



KUMA INTERNATIONAL SUMMER SCHOOL ART IN TIMES OF CRISIS

&

WARM ACADEMY TELLING THE STORY IN TIMES OF CRISIS

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Telling the Story in Times of Crisis

PROGRAM DESCRIPTION

Damir Šagolj, director of the WARM Foundation, Bosnian photographer, journalist and teacher, was born in 1971 in Sarajevo. He completed power engineering studies in Moscow and Sarajevo, but the Bosnian war and its total destruction meant a change in career for Damir. From 1992 he was in Sarajevo as a member of the Bosnian army, until the end of the country's war four years later. In 1996 he briefly joined Paris based SIPA-press and then Reuters news agency as their Bosnia based photojournalist. For the next 24 years, Damir travelled the world and reported on major news stories for the agency – mostly on conflicts, civil and other disturbances and natural catastrophes, but also contemporary issues, sports and other events. He lived in Russia, Thailand, China and spent many years in the Middle East. Damir managed large regions for Reuters news agency – Southeast Asia and Greater China and ran numerous large operations for the Agency including Afghanistan and Iraq wars, Iran crisis, Japan's earthquake, tsunami and nuclear catastrophe, Thailand civil conflicts, Myanmar emerging from military dictatorship, North Korea crisis, Philippines war on drugs, Rohingya refugee crisis etc. His work was recognized with industry's major awards – the Pulitzer Prize and World Press Photo among many others. He holds a master's degree from the University of Arts in London. Currently, Damir lives in Sarajevo and teaches photography and contemporary documentary approach at the Sarajevo's Academy of Performing Arts. He regularly holds lectures, masterclasses and workshops at various educational and professional organizations around the world.

In his lecture, Damir will discuss how are our memories formed and what is the role of pictures in it? What stands between reality and our perception and memory of it, and why are memories so unreliable? Of all our senses, vision is the strongest and most influential in memory formation. It is no wonder then that our autobiographical memories are primarily visual and that they are so important to us. But what is the memory reconsolidating, and can we rewrite our memories every time we recall them?

Emir Suljagić (1975) is a Bosnian journalist who is currently the Director of the Srebrenica Memorial Center. He served as Minister of Education of Sarajevo Canton and was also Deputy Minister of Defense of Federation of Bosnia and Herzegovina. Emir is most known for his tireless work in advocating for the rights of survivors of the Srebrenica genocide. His book, *Postcards from the Grave*, is the first account of the genocide to be published in English by a Bosnian who lived through it and has, so far been translated into nine world languages.

Emir will talk about the Srebrenica Memorial Center and the recent events marking the 25th anniversary of the biggest crime in Europe since the Holocaust. He will also talk about the role of art and science in preserving the memory of genocide and fighting genocide denial.

Šejla Kamerić was born in Sarajevo, Bosnia and Herzegovina. As a child, she lived in Dubai where her father was working for several years as a volleyball coach. Her family returned to Sarajevo in the wake of Yugoslav wars. When the war in Bosnia and Herzegovina started Šejla Kamerić was just 16 years old with a successful career as a model for local and international fashion magazines and brands. She continued her modelling career during the early years of war. During the Siege of Sarajevo, she graduated from the High School for Applied Arts and enrolled in the Academy of Fine Arts in Sarajevo, graduating from the Graphic Design department after the war. Between 1994 and 1997, she worked with the design group *Trio*, group of young artists who (amongst other outstanding projects) designed a series of postcards *Greetings from Sarajevo* (1993) to draw international atten-

tion to the atrocious situation in the besieged Sarajevo. In 1997, she started to exhibit regularly in Sarajevo and internationally. During this period and until 2000, she was the art director of the advertising agency *Fabrika*. Since 2003 she was a member of the *European Cultural Parliament*. She was awarded *DAAD Artists-in-Berlin Program Fellowship* in 2007 and continued to live and work in Berlin as a freelance artist. In 2011, Kamberić received *The ECF Routes Princess Margriet Award for Cultural Diversity*. Today she lives and works between Sarajevo and Berlin.

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 the 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). She lives in Sarajevo.

In her lecture **Sarajevo Center For Contemporary Arts In Sarajevo: A Legacy**, Lejla will talk about SCCA (Soros Center for Contemporary Art) which 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.

