festival of Mostar from 2006 to 2008. From 2008 till 2010, she was the Cultural Attachée of the French Embassy. During her mandate, the programming of the French cultural cooperation was redirected towards Contemporary Art in Bosnia and Herzegovina. She worked closely with Dunja Blažević and SCCA (Zvono 2008 and 2009) to produce an exhibition at the MSURS called “Art in context(s)” (2009). She also collaborated with Pierre Courtin (10m2, Duplex). Her research focuses on Mostar, the capital of Herzegovina, and the different forms infra-politics and resistance take in the city in the last 20 years. She is also working on the power dynamics of knowledge production and the ethics of research.

TUESDAY, JULY 9

ARTIST MAJA RUŽNIĆ // 9:15 – 10:30

Maja Ružnić, a prolific and active artist, is primarily a painter, a storyteller who conjures form and narrative from ground-up mineral, smeared oil, and stained canvas. Born in Bosnia and Hercegovina in 1983, Maja immigrated to the United States with her family in 1995, settling on the West Coast where she eventually went on to study at the University of California, Berkeley, later receiving an MFA from the California College of Arts. Ruznic’s often-quoted biography – a refugee who escaped the Bosnian War – is only the beginning of her journey. Maja’s vivid paintings speak for themselves, depicting figures that seem to emerge from the caverns of human history, from within their own supports, and somehow from within the viewer’s own recollections. These paintings breach something intrinsically human and Maja guides us deftly with dark humor and complex representations, not dissimilar to Werner Herzog’s wry, but poignant 3-D documentary depicting the oldest painted images in the world. Maja has exhibited internationally, and her work has been written about extensively, most notably in ArtMaze Magazine, Juxtapoz, San Francisco Bay Guardian, Studio Visit Magazine, and twice in New American Paintings, including the cover as selected by curator Anne Ellegood. In 2018, Ruznic was a recipient of the Hopper Prize and in 2019, Maja’s painting “Azmira’s Daughters” was acquired by the Dallas Museum of Art.

“MOSTAR, THE CITY BEYOND THE STEREOTYPES” // 10:30 – 11:45

ALINE CATEUX

Drawing from the general introduction on narratives, we will focus on the city of Mostar, reported as “the divided city”, “the special-case city.” We will go beyond the stereotypes and provide a contextual introduction to the work of Enes Zuljević.

Aline Cateux is a Ph.D. candidate in Social Anthropology at the University of Lyon. Immediately after the war, she worked in different refugee camps around Tuzla. She worked at the Cultural Center Abrašević in Mostar as the Directress of the Short Film Festival of Mostar from 2006 to 2008. From 2008 till 2010, she was the Cultural Attachée of the French Embassy. During her mandate, the programming of the French cultural cooperation was redirected towards Contemporary Art in Bosnia and Herzegovina. She worked closely with Dunja Blažević and SCCA (Zvono 2008 and 2009) to produce an exhibition at the MSURS called “Art in context(s)” (2009). She also collaborated with Pierre Courtin (10m2, Duplex). Her research focuses on Mostar, the capital of Herzegovina, and the different forms infra-politics and resistance take in the city in the last 20 years. She is also working on the power dynamics of knowledge production and the ethics of research.

ARTIST ENES ŽULJEVIĆ // 12:00 – 13:15

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. His body of work includes: Kupujmo domaće! 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, and Group Global 3000, Berlin. He lives and works in Mostar. Learn more at eneszuljevic.com.

“THE ART OF REMEMBERING THE PAST: REIMAGINING THE STORIES AND IMAGES OF THE PLACES OF PAIN AND (BE)LONGING” // 14:30 – 15:45

HARIZ HALILOVICH and 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: Recognizing 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, reappropriated, 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, Ph.D., 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). Learn more at rmit.edu.au/contact/staff-contacts/academic-staff/h/halilovich-associate-professor-hariz.

Adis Elias Fejzić, Ph.D., 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. Learn more at addis-aef.com.au.

LE SIEGE // 16:00 - 18:00

RÉMY OURDAN

LE SIEGE

A film by Rémy Ourdan

Directed by Rémy Ourdan & Patrick Chauvel

Produced by Blanche Guichou

Agat Films & Cie - Arte France - INA - SCCA/Pro.ba / 2016

At the end of the twentieth 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). Learn more at remyourdan.com.

WEDNESDAY, JULY 10

"ART AND DESIGN IN SARAJEVO UNDER THE SIEGE" // 9:15 - 10:30

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.

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 and 21st century. He was a co-curator of the Pavilion of Bosnia and Herzegovina at the *55th Venice Biennale* (2013). In year 2013 he was teaching at the University of Michigan, in 2017 at the University of Paderborn and in 2019 at the Florida Gulf Coast University. 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 free lance curator.