Nicolas Moll is a historian and a trainer in the fields of intercultural cooperation, dealing with the past and civil society development. His research focuses on the question of how societies in Europe are dealing with legacies and memories of wars and mass violence. Since 2007 he has been living in Sarajevo where he served for two years as Deputy Director of the French Cultural Centre André Malraux and as head of the Bosnia and Herzegovina cluster of EUNIC (European Union National Institutes of Culture). Since 2011, he has been working as an independent historian and as a free-lance trainer, combining research on the one hand and practical work on the ground on the other. Currently, he is researching topics related to 20th and 21st Century European history and am involved in Trans-European cooperation projects, especially with civil society actors in the field of dealing with the past from Western and South-Eastern Europe. Learn more at <https://www.nicolasmoll.eu>

Paul Lowe is a Reader in Documentary Photography at the London College of Communication, University of the Arts, London, UK. Paul is an award-winning photographer and educator, whose work is represented by the VII Photo Agency. He has been published in *Time*, *Newsweek*, *Life*, *The Sunday Times Magazine*, *The Observer* and *The Independent* amongst others. He has covered breaking news the world over, including the fall of the Berlin Wall, Nelson Mandela's release, famine in Africa, the conflict in the former Yugoslavia and the destruction of Grozny. His book, *Bosnians*, documenting 10 years of the war and post-war situation in Bosnia, was published in April 2005 by Saqi books. His research interest focuses on the photography of conflict, and he has contributed chapters to the books *Picturing Atrocity: Photography in Crisis*, *Reaktion*, and *The Violence of the Image: Photography and International Conflict*, I.B. Tauris. His most recent books include *Photography Masterclass* and *A Chronology of Photography*, both published by Thames and Hudson, and *Understanding Photojournalism*, co-authored with Dr Jenny Good, published by Bloomsbury Academic Press.

Paul spent months in Sarajevo during the siege recording the everyday lives of its inhabitants and how they survived the terrible conditions they had to endure. In his presentation he will talk about how he approached both the practical and the ethical challenges of documenting this incredible human story of survival.

Nerma Prnjavorac Cridge grew up in Sarajevo and completed her education in architecture at Birmingham, the Bartlett and the Architectural Association. Since qualifying, she worked for several distinguished practitioners including Thomas Heatherwick and art2architecture. Her first monograph *Drawing the Unbuildable*, based on her PhD thesis on the Soviet avant-garde, was published by Routledge in 2015. Nerma currently teaches at the Architectural Association as well as running her small art and design practice Drawing Agency www.drawingagency.co.uk. Nerma is also the author of two colouring books - *Sarajevska Abeceda* and *Sarajevska Azbuka*, combining Sarajevo's famous buildings and the two Bosnian alphabets. All proceeds from the sale of the colouring books (including a forthcoming London Alphabet) are used to plant trees in the canton of Sarajevo and across the whole of BiH. Forthcoming publications include *Restless: Drawn by Zaha Hadid*, in a book entitled *Women in Architecture* edited by Anna Sokolina, and *The Politics of Abstraction*, Nerma's second monograph.

Nerma's first lecture **Art During the Pandemic I: Tape Line as the Pandemic Element** will start with a review of the *Among the Trees* exhibition at the Hayward Gallery in London which opened briefly and shut abruptly in March this year, just before the lockdown. Together with discussing some of the fascinating works on display at the exhibition, the discussion will address the difficulty in the struggle between wishing to create a work of art and architecture and at the same time to protect the environment. This part will also include a glimpse into an artist's collective called Blast Theory; the first artists in residence at the World Health Organisation and their project on the SARS outbreak amongst others. The lecture will address tape as the pandemic architectural/artistic element, which became ubiquitous in our urban environment during the pandemic as a fast way of marking out distances; and is now increasingly invading our interiors as public buildings are starting to reopen. Nerma's work, tape since 2010, and the most recent project *2x2 distancing squares*, visualises and interprets the specific dimension of two meters, the prescribed minimum allowed distance in our public spaces, will be debated among others artwork. Suzie Larke's project *Unseen*, which uses photography to help people express their inner experiences of struggle and their mental wellbeing in an engaging way, will feature as an example of a genuine attempt to visualise our inner struggles with the confinement and feelings of being overwhelmed. At the other end of the spectrum, we will debate art whose sole purpose seems to be there to provoke; alternative coronavirus masks by Max Siedentopf being a significant example of this. This lecture will argue that rather than dismissing such works, we ought to welcome them, even if their sole purpose might be to ridicule, it is still important not to silence such art.

During the pandemic as our cities became emptied out, we seem to have become more aware of the public sculptures in otherwise deserted streets and squares. We were amused to see the works of street artists such as Banksy's and what happens when they have to work from home. Nerma's second lecture **Art During the Pandemic II: Public Sculpture Matters** will open with the discussion of the current protests inspired by the Black Lives Matters movement in our global cities; the rapid emergence of large murals and the focus on public sculptures. We will talk about several examples of the street art, and some of the toppled monuments including the Bristol sculpture of Edward Colston which has been temporarily replaced with a sculpture of a female protestor who took part in the demonstration. We will then discuss some of the famous ex-Yugoslav monuments and their afterlives, including how in Yugoslavia, abstraction was used to mediate between the different nations and ethnicities. The conclusion will reinforce the need for more green spaces in our cities and discuss environmentally driven projects such as the *Tree Atlas of Sarajevo* by Dutch artists Nicole Chmielinski, Catherine Koekoek, and Jonas Langbein in 2018. The pandemic will be suggested as a much-needed pause for all of us to become more in touch with our natural environment, and an opportunity to create cleaner and greener cities for us all to live in.

Nafise Motlaq, born and raised in Iran, is an award-winning freelance visual journalist contributing to numerous international media as a photographer, video producer and writer. She has a Ph.D in Mass Communication and currently works as a Senior Lecturer, Nisantasi University, New Media Department, Istanbul. Nafise has worked for more than nine years as a photojournalist in Iran for national and international agencies. Her photographs have been exhibited in several group exhibitions in Iran and overseas. Nafise has been recognised with several prestigious industry awards for her photographic work.

In her lecture, she will present a brief history of photography in Iran to review the five phases of photography in Iran from the beginning until now, tackling the challenges artists face in Iran and how they deal with it. She will also talk about her photography projects since 2000 and about "Fathers and Daughters" idea and exhibitions.

Ziyah Gafić, (1980) is an award-winning photojournalist and videographer based in Sarajevo focusing on societies locked in a perpetual cycle of violence and Muslim communities around the world. He covered major stories in over 50 countries. Ziyah's work received many prestigious awards such as multiple awards at World Press Photo, Grand Prix Discovery of the Year at Les Rencontres d'Arles, Hasselblad Masters Award, City of Perpignan Award for Young Reporters at Visa pour l'Image, Photo District News, Getty Images grant for editorial photography, TED fellowship, Prince Claus grant, and Magnum Emergency fund grant. His work is regularly published in leading international publications. Ziyah authored several monographs including "Troubled Islam - short stories from troubled societies", "Quest for Identity," and the most recent, "Heartland." In 2020 Ziyah is National Geographic Society and Pulitzer Center grantee. Learn more at www.ziyahgafic.ba

Ado Hasanović (1986) is a film director based in Rome. In 2013 he graduated in Directing at the Sarajevo Film Academy with the short film MAMA, which enjoyed a positive festival distribution. The same year he finished the Norwegian Nansen Academy, a course focused on inter-ethnic dialogue. In 2014, after an internship at the Cinema for Peace Foundation and the participation in the Documentary Summer School organised by the US James Madison University in Bosnia and Herzegovina, where he received the award as Best Student, he enrolled in the prestigious National Film School Centro Sperimentale di Cinematografia in Rome, where he specialised as a film director. In 2017 he also finished a Master in Dramaturgy at the Academy of Performing Arts in Sarajevo. His short films THE ANGEL OF SREBRENICA, BLUE VIKING IN SARAJEVO, MAMA, BREATH OF LIFE SREBRENICA, PINK ELEPHANT and NOMOPHOBIA enjoyed world-wide selections and won many international awards. His first feature film JA SAM ANA is currently in development with the Italian production Il Gigante and 39Films, in co-production with the Serbian This and That Production and the Hungarian FocusFox. The project won the Focus-Fox Studio Award at the 15th Sofia Meetings. Since 2015 he has been the Art Director of the Mediterranean Short Film Festival The Author's Passages in Sant'Antioco (Italy). He is also the creator of CORTOVISIONI – HOW TO MAKE A SHORT FILM, a workshop format in which he teaches how to make a short film from the subject up to the post-production. On August 20th 2019 he was awarded the Sarajevo Golden Medalion by the Mayor of Sarajevo Abdulah Skaka as special recognition for his cultural achievements.