“DIG FOR VICTORY. SARAJEVO WAR POSTERS 1992-1995” // 10:30 - 11:45

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 defense 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).

AESTHETICS OF CRISIS IN POSTWAR BOSNIA AND HERZEGOVINA

// 12:00 - 13:15

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 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 peculiar ambience in Bosnia and Herzegovina nowadays, whose artworks are interpreted within mentioned context of failure of 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 twentieth and twenty-first century. He was a co-curator of the Pavilion of Bosnia and Herzegovina at the *55th Venice Biennale* (2013). In 2013, he taught at the University of Michigan, in 2017 at the University of Paderborn, and in 2019 at the Florida Gulf Coast University. 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.

ENRIC MARTÍ, Associated Press Global Enterprise Photo Editor

// 14:30 - 15:45

Enric Martí began his career as photo assistant with Agence France-Presse in Managua, Nicaragua in 1989, and then worked as local stringer for Reuters. In 1992 he moved to Sarajevo as a freelancer, later joining EPA. In 1994 he began working for The Associated Press in the Balkans, moving on to Cairo to become the AP’s senior photographer for the Middle East for six years. From 2002 until 2006 he served as chief photo editor/photographer in Jerusalem and after that he oversaw regional photo coverage in Latin America and the Caribbean based in Mexico City. He is now Photo editor for Global enterprise photo projects based in NYC. Martí’s awards include a World Press Photo award, three Fotopress awards, an Ortega y Gasset prize in his native Spain and the 2001 Bayeaux award for war photography. He previously sat on the 2008 and 2010 World Press Photo jury.

MEMORY WALK AROUND SARAJEVO // 16:00 - 18:00

NICOLAS MOLL

In this Memory Walk, we will have a closer look at several monuments and memory sites in the city center of Sarajevo, related to the 1992-1995 siege and World War II, in order to explore different aspects of the culture of remembrance in Sarajevo, and how these war-related-memories are expressed in the topography of the city.

Nicolas Moll, Ph.D. in Contemporary History, is living in Sarajevo since 2007 as a freelance researcher and trainer. He is focused on the question of how societies in Europe are dealing with legacies and memories of wars and mass violence.

THURSDAY, JULY 11

ARTIST MAK HUBJER // 9:15 - 10:30

Mak Hubjer (Sarajevo, 1993) is a visual artist from Bosnia and Herzegovina. His work was shown at multiple national and international exhibitions. He works on political and social subjects through performative and visual media. Works done in the studio are paintings and mixed materials installations. Mak is the founder and director of Brodac Gallery in Sarajevo.

Education

2012-2018- Painting Department at Academy of Fine Arts in Sarajevo

Solo Exhibitions

2013 Performance Death of culture /Sarajevo

2014 Live from Srebrenica Memorial center of Potocari, Srebrenica BiH

2015 Live from Wiena-Performance at Stephan Platz

2015 Live from Zurich-Performance (live painting) PHS(SWI) curated by Haris Piplaš

2016 Re-fju-dži Exhibition Presevo (Serbia)

2016 Re-fju-dži Exhibition Cabaret Voltaire (Zurich SWI) curated by Sonia Bischoff

2016 Venice Biennale of Architecture (Reactivate Sarajevo) curated by Alfredo Brilemberg

2018 Clear Conscience (Collegium Artisticum) curated by Alessandro Gallicchio & Sanela Nuhanović

Collective Exhibitions

2015 Bahanalije In situ art fest-Kino 1. Maj Sarajevo

2015 Tramvaj u Zvonu- Gallery Zvono

2015 Passage-Sarajevo BiH

2016 Dislocation-Collegium Artisticum/ curated by Sanela Nuhanović

2017 "Yebiha"-Collegium Artisticum/ curated by Sanela Nuhanović

Learn more at sarajevotimes.com/98813-2

“THE MYTH OF THE MONUMENT IN FORMER YUGOSLAVIA: ARTISTIC PRACTICE AS RECONCILIATORY FORM” // 10:30 - 11:45

MANCA BAJEC

This presentation instigates how artistic practice can become a valid method of observing counter-histories; the histories which are not included in the institutionally supported historical narrative? Furthermore, it questions how the counter-monument movement can be re-adapted and re-visited through its original ideologies, in the context of post-conflict spaces in former Yugoslavia?

It also examines how artistic practices being produced in the region and beyond, that engage with the conflict and post-conflict problematics, have taken over the role of the “monument,” specifically looking at how conflict and history are contextualized and the responsibility that the artist, curator, and cultural institution take on when presenting this type of work to the public. It will also present the questions of appropriation, ethics, and who has the right to speak on behalf of whom have understandably opened a space of discourse as to how such practices may skew historical facts, lead to revisionism, or silence voices that have already been suppressed.

Manca Bajec is an artist and researcher whose current multidisciplinary work is situated in the realm of socio-politics and space, questioning representations of violence and power. She has presented her work internationally, most recently; a newly commissioned piece for the Kaunas Biennial (Sept. 2017), a new collaborative performance with curator Kara Blackmore at a UCT/King’s College Symposium in Cape Town (Feb. 2018) and in June 2018 she presented her first short play in Sarajevo. Bajec also frequently publishes her work, most recently her work was included in the *Theatrum Mundi* publication, *Uncommon Building*:

Collective Excavation of a Fictional Structure and a chapter of her writing will be included in a Palgrave Macmillan Memory Studies Series. She has lectured worldwide including Columbia University, The New School, Goldsmiths, Royal College of Art, and ICA. In 2018 she completed her Ph.D. at the Royal College of Art in London conducting research on the destruction and reconstruction of monuments. Bajec was born in Slovenia, grew up in the Middle East, and currently lives and works in London.

ARTIST IBRO HASANOVIĆ // 12:00 – 13:15

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), Casino Luxembourg – Forum d'art contemporain, Pera Museum (Istanbul), Austrian Cultural Forum (New York), Munchner Stadtmuseum, 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-O ARK Underground, and Villa Romana (Florence). Learn more at ibrohasanovic.com.

“FUTURE’S IN THE BALKANS: POST-YUGOSLAV ART ON THE BORDERS OF EUROPE” // 14:30 – 15:30

MARKO ILIĆ

In these times of political uncertainty – the shifting realities of which often seem impossible to fully know or understand – it is not uncommon for the Former Yugoslavia and its violent disintegration to be invoked as an analogy. Every time there is talk of redrawing borders (such as in Georgia in 2009, Crimea in 2014, and most recently of Catalonia), or of federations fracturing (as in the case of Brexit), scholars and journalists are quick to revive the Yugoslav case as hollow counsel to a current situation.

Yet, when it comes to thinking about what insights the post-partition, post-socialist, and post-Yugoslav space could potentially offer for Europe, and more specifically the EU project, there is an astounding lack of willingness to identify potential common ground. How might the shifting dynamics of the post-Yugoslav art space shed light on recent transformations in Europe’s relational and stratified geographies? In this lecture, I examine a range of art practices that have reflected on the seemingly never-ending transition to free market liberal democracies, supervised or monitored by the European Union, and spearheaded by the ‘accession’ process. Examining art in the post-Yugoslav space alongside recent contributions by political theorists from the region, I reflect on what lessons it might hold for the EU’s current struggles.

To this end, this lecture has a broader methodological aim. By approaching the post-Yugoslav art space within the broader political geography of “Europe,” and in terms of networks, connections and commonalities, I ask how art history can provide ways of working that ensure that local issues no longer seem marginal or peripheral, but applicable to both the changing tides of European and Global affairs. In a region largely synonymous with nationalism and festering “bilateral” disputes, I explore how art history might work to enable new models of mutual understanding, rather than reinforcing separation. The title of the paper itself is borrowed from Harald Szeemann’s controversial exhibition Blood and Honey – Future’s in the Balkans, staged at Vienna’s Sammlung Essl in 2003. Fifteen years after this exhibition was conceived, in this lecture I ask: if Europe’s future does in fact lie in the Balkans, what might it look like?

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. His articles have been published in *Third Text* and *ARTMargins*, and he contributed a chapter to *Collaboration and its (Dis)Contents* (Courtauld Books Online, 2017). He is also currently working on a monograph entitled *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. Learn more at ucl.ac.uk/ssees/marko-ilic.

“BOSNIAN POST-WAR CINEMA” // 15:30 – 16:30

ZULFIKAR FILANDRA

THE WALL

A film by Zulfikar Filandra

Academy of Performing Art, Sarajevo, 2014, 25 min.

This lecture is an overview of both style and politics of the first wave of Bosnian films made after the war by local filmmakers (Danis Tanović, Jasmila Žbanić, Aida Begović, Pjer Žalica and Srđan Vuletić, among others) with reference to the production contexts in which the films were made, and a discussion of the potential futures of Bosnian film industry as deduced from the current state of Bosnian Cinema.

Zulfikar Filandra (1989, Bosnia and Herzegovina) is a film and theatre maker based in Sarajevo. Graduated from Griffith College Dublin (Business Studies), Academy of Performing Arts Sarajevo (Directing), also studied at Faculty of Electrical Engineering Sarajevo (Automation). As a collaborator and member of several local and several international art collectives, he collaborated with all the relevant mainstream cultural institutions in Sarajevo and also active in Sarajevo underground art scene. Besides directing and assistant directing, he worked as a musician, lecturer, actor, producer, promoter, event organizer, photographer and curator. In theatre, Filandra 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 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. Filandra is currently fundraising through IndieGoGo for his feature debut experimental film titled “Minotaur” (Bosnian-Irish co-production initiated in May 2019) and preparing one more short film and developing his first feature project, “Shipbuilding” (inside the First Films First regional development academy for young filmmakers organised by Goethe-Institut Serbien, started in June 2019). Learn more at vimeo.com/zulfikarfilandra.