Irfan Hošić (1977) completed his PhD thesis at the Department of Art History at the Faculty of Humanities and Social Sciences, the University of Zagreb in 2011. His scope of research is modern and contemporary arts, design, fashion and architecture. He was a post-doctoral researcher at the Ghent University in 2013 and 2014, guest lecturer at Penny W. Stamps School for Art and Design University of Michigan in 2013, a researcher at the Screening Arts and Cultures University of Michigan in 2015 and Paderborn University in 2017. He holds the Culture Watch Award for journalists (BIRN, 2012) and Patterns Lectures Award (Erste Stiftung and WUS Austria, 2016). Irfan published dozens of scientific and journalistic texts in local, regional and international journals. He is the author of the book "Iz/Van konteksta" ("Out of Context, Connectum Sarajevo, 2013). He is also editor-in-chief of the nomadic fanzine "Revizor". Hošić was a curator of the Pavilion of Bosnia and Herzegovina at the 55th Venice Biennale in 2013. He is also the author of several exhibitions such as *What is Abstraction?* (2007), *Art and Terrorism* (2009), *Alem Korkut. Sculpture* (2011), *Clothing as a Symbol of Identity* (2012), *Spomenko Škrbić. Works* (2013), *Artefacts of a Future Past* (2020) and some others. He is also the editor of numerous theoretical and scientific publications such as *Attention! Clothing, Art, Identity* (2014), *Crisis, Arts, Action* (2015), *Retrogaphy of Design* (2017) and *Design and Crisis* (2020). He is the founder and director of the Foundation Revizor (2016) and founder of the Center for contemporary culture KRAK (Bihać, 2019). As a Fulbright Visiting Scholar Irfan spent a year at College for Creative Studies and Wayne State University in Detroit (2019/2020). Irfan is an assistant professor at the Textile Department at the University of Bihać, where he teaches Art History and Modern Art and Design. He works as an art critic and a freelance curator.

Irfan's lecture **Crisis in culture and civic resistance in post-war Bosnia and Herzegovina** puts focus on culture and arts, and their institutions in post-war and with crisis shaped landscape in Bosnia and Herzegovina. It gives insight into a very specific period of the country's history from the independence in the early nineties, and official state policies related to culture in the Bosnia's divided society. The first part of the lecture reconstructs socio-political context giving a brief overview of the local complexities and conflict backgrounds as the main reason for national and systematical neglect of culture. The second part of the lecture acts as a catalogue of main performative campaigns of civic resistance and so-called activism practices which immense social impact. Putting Bosnian case study into a wider frame of global activism, the aim of the lecture is to articulate eventual interpretation and bring up the understanding of the importance of art and culture in post-socialist and post-conflict Bosnia and Herzegovina nowadays.

Tijana Mišković was born in 1982 in former Yugoslavia and has been living in Denmark since 1992. She is a curator holding MA in Art and Theory from The Royal Danish Academy of Fine Arts with a supplementary semester in Cand.Merc.- Aesthetic Leadership at Copenhagen Business School, Centre for Art and Leadership. At the moment she is a PhD fellow at SMK- The National Gallery of Denmark and the University of Copenhagen with the project: *THE ART OF DIASPORA - The diasporic in-betweenness, analysed through artworks created by artists from former Yugoslavia, who live in Denmark*. As an independent curator, she has been working internationally in the context of Venice Biennale (Oslo), Liverpool Biennale (City States), Manifesta, U-TURN quadrennial for contemporary art and Copenhagen Ultracontemporary Biennial. She has curated exhibitions and seminars at venues such as Centro de Desarrollo in Havana, Collegium Artisticum in Sarajevo, HDLU- The Meštrović Pavilion in Zagreb, Museum of African Design in Johannesburg, Emma Thomas Gallery in São Paulo, IKM Museum in Oslo, xpon-art in Hamburg, as well as several art institutions in Denmark such as The Nikolaj Contemporary Art Center, Kunsthall Charlottenborg, Den Frie, Viborg Kunsthall, HEART- Herning Museum of Contemporary Art, ARoS Aarhus Art Museum, and Esbjerg Art Museum. As consultant she has been a mentor at Danish Arts Council's intercultural program and a board member of CAMP- Center for Art on Migration Politics as well as Nordic Artists' Center DALE. Today she is a member of IKT- International association of curators of contemporary art and CIMAM- International Committee for Museum and Collections of Modern Art. Learn more at www.tijanamiskovic.com

Danis Tanović (1969) is a Bosnian film director and screenwriter. He is best known for having directed and written the script for the 2001 Bosnian movie *No Man's Land* which won him many awards, including an Academy Award for Best Foreign Language Film and a Golden Globe Award for Best Foreign Language Film among many others. Tanović has also written and directed award-winning Bosnian films *An Episode in the Life of an Iron Picker* and *Death in Sarajevo*. He is regarded as one of the best Bosnian directors and screenwriters of all time and also, one of the best from Southeast Europe.