FRIDAY, JULY 12

ARTIST SMIRNA KULENOVIĆ // 9:15 – 10:30

Smirna Kulenović (Bosnia and Herzegovina) is a young anarchist-oriented performance artist, activist, and curator working in a wide range of media; from performance and visual art, film and text to guerilla activism and direct actions/interventions within the public space. She is the artistic advisor and curator of the occupied Autonomous Contemporary Art Gallery Brodac in Sarajevo focusing on protest and political art, as well as the founder and artistic coordinator of the Collective for the direct liberation of public spaces Dobre Kote in Sarajevo (BiH). Her works are currently exhibited all over Europe and were exhibited on the facades of Museum of Contemporary Art Zagreb, Museum of Contemporary Art Skopje, Museum of History of Bosnia and Herzegovina, Fuori Visions Festival of Contemporary Art Italy, Royal Institute of Arts Stockholm, National Gallery of Bosnia and Herzegovina, Zaratan Gallery Lisbon. She has taken part in international and local performance, curatorial, photographic and contemporary dance/performance projects such as collaborations with the Janis Brenner & Dancers (New York), Ex Nihilo studio (France), choreographer Tomas Steyaert (Belgium), photographer Thomas Nolf (Belgium), photographer Simone Morciano (Italy), contemporary art galleries Francisco Fino and Zaratan (Lisbon), Shapers International Project for Dance in Public Space (France). Her selected professional work collaborations range from Sarajevo Film Festival, Pravo Ljudski Film Festival, Docufest, Free Zone Film Festival, ZVRK festival of contemporary dance, International contemporary art magazine Widewalls, Tbilisi Art Fair and National Geographic Photo Camp.

ARTIST ADELA JUŠIĆ // 10:30 – 11:45

Adela Jušić was born on 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 at cultural projects at the Association for Culture and Art *Crvena* since 2010, and is one of the creators of *Online archive of Antifascist struggle of women of B&H and Yugoslavia*. Learn more at adelajusic.wordpress.com.

ARTIST DAMIR RADOVIĆ // 12:00 - 13:15

Damir Radović (b.1976) is Bosnian-French artist, based in Paris. He spent his youth in Sarajevo, where he lived before the war in Bosnia and Herzegovina. Radović's work draws from those fluctuating patterns that make up identity and memory, often involving graphic symbols, places references and maps, fragments from popular culture and mysterious messages. It develops a work of drawing, video and installation using codes, patterns in the collective consciousness, he turns to recreate a new world history and globalization. He graduated in 2000 from the Art School of Fine Arts in Valence (Fr) and continued his research at the National Art School of Fine Arts in Lyon (Post-Diplôme in 2005/2006). Radović regularly exhibited his work in France and abroad, including shows at: Centre d'art Faux Mouvement, Metz (2019), NAK Neuer Aachener Kunstverein, Aachen (2018) Santader, Spain (2017) Solyanka VPA, Moscow (2017) Muzej savremene umetnosti, Beograd (2017) Exhibit, Torino (2015) Kunsthaus Kollitch, Klagenfurt (2015) Memory Lane, Paris (2014) Zoom Sarajevo, Munich (2014) BCC, Brussels (2013) POCTB, Orléans (2013) Freises Museum, Berlin (2012) Lepsien Art Foundation, Düsseldorf/Abu Dhabi (2012) NGBK, Berlin (2011) Ostrale, Dresden (2010) Magasin, Centre National d'Art Contemporain, Grenoble (2009) Hiroshima Art Project, Hiroshima (2008) Museum of Fine Arts and Archaeology, Valence (2008) Busan International Vidéo Festival, South Korea (2007) Kunstverein Tiergarten, Berlin (2006) Museum of Contemporary Art, Lyon (2005) Biennial of Young Artists of Europe and Mediterranean, Athens (2003). He also made some solo exhibitions at CAC Vénissieux (2017), Krupic Kersting Galerie // kuk, Cologne (2011-12-14-16), Duplex100m2, Sarajevo (2014), CAC Espace Vallès, Grenoble (2013), L'Attrape Couleur, Lyon (2012), Galerie de l'Insa, Lyon (2010) Paradoxical sleep, Galerie 10m2, Sarajevo (2017). In 2014 and 2015, Radović participated in art residency at Villa Waldberta, Munich and La Cité des Arts, Paris. Learn more at damirradovic.com.

“PROOF OF EXISTENCE: AN EXHIBIT OF WORK BY CONTEMPORARY ARTISTS OF BOSNIAN AND BALKAN ORIGIN” // 14:30 - 15:15

YVONNE PETKUS

Artist-professor Yvonne Petkus will give a brief curator's overview of the 2018 U.S. exhibition, Proof of Existence: An Exhibit of Work by Contemporary Artists of Bosnian and Balkan Origin. Presenting the reasoning behind the exhibit and personal artistic connection to the project, Petkus will follow with a discussion of each exhibiting artist's work and artistic strategies.

Yvonne Petkus is committed to the larger discourse of ideas through teaching (Western Kentucky University) and through exhibitions and lectures. Exhibition venues have spanned from Seattle to Memphis to New York and Naxos, Greece, during Art Basel Miami, and include two solo exhibitions exploring process-based painting – *Searching* at the Smith Gallery of Davidson College and *Searching for Meaning* at the Hiestand Galleries of Miami University. She has presented her work at conferences of the College Art Association, SECAC, and the Athens Institute of Education and Research (in Athens, Greece). Artist residencies have included the Vermont Studio Center and the School of Visual Arts (New York), and two months in Iceland working at the SÍM International Artist Residency in Reykjavík and the Hvítahús Artist Residency on the Snaefellsnes Peninsula. The Iceland work culminated in two solo exhibitions – *Processing the Scape: Forces of Nature* in Iceland and *Arctic Residues* at the Downing Museum in the U.S. Her work responds to cultural inputs and research, including through a recent fellowship in Bosnia-Herzegovina, the Zuheir Sofia Endowed International Faculty Seminar (ZSEIFS) fellowship program, which resulted in the curatorial project, *Proof of Existence*, an international exhibition of work by twelve Bosnian and Balkan artists, and her recent solo exhibition, *Witness: Bosnian-Influenced Paintings*, at Moremen/Moloney Gallery in Louisville, Kentucky. Throughout her varied roles, Petkus has seen the power that artwork has to give voice, to challenge, and to connect; and uses her work and work with other artists to provide the space, discourse, and material evidence of that power.

“SARAJEVO CENTER FOR CONTEMPORARY ARTS IN SARAJEVO: A LEGACY” // 15:15 – 16:15

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. Learn more at 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 year 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.

CONTEMPORARY ARTS (Selection)

2000 curated an exhibition “What Am I Doing Here?”, artists: Šejla Kamerić, Danica Dakić, Maja Bajević, Nebojša Šeric Šoba, Damir Nikšić, Rachel Rossner, in the frame of the MSE project, SKUC Gallery Ljubljana, Slovenia

2001 curated a video communication project “Sarajevo International” by Kristina Leko; 12 produced videos about the foreigners living in Sarajevo presented at 12 public spaces in Sarajevo, project presented also in Graz and Stockholm in 2002; Wolkersdorf and Washington 2003

2002-2003 part of the Balkan Konsulat curatorial and project team, together with Margarethe Makovec and Anton Lederer, <rotor> association for contemporary art Graz, Austria

2002-2003 concept and realization of more than 50 talks with art professionals titled “Breakfast with...” so.ba, Sarajevo

2003 curated an exhibition “Balkan Konsulat proudly presents: Sarajevo”, artists: Danica Dakić, Vanda Vučičević, Slaven Tolj, Lala Raščić, Kristina Leko, Aleksandra Vajd, Šejla Kamerić, <rotor> association for contemporary art Graz, Austria

2004 curated part of the exhibition “Central - New Art from New Europe”, artists: Zlatan Filipović, Kurt and Plasto, Vanda Vučičević, Siemens artLab, Austria

2009 co-curated an exhibition “Selected: 10 YEARS OF < ROTOR >”, together with Margarethe Makovec and Anton Lederer, <rotor> association for contemporary art Graz, Austria

2012 co-curated an exhibition “Be Realistic, Demand the Impossible!”, together with Karin Lernbeiß, Margarethe Makovec and Eva Meran, <rotor> association for contemporary art Graz, Austria, 6 different locations Sarajevo

2012 curated an exhibition “Culture of Remembrance”, Gallery Java Sarajevo, Center for Cultural Decontamination Belgrade, Loja Tetovo, Quendra Multimedia Priština

2014 co-curated an exhibition FUTURE HERITAGE COLLECTION together with Azra Akšamija, Margarethe Makovec and Antonom Lederer, Gallery Java Sarajevo, <rotor> association for contemporary art Graz, Austria

2018. curated an exhibition by Nuri Bilge Ceylan “CINEMASCOPE TURKEY” together with Ceren Erdem, in the frame of 24th SFF, National Gallery of B&H, Sarajevo