Even though he says that he doesn't have a style, Danis stands out as a prolific director and screenwriter portraying difficult subjects in a specific way. *An Episode in the Life of an Iron Picker* was made in only nine days, with a budget of 30,000 euros; none of the actors was professionals. *Death in Sarajevo*, which won a Silver Bear in Berlin in 2016, starts as a documentary with real interviews on Gavrilo Princip, and the film later develops into a feature film with elements of freedom of acting and improvisation. In this lecture, Danis will try to bring his unconventional approach to filmmaking in combining feature film and documentary genres.

Damir Imamović (1978) is a singer, musician, author and sevdah master from Sarajevo, Bosnia- Herzegovina. He is coming from a family of sevdah musicians and represents a new generation of the traditional music of Bosnia-Herzegovina. Since 2005 Damir performs with his Trio, his "Sevdah Takht" quartet as well occasional projects with Jelena Popržan, Bojan Z, Eric Vloeimans, Greg Cohen and Derya Türkans. He recorded 6 CDs for different labels (Glitterbeat Records, Wrasse Records) and cooperated with producers such as Chris Eckman and Joe Boyd. With his many projects, Damir toured in China, Mexico, all over Europe and USA while performing in prestigious venues such as The Kennedy Centre (Washington DC), Concertgebouw (Amsterdam), Kolarac (Belgrade), Centre Pompidou (Paris)... A documentary film «Sevdah» by Marina Andree-Škop (DIM, 2009) was recorded alongside his work. He is very active as a traditional music educator with his SevdahLab program. Damir wrote the book «Sevdah», the first history of the genre (Vrijeme, 2016).

Traditional music, widely known today as "sevdah" has deeper roots in South-Slavic balladry and narrative poetry. These older, pre-modern ways of telling stories are still surviving as a poetic mechanism of the contemporary musical genre of 'sevdah/sevdalinka'. In his lecture **Sevdah as a storytelling art**, Damir will trace the roots of sevdah and portray the significance of its narrative methods and its changes brought about by modern media.

Amila Ramović is a curator and musicologist from Sarajevo. Her career in the arts started when she joined the Ars Aevi Museum of Contemporary Art team in Sarajevo in 2000, where she later served as Executive Director (2005-2017). She has organized dozens of exhibitions and educational projects in the field of contemporary art and curated exhibitions by leading Bosnian and international artists, including Braco Dimitrijević's solo show at the Venice Biennale (2009). After joining the faculty of film.factory founded by Béla Tarr in Sarajevo (2016), she continued her collaboration with Tarr through his recent projects (*Till the End of the World*, Eye Museum Amsterdam, 2017, and *Missing People*, Wiener Festwochen, 2019). She is an assistant professor at the Academy

of Music and the Academy of Performing Arts of the Sarajevo University. In 2019 she was awarded Honorary Fellowship by Plymouth College of Art.

Amila's lecture is titled **Making Art, Making Sense**. Art is always made during the time of crisis, for every time is a time of crisis. An artwork is made as a solution to a critical problem. But one cannot solve a problem which one does not have, so making art is somehow about making change while minding your own business. But what can art solve?

Nidžara Ahmetašević is a reporter, editor, TEDx talker and activist from Sarajevo. Nidžara has a PhD in media assistance in post-conflict countries from the University of Graz, Austria. Her focus as a journalist is on media development in post-conflict countries, hate speech, human rights, feminism and migrations. Nidžara's work has been published in The New Yorker, The Guardian, The Independent, Al Jazeera English and many regional media outlets.

Nidžara will focus on the creation of alternative sources of information, from Daily Digest (which she works on with Are You Serious organisation) to Facebook group "Help Refugees in Bosnia", how to do it and why, and what can be achieved with such approach. Nidžara will also show and explain what is not seen in the mainstream media when it comes with dealing with migrants and refugees in the region.