2018. curated an exhibition “75th anniversary of ZAVNOBIH - HISTORY OF EXELENCE”, History Museum B&H, Sarajevo

SATURDAY, JULY 13

ARTIST SELMA ĆATOVIĆ HUGHES // 10:00 - 11:15

Selma Ćatović Hughes grew up in Sarajevo, Bosnia. In the summer of 1995 she received a scholarship from the university in the U.S. leaving her war-torn country on the brink of culmination of the three years of conflicts. Intrigued by the concept of beauty, the ritual of (un)veiling and exploring the fine line between literal and phenomenal beauty, Selma has experimented on a number of mixed media projects of different scales, materials and functionality, creating a transformation from plain to desirable.

PHOTOJOURNALIST ENRICO DAGNINO // 11:15 - 12:30

Enrico Dagnino is an Italian news photographer whose archives and reportages are distributed and exhibited around the world. His debut as a photojournalist occurred during the end of the 1980s, around the time of the fall of the Berlin Wall and the Velvet Revolution in Prague. He then covered the uprising in Romania, followed by the outbreak of the civil war in Kosovo and the conflicts in the Former Yugoslavia, as well as the siege of Sarajevo and the Bosnian war. For several years he covered the Israeli - Palestinian conflict, and the war opposing Russia to Chechnya. He depicted the civil wars of Yemen, Somalia, Nagorno-Karabakh and Rwandan refugee crisis, and Kabila's offensive in the Democratic Republic of Congo, as well as the invasion of Afghanistan in 2001 and of Iraq in 2003 by the American forces, and their allies. In 2011, he worked in Libya, first in Tripoli for Paris Match, and then on the front of Sirt for Le Monde. Since 2015 he's been working on a documentary film on the Acapulco-based photographer Bernardino Hernandez and the Mexican drug war. In 2016 his solo show *Untitled* was exhibited at the Duplex100m2 gallery in Sarajevo during the WARM festival. Together with Fuad Bavcic, Quentin Fagart, and Claudia Zini, he is working on a documentary on the town of Gorazde during the Bosnian war and its aftermath, a project led by Kuma International.

FIELD TRIP, JULY 15 - 22

On Monday, July 15, we will travel to Bihać where we will attend Mladen Miljanović's exhibition opening at the City Gallery. The next day, we will take part in a symposium organized by art historian and curator Irfan Hošić, which deals with the current refugee crisis in Northern Bosnia and how contemporary art practice in the region reflects on diaspora and migrational experiences. On Wednesday, July 17, we will travel to Banja Luka and explore the local art scene. In Banja Luka, we will visit the Museum of Contemporary Art, where we will meet with the museum's director and curators, and the gallery Plus, which is currently hosting the show by artist Dragoslav Malinic. On Thursday, July 18, we will visit the Academy of Fine Arts and meet local students, artists, and professors, and attend artist's talks by Velma Babić, Marina Bozić, and Mladen Bundalo.

On Friday, July 19, we will visit the studio of artist Mladen Miljanović. The trip will continue to the Klotjevac village in Eastern Bosnia, where we will stay with a local family, one of the few families who has returned to the village after the war, and who continuously host students and researchers from around the globe, offering them a unique and unforgettable learning experience. Finally, on our return to Sarajevo on Monday, July 22, we will stop at the Srebrenica-Potocari Memorial Center to take a closer look at memorialization of the Srebrenica genocide.

Velma Babić was born 1970 in Hamburg/Germany. From 1977, she grew up in Banja Luka, Yugoslavia. At the beginning of the war in the 1990s, she fled back to Germany. In 2007, she finished her studies in literature with a master's degree from LMU Munich. After longer stays abroad in Colombia and the United States, where she began to dedicate herself to photography and painting, she came back to live in Munich, Germany in 2013. Learn more at [instagram.com/velmababic](https://www.instagram.com/velmababic).

As someone who grew up in Bosnia-Herzegovina in the 1990s, **Mladen Bundalo** had no choice but to witness what it means to live through a social disaster and economic breakdown. This experience of a feral, never-ending transition and cultural disappearance became a part of his intrinsic spacetime, a mechanism which is constantly ticking out critical questions. From the other side, as an artist-migrant, having lived in five European countries within the last ten years, he is trying to understand how his homeland memories define the way he walks and acts in his new living spaces and interact with diverge offsets of European bureaucracy and adhocacy. The choice to address these questions means to him much more than an occasion to make "art" - it brings him the happiness of exploring and understanding a geometry of our inner universes and their fragility to cultural patterns, technological flows, and social frictions. Therefore, one can say that the work is focused to explore the phenomenology of cultural experience, mainly digging through internal monologues and mental registries of systems of economy, science, and politics. Some of the results came in a form of Moving Chronotopes, a type of Bakhtian dialogical system of ideas, works of art and writings, which examine nodal, spatiotemporal categories in the experience of actual society, such as profit, control, domination, inflation, antagonism, but also memory, uncertainty, and well-being. Learn more at mladenbundalo.com.

Marina Bozić was born in 1991 in Bosnia and Herzegovina. Currently, she is a postgraduate student of Visual Arts at the Academy of Arts, Banja Luka. She is a former Kuma International student. Learn more at marinabozevic.com.

KUMA INTERNATIONAL STAFF

COURSE LEADER

DR. CLAUDIA ZINI, FOUNDER AND DIRECTOR

Claudia Zini, Ph.D., 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. In 2019 she received her PhD at the Courtauld Institute of Art in London with a thesis titled "Bosnia and Herzegovina: art from a post-conflict society". She holds a Bachelor 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 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. After completing an internship at the Peggy Guggenheim Collection and the Gagosian Gallery, between 2012 and 2014 she worked in the A plus A Gallery in Venice, curating the exhibitions of Bosnian artists Ibro Hasanović and Mladen Miljanović, among others. Her latest curatorial projects include the exhibitions “Mevludin Ekmečić. Drawing the War: Bosnia 1992-1995” presented at the Duplex100m2 gallery and the Bosniak Institute - Adil Zulfikarpašić Foundation during the WARM festival in Sarajevo, and “Nove opera da nove collezioni del Museo Ars Aevi di Sarajevo” on display at the Italian Parliament in Rome in 2017. In 2018, she founded Kuma International Center for Visual Arts from Post-Conflict Societies. She lives and works in Sarajevo.

KUMA INTERNATIONAL PROGRAM COORDINATOR

AJLA BOROZAN, KUMA ALUMNA

Ajla Borozan finished her Master of Arts in English and Philosophy at Aarhus University in 2010, after which she taught in high school. In 2018, she finished her second Master of Social Sciences in International Security and Law at University of Southern Denmark, where her focus was on human rights, R2P, international humanitarian law, and international criminal law. During her recent studies she specialized in transitional justice and reconciliation in Bosnia and Herzegovina, with special attention paid to the role(s) played by genocide jurisprudence of the ICTY. Her studies of transitional justice and reconciliation, especially in Bosnia and Herzegovina and the region, also include non-judicial aspects thereof such as reparations, memory and culture of remembrance, identity, and representation. Motivated and inspired by the first edition of the Kuma International Summer School, Ajla aspires to develop her research on the multidimensional role(s) the interplay of art and memory can have in post-war reconciliatory processes in Bosnia and Herzegovina. Ajla is currently employed as a part-time lecturer at University of Southern Denmark.

KUMA INTERNATIONAL INTERN

HANNAH FILLMORE-PATRICK

Hannah Fillmore-Patrick is a writer with a BA in English from Colby College and an LLM in International Law from the American University in Bosnia and Herzegovina. In her work, she's passionate about looking at modern conflicts through the lenses of art and literature. She's contributed several papers to the field, including *The Iceland experiment (2009-2013): a participatory approach to constitutional reform*, which examines how musicians, artists, and other citizens shaped the country's draft constitution during its constitutional crisis.

Hannah is thrilled to be a part of the multinational team at Kuma International, where she supports the organization's mission by writing content for its literature and by assisting the director during the International Summer School. Hannah, who has strong ties to Bosnia and Herzegovina, sees Kuma International as a powerful advocate for the country's contemporary art and aesthetics. To her, the organization is a platform that helps to amplify the country's most creative and innovative voices.

KUMA INTERNATIONAL CENTER FOR VISUAL ARTS FROM POST-CONFLICT SOCIETIES

Kuma International is a Bosnian non-profit organization founded by Claudia Zini in Sarajevo in 2018. It is the first research center of its kind dedicated to visual arts and aesthetics in the aftermath of war and violence, war memories, trauma and identity from post-conflict societies, focusing mainly on Bosnia-Herzegovina and former Yugoslavia. The original approach of Kuma is the intersection between academic research and a concrete platform for exhibition projects and community engagement which creates a unique synergy between researchers, academics, curators and visual artists on one side and the local community on the other. Kuma is based on the idea of creating a safe environment for production and discussion, in which artists, researchers and members of the local community can connect and reflect on the role of art produced in the context of conflict and trauma. Kuma also has a particular interest in the Bosnian diaspora. It gives the opportunity to all Bosnian artists scattered around the world to gather in Sarajevo and to be supported in their artistic projects.

Kuma International Summer School is organized under the patronage of the Embassy of Italy in Bosnia and Herzegovina, with the generous support of Open Society Fund Bosnia & Herzegovina and the VII Academy and our partners Bosniak Institute - Adil Zulfikarpašić Foundation, WARM Foundation, Salem State University Center for Holocaust and Genocide Studies and Brodac Gallery.