Damir Nikšić is a Bosnian conceptual artist, activist and politician. He studied at art academies in Sarajevo, Milan and Bologna. Periodic period 2000-2004. lived in the United States. He completed his graduate studies at the University of Arizona until 2004 where he earned a master's degree in fine arts and art history. He has taught at Northwestern University in Evanston (Illinois, USA). He was one of the founders of the art group Maxumim (together with Anela Šabić, Anur Hadžiomerspahić, Ajna Zlatar, Eldina Begić, Dejan Vekić, Almir Kurt, Samir Plast, Almir Zastice, Hamdija Pašićić) which operated from 1997 to 2000, as one of the most significant initiatives of the post-war Sarajevo art scene. At the invitation of artistic director Francesco Bonami, he exhibited at the Venice Biennale in the central selection of the Venice Biennale in 2003. Harald Szeemann, the most important curator of the wood art of the mid-20th century, invited him to participate in the historic exhibition Blood and Honey. He was one of the members of the pre-war cult rhythm and blues band Sing Sing (with Nebojsa Šerić Shoba, Almir Kurt, Anur Hadžiomerspahić, Juriš Boras, Edin Zeć). Later works of art by members of the group presented at a series of international exhibitions in the period 2009-2014. (Italy, France, BiH, curator Amila Ramović). His solo exhibition in Sarajevo in this cycle, "Se non fossi musulmano", organized by the Ars Aevi Museum, was seen by over 5,000 visitors. In 2011, he "occupied" the Art Gallery of Bosnia and Herzegovina, which was the strongest protest action on the occasion of its closure. Ukk Actions posted videos and posted them on social media every day. Following the ethos of engaged art in the time of mass communications, Nikšić replaces the reputation of a top video artist with manipulations in the Internet media and places his works as video interventions on YouTube and social media. Ultimately, his engagement takes the form of direct socio-political action and leads him to active participation in politics, and constant interaction with a dedicated and active voting base. Today he lives and works in Sarajevo. He is an independent member of the Sarajevo Canton Assembly.

"When it comes to the last war, what fascinated me was the strong anti-war sentiment of some artists that I considered crucial not only for shaping my attitude towards war in general but also for shaping my artistic sensibility. Some individual performances or improvised joint concerts in Belgrade and Sarajevo before and at the beginning of the war, the visits to Sarajevo by Joan Baez, Iron Maiden, Bono Vox, Annie Leibovitz, Susan Sontag (and others) during the war, the play "Hair", all the way to the movie "No Man's Land" which was promoted as an anti-war film, these strong artistic and anti-war messages about "urbicide" were, in my opinion, the strongest and most important thing that made its way from Sarajevo to the rest of the world; they were cultural, mental, civilizational resistance to war madness and the disease of destruction. This all stands in contrast to today's cult of war and the official interpretations of war that anti-war sentiment and messages generally interpret and see almost as anti-patriotic. Therefore, today, two and a half decades later, the question is more than important and topical: what message should Sarajevo send to the rest of the world: global, universal and anti-war, or regional, particular "warfare"?"

Faruk Šehić was born in 1970 in Bihać. Until the outbreak of war in 1992, Šehić studied Veterinary Medicine in Zagreb. However, the then 22-year-old voluntarily joined the Army of Bosnia and Herzegovina, in which he led a unit of 130 men as a lieutenant. After the war, he studied literature and since 1998 has published his own literary works. The literary critics regard him as the voice of the so-called mangled generation. His debut novel 'Knjiga o Uni' (2011; tr: Quiet Flows the Una) was awarded Meša Selimović prize for the best novel published in Serbia, Bosnia and Herzegovina, Montenegro and Croatia in 2011, and European Union Prize for Literature 2013. For his book of selected poems in Italian and Bosnian language 'Ritorno alla natura / Povratak prirodi' he received XXXI Premio Letterario Camaiore - Francesco Belluomini 2019 (Premio Internazionale). His books have been translated into English, Turkish, Slovenian, Hungarian, Italian, Polish, German, Bulgarian, French, Spanish, Dutch, Arab, Romanian and Macedonian. He works in respected political magazine BH Dani as a columnist and journalist. Faruk Šehić lives in Sarajevo.

How to be a writer in a country where it is an underestimated job, like many other artistic jobs, and how to be independent, not to fall under various pressures from the environment, which expects you as an author to write how they think you should write? How to write literature that should deal with the future, the projection of our future, but also the past from which we cannot get out until we explain it to ourselves?

Adela Jušić was born in 1982 in Sarajevo, Bosnia and Herzegovina. She graduated at the Academy of Fine Arts, Department of Printmaking, the 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

Selma Selman (1991) earned her Bachelor of Fine Arts from Banja Luka University's Department of Painting (2014) and graduated from Syracuse University with a Master of Fine Arts - Transmedia, Visual and Performing Arts, NY/US (2018). Selma is of Roman origin. In her artworks, her ultimate aim is to protect and enable female bodies and enact across-scalar approach to collective self-emancipation of oppressed women. Her search for functional, contemporary political resistance stems from her personal experience with oppression from various directions and scales. Selman is a founder of the organization Get The Heck To School whose aim is to empower Roma girls who faced the ostracization from society and poverty. She lives in Bosnia and Herzegovina, in the USA and across Europe. In her presentation, Selma will talk about her latest works in an AI designed and curated presentation that places them in the context of a 100 Year Plan. This 100 Year Plan is being collaboratively constructed with artists, academics and activists to balance society by redistributing resources, knowledge and skills to minority populations. Learn more at www.selmanselma.com