KUMA INTERNATIONAL SUMMER SCHOOL
ON CONTEMPORARY ART FROM BOSNIA AND HERZEGOVINA
SARAJEVO, 8 - 14 JULY 2019
BOSNIAK INSTITUTE - ADIL ZULFIKARPAŠIĆ FOUNDATION

MONDAY 8	TUESDAY 9	WEDNESDAY 10	THURSDAY 11	FRIDAY 12	SATURDAY 13	SUNDAY 14
9:00 – 9:30 Welcome coffee						
9:30 – 10:30 Greetings and introduction	9:15 – 10:30 Artist Maja Ružnić	9:15 – 10:30 Artist Irfan Hošić “Art and design in Sarajevo under the siege”	9:15 – 10:30 Artist Mak Hubjer	9:15 – 10:30 Artist Smirna Kulenović	10:00 – 11:15 Artist Selma Čatović Hughes	
10:30 – 11:45 Artist Mladen Miljanović	10:30 – 11:45 Aline Cateux “Mostar, the city beyond the stereotypes”	10:30 – 11:45 Nermina Zildžo “DIG FOR VICTORY. Sarajevo War Posters 1992-1995”	10:30 – 11:45 Manca Bajec “The myth of the monument in former Yugoslavia: Artistic practice as reconciliatory form”	10:30 – 11:45 Artist Adela Jušić	11:15 – 12:30 Photojournalist Enrico Dagnino	
11:45 – 12:00 Coffee break	11:45 – 12:00 Coffee break	11:45 – 12:00 Coffee break	11:45 – 12:00 Coffee break	11:45 – 12:00 Coffee break		
12:00 – 13:00 Lauren Walsh and Ron Haviv “A Conversation on Conflict Photography”	12:00 – 13:15 Artist Enes Zuljević	12:00 – 13:15 Artist Irfan Hošić “Aesthetics of crisis in post-war Bosnia and Herzegovina”	12:00 – 13:15 Artist Ibro Hasanović	12:00 – 13:15 Artist Damir Radović		
13:15 – 14:30 Lunch break	13:15 – 14:30 Lunch break	13:15 – 14:30 Lunch break	13:15 – 14:30 Lunch break	13:15 – 14:30 Lunch break		13:00 Lunch and closing remarks <i>Restoran Imidž-T</i>
14.30 – 15:45 Stephenie Young “The Forensic Turn: Art and Aesthetics in Post-Conflict Bosnia”	14.30 – 15:45 Hariz Halilovich and Adis Elias Fejzić : “The Art of Remembering the Past: reimagining the stories and images of the places of pain and (be) longing”	14.30 – 15:45 Enric Martí Associated Press Global Enterprise Photo Editor	14.30 – 15:30 Marko Ilić “Futures in the Balkans: Post-Yugoslav Art on the Borders of Europe”	14.30 – 15:15 Yvonne Petkus “Proof of Existence: An Exhibit of Work by Contemporary Artists of Bosnian and Balkan Origin”	15:00 – 19:00 Maja Ružnić Watercolor Workshop* <i>Brodac Gallery</i>	
16:00 – 17:15 Aline Cateux “(de) stereotyping Bosnia and Herzegovina”	16:00 – 18:00 Rémy Ourdan Screening of the documentary film <i>Le Siege</i> and Q&A	16:00 – 18:00 Nicolas Moll Memory Walk Around Sarajevo <i>Various Locations</i>	15:30 – 16:30 Zulfikar Filandra “Bosnian post-war cinema”	15:15 – 16:15 Lejla Hodžić “Sarajevo Center for Contemporary Arts in Sarajevo. A legacy”		
			17:00 – 18:00 <i>Srebrenica Gallery</i>	16.30 – 17:30 <i>Ars Aevi Museum</i>		
	19:30 – 21:30 Reception at the US Ambassador’s Residence <i>Skenderpasina 4a</i> (invitation only)	20:00 KUMA Alumna and artist Camille Valentine Opening Reception* <i>Brodac Gallery</i>	19:00 Contemporary Bosnian Artist Alma Suljević Artist Talk* <i>Brodac Gallery</i>			
		AFTER HOURS WARM FESTIVAL**	AFTER HOURS WARM FESTIVAL**	AFTER HOURS WARM FESTIVAL**	AFTER HOURS WARM FESTIVAL**	

*These events are optional, but encouraged.

**The Warm Festival, organized by our partner the Warm Foundation, will hold events from July 10 – 13. For more information about this fascinating festival, see warmfoundation.org. All Warm Festival events are optional, but encouraged, and free to the public.