Mak Hubjer (1993) is a visual artist from Bosnia and Herzegovina. He graduated at the Academy of Fine Arts in Sarajevo. 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. He is the founder and director of the Brodac Gallery. Learn more at <https://makhubjer.art>

Dženan Hadzihasanović was born in Sarajevo in 1987. He graduated from the Academy of Fine Arts, at the Department of Painting, University of Sarajevo and graduated from the summer academy "Salzburg International Summer Academy of Fine Arts". He is actively engaged in the conservation and restoration of wall painting, and has so far worked on the restoration and conservation of 15 buildings in BiH of exceptional cultural-historical significance, such as the Sarajevo City Hall; Ferhadija mosque in Sarajevo and Banja Luka; Jewish cemetery, Sarajevo; Orthodox church, Sarajevo; Atik Behram-begova mosque, Tuzla; Ferhat Pasha mosque, Banja Luka; Ferhat Pasha mosque, Banja Luka; Varoš mosque, Travnik; Svrzo's house, Sarajevo; Džudža džaferov mosque,

Tomislav Gad, and so on. He is actively engaged in painting and exhibits at individual and group exhibitions in B&H and Europe. In 2017, he won The Asolo Rotary Club Award for Young Artists. He is a member of Association of Applied Artists and Designers of Bosnia and Herzegovina, Association of artists in B&H, and is an active figure in the cultural scene of Bosnia and Herzegovina. He is represented by Prometeo Gallery di Ida Pisani. Learn more at www.dzenanhadzihanovic.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. 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

Benjamin Čengić was born on 24.4.1993. in Sarajevo, Bosnia and Herzegovina. Growing up surrounded by all the ruins and destroyed buildings, he developed a way of beautifying his environment through graffiti at an early age. More than ten years later, he is still one of the most active and profiled graffiti writers in Sarajevo. After finishing high school, he enrolled Academy of Performing Arts where he graduated on the Department for Production and Management. Producing art is his métier, and while making a name for himself in his vocation is one of the most important things, it will never have the same role as graffiti and street art in full. Searching for a way to share his urge for the creation he organized a group of like-minded youth into a Non-government organization called "Obojena Klapa" (Coloured Slate) which they are using to create projects that will help to develop a street art scene Bosnia and Herzegovina, focused mainly in Sarajevo, while the main vision is turning the city into an open gallery, together with making films and theatre plays. Being a trainer on IDEA SEE's seminary Art for Advocacy and enrolling SHL Academy for Young Leaders in Civil Society made him start working in the field of activism, using murals to share important messages. He is the creator of various murals standing tall in different locations around Sarajevo and country, as well as trainer and lecturer of street art forms and history and development of this subculture.

In his lecture, Benjamin will put attention to street art and graffiti as forms of artistic expression that occur in public or privately-owned spaces - acting as agencies for changes. He will introduce participants to street art in its capacity for visual advocacy exhibited through various mediums. In particular, we will look at the capacity of this art, unconstrained by form, medium, or message, to offer creative freedom for strong subversive messages. Graffiti and street art are constructed into an urban problem and illegal vandalism in which government take prosecution, therefore we will point out this process of reclaiming of public spaces for art. Through this, he will define street art and its social impact in society like an act of rebellion in itself. From the graffiti on carved rocks in the ancient Egyptian town of Abu Simbel and city of Pompei, to the hip-hop graffiti and street art in 1960s New York City, he will show how street art and graffiti reflect on current affairs and expressing rebellion. His lecture will explain the history and progressive development of street art by focusing on its place in society throughout the years. We will observe the artwork of well-known street artists Banksy (English), Jean-Michel Basquiat (American), JR (French), and Shepard Fairey (American) as well as street art and graffiti exhibitions. He will focus on how graffiti and street art have instigated public action by exploring how the art form has been used in society for advocacy. Specifically, he will have particular attention to techniques of graffiti making and evolution of the art form to present-day street art, to point out and illustrate how the art form has evolved from rebellion into a commercial art that is being showcased in museums in contrast to graffiti as a response to political and social problems. In short, this lecture will try to answer the following questions:

- How does street art communicate socially relevant, and political, themes to the public?
- Is it art or vandalism? Is it supposed to be legal or no?
- Why is it created and what makes it different from other forms of visual art?
- How can it affect public space and what is its impact on society?
- What are the characteristics of street art that have led to its acceptance?

Mladen Bundalo was born in 1986 in Bosnia-Herzegovina. Graduated visual arts in Banja Luka (BiH) and video, multimedia and performing arts in Brno (CZ). An interdisciplinary artist working on a visual, dialogical, and auto-ethnographical system addressing movement, exchange, value, inflation, temporality and uncertainty, as nodal categories in the experience of modern society. Participated in over hundred international art-projects, exhibitions, screenings and residencies. Member of the “Tač.ka” art group. Lives and works in Brussels (BE).

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.

Denis Haračić (1991) completed his master's degree at the Academy of Fine Arts in Sarajevo, Department of Graphics. He uses a combination of graphics, drawing, painting, and digital installation techniques. Haračić strives to examine social structures and identities from the perspective of the individual and the group. His seemingly archaic work is based on existential and archetypal principles extracted from intimate space, constantly moving towards the universal message of naked and exposed humanity. The ideas that Haračić is working on are manifested in anthropomorphic depictions of psychological situations trapped between silent contemplation and monstrous dehumanization.

His printmaking workshop at Brodac gallery will illustrate the use of monotype as a specific technique in print-making that can be used as an independent medium, the outcome of which is a unique print. Workshop participants will have the opportunity to explore this technique as well as its visual features through practical work. Each participant will make at least two monotype prints under the mentorship of the artist.

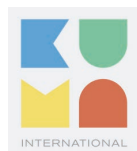
About Kuma International

Kuma International Center for Visual Arts from Post-Conflict Societies is a Bosnian non-profit organization founded in Sarajevo in 2018 and 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 and Herzegovina and former Yugoslavia. Kuma International considers the arts a fundamental tool to pursue transformation and deal with difficult pasts. Its original approach deals with the intersection between academic research and a concrete platform for exhibition projects and community engagement, which creates a unique synergy between researchers, academics and visual artists on the one hand and the local community on the other. Kuma International is based on the idea of creating a safe environment for production and discussion, wherein artists, researchers and members of the local community can connect and reflect upon the role of the art produced in the context of conflict and trauma. It also focuses on the Bosnian diaspora, giving an opportunity to Bosnian artists scattered all around the world to gather in Sarajevo and be supported in their artistic projects, while simultaneously connecting them with the existing local creative community.

Lear more at www.kumainternational.org

About WARM Foundation

WARM is an international foundation working on the world's contemporary conflicts, dedicated to war reporting, war art, war memory, and to the promotion of emerging talents and education. Its members' community is an international network of journalists, artists, historians, researchers, and activists. WARM was created on 6th April 2012, the day of the 20th commemoration of the siege, during a reunion called "Sarajevo 2012". WARM brings together people – journalists, artists, historians, researchers, activists – with a common passion for "telling the story with excellence and integrity". Its long-term mission is to develop a Sarajevo WARM Center as an international hub where journalists, historians, researchers and artists can come together to share and exchange ideas. Archives and documents on contemporary conflicts will be available to all. The 1st WARM Festival opened on 28th June 2014, the day of the 100th anniversary of World War I. Every year in Sarajevo it organizes a WARM Festival and WARM Academy.



KUMA INTERNATIONAL SUMMER SCHOOL

Art in Times of Crisis

&

WARM ACADEMY

Telling the Story in Times of Crisis

SARAJEVO, 10 – 15 AUGUST 2020

MONDAY 10	TUESDAY 11	WEDNESDAY 12	THURSDAY 13	FRIDAY 14	SATURDAY 15
Morning session 9.30 – 12.30 Damir Šagolj Emir Suljagić Sejla Kamerić	Morning session 9.30 – 12.30 Paul Lowe Nerma Cridge Nasife Motlaq	Morning session 9.30 – 12.30 Irfan Hošić Tijana Mišković Danis Tanović	Morning session 9.30 – 12.30 Nidžara Ahmetašević Nerma Cridge Damir Niksić	Morning session 9.30 – 12.30 Selma Selman Mak Hubjer Dženan Hadžihasanović	Morning session 9.30 – 12.30 Mladen Bundalo Mladen Miljanović
Afternoon session 14 – 18 Lejla Hodžić Memory walk with Nicolas Moll (16-18)	Afternoon session 14 – 17 Ziyah Gafić Ado Hasanović	Afternoon session 14 – 17 Damir Imamović Amila Ramović	Afternoon session 14 – 17 Faruk Šehić Adela Jušić	Afternoon session 14 – 18 Enes Žuljević Benjamin Čengić Graffiti walk (16-18)	Afternoon session 17 – 19 at Brodac Gallery Printmaking workshop with Denis Haračić